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## Keynote Speakers



**Mark Dion**  
Artist

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**R. Barry Shauck**  
NAEA President

Join Barry Shauck as he highlights the accomplishments of our professional community over the past year while looking forward to the vibrant future of NAEA Next! Celebrate your colleagues who will receive 2011 NAEA National Awards at this session!



**Dr. Robert Root-Bernstein**  
Professor of Physiology,  
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Dr. Robert S. Root-Bernstein, author of a number of books on creativity, speaks about his current work highlighting an investigation of the ways art education has impacted elite scientists.



**Dr. Rex Jung**  
Research Scientist, Mind Research Network  
Dr. Rex Jung studies the manifestation of creativity in the brain. His research has been widely featured in popular media outlets including CNN, BBC, *Psychology Today*, *New Scientist*, *The New York Times*, and *Newsweek*.



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

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February 2011  
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## Focus on Seattle!

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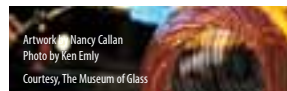
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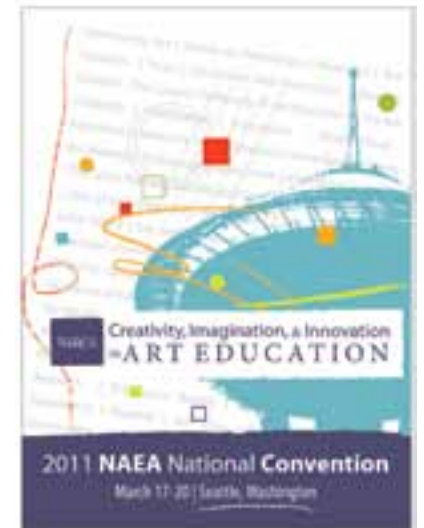
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*Soundsuit in motion*  
Nick Cave, American,  
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## SEATTLE CONVENTION UPDATE: FOCUS ON INNOVATION

By Sandra Kay, EdD, 2011 Convention Program Coordinator

**Innovation as 1:** the introduction of something new; **2:** a new idea, method, or device; novelty (Merriam Webster's online dictionary, retrieved 5/3/10)

**From tubeless toilet paper rolls to the revolutionary concept of a daily logo inspired by Google, innovation drives business.** [I am so looking forward to the artist's talk describing the new logo process by Google!] Yet innovation is often playful. Whenever I see the word 'innovation' I smile at the thought of how much a Madison Avenue Art Director influenced the field of creativity in the 1950s. In his seminal book *Applied Imagination*, Alex Osborn brought brainstorming strategies to the forefront of psychological research influencing researchers for decades.

As an educator, Bob Eberle took the brainstorming techniques that Alex Osborn taught and arranged them into the famous acronym: SCAMPER. These tools continue to remain useful for generating ideas. Whether the ideas are for new products or new ways of teaching content, whether used by elementary students to stretch ideas, or by business executives altering their products or processes, the SCAMPER technique is still found in new books on the subject of creative thinking. There are other tools as well (those taking the Root-Bernstein workshop will learn quite a few). Many of these 'tools' are familiar to art educators but are also often used in creative

problem-solving processes outside of the art studio classroom.

**Like art directors, art educators need to continue to be innovative.** Innovation can

include finding *new* ways to use expertise. Two successful programs that are research-based, and involve teams for creative problem-solving—Paul Torrance's Future Problem-Solving (FPS) and Destination Imagination (DI)—mirror the 21st-century skills currently in demand and will be introduced to those who have chosen to attend those pre-convention workshops. These creative problem-solving

## SCAMPER

Substitute  
Combine  
Adapt  
Magnify  
Put to Other Uses  
Eliminate (or Minify)  
Rearrange (or Reverse)

(Retrieved from <http://litemind.com/scamper>)

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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 February 2011 issue  
of NAEA News!

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MESSAGE FROM THE PRESIDENT

# Evoking Soul and Spirit in Art Education

The conceptual framework for this series of articles on the spirit of art education is a set of ideas including vision, imagination, nature, play, and transformation. The articles in the series attempt to look inward from the edges of our experiences as professionals and use those experiences as a basis for discussion. This article is the third in the series. It addresses the notion of nature in art education, and follows the focus of the December installment that discussed creative and productive ideas about imagination.

## The Spirit of Art Education: Nature

In her *School Arts* magazine article, "Vibrations in the Soul," Tracy Ellyn (2007) reminded us of the philosophy and theories of Kandinsky and his desire to connect the media and methods applied by artists in their work to evoke the soul and spirit experienced while artmaking to art. Kandinsky sought to move art beyond the artist's skills, mastered by both mind and body, to a state where he believed one could be most healthy and where both body and soul became one for the expression of ideas.



Lucy Lawrence. *Untitled Bird in Oil. Painting. Grade 12, Age 17. Wilsonville High School, Wilsonville, OR. Teacher: Christopher Shotola-Hardt. Regional Affiliate: Oregon Art Region—Portland Metro Area. Gold Medal 2010.*

"Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand which plays, touching one key or another, to cause vibrations in the soul."

—From Wassily Kandinsky's theoretical study *Concerning the Spiritual in Art* (1912) as translated by M. T. H. Sadler in 1947

Nature, in the context of the spirit of art education, draws attention to the artist as a "form seeker" (Cheney, 1924, p. 99). Francis Bacon described the form of a thing is its very essence (p. 118). Goethe spoke of the formative process as supreme and alike only in nature and art (p. 117).

Two conceptions of the spirit of art education through nature are at work here: (1) the notion of the artist working from a terrain considered home or a new place to explore and reside, and (2) the notion of the artist as a soul-seeker to learn both the nature of the artist and the nature of the individual who is the artmaker. It is this longing to connect—both with nature and with others—that fills one's sense of emptiness and illuminates time, bringing people together in a spirit of man-made creation.

## Three Principles of Order in Nature

Creation is a difficult word. It suggests an otherworldly preciousness that is scary to those who do not pursue the muse of the visual arts. One can experience human nature and relationships previously unknown, and one can also plan nature to establish gardens or places that reveal spaces that feel intimately known. Harmony—in either conception of the spirit of art education through nature—helps to us classify, design, organize, and generally sort out the order in nature.

Three general principles of order in nature can be attributed to many sources, including Saint Thomas Aquinas (matter, form, and privation), René Descartes' principles of philosophy in which the existence of nature and material bodies are considered, or the beliefs of the Neo-Confucians of China's Song dynasty and their descriptions of the *li*. Yet the order of nature can be described in three basic ways: (1) unity that reduces miscellany to order, (2) selection and rearrangement to achieve simplicity, and (3) doing what the situation requires in order to function. The artist asks of every act and mark: "What is its function and purpose?"

Order in nature is apparent in the exemplars we use to teach, in the structure of bones, buildings, crystals, honeycombs, leaves, shells. The fundamental basis for perception is the unit and the whole. When images or pictures are first perceived and one's personal

(continued on p. 3)

NaEA

## NAEA ORGANIZATIONAL AWARENESS

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

- The 2011-2014 NAEA Next! Strategic Plan that will guide our efforts over the next 3 years
- The working agreements of the NAEA Board that shaped NAEA Next!, NAEA's strategic plan for 2011-2014, and the notion of Organizational Vibrancy as reflected in the draft plan
- Focused strategies to ensure continued growth in membership
- The work of the Fiscal Impact Committee chaired by Kathryn Hillyer
- The results of a 'live chat' with leaders and members of the President's Committee on the Arts and Humanities held October 19, 2010
- The Arts Education Partnership (AEP) forum held in Denver, October 2010
- The work of the NAEA Awards Program Committee chaired by Patricia Lamb
- The work of the NAEA Revision Committee for *Purposes, Principles, and Standards for School Arts Programs* chaired by Michael Parks
- The work of the NAEA Review Committee for *Design Standards for School Art Facilities* chaired by Kathy Unrath
- NAEA Alliance with the Mexico Art Education Association
- The National Art All Stars program sponsored by the Education Department at the Worcester Art Museum
- The re-establishment of the NAEA Research Commission
- Establishment of the Elliot W. Eisner Lifetime Achievement Award
- March 2011 NAEA National Convention in Seattle—Creativity, Imagination, and Innovation in Art Education—coordinated by Dr. Sandra Kay
- Transitions in NAEA Board leadership to occur March 2011 among Presidents and Division Directors and the results of electronic balloting for President-Elect and Division Directors-Elect

President’s Message continued from p. 2

interest has been aroused by what is seen, the images are perceived in an overall or broad, rather than deep, way. A closer look is taken if the images hold our interest, and we try to discover what it is that is unifying the composition as emotions or the aesthetic experience takes over. Both the aesthetic response and the perception of unity depend upon the ways in which the eye reconstructs the image. Thus the part to whole relationship is one of both skill and aesthetics, and it is a problem of primary importance (Molnar, 1966).



Christopher Gerchman. *Group Study Panoramic*. Drawing. Age 18, Grade 12. Liberty High School, Bethlehem, PA. Teacher: Donna Swift. Regional Affiliate: The Regional Scholastic Art Awards Council. Silver Medal 2010.

Nature as Form and as Informant for the Soul

Artmaking, done frequently, becomes a conduit for establishing bonds or connections with ideas, people, and places. It allows us to “discover what happens to us as we consider things” (London, 1989, p. 39). Module, proportion, symmetry, and rhythm contribute to the gestalt of the object, either man-made or natural. Imagination and perception grasp this paradox for want of meaning.

Sheldon Cheney’s ideas about the nature of spirit were informed by his close looking at the structures of forms and a pursuit of the essence of human interactions. Cheney’s ideas about the intersection of art and nature were originally in the theatre arts. Our field has the privilege of being informed about the ideas of nature and spirit by Peter London. Writing in *No More Secondhand Art*, London (1989) describes the notion of the artist as an explorer:

Our fear of running off the map, wandering off into the unknown and getting lost in physical territory is transposed in creative enterprises to concern about running out of imagination, running out of patience, or running out of courage. As a consequence we not only stay within the boundaries of the canvas, but we stay within the boundaries of taste, boundaries

of size, complexity, ambition, and fullness of expression. If we use the map of depth rather than the conventional map of length and seek within for our orientation rather than without, we shift our focus away from questions such as, “Am I lost? How can I get home? Will someone rescue me?” to more self-reliant and adventurous questions such as: “How deep, how honest, how full are these steps I’ve just taken?” and/or “Where do I go from here?” (p. 50)

London may be curious about the shape of natural and man-made things or why they came to be and how they change. But he extends his concerns and interests to the nature of people who are compelled to look within themselves and gauge their strengths and weaknesses along with their relationships with both

fellow man and with the world. Kepes (1972) called this notion ‘self-conscious evolution.’

Behaviors toward our goals and means for behaving as artists are governed by a “bewildering stream of conflicting claims and counterclaims” (Kepes, 1972, p. 5). Of equal importance is both what is present and what is missing as links between art and life. Artwork that results when production and personal sensibilities belong to the larger ‘environmental field’ of nature and society—those neither self-generated or self-contained—may help those of us who teach art and practice in the studio evoke both the spirit and soul of art education. ■

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R. Barry Shauck, President

College of Fine Arts, School of Visual Arts, Boston University. 617-884-1248; fax 617-353-7217; bshauck@arteducators.org Elect: **F. Robert Sabol**, Professor of Visual and Performing Arts, Purdue University, Pao Hall, 552 W. Wood St., West Lafayette, IN 47907, 765-494-3058; bobsabol@purdue.edu



Image screened behind opening quote: Wassily Kandinsky’s *Composition VII*, 1913. The Tretyakov Gallery, Moscow.

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

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette

WHAT DOES THE CONCEPT of creativity, imagination, and innovation mean to you, and to your students? Does it mean exploring uncharted territory? Does it mean working in new ways? Does it mean creating your own reality?

ACTUALLY, I don’t want you to answer that... not just yet. Because in another month, when you come to the NAEA National Convention in Seattle—where the theme is Creativity, Imagination, & Innovation in Art Education—you will be exposed to such powerful stimuli and influences that your thoughts on the matter are sure to evolve. We have lined up a potent cast of keynote speakers and a staggering array of sessions that will challenge your preconceptions and open your eyes to new perspectives.

AND, OF COURSE, there will be several thousand other minds to meet with as our community comes together on its annual pilgrimage to fresh thinking and new initiatives. To learn more about this, I invite you to experience an interactive Prezi illustration exploring the possibilities for our community that the 2011 NAEA National Convention in Seattle holds. You can view it now at [www.arteducators.org](http://www.arteducators.org)



AT THE END OF MY LAST TWO PALETTES, I’ve asked for you to respond to a Prezi—first by writing, then by sharing a design. This time, I think the best possible response you could make would be to attend the Convention! Every year, our Convention gets better and more stimulating. Every year, the community-building is more fruitful and inspiring.

AND THIS YEAR, IT COULD MAKE A BIG DIFFERENCE in your ability to bring new levels of creativity, imagination, and innovation to the way you work with students... or design your research... or advocate for the cause of visual arts education. Join our adventure in Seattle! I look forward to seeing you there.



Deborah B. Reeve, EdD Executive Director

NAEA, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191 DReeve@arteducators.org

Call for Nominations

The Nomination Committee is seeking candidates for the following NAEA Board of Directors positions: Vice Presidents—Eastern Region, Pacific Region, Southeastern Region, Western Region

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

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

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

Submit complete nomination packets to: NAEA Nomination Committee Chair, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191

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



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# The Arts Education Partnership— A Resource for Research, Policy, and Ideas

The Arts Education Partnership (AEP), established in 1995, is a national coalition of more than 100 education, arts, cultural, business, government, and philanthropic organizations. It is supported by the National Endowment for the Arts and the U.S. Department of Education in cooperation with the Council of Chief State School Officers and the National Assembly of State Arts Agencies and maintained by a full-time staff of five. With its partners, AEP is the hub for individuals and organizations committed to making high-quality arts education accessible to all U.S. students, improving arts education practice, and researching how art influences and enhances American education. In our work, AEP:

### Analyzes and disseminates research and policy information.

Information that demonstrates the value of arts education is impressive but not present enough in today's dialogue about education. To make the facts more accessible, we analyze current research and policy, making connections and identifying patterns so AEP members and others can easily use relevant data. We report findings to a variety of audiences—members, educators, policymakers, and others—so teaching through the arts can be grounded in current research about effective practice. We also maintain searchable databases of relevant peer-reviewed research and pertinent state policies and practices.

Currently, AEP is developing ArtsEdSearch, an innovative online clearinghouse of research and policy related to arts learning. Fulfilling a vision for arts education research in the 21st century, ArtsEdSearch will provide user-friendly summaries of key research findings, point to areas where additional research is needed, and provide strategic policy implications based on the existing research. It will communicate research in formats and via strategies that ensure broad use by a general audience that includes policymakers, educational leaders, and other stakeholders. The database will be interactive, Web-based, and responsive to the dynamic needs of policymakers and the public while respecting the highest standards of educational research.

**Fosters dialogue about what works in arts education.** AEP convenes members of its broad partnership to discuss key issues and make decisions about moving forward productively. Through forums, Webinars, workshops, and other gatherings, we advance collaboration within the arts education community and help make the connections between best practices, research, and good policy.

Our most recent forum, in Denver, CO, was titled "Creativity Works! Arts, Education, and the Innovation Economy." It featured national and state-level leaders from the education, arts, and business sectors and a keynote address by Silicon Valley pioneer Judy Estrin on "The Innovation Ecosystem—How Does It Work, and What is the Role of the Arts?" Small group discussion sessions included a presentation on the new skills and content map for the arts created for the Partnership for 21st Century Skills by a collaboration between NAEA, EdTA, MENC, NDEO, and AATE; a presentation on the role of aesthetic education in teacher professional development; and a session on an innovative program at the Denver Art Museum that blends online and on-site experiences for students.

### Supports advocacy for improved education policy and practice.

Our partners and their constituents—from teachers to parents to the business community—do the on-the-ground work every day of making the case for arts education to lawmakers and policymakers at the local, state, and national level. We see our job as making your job easier, by providing the case in accessible, easy-to-read language and supported by evidence from the latest research.

Our AEP Wire is a good example of this kind of support work. In each Wire, we summarize recent research or policy initiatives, including our perspective on the implications of the work and our recommendations for further research or action. No Wire is more than six pages long, and we include the major highlights of the work in a text-box on the front page, so that there is an easy takeaway for even the most hurried reader. Our most recent Wire was a summary of NAEA President-Elect Bob Sabol's recent study of the impact of No Child Left Behind on visual art education. It's available at: [www.aep-arts.org/files/related/AEP%20Wire%2009-2010%20Sabol%20NCLB%20FINAL.pdf](http://www.aep-arts.org/files/related/AEP%20Wire%2009-2010%20Sabol%20NCLB%20FINAL.pdf)

For more information about the Arts Education Partnership, and to access many of its resources, see [www.aep-arts.org](http://www.aep-arts.org). For questions, please contact Laura Smyth, Senior Associate for Communications and Partnerships, at [lauras@ccsso.org](mailto:lauras@ccsso.org) or 202-326-8696. ■

## NAEA Distinguished Fellows Name Class of 2011

Distinguished Fellows of the National Art Education Association are members of NAEA who are recognized for their service to the Association and to the profession. The Class of 2011 will be inducted at the 2011 National Convention in Seattle.

Congratulations to:

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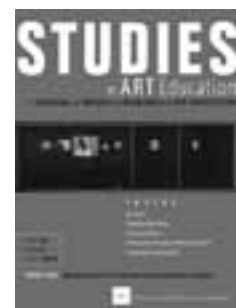
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# NAEA Next! Guided by Members, NAEA Board Sets Priorities and Direction for the Next 3 Years



The many NAEA members who energetically participated in the Strategic Planning Studio last April in Baltimore joined the NAEA Board of Directors in launching an inclusive and dynamic 6-month Strategic Planning process. Based on elements of design thinking, the hybrid planning process incorporates five distinct phases—Discovery, Data, Shape, Flow, and Execution—calling upon leaders and members to think about the future direction and priorities that will guide NAEA's work over the next 3 years. As part of the Strategic Planning process, NAEA's mission and vision were carefully studied for further refinement within the context of today's challenges and opportunities.

The strategic planning process begun in April 2010 is nearing completion. The November meeting of the NAEA Board was hosted by the Seattle Art Museum, where Board members were

inspired to complete the final phase of aligning the prior work resulting in the Mission, Vision, Goals, and Priority Objectives adopted by the Board. (See Strategic Framework below.)

Now that the framework has been completed, staff will be working with the desired outcomes identified by the Board of Directors. Strategies will be developed for addressing the goals and measuring success. All NAEA leaders and members are encouraged to join the staff and Board in embracing the 2011-2014 Strategic Plan by thinking about how you advance art education in your workplace, community, and state and national associations. To see highlights from the Strategic Planning process and to contribute your comments, go to [www.arteducators.org/naeanext](http://www.arteducators.org/naeanext). NAEA is truly a professional organization *by members for members!* Make your mark!

NaeA next!

NAEA Strategic Framework

## Vision

Students of all ages benefit from comprehensive, balanced, and sequential learning in the visual arts, led and taught by qualified teachers who are certified in art education. Art educators meet ethical and rigorous standards of excellence in pre-service preparation, ongoing professional development, pedagogy, and inquiry in the field. School-based visual arts instruction surpasses national, state and local standards and is enhanced through access to art museums and other community resources. The power of the visual arts to enrich human experience and society is recognized and celebrated throughout the world.

## Mission

The National Art Education Association (NAEA) advances visual arts education to fulfill human potential and promote global understanding.

Community	Advocacy	Learning	Research and Knowledge	Organizational Vibrancy
NAEA is a dynamic, inclusive, and diverse professional community that shares a commitment to the NAEA's mission and vision.	NAEA influences stakeholders and decision makers to support visual arts education.	NAEA provides exemplary learning opportunities that help members become more effective educators, artists, leaders, and advocates for visual arts education.	NAEA conducts research and generates knowledge that enriches and expands visual arts education, and widely shares that research and knowledge.	NAEA's culture, systems, structures, and resources facilitate its mission of advancing visual arts education.
1. Deepen member-to-member connections and sharing within the NAEA community.	1. Develop and implement a comprehensive advocacy plan.	1. Strengthen and expand live learning opportunities.	1. Re-establish an NAEA Research Commission to regularly advise the Board on guiding the direction and managing NAEA's research agenda.	1. Strengthen NAEA's identity and strategic messages.
2. Connect members working in diverse roles and settings to the NAEA Divisions that best address their needs and express their interests.	2. Provide advocacy training, information, and tools that NAEA members and allies use to influence decision makers.	2. Strengthen and expand virtual learning experiences.	2. Create and support partnerships between researchers and practitioners to improve practice, as well as deepen and expand knowledge.	2. Increase membership in every category annually.
3. Continue to build collaborative relationships with other organizations that further NAEA's mission and goals.	3. Continually monitor, influence, and evaluate the impact of national policy and legislation on visual arts education.	3. Strengthen and expand publications, resources, and materials to further professional development and personal growth.	3. Share research and knowledge with multiple audiences within and beyond NAEA membership.	3. Develop national and state leadership.
			4. Secure funding for conducting research and generating knowledge.	4. Deepen relationships with state/province art education organizations.
				5. Ensure that NAEA has the technological capabilities to deliver member services effectively and efficiently.

## Museum Exchange at Convention!

Share ideas and gather **free** materials at the NAEA Museum Exchange for Teachers! Hosted by Art Museum Educators, this event showcases museum-developed educational resources for teaching and learning with works of art. Join us on March 17 at 5:00 p.m. in Grand Ballroom A in the Sheraton Seattle Hotel.

## CONVENTION UPDATE continued from p. 1

programs provide some ways of connecting the dots between what we know and what we need to know as art educators in the 21st century. Leading by example, an innovative team, comprising an NAEA art educator and a creativity researcher who developed a joint university course for art and engineering students, will conduct the FPS workshop.

**The general sessions and invited super sessions are also designed to help Convention attendees make more of these connections**—whether it is finding out what a NASA visual strategist does or attending a super session with a multi-disciplinary panel that will address the question: If 5% of art students may become artists, what do the other 95% need to know and be able to do? Your answers to these and other questions posed by the Convention theme and presenters will enrich the multidisciplinary conversations at NAEA.

**Innovation is a part of our beings. Novelty excites, amuses, and inspires.** We are all looking forward to being a part of *the innovative culture of the Northwest and learning firsthand what it feels like* to be a part of NAEA in the exciting city of Seattle. No doubt many have employed *new methods* of obtaining the funding to come to the Convention. I know some graduate students spent some of December selling their art to attend their *first* NAEA Convention. The promise of *new ideas, new materials, and new resources* always inspires efforts to attend—as does the likelihood of meeting *new* friends and acquaintances. And for some of us, *new* opportunities to reunite with colleagues we have known for a lifetime will bring us to Seattle.

**I would like to thank all those NAEA members** who answered my request for film suggestions, TED talks, or other resources that address our Convention theme for our new NAEA screening room. I am especially grateful to those who sent copies of their favorite resources to share. As of this writing, we have the requisite permission to show two hard-to-find gems: *Andy Goldsworthy: Creating his Storm King Wall 1997-1998* and *Sculptors at Storm King: 7 Modern Masters Reveal Their Creative Adventures* (Kenneth Snelson, David Smith, Mark di Suvero, Alexander Calder, Richard Serra, Louise Nevelson, and Isamu Noguchi). By the time you read this column, other permissions will have been obtained including films about some of the outstanding artists in our Artist Series this year! We do plan to provide you with information needed to acquire any of the resources we showcase for your classroom/library. Please be sure to participate in this *new* feature and let us know if it is worth making it an annual event at the NAEA Convention. ■

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Convention schedule and sessions subject to change. Visit [www.arteducators.org](http://www.arteducators.org) for the latest update.

## EASTERN REGION

**The Eastern Region has been busy hosting conferences, exhibiting student work, preparing for Youth Art Month, and recognizing those who support quality visual arts education programs.**

**Vermont:** The Vermont Art Education Association has increased membership and is making the effort to bring professional development opportunities and statewide art exhibits to a wider geographic area. They held their Fall Art Education Conference—Art Shapes Vermont—in two locations over 3 days to include a more diverse group of art educators. They plan to continue that theme and dedication to including teachers from all regions with their YAM exhibit at the Vermont Statehouse in March.

**Overseas:** Overseas Art Educators were invited to set up a small student exhibit at the Christmas Cultural Market in Kaiserslautern at the Fruchthalle to commemorate the 50-year partnership between Kaiserslautern and Davenport, IA. Members have organized short trips to Florence and Paris and are planning a spring trip to a mystery destination!

**Maryland:** NAEA President Barry Shauck was the keynote speaker during the Maryland Art Education Association Fall Conference. The theme of his address was “Evoking Soul and Spirit in Art Education.”

**Rhode Island:** Rhode Island Art Educators were busy in November and December. They offered a number of Elementary and Middle School roundtables: Asian inspired Art, Zentangles, The Big Draw, and Math & Art. They also kicked off a year-long clay project to create a series of bowls which will culminate with an ice cream social fundraiser in the spring to provide grant money for teacher projects.



**MAEA President Brenda Makle, NAEA President Barry Shauck, and Jay Tucker from the MD Dept. of Ed. at the MAEA Conference.**

**New Hampshire:** NHAEA presented this year's Outstanding Service Award to Principal Carol Mack and Principal Linda Boyd from the Londonderry School District. Both were honored at the state Fall Conference luncheon October 16. The principals have consistently demonstrated the importance of visual arts education in their respective schools.

**New Jersey:** At their October Conference, AENJ presented the George DiBouno Recognition Award to Joseph Ferraina, Superintendent of Long Branch Schools. This award, presented to those who are 'within' the field of education but not art educators, recognizes the power of leadership in education to move the arts to the forefront. In November, AENJ presented an exhibit of student artwork at the New Jersey Education Association Convention in Atlantic City. On January 29, AENJ has planned “Breakfast and a Workshop” in Somerset, NJ. Three art educators recognized at the fall conference for exceptional teaching methodology in elementary, middle, and high school will present workshops.

### Collaborative Events

Art Education Associations from Vermont and New Hampshire will collaborate for the first time in January with colleagues in the Museum Education Division to host a



**NHAEA Outstanding Service Award winners Principals Carol Mack and Linda Boyd (seated), and nominators Pauline Pichette, Mary Beth Donovan-Olson, and Marcia Connors.**

**VATA Board member Dana Spencer at the Fall Conference at The Vermont College of Fine Arts.**

member-only event in the Hood Museum at Dartmouth College. Attendees will explore Frank Stella through exhibits and activities and use the bookmaking facilities at the college after viewing artist books from the Guild of Book Workers.

The Maryland Art Education Association, in partnership with the Maryland State Department of Education and the United States Department of Education, presented “Maryland High School Artists: A Juried Exhibit—Personal Directions in Portfolio Development.” Thirty-seven students from ten school districts had artworks in this exhibit.

### Advocacy

Many Eastern Region states are preparing public exhibits and receptions to celebrate **Youth Art Month** in March. YAM is a national event designed to emphasize the importance of quality visual arts education programs for all children. States may submit flags for a national event held in Washington, DC, called “**School Flags Across America... Flying High.**” Visit the YAM Museum in the vendor area at the Seattle Convention to see the



**George DiBouno Recognition Award winner Joseph Ferraina, Superintendent of Long Branch Schools in NJ, with his Board of Education.**

2011 flags and displays of student artwork. To obtain the name and contact info for your state YAM Chairperson, visit your state association website or contact the Council for Art Education at [debbiem@acminet.org](mailto:debbiem@acminet.org)

We hope to see many Eastern Region Art Educators at the Seattle Convention. Help us celebrate Eastern Region Award Winners by attending our ceremony and reception at the hotel on Saturday, March 19, 4:00-6:00 pm, and meet your state leadership from 6:00-7:00 pm at a Leadership meeting following the ceremony. ■



**Kim Huyler Defibaugh**

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

## SOUTHEASTERN REGION

### Seattle in March!

Excitement is growing as we prepare for the National Convention in Seattle, Washington. If you are still undecided about attending at this point I strongly encourage you to register now. The convention center is a beautiful venue within easy walking distance of the famed market area. This is the home of the famous flying fish—haven't heard of them? Go and see for yourself ([www.pikeplacefish.com](http://www.pikeplacefish.com))! While in Seattle don't forget to visit SAM, the Seattle Art Museum. **SAM** has 3 locations in the city. **Seattle Art Museum Downtown** is a nice walk from the convention center. **SAAM** is the Seattle Asian Art Museum, and last, but not least, **The Olympic Sculpture Park** is located on 9 acres of waterfront. These are 3 not-to-be-missed opportunities outside of the superb professional development sessions offered during the Convention. For additional information see [www.seattleartmuseum.org](http://www.seattleartmuseum.org)

**Delegates Assembly** this year will continue the important work of reviewing and recommending position statements to the **NAEA** Board of Directors for consideration. The four regional vice presidents and the division directors have been in constant contact as we continue to review the work done during the regional leadership retreats and carry out your recommendations for proposals and revisions. The current pending position statements are posted on the website now for vetting as we gather responses from the membership and move the work forward to Delegates Assembly in Seattle.

**There are good things going on all over the Southeastern region!**

**Alabama:** **AAEA** has created an advocacy pamphlet promoting a sequential K-12 Visual



**FAEA's Patricia Lamb, Past President; Jack Matthews, President; and Mabel Morales, President-Elect.**

Art Program taught by certified art educators in every school in Alabama. The pamphlet highlights benefits to communities with active association member art teachers.

**Florida:** **FAEA** president **Jack Matthews** reports they are already in the planning stages for the 2011 state association conference to be held in St. Petersburg, Florida.

**Georgia:** **GAEA's** **Dana Jung Munson** has setup a ning group for secondary teachers and reports she and the association would love to have more of our Southeastern Region secondary teachers joining the *ning*. The group discusses topics of interest to secondary art teachers, shares teaching ideas, and relates experiences as artists and educators. The website is <http://naea-secondary-teachers.ning.com/>

**Kentucky:** **KyAEA** has joined with other professional arts organizations in a coalition to become a stronger advocacy group. This coalition has addressed the needs of arts educators in state education assessment policies. **Judi Haynes**, president, represents the state in visual arts education advocacy issues in this group.



**Mississippi awardees demonstrating their conference theme, "Ganbatti Y'all!"**

**Mississippi:** **MAEA** president, **Limeul Eubanks**, is reporting that their membership continues to demonstrate their state conference theme “Ganbatti Y'all” which translated reflects a “Go for it Y'all” attitude and outlook on life!

**North Carolina:** **NCAEA** president **Cheryl Maney** has recommended an informative presentation given to their membership by **Michael Angst** of *ELine Media*, demonstrating the new 'media of choice' for many budding artists: video games. But not just any games... check out [www.gamesforchange.org](http://www.gamesforchange.org). These are games developed by young and old artists alike, making a social and global impact.

**South Carolina:** **SAEA** president **Josh Drews** reports their state is currently focusing on the possibilities and options presented through the newly created South Carolina Media Arts Standards.

**Tennessee:** **TAEA** reports they continue to stress the role the arts play in developing a creative community. Their members focus on nurturing individual creativity in their students, highlighting the impact the arts have in our society. As a community of educators



**Debbie West (GA) speaking at the VAEA conference on raising the social awareness of her students and funds for worthy causes.**

and artists, members support each other in developing personal creativity.

**Virginia:** **VAEA** has joined forces with the Virginia Coalition for Fine Arts in Education to create a unified voice for all the arts. This group will work politically to benefit the arts education profession and the status of arts education statewide.

**REMINDER:** In planning your schedule for Seattle don't forget to highlight your Southeastern Region Awards session! Be there to support your exceptional state art educators and to congratulate our Southeastern Regional Award winners! ■



**Patricia "Pat" Franklin**

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Elect: **Debra S. Pylypiw**, PO Box 1821, Swansboro, NC 28584, 910-265-3355 cell, Fax: 910-326-8941, [dpylypiw@ec.rr.com](mailto:dpylypiw@ec.rr.com)

# Washington State First in Nation Requiring Two Arts Credits for High School Graduation

Washington State is excited to announce that the State Board of Education (SBE) has passed the new Washington State Graduation Requirements—**Career and College Ready**—on November 10, 2010.

This new requirement includes two credits for Arts for High School Graduation, beginning with the graduating class of 2016, provided the entire resolution is fully funded by the state legislature. One of the two credits is not substitutable. One credit may be substituted, depending upon the student's high school and beyond plan. A process for substitutions of any credits is being developed to ensure that students are provided the best possible educational experiences to prepare them for life and work in the 21st century. More arts courses and credits provide opportunity for all learners, not just some, to experience one or more arts and arts study at depth, in alignment with our state learning standards and performance assessments. The 4-year journey and process that was created for taking input into these revised requirements is one that may provide vision to other states as they increase their graduation requirements. We believe that student achievement will be increased, and that adding arts credits will assist in narrowing the achievement gap, celebrating cultures and diversity, and providing rigor, relevance, relationship, and a Renaissance in the schools.

*In its adoption of the new graduation requirements, the State Board of Education has demonstrated its strong vision for a complete education and for all learners in our state. Washington is now the first state in the nation to require two credits in the arts as part of high school graduation requirements. The inclusion of these credits provides increased opportunity for exposure to arts programs in our public schools, which are*

*critical in fostering student creativity and innovation. As we applaud the Board, we also extend our appreciation to arts partners throughout the state who advocated for the arts and helped make these requirements a reality. We offer a special thank you to ArtsEd Washington, the Washington State Arts Commission, and the Washington State Arts Alliance for their collaboration throughout the process. We are all ready and looking forward to the opportunity to offer more arts and a rich school experience to all students.*

—AnnRené Joseph  
Program Supervisor, The Arts, OSPI

Dr. Kathe Taylor, Policy Director for the Washington State Board of Education, is excited to share that Washington now has eight school districts already requiring two credits in the arts (up from zero, just 2 years ago), in alignment with the new high school graduation requirements. Dr. Taylor also notes, "Rules will be adopted after the legislature authorizes and provides funding for any of the overall changes that have fiscal impact (including arts, which OSPI has told us has related capital costs for more classrooms). We hope to have rules in place for the [graduating] class of 2016." Dr. Taylor invites inquiries at: [kathe.taylor@k12.wa.us](mailto:kathe.taylor@k12.wa.us) or (360) 725-6028.

Visit "Get the Latest" at [www.sbe.wa.gov](http://www.sbe.wa.gov) for the most recent documents, links, and graphics (including the source document, official PowerPoint and slides of the process, and next steps). ■

### Moving Ahead: The Need for a Career and College-Ready Diploma

Proposed for the Class of 2016

L<sup>R</sup>

C<sup>R</sup>

E<sup>R</sup>

Ready for Life, Careers, and Education

#### By the Numbers

84 Percent of Democrats, Republicans, and Independents ages 18+ support career and college-ready requirements

67 Percent of future Washington jobs will require some education beyond high school

45 States do a better job preparing students for college than Washington

45 States require more English classes than Washington

39 States require more social studies classes than Washington

36 States require more science classes than Washington

42 States have better college participation from low-income families than Washington

54 Percent of Washington high school graduates requiring remediation who enter community and technical colleges directly from high school

17 Million dollars of Washington State investment spent on college remediation annually

41 Percent of 2008 Black, American Indian/Alaska Native, and Hispanic high school graduates (respectively) enrolled in four-year college-ready coursework while in high school

All sources available on our website

#### The Washington State Board of Education High School Graduation Requirements

Course	Class of 2013 Requirements	Class of 2016 Requirements*
English	3	4
Math	3	3
Science	2 (1 Lab)	3 (2 Labs)
Social Studies	2.5	3
Arts	1	2**
Health and Fitness	2	2***
World Language	0	2**
Occupational Education	1	1
Career Concentration	0	2
Electives	5.5	2
<b>Total</b>	<b>20</b>	<b>24</b>

\* All changes with fiscal impact must be approved and authorized by the Legislature. \*\* Based on the high school and beyond plan, the following substitutions may be made: 4th-1 credit World Languages=2 credits. States Up to 2 credits could be waived by local administrators for students who have attempted 24 credits. Students must earn the designated credits in the mandatory subjects (English=4, math=3, science=3, social studies=3, art=1, health=1, fitness=1.5, occupational education=1). \*\*\* Students must take 1.5 credits of fitness unless excused per statute 28A.230.050.

#### What are the elements of success for our high school graduates?

L<sup>R</sup>

C<sup>R</sup>

E<sup>R</sup>

Ready for Life: High school graduates who are responsible and engaged citizens in our society and our democracy, fully capable of making critical decisions and positive contributions to our community

Ready for Careers: High school graduates who have the skills and knowledge necessary to pursue any number of career pathways suitable to their own goals

Ready for Education: High school graduates who are prepared to enter two or four-year degree programs and apprenticeship and trade programs without the need for remediation

**= The Building Blocks of Success** L<sup>R</sup> C<sup>R</sup> E<sup>R</sup>

All Washington high school students will be automatically enrolled in coursework that gets them Ready for Life, Ready for Careers, and Ready for Education.

**OUR GRADUATES** deserve a diploma that prepares them for the next step in life, whether that path leads straight into a career, further training through apprenticeships or trades, or education at two or four-year colleges. The new requirements meet this benchmark, ensuring all students graduate ready for life, ready for careers, and ready for education.

**THE WASHINGTON STATE BOARD OF EDUCATION**

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Call 717-796-5061.

# 2011 NAEA Award Recipients

THANK YOU to everyone who submitted a nomination for awards this year, and CONGRATULATIONS to everyone who was nominated!

## National Art Educator:

Marilyn G. Stewart

## National Elementary Art Educator:

Mark Trampf

## National Middle Level Art Educator:

Maureen Caouette

## National Secondary Art Educator:

Cheryl Milligan

## National Higher Education Art Educator:

Lynn Sanders-Bustle

## National Museum Education Art Educator:

Dana Baldwin

## National Supervision/Administration

### Art Educator:

Beverly Fletcher

## Eastern Region Art Educator: *No selection*

### Eastern Elementary Art Educator:

Carrie A. Russoniello

### Eastern Middle Level Art Educator:

Vanessa Lopez-Sparaco

### Eastern Secondary Art Educator:

Samuel Craig Llewellyn

### Eastern Higher Education Art Educator:

Sharon Johnson

### Eastern Museum Education Art Educator:

Stacy Rodenberger

### Eastern Supervision/Admin Art Educator:

*No selection*

## Pacific Region Art Educator:

Daniel T. Barney

### Pacific Elementary Art Educator: *No selection*

### Pacific Middle Level Art Educator: *No selection*

### Pacific Secondary Art Educator: *No selection*

### Pacific Higher Education Art Educator:

Sharon R. Gray

### Pacific Museum Education Art Educator:

Lisa Silagyi

### Pacific Supervision/Admin Art Educator: *No selection*

## Southeastern Art Educator:

Pamela G. Taylor

### Southeastern Elementary Art Educator:

Lauren Phillips

### Southeastern Middle Level Art Educator: *No selection*

### Southeastern Secondary Art Educator:

Dana Jung Munson

### Southeastern Higher Education Art Educator:

Melanie L. Buffington

### Southeastern Museum Education Art Educator:

Carissa M. DiCindio

### Southeastern Supervision/Admin Art Educator:

Jessica L. Booth

## Western Region Art Educator:

Mark Trampf

### Western Elementary Art Educator:

Samantha Melvin

### Western Middle Level Art Educator:

September L. Buys

### Western Secondary Art Educator:

Becky Blaine

### Western Higher Education Art Educator:

Patricia L. Stuhr

### Western Museum Education Art Educator:

Stacy Fuller

### Western Supervision/Admin Art Educator:

*No selection*

## State Art Educators

**Alabama:** Rebecca Guinn

**Alaska:** Laurel Herbeck

**Arizona:**

William D. Erlenmeyer

**Arkansas:**

Angela La Porte

**British Columbia:**

Regan Rasmussen

**California:**

Susan Manbeian

**Colorado:** *No selection*

**Connecticut:**

Joanne Barry-Dutro

**Delaware:** Mark Rudinoff

**District of Columbia:**

Jacqueline Grace

**Florida:** Mark

Rosenkrantz

**Georgia:**

Tamara Daughtry

**Hawaii:** Janet Sato

**Idaho:** Jane Winston

**Illinois:** Laura Milas

**Indiana:** Bev Staub

**Iowa:** Margaret Parks

**Kansas:** Linda

Nelson-Bova

**Kentucky:** Judi Haynes

**Louisiana:**

Nancy Keisman

**Maine:** Molly Mains

**Maryland:** Lori Snyder

**Massachusetts:** John

Michael Gray

**Michigan:** Amy

Vanderpol

**Minnesota:**

Jo-Anne Kirkman

**Mississippi:**

Rebecca Wilkinson

**Missouri:**

Elizabeth Thomas

**Montana:** *No selection*

**Nebraska:** Jerene Kruse

**Nevada:** *No selection*

**New Hampshire:** Barbara

Levin Morrison

**New Jersey:**

Dave Mackey

**New Mexico:** Roni Rohr

**New York:** Theresa

Crowningshield

**North Carolina:** Matthew

D. Psomadakis

**North Dakota:**

*No selection*

**Ohio:** Sherrie Dennis

**Oklahoma:** Kristi Lovett

**Oregon:** Kathy Mitchell

**Overseas Art Education**

**Association:** *No selection*

**Pennsylvania:**

Kristine Fontes

**Puerto Rico:** *No selection*

**Rhode Island:** Donald

Chabot

## PACIFIC REGION

**K**nown as the “Emerald City,” Seattle is **rolling out the “green carpet” to welcome NAEA Convention guests.** The Pacific Region as a whole is thrilled to share a small sample of our region with our colleagues and friends. So enjoy the flying fish, rain, and coffee! Seattle has creativity, imagination, and innovation around every corner.

**Washington** is planning tours for the Convention, recruiting local artists for the Artists Speaker Series and putting finishing touches on hosting responsibilities. WAEA is busy hunting for *all* the art and CTE arts teachers in Washington. They have enlisted a high school business ed. class to help with the search. The Regional Vice Presidents have been asked to create some added value for their membership. They will be bringing back WAEA-sponsored, hands-on workshops throughout the year that will travel to all parts of the state.

Aloha from **Hawaii!** HAEA received great news from the IRS. The group tax exemption application was approved officially making HAEA a 501(c)(3) tax-exempt organization. Credit goes to members Alison Ibara-Kawabe and Wendy Larrow and special thanks to Melanie Dixon, Chief Operating Officer at NAEA, for guiding them through the process. HAEA received a **Certificate of Commendation** for “Outstanding Participation” in the 2010 Youth Art Month observance by the Council for Art Education. The Council also voted to honor HAEA with a **Special Recognition Award** for the promotion of YAM in Hawaii. There were hands-on workshops for members, preparing for 2011 Scholastic Competition and YAM Exhibition, and in February a 2-day Professional Development joint conference with the Hawaii Music Education Association.

**Oregon** had their annual conference at the Portland Art Museum and some of the art colleges in the Portland Metro Area. This year’s conference theme, **pARTicipate**, focused on



interdisciplinary connections and visual art in different contexts beyond the “artist studio.” Conference attendees were inspired by two keynote speakers, Dr. Howard Gardner and internationally known social practice artist and educator, Harrell Fletcher. State Awardees were honored at a formal luncheon ceremony, and attendees continued their professional development over the 2-day conference. OAEA supports advocacy and community development through its annual sponsored programs. The Oregon Scholastic Art Awards continues to grow throughout the state. Currently, OAEA serves as the state affiliate for Scholastic Art Awards in three of Oregon’s most populated regions and several Oregon students have been recognized at the National Level. OAEA also continues to sponsor an annual art educator’s exhibition, Beyond the Demos, at the Pacific Northwest College of Art. Several art educators from around the state had their art on display for the entire month. OAEA was awarded a \$2,000 grant from Macy’s. The grant will be used to support our members in community and advocacy with another student art show in the late spring. The grant will help pay for publications, awards ceremony, and rental space.

**Idaho** (IAEA) is working with the Idaho Music Education Association to distribute and submit petitions to increase graduation requirements in the visual and performing arts for Idaho’s high school students. The State of Idaho has seen a narrowing of the curriculum since the inception of the 2001 No Child Left Behind Act (NCLB). Since NCLB’s inception the Performing and Fine Arts have gradually been getting pushed out of a child’s basic education. Idaho has seen a loss of teaching positions in the visual and performing arts. Elementary schools are facing cuts to their music programs and have few visual art teachers and even more rarely do they have a drama teacher or a dance teacher. You can get more information from the IAEA website or go to: [www.idahomusiced.org/forms/other/Petition%202010.pdf](http://www.idahomusiced.org/forms/other/Petition%202010.pdf)



Peggy Fiske, Karen Fothergill, and Jackie Nelson at IAEA.



Harinani workshop in Hawaii.

## OAEA Awards Recognition.

**California’s** conference in San Jose was a success, especially considering the economy. More than \$6,500 for scholarships was raised in the Silent/Live Auction and attendees enjoyed keynote speakers, digital artist/performer J-Walt, author and artist Carmen Lomas Garza, and Pixar’s Bill Cone, along with an array of master classes and workshops. CAEA is seeking feedback from its members as they begin a process of strategic planning to meet the challenges and opportunities of the future. Areas of CAEA are working hard to grow membership through special events, promotions, and increased connections through social networks and area newsletters. ■



## Deborah Barten

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Laura McFadden  
**South Dakota:**  
Marica Shannon  
**Tennessee:** Jackie Spaulding-Wright  
**Texas:** Nina Boothe  
**Utah:** *No selection*  
**Vermont:** *No selection*  
**Virginia:**  
Michael Gettings  
**Washington:**  
Suzanne Gardner  
**West Virginia:**  
*No selection*  
**Wisconsin:** *No selection*  
**Wyoming:** Rede Ballard

**J. Eugene Grigsby, Jr. Award:** Juliette Harris  
**Retired Art Educator Award:** Madeline Milidonis Fritz  
**NJAHS Sponsor:**  
*No selection*  
**NAHS Sponsor:** Rebecca A. Stone-Danahy  
**Rising Stars Secondary Recognition Program:**  
Louis Fratino

**Higher Education Student Achievement Award:**  
Kannan N. Cangro  
**Student Chapter Sponsor Award:**  
Ryan Shin  
**Distinguished Service Outside Profession:**  
John Ceschini  
**Distinguished Service Within Profession:**  
Daisy McTighe  
**Lowenfeld Award:**  
Beverly Levett Gerber  
**Manuel Barkan Memorial Award:**  
jan jagodzinski  
**Marion Quin Dix Leadership Award:**  
Elizabeth “Betsy” Logan  
**Presidential Citation Award:** Russell Day  
**NAEA, CEC, VSA arts Special Needs Art Educator:**  
Lynda Abraham Braff

**NAEA, CEC, VSA arts Beverly Levett Gerber Special Needs Lifetime Achievement Award:**  
Mary Lou Dallam  
**Elliot Eisner Research Award in Art Education:**  
*Not yet selected at press time*

**Newsletter Award Recipients**  
**Category I** (1-100 Members)  
*Winners: Not yet selected at press time*  
**Category II** (101-499 Members)  
*Winners: Not yet selected at press time*  
**Category III** (500+ Members)  
*Winners: Not yet selected at press time*

**Website Award**  
*Winners: Not yet selected at press time*

## People in the News

The 6th Annual Graduate Research in Art Education Conference (GRAE) (<http://explorations.sva.psu.edu/grae>), coordinated by professors and NAEA members **Olga Hubbard** and **Karen Keifer-Boyd**, featured the work of several artists from Penn State and Teachers College.



NAEA member **Thomas Brewer** received the Award for Exemplary Achievement from the Southeastern College Art Conference (SECAC). This, SECAC’s most prestigious award, was given in recognition of personal and professional development as well as his long-standing service to the organization.

NAEA member **Heather Anderson**’s recent book, *Art Education & Eco Awareness, A Teacher’s Guide to Art and the Natural Environment* (K-12), uses the power of art to inspire students to appreciate, understand, and protect their environment. The book can be ordered through the website: [heatherandersonart.com](http://heatherandersonart.com)



Photo by Beau Vallance.

### In Memoriam

Long-time NAEA member **David Mackinnon Ebitz**, age 63, died on December 21, 2010. He is survived by his wife Mary Ann Stankiewicz (a past NAEA President) and their children. David received a BA in art history from Williams College graduating summa cum laude with Highest Honors in Art History, and his AM and PhD in fine arts from Harvard University, with a specialization in Medieval Art. In his rich and varied career, he served as assistant and associate professor of art at the University of Maine, head of the Department of Education and Academic Affairs at the J. Paul Getty Museum, director of the John and Mable Ringling Museum of Art, and Associate Professor of Art within the School of Visual Arts at Penn State University. David was active in the Museum Education Division and curated exhibitions on prints, photography, decorative arts, and American art. He published and gave numerous lectures and workshops on medieval secular arts, art historiography and criticism, art and museum education, museum policy and the education of museum educators, assessment in art appreciation courses, and the use of digital technology and the Internet in teaching. David was awarded the 2010 Excellence in Practice Award from the American Association of Museums (AAM) Committee on Education (EdCom). Donations in David’s memory can be made to the Museum Education Roundtable, P.O. Box 15727, Washington, DC 20003, and should be designated for the David Ebitz quasi-endowment for Museum Education.

## WESTERN REGION

**The work of our national and state associations continues year-round.** If you aren’t currently involved in your association, consider getting involved in some volunteer capacity. It is rewarding and worthwhile. As you can see from the state reports in this issue, there is a lot going on!

**Nebraska:** NATA continues a multi-year process of revitalizing the association. This includes: asking each board member to develop a 2-year action plan centered on NAEA’s strategic goals, as well as their specific job description; redeveloping our website ([www.nebraskaarteducators.org](http://www.nebraskaarteducators.org)); and introducing a “Rookie of the Year” educator award. The fall conference in Omaha featured muralist Meg Seligman as keynote speaker. NATA’s fledgling Student Chapter division is planning a Spring Forum in which NATA teachers mentor art education majors from Nebraska’s universities and colleges.

**New Mexico:** The New Mexico Art Education Association held its fall conference, “Art in the 21st Century,” November 5-6 in Ruidoso, New Mexico. There were over 30 workshops. During the conference, we updated the Constitution and Bylaws and voted in a new Board of Directors. The association is growing and changing with an increased number of board positions filled. We have doubled membership and launched a new website. Check us out! Thank you Deborah Reeve, Susan Gabbard, Nancy Walkup, and Katherine Douglas for your help and support!

**Ohio:** The Ohio Art Education Association hosted a successful fall conference entitled “Creative Capital—Art Makes a Difference.” The program included a panel discussion on creativity, keynote speakers (graphic novelist Jeff Smith and art educator George Szekely), tons of professional development workshops, and award recognition for our members. The award presenters were “famous” artists or



OAEA Fellows induct Suzanne Mitolo, OAEA President (center).



Oklahoma President Marsha Carman with Ted Orland, guest speaker at the fall conference.

artistic subjects such as Degas’ dancer and the American Gothic couple. OAEA president Suzanne Mitolo was inducted into the OAEA Fellows. 2011 brings OAEA a new president, Sarah Danner, and secretary, Adrian Vance Hawk. **Oklahoma:** The Oklahoma Art Education Association partnered with the University of Oklahoma to present the 2010 Fall Conference, “The View: Art Shapes the World.” The featured speaker was Ted Orland, author of *Art & Fear* and *The View from the Studio Door*. Awards went to Kristi Lovett (Oklahoma Educator of the Year), Carol Secor (Elementary), Cathy Little (Middle School), Lynette Hill (Secondary), Rosemary Burke-Carrol (retired), and Frances Williams (YAM). A special OAEA Lifetime Achievement Award went to Barbara Gable.



WAEA Awardees (left to right): Kelly Skindzelewski, Tiffany Beltz, Sheri Castelnovo, Carol Rokicki, Maria Mason, Jean McCulloch Harper.

**South Dakota:** The South Dakota Art Education Association gathered in Aberdeen, South Dakota, for their annual fall conference. Members attended a variety of hands on workshops as well as shared their best lesson plans with each other during the favorite “Share Time.” Marica Shannon was honored as South Dakota Art Educator of the Year. South Dakota celebrated continued growth with improvements in the association website, growth in the state listserv, and continued development in association membership and Youth Art Month activities. **Texas:** The Texas Art Education Association 2010 Conference, held in Austin, November 10-14, broke all TAEA records with 2,275 attendees. “Keep Art Weird—Nurturing the Creative Spirit” featured over 400 workshops, hands-on experience institutes, tours, walk-up workshops, and general sessions. Keynote speakers included: Sara Hickman (Texas Musician of the Year and visual artist), Daryl Howard (Master Japanese printmaker), and Lois Gibson (Forensic Artist and Guinness Book of World Record holder). Conference Chairs were Kristen Marstaller, Tim Lowke, and Chris Cooper. **Wisconsin:** Many initiatives have been created to provide member programming as

WAEA celebrates its 60th anniversary. Virgi Driscoll received a grant to offer free classes focusing on how to identify and provide gifted art students programming. Maria Mason, conference chair, unfolded 50+ presentations. Keynote Speakers included Margaret Wertheim, Melvin Pontious, Mike Martino, and guest artist Ted Stanke. WAEA ARTSEEDS is a new e-Mentor online service for teachers to contact Divisional Representatives for teaching advice from Jodi Brzezinski, Lisa Ulik, Carol Rokicki, and Lee Amborn. Dani Graf secured a Miracle on Canal Street Grant, which will afford art opportunities for WI students. MCOS monies will help kick-off the 2011 YAM Ceremony with a trip to the Madison Children’s Museum for YAM artists and families. ■



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## HIGHER EDUCATION DIVISION

### A note on Professional Development.

**This is probably the most important thing that we can do as a professional organization.** In Higher Ed there are the professional contributions we are expected to maintain: Research, Teaching, and Service. As we move forward, we would be well served to provide opportunities for members in each of these areas both within and across divisions. Robust and divergent approaches are imperative, but as a group, defining shared goals can only strengthen our community.

### Research

The development of an NAEA Research Commission was advanced through Board action on two fronts. First, through the approval of a new strategic plan. This plan included both a strategic goal of research and knowledge and attending objectives related to the development of a commission, partnerships between researchers and practitioners, sharing research driven knowledge, and research funding. Second, the Board approved the establishment of a Task Force to develop a plan for reestablishing an NAEA Research Commission. Work will begin in January, with the goal of establishing the commission formally by the 2012 Convention in NYC. Things move slowly in large institutions, but the careful consideration of a durable plan into which a commission steps can go a long way toward institutionalizing research devoted to the shared goals of NAEA members.

### Convention Planning

This newsletter should arrive at your doorsteps prior to your departures for Seattle. In addition to the HE business meeting, the upcoming Convention will have several features that I urge you all to attend:

**The Luncheon:** Please come to the annual luncheon to celebrate this year's winners,

including: National Higher Education Division, **Lynn Sanders-Bustle**, University of Louisiana; Eastern Regional, **Sharon Johnson**, MICA; Southeast Regional, **Melanie Buffington**; Western Regional, **Pat L. Stuhr**, The Ohio State University; Pacific Regional, **Sharon G. Gray**, Brigham Young University; Student Chapter Sponsor Award, **Ryan Shin**, University of Arizona; and Student Art Achievement Award, **Kannan N. Cangro**, George Mason University. Pamela G. Taylor, last year's HE National Award recipient will deliver the keynote.

**The Manuel Barkan Award Lecture:** This year's lecture will be delivered by **jan jagodzinski** for his *Studies* article, "Beyond Aesthetics: Returning Force and Truth to Art and its Education."

**Higher Education Forums:** This year we will hold three forums. Melanie Buffington has organized "Contemporary Art and Higher"; Ryan Shin has organized "Door-Wide Open" for Possibilities for Teaching Research and Experiencing Asian Art and Visual Culture"; and Mary Hafeli has organized "Research Methodologies in Art Education."

**Division Directors Forum:** This year, the Cross Division Professional Development Committee led by Beth Thomas will conduct a newly launched Directors Forum, "Developing Collaborative Research Across Division Boundaries: Examples from Experience and Strategies for New Partnerships." Presenters include members from all of the NAEA divisions. This forum will be devoted to professional development for members interested in Action Research.

In addition to these events, a session devoted to historical methodologies organized by steering committee members Mary Ann Stankiewicz and Ami Kantawala will gather ideas for shared research: "What Do We Need to Know about Art Education History?"



**From the College Board Forum (L to R): Rick Salafia, Renee Sandell, John Howell White, Linda Popp, and Roger Tomhave.**

### Notes

The Higher Ed Division organized a presentation at the annual College Board Forum in Washington, DC: "The Visual Arts in 21st Century Education: Implications for AP, Admissions and Programming." Representing NAEA were Renee Sandell, George Mason University; Linda Popp, Baltimore County Public Schools; Roger Tomhave, Fairfax County Public Schools; and Rick Salafia, Kutztown University.

The Higher Education Division organized a presentation at the College Art Association, "Emergent Practices: Arts-Based Research and Teaching." The panel was composed of James Haywood Rolling, *The Artistic Method of Research*; Karen Keifer-Boyd, *Arts-based Research as Social Justice Activism*; Donal O'Donoghue, *Conceptualizing Arts Research as Relational Practice*; and Graeme Sullivan, as respondent.

### Notices

**Western Michigan University:** The Master's in Art Education Program at Western Michigan University invites all interested art educators to join us to explore the mosaics of Rome and Ravenna, Italy. Offering 5 credits of combined art history and studio, the program comprises two complementary foci: the history of Italian mosaics and hands-on applications of traditional mosaic techniques. For further

information, go to [http://international.wmich.edu/content/view/754/356\\*1099](http://international.wmich.edu/content/view/754/356*1099) or e-mail Dr. William Charland ([william.charland@wmich.edu](mailto:william.charland@wmich.edu)).

**North Texas:** Through support from the Texas Research Initiative Program (TRIP) and the Robert and Ruby Priddy Charitable Trust, the University of North Texas (UNT) and the North Texas Institute for Educators on the Visual Arts (NTIEVA) will be offering ten (10) \$10,000 scholarships each year over the next 3 years for students who are admitted to the Graduate Certificate in Arts Leadership Program. Five of the scholarships will be for visual arts students and five for music students. The Leadership Certificate Program is an 18-credit program which can be combined with a master's or doctoral degree program. ■



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## ELEMENTARY DIVISION

**Over the 2 years as Elementary Director, one of my charges was writing this column. I love writing!** I like to think I have some talent in this area and if I were not teaching children through art, I would have been a language arts teacher. I have tried very hard to make this article more than providing the news of the division; it has been a place for celebration and, I hope, a learning space. With our themes over the last 2 years of special populations and creativity, I have tapped into the expertise of those in the field from all over the country from Elementary Division leadership to our members. And each has provided their thoughtful ideas and practical solutions to each question. However, at times, I feel that maybe I have been preaching a lot to the choir. You all know about serving the vast needs of children with special circumstances and of course, you relish the opportunity to explore the creative talents of your students. Certainly, we all can improve our skills in any of these areas... learning is one of the Association's strategic plan initiatives.

My charge to you, as I write my second to last column as Director, is for you to take what we've discussed, shared, learned—and share it with an administrator. Share it with someone who can make decisions that affect the needs of children with special learning requirements. Have a discussion with a leader who can assist you in spreading the need of creative and critical thinking for children not only in art but also across the curriculum. Take your learning and share it with others!

Making art and creating writing bring an enjoyment and pleasure that nothing else in my life offers me.

**Here are more thoughts on creativity from one of your leaders.** Brian Antonio, NM, Pacific Region Representative-Elect shared, "My definition of creativity would be to think out of the ordinary. Opening up your inner thoughts and expressing them in ways only you know..." He continues, "When my children are asked to do a project they are prompted to discuss with their neighbor different situations about the project. Each time my kids have art they are seated at a different desk. This helps to promote different ways of thinking." He also shared one way he promotes creativity in his classroom, "One example that I do is have my children close their eyes and actually picture the item that they are wanting to produce. I have the kids imagine they are walking around the item, looking at it in all different directions. This can take from a minute to five minutes."

From the mouth of babes! I am in a building where I have seen groups for 6 years. When you have been in a building long enough to see students K-5, you know how incredible the experience can be. My kids get what I am trying to get across to them... how to solve problems with multiple solutions, how to enjoy the creative process and produce amazing and individual works, how to enjoy art around them! I asked my fifth graders about their thoughts on creativity. They shared that creativity is about making things. It is about making many thumbnail sketches to solve an art problem. It is using your imagi-

nation. It is thinking in a different way... not making my art look like my friends' YES! These are the things I would want to hear from my students about the creative process.

**In November, I traveled to Seattle for the annual fall board meeting.** The city is breathtaking! It is an amazing venue for our Convention, from the hotel to convention center, Seattle Museum of Art to The Market; it is all within walking distance. I hope you are planning to attend the Convention in Seattle, March 17-20. You will not be disappointed! Discounted early bird registration has been extended through February 7, so register for the Convention at: [www.arteducators.org/convention](http://www.arteducators.org/convention). We will come together to learn, socialize, and celebrate. Don't miss out!

My last column, which will come out in April after Convention, will focus on thanking and celebrating those who have worked closely with me over the last 4 years as Elect and Director. It will give me one last time to laud and celebrate the wonderful leaders from the past, present, and future for the Elementary Division.

For me, art and writing have many common components. Both give me an opportunity to express my inner thoughts in a form that is tangible and accessible to others. Both allow me to reflect on a time, a concept, and an emotion, and to access deeper connections to those things around me. But most impor-

tantly, making art and creating writing bring an enjoyment and pleasure that nothing else in my life offers me. I find peace and tranquility in being able to be innovative and creative and to bring my imagination to a new level. I hope you will share some of what your colleagues and I have shared with you over the last 2 years to a leader who is not in the art field. Help them understand our mission through your passion as an elementary art educator. ■



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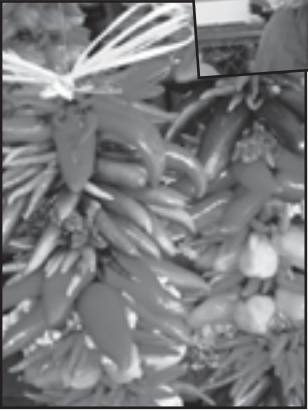
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SECONDARY DIVISION

Learning

Within the past month the NAEA Secondary Convention proposal acceptance notifications have been sent out and the division and national awards have been reviewed and selected. I have attended the fall NAEA Board meeting in Seattle, WA and all I can say is, “**You need to be at the Convention!**” The **visual arts** are everywhere in Seattle. I even had a Dale Chihuly print in my bathroom! We will be hosting 130 exemplary Secondary Division sessions, including two roundtable sessions about visual journals and the Convention theme, the Secondary luncheon, and a cross divisional session about the IRG. We are going to make every effort to put as many of the exemplary presentations on the NAEA Secondary page as possible. As we continue to address what NAEA members need, and the expanded services that we provide, please make sure to have your voice heard by coming to this great Convention or by contacting me. As we move to put our new NAEA Strategic Plan forward we need your continued input and involvement.



Seattle photos by Lorraine Lee.



Cheryl Milligan



Becky Blaine



Dana Jung Munson



Samuel Craig Llewellyn



Rebecca A. Stone-Danahy

Community

I look forward to see you at the Secondary Division luncheon, at which time we will bestow honors on our very deserving colleagues. Please come and help us celebrate achievements in presenting quality art education to our students across the nation! It is my honor to introduce the 2011 Secondary award recipients:

National Secondary Art Educator:

**Cheryl Milligan**

Western Region Secondary Art Educator:

**Becky Blaine**

Southeastern Region Secondary Art Educator:

**Dana Jung Munson**

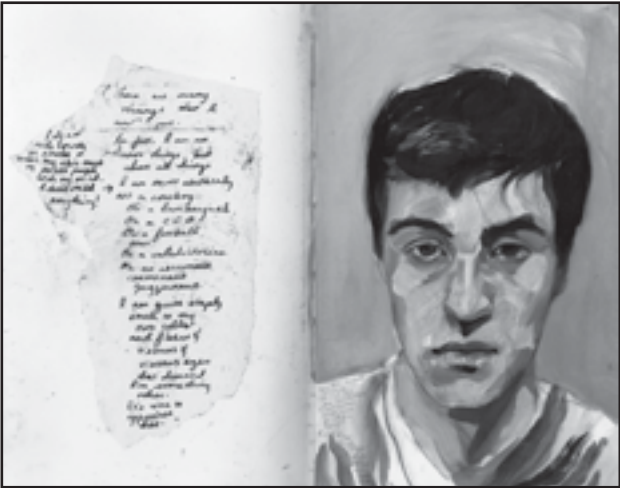
Eastern Region Secondary Art Educator:

**Samuel Craig Llewellyn**

NAHS Sponsor: **Rebecca A. Stone-Danahy**

Rising Stars Secondary Recognition Program:

**Louis Fratino**



Artwork by Louis Fratino, Rising Star.

All Secondary art educators nominated and award recipients will be acknowledged at our luncheon, scheduled for the Sheraton Hotel, on Friday, March 18, from 12-1:50 pm. Remember that if you are not coming for lunch, please attend the awards program which will begin at 12:45 pm.

Research & Knowledge

While at the Convention, look for the joint session K-12 panel presentation about the

Instructional Resources Gallery (IRG). We will be presenting information about the development of this benefit and a variety of roles available for your participation. ■



Diane Scully

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SEATTLE!



MIDDLE LEVEL DIVISION

**Congratulations to Maureen Caouette, the NAEA 2011 Middle Level Art Educator of the Year.** Congratulations also to **September Buys**, NAEA 2011 Western Region Middle Level Art Educator, and to **Vanessa Lopez**, NAEA 2011 Eastern Region Middle Level Art Educator. Please join us at the Middle Level Division Awards Luncheon to congratulate these ladies in person. In addition to the Awards Luncheon, and many quality Middle Level sessions, there will be two Middle Level Medleys, with a total of eight presenters, who will share best practices that relate to the Convention theme of Creativity, Imagination, and Innovation.



EMP and Space Needle

**If you’ve not done so already**, please register for the NAEA 2011 Convention in Seattle, WA. There are so many wonderful sights to take in when you are not in sessions for the Convention. If you can, I would suggest adding a day either before or after the Convention to experience Seattle. Due to my flight schedule for the NAEA Board meetings in November, I was fortunate enough to have an extra afternoon and evening to indulge. I’ve included photos of some of the places I walked to. (Yes, there are a multitude of sights to see all within walking distance!) Of course you all will be seeing the Experience Music Project building if you attend the Crayola opening event. The architecture is amazing and surfaces are very sculptural, and the EMP is right next to the Space Needle. The Seattle Art Museum is a must-see, as is the Olympic Sculpture Park. The Pike Place Market is unique and hopefully the weather will cooperate so that you will get a glimpse of Mt. Rainier. So, even though the Convention will be packed with great opportunities for professional development and networking, try to walk around Seattle to experience the town. You won’t be disappointed. We hope to see a record number of Middle Level art educators at the Convention this year!

Finally, we also need Middle Level art educators to submit **lesson plans** for consideration for the NAEA Instructional Resource Gallery. Please visit [www.arteducators.org/lessonplans](http://www.arteducators.org/lessonplans) to view the Procedures Map and then login to [www.artsonia.com/teacher/lessonplans/naea](http://www.artsonia.com/teacher/lessonplans/naea) to access the Lesson Plan template. All steps must be completed before submitting.

Review cycles are December 1 and June 1. We currently have five middle level lessons and hope to add many more during each review cycle, but we need you to submit one for that to happen. If you’d rather get involved as a reviewer of submitted lessons, please contact Linda Kieling or myself. Also join us on the Middle Level Ning to share your lesson ideas or to initiate topics of discussion. We value your input. ■

See you in Seattle!



Seattle Art Museum



Pike Place Seafood Market



Mary Miller

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SUPERVISION AND ADMINISTRATION DIVISION

Seattle 2011

The Supervision and Administration Division has lots to offer those members who attend the National Convention in Seattle. Along with the second annual Supervision and Administration Pre-Conference, there are opportunities for members to connect through the Convention sessions devoted to the Division, as well as the luncheon. I hope everyone can get the chance to get away and network with your colleagues in Seattle.

Professional Links: Connecting With Colleagues

The Supervision and Administration Division is planning a pre-conference to be held on March 16, the day before the NAEA National Convention opens in Seattle. This full day event will be held at the Seattle Art Museum and will provide participants the opportunity to network, share, and enjoy art and good food and other libations. If you are often the only administrator in the arts, this day will fill you with new ideas, new contacts, and an outlet to share your best practices with the other participants. The theme for the day—Professional Links: Connecting With Colleagues—will revolve around key questions:

- How do you define and provide program quality?
- What kinds of professional development have been successful in addressing program quality?
- To what degree are you involved with teacher evaluation, and what is in place in your district for measuring student growth?
- What advocacy tools have you found to be most successful in influencing decision makers, parents, and other administrators?

Following a group roundtable discussion, participants will be asked to share examples that demonstrate what their district has done in response to the discussion questions. In

the afternoon, time will be devoted to visit the museum's collection and shop before joining the Museum Division in a joint cocktail reception.

NAEA Supervision and Administration Award Winners



The National Supervision and Administration Art Educator of the 2011 Award goes to **Beverly Fletcher**. Beverly has been the Art Director for the Fort Worth Independent School District in Texas since 1990. She has been active both at the national and state level since the early 1980s; her accomplishments include presenting at National Conventions since 1995, receiving the Supervision and Administration Western Region Award in 2009, serving on the Coalition of Spirituality and Community Reform and Public Art Projects Committee, and presenting at the Kennedy Center's Imagination Celebration workshop. At the state level, Beverly has been active in presenting at state and regional conferences, and has served on numerous committees including the one instrumental in bringing the National Convention to Fort Worth in 2013. She also has served in the leadership role for TAEA's Supervision and Administration Division.

Other accomplishments include authoring and receiving numerous grants, presenting in Taiwan, and working with the Texas Department of Education, NEAF, the National Endowment, the Kennedy Center, the Getty,

the city of Fort Worth, and the Sister Cities Program, to name a few.

Melody Johnson, the Superintendent for Fort Worth IDS, states: *Ms. Fletcher has continually distinguished herself as a committed and capable leader with the Fort Worth school system. As such, she was systematically promoted to significantly higher levels of leadership responsibility. Under Ms. Fletcher's guidance, the art program has grown to be among FWISD's finest departments, committed to providing the most effective and successful learning environment for children and teachers. Ms. Fletcher's great organizational ability and strong interpersonal skills combine to make her an exceptional leader. She works to build teams, listens, and collaborates with her colleagues and subordinates alike. She is a one-woman wonder on two feet—also known as the energizer bunny.*



**Jessica Booth** is this year's recipient of the Southeastern Regional Supervision and Administrator of the Year Award. Jessica currently is the Coordinator of Art and Drama for Fulton County Public Schools in Georgia. Her activities at the national, state, and local level are numerous. An active presenter at national and state conferences, Jessica also has worked on NAEA committees and has most recently received the 2009 Southeastern Secondary Art Educator of the Year Award. Amy Krause, Assistant Superintendent of K-12 Curriculum for Fulton County Public Schools, states: *Ms. Booth currently serves Fulton County Schools as the Coordinator of Art and Drama Education, responsible for the creation and organization of K-12 sequential art education. She is a passionate professional, who oversees nationally recognized school arts programs. The quality of her work is evident as she was named the 2009*

*National Art Education Association Southeastern Secondary Teacher of the Year and nominated previously as Teacher of the Year during her tenure at her local school.* ■



Hammering Man at SAM.



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NAEA Helps to Bring Nintendo's New "Art Academy" Software into Classrooms

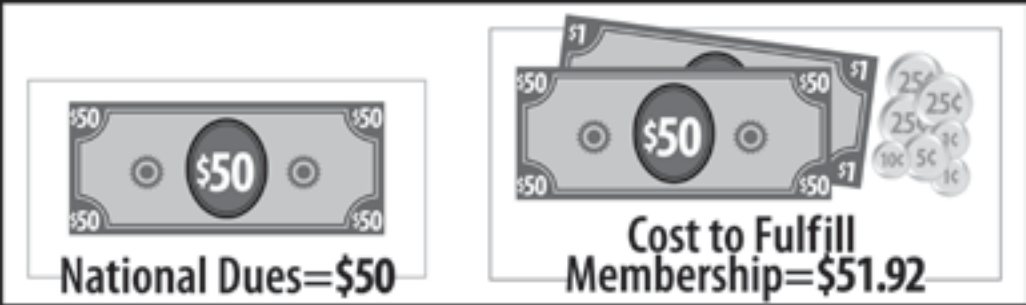
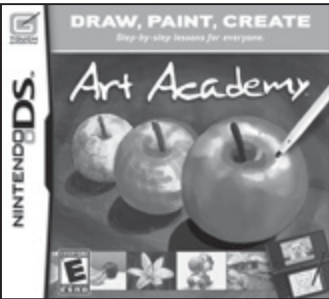
Nintendo of America has teamed up with the National Art Education Association to give students and visual arts educators across the nation a chance to experience *Art Academy*,™ a software title created for the Nintendo DS™ family of systems. Art educators and their classrooms at middle and high schools throughout the country will be using Nintendo DSi XL™ systems and copies of the *Art Academy* software beginning in January. *Art Academy* includes a series of fun, interactive lessons that teach the essentials of drawing and painting. Selected participants include 2010 NAEA Art Educator Award honorees, 2010 Regional Division Director Officer-Elects, and a random selection of NAEA members.

The *Art Academy* software allows students to work through hands-on exercises to explore concepts such as color, shading, and perspective in a way that is fun and engaging. The skills and techniques learned in *Art Academy* can also be translated to real-world art projects and materials. Nintendo and NAEA hope to discover interesting ways this software can be incorporated into creative classroom activities.

Using the Nintendo DSi XL stylus like a pencil or paintbrush, students can use *Art Academy* to work through a series of guided art tutorials or to experiment on their own using the Free Paint mode. Lessons can be paused and completed at each user's preferred pace, and the portable nature of Nintendo DSi XL allows them to be enjoyed virtually anywhere. *Art Academy* is just one example of Nintendo's approach

to "productive play," offering games for the Wii and Nintendo DS family of systems that promote mental acuity and physical activity. Nintendo previously partnered with MENC: The National Association for Music Education to bring the *Wii Music*™ software into dozens of U.S. classrooms and is thrilled to find additional ways to support the arts.

More information about *Art Academy*—including examples of artwork that have been created with the software—can be found at <http://artacademy.nintendo.com>



Fiscal Impact Committee Report

NAEA is the premier professional organization for visual arts educators in this country. It provides professional development and resources to assist members, and also works to advance art education in a variety of ways. The website (with its increasing number of resources, including electronic portfolios, Instructional Resource Center, and advocacy resources), the print publications (those for sale and those provided as a benefit of membership, like *Art Education* and *NAEA News*), and conferences all enrich the field. The NAEA Board and staff have worked diligently to provide these services in a fiscally responsible manner. Just how fiscally responsible is shown by the fact that NAEA has not had an increase in dues since 1992—over 18 years! In fact, dues have only increased twice in the last 35 years. Today, the cost of NAEA's national dues

does not cover the expenses associated with providing the member-only benefits. The NAEA Board is committed to meeting the needs of members and also to ensuring the sustainability of the organization. To this end, the Board developed a Fiscal Impact Committee to explore the implications of an adjustment in membership dues. This committee is working closely with Melanie Dixon, COO of NAEA, to determine the best course of action. During the preliminary work, it was found that NAEA is actually spending \$51.92 per member to fulfill each membership, while national dues are only \$50. Currently, the committee is engaged in surveying state leaders and exploring various scenarios regarding adjusting dues for the future. Further information will be shared in Delegates Assembly in Seattle and in *NAEA News* later this spring.

MUSEUM EDUCATION DIVISION

If you haven't yet registered for the NAEA Convention in Seattle, I encourage you to do so soon—and to book your travel early, as convenient Seattle flights can be challenging to find. Also, mark your calendars for the Museum Division Preconference at the Seattle Art Museum downtown on March 16. This year's theme is **Imagining the Future of Art Museum Education**, as our Division celebrates its 30th anniversary and presents its 25th preconference. Anne Manning has put together a fabulous day designed to inspire and inform, providing us with useful tools and information to apply in our practice. The modest registration fee of \$65 (\$80 for non-NAEA members and \$50 for students with ID) includes lunch and a wine reception. An electronic brochure describing the preconference is available on NAEA's website and the **registration deadline is February 28**. If you have any questions, please contact Anne Manning at [amanning@artbma.org](mailto:amanning@artbma.org)

2011 Museum Division Awards and Awards Luncheon

One of the most inspiring things I have had the honor to do as Division Director is to review the award nomination packets. What our colleagues around the county are doing is truly impressive. One of the *hardest* things I have had to do is to send letters notifying nominees that they have not won. This is difficult because so many are deserving. However, the competitive nature of the awards is part of what makes receiving one such an honor—although it is very clear to me that simply being *nominated* is a tremendous honor, as it reflects the high regard in which colleagues hold an individual and her or his work.

The winners of the national and regional awards for the Museum Education Division for 2011 are: **Dana Baldwin** (National); **Carissa DiCindio** (Southeastern); **Stacy Fuller** (Western); **Lisa Silagyi** (Pacific); and **Stacy Rodenberger** (Eastern). The awards will be presented at the Museum Division Luncheon in Seattle on Friday, March 18. I hope you will join me in extending congratulations to this year's winners.

News from Colleagues

I received more news items from colleagues than I could fit in the column, so watch for a posting of the rest of the updates on the Museum Division listserv around the time this newsletter lands in your mailbox.

The Dallas Museum of Art began offering **Autism Awareness Family Celebrations** in 2010 and plans to have four programs every year. The events take place before the Museum opens and provide a comfortable way to introduce children with autism and their families to the museum setting while teaching parents how to have successful museum visits with their child. Developed in collaboration with an autism specialist, the program provides participants with a social narrative to prepare for the event and presents various activities designed for children with autism and their families to enjoy. For more information, visit [www.dm-art.org/Family/AccessPrograms/index.htm#AutismAwarenessFamilyCelebrations](http://www.dm-art.org/Family/AccessPrograms/index.htm#AutismAwarenessFamilyCelebrations) (Submitted by Nicole Stutzman, [nstutzman@DallasMuseumofArt.org](mailto:nstutzman@DallasMuseumofArt.org))

The Smithsonian American Art Museum in Washington, DC, offers **Art Signs for Deaf and Hearing Visitors**. The Saturday afternoon Art

Signs tours are led by gallery guides working in collaboration with American Sign Language (ASL) interpreters who voice information and queries, observations, and exchanges for hearing staff and visitors. Art Signs are bilingual tours that provide the rare opportunity for hearing and deaf audiences to learn together under the leadership of a deaf guide.

After its first year, Art Signs was adapted for an online audience with deaf guides signing their interpretations without a gallery audience, captions provided for a sighted audience, and verbal descriptions and voicing added for blind visitors. Art Signs Online was awarded a Jodi Commendation for Sustainable Growth. The International Jodi Award is for museums, galleries, libraries, archives, and heritage websites which widen access to information, collections, learning, and creativity for disabled people. (Submitted by Susan Nichols, [NicholsS@si.edu](mailto:NicholsS@si.edu))

The news from colleagues ends with a tribute to long-time director of the MFA, Houston, **Peter Marzio**, a great supporter of education in the museum and throughout Houston who died on December 10. An obituary noted several examples of his commitment to education: *Peter Marzio developed a multitude of programs to serve the diverse community he loved. In 1983, he initiated Free Thursdays. In 1993, the 10-year Lila Wallace educational program, A Place for All People, was launched. It was followed by the Wallace Gateway to Art/De Puertas al Arte 2004-2008 program for the Latin American communities and collections. As an educator of the first order, Peter Marzio was most proud of the museum's outreach to schools: the Kinder Foundation Education Center,*

*the Kilroy Education Center for Bayou Bend, and the Glassell School of Art.* (Submitted by Beth B. Schneider, [Beth.Schneider@royalacademy.org.uk](mailto:Beth.Schneider@royalacademy.org.uk). A longer version of this news item will be included in the electronic addendum that goes out on the listserv in early February.) ■



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

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<http://naea.digication.com/SummerVisionDC>

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

**Clayton Funk**, EdD, Assistant Professor of Art Education, The Ohio State University, 128 Oval Mall, 158 Hopkins Hall, Columbus, OH 43210. 614-292-7183. Fax 614-688-4483. E-mail: funk.86@osu.edu  
**Columnists: Christine Woywod**, Northern Illinois University, cwoywod@niu.edu; **Marissa McClure**, University of Arizona, mam3@email.arizona.edu

### JSTAE

The current issue of *The Journal of Social Theory in Art Education*, Volume 31: Critical Coalitions in Play, is in the process of being edited. We anticipate a publication date of June 1.

All are invited to attend the JSTAE session in Seattle, which will feature the opportunity to engage with authors who published in Volume 30: Un(precedent)ED.

If you would like to serve as a JSTAE reviewer, please send editor Bob Sweeney (sweeney@iup.edu) a list of your publications in the area(s) of emphasis that you would like to offer to review. Criteria for JSTAE reviewers are available on the CSTAE website.

### Social Justice: Continuing the Conversation

Throughout 2010, we extended conversations about social justice begun during the CSTAE Talk Back session in Baltimore. In this column we consider the final question: "What strategies can art educators use to develop socially relevant projects and engagement that go beyond students simply 'illustrating' social problems and solutions?"

Reflecting on this challenge, Steve Ciampaglia (Northern Illinois University) contends:

It's necessary to show students how to be critical. For example, a teacher can guide class deconstructions of popular media texts and works of art pertinent to the social issue being examined. Within these deconstructions, the teacher demonstrates to students how to look for the inconsistencies and contradictions in works. Through this process, the teacher models a critical persona for the students to emulate. The students would not be forced to adopt this

critical role, but instead be encouraged to inhabit it for the duration of the project. The experience of adopting this critical persona compels students to think of themselves as critical practitioners with the skills necessary to critically examine social issues in a contemplative and nuanced manner. (personal communication, December 2010)

Continuing the conversation, Melanie Buffington (Virginia Commonwealth University) and Juan Carlos Castro (Concordia University) offer the following exchange:

**MB:** Teaching about contemporary art as related to social justice issues might be an option. Students could learn about a contemporary artist, make a traditional work of visual art, and then create their own individual project involving social action. This way, students could combine traditional art knowledge and also add an activist element to it. If the students choose their area of activism, it would allow them to honor their home values and work in a manner to bring positive change.

**JCC:** Further to the idea of connecting contemporary art and social issues are the recent movements of relational aesthetics and social practice art. Artists like Harrell Fletcher ([www.harrellfletcher.com](http://www.harrellfletcher.com)) consider social relationships as a medium in of itself. Our students can be asked to think of art practice as a way of addressing social issues by creating events, performances, and public works where the goal is to have people relate in new and meaningful ways.

**MB:** Also, I wonder if instead of 'resisting' formalist techniques we could resituate them? Olivia Gude (2000) writes about a project with a group of middle schoolers related to racism. To build their technical

skills, the students made a traditional value scale. She had the students take this traditional technique-building exercise and apply their new skills in a meaningful manner to make banners for the school that discussed the students' experiences with race and racism.

**JCC:** Absolutely. I think the problem is when we try to just teach one aspect of art. It makes me think of the rise of DIY and maker workshops like TechShop in San Francisco (<http://techshop.ws/>) that builds community through making. An example of how this could work in an art classroom would be students going out into the community and teaching a process or material to the community.

### 2011 Convention

In addition to many timely and relevant presentations, we look forward to our Speak-Out Session and a Super Session in Seattle.

Building on the success of the 2010 Talk Back session, all are encouraged to attend this year's double-length Speak-Out Session: "Creatively Questioning: Social Theory and Social Imagination with Caucus on Social Theory and Art Education." Panelists will share theoretical positions to democratically discuss with participants concepts of creativity while reflecting on social imagination. This session is designed to fully engage all audience members.

The panel "Teachers on Teaching and Community: Creativity as Change in Urban Spaces" is a Super Session organized in response to Town Hall Meeting requests for an emphasis on connections to issues faced by K-12 teachers, in addition to the ongoing research we support and publish.



**Student silhouette: Giving selflessly. "I work with students who experience social problems and witness inequities daily. Part of the approach at my school is using restorative justice and creative problem solving techniques to guide students towards self-empowerment." Student Teacher Joe Bruns (UW-Milwaukee)**

Be sure to save the date, Friday night, March 18, for the party co-sponsored by CSTAE & LBGTIC. More information to follow!

Further information describing CSTAE sessions and Convention activities in Seattle is available at <http://bluedoublewide.com/cstae/>

**Ensure you receive information:** CSTAE members should contact Melanie Buffington (mbuffington@vcu.edu) if your address and contact information has changed. ■

### Reference

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## LIFELONG LEARNING (LLL)

**Pamela Lawton**, Corcoran College of Art and Design, Art Education Department, 500 17th Street, NW, Washington, DC 20006. E-mail: PLawton@Corcoran.org

**This past fall I taught a special topics course that I taught once before, 2 years ago: "Art and Lifelong Learning."** I wanted to do some things differently this time around. One of the assignments I added was a position paper that examined an issue that *Studies in Art Education* is planning a special edition around: "Exploring Out-of-School Education in the Visual Arts."

I gave the students five options to select from for their 3- to 5-page paper:

1. K-12 art programs must meet standards for quality, scope, and sequence as determined on three levels: national, state, and local. Standards exist to ensure consistency and quality in art programs across the country. Out-of-school arts programs are not required to meet any particular standard, thus the art educators in some out-of-school art programs are highly motivated, qualified, and prepared—in others they are not.

Should there be standards for out-of-school arts programs?

2. Should all arts educators be required to receive some sort of certification relevant to the population they are teaching? (In other words, if I teach at a senior center, should I possess a certain skill set and have the credentials to back it?)
3. Do out-of-school visual art experiences enhance or compete with in-school art experiences?
4. How do art programs taught in out-of-school settings encourage lifelong learning?
5. What do quality out-of-school educational programs in the visual arts look like? What makes them different from quality in-school programs, if anything?

This column presents excerpts from some of their papers.

**Jasmine Daraie:** According to the Arts Resource Network, "Education in the arts is essential to the development of well-rounded, thoughtful and articulate people. Numerous studies have shown that art activities integrated into classrooms improve student learning. Out of school art activities have been shown to strengthen a sense of self and build community." Much like the arts Resource Network, I also believe out-of-school visual art experiences enhance, rather than compete with, in-school visual art experiences. Students are able to expand their understanding of the arts if they are free to explore outside of the structured classroom setting. When a student learns about a specific artist, for example, being

able to see that artist's work in person helps them to better understand the artist's technique and perspective. If a student is exposed to other works of art, different from what they are learning about in the K-12 classroom, they are able to bring another perspective to the classroom and are able to question or challenge learning content in various ways.

Out-of-school or after school art experiences can also serve as a collaborative tool to enhance in-school curriculum. According to the Chicago Arts Partnership in Education (CAPE), Supporting Communities through Arts Learning Environments (SCALE), one of CAPE's many programs, advocates learning through the arts with after-school arts programs based on core curriculum classroom structures. Through the Arts they are able to combine an in-classroom curriculum with an after-school arts integrated program, enhancing the student's learning experience through continuing to allow the student to learn new curriculum based on an arts integrated approach.

**Rachel Samuel:** Intuitively I would say that out-of-school art experiences enhance in-school art experiences and that the more art students are learning, the more well-rounded they will be. I think that additional opportunities for learning are great, but parents have to take care in selecting the activities their children will participate in.

This topic is particularly interesting to me because I have a Friday afternoon pre-K art class the last period of the day and four of my students attend another art class right after school on

Fridays. I am concerned that young students are being forced to participate in too many after-school activities and getting burned out early in life. Parents seem to decide what activities their child should participate in without consulting them. One reason for this may be because more families have two parents working beyond the time frame of the school day and they need to find some constructive activities for their children while they are still at work.

At some schools the art teacher teaches after-school classes that students elect to sign up for. I think that middle and high school students need more after-school activities to give them productive ways to spend their time. In the case where after-school art classes are taught by the in-school art teacher, the after-school art curriculum can definitely enhance the in-school art curriculum.

**Meagan Estep:** For many school districts, out-of-school art programs end up becoming primary sources of art education. Therefore, children are more likely to be enrolled in out-of-school art programs. For such programs it is important for educators to have guidelines and goals to follow. The standards are good guidelines on which to base a quality art program for students who may not have any other art instruction.

By having one set of standards to follow, art programs create a baseline in which students' artmaking can be assessed. In order to create a balance of equal access for every student, out-of-school organizations should ideally follow the same standards that K-12 schools do. ■

### FLYING TO CONVENTION?

Don't miss the artwork that's waiting for you right in the airport terminal! The Port of Seattle's Art Collection at SEA-TAC airport boasts over 100 works of art in permanent and rotating exhibitions. Visit [www.portseattle.org/seatac/art/](http://www.portseattle.org/seatac/art/) for more information on these exhibits, including a map of artwork on display.

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

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

Thanks to Ann Holt for writing this informative article, which reminds us that Victor Lowenfeld, a foundation of American Art Education, began his work with what he learned from students with special needs. Ann Holt is an art education doctoral candidate at Pennsylvania State University who recently completed a 2-year assistantship in the Penn State University Archives, processing and making preservation assessments on the art education collections, including Lowenfeld's papers.

It is a wonderful irony that this article on Lowenfeld appears as NAEA announces that Dr. Beverly Gerber will receive the 2011 Lowenfeld Award and will give the Lowenfeld Lecture at the NAEA Seattle Convention. SNAE named the Lifetime Achievement Award for Beverly, but with the reception of the Lowenfeld Award, NAEA pays homage to her scholarship and mission to students with special needs.



### Lowenfeld: A Pedagogy for All

I do believe that as long as there is a spark of life in a human being, we have to try to claim it. This is a deep ethical responsibility which we have to every human being, without any exception.

—Viktor Lowenfeld

Viktor Lowenfeld (1903-1960) held deep convictions about the transformative value of art expression as a therapeutic agent for individual and social well-being. Art educator, artist, and psychologist, his experience and insight came from teaching in various institutions with individuals of diverse age, race, ethnicity, and aptitude. Lowenfeld believed art education and art therapy promoted the whole individual: intellectually, emotionally, socially, perceptually, physically, aesthetically, and creatively (Lowenfeld, 1947). Art expression was a method of communication, connecting the learner to the world through self-identification and discovery, breaking down barriers of learning and intolerance, and empowering individuals.

An Austrian-Jewish refugee scholar, Lowenfeld had experienced the political ramifications of blind hatred and ignorance, having witnessed it manifested in the Swastika in Europe and Jim Crow in the United States. His first teaching experiences facilitating clay sculpture, drawing, and painting with sighted and non-sighted individuals became the foundation of his philosophy. When the Nazis occupied Austria, Lowenfeld went into hiding and penned these experiences in *The Nature of Creative Activity* (1939). Aided by friend and colleague Herbert Read, Lowenfeld and his family fled to America in 1938. First settling in New York City, a charity organiza-

tion provided them with food and temporary shelter, enabling Lowenfeld to seek employment. Chance brought Lowenfeld to Victor D'Amico, the first of several important professional relationships that helped catalyze his successful career. Impressed with Lowenfeld's collection of student art (which he smuggled out of Austria), D'Amico used his connections with the Museum of Modern Art and Columbia Teacher's College to secure a lecture series for Lowenfeld. One attendee was Harvard psychologist Gordon Allport, who then recommended other opportunities, including Lowenfeld's first full-time employment (1939-1946) at the Hampton Institute, a historically Black college in Virginia. Teaching positions in segregated schools were not uncommon for Jewish refugee scholars, who faced xenophobic attitudes in American academia (Edgecomb, 1993). Immersed in this atmosphere of mutual understanding, Lowenfeld and his student artists, pushing the boundaries of segregation, established a reputable fine arts program that influenced the art world.

In 1946, Lowenfeld was hired to establish a Department of Art Education at Penn State. His seminal text, *Creative and Mental Growth* (1947), defined the role of creativity in education, developmental stages, and visual/haptic learning tendencies. He also emphasized a learner-centered approach, safe and free for the learner to extend into the unknown. Accentuating trust in the student/teacher relationship, he said, "You have to establish a certain security within one's own self and you have to find out about the child's frame of reference which you can extend" (Lowenfeld in Michael, 1982, p. 366).

Lowenfeld's contributions continue to intersect conversations on contemporary art education and art therapy (Malchiodi, 2003). However, Lowenfeld hardly distinguished between these two disciplines methodologically. Rather, he used them to inform one another. "Art education therapy is actually nothing but a more intensified motivation" (Lowenfeld in Michael, 1982, p. 395). The motivation stimulated self-discovery and knowledge by activating experience, imagination, movement, and embodiment, heightening sensory perceptions of sight, touch, sound, smell, texture, and taste.

Scholars interested in Lowenfeld can find his papers at the Penn State University Archives. The collection (1930 to 1955) includes correspondence, photographs, child and adult artwork from blind, sighted, and special needs individuals, as well as handwritten manuscripts, including the original *Creative and Mental Growth*. *The Lowenfeld Lectures* (Michael, 1982), recorded in 1958, and recently digitized, are also available. ■

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## INDEPENDENT SCHOOL ART EDUCATION (ISAE)

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### Developing a Circle of Influence

Barbara Nueske-Perez's high school freshman classes begin their art experience with a discussion of Marc Chagall's *I and the Village*, which demonstrates his circle of influence. Through conversation about the concept of an individual's circle of influence, her students are amazed to discover the multiple ways they are influenced by their life experiences and the people that surround them. A student who engages in this kind of self-awareness study early on is more equipped to create rich, dynamic artwork that reflects on the wide audience and breadth of experiences in that student's life.



### We need you to complete the picture... join us in Seattle!!

Barbara Nueske-Perez. *Expanding Your Circle of Influence*. Design concept: Transparency. Marker on Paper.

This lesson applies to educators as well! In any educator's professional life, there is a circle of influence based on mentor teachers, administrators, colleagues, museum educators, authors, artists, and of course, our students, to name a few. Educators are influenced daily by those that surround them. And, each educator has the same power to affect others. When he/she chooses to dip her/his toe in the water to begin to extend past the classroom—to network, to collaborate, and to participate—each educator will soon find that the ripples or circle of influence will grow wider. An educator's circle of influence can eventually lead to greater opportunities at the community, regional, national, and potentially global ripples of interaction and collaboration.

The main goal of the Independent School Art Education (ISAE) special issues group of NAEA is a reflection of this concept—to embrace and to promote the independent school educators who think outside the box, who look for parallels and ways to overlap the ripples of thought, methods, and response with others in their circle of influence. Independent school educators have the unique opportunity to extend their influence to colleagues at other independent and public schools in their community. We, as a collective membership of ISAE, have the opportunity to be instrumental in directing change and influencing our schools, our communities, and beyond in positive and effective ways! Our constitution, as adopted

in 2008, states, "The goals of the ISAE are to promote art education through professional development, service, advancement of knowledge, and leadership in the independent school setting. This can only be accomplished through communication and relationships built between independent school educators and the NAEA..."

The opportunity to create ripples of interaction to develop a circle of influence is here! Each art educator in an independent school is invited to join, collaborate, and make a difference through networking, growing, and developing beyond the classroom. Barbara Nueske-Perez's circle of influence since she got involved in ISAE has included increasing the membership of AAIS (Arizona Association of Independent Schools) from 3 to 13 schools! AAIS has met twice a year and presentations about art education and collaboration were made at the state conference. In 2011, her circle of influence will expand to include presentations to non-art educators interested in using the visual arts in their curriculum. This is but one example of what each independent school art educator has the potential to fulfill in his/her career!

As approved by the 2007 NAEA Delegates Assembly, each state art education association should feel empowered to include an independent school art educator on their board (most have this as an ad hoc representative). It is the goal of ISAE to develop a relationship with

each independent school art educator, each state art education association, and NAEA, and to foster those relationships for networking, collaboration, and partnership.

ISAE challenges each independent school educator to join us, find a voice, and begin networking with other independent schools and colleagues to expand the circle of influence. In the 21st century, we expect that our students will be influenced at a regional, national, and global level. The same is true for independent school art educators! Use the New Year to push the circle of influence to extend beyond the local doorstep. Join us. Find your voice and begin to create ripples that will allow you to grow ways you might not think possible.

Join ISAE listserv at: ISAE-subscribe@artedlists.org and simply write *subscribe* in the subject line of your e-mail. Further, you can join the Independent School Art Education Facebook group by searching for the Independent School Art Education (ISAE) group through Facebook! Coming soon: a ning site for ISAE.

We would love to hear from you! Membership in ISAE is **free** and open to everyone. Make plans to attend the 2010 NAEA Convention in Seattle and join us for the ISAE meeting, "Conversations with Colleagues" (location to be announced). ■

## EARLY CHILDHOOD ART EDUCATORS (ECAE)

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

As we prepare for the 2011 National Convention in Seattle, I've been considering the words, 'creativity,' 'imagination,' and 'innovation.' The first two are used so frequently in talk about young children that their meanings are often assumed: Every young child is naturally creative and imaginative. With equal regularity, these taken-for-granted meanings not only connote what Pat Tarr calls 'impoverished' images of young children but also particular pedagogical practices. For example, the idea that all children are naturally creative and imaginative can translate into curricular practices that offer free use of media but little intellectual, emotional, social, or psychological support for young children. And, if as Tina Thompson has argued, the going sentiment is that young children only need conditions for learning, where is the room for innovation?

Each of the sessions ECAE presents at the 2011 Convention addresses these questions directly, through sharing of research and practice, and through critical and social theory. Sessions represent the full breadth of early childhood populations—children from birth through grade three. Building upon her 2010 presentation, Kathy Danko-McGhee examines infants' aesthetic preferences for paintings, cartoons, and portraits of themselves in "The Aesthetic World of Infants: Mass Media Images." In their panel presentation, "Attitudes and Misperceptions: Rethinking Teaching Art for Elementary Pre-Service Teachers," Ross Schlemmer, Jack Richardson, John Derby, and Teresa Roberts discuss attitudes and misperceptions about arts methods courses for elementary educators. They provide provocative alternatives to the usual practice of preparing preservice elementary educators to teach art in the classroom.

Following the successful panel presentations that ECAE members developed for the



National Convention in Baltimore to generate dialogue between theory and practice, we address the above questions in ongoing panels. As we have done throughout this year, audience members at the panels will be encouraged to contribute questions and comments that will shape 2011 NAEA News Columns. In addition, each panel addresses directly questions proposed by members at the 2010 business meeting. In particular, these include connections between research, curriculum, and advocacy.

In the first panel presentation, "Art, Play, and Interaction: Supporting Creativity and Imagination across the Curriculum," Pat Tarr, Annette Swain, Tina Thompson, and Sayward Wilkinson Blanc explore the importance of play and social interaction in art experiences. Panel members will draw from research and classroom experiences to provide examples that bring to life our belief that 'the arts offer opportunities to develop creativity, imagination and flexible thinking,' as described in "Art: Essential for Early Learning" (available for download on the NAEA website) a vision and advocacy statement about what ECAE believes

constitutes quality art experiences for young children. They share arts-based approaches to support creativity and imagination across the curriculum for young children. Following the presentations, they will work with the audience to engage in discussion beyond a question/answer period, about the ideas presented.

In the second panel, Pat Tarr, Vicky Grube, Penelope Miller, and I discuss "Creating Early Childhood Environments to Support Creativity and Imagination." We ask, "What might it mean to create art rich environments for young children that promote creativity and imagination?" and explore this question for children as well as preservice and classroom teachers. Presentations within this panel will include the role of materials in preparing teachers to create rich environments for young children; the relationship between the teacher, the environment, the child and the idea; opening up creative possibilities—children as photographers/documenters; and innovation and creativity in planning lessons.

Turning from practice to critical and social theory and research with young children,

ECAE's sessions include a Speak Out Session, "Childhood Uncensored: Reconsidering the Creativity of Children." Tina Thompson, Olga Ivashkevish, Kristine Sunday, Michelle Bae, Vicky Grube, and I address issues of power in pedagogy as explored by 5th- and 6th-grade children engaged in an installation project; 9-year-old boys' gendered, unruly, and taboo play; 4-year-old children's transgressive easel portraits; children's resistance to teacher-planned and directed art activities in the preschool classroom; children's reliance on scenarios borrowed from popular culture as sources for symbolic play; and 4- and 5-year-old children's digital video productions. Kristine Sunday's presentation, "Concepts of Play and Creativity," considers how children interact with one another through graphic play events. In her presentation, "Art and Communication," Hyunsu Kim considers informal interaction and the role of visual language in children's mediation of the social and educational worlds that surround them.

In her presentation, "Exploring the Impact of Encouragement on Young Children's Creative Experiences," ECAE President-Elect Angela Eckhoff considers information classroom interactions, to enrich ideas about the role of encouragement in young children's creative experiences from cognitive, imaginative, social, and affective lenses. We look forward to meeting members new and continuing at these sessions and at our Business Meeting, which will once more feature an opportunity for members to share questions, concerns, and comments we'll address in our NAEA News columns in 2011 and 2012. Prior to and after the Convention, we encourage you to share news via our Facebook page and Twitter, or e-mail messages to mam3@email.arizona.edu ■

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

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

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

## Visionary Leadership, Advocacy and Action! (Part IV) 2010-2011 and Beyond! 2020 Vision in Progress: An Artwork in Progress!

**Common Core Standards and National Arts Standards:** On November 13, 2010, the State Education Agency Directors of Arts Education (SEADAE) gathered together key representatives from nationwide arts organizations and associations in Reston, VA, at the national office of MENC: The National Association for Music Education and NAEA to continue work on revised arts standards. Currently titled **National Arts Standards 2.0**, revisions will leverage interactive technology, therefore creating a dynamic system of online resources. The meeting produced a first draft timeline and work plan that includes focused, timely communications to the field for the purpose of an inclusive and transparent process, estimated roll-out of first drafts being 2013.

The group next meets in New York City at The College Board, who is assisting the project by conducting preliminary research regarding international standards & benchmarks in arts education and best practices related to social,

cognitive, and psychomotor development. More information at <http://seadae.org>

**Race to the Top (RTTT): Tennessee:** We do have revised curriculum standards for K-12 in visual art that will take effect July 1, 2011, with an eye toward the student evaluation piece that is coming because of RTTT. But the teams of teachers who worked on these did a great job and we feel really good about them. As far as RTTT money, it does not come to arts unless through some professional development (although that will mostly be math, science, and language arts) or through local school systems if they included it in proposals for their part of the funds. (Jeanette Crosswhite, PhD, [Jeanette.Crosswhite@tn.gov](mailto:Jeanette.Crosswhite@tn.gov))

**New Hampshire:** The New Hampshire Department of Education, the New Hampshire State Council on the Arts, and the Arts Alliance of Northern New Hampshire are working in partnership on a data collection and analysis project for the arts in K-12 schools in New Hampshire. Quadrant Arts Education Research and Cypress Research Group are providing consultation and data analysis. The project, known as **Measuring Up: New Hampshire**

**Arts Education Data Project**, represents New Hampshire's first statewide effort to document and analyze the level of access to—and participation in—arts learning in K-12 public schools. The project includes the first-ever comprehensive review of arts education in the state. Findings will be publically disseminated on March 9, 2011, at a public event as well as posted at <http://aannh.org/>. One outcome from the findings will be the development of advocacy tools and resources to help schools and communities improve opportunities in arts education. **Measuring Up's** data analysis process includes creation of an index system designed to help schools rate their levels of access and opportunity in the arts. The index system awards points to programs which are aligned to state education policies and accepted best practices. Data collection for the statewide report was collected on a voluntary basis with 35% of schools statewide participating representing greater than 50% of the state's student population. (Marcia McCaffrey, [MMcCaffrey@ed.state.nh.us](mailto:MMcCaffrey@ed.state.nh.us))

**Connecticut:** This year and next, I am MENC President. I will be attending the MENC Northwest Division Conference in Bellevue,

WA, Feb. 17-19 and will be presenting at least two sessions. One session will be a joint one, with representatives of the other arts education associations, about the 21st Century Skills map. The other will be a session on Connecticut's Common Art Assessments (at Arts Web Page: Standards, Guide, Common Assessments, Advocacy, Survey at: [www.sde.ct.gov/sde/cwp/view.asp?a=2618&q=320834](http://www.sde.ct.gov/sde/cwp/view.asp?a=2618&q=320834)). I will also be attending the NAEA Convention in Seattle. (Scott C. Shuler, PhD, [Scott.Shuler@ct.gov](mailto:Scott.Shuler@ct.gov))

**Washington:** We are looking forward to the NAEA Conference, March 17-20, in Seattle. The requirement for two arts credits for high school graduation for the freshman class of 2013 is now passed by our State Board of Education and will be presented to the state legislature. (See article about this historic achievement in this issue of *NAEA News*.) Our Arts Learning Standards and Options for Implementing the Standards in Dance, Music, Theatre, and Visual Arts have been formally approved. They are being uploaded to the online grade level resources with all other core subject areas (Visual Arts may be found at: [www.k12.wa.us/Arts/default.aspx](http://www.k12.wa.us/Arts/default.aspx) and <http://standards.ospi.k12.wa.us/Default.aspx?subject=15,GLE>). Over nine-tenths of our school districts reported that they are ensuring arts instruction is occurring K-12 in our state! Visual Arts performance assessments and/or other strategies make up over 44% of the data collected! This information can be found at: [www.k12.wa.us/assessment/SocialStudiesArtsHealthFitness.aspx](http://www.k12.wa.us/assessment/SocialStudiesArtsHealthFitness.aspx). *Note: The 2009-2010 Report will be uploaded by the time of the printing of this article.* (AnnRené Joseph, [annrene.joseph@k12.wa.us](mailto:annrene.joseph@k12.wa.us)) ■



Clockwise from left: Debora Hansen, President, SEADAE; Susan McGreevy-Nichols, President, NDEO; Jane Bonbright, Executive Director, NDEO; James Palmarini, National Arts Education Policy Liaison, EDTA; Lynne Kingsley, Executive Director, AATE; Deborah Reeve, Executive Director, NAEA; Scott Shuler, President, MENC.

Not pictured: Michael Blakeslee, Sr., Deputy Executive Director, MENC; Linda Lovins, SEADAE National Expectations for Learning in Arts Education Tri-Chair; Marcia McCaffrey, SEADAE National Expectations for Learning in Arts Education Tri-Chair; Nancy Rubino, Director, Office of Academic Initiatives, The College Board; Sandra Ruppert, Executive Director, AEP; Lynn Tuttle, SEADAE National Expectations for Learning in Arts Education Tri-Chair; Cory Wilkerson, SEADAE Project Manager.

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

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

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

### Too Much Information?

How much is *too much* when it comes to learning from stories of gay love? A friend and art professor, Jo Noville, wrote a short story describing the personal politics behind her acceptance of a desire for women; as I was named as one individual who helped in her journey, she shared the beautifully written tale with me.

Immediately, I thought, "This is definitely a story K-12 art teachers need to hear." Then, when confronted with questions of how the story related to teachers, I couldn't articulate myself. What can we learn from these stories? What do we need to know about one another's coming out stories? Is it okay to learn from these stories? If so, how?

Send me your personal thoughts, stories, or pro/con reflections. Don't worry: We can never have *too much information*.

### Upcoming Convention Events

I urge every member of our Association to participate in at least one of the LGBTIC workshops, events, or meetings at the upcoming NAEA Seattle Convention. For more information, visit: [www.arteducators.org/convention](http://www.arteducators.org/convention)

**Beautiful People: Documenting the Lives/Art of Five Working Class Artists.** Ethnography examining the art/lives of five working class artists and considerations of beauty, self-worth, and limiting social class realities.

**A Case Study of Socially Transformative Teaching Strategies in the Classroom.** Teach socially transformative art lessons in your classroom;

discover research and curriculum applications and suggestions.

### Looking Through a Kaleidoscope: A Reflective Action Research Project Working With LGBTQ Youth.

An action research project that engaged youth identifying as lesbian, gay, bisexual, transgender, or questioning in visual arts workshops for 3 months.

**Gay and Lesbian Art History With Middle School Students.** Experience how historical and contemporary gay, lesbian, and bisexual artists/designers have contributed to the world of art and design.

**LGBTIC Business Meeting.** Current, past, and prospective members of the LGBT Issues Caucus and interested parties share news, issues, business items, and opportunities for networking, publishing, and advocacy.

**Queering Pedagogy: Truth and Dare, Secret Sketches and Video Recordings.** Discussions of seeing ourselves differently and our curriculum as the practice of negotiating real life.

**Using Digital Storybooks to Teach Gay Issues and Creative Story Writing.** Digital storybooks created by preservice art teachers—digitalized visual and sound resources and an interactive children's story.

**Big Gay Church 2: Creativity, Imagination, and Innovation Meet the Art Education Congregation.** The intersections and possibilities concerning church, religion, visual culture, and particularly sexual identities. Appropriate church attire. ■

*The LGBTIC welcomes guest column submissions or responses at any time. E-mail to: [garnellwashington@yahoo.com](mailto:garnellwashington@yahoo.com)*

## Stamp Out Boring Fundraisers!

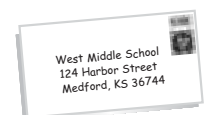
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## UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA) <http://ussea.sdstate.org/>

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

**I**t may be serendipitous that I begin to write this column after having spent the past several days planning a curriculum for next semester's graduate-level course on "The Philosophical and Historical Foundations of Art Education." Selecting readings to be included in the syllabus has required that I review many documents written by or about various 'giants' in our field, including such art educators as Viktor Lowenfeld, Sir Herbert Read, and Edwin Ziegfeld. Ziegfeld was central in bringing together members of several regional art education associations to found the national organization—NAEA—and he served as first President of the Association. Shortly thereafter, he worked with UNESCO, Sir Herbert Read, and art educators from around the world to establish the International Society for Education through Art (InSEA).

These mid-20th-century art educators sincerely believed that art could make a profound difference in the lives of people. They are remembered as lifelong advocates of art education for all children. They encouraged and promoted educational practices that honored emotional and 'spiritual' as well as intellectual sensibilities of children and were inclusive and respectful of all children regardless of their cultural backgrounds, ethnicity, gender, ability, or socio-economic status. They held to ideals of child- and society-focused art education in spite of (and perhaps strengthened because of) controversies that swirled around them regarding what

should be the effectively appropriate focus of art education, what curriculum design and pedagogic strategies were most efficient, and how art programs should be structured, integrated, and firmly embedded into school life. They believed that artmaking provided opportunities for children to explore their inner lives, imagine how others feel, and make connections with and develop empathy for others. These intrinsic aspects of art education were seen as crucial to the development of artmaking skills. For, as children engaged in artmaking about things that were meaningful to them and shared these works with others who valued that meaning, children would want to be adept at expressing their ideas and would be self-motivated to develop increasingly sophisticated conceptual and technical skills. Although their approaches to art education may have differed, these giants of our field held a common vision: Thoughtful art education for all children would result in the preparation of excellent artists, caring compassionate people, and a better world.

Ken Marantz, the founder and first president of USSEA (United States Society for Education through Art), expressed similar notions about the potentials of art education in the United States. He was pivotal in bringing together art educators who were eager to better understanding of issues of cultural difference through research, and who sought to translate research into practice when teaching children from and about diverse cultures. Although

there continue to be strong differences of opinion about how art should be taught so as to assist cultural appreciation and respect, USSEA members continue to encourage research and advocate art curricula that explores and responds to needs of students who are from diverse backgrounds, experience 'differentness' within their social milieu, or see the world from differing points of view compared to others in their communities.

The various USSEA offerings scheduled for presentation at the upcoming 2011 NAEA National Convention are indicative of a wide range of topics of USSEA members' concerns regarding art education and culture. Presentations range from a report of cross-cultural research into children's concepts of beauty, to initiatives toward making art education relevant to the needs of a local community, to a panel about developing sensitive curricula for the education of diverse communities of children. We hope you will attend these USSEA presentations, be inspired by them, and consider implications when designing curricula for your own art programs. Also, you are invited and encouraged to attend the USSEA Luncheon in honor of those who will be receiving Ziegfeld International, National, and Service Awards. These are people who may be seen as giants of our contemporary era. Additionally, please plan to attend an invitational meeting, "The Mission of USSEA/InSEA and Why You Should Become Involved," where you may be informed about the USSEA

mission and may ask questions about the society. To become a member of USSEA during the Convention, inquire about joining at the registration booth or ask a member of USSEA at the luncheon or invitational meeting. Following the Convention, you may join by contacting Nanyoung Kim at kimn@ecu.edu ■

*This will be the last NAEA Convention that I will attend as the president of USSEA. At the conclusion of this Convention, the baton will pass to a new president, Wanda Knight, who will follow in the footsteps of Ziegfeld, Marantz, and others in promoting the goals and upholding the mission of USSEA and its parent affiliates, InSEA and NAEA. I want to take this opportunity to thank all members of USSEA, and the Executive Board members who have served with me these past 2 years, for your assistance and support. Your efforts have made the work of leadership easy and pleasurable. It has been an honor to be in your presence. Rest assured, I will continue to work with you in pursuit of the goals that were set forth by our predecessors and have been refined by your creative re-visioning of a future where all children will experience a world of tolerance, acceptance, and belonging through art education.*

Sincerely,

Margie Manifold

## RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

**A**t this writing, it's December and we are thinking about our Convention activities in March in Seattle. In addition to the rich resources of the general program the RAEA is presenting the following sessions.

Sally Babin will present "Innovative Ways to Impact Art Education in Your Community After Retirement." Robert Curtis and Dan DeFoor will facilitate a panel of retired art educators in a session: "Carrying the NAEA/RAEA Message into Retirement: Reflections of RAEA Members." Liz Smith-Cox with the National Student Chapter Leaders will present "Blending Our Voices," a program focusing on the RAEA work

with the Student Chapters. "The RAEA/Student Chapter Mentoring Program" will be presented by Robert Curtis, Liz Smith-Cox, and the National Student Chapter Officers.

**The RAEA Silent Auction**, chaired by Michael Ramsey, will be held as a part of the Artisans Gallery. Please don't forget that this is the sole fundraiser of the RAEA and proceeds go to support our programs with the Student Chapters. You may participate by purchasing artwork submitted by your fellow art educators and you can submit work for the auction by contacting Michael Ramsey (e-mail: janeandmichaelramsey@hotmail.com). We have

arranged for a Washington RAEA member to receive artwork that people wish to submit by mail.

The Annual RAEA Luncheon and Business Meeting always is a great opportunity to meet old friends and to make new ones. The business meeting gives us the opportunity to bring focus to the RAEA work for the next year as well as the time that we elect new officers. This year we need to elect a President-Elect and a Treasurer.

The highlight of our Annual Luncheon is the presentation of the National Retired Art Educator Award along with a message from the recipient. This year's awardee is **Madeline Milidonis Fritz** from Michigan. Madeline retired from active teaching in 2005. Since then she has served as president of the Michigan Art Education Association, and has updated and streamlined the MAEA organization. She currently serves as the executive director of MAEA. She has presented at Western Region and NAEA Leadership Seminars on conference development and organization finance. She was instrumental in the development of the Handbook for State/Province Art Education Treasurers or Financial Trustees, an official NAEA document. In addition to her business activities on behalf of the art education community Madeline is an accomplished watercolor artist, primarily exhibiting in Michigan. RAEA is proud to honor Madeline Milidonis Fritz with this award.

In my request to state RAEA chairs for recognition of retirees I learned that New York does not have an individual award but does have an Outstanding Service Retirees Award that is presented regionally. This year recognition went to **Cindi O'Mara** of Region One and to **Karen Smith-Collins** of Region Three. Alabama does not give a retired art educator award but this year they presented Alabama's

Art Educator of the Year for 2010 to **Becky Guinn**. Becky is the Alabama Chair of RAEA as well as being active in AAE. Michigan presented the 2010 Outstanding Retired Art Educator Award to **Madeline Milidonis Fritz** who is also the National Retired Art Educator for 2011. **Sandra Lee Wood**, the Pennsylvania RAEA Chair, was awarded the Outstanding Retired Teacher award in Pennsylvania. West Virginia presented the 2010 WVAEA Retired Art Educator award to **Robert Robinson**, the WV RAEA Chair. We congratulate each of you on your achievement.

**Sam Banks** (Virginia), our current President-Elect, has found it necessary to resign. Sam has agreed to help where possible. The RAEA Board has requested that Robert Curtis serve a second term as the RAEA President which will give the President-Elect that you will elect in Seattle a full term to become acquainted with the functioning of the organization. We wish Sam well.

**Liz Smith-Cox** (North Carolina) requests that those interested in mentoring a student chapter notify her (e-mail: lizscov@nctv.com) and that those who are currently mentoring contact her.

**Vidabeth Bensen** (North Carolina) reports that she presented a hands-on workshop, "Screen Printing for Everyone," at the North Carolina Art Education Association Staff Development Weekend in October.

**Heather Anderson** (California) announces the recently self-published book, *Art Education and Eco Awareness: A Teacher's Guide to Art and the Natural Environment*. Look for her at the Seattle Convention; she may be showing at the Artisans Gallery.

I hope to see many of you in Seattle. Continue to send me news of your accomplishments. ■

**RAEA  
2011  
silent  
auction**



### RAEA 2011 SILENT AUCTION CALL FOR ENTRIES

NAEA and RAEA members are invited to donate a piece of original artwork for the RAEA Silent Art Auction taking place at the 2011 NAEA National Convention in Seattle, Washington. All proceeds will go toward the RAEA Awards program and joint programming of the RAEA with the Student Chapter. All NAEA and RAEA Members are encouraged to attend the Auction and bid on the artwork.

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

**CATEGORIES FOR ARTWORK INCLUDE:**  
painting \* drawing \* mixed media \* printmaking \* fabric jewelry \* sculpture \* ceramics \* photography

If you would like to donate artwork  
**CONTACT**  
**Michael Ramsey:**  
janeandmichaelramsey@hotmail.com



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

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

- Congratulations 2011 NAEA Women’s Caucus Award Recipients!**
- Carrie Nordlund PreK-12 Feminist Pedagogy Awardee: **Nan Waterstreet**
  - Kathy Connors Teaching Awardee: **Patricia M. Amburgy**
  - Mary J. Rouse Awardee: **Melanie Davenport**
  - June King McFee Awardee: **Yvonne M. Gaudelius**

Introduced by nominators, the Women’s Caucus Award recipients will present their work in relation to the award criteria at the 2011 NAEA WC Award event in Seattle. We invite everyone to be a part of this special evening in honoring four outstanding women, who in their teaching, research, and service support the mission of the Women’s Caucus to eradicate gender discrimination in all areas of art education, to support women art educators in their professional endeavors, and to educate the general public about the contributions of women in the arts.

**The Board Meeting’s theme “Educational Agents for Positive Change”** is an open invitation to join WC Board members to learn how to develop personal stories as political actions for positive change using techniques of auto-ethnography, narrative inquiry, or arts-based research. The 90-minute meeting begins with highlights from the year as members receive the 2011 Annual NAEA Women’s Caucus President’s Report and 2011 WC Exhibition Catalog.

**All are invited to the Business Meeting: Women’s Caucus Making a Difference.** The 90-minute meeting will involve dialogue about

the past year’s events in looking to the future with ideas such as regional meetings. Dialogue will also extend the WC Second Life event, the Postcard Project, and launch a gift exchange game.

**Women’s Caucus Postcard Project:** Leaving the NAEA Convention in 2010, one of the goals Outreach Coordinators **Caryl Church** and **Jen Allchin** had was to extend the dialogue and connection of Women’s Caucus members beyond Convention and throughout the year. The Postcard Project is one avenue for creating a dialogue among members and importantly, speaking in our medium: Visual Art. In early January members were mailed a stamped postcard addressed to Outreach Coordinator, Caryl Church. Using one of the following prompts, we asked WC members to create a visual response on the postcard and mail to Caryl by February 1, 2011. She will digitize the postcards and post them on our WC blog *Voices @* (<http://naeawcvoices.wordpress.com/>). Throughout February and March, we invite everyone to comment on the visual responses and each other’s comments. By exhibiting the postcards online, members and others can use the visual statements as entry points for discussion, response, and reflection. Resources will also be shared related to the issues raised. Prompts for the postcards and discussion are:

- A time that you experienced feminist pedagogy as teacher or student.
- A time when you felt stereotyped or discriminated against because of your gender, race, sexuality, age, abilities, appearance, or creed.

- A time when you felt powerless or not in control.
- A time when you felt empowered.
- A time when you or another you know felt/was violated/threatened.

**Women’s Caucus Inaugural Gift Exchange:** Bring a gift representing your feminist teaching pedagogy and share it with old and new friends at the WC business meeting. WC members without a gift are welcome to attend and participate in the exchange game facilitated by **Joanna Rees**.

**2011 WC Lobby Session in Seattle:** At the WC Lobby session 2010, the 49 participants responded to the question: What is the Image of a Feminist in the Field of Art Education Today? Photos and a transcription of this session are at the Women’s Caucus website at <http://naeawc.net/lobby2010.html>. This March 2011 at NAEA in Seattle we will assemble again for dialogue and action. The lobby session is open to all. Look for announcements for time and place in member e-mails, Facebook, and the WC listserv.

**Women’s Caucus Breakfast with Regional Artist Speaker Ellen Garvens:** Nourish yourself and inform your art curriculum with the intriguing social commentary artwork of Ellen Garvens, this year’s WC exhibition juror and WC breakfast speaker at NAEA 2011 in



**Women’s Caucus Second Life Event:** InAEA (International Art Education Association) hosted a NAEA WC meeting and field trip in Second Life on December 4, 2010. Linda Hoeptner Poling facilitated the discussion on “How do we make feminism(s) visible in our teaching?” The chat log from the event is available at the NAEA WC website at <http://naeawc.net/SL.html>

Seattle. Color print-based exhibition catalogues will be distributed to WC members at the exhibition session and breakfast. If you are interested in submitting artwork to the 2011 NAEA Women’s Caucus Exhibition, please contact Carrie Nordlund at [nordlund@kutztown.edu](mailto:nordlund@kutztown.edu)

**Are you a Women’s Caucus member?** Not sure? If you have not received e-mail updates on happenings such as the 2011 NAEA Women’s Caucus Exhibition: Creativity, Imagination, and Innovation, your membership may have expired or your e-mail address may need to be updated. Please contact Heather Fountain ([fountain@kutztown.edu](mailto:fountain@kutztown.edu)), our Membership Chair, with updates or questions. ■

**CALL FOR ARTISTS: 2011 NAEA WOMEN’S CAUCUS EXHIBITION: CREATIVITY, IMAGINATION, AND INNOVATION. Upload Deadline: February 1, 2011**  
Questions can be directed to: Carrie Nordlund at [naeawcgallery@gmail.com](mailto:naeawcgallery@gmail.com)

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by **TERRY BARRETT**

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## COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

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

### Ways of Knowing



COMC Think Tank Scholarship winners **Toni Smith** and **Kweli Kitwana**, presenter **Berrisford Boothe**, and attendee **Jesse Whitehead**.

**Giant steps.** Recalling John Coltrane's signature jazz composition, *Giant Steps* serves in many ways as a metaphorical departure point for the recent emphasis on 21st-century design curriculum in K-12 art educational programs. The upcoming annual NAEA National Convention convenes this March in Seattle just a year after our NAEA Convention theme addressed issues of social justice. The span of this past year marks significant milestones for COMC in presenting our first national Think Tank, launching of digital media resources, and leadership in providing professional development. Organizationally, we conclude our year by highlighting several nationally renowned scholars who will address our upcoming convention in various capacities. I promise to expand a little more on these giant steps later in this column.

Coltrane's courage to engage in creative, innovative, and imaginative creative shifts reverberates in the visual arts as a promising approach to aesthetics and design education that is global and culturally responsive, and resonates as a human rights imperative. Like Coltrane who responded to the highly structured framework of bop and created free-form improvisation (Ward & Burns, 2000), what I like to refer to as "art curriculum architecture" is taking shape as the cornerstone of innovative K-12 art educational programming. Rather than entangle in constrictive perimeters of curriculum reform, the courage to conduct acts of social justice within curriculum design may be more fully realized through future professional development initiatives that place the connective paradigmatic membrane of aesthetics and mental health as primary responsibility in the art education curriculum design process.

As **Cynthia Dillard** (2006) suggests, we must invite greater awareness of multiple ways of knowing and doing research as we critically analyze the epistemological, political, and ethical levels of work that we do in this field. In the case of critical curriculum theory, cultural specific research must come with greater frequency from the voice of the people who are historically the subject of study and etic analysis.

This year's NAEA Convention presenters are exceptional and hold promise in this regard. A diverse group of speakers will take on the issue of cultural specific research as they bring

innovative ideas to their respective presentations. **Geneva Gay**, our COMC NAEA super session research speaker, will discuss her theory on culturally responsive teaching as means to create cultural bridges. Hampton University consultant and researcher **Toni Wynn** will give a talk regarding the upcoming art and engineering issue of the International Review of African American Art. Her presentation will highlight the curricular possibilities of integrating art and science. Luncheon attendees will have the special opportunity to preview copies of this IRAA issue and access archival articles written on the work of **Eugene Grigsby** (be sure to visit his website at <http://eugenegrigsbyjr.wordpress.com/>). We will celebrate recent publications by COMC members including *Art, Ethnicity, and Culture*.



**Dr. Margaret Burroughs** was a museum educator, community activist, and poet who posed the question to each of us asking us to reflect on in our own lives what will our legacy be.

Our luncheon will also pay tribute to the late **Margaret Burroughs**, founder of the DeSable Museum of African History and Culture in Chicago. Dr. Burroughs took giant steps in her lifelong dedication to museum stewardship and community. **Patricia Banks** will present findings

from her study on Black Middle class art collection and implications regarding aesthetic value.

A note of thanks to all the COMC Think Tank presenters, scholarship winners, and attendees who participated in our first NAEA Professional Development Institute. The tenets of **Transformative Aesthetic Curriculum Design** were addressed by a wonderful array of artists: **James Munford**, **Mina Cheon**, **Stephen Marc**, **Phillip Mallory Jones**, **Berrisford Boothe**, **Deborah Willis**, **Joan Gaither**, and **Brett Dizney Cook**. Our keynote speaker **Vesta Daniel** set the tone for the conference in her reference to aesthetic values and their permeation into our everyday lives. Art educators who presented included **James Haywood Rolling**, **Karen Hutzal**, **Adrienne Walker Hoad**, and **Patti Bode**. A special note of thanks to Maryland Art Education Fine Art supervisor, **Jay Tucker**. His tireless effort for this project is greatly appreciated. Archaeologist **Cheryl Laroche** spoke about material culture and the African American experience. You may visit our COMC website to view presentations: [www.arteducators.org/comc](http://www.arteducators.org/comc) ■

### References

- Dillard, C. M. (2006). *On Spiritual Strivings. Transforming an African American Woman's Academic Life*. New York, NY: State University of New York.
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## PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

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**The ghosts of Jessie Helms and spirit of contagion and fear circulating in the early 1990s appeared to again be upon us at the Winter Solstice and Christian Holidays.** In December I found myself driving back from Washington, DC, in a wintry wonderland after traveling there to view co-curators David Ward and Jonathan Katz's *Hide/Seek: Difference and Desire in American Portraiture* at the Smithsonian's National Portrait Gallery. Candidly, I feared the exhibit might be totally dismantled before I could get there to see it, given artists, funding agencies, and individual responses to the Smithsonian's censorious removal of a 4-minute video condensation of David Wojnarowicz's film, *A Fire in My Belly*.

This fearful gesture reminded me that this too-soon departed artist's works continue to be powerful and to deeply provoke reflection on the role the arts can play in challenging a wide range of public policies (health care, scientific research, cultural support, etc.) and unsettling social complacency concerning the suffering of others. It also seemed clear to this writer that the religious protestations concerning the offensiveness of the artist's use of a sacred symbol is at best a veiled threat to silence any public recognition of (homo)sexuality in a publicly funded space. The thorn in the Catholic Church and Ohio Representative John Boehner's flesh? An 11-second clip of ants crawling over a plastic crucifix—a sign whose use Sister Wendy defended as communicating the penultimate symbol of suffering. (See *Ecce homo redux* at [www.johncoulthart.com/feuilleton/2010/12/03/ecce-homo-redux/](http://www.johncoulthart.com/feuilleton/2010/12/03/ecce-homo-redux/) for an illustrated discussion of the connections between political responses to Serrano's *Piss Christ* and the Wojnarowicz video remix recently pulled from the exhibition.)

As in the late 20th century, the political pressure being applied emerged from religious

orders and politicians' superficial readings of thoughtful and provocative works of art. Such threats to major American Cultural Agencies set off retaliatory ripples that are washing over the museum, and, perhaps have called more attention to the exhibition than it might have otherwise have received.

For days I had been following the outraged responses of College Art Association QueerArt listserv participants to the censoring performance. Curator Katz reminded the group that the Smithsonian as an institution should indeed be commended for agreeing to mount the exhibition—considering it the first exhibition in a major U.S. museum to openly address its featured artists' (homo)sexuality—and encouraged protestors to direct their letters of protest to those who called for its removal.

In example of one of these repercussions, consider this headline and excerpt from *The Huffington Post*:

### National Portrait Gallery Commissioner Resigns in Protest

James T. Bartlett has resigned as National Portrait Gallery commissioner, in protest of the Smithsonian's removal of David Wojnarowicz's *A Fire in My Belly* from the *Hide/Seek: Difference and Desire in American Portraiture* exhibition. Since its decision to withdraw the Wojnarowicz piece in deference to complaints from William Donohue, president of the Catholic League, who dubbed it "hate speech," and to pressure from certain members of Congress, the Smithsonian has been bombarded with criticism from other members of Congress, supporters of free speech and the arts, friends and supporters of the artist, and many of its own members, including Bartlett. (retrieved December 15, 2010, from [www.huffingtonpost.com/cat-weaver/national-portrait-gallery\\_b\\_795600.html](http://www.huffingtonpost.com/cat-weaver/national-portrait-gallery_b_795600.html))

It is noteworthy too that The Andy Warhol Foundation responded to the Smithsonian's censorship in a letter sent December 13 to Wayne Clough, Secretary of the Smithsonian Institution, and in a December 9 statement posted on its website ([http://warholfoundation.org/foundation/34\\_detail.html?page=1](http://warholfoundation.org/foundation/34_detail.html?page=1)) with its full board's demand that the National Portrait Gallery have the Wojnarowicz video remounted, or the Warhol foundation would cease funding any future Smithsonian Exhibition.

I attended this exhibition with a high school friend who has since e-mailed me multiple links to articles on the controversy covered by major publishers (see [http://voices.washingtonpost.com/arts-post/2010/12/artist\\_asks\\_to\\_withdraw\\_work\\_f.html](http://voices.washingtonpost.com/arts-post/2010/12/artist_asks_to_withdraw_work_f.html) or [www.nytimes.com/2010/12/11/arts/design/11ants.html?\\_r=1&ref=todayspaper](http://www.nytimes.com/2010/12/11/arts/design/11ants.html?_r=1&ref=todayspaper)). I enjoyed a really enlightening exchange with her college-aged children and their friends the night before going back to the exhibition for a second, more leisurely viewing. They voiced their surprise that this form of censorship would be taking place in the 21st century, asking what business the Catholic Church or the incoming speaker of the house had, determining what art or ideas they could or could not consider.

As defenders of *Hide/Seek* have repeatedly noted, exhibitions at the Smithsonian are funded from non-governmental sources, and only the spaces they occupy and guards that protecting the work are publicly funded. But for those of us old enough to remember, this was enough support to justify what arts groups at that time dubbed "decency oaths." The legislation required that all National Endowment for the Arts (NEA) grant recipients pledge not to publicly present any work that denigrated a religion or that could be found offensive to a viewer. This policy was set by legislators who attacked the NEA based on the

most superficial readings of artworks Helms framed as "indecent filth." This cultural polarization had both a galvanizing and chilling effect—giving rise to People For the American Way and initially increasing private support of those institutions that "stood their ground," and/or returned grants rather than sign such a document.

As agencies like the NEA complied, contagion spread: e.g., City Council officials in Charlotte, NC, pulled their entire Arts and Sciences Council funding (a multi-million dollar agency responsible for distributing funds to area cultural agencies), because a funded theatrical organization refused to remove Tony Kushner's *Angels in America* from its season's scheduled presentations in the publicly funded major theatrical venue.

It is not surprising to me that at the center of each of these controversy are exhibitions and performances that have examined Difference, Desire, and disease—not simply HIV/AIDS but also a social contagion concerning sexuality and the arts. Today the repeal of the military's Don't Ask Don't Tell policy is equally contested—only to be taken up by the U.S. Senate, after years of study, research, and recommendations by all the branches of the military. I would contend that each of these actions has serious national security implications, and demand that our military and cultural politics be more closely aligned with our nation's core valuing of human rights and separation of church and state. Acting on those theoretical premises demands bravery, and as art educators I would hope we would continue to talk about such matters with our peers, and when appropriate, open up safe spaces where we might consider students' reasoned reflection on these contemporary issues. ■

# CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

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

**G**reetings! This column is the last one before our upcoming National Convention, and so allow me to briefly, but importantly, outline the accomplishments of our caucus this last year. First and foremost, The Spiritual in Art Education exists!(!) What’s the big deal about that? And why the exclamation marks?(!) Sometimes, when there is an absence of something, the very absence of that something from the rest of everything makes that something not only rare, but perversely, taken as something *deserving* of not being included—indeed, deserving of being *excluded*. One has to wonder at the many such perspectives and people who have disappeared from history because of these tendencies. I wonder too at how much broader and more colorful, even more correct, our collective histories might have been, and how more actually civilized we all might have become up until this point of our painfully slow and lurching civilization, if nascent perspectives had a greater welcome than they most often do.

So, the exclamation marks about the Spiritual in Art Education’s mere existence for the last 2 years is to underscore how important we have been to the many people in our Association who have written to tell us how thankful they are for a place to stand within their professional organization as equals with their peers, and to speak honestly about what is real and compelling to them.

But after all, every minority opinion can claim these distinctions, so what then makes the claim of the Spiritual in Art Education caucus of particular merit? It is this: Our contention—often repeated but worthwhile doing so—is that almost the entirety of art, all its many artifacts, all its many functions, for all of human history, in every culture, has been created and employed for spiritual purposes. Yet, exasperatingly, the major professional association of art teachers has paid the very least attention to this overwhelming fact in its literature, standards, teacher preparation—everything. We are saying as clearly and as professionally couched as possible: **This is nuts!** Or rather, couched indeed in professional jargon: This is factually incorrect, and scholastically irresponsible.

**In the upcoming Convention there will be about a dozen presentations by members of our caucus**, who have investigated the possibilities of art teaching, that do recognize this central feature of art and its teaching; I highly recommend them to you. Please do also attend our breakfast and business meetings. They are always open to members and nonmembers equally.

For those of you still troubled by the misapplied notion that the spiritual is identical to religion, you might be assuaged by taking note of the following. Lincoln Center, New York City, recently held a weeks-long festival entitled, White Light Festival, exploring the spiritual in music. The music consisted of works

both ancient, medieval classical, and contemporary from a global perspective. Shaolin Temple Monks, Croation verses from the story of Judith, Beethoven, Brahms, Mozart, to Arvo Part. If Lincoln Center can mount a full concert series that portrays the spiritual dimension of our sister art, Music, perhaps our own National Art Education Association of visual art teachers might be more inclined to take the spiritual dimension within our own field more seriously. If we did, if we seriously did, we would have to profoundly revise, to take only one element of our practice, the way we train art teachers. Placing the spiritual intentions and capacities of the arts at the very center of the creation and the teaching of the arts has real and conspicuous consequences.

We would have to inform our students—for they rarely if ever are told, shown, or experience in most of their studio classes that the creation of an art object is not only to decorate and entertain, to critique cultural attributes, or—as DBAE so interestingly put it—to produce unique objects. We would have to tell and show our students that the creation of the arts also serves their maker and audience as a meditative, a spiritual practice, as a practice that has the capacity to ennoble (yes, I actually used the term “ennoble”), as a search for interior access, as a discipline of seeking deeper meaningfulness in all one’s relationships, as a practice of cultivating inner peace, and of pursuing transpersonal harmony. Do these features or qualities sound anything like

our current training of art teachers? Are these qualities that you experienced in any of your art education courses? Are these qualities you nurture in your own classrooms? Have you read much about the cultivation of these qualities in art education textbooks? Have you found mention of such in the National Standards, your state frameworks, your district guidelines?

Could I be the only one in North America who has failed to find evidence of these perspectives? Maybe you too have found the spiritual dimension missing from your professional preparation and teaching. Perhaps you too have found absence and impoverishment. Perhaps you are ready to make room for the spiritual in the creation of your own art and in your art teaching. If so, join us. ■

# DESIGN ISSUES GROUP (DIG)

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**H**ello Art and Design Educators. *This seems like a good time of the year to look at some new resources that could be used in lessons and activities. Here are five websites that are worth perusing.*

**Design Squad Nation** (<http://pbskids.org/designsquad/video/season1.html>)

The Design Squad Nation is primarily focused on engineering. However, I include it here because I think there is great potential to either have this group expand their projects to incorporate an aesthetic component or have a separate design squad that focuses on the aesthetic side of design.

The Design Squad Nation website is the online companion to the television series airing on PBS Kids. The site targets kids ages 8 and older and features interactive games, engaging video, and creative activities. Like the show, the goal of the website is to give kids a stronger understanding of the design process, and the connection between engineering and the things we all use in everyday life.

The results of engineering are all around us, from cars to cameras and everything in between. This site offers many examples that contextualize engineering concepts shown in the series, and spurs kids to explore those concepts on their own or with a parent or educator.

Here are two of the activities that the participants have created: 1) Kick Stick: build a handheld “kick stick” that uses a motor-driven, spinning arm to kick a Ping Pong ball across the floor; and 2) Electric Game Box: a pinball-like game where your kick stick hits a Ping Pong ball into a target that buzzes.

**Learning Materials Workshop** (<http://learningmaterialswork.com/index.php>)

Learning Materials Workshop supports the active approach to learning with a series of

high-quality block sets that invite children and builders of all ages to explore, to invent, to represent, to design, and to test their theories about the physical and social world and the world of their imagination. Playing, learning, and creating are lifelong pursuits. Learning Materials Workshop is also the U.S. distributor for Reggio Children publications and Reggio inspired publications.

Reggio Children Resources ([www.reggioalliance.org/reggio\\_emilia\\_italy/history.php](http://www.reggioalliance.org/reggio_emilia_italy/history.php))

The Reggio publications (books, exhibit catalogues, audiovisual materials, portfolios) are developed from projects carried out in the Municipal Infant-toddler Centers and Preschools of Reggio Emilia, with the aim to offer a wide audience a close-up look at young children’s thoughts, ideas, imagination, and strategies of relationships and learning. Based on listening to and esteem for young children, these books and other materials directly present the voice of the children, including reports on the results of research conducted in the schools and essays on educational topics. (Reggio Emilia, Italy)

**Ask Nature and Biomimicry** (<http://asknature.org/>)

Imagine 3.8 billion years of design brilliance available for free, at the moment of creation, to any sustainability innovator in the world. Imagine nature’s most elegant ideas organized by design and engineering function, so you can enter “filter salt from water” and see how mangroves, penguins, and shorebirds desalinate without fossil fuels. Now imagine you can meet the people who have studied these organisms, and together you can create the next great bio-inspired solution. That’s the idea behind AskNature, the online inspiration source for the biomimicry community. AskNature is a free, open source project, built

by the community and for the community. (Janine Benyus, Co-Founder/Board President, The Biomimicry Institute)

*What is Biomimicry?* Animals, plants, and microbes are the consummate engineers. They have found what works, what is appropriate, and most importantly, what lasts here on Earth. Instead of harvesting organisms, or domesticating them to accomplish a function for us, biomimicry differs from other “bio-approaches” by consulting organisms and ecosystems and applying the underlying design principles to our innovations. This approach introduces an entirely new realm for entrepreneurship that can contribute not only innovative designs and solutions to our problems but also awakening people to the importance of conserving the biodiversity on Earth that has so much yet to teach us.

**Royal Society for the Arts** (<http://comment.rsablogs.org.uk/videos/>)

This organization promotes new ways of thinking about human fulfillment and social progress. They provide a platform of ideas and debates. What is most fascinating about this site are their vision video webcasts, entitled RSA animates. These are good examples of visual notetaking. One RSA animate that is worth viewing is Changing Education Paradigms from a presentation by Sir Ken Robinson, an education expert on creativity.

*I look very forward to seeing all of you in Seattle. Please look for all the DIG presentations, the 4-part design education series, the DIG annual meeting, and the Super Session titled, “Addressing Real World Problems Creatively and Innovatively through the Design Process,” where four of our DIG members will be showing successful design lessons that they have taught to K-12 students.* ■

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

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### (Re)Considering Open Source Software

Guest editor for this column is **David Gill**, Assistant Professor of Art and Teacher Education at Youngstown State University in Ohio.

**The university I call home is bracing for a series of blows from the state budget ax over the next 2 years that are going to be severe.** I know my university is not alone, and I fear for the K-12 public school art programs throughout the state. In this fiscal environment, the procurement and maintenance of computer systems and software will be an ongoing struggle.

In my teaching and research experience, the existence of a computer art course in a K-12 art program can help to justify the program's

existence in the minds of parents and administrators who want to provide a variety of computer technology experiences for students. The creation of digital images must be the domain of the art department. Are you an art teacher that has a computer lab available but no graphics software to create with? Maybe a local business has recently donated some computer hardware for the art room but you still have no budget for software. The current cost of Adobe Photoshop is \$180 per seat for an educational license, for the entire Creative Suite you'll need to spend \$380. Autodesk's bundle of Maya, 3DS Max, and Softimage is \$350. Inexpensive limited versions of corporate software solutions can be frustrating to use and lacking key capabilities. They want to sell their flagship titles, after all, and next year they will have a new version.

Instead, what is needed for the art room is fully functional graphics software that is free to use, and matches the usefulness of Photoshop, 3DS Max, Flash, and others. In the current fiscal climate, open-source software might be the only way to expand the art department offerings, and it is the only way that every student can have their own copy at home. If you have donated computers but need an operating system, try out Ubuntu ([www.ubuntu.com](http://www.ubuntu.com)). Ubuntu is a popular distribution of the versatile Linux operating system. It is known for having low hardware requirements and an innovative app store-like approach for easily adding software applications.

Ubuntu, like all open source software, is created and distributed under several licenses, the most common being the GNU General Public License ([www.gnu.org](http://www.gnu.org)). This license

stipulates that users may freely download and distribute this software, and the source programming code is always available along with the program. In this way, anyone is free to alter the program, add to it, or completely re-write it; but the result may not be copyrighted. Professionals and students do much of the programming work as a way to demonstrate their skills and earn recognition from their online communities. Linus Torvalds, the creator of the original Linux operating system, would say he created it for fun. The business model for open source software lies in providing support, not software.

**Open source variations on most graphics production software are sophisticated, useful, reliable, and can be tried out risk-free.** They are available for most operating systems, and there are now many books and online user groups available for tutorials and forum questions. They mimic the functionality of brand-name software down to the button, and provide art teachers a way to emphasize the concepts that students must learn to manipulate digital images. A student that understands image size and format, vertexes and polygons, or stroke and fill will be able to transition to other software easily.

The most powerful Photoshop replacement is called the Gnu Image Manipulation Program (GIMP). The GIMP ([www.gimp.org](http://www.gimp.org)) can do everything Photoshop can, and while it's admittedly not as attractive (graphic design and interface professionals are apparently rare in the programming community), it is interoperable with many other software programs and can open or save in most image file formats, including Photoshop's.

If 3-D modeling and animation is on your to-do list, there is an open source solution called Blender 3D ([www.blender.org](http://www.blender.org)). Like all 3-D modeling and animation programs, it is complex and has a steep learning curve. It can produce animations, still renderings, and edit video in addition to being able to create virtual 3-D models complete with textures and lights. It allows, using the latest graphics hardware, sophisticated effects and cutting-edge shaders. Unlike Autodesk's offerings, Blender comes with a built-in game engine included. This means if you create a 3-D model and would like to see it in real time, you need only drop in a virtual camera, a couple of logic commands, and you'll be walking around it in no time. Like the GIMP, Blender can save and open a variety of file formats for maximum interoperability.

If vector graphics are your thing, an Adobe Illustrator replacement exists called Inkscape ([www.inkscape.com](http://www.inkscape.com)). This program isn't as far along the development path as the GIMP or Blender, but it is coming along and may be useful for graphic design requirements that exceed the vector capabilities of the GIMP.

I urge you to explore the world of open source communities and their software creations, the scope of which I have only scratched the surface. While I am not a programmer, I can appreciate the work that they have done. Full disclosure: I wrote this column using OpenOffice ([www.openoffice.org](http://www.openoffice.org)).

Have fun. ■

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### Got a professional or research question?

## ASK A FELLOW!

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

Go to [arteducators.org/research](http://arteducators.org/research) and look for the **Ask A Fellow** link in the right column. From there, your question will be distributed to the Fellows, who will respond to it.

What did you do on your summer vacation?

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If your students are up for the challenge, tell them about KCAI's **Pre-College ArtLab**, a three-week residency program that will immerse high schoolers in college life.

For more information, visit [kcai.edu/pcal](http://kcai.edu/pcal) or call 816-802-3505 or e-mail [info@kcai.edu](mailto:info@kcai.edu).

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

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

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

**YOUR STUDENTS CAN TOO.**

**To learn more** about Grand View University Art & Design, including our annual High School Art Competition, go to [www.admissions.grandview.edu](http://www.admissions.grandview.edu). If you'd like to receive our Art & Design Viewbook, please email [admissions@grandview.edu](mailto:admissions@grandview.edu) or call 800-444-6083.

**GRAND VIEW**  
UNIVERSITY

Des Moines, Iowa

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STUDENT CHAPTER (SC) [www.arteducators.org/community/student-chapter](http://www.arteducators.org/community/student-chapter)

Kristie Nixon, Student Chapter President, 224.623.7744. E-mail: [knixon.naea@gmail.com](mailto:knixon.naea@gmail.com)

**One Month!! I can't believe that the National Convention is only one month away!** It is a time for meeting new friends, learning, and growing as an art educator. It is always a good time.

NAEA National Conference—March 17-20—Seattle, WA

**Pack Your Bags and Get Ready for a Good Time!!**

I remember my first conference. I was so scared, of everything. Would I impress the people I met, will I know where to go, what if I get lost, will it be a good time, and the list goes on. Well, I am here to say it was better than I ever expected and everyone was so nice and helpful. I especially liked the student table. It really helped me to find the student events and get to know other students. We are planning to have it again this year so please come on by, especially if you are new. We can help!! I remember going to a bunch of difference lectures, meeting a bunch of new people, and getting a bunch of great "Freebies."

Just like every year, we will have a student reception to meet other students, student roundtables where you can get your practice at presenting lessons or ideas, a forum, and an informational meeting.

The NAEA National Convention has a lot of opportunity for growth, learning, networking, and leadership. This year the National Convention is in Seattle from March 17th through the 20th. If you have not registered you still can for just \$95. To get more details and to register, visit NAEA's website: [www.arteducators.org/convention](http://www.arteducators.org/convention)

**You Could Be The Student Chapter President**

Calling all creative, innovative, driven people: we need you on our National Student Chapter Presidential team. So, what does the Presidential team do? Well, we represent you. Each year there are several responsibilities of the Presidential team. We write newsletters and articles to keep people informed, organize, and run many student activities at the National Convention. We also work with the national NAEA office and Board to represent the student population, maintain student communication through online venues, and try to think of new innovative ways we can help to promote and represent the student membership of NAEA. Being a part of the Presidential Team is a 3-year commitment with a progression of responsibilities. A presidential member moves from president-elect to president to past-president, with most of the responsibilities lying on the shoulders of the president-elect and the president. If you are interested, please visit the NAEA Student Chapter Website at [www.arteducators.org/studentchapter](http://www.arteducators.org/studentchapter) and download the packet of information and application. Remember all candidates will be participating in an election at the National Convention.

**Want to be a SOC Representative?**

Not sure if a 3-year commitment is what you are looking for? Well, why not consider becoming a SOC Representative? There are four positions open each year and it's only a 1-year commitment. It is a great way to get involved and get your feet wet. So, what does a SOC Representative do? Well, I am glad you

asked. A SOC Representative represents one of the four regions of the country and acts as a bridge of communication for the region to the Student Chapter Presidential team. The SOC Representative may help us in communicating with the chapters in his or her region or help us to find great schools to feature in our monthly student spotlight. Also, at the National Convention we may ask you to help out a bit here or there. We would like to see at least one person from each region rise up and take on this great opportunity. If you are interested, please log on to the Student Chapter website at [www.arteducators.org/studentchapter](http://www.arteducators.org/studentchapter) to download the application and information. Let us know if you have any questions about the position; our e-mail addresses are on the Student Chapter website. Hope to hear from you soon.

**Student Chapter Roundtables**

I know you have some great ideas and you have done some great things. We want to hear about it! Student Chapter Roundtables are a great opportunity to share your lesson plans, how you are influencing your community and influencing art education, and the list can go on. This opportunity is a great way for you to get your feet wet with presenting. Student Chapter Roundtables are when student come together and give about five 20-minute presentations to small groups of people. As you can see it is a lot less intimidating then having to give a one- or two-hour presentation to a medium to large group of people. If you are interested, please go to [www.arteducators.org/studentchapter](http://www.arteducators.org/studentchapter) and get an application.

**E-Bulletin**

Each month our President-Elect, Amanda Batson, sends out an e-bulletin to keep everyone up-to-date on what the Presidential Team is working on and share helpful tips. To join all you have to do is send an e-mail to [student@artedlists.org](mailto:student@artedlists.org) or you can log onto [www.arteducators.org/community/student-chapter-contact](http://www.arteducators.org/community/student-chapter-contact) and select the "subscribe to student listserv" link. ■

2012 NAEA National Convention: NYC!

**Deadline for proposals for sessions for the 2012 NAEA National Convention is May 15, 2011.** The deadline has been changed so that scheduling can be completed earlier and presenters can receive earlier notification in order to secure funding and/or release time for attending the Convention.

Watch for the NAEA proposal form online early March!

The AIB Experience

Life, Art, and Creative Solutions:

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



College courses for high school students  
Summer Young Artist Residency Program  
Bachelor of Fine Arts (BFA)  
Animation | Art History | Fine Arts  
Design | Illustration | Photography  
Advanced Professional Certificate (2 year)  
Design | Illustration | Animation  
Master of Fine Arts (MFA)  
Photography | Visual Arts, Low-residency  
Guaranteed Merit Scholarships Based  
on High School GPA and SAT/ACT  
Summer Workshops/Residencies for  
Art Educators

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

AIB

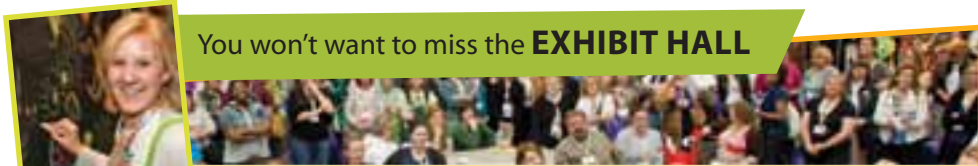
The Art Institute of Boston

LESLEY

UNIVERSITY



You won't want to miss the **EXHIBIT HALL**



**THERE IS NO BETTER PLACE** than the NAEA National Convention Exhibit Hall to discover the latest innovations in teaching resources, classroom supplies, techniques, and more! Meet with hundreds of exhibitors, get great samples to take back to your classroom, and try out products on the spot!

**Find this and more in the Exhibit Hall:**

- The newest art supplies and classic favorites
- Curriculum resources
- Art education technology
- Services for art educators
- College and university programs
- SAMPLES, SAMPLES, SAMPLES!
- The Art Materials Giveaway

**ART MATERIALS GIVEAWAY**

On your mark, get set, get free stuff! Each year, our exhibitors show their dedication to visual arts educators by offering some great giveaways through a random drawing. You must be present to win, but that's no problem because this event is a blast!

Exhibit Hall  
Special  
Features!

**HANDS-ON DEMONSTRATIONS**

Test drive some of the newest products and services offered by leading brands, while gaining inspiration for new classroom projects. Interactive Demonstrations are open to a limited number of participants. Get there early to secure a spot!

“I LOVE the fellowship  
of a city full of art teachers!  
It keeps me **INSPIRED.**”  
—NAEA National Convention Attendee



Convention photos © 2010 Brad Edelman Photography

## CONNECT, FACE-TO-FACE, with YOUR PROFESSION!



**CRAYOLA OPENING NIGHT EVENT**

Kick off a great Convention by celebrating everything art with colleagues and Crayola! Take a shuttle to the Experience Music Project at the city's creative hub—Seattle Center. Hear live music, make art, and enjoy coffee and dessert while connecting with old friends and making new ones!



Creativity, Imagination, & Innovation  
in **ART EDUCATION**

Visit [www.arteducators.org](http://www.arteducators.org) to register, view the full schedule, and purchase tickets through February 7, or register onsite at the Convention.

**SO MUCH** to see and do!

**SUPER SESSIONS**

**Connect** with some of the most innovative minds in visual arts and education to gain deeper and fresh perspectives on the most timely topics in the field.



**Connecting the Dots: Art Education, Imagination, and Innovation**

*Laura H. Chapman*

Does art education promote imagination and foster innovation? Take a closer look at the role of imagination in thinking, and values attached to innovation within and beyond the visual arts.



**The Heart of Art Education:**

**Holistic Approaches to Creativity, A Closer Look with Mark Dion**

*Mark Dion*

Expand your outlook on creativity, imagination, and innovation in the 21st Century with Art:21 artist Mark Dion.



**Wyland**

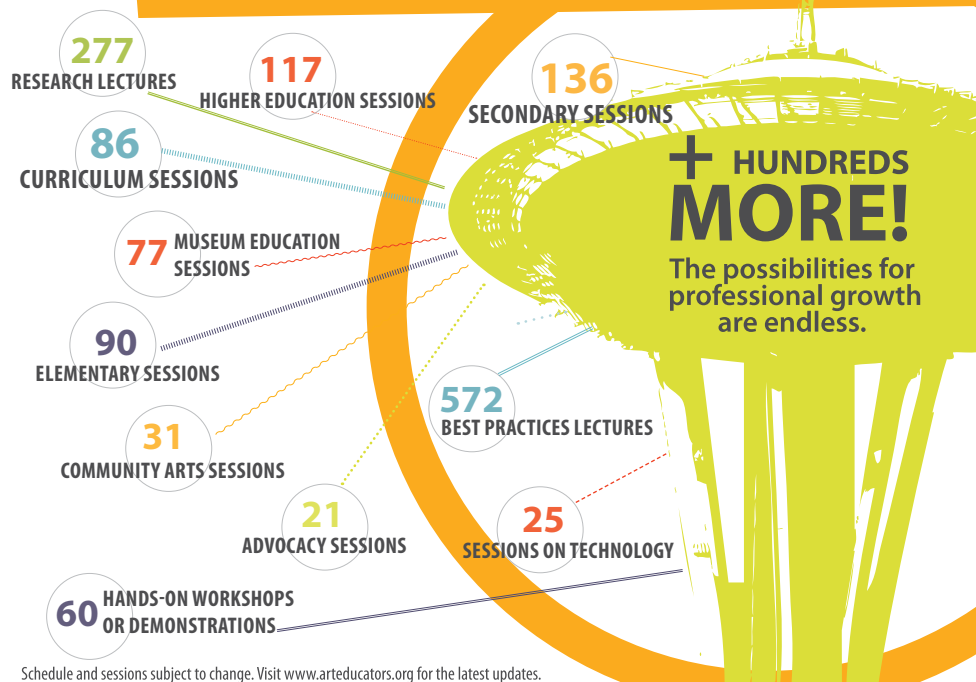
Co-sponsored by Frederix Artist Canvas

Acclaimed marine life artist Wyland is an accomplished painter, sculptor, underwater explorer, photographer, filmmaker, and educator. Capturing and championing the raw power and beauty of the aquatic universe, he has been recognized as an official artist of the 2008/2010 U.S. Olympic Teams; appeared on the Discovery Channel's Animal Planet Network and PBS; and been honored in the Guinness Book of World Records.

**+MORE!**

See a list of all Super Sessions online!

**CREATE YOUR IDEAL EXPERIENCE!**  
Choose from hundreds of opportunities!



Schedule and sessions subject to change. Visit [www.arteducators.org](http://www.arteducators.org) for the latest updates.

**NAEA**  
Advancing Art Education

National Art Education Association

1806 Robert Fulton Drive, Suite 300, Reston, VA 20191

**2011 NAEA National Convention**

March 17-20 | Seattle, Washington