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NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191
703-860-8000 ■ www.arteducators.org

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2013 NAEA National Convention
March 7-10, 2013



Destination: Fort Worth!

Fort Worth was once a rough-and-tumble frontier town. Home to outlaws, soldiers, and frontiersmen, this Texas town has seen its share of change and growth. Today, Fort Worth is one of the largest cities in Texas and the 16th-largest city in the United States. Its commitment to downtown revitalization and urban renewal makes it a destination visited by over 5.5 million people per year and it has been named the #4 value-friendly destination in the US by Hotwire.com.

Originally settled in 1849 as an army outpost at the Trinity River, Fort Worth was one of eight forts assigned to protect settlers from Indian attacks on the frontier. As times changed, so did the city. The major industry in the early days was cattle, and Fort Worth was home to a generation of people working that region's leg of the historic Chisholm Trail, from the 1860s to the 1870s. Fort Worth became the heart of the Trail and the heart of the state's ranching industry when the Texas & Pacific Railway arrived in 1876. The city has also prospered from oil and aviation industries which brought new resources to the city where a camp once stood.

It is often said that Fort Worth is "Where the West Begins," but the community is also committed to its world-renowned Cultural Arts District. This area is home to five world class museums within walking distance of one another. All are internationally renowned

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NAEA IN INDIA! See page 2



NAEA Candidates for President-Elect

Term of office as President:
March 2015-March 2017



Patricia "Pat" Franklin

I visualize the future of NAEA as a driving force in advocating for the arts and building a professional community of art educators who value diversity and expertise. Visual arts educators are significant contributors to the education of all people and NAEA plays a critical role as our unifying voice.

As an association our vision is supported by our strategic plan. Member input, communication, and implementation of this plan are vital components to our successful growth. Appreciation of cultural diversity and cultivation of understanding is promoted through arts education. It is through the arts that 21st-century skills are utilized and given an environment to flourish. As an educational organization we have a responsibility to promote the value of all art forms, with an emphasis on the visual arts.

I believe that all people deserve and benefit from experiences in the arts. We must continue to develop resources for membership including the areas of professional development and quality research. We must know our vision and consistently articulate relevant research in visual arts to public, private, and business sectors. NAEA should and will be the first place stakeholders, decision makers, educators, and researchers go for credible information supporting visual arts education. By strengthening partnerships with other arts organizations and influential agencies, we move our organization forward and cultivate a broader audience of support.

My vision for NAEA is molded by my personal career in art education. I have had the challenge and pleasure of teaching art at every grade level from PreK through college. I understand the pedagogy required based in first-hand experiences in diverse venues including public and private schools, museums, universities, and online. As a Fine Arts supervisor, I know the impact of current trends relating to student assessment and teacher evaluations. I relate to our basic common beliefs and the diverse needs of the membership of NAEA. We are a versatile combination of individuals with a common belief in the value of visual arts education. It is this core belief that shapes our organization and my vision for our future.



Diane Scully

In order for NAEA to accomplish its mission and strategic plan of community, advocacy, learning, research and knowledge, and organizational vibrancy, members must become current and future leaders in their classrooms and educational communities—locally and nationally.

The best way that this leadership can be established and grow is through membership and active involvement in NAEA. As an art classroom teacher for over three decades, I understand how to take these leadership skills into a variety of forums ranging from state standards, common core standards, and teacher evaluations, to student assessment, best practices, and research. The focus of these would always be on quality art education for our students and society in general.

Living in a highly diverse, inclusive society we must be the leaders setting the table with influential stakeholders making current and future decisions. It is through the opportunities provided by NAEA that we can nourish our soul, engage our own creative process, and develop advocacy tools in order to strengthen ourselves as both mindful people and mindful art educators. We must engage the mind and in turn mind the soul. It is only through this collective mindfulness that we remain a vital and viable organization.



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

This year online voting is being conducted for the offices of President-Elect, Division Directors-Elect, and a special election for Eastern Region Vice President-Elect of the Association. View the candidates for National Office online today at www.arteducators.org/about-us/elections

Election closes December 15, 2012.

Congratulations to our State Associations!

VAEA (Virginia Art Education Association) is celebrating its 50-year anniversary, and FAEA (Florida Art Education Association) is celebrating its 60-year anniversary! And AEDC (Art Education DC), our newest affiliate, has reached their highest membership total yet: 99 members. Congratulations, all!

We at NAEA are keeping in our thoughts those colleagues affected by Super Storm Sandy in late October. At this writing, many still do not have power, and there is a great deal of recovery work to be done, especially in New York and New Jersey.

Naea

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NEWS

NATIONAL
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Deadlines for submitting material for NAEA News—For the February issue, December 12; April issue, February 12; Summer issue, May 1; October issue, August 12; and December issue, October 12.**To submit items for NAEA News, send to naeanews@arteducators.org**

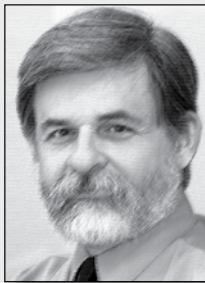
Please allow up to 8 weeks to process new memberships and subscribers' publications.

Welcome...
**to the December 2012 issue
of NAEA News!**

Naea

Submissions for
February NAEA News
are due December 12.
For ADVERTISING, visit
www.arteducators.org/advertisingMembers, see PAST ISSUES at
www.arteducators.org/naeanews

MESSAGE FROM THE PRESIDENT

**F. Robert Sabol**

Namaste! I am writing this column during a 7,700-mile, 15-hour return flight, while going nearly 600 miles an hour at 39,000 feet somewhere over India, Afghanistan, and Russia. This year a delegation of 16 art educators from 11 states and 2 foreign countries served as delegates in the **NAEA International Art Education Research Program** as we traveled to **India**.

The program began last year and included a research mission to Havana, Cuba. This year the delegation spent 10 days in India traveling to **Delhi, Agra, and Jaipur**. The delegation included members from all NAEA membership divisions and from all NAEA Regions. Members of the delegation included: **Dr. Robert Sabol**, NAEA President and Delegation Co-Leader; **Dr. John White**, NAEA Research Commission Chair and Delegation Co-Leader; **Liz Asworth**, Ontario, Canada; **Tammy Ballard**, Utah; **Lora Durr**, New Jersey; **Melissa Green**, Washington, DC; **Barbara Hughes**, California; **Debbie Kippley**, Nebraska; **Jo Kirkman**, Minnesota; **Allison Kuhn**, Pennsylvania; **Elizabeth Mask**, Tennessee; **Robin Miller**, California; **Nombe Mpako**, Pretoria, South Africa; **Jill Ritchey**, Alabama; **Valerie Van Pham**, Pennsylvania; and **Diana Woodruff**, Massachusetts.

The principal goal of the program is to learn about art education and preservice teacher preparation in other countries. We traveled to India to conduct research about the Indian education system, art education models, school facilities, curriculum, instruction, assessment, and about models for preservice preparation of art educators and community arts education programming. We talked with many administrators, teachers, and students about art education and issues of concern for art educators in India. It was surprising to learn that many of the same topics we discuss as art educators in America are being discussed in India as well. Things like curriculum content, availability of instructional supplies and materials, assessment of learning, and professional development were recurring topics in discussions with our Indian counterparts. There also are marked differences we discovered as well, including that India has a national curriculum that is followed in all educational facilities. This curriculum uses arts integration to introduce the content of art at the elementary level. Later, at the secondary level, art is treated as a distinct discipline of its own. It was of interest to learn that formal preservice art education programs do not exist in India. Art educators enter the teaching profession as artists first and then acquire pedagogical knowledge and skills after beginning their teaching. We were struck with the welcoming warmth and professionalism of everyone we encountered in each of the schools we visited. Our common interests in promoting quality art education in each of our countries provided a common basis and language for hours of meaningful discussions.

Another significant goal of the mission is to teach educators in India about the educational systems and models currently being used to deliver art education in American schools. We found equal interest among our Indian art education colleagues in learning about our American system for providing art education in our schools, communities, and art museums. They expressed interest in our national visual arts standards, curriculum content, assessment systems, and instructional resources used on our programs. Of particular interest was how we as art educators manage to



Curriculum content, availability of instructional supplies and materials, assessment of learning, and professional development were recurring topics in discussions with our Indian counterparts.

find time to create our own artwork in addition to managing our teaching responsibilities.

In fully understanding the Indian art education system and curriculum content, it was of equal importance that the delegation be immersed in the more than 10,000 year old history of India, which included the ancient Indus valley civilizations and conquests by the Mughals, Muslims, and the British, and with the rich and varied artistic culture of India. We traveled through congested city streets to visit a number of artists who painted classical Indian miniature paintings, wove exquisite rugs, crafted rich hand-made papers, printed elegant textiles, produced amazing pottery, and created stunning jewelry. We enjoyed exotic foods, whose names we usually could not pronounce, and watched and participated in delightful dance and puppetry performances.

In addition to riding in our tour bus, we rode rickshaws, camel carts, and elephants to some of the historic venues. We visited a number of monuments, including the Taj Mahal and the Agra Fort, Delhi's Red Fort, Humayun's Tomb, and the five-story victory tower of Qutb Minar built in 1199, Jaipur's City Palace and Amber Fort, and the Jantar Mantar Observatory. Many other sites proved helpful for fully understanding the cultural heritage of the people of India, the art educators teaching in their schools, and the culturally rich and varied student populations in the schools we visited.

(continued on p. 3)

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

In 1976, on his *Turnstiles* album, Billy Joel released a song called “New York State of Mind”:

*Some folks like to get away,
Take a holiday from the neighborhood.
Hop a flight to Miami Beach or to Hollywood.
But I’m takin’ a Greyhound on the Hudson River line.
I’m in a New York state of mind.*

There is something uniquely powerful in the idea of being rooted in a particular place—a place whose rhythms and foods, its culture and architecture, even its color palette and quality of light, have a distinctive appeal to you and present an iconic brand to others.

That relationship between place and the workings of the mind are at the heart of the white paper, *Creative Placemaking* (www.nea.gov/pub/CreativePlacemaking-Paper.pdf), produced for The Mayors Institute on City Design under the auspices of the National Endowment for the Arts.

As we continue to explore the basic idea of creativity and how we can apply it more effectively in our educational lives, the idea that creativity may spring from the right combination of locational elements is intriguing. The idea that creativity in the community might unleash a bounty of positive outcomes is even more compelling. *Creative Placemaking* asserts that it animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.

It also makes me wonder if the very definition of art education might be too limiting a concept for the full experience of art education. So, in this issue’s interactive Prezi, we explore the question “Is Art a Class.” We’ve posted it at www.arteducators.org. Take a look, and then tell us of innovative ways you have brought your students to an “art state of mind” in the comments section. ■

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

President’s Column continued from page 1

It is of increasing importance for all art educators to learn about how art is taught in other nations and to study the issues and problems for art education on a global scale. Through learning about the educational systems developed in other countries, American educators develop a broader understanding of the similarities and differences in our goals and ultimate objective we hope to accomplish in our art programs. Members of the delegation will participate in a session presentation during the coming **NAEA Convention in Fort Worth this coming March**. You’ll want to be sure to put this session on your convention schedule. Delegates will share their experiences and outcomes of their research during the session. The session will include examples of Indian lesson and unit plans created by delegates for their students after returning from the trip, exhibit reports, publication and conference presentation reports, and other examples of how delegates utilized the knowledge and experience they gain through their research and participation in the program. Be sure to monitor the NAEA website for an announcement about the next NAEA International Art Education Research trip for next fall. ■

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NAEA ORGANIZATIONAL AWARENESS

Gain insight into your professional organization and the opportunities available to NAEA members! If you have questions about the following information, you can find out more by asking an NAEA Board member or NAEA staff, and by visiting **www.arteducators.org**

- **Congratulations to all NAEA state affiliates and the many state leaders and members** for all of their efforts that ensured successful fall conferences! NAEA President Bob Sabol, Executive Director Deborah B. Reeve, and President-Elect Dennis Inhulsen participated in conferences held in OK, NE, VA, IA, FL, AL, MI, and WA!
- **A BIG welcome to new NAEA members!** The voice of art educators is growing ever stronger! Have you personally invited a colleague to join our vibrant professional community?
- **2013 NAEA National Convention in Fort Worth, Texas**, under the direction of the 2013 National Convention Program Coordinator, Elizabeth Willett. **Fort Worth promises BIG as a first-time NAEA Convention site** and an opportunity to **experience its world-class museums and Texan hospitality first-hand!** View schedules and register online at www.arteducators.org/convention
- **Your vote counts!** Don’t miss your personal link to vote electronically (e-mailed to you in October) to elect NAEA’s next President-Elect, Division Directors, and Eastern Region Vice President (special election). **Congratulations to all candidates!**
- **The National Coalition for Core Arts Standards (NCCAS) is shaping the future of arts education!** See the latest update on the work of the NAEA Standards Writing Team, chaired by NAEA President-Elect Dennis Inhulsen. Visit www.arteducators.org/nccas/ for up-to-date information.
- **EduTalk Radio** – President Bob Sabol and President-Elect Dennis Inhulsen are talking about **Why Art Matters and the Next Generation of Visual Arts Standards**. All shows are archived on the NAEA website at www.arteducators.org/advocacy/advocacy-resources-visibility
- **NAEA Research Commission:** Find out more about the work of the NAEA Research Commission, chaired by John Howell White, by visiting www.arteducators.org/researchcommission
- **SummerVision DC: 2013.** Engage in a “life-changing” professional development opportunity experienced through world-class DC museums! Space is limited. Choose from two sessions: July 9-12 (Session I) and July 23-26 (Session II). Early registration discounts through December 31, 2012. (www.arteducators.org/summervision)
- **Submit your exemplary lesson/unit plans!** Share your most effective lesson plans by submitting them to the Instructional Resources Gallery. Find templates at www.arteducators.org/learning/NAEA_Lesson-Unit_Plan_Final.docx
- **NAEA Next! 2011-2014 Strategic Plan!** See the Year One Strategic Accomplishments achieved by NAEA leaders, members, and staff working together! <http://prezi.com/f-lzzwf5xv3d/mission-forward/>. See priorities for Year Two.
- **NAEA Formal Position Statements:** Find out where NAEA members stand on issues impacting art education through position statements vetted and recommended by the Delegates Assembly for adoption by the Board of Directors. Visit www.arteducators.org/statements
- Reauthorization of the **Elementary and Secondary Education Act (NCLB)**—recommendations by NAEA and the arts education community: www.arteducators.org/advocacy/advocacy-esea-reauthorization
- **Revised Standards Documents coming next summer!** New editions of *Purposes, Principles, and Standards for School Art Programs* and the *Design Standards for School Art Facilities* publications are in progress under the leadership of NAEA Review Committees.
- **Advocacy White Papers** written by Distinguished Fellows and invited scholars to support the tenets of *Learning in a Visual Age* are available at www.arteducators.org/whitepapers
- **A Conference for National Art Honor Society students and advisors: Coming Summer 2014!** There are now more than 47,000 high school and middle school art students in 1,800 chapters across the nation! Do you have an NAHS Chapter? Find out more at www.arteducators.org/nahs. Also be sure to check out the new NAHS website, NAHS Link!
- **What is NAEA’s BIG AUDACIOUS GOAL? It’s getting 65,000 more art educators to join NAEA!** We are committed to growing our professional community and encourage every member to get a member by personally inviting a colleague to join!
- **The 50th Anniversary of “I Have A Dream”:** Announcing the Dream @ 50—a K-12 art contest, music/dance festival, and video tributes to commemorate the 50th anniversary of Martin Luther King, Jr.’s “I Have a Dream” speech—encouraging creativity and collaboration in the classroom and empowering our students with the tools to make the world better. Find out more at www.thedreamat50.com
- **So Much More Than What You See:** Remarks made October 12, 2012, by Dr. Deborah B. Reeve, NAEA Executive Director, at the Opening of the Alliance for Young Artists and Writers 2012 Scholastic Art & Writing Awards Exhibit at the U.S. Department of Education: www.arteducators.org/advocacy/advocacy-resources-message



NEW: NAHS/NJAHS Link—online!

A new online community designed especially for NAHS/NJAHS Chapter Sponsors and Student Members is here! Access ideas, resources, opportunities, and student artwork through this easy-to-navigate site.

www.arteducators.org/nahs



SummerVisionDC

PLAN YOUR SUMMER 2013
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Hands-On Learning in DC Art Museums



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

- **When:** Choose from 2 sessions:
July 9-12, 2013 or July 23-26, 2013
- **Where:** Washington, DC
- **Cost for NAEA Members:**
\$449 by 12/31/12 | \$495 after 12/31/12
- **How:** Register and see details at:
www.arteducators.org

Destination: Fort Worth *continued from page 1*

in their own right: the Kimbell Art Museum, the Amon Carter Museum of American Art, the Modern Art Museum of Fort Worth, the Fort Worth Museum of Science and History and the National Cowgirl Museum and Hall of Fame. Sometimes recognized as the city of Cowboys and Culture, Fort Worth is also home to the International Van Cliburn Piano Competition, and the Bass Performance Hall.

Nowhere else can you find the western heritage that is so quint-essentially Texas, beautifully preserved and honored through the Stockyards National Historic District. This is home of the world's largest honky-tonk, Billy Bob's Texas, which has hosted some of the best known country music talents in the nation. Along with a daily cattle drive, great shops and restaurants, this area should not be missed.

In downtown Fort Worth, you can shop and dine in the 35-block Sundance Square or see a magical show at Bass Performance Hall. New and renovated hotels, restaurants, and the Convention Center have enhanced the city's reputation as one of the premier travel destinations in the nation.

You can still stroll through the Museum of Living Art at the top-ranked Fort Worth Zoo, along with local galleries; view spectacular public art; and attend cultural events. This is just the beginning of what you'll experience in Fort Worth.

Many of Fort Worth's earliest buildings are still in use today: Art deco skyscrapers stand beside older redbrick structures, flanking wide brick sidewalks lined with elm and live oak.

We are excited and getting ready to host the 2013 NAEA National Convention on March 7-10. Texas in the spring is a beautiful destination, though it is sometimes said, "If you don't like the weather today, just wait until tomorrow." The wildflowers are often in bloom and the temperature can be warm and perfect for outdoor activities.

Along with all the things Fort Worth has to offer, we are also planning your NAEA Convention with outstanding featured speakers, over 1,000 workshops, expanded hands-on offerings, and exciting special events.

This year will offer "In the Studio" sessions with featured speakers, where participants will have an opportunity to make art with the featured artist and experience the methods and techniques they use in their own studios. Tours will highlight many of the exciting off-site locations including museums, local studios, and universities, where art is alive and well. A Texas Artist series will highlight local artists, and a special Career Event will provide art educators with resources for themselves and their students featuring working artists involved in various fields that utilize their own creative talents.

This year's theme is "Drawing Community Connections," and Fort Worth is the ideal location to see this idea at work. On Saturday evening we will host "Magnolia Make-Believe," a community-focused art event designed for children and their families to experience art and participate in a celebration of our community's rich heritage and highlight many of the art resources the community has to offer. Participants are invited to add this event to their must-do list and join us in this celebration of art for everyone.

Come join us in Fort Worth! We look forward to seeing you soon! ■

By Elizabeth Willett

NAEA 2013 National Convention Program Coordinator

Fort Worth Museum Highlights

The Kimbell Art Museum

www.kimbellart.org

The Kimbell's permanent collection contains holdings ranging from the third millennium B.C. to the mid-20th century, and includes major works by Fra Angelico, Velazquez, Bernini, Rembrandt, Goya, Monet, Cezanne, Picasso, Mondrian and Matisse. It is also home to Michelangelo's first known painting. The collection comprises Asian and non-Western as well as European art. The museum features special and traveling exhibits on display throughout the year. The gift shop has exhibition merchandise, art prints and posters, books, gifts, and children's books and games. Designed by world-renowned architect Louis Kahn, the museum is often referred to as one of the most significant works of architecture of the 20th century.

Amon Carter Museum of American Art

www.cartermuseum.org

Designed by renowned architect Philip Johnson, the Amon Carter Museum of American Art houses a permanent collection of 19th- and 20th-century painting, sculpture, and works on paper, and is one of the nation's major repositories of American photography. It is also home to nearly 400 works by Frederic Remington and Charles M. Russell, the two greatest artists of the American West.

Modern Art Museum of Fort Worth

www.themodern.org

World-renowned architect Tadao Ando's "Arbor for Art," the Modern Art Museum of Fort Worth is a striking building that embodies the pure, unadorned elements of a modern work of art. It is composed of five pavilions of concrete and glass set on 11 naturally landscaped acres, including a 1.5 acre reflecting pond. The Modern maintains one of the foremost collections of postwar art in the central United States, consisting of more than 3,000 significant works of modern and contemporary international art. The Modern Shop offers an array of educational books and toys, posters, t-shirts, jewelry, and decorative and organizational items for home, garden or office. Congratulations to the Modern Art Museum of Fort Worth for making the Travel & Leisure list of "Most Beautiful Museums in the World."

Sid Richardson Museum

www.sidrichardsonmuseum.org/nu_site/sid_richardson_museum.php/museum/highlights/

Named for the late oil mogul Sid Richardson, once known as the "bachelor billionaire," this free museum showcases his collection of the art of the American West, with a focus on the works of premier Western artists Frederic Remington and Charles M. Russell. Prints and bronze reproductions are available in the museum store, as is a wide selection of books and gifts. The museum is housed in a restored 19th-century building in historic Sundance Square.

National Cowgirl Museum

www.cowgirl.net

The National Cowgirl Museum and Hall of Fame is the only museum in the world dedicated to honoring trailblazing women of the American West. Its multimedia exhibits and historic photographs, papers, clothing, spurs and saddles tell the inspiring stories of remarkable women pioneers, ranchers, performers and rodeo stars. At the Cowgirl Shop, find books, apparel, gifts, jewelry and souvenirs.



The Fort Worth Modern Art Museum.

GET CONNECTED to NAEA!



Ning



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

NATIONAL CONVENTION!

www.arteducators.org/convention

Get the latest news and information, and register online for the 2013 NAEA National Convention to be held March 7-10 in Fort Worth, TX.

- Visit the website for a list of keynote speakers and daily session schedules. www.arteducators.org/news/convention-13/schedule-at-a-glance
- **ENCOURAGEMENT LETTER:** Download this letter of encouragement from NAEA Executive Director Deborah B. Reeve, EdD. www.arteducators.org/news/national-convention/NAEA_Support_2013.pdf
- **MAKE YOUR CASE:** Show how your participation in the NAEA National Convention relates directly to the objectives within your school learning community and contributes to your professional development. This document provides tips for gaining support from your supervisor, as well as how to get the most out of your Convention experience. www.arteducators.org/news/national-convention/Make_Your_Case_2013.pdf
- Register online today! Early bird registration ends February 4, 2013. https://naea.eventready.com/index.cfm?fuseaction=reg.page&event_id=1446
- Book your hotel room using the online reservation system: https://resweb.passkey.com/Resweb.do?mode=welcoming_new&groupID=9657371
- Learn about exhibitor and advertising opportunities at the National Convention. www.arteducators.org/exhibits

RESOURCES!

www.arteducators.org/store

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

- Find **practical curriculum resources** and texts for your classes, as well as 'must-have' reference materials for your professional library.
- **Check out our latest books:** *Conversations in Art: The Dialectics of Teaching and Learning*, Judith M. Burton and Mary Hafeli, Editors; *The Heart of Art Education: Holistic Approaches to Creativity, Integration, and Transformation*, Laurel H. Campbell and Seymour Simmons III, Editors. <http://tinyurl.com/7r8f6h2>
- **Art Matters Advocacy Gear**
Express the importance of visual arts education everywhere you go with these shirts, aprons, tote bags, and stickers. Order yours today in the online store! <http://tinyurl.com/6p2jv6p>

MENTORING!

www.arteducators.org/blog

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

LESSON PLANS!

www.arteducators.org/lessonplans

Lesson/unit plans curated by NAEA professionals and available only to NAEA members. New lesson/unit plans have been added to the collection. Check them out today!

ADVOCACY!

www.arteducators.org/advocacy

NAEA WHITE PAPERS

www.arteducators.org/whitepapers

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

View the Introduction and first three sections posted online now:

Introduction By Enid Zimmerman; Section I: What High-Quality Art Education Provides (Kerry Freedman, Pat Stuhr, Jerome Hausman, and James Haywood Rolling Jr.); **Section II:** How High-Quality Arts Education Can Prepare Students for the Future (Karen Keifer-Boyd, Mary Stokrocki, and Brent Wilson); and **Section III:** What Excellent Visual Arts Teaching Looks Like (Lynn Beudert, Judith Burton, and Renee Sandell).

BLOG TALK RADIO!

www.arteducators.org/advocacy/advocacy-resources-visibility

Listen to archived audio recordings of NAEA



Leadership speaking out on these visual arts education topics: "Art Education and the Common Core" with President-Elect Dennis Inhulsen; "The Status of Art Education With NAEA" and "Why Art Matters" with President F. Robert Sabol.

RESEARCH & KNOWLEDGE!

• National Coalition for Core Arts Standards (NCCAS)



NCCAS has released a position paper outlining a rationale and strategy for the creation of preK-12 media arts standards.

NCCAS, a partnership of organizations and states leading the revision of the 1994 National Standards for Arts Education, formerly released The Inclusion of Media Arts in Next Generation Arts Standards at a coalition meeting in Reston, Virginia, October 2-3. This document provides guidance for meeting the needs of students using new forms related to media arts as a contemporary form of expression. View the document online now! www.arteducators.org/nccas

- View Volume 52 of *Studies in Art Education* online. www.arteducators.org/research/studies
- View the Fall 2012 set of NAEA *Advisory* on Meaningful Making & Professional Development. www.arteducators.org/advisory

NEWS!

- View archived issues of *NAEA News* online: www.arteducators.org/naeanews
- View archived *Cleansing the Palette* columns, *Prezis*, and archived issues of *Leadership Lens* at www.arteducators.org/welcome-message

COMMUNITY!

www.arteducators.org/community

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

- **NEW! NAHS Link**, a new website dedicated to NAHS sponsors and their students. View sections on how to establish or renew a chapter, About, Sponsors, Students, Facts & Forms, and Resources. Check it out today! www.arteducators.org/nahs
- **Classroom Galleries Powered by Artsonia.** Share and view lesson plan starters and student artwork, enter contests, and more. Pay for your NAEA annual membership dues with your Artsonia Fundraising Account. Check funds and more at www.artsonia.com/naea/paywithfunds.asp
- **Member Directory and NAHS Sponsor Directory:** www.arteducators.org/directory

EVENTS!

NAEA SummerVision DC 2013

www.arteducators.org/summervision

Save the date and register online today! Join a professional learning community and spend 4 art-filled days in Washington, DC, exploring permanent collections, current exhibitions, and the museum itself as a work of art! Choose from **Session 1: July 9-12** or **Session II: July 23-26**. Early bird registration ends **December 31, 2012**. View the itinerary online (schedule subject to change). Information on lodging discounts will be posted soon. Stay tuned for more details!

Youth Art Month 2013

www.arteducators.org/yam

Award winners and upcoming events announced for Youth Art Month by Kris Bakke, Board President, Council for Art Education Arts & Crafts Sales Director, Nasco.

SOCIAL CONNECTIONS!

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

Facebook: www.facebook.com/arteducators

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LinkedIn: www.linkedin.com/groups/National-Art-Education-Association-NAEA-2006240

Pinterest: <http://pinterest.com/arteducators/>

Listsers: www.arteducators.org/emaillists

Ning:

- Caucus on the Spiritual in Art Education (CSAE): spiritedu.ning.com
- Committee on Multiethnic Concerns (COMC): comc-naea.ning.com
- Elementary: naeaelementarydivision.ning.com
- Leadership Link: naeastateleaders.ning.com
- Middle Level: naeamiddlelevel.ning.com
- National Association of State Directors of Art Education (NASDAE): nasdae.ning.com
- Secondary: naea-secondary-teachers.ning.com
- Student Chapter: naeastudentchapter.ning.com

NCCAS Wikispace: NCCAS.wikispaces.com

NAEA SummerVision DC: www.facebook.com/groups/160602843997493/

SOUTHEASTERN REGION

Judge each day not by the harvest you reap but by the seeds you plant.

—Robert Louis Stevenson

When you read this article, we will be on the cusp of winter, but today as I write this, it is a perfect fall day. I spent the weekend volunteering at our town's fall festival. Like many held across our southern region, this festival features food, fun, crafts, and beach music. This is just one sign that fall has come to eastern North Carolina. Other signs include pumpkin patch fundraisers at local churches, the harvesting of tobacco, cotton, and peanuts, and the planting of winter vegetables like collard greens. All of these sights led me to spend some time ruminating about harvesting.

For whatsoever a man soweth, that shall he also reap.

—Galatians 6: 7

Another sign that fall is here throughout the south is that we are beginning to experience the upcoming state conferences. Your state leaders have spent months planting the seeds for this year's harvest. From guest speakers, to presentations, to workshops, to other excellent renewal activities, this doesn't happen on its own. It takes preparation and careful

nurturing. Often a bumper crop of new leaders comes from these conferences, as well. If your conference attendance entices you to want to know more about becoming a leader, contact your state or regional leaders to see where you can get started. No job is too small. Volunteers are often needed to work the registration desk, collect tickets, or even direct participants to session locations. State organizations are frequently looking for members to serve as newsletter editors and writers, regional coordinators, workshop leaders, and more.

The thankful receiver bears a plentiful harvest.

—William Blake

At this point in the school year, many of us are posting the first report card grades. Those seeds we sowed in August are starting to sprout. While we have a long way yet to go before harvest, we are growing. Take a few moments to think about the seeds you are planting in your professional world. Are you providing a good foundational soil for your students—giving them the tools that are necessary for their development as artists? Are there changes that you could make in your instruction to tweak the outcomes? Are you providing an optimal environment for your crops—communicating with parents, communities, your administration? Are you sharing

your students' work whenever possible? Do you advocate for arts education?

Striving for success without hard work is like trying to harvest where you haven't planted.

—David Bly

Your national organization is also busy planting some seeds. The staff in Reston, local teachers in Texas, and the board of directors are tilling the soil for our next National Convention coming up in Fort Worth. Information is starting to be sent through mail, e-mail, Twitter, Facebook, and more. Exciting activities are planned to nurture you as an artist, art educator, and as a person. Networking opportunities abound. Start planting your own seeds now—make your hotel reservations, plan your travel, complete your registration. Prepare to have the time of your life.

Reason clears and plants the wilderness of the imagination to harvest the wheat of art.

—Austin O'Malley

Finally, think a little about the seeds you are sowing as an artist. Are you allowing yourself time to let an idea grow? Are you fertilizing those seeds of creativity with new and exciting experiences, with examination of feelings,

with recognition of your reaction to external events? Do you view the work of other artists? Do you take the time to walk through the fields of your day-to-day life and just "be"? Do you give yourself time to play and experiment with art materials? Too often, we are distracted by the ephemera that surrounds us, missing what is really important. Make sure you are not neglecting your responsibility to nurture yourself as an artist. We will not grow without tending to ourselves.

In seed time learn, in harvest teach, in winter enjoy.

—William Blake ■



Debra Pylypiw

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WESTERN REGION

Arkansas: The Arkansas Art Educators held their 2012 Fall Conference at the North Little Rock Wyndham Riverfront from November 1-2, 2012. A special kick-off event was held at the Arkansas Art Center on the evening of October 31st. Keynotes included Dr. Mark Wilson, the 2009 National Principal of the Year. Dr. Wilson is highly committed to implementing Common Core while encouraging the arts, creativity and student engagement. Also speaking at this year's conference was Kim Wilson. She was the only visual art educator to receive a State Teacher of the Year award in 2012.

Illinois: "ARTLINKS—Making Connections" was the theme for Illinois' 64th annual conference held in Lisle, IL on November 1-3, 2012. Dr. Craig Roland, technology in education expert, delivered the key note address entitled, "Inspire, Innovate, Connect: Strategies for Giving Your Teaching a Makeover." Members also took advantage of nearby Morton Arboretum and Ed Hoy's International workshops in nature illustration and glass fusing, respectively.

Indiana: During the weekend of November 2-3, The Art Education Association of Indiana hosted art educators in Columbus, Ohio. Dr. Robert S. Root-Bernstein author of "Sparks of



Fine Arts Core 6-25-12: Art Educators work on the Common Core in Iowa.

Genius" shared research on the impact of art among elite scientists and Janine Campbell presented, "Blended Online Learning Systems."

Iowa: Art Educators of Iowa has embarked in a multi-year process with the Iowa Board of Education to create a useful guide for art teachers about the Iowa Core Curriculum and increase the presence of the Visual Arts. The guide, including universal constructs for administrators, art educators, and curriculum directors, was presented for the first time during the Iowa Department of Education Conference for the Fine Arts over the summer. Visual Arts leaders and writing teams represented all Fine Arts in Iowa were involved in

the process. The next steps involve approval from the state legislation and informing school districts of the existence of this new guide. The Art Educators of Iowa Core writing team consists of AEI members: Maggie Parks (Chairperson), Shanise Brockshus, Cappie Dobyns, Andrew McCormick, Chris Noel, and Ronda Sternhagen.

The Iowa Common Core Visual Arts guide was presented to art educators at the 62nd Annual AEI Fall Conference in Council Bluffs, Iowa and Omaha, Nebraska on October 5-7, 2012. This conference was a joint venture with Nebraska Art Teachers Association. Keynote speakers for the fall conference included NAEA Executive Director Deborah B. Reeve; NAEA Southeastern Secondary Division Chair Debi West; Iowa Alliance for Arts Education Chair, David Law; and sculptors Deborah Uhl and Deborah Masuoka. Just over 200 art educators attended.

Art Educators of Iowa State President Shanise Brockshus was able to present state awards to: Art Educator of the Year—Ronda Sternhagen; Elementary—Nancy Barsic; Middle School—Tony Onesto; Secondary—Gloria Zmolek; Outstanding National Junior Art Honor Society Sponsor, Iowa Chapters—Cappie Dobyns; Outstanding Advocate for Art Education—Joslyn Art Museum (Omaha, NE); and Distinguished Service Outside the Organization—Iowa West Foundation (Council Bluffs, IA).

Kansas: From October 25-27, Kansas art educators enjoyed the fall conference in Wichita entitled, "Creating Vibrant Communities through Art and Design." Kansas Art Education Association offered over 100 workshops and lectures at over 25 venues; including CityArts, Ulrich Museum of Art, Wichita Art Museum, Friends University, Scottish Rite Center, WSU Shiftspace, Wichita Botanica Gardens and many local businesses and studios.

Michigan: Traverse City was the backdrop to the 2012 Michigan Art Education Association Annual Conference: "Navigating the Currents—Waves of Inspiration." Award-winning artist and Northwestern Michigan College educator, Elizabeth Abeel, spoke to the transformational power of the arts. Convention

attendees could vote via text for "best of show" in the MAEA Member Art Show.

Minnesota: The Art Educators of Minnesota were proud to announce Christie Clarke as AEM's Secondary Art Teacher of the Year and Minnesota Art Educator of the Year for 2012. Additionally, Elyan Paz was selected as AEM's Distinguished Service Outside of the Profession award winner for 2012.

AEM Fall Conference "Building STEAM through Innovation, Creativity, and Collaboration" occurred during November 9-12, 2012 in Minneapolis. Educator, Georgette Yakman, and a panel comprising Owana Greensky, Gary Benesen, and Carolyn Olson provided the keynote addresses about STEAM and its possible cultural connections. Plans are underway for the 2013 annual conference in Duluth.

A partnership between AEM and the College of Visual Arts will provide a statewide program for the Scholastic Art Awards this year.

AEM President Jeff Pridie was named Director of Professional Development and Research at the Perpich Center for Arts Education. Pridie will coordinate the Professional Development program for all arts areas in Minnesota. Congratulations, Jeff!

Missouri: Meeting at Knob Noster State Park, Missouri art educators met for the annual hands-on fall conference on October 12 and 13. Offering over 40 workshops and culminating with the popular "Drag and Brag" lesson plan exchange, the attendees enjoyed the casual atmosphere to reconnect with each other and with artmaking. Congratulations to Missouri Art Education Association on its 75th Anniversary. ■



Laura Milas

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Scholarship for National Art Honor Society Students

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

Deadline for Application: **December 15**

The Charles M. Robertson Memorial Scholarship is a 4-year partial scholarship to the Pratt Institute School of Art and Design in Brooklyn, New York.

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

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

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

PACIFIC REGION

At this writing, it is that time of year when our thoughts begin to turn inward while we enjoy the lingering days of autumn and prepare for the winter. It is mindful for our members to remember that it is in the worst of times that we need to prepare for the best of times.

With conference season upon us and economic woes confronting all the arts, it is a challenge to bring the membership together to rededicate themselves and work, together, to prepare for the best of times that will most definitely come. Whether sooner, or later, how we meet the challenge will set us apart as professionals. Each of the states in the Pacific Region are meeting that challenge and showing their mettle as leaders.

Alaska celebrated together at their annual conference October 5-7 in Wasilla, Alaska, with a nature theme in a “retreat” format. Well known Alaskan painter Kes Woodward was the keynote speaker.

October 18-20 found **British Columbia** hosting their annual conference in partnership with the Association of British Columbia Drama Educators. The 2-day *Dueling Arts* included art and drama workshops and keynote speakers. Participants could attend a choice of three performances in the evening. The fall newsletter, *Visually Speaking*, included an article profiling an inquiry project, *Keeping an Eye on the Big Picture... In-sights into an artist/educator inquiry* that looked at formative assessment in Visual Arts over a 2-year period.

Re-stART, the **Washington** Fall Conference was held September 29-30 at Highline Community College. The keynote speaker was Isaac Hannaford, who focused on innovative ideas. A popular event was the all-day sand sculpture activity with Bert Adams.

Always active **Oregon** hosted their annual conference October 12-13 outside of Portland. Keynote speaker was Olivia Gude, and two art colleges—Pacific Northwest College of Art and Oregon College of Art & Craft—hosted the Master Classes. The annual juried exhibition of works by students of OAEA members opened to the public the first week of December at two Portland galleries. These shows were made possible by a generous grant from Macy’s. Look for the new OAEA logo on the newly launched website at www.oregonarted.org

The **California** State Conference, *Art: 21st C. Intersections* was held November 9-12 in Riverside, California. Working to strengthen the association’s commitment to the Common Core State Standards, the conference welcomed history members by offering a History Institute that included a Seminar by Suzannah Niepold from the Smithsonian American Art Museum. Keynote speakers included Alison Saar, collage and assemblage artist, John Frame, sculptor, photographer, and filmmaker, and Scott Sona Snibbe, media artist, filmmaker, and entrepreneur. CAEA members, along with representatives from the other four arts continue to work on the State Board of Education’s *Blueprint for Creative Schools*

to broaden California’s educational vision, policy, and practices to promote innovation, economic development, and creativity.

Idaho’s Annual State Conference, *Inspire, Innovate, Connect: Strategies for Giving Your Teaching a Makeover*, was held October 4-5 in Boise, Idaho. Dr. Craig Roland, whose research activities explore ways that the internet may be used to support, enhance, and even transform art education practices was the keynote speaker. Also on October 4th, IAEA hosted a TASK party in partnership with The Creative Access Art Center. TASK parties were originated by artist Oliver Herring as performance events and have evolved as an open-ended creative game that is positive and inviting.

Nevada’s Annual Conference was held Friday, October 5-7 at the historic (as in haunted) St. Mary’s Art Retreat in Virginia City, Nevada, and included a tour of the Nevada Museum of Art.

At this time of year, **Utah** held its small Northern and Southern Regional Conferences. Meanwhile the state board has developed their first Mission Statement and is now working on specific Position Statements to go along with it.

November 1-3 saw **Arizona** members heading to Tucson for the Fall Conference, *ARTeduCON2012: Transform*. A highlight of the conference was a Transformation Processional that opened the conference using Mojigangas (giant parade puppets) and other parade puppets that were created during prior workshops.

Paradigm Shift, Moving from Past to Future, the **Colorado** Fall Conference was held in Breckenridge, Colorado from October 25-28. Keynote speakers were Lawrence Argent, Sculptor and Professor at the School of Art and Art History, University of Denver and Julia Marshall, Professor of Art Education at San Francisco State University, whose interest lies in the intersection of creativity and learning. ■



Penelope Venola

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EASTERN REGION

The leaves are just starting to change colors here in **Baltimore** when I’m writing this mid-October. There may be snow on the ground when you are reading this in December. Whatever the season, art educators in the Eastern Region are rocking!

First, I would like to welcome **Art Education DC** (AEDC) to our Team East family. AEDC is a new NAEA affiliate in our nation’s capital. Recently 100 visual arts educators enthusiastically participated in the Launch Event at the Carriage House of The Phillips Collection. The AEDC Founding Leadership Team (Meghan Foy, Marni Leikin, Cammille Taylor, and Suzanne Wright) shared AEDC’s four big ideas: advocacy, artistic expression, professional development, and connecting to community. AEDC is founded on transparent leadership and strong participation from a broad range of art educators including K-12 visual arts teachers, museum educators, and teaching artists. Welcome!

Many teachers across the country are very nervous about the new teacher evaluation systems that are heading our way. Eastern Region state organizations are addressing teacher concerns. **Massachusetts**, MAEA, had a workshop at their fall conference dealing with writing S.M.A.R.T. goals, ways visual arts teachers can address Evaluation Standards, and provide the required evidence, documentation, and artifacts required as part of the evaluation process. **Maine**, MAEA, is supporting and collaborating with the State Department of Education for the Maine Arts Assessment Initiative. The focus is to train teacher leaders who will instruct others about arts assessments.

Our state organizations report that they are addressing the NAEA Strategic Plan in a variety of ways:

All state organizations support LEARNING by providing members with the opportunity to enhance their professional knowledge through hands-on workshops and presentations at state conferences. They also support

LEARNING by offering conference attendance at reduced rates to art education students and first year teachers.

Rhode Island, RIAEA, addresses constrained classroom budgets and supports LEARNING by providing mini-grants to their elementary members who are in need of art supplies for their classroom. Many state organizations are able to provide small scholarships/grants for teachers or students in need of financial support for a special initiative or class.

Many state organizations report that they are increasing LEARNING through virtual meetings and/or regional meetings on various topics. They are also working on strengthening and expanding their websites.

New Hampshire, NHAEA in an effort to increase COMMUNITY, invites educators from their neighboring state, Vermont Art Teachers’ Association to attend their conference at NHAEA member rates.

Maryland, MAEA, promotes COMMUNITY by hosting a members’ juried exhibit and reception, *Those Who Can TEACH* at the BWI Thurgood Marshall Airport.

Massachusetts, MAEA, participated in an Instagram Challenge throughout the month of October. Members were invited to post photographs of what is happening in their classroom and/or studio in order to share one’s creativity across the state and create a sense of COMMUNITY.

West Virginia, WVAEA, reports that they support ADVOCACY by working closely with the Arts Coordinator at the state level. He is in regular attendance at their board meetings and reports at their fall conference. **Connecticut**, CAEA, works with the State Arts Administrators Association and the State Alliance for Arts Education and has a table at the State Board of Education



Above: The AEDC Founding Leadership Team: Meghan Foy, Marni Leikin, Suzanne Wright, and Cammille Taylor.

Left: Posting ADVOCACY ideas at the AEDC Launch Event.

and Superintendent’s Conference providing ADVOCACY materials for attendees.

All state organizations are promoting ADVOCACY by gearing up for Youth Art Month events.

Vermont, VATA, supports RESEARCH/ KNOWLEDGE by providing surveys at their conference to receive feedback as to how to best support Vermont visual arts teachers. This data determines the direction for future work.

As state organizations are working on revisions/updates to Bylaws, study the NAEA Bylaws as exemplars. Also consider reviewing Bylaws of other state organizations.

Congratulations to all of our state and local art educator award winners who were recognized at state conferences. Now is the time to take your leadership skills beyond your classroom and get involved in your state and national art education associations. Also, be sure to put your award in the front office of your school, not in your studio/office. Let your administration, faculty, students, parents, and all stakeholders know that their school has an award winning visual arts teacher! Let them celebrate your accomplishments.

Save the Dates

NAEA National Convention in Fort Worth, Texas, March 7-12, 2013.

Team East Leadership Retreat in New Bedford, Massachusetts, June 21-23, 2013.

I have just returned from a 2-week visit with my daughter in Florence where she is studying this semester through the Maryland Institute College of Art, MICA. So, I will end by saying, “Ciao!” ■



Linda Popp

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Media Reviews

Art Teaching: Elementary Through Middle School

George Szekely & Julie Alsip Bucknam. New York, NY: Routledge, 2012.

Art Teaching is a comprehensive introductory course in art education for contemporary classroom practice, delivered by the truly original voice of George Szekely, mentor to a generation of art teachers. Future art teachers—to whom this text is addressed—or practicing artist-teachers seeking creative rekindling will find countless departure points for lessons, discussions, and introspection. Reading this book will change the way teachers think.

Szekely and Bucknam provide a counterpoint to mainstream thinking and practice. Instead of a book of answers, here is a book of questions. It is through posing and pondering these that a deeper, richer understanding of teaching and learning develops. Those using this text in art education classrooms will applaud its scope, versatility, and value in sparking meaningful discussions. The book's format offers multiple entry points for investigations designed to help art education students formulate their own style while constructing authentic artmaking experiences for children.

Start at the beginning and embark on a thoroughly enjoyable tour through classrooms of past eras and current day, discovering attitudes and conventions that shape present teaching. Or flip to any page, encyclopedia style, for scores of creative approaches, gentle caveats, central questions, and descriptions of daring adventures encountered when creating art with children. Proposed are considerations for classroom management, communicating with parents, addressing standards, and extending artistic experiences beyond the school day. New art teachers will find the sample assessment tools and other printed forms useful as they build classroom routines.

Art Teaching is one of the most transformative books about art education I have read in many years. I wish all art teachers would read and discuss its contents. It will change the way teachers teach and students learn.

Reviewed by Nan E. Hathaway, Middle School Art Teacher, Waterbury-Duxbury School District, Duxbury, Vermont

New books for review, and review instructions, will be posted at www.arteducators.org/bookreview

Writing and Illustrating the Graphic Novel: All New Edition

Daniel Cooney. Hauppauge, NY: Barron's Educational Series, 2011.

This book states that it is 'everything you need to know to create great work and get published.' While it does provide information on many different aspects of graphic novels, that statement might be slightly overstated.

The book does cover every aspect that you could possibly think of in creating a graphic novel. Subjects such as 'creating a character,' 'layout and paneling,' and 'inking and coloring' are covered along with a host of others. Also helpful are 'further reading' lists which name other books to read to delve deeper into specific areas of creating a graphic novel.

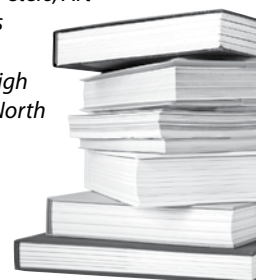
In trying to cover every aspect of creating a graphic novel from start to finish, Cooney limits himself from going in-depth on any of the different areas covered. Subjects that deserve a whole book are only given 2-6 pages of limited information. The book tries to bolster this limitation by having pages of 'expert' opinions. Unfortunately, these 'experts' are not big names in the graphic novel field.

Cooney only touches on digital creation methods and, while mentioning webcomics, only discusses digital methods for lettering and coloring, completing ignoring drawing and inking digitally.

The artwork and illustrations included are a mixed bag. While they provide good examples of the subjects discussed, they are relatively weak artwork compared to what is being published in the graphic novels. Paying for rights to republish artwork from some of the stronger artists in the field would have been a huge plus to this book.

In the end, while this book would entertain those students interested in comics and manga in your classroom, there are other books that cover this same information more in depth.

Reviewed by Donald Peters, Art Instructor, N.F. Woods Technology and Art Center, Mooresville High School, Mooresville, North Carolina



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

This year online voting will be for the offices of President-Elect, Division Directors-Elect, and a special election for Eastern Region Vice President-Elect of the Association. View the candidates for National Office, and their vitas, at www.arteducators.org/elections today! **Election closes December 15, 2012.** Questions? elections@arteducators.org or call 800-299-8321.

NEW FROM **GEORGE SZEKELY AND JULIE ALSIP BUCKNAM...**

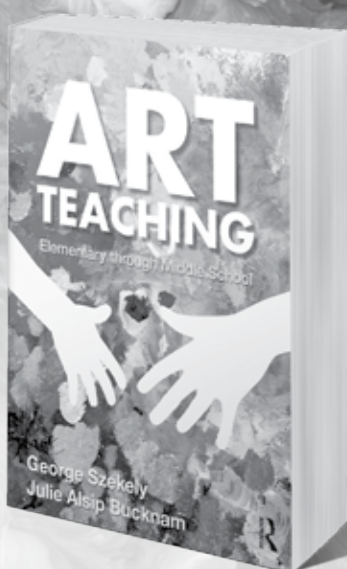
ART TEACHING

ELEMENTARY THROUGH MIDDLE SCHOOL

Art Teaching speaks to a new generation of art teachers in a changing society and fresh art world. Comprehensive and up-to-date, it presents fundamental theories, principles, creative approaches, and resources for art teaching in elementary through middle-school. Taking the reader to the heart of the classroom, this practical guide describes the realities, challenges, and joys of teaching art, discusses the art room as a zone for creativity, and illustrates how to navigate in a school setting in order to create rich art experiences for students.



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www.routledge.com/books/details/9780415990585



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2013 NAEA National Convention

REGISTRATION FORM

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1. REGISTER ONLINE at www.arteducators.org.
2. FAX THIS FORM including your credit card information to 703-860-2960.
3. MAIL THIS FORM (NO PURCHASE ORDERS CAN BE ACCEPTED) with your check or credit card information to:
NAEA, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191.

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Name as you would like it to appear on your Convention badge _____

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NOT AN NAEA MEMBER? JOIN NOW AND SAVE!
If you wish to join NAEA or renew your membership, you may do so online at www.arteducators.org or call toll-free 800-299-8321.

REGISTRATION INFORMATION

NO PURCHASE ORDERS CAN BE ACCEPTED.

Payment must be received with this form by Feb. 4, or onsite rates will apply.

<input type="checkbox"/> Active NAEA Member: \$140	Onsite rate after Feb. 4: \$170
<input type="checkbox"/> Retired NAEA Member: \$95	Onsite rate after Feb. 4: \$125
<input type="checkbox"/> Student NAEA Member: \$80	Onsite rate after Feb. 4: \$100
<input type="checkbox"/> Non Member: \$200	Onsite rate after Feb. 4: \$230
1 Spouse/Guest: \$95 (not one guest per registrant)	
Onsite rate after Feb. 4: \$125	
1st Name _____	
Institutional NAEA Member: \$0	
Free Registration _____	

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NAEA Research Commission Update

By John Howell White

The NAEA Research Commission has completed its inaugural retreat, held in Washington, DC, this past summer. During those days, the commission spent considerable time discussing the charge of the Commission in relation to the specific goals for the session which included: 1) Communications and Reporting with members and interest groups; 2) Professional Development for members; 3) Review and Synthesis of research in the field; 4) Strategic Development of research projects; and 5) Consultation and Advisement with the Board and other NAEA governance bodies. While we entered into the session with the plan of addressing assessment as a point of reference, it became clear that we had considerable groundwork to do

before entering into a specific research initiative. That work included the development of a communications structure and the alignment of yet-to-be established Research Commission goals with NAEA goals. One important outcome of the retreat was to have commissioners self-identify with NAEA's Division Directors, Vice Presidents, Issues Groups Chairs, and Editors so that they could act as liaisons with each group. The purpose of these liaisons is to provide a portal through which the shared and interests of the group may reach the commission and through which the commission could communicate with NAEA constituencies. These are as follow:



NAEA BOARD.....John Howell White
DELEGATES ASSEMBLY.....Graeme Sullivan
PROFESSIONAL MATERIALS COMMITTEE...Graeme Sullivan

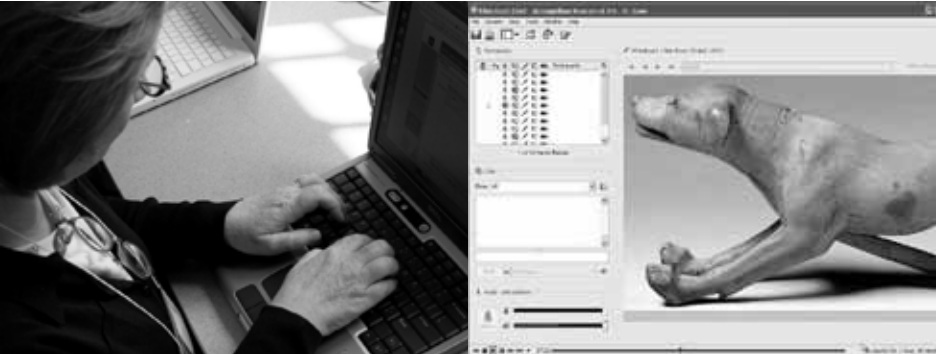
DIVISIONS
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Middle LevelChris Grodoski
SecondaryDiane Scully
Supervision.....Ralph Caouette
MuseumRandi Korn
Higher Education.....Melody Milbrandt

REGIONS
Pacific.....Diane Scully
WesternChris Grodoski
Southeastern.....Melody Milbrandt
Eastern.....Ralph Caouette

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Art EducationMary Hafeli
Studies in Art EducationDoug Blandy
TranslationsEnid Zimmerman

NAEA GROUPS
Art Education Technology.....Ralph Caouette
Caucus on Social Theory and Art Ed.....Doug Blandy
Caucus on the Spiritual in Art Ed.....Kelly Berwager
Committee on Lifelong Learning.....Randi Korn
Committee on Multi-ethnic ConcernsEnid Zimmerman
Community Arts Caucus.....Doug Blandy
Design Issues Group.....Ralph Caouette
Early Childhood.....Kelly Berwager
Independent School Art EducationDiane Scully
LGBT Issues Caucus.....Mary Hafeli
Nat'l. Assoc. of State Directors of Art Ed...Ralph Caouette
NAEA Distinguished FellowsEnid Zimmerman
Public Policy and Arts AdministrationChris Grodoski
Retired Art EducatorsRandi Korn
Seminar for Research in Art EdMary Hafeli
Special Needs in Art Ed.....Doug Blandy
Student Chapter.....Diane Scully
USSEAMelody Milbrandt
Women's CaucusEnid Zimmerman

In the meantime, the liaisons have offered to attend the meetings of various groups during the conference in Fort Worth to report on our progress and to hear about your interests. In line with our interests in establishing a communications structure prior to embarking on specific projects, Doug Blandy, in consultation with NAEA Web Manager Linda Scott, is leading Research Commission micro-site subcommittee. The website will be designed to accommodate both commission-sponsored research projects and independent initiatives by individuals and NAEA groups. More later...



WEBINARS FOR K-12 EDUCATORS THE METROPOLITAN MUSEUM OF ART

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The Metropolitan Museum of Art’s teacher-training programs and accompanying materials are made possible by Sherman Fairchild Foundation, Oceanic Heritage Foundation, Hunt and Betsy Lawrence, Altman Foundation, Wells Fargo Foundation, and Jephson Educational Trusts.



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ELEMENTARY DIVISION

John Steinbeck said, "I have come to believe that a great teacher is a great artist and that there are as few as there are any other great artists. Teaching might even be the greatest of the arts since the medium is the human mind and spirit" (n. d.). As an art teacher I think this even more true; we are indeed developing the human mind and spirit of our students along with their creativity and expressive abilities. Our words and actions will stay with our students for a very long time; if you don't believe me, search out one of your former students who is now in high school! I have had the opportunity to interact with a good number of students in the past year that I taught for 6 years in elementary school. I am amazed at the things they remember, and, I must say, the things they don't. I am surprised to hear how many remember the same lessons from various grade levels. One of the most popular seems to be linear perspective which is unexpected since there are always a number of complaints about how difficult it is! Of course, any project using clay tops the list of my former students as well. The most unforeseen project to make the favorites list for me is actually a writing project that incorporated art! We have probably all been asked to integrate art into other areas of the curriculum and sometimes even to teach other curriculum. This was apparently a successful venture with my students. Although no "art" was made, students created wonderful stories based on famous paintings. We look at paintings in our art textbook, choosing those that students feel have a story behind them, or perhaps

should have! One of the perennial favorites is Andrew Wyeth's *Christina's World*. As a group, we began by discussing the artwork itself, and then students were free to make up their own story about the painting. We did not look at the actual stories behind paintings before the students wrote. My students have written some very creative stories over the years. The classroom teachers are so impressed with how easily the words seem to flow for them and how much they write about the paintings that they borrow prints for the students to write about in English class.

The concept of art integration at the elementary level is very relevant right now and is one of the topics members suggested we present at our upcoming convention in Fort Worth, Texas, March 7-10, 2013. As we have done over the past several years, we will be presenting some sessions in a carousel fashion where four experts from across the country will each present for about 10 minutes on a topic. The topics for this year's presentations were chosen by the Elementary leadership team from member feedback in New York. They include: Art Integration; Assessment; and Standards-Based, Data-Driven Instruction. If your school system or district is anything like mine, you have already been talking about these things at great length. Unfortunately, we rarely get to talk about these ideas from the primary view of the Art educator. These sessions are great opportunities to hear from people who are already very involved in these areas. I hope that you will take advantage of these sessions in Fort Worth.

Another topic that garnered much interest on our surveys was technology. People want to SEE what various technology does, not just hear about it! We are putting together a session that will do just that and will have experts on hand to answer questions as well. I would love to hear from you if you are a technology expert and are interested in helping us make this a great experience for our members.

The Elementary Division is also sponsoring an Art Stories session. I am especially excited about it because it is near to my heart! Do you have a story about a student whose life was changed by art? We are creating a compilation of stories about art teachers, art students and the impact of art education as a whole. We will record these stories and share them through the NAEA website so that art teachers across the country can use them as advocacy tools to show the value of art education for all students. These touching stories are also very motivational and encouraging to teachers who are struggling in one way or another. If you are interested in being a part of this project, please contact me directly prior to the convention so that we can arrange a time for you to come and record your story.

Of course we have many other sessions taught by many of you and will have our awards luncheon as well as our award winner show-cases. Fort Worth is a wonderful city with many fabulous museums; I can't wait to see you there in March! ■

Reference

Steinbeck, J. (n. d.). BrainyQuote.com. Retrieved from www.brainyquote.com/quotes/quotes/j/johnsteinb122146.html



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SECONDARY DIVISION

Recently six Secondary Visual Art Educators had their lesson plans published on the NAEA Instructional Resource Gallery. These new authors can add "published at the national level" to their list of professional accomplishments! Congratulations and thanks to these fabulous individuals! **Andrea Haas:** "Acrylic Self-Portrait," **Donna Anderson:** "The Printing Part of Printmaking," **Nicole Brisco:** "Reflective Identity," **Joye Melby:** "Shoes, Hats and Gloves," **Shawny Montgomery:** "Spirit Animals-Finding Your Spirit Animal," and **Ethan Pignataro:** "Introduction to Modeling, Value and Space." Please go to the NAEA web page, click on Learning, next page Lesson Plans and next the Gold Frame will pop up. NAEA

members will need to create an account or login to their existing account to see



Andrea Haas, "Acrylic Self-Portrait."



Donna Anderson, "The Printing Part of Printmaking."

these new additions. Great job to our new authors! If you would like to publish a lesson please contact me and I will be happy to help you through it.

We are just a few short months away from our **National Convention in Fort Worth, Texas, March 7-10, 2013**. Elizabeth Willet, Convention Coordinator, her committee, **Dr. Deborah Reeve** and the **NAEA Staff** have been very busy getting this event ready for a spectacular experience! Reasonably priced luncheon meals with the **Secondary Awards Event** will return. The theme for the Secondary Awards Ceremony will be, **"Hats Off"** to the award winners. Come and celebrate with us! For those who wish to honor the award winners only, the presentation of awards will begin approximately 30 to 40 minutes into the 2-hour luncheon time slot. Chairs will be furnished at the back of the room. All are welcome.



From right: Joye Melby, "Shoes, Hats and Gloves;" Debi West, and Nicole Brisco, "Reflective Identity;"



Shawny Montgomery, "Spirit Animals-Finding Your Spirit Animal."

After a short break, the **Secondary Conversations with Colleagues** will immediately follow. I would like to have a large attendance to discuss pertinent secondary issues such as: teacher evaluation, assessments, CTE, visual learning, Instructional Resource Gallery, advocacy for the visual arts, and any other issues you may have. Come ready to communicate your ideas, questions, and experiences. Sharing thoughts is essential. Please join us.

I am hoping your chapters of the **National Art Honor Society** have gotten off to a good start this year. My chapter has concentrated on school and community service projects. NAHS members have helped with children's activities at both the annual Winfield National Flat Picking Bluegrass Festival and Art in the Park. We painted 26 downtown windows in preparation for our high school's homecoming activities. We've visited local exhibits and hosted

guest artists during club time. I encourage all members to sponsor a chapter.

The monthly mentor in the Secondary ning continues to be a popular feature. Wanda Kinnaman led a pertinent discussion on **concentration statements** for advanced placement. Debi West has led several, most recently her **"CPR": commitment, passion, and reflection**. Other lively discussions have centered on technology, blogs, NAHS, art educators as artists and many more. Please contact James or myself if you would like to lead a monthly mentor on our Secondary social network ning. Speaking of James, in just a short time it will be time to turn over running the Secondary Division to him. I look forward to his talent and contributions as I pass to him the torch of this very important work we do. ■



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Top: Students tie-dyeing NAHS T-shirts.

Bottom: NAHS students downtown painting windows for homecoming. (Winfield High School, Winfield, KS)



MIDDLE LEVEL DIVISION

You have to take enough time to get kids deeply involved in something they can think about in lots of different ways.

—Howard Gardner

(from <http://fayaz-treasures.blogspot.com/2009/04/curriculum-quotes.html>)

When you receive this issue, winter will be setting in. The warm glow of changing leaves and fires on crisp days have waned. Many of you will still be relishing having had the great fortune to work, commune with, and be inspired by each other during your annual state association fall conferences.

I was privileged to hear and work with Oregon’s keynote speaker—artist, author, and educator Olivia Gude. Professor Gude is the Coordinator of Art Education and a Professor in the School of Art and Design at the University of Illinois at Chicago. She is also serving on the writing team for Visual Arts Standards Committee of the National Coalition for Core Arts Standards.

Professor Gude is a leader in the arena of curriculum development and the Founding Director of Spiral Workshop which operates in the summer working with youths ages 13-19 in inner city Chicago. The dual mission from their site:

- to be a studio where teen artists can explore artmaking in a cultural studies context.
- to be a laboratory to develop curriculum projects that can be taught in middle school and high school art classrooms.

Spiral Workshop creates curriculum that encourages students to investigate questions relating visual and social phenomena. Art projects, like much interesting contemporary art, encourage the reconsideration of our notions of “the real,” “the natural,” and “the normal”—seeing how these are socially

constructed through complex layerings of meanings and metaphors.

Now you have got to love someone who retells with enthusiasm the moment she realized that her initials are OMG! Olivia, as she asks to be called, gave us a remarkable and thought-provoking keynote address. One memorable moment was when she said,

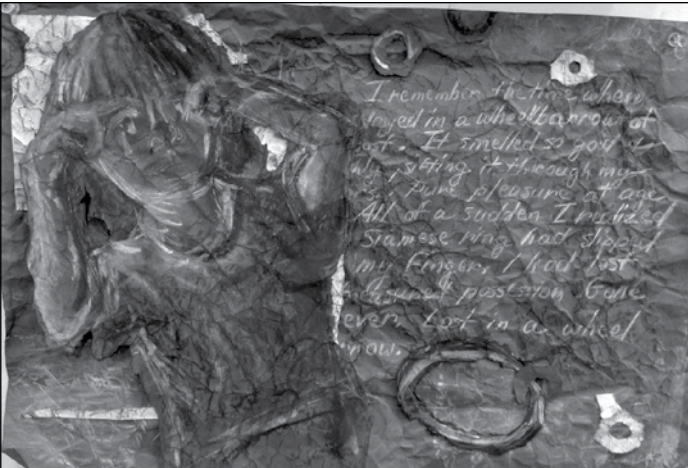
If you are asking students to illustrate, symbolize, or represent something, there is an assumption that the students already know what they are trying to say. We ought to develop curriculum that encourages students to learn more about themselves and the world. Rather than re-presenting what one already knows, art is about investigating, developing fresh ways of seeing and being.

Olivia conducted a workshop titled “Drawing Dirty Pictures” where she modeled aspects of the Spiral Workshop curriculum. Through a well-thought-out sequence of experiences she challenged participants to rethink their idea of what is dirty, from mud and beyond. Katie Gillard, who teaches a middle level International Baccalaureate program said, “I love Olivia Gude! Her pedagogy, knowledge, and philosophies are innovative, relevant, and inspiring. I think her contributions to art education help empower teachers and students and make it better in general.”

It is quite a testament that more than one person mentioned that having heard her before, they became an “Internet stalker” to



Above: Olivia Gude during Drawing Dirty Pictures workshop, top artwork by Middle Level educator Rona Asphom. Right: Workshop piece by Middle Level educator Pat Roberts.



glean as much from her as possible. This was true following her visit to Oregon. Her most current information is available on two ePortfolios at the NAEA site (<https://naea.digication.com/omg/Welcome/published> and https://naea.digication.com/Spiral/Spiral_Workshop_Theme_Groups/). The original Spiral Workshop still houses great ideas and projects (<http://spiral.aa.uic.edu>). Additionally Olivia has an article being published in *Art Education* early in 2013 that will give suggestions on how to make decisions about what is a great project as well as identify ones that should be replaced with something more relevant to contemporary artmaking and contemporary ways of understanding the world.

As a result, I found myself reflecting on the planning that I am currently doing around aesthetic practice, as well as conceptual, perceptual, and behavioral objectives beyond technical ones. I am now wondering what inspiring ideas about helping students make connections you have to share. As you know, we are still looking for educators to author lessons for the Instructional Resources Gallery.

As you think of your practice and what to share, I know that many of you have growing concerns about the next generation of Art Standards. I’d like to remind you that the National Coalition for CORE ARTS Standards publishes the latest information and includes a timeline (<http://nccas.wikispaces.com>).

Thank you all for your continued contributions to the IRG, Middle Level Facebook page, Newsletter, Ning and Twitter as we strive to connect! ■



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HIGHER EDUCATION DIVISION

Greetings once again! Two pieces of news will dominate this December’s column. First, the NAEA Research Commission has recently reconvened. The mission of the NAEA Research Commission is to contribute to “a global network of knowledge about art education that advances the NAEA Mission and Strategic Plan, impacts student learning and teacher practice in P-16 schools and in art museums and communities, exercises leadership in art education research that encourages NAEA members and the broader education community to understand, utilize, and value research, and connects research, practice, advocacy, and policy through its programs, and services.” The vision statement of the Research Commission is as follows:

Teaching and learning in the visual arts in P-16 classrooms, art museums, and community programs are strengthened through knowledge gained through research. The National Art Education Association is a respected leader in educational research and the hub of a global research knowledge network. The NAEA Research Commission promotes a variety of research methods at every level of NAEA membership that demonstrates how art education fulfills human potential and promotes global understanding. The NAEA Research Commission establishes research priorities, coordinates working groups to encourage sound ethical research, identifies sources of funding for research, serves as an advisor for philanthropic organizations considering funding visual arts research, facilitates research partnerships, aids in the dissemination of research information and findings, undertakes professional development for research initiatives, contributes to leadership development in the area of research, encourages the use of research to influence education policy, and advocates for a vibrant

research culture within NAEA and in the field of education.

Melody Milbrandt has been designated as the Higher Ed Division representative and is pleased to serve as the primary liaison for our constituency and a conduit for questions and the dissemination of information between the Research Commission and the Higher Ed Division Director. The Commission will be hosting several conference sessions at the 2013 Convention in Fort Worth, Texas to reach out to the NAEA leadership and members. Please make plans to attend at least one of the sessions.

The second news item that will be of great interest to Higher Ed members is the rapidly developing work on the next generation of National Arts Standards. The National Coalition for Core Arts Standards (NCCAS) is comprised of stakeholders including representatives from the State Education Agency Directors of Arts Education, MENC: the National Association for Music Education, National Art Education Association, Educational Theatre Association, National Dance Education Organization, American Alliance for Theatre and Education, The College Board and Arts Education Partnership.

In November 2011, a report was prepared with the primary purpose of informing the NCCAS in their revision of the National Standards for Arts Education. This document was divided into three separate but related sections, aimed at examining different aspects of current arts education standards in the United States. The first was a review of recently revised arts education standards of eight states and districts within the United States. This review included the standards of all arts disciplines—dance, music, theatre, and visual arts—and examined their overall structure and organization, as well as the content and philoso-

phies guiding the standards. In recognition of a growing national trend, NCCAS has also recognized the need for national, voluntary standards in the discipline of media arts. Given the growing interest and diversity of media arts as a new mode of expression within public education, NCCAS has formed a team of media arts writers and leadership to lead the work. NCCAS is committed to creating re-envisioned voluntary, web-based arts standards that will build on the 1994 National Arts Standards (and the 2005 Standards for Learning and Teaching Dance in the Arts), that have helped guide curriculum designers, pre-professional training programs, funders, and federal and state policy makers in their PreK-12 decision making.

The second portion of this 2011 report presented an examination of the media arts standards of four U.S. states or districts, seeking to identify commonalities and differences in the ways media arts are defined, and the benchmarks of student progress that have been established in this discipline. The members of NCCAS have additionally expressed an interest in examining possible links between the National Standards for Arts Education and the Common Core State Standards in English Language Arts and Math. The final portion of this document offered an overview of potential connections between these two sets of standards.

In December 2011, the NCCAS completed the selection of writing teams and chairs from throughout the country to serve on one of the four writing teams of dance, music, theatre, and visual arts. The coalition’s professional arts education organizations chose team writers based on breadth of experience and skills in teaching, standards and curriculum writing, assessment and leadership, and practical knowledge in their area of expertise. These teams began their work in January

2012. Writing team chairs are: **Dance**—Rima Faber, President, Capitol Region Educators of Dance Organization, and Founding President, National Dance Education Organization; **Music**—Scott Shuler, President, National Association for Music Education, and Richard Wells, Simsbury Public Schools (retired) and Music Chair for the Connecticut Common Arts Assessment Project; **Theatre**—Rachel Evans, Assistant Professor of Theatre Education and Theatre Education Coordinator, Kean University, Union, New Jersey; **Visual Arts**—our own **Dennis Inhulsen**, President-Elect of the National Art Education Association and Principal, Patterson Elementary School, Holly, Michigan.

I will be sure to report more on both of these important initiatives in the upcoming months! ■



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SUPERVISION AND ADMINISTRATION DIVISION

The timing for writing this column is interesting. In the last month, arts leaders from across the state of Virginia have been involved in a number of arts education support efforts, and, while being a little hesitant to write only about activities so close to home, I think there are some ongoing collaborations that might serve as examples of ways we can come together to have an impact on the quality and status of arts education.

Over the past several years, the Virginia Coalition for Fine Arts Education has re-formed in an effort to support policy influencing efforts at the state level.

Comprising representatives from the state arts education associations, the PTA, and other stakeholder organizations, we meet several times a year to review issues, predict legislative hot topics, and collaborate on policy positions or other supporting materials for our legislative liaison to use as he espouses our cause at the General Assembly and to the Department of Education and Virginia Board of Education. We also are developing information and pamphlets for our respective memberships and include a link to VCAE advocacy and policy influencing documents on the VAEA website. For example, last year, knowing that the linkage of teacher evaluation and student growth was going to be of great concern, we collaboratively developed policy guidelines for dissemination to our members and to various policy makers.

In addition to having a structure in place which allows us to react quickly to issues which arise, sometimes very suddenly, we look for opportunities, policy windows, if you will, to propose new legislation or DOE regulations

which will move the quality of arts education and opportunities for students forward. An advantage of this loosely confederated group of organizations and stakeholders is that it allows us to speak with one voice. We learned in the distant past, the hard way, that visual and performing arts education organizations have to come to a consensus about any position that needs policy action prior to taking it before the appropriate body. And the work in the Coalition, and that of the VAEA, has positive effects on and strengthens each other. I am sure that many of you have similar experiences in your state and it would be interesting to share those strategies.

I am also fortunate to be the part of a couple of other collaborative groups which help to lessen some of the isolation that many of us in district level administration feel. This past week the VAEA Supervision and Administration Division folks met for a day in Richmond to share concerns, get feedback, and provide support for each other. As you might imagine, once again, assessment and the implementation of the "student growth model" were the subject of much discussion with folks bringing assessment instruments and district plans and strategies to share. Locally, seven of us from across the Hampton Roads region, meet semi-regularly, depending on who is available, are often joined by higher education or museum folks, and work on joint projects or share information and strategies.

The number of Virginia supervisors combined with relatively close driving distance supports our close working relationships. In many states, lack of proximity or the scarcity of art supervisors makes meeting very difficult but

there are other ways to support each other. One is through active participation in NAEA. To that end, our Division members have put together a number of Convention sessions designed to encourage sharing information and developing supportive relationships. As you register, you might want to consider a couple of the sessions that you need to sign up for.

On March 6 at the Omni Hotel, please join us from 9am to 3pm for a Preconference on the Next Generation of National Standards in the Visual Arts. We will discuss the process and new format of the national standards, make curricular connections and examine the implications for learning, assessment, and professional development. Cheryl Maney and Marilyn Stewart members of the Visual Arts Writing Team, will be joining us to help lead the session.

Another opportunity for us to connect is the Awards Luncheon which is Thursday, March 7, from 12-2pm. We hope you will join us to celebrate our regional and national Supervision and Administration Art Educator.

In addition, there are a number of sessions designed to bring people together to share information, strategies, and thoughts on current topics. Mark Coates, Maryland, will be addressing the Common Core and studio practice. Cheryl Maney, North Carolina, has put together an interactive discussion on assessment. Anne Wolcott, Virginia, will be presenting on content and concept links in curriculum design. Angie Fischer, NAEA Supervision and Administration Division Director-Elect, Nebraska, has put together a

session on professional development and is hoping that you will bring your great ideas to share with others. We have also scheduled the Student-Supervisor Answer-Question Session and welcome all district administrators to join us on the panel.

More specific scheduling information for Convention will be communicated through the listserv. Finally, we are looking for additional ways to stay connected and look forward to receiving suggestions from you. ■



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MUSEUM EDUCATION DIVISION

The 2013 NAEA Convention in Fort Worth, Texas, is right around the corner and it promises to be an exciting professional development experience for all art educators. If you have not had the opportunity to visit the city of Fort Worth, it is one of the greatest cultural treasures of the Lone Star State. With the extraordinary collections and architecture of the Amon Carter Museum of American Art, the Kimbell Art Museum, and the Modern Art Museum—all within walking distance of each other—there is plenty to delight the eye and uplift the spirit. The other senses will be satiated by the fantastic restaurants, music, and nightlife in this friendly city well-known for its hospitality.

The activities begin on Wednesday, March 6 with the Museum Education Division's Preconference, **Visitor Engagement in a Participatory Culture**. The day commences at the Modern Art Museum of Fort Worth with a panel discussion with cultural leaders who will elucidate key principles for practice for visitor engagement. The panel will be followed by interactive gallery sessions at The Modern and the Kimbell Art Museum where participants

will explore ways of sharing authority and knowledge with visitors. After lunch, breakout sessions will present actual challenges and opportunities that art museum educators are facing as they seek to foster new kinds of inclusive, generative, and meaningful interactions with visitors. The day closes with sharing and reflection followed by a reception in the Amon Carter Atrium. For more information on the preconference visit: www.arteducators.org/news/convention-13/ticketed-sessions The NAEA Convention begins on Thursday, March 7. Over the course of 3 and 1/2 days, the Museum Education Division will present 74 sessions on a range of topics including evaluation and research, applications for new technologies, family programs, school partnerships, and interactive spaces. This year the Division received 187 proposals, 25 more than the 2012 Convention and 84 more than 2011. Membership in the Museum Division is currently 770, up 130 members since May 2011 and up 241 since 2010! These statistics are a clear indication of the growing vitality and engagement of the Division.

If you are unable to attend the Preconference or Convention, the Tech Mob will be blogging, tweeting, and sharing photos via Flickr. Information on how to join the conversation from afar will be posted on the NAEA listserv in February. I also encourage you to check the reading list on visitor engagement in a participatory culture at: www.arteducators.org/news/museum-precon-13/suggested-readings

News from Colleagues

In October, The Noguchi Museum launched a new blog for educators, Call It Sculpture (<http://callitsculpture.org>). This blog is a resource for educators incorporating sculpture

and design into their classroom. The museum welcomes proposals for guest blog posts, especially from museum educators who have created interesting lessons around works by Isamu Noguchi in their own museum's collections or exhibitions. E-mail education@noguchi.org for more information.

Sara Otto-Diniz, Curator of Academic Initiatives at the University of New Mexico Art Museum, is currently serving as Interim Director of the museum pending the search for a new director. Her art museum Book Club discussion guide for Rebecca Solnit's *River of Shadows: Eadweard Muybridge and the Technological Wild West* is now available through Hol Art Books (www.holartbooks.com/bookclub).

Marshall Adams, Director of Education at the Vero Beach Museum, has been recognized by the Florida Art Education Association as the 2012 Museum Educator of the Year. Congratulations Marshall!

Working in collaboration with the nonprofit organization SweetReaders and the entire eighth grade at Trinity School, The Jewish Museum in New York is developing inter-generational gallery programs that promote interaction and shared experiences between the participating middle school students and seniors with Alzheimer's Disease from adult care facilities.

The Eric Carle Museum of Picture Book Art in Amherst, MA, will kick off its 10th anniversary with an exhibition that highlights its permanent collection. **Iconic Images: Ten Years of Collecting**, is on exhibition through February 24, 2013, and will draw from more than 10,000 works now in the collection including images by William Steig, Maurice Sendak, and Eric Carle. Many iconic characters will be represented, including Babar, Shrek, Frog and Toad, and Madeline.

The Portland Art Museum in Oregon has been awarded a 2012 Museums Connect

grant from the State Department's Bureau of Educational and Cultural Affairs in partnership with the American Alliance of Museums. The project entitled "Object Stories Exchange" is a cross-cultural collaboration with the Museo Nacional de San Carlos in Mexico City, Mexico, engaging middle school-aged students and the larger community in an ongoing, international conversation between museums and communities through stories about cherished objects. ■



Anne Manning

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Anne Manning and Jackie Terrassa at the Student Chapter Reception in New York.

State/Province Association/Issues Group Newsletter Award

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

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

Deadline: Submissions must be received electronically or post-marked no later than **January 2**.

Submit: A cover letter containing association/group membership totals as of December 1, as well as the name and contact information

(including address and e-mail) of the current Editor; and 3 copies of 3 newsletter issues (9 total)* from the previous calendar year (Jan.-Dec.). Submissions for online newsletters should include the same content; i.e., download 3 copies each of 3 issues and submit them with the nomination material and/or create a PDF file of each newsletter.

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

Submit to: NAEA Newsletter Awards, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191.

State/Province Association/Issues Group Website Award

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

Eligibility: Issues Groups and State/Province Associations.

Deadline: Submissions must be received electronically or post-marked no later than **January 2**.

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

Initial Criteria for Submission

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

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

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



NAEF Presents 2nd Annual Benefit Fundraiser at Fort Worth Convention

Advancing Art Education: A Lifelong Journey

The National Art Education Foundation (NAEF) and NAEA will present the second year of its fundraising benefit at the 2013 NAEA National Convention in Fort Worth. This ticketed program, featuring a guest speaker and light refreshments, will take place on Saturday, March 9 from 10:30 a.m.–12:00 p.m. at the Omni Fort Worth Hotel.

This year’s speaker is noted Philanthropic Advisor Jane L. Polin, who will speak on the topic “Advancing Art Education: A Lifelong Journey”.



Ms. Polin brings 30 years of innovative leadership experience within the nonprofit and private sectors in developing and investing philanthropic resources. As a noted leader in the field of arts education, she spearheaded related research, including *Champions of Change: The Impact of the Arts on Learning* (1999), *Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education* (1999), and other efforts to advance the role of the arts in learning.

Now serving as a philanthropic advisor, principally in the fields of the arts, education, and workforce development, she has completed diverse assignments for national clients such as Accenture; The Dana Foundation; The Bill & Melinda Gates Foundation; The Kennedy Center for the Performing Arts; The Metropolitan Opera Guild; and Young Audiences. Ms. Polin has created numerous field-building initiatives, including *Transforming Arts Teaching: The Role of Higher Education* (2007) and *Acts of Achievement: The Role of Performing Arts Centers in Education* (2003) for The Dana Foundation; *The National Fund for Workforce Solutions* (2007) and *The Fate of the American Dream: Strengthening America’s Education and Skills Pipeline* (2005) with Jobs for the Future; and *Creative Learning, Creative Work: Preparing Young People for NYC’s Creative Industries* (2007) for The Center for Arts Education.

While at the GE Fund, Ms. Polin led several grant programs and financial administration for GE’s then \$60+ million annual philanthropic support. In addition to the GE Fund’s award-winning arts education program, she directed education work addressing environmental, international trade, workforce development, and other public policy concerns, and created “Tools for Change,” a program that brought GE’s proven change processes to community-based nonprofit leaders.

The program will focus on these essential questions: What is our individual and collective impact on arts education? What can we do as teachers, researchers, and supporters of arts education to grow our impact? How are we defining the role of art education in college- and career-readiness? Are our efforts advancing this role? In addition to her remarks, Ms. Polin will lead an interactive discussion.

“This event is a growing milestone in expanding the capacity of the Foundation to support NAEA,” said Margaret Peeno, NAEF

Development Committee Chair. “It is through these expanded fundraising efforts that we can build annual revenue for collaborative activities between the foundation and the association. We are excited to build upon the success of last year’s sold out event, and inspire those attending through their participation in the program and their donation to NAEF.”

“I’m honored by this invitation from the National Art Education Foundation, and look forward to engaging in a meaningful dialogue with your leaders from around the nation,” said Ms. Polin.

“Each and every young American deserves a complete and competitive education. What is the role of art education in preparing our children and youth for success in school, careers, and life?”

“Jane Polin has been instrumental in furthering the collective agenda for both research and supporting art education in our nation’s schools for many years,” said Mac Arthur Goodwin, NAEF Chair. “She is an engaging and dynamic speaker. Having an opportunity to join together with colleagues to reflect on our collective journeys in art education promises to be an exciting program, and an appropriate focus for the second year of our NAEF Benefit Event.”

Tickets to the event are \$50. All proceeds will support the National Art Education Foundation.

The National Art Education Foundation (NAEF) supports visual art educators and promotes the teaching of art through professional development, research, and program sponsorship.

As an independent, philanthropic organization, NAEF assists with efforts to represent the teachers of art in America, improve the conditions of teaching art; promote the teaching of art; encourage research and experimentation in art education; sponsor institutes, conferences, and programs on art education; and to publish articles, reports, and surveys about art. The Foundation has supported 260 projects since its inception in 1985. NAEF funding supports a wide variety of professional activities, including research in art education, scholarships for professional development, promotion of art education as an integral part of the curriculum; establishment and/or improvement of art instruction in public and private K-16 schools; promotion of the teaching of art through activities related to the instructional process, curriculum, student learning, student assessment, classroom behavior, management, or discipline; purchase of art equipment and/or instructional resources.

We welcome your support through gifts to the Annual Fund, above and beyond the donations you might make as part of your NAEA membership renewal. These important contributions help to build the National Art Education Foundation and secure a strong and vibrant future for our work and community. These tax-deductible gifts go directly to areas of greatest need within the foundation. Gifts to the Annual Fund can also be a meaningful way to honor or memorialize someone important in your life. A form for this purpose is available at www.arteducators.org/naef



Youth Art Month Award Winners and Upcoming Events

By Kris Bakke, Board President, Council for Art Education; Arts & Crafts Sales Director, Nasco

The Council for Art Education is proud to partner with the National Art Education Association (NAEA) to celebrate Youth Art Month (YAM). Youth Art Month is an annual observance every March to emphasize the value of art education for all youth and to encourage support for quality school art programs. YAM provides a forum for acknowledging skills that are fostered through experience in the visual arts that are not possible in other subjects offered in the curriculum.

The NAEA Convention is being held March 7-10 in Fort Worth, Texas. This year, the Youth Art Month Museum and Flag Award Ceremony will be held in the Convention exhibit area. Students in grades K-12 across the country participate in a national Youth Art Month flag design program, with each participating state selecting one design that represents their state and the creative spirit of YAM.

The Council for Art Education voted to recognize the following YAM Chairpersons for their outstanding participation in YAM 2012.

Claire Flanagan Memorial (Grand) Award: **Jennifer Tiongson** of New Jersey. Awards of Excellence: **Katie Harrison** of Georgia; **Virginia Berthelot**, **Carolee Brophy Miller**, and **Jennifer Keith** of Louisiana; and **Julia Lang-Shapiro** and **Donnalyn Shuster** of New York. Awards of Merit: **Vicki Breen** and **Janine Shafer** of New Mexico, **Jimi Herd** of Virginia, **Beverly Staub** and **Allie Staub** of Indiana, **Mary Jane Coker** of Alabama, and **Tasha Newton** and **Sarah Klein** of Wisconsin.

Special Recognition: **Shawny Montgomery** of Kansas and **Beverly Staub** and **Allie Staub** of Indiana. Awards will be presented at the 2013 NAEA National Convention in Fort Worth, Texas.

If you would like to get involved in any of the activities celebrating Youth Art Month, contact the Chairperson in your area by going to www.arteducators.org. Don’t miss out on the celebration!



Member Benefit: *Studies* Articles Online Archive

NAEA members can access back issues articles of *Studies in Art Education*—NAEA’s quarterly scholarly journal—online at: www.arteducators.org/research/studies

Fall 2007 through Summer 2011 issues and Tables of Content are now archived as pdfs.

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

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Everybody is Full of It!

We talk about it. We all have it. Few can define it.

It is common to see language that references culture in areas of work associated with USSEA. Moreover, art educators in general commonly use culture-laden language (i.e., multicultural, cross-cultural, socio-cultural, cultural sensitivity, cultural relevancy, etc.). But, what is culture? The answer to this question depends on whom you ask. "Culture" means different things to different people. Some view culture as an individual's appreciation of fine art, symphonic music, exotic food, theatrical performances, and classical literature. However, from a behavioral scientist's or anthropologist's standpoint, culture is a system of beliefs and values and practices that forms one's life.

The Iceberg Concept of Culture

Culture affects every aspect of our daily lives, including how we teach and how we learn. However, we don't think about our culture until we encounter another culture.

Garcia (1998) equates culture to an iceberg:

Most of it lies below the surface. It is submerged in the subconsciousness, woven into the very fabric of family and community life. At that subconscious level it determines the behavior and attitudes that are defined as good or bad, acceptable or unacceptable, worthy or unworthy. These values are manifest in and reinforced by the rituals, folkways, and other behaviors that are the visible part of the iceberg. (p. 22)

Crossing the threshold of another culture is like two icebergs colliding. The actual clash happens below the waterline where values, beliefs and cultural norms conflict. This rarely questioned system of beliefs, values, and practices is transmitted from one generation to the

next. As a result, we must be mindful of our own values, beliefs and concepts of cultural normality.

Similarly, for those who support the notion that multicultural perspectives should be infused throughout art education curricula, it is important that we have a clear understanding of what multicultural education is, so that we do not incorporate diversity into our work simplistically or within a Eurocentric framework. By examining critically and analytically our cultural selves as well as our institutions, art educators are in a better position to determine what individual and structural areas warrant change.

Leading scholars in the field of multicultural education, Carl Grant and Christine Sleeter, identified five approaches to multicultural education in 1987 that continue to influence discourse in the field (Sleeter & Grant, 1987, 2009).

Five Approaches to Multicultural Education

1. Teaching the Exceptional and Culturally Different Approach. This approach helps fit students into the existing social structure and culture. It builds bridges between the students' background and the schools. This approach accommodates students who are exceptional and/or culturally different by altering regular teaching strategies to match student learning styles. Education that prepares teachers for teaching culturally different children would, by extension, not question the dominant culture's traditional aims. Rather the emphasis would be on techniques for building bridges between children and schools and helping students adapt to the norms of the dominant culture. The problem of cultural discontinuity remains the students.'

2. Human Relations Approach. This approach seeks to foster positive affective relationships and assimilation among individual members of diverse racial and cultural groups, to strengthen each student's self-concept and to increase school and social harmony. The human relations curriculum includes lessons about stereotyping, and individual differences and similarities. Teacher education based on the Human Relations Approach prepares teachers to honor diverse student backgrounds and to promote harmony among students. Real conflicts between groups are often glossed over in this effort, in lieu of supporting the "I'm OK, You're OK, Everybody is OK" ideology.

3. Single Group Studies Approach. This approach promotes social structural equality for and immediate recognition of an identified group. Usually implemented in the form of ethnic studies, or women's studies, this approach assumes that because of past curriculum biases, knowledge about particular oppressed groups should be taught separately from conventional classroom knowledge in either separate units or separate courses. The Single-Group Studies Approach seeks to raise people's consciousness concerning an identified group by teaching both of its members and all others about the history, culture, and contributions of that group, as well as how that group has been oppressed by or has worked with the dominant group in society.

4. Multicultural Approach to Education. This approach promotes social equality and cultural pluralism. Curriculum, in this approach, is organized around the contributions and perspectives of different cultural groups. It pays close attention to gender equity. The Multicultural Approach

also builds on students' learning styles, adapts to their skill level, and actively involves students in thinking and analyzing life situations. It encourages native language maintenance for students whose first language is not English and multilingual acquisition for all students.

5. Education that is Multicultural and Social Reconstructionist Approach. This approach extends the previous approaches and teaches students to analyze social inequality and oppression by helping them develop skills for social action. This approach promotes social structural equality and cultural pluralism and prepares students to work actively toward equality for all peoples (Grant, 1992, p. 21-22). ■

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COMMUNITY ARTS CAUCUS (CAC)

Krista Robinson, *President*. Downtown Aurora Visual Arts, a community art center in Aurora, Colorado. **Ross Schlemmer**, *Vice-President*. Faculty in Art Education at Edinboro University of Pennsylvania. **Kate Collins**, *Communications Liaison*. Doctoral Student in Arts Administration, Education and Policy, The Ohio State University. **Karen Hutzel**, *Past President and Columnist*. Associate Professor in Arts Administration, Education and Policy, The Ohio State University. E-mail: hutzel.4@osu.edu

NEW
ISSUES GROUP!

I was introduced to the term "community arts" as a prospective doctoral student at Ohio State while having lunch with Vesta Daniel and Mike Parsons. I had been completing my Master's Degree in Art Education at the University of Cincinnati, having chosen to return to my hometown after a year as an AmeriCorps VISTA volunteer in the Upper Keys of Florida. In that position, I organized students to develop community-based service-learning projects and assisted the Marine Studies teacher in implementing a service-learning course that had students creating, installing, and monitoring artificial reef habitats. I decided to return to my hometown of Cincinnati, leaving the beauty of the Florida Keys, for two reasons: I was homesick and I was offered a graduate assistantship coordinating a community-based art program that included a service-learning experience. The opportunity was prime for me since it combined my newfound love of service-learning, my desire to work with teenagers, and my art background (I had a BFA in Visual Communication Design). My desire to teach art in a formal school system was secondary.

While working under the guidance of and learning from Flavia Bastos and Robert Russell, as well as my supervisor, Frank Russell,

my passion began to unfold. As a graduate assistant, I coordinated a program called *Art in the Market*. The position was incredibly challenging, calling upon and cultivating skills I didn't know I had. I had to act as a leader, a supervisor, an educator, an artist, a motivator, and a communicator; I had to be resourceful, persuasive, task-oriented, visionary, supportive and nurturing. The ability to uphold the task of connecting urban youth with university art students, resulting in the completion of several outdoor, public artworks that were meaningful and representative of the voices of the community (with very little funding) was a daunting challenge for a 23-year-old. Looking back, I'm really not sure how I actually pulled it off, outside of the wonderful support I received from my mentors. But the challenge also instilled in me a sense of civic agency, a desire to work within my passions, and an interest in influencing positive change. That, to me, was the potential power of service-learning and community arts. And I saw this happen for so many youth and college students, I knew it wasn't just me it had an effect upon.

Returning to that lunch I had at Ohio State... While considering my future, as I described all that I loved about my previous two experiences, Vesta Daniel casually asked, "Have

you heard of the term 'community arts'?" I hadn't. And now, 10 years later, after pursuing doctoral research and a 7-year tenure track process, I am still trying to figure it out. I didn't end up attending Ohio State, rather studied under Tom Anderson at Florida State (I think Florida was calling me back!). The 3 years I spent as a doctoral student allowed me to dig deeper into the process of community arts activities, and I was introduced to sense of community and social reconstruction as frameworks for my work.

Now, as a faculty member at Ohio State, I see this field of community arts continuing to grow and change. The momentum has resulted in the development of this Caucus, thanks to the pioneering work of Olivia Gude and Karen Carroll. I am finding more and more graduate students interested in pursuing research and studies within the capacity of community arts. And journals and conferences are developing across the United States. (I actually believe community arts as a term and practice has existed in Europe long before this; and as a practice *without* the term, has existed for hundreds of years or more).

However, now that we have named this field of community arts, I see the potential for in-depth scholarly exploration and engaged conversation across levels of interaction. This

naming, calling what we do "community arts," allows us to create community with each other. And having this Caucus with NAEA reminds us that "art education" happens in many places, including but not limited to, school buildings, and that the practices of art education can connect with local communities and contribute to positive social change. The potential with naming "community arts" and building a caucus of arts educators interested in this growing field allows us opportunity to critique ourselves and our practices and programs, hopefully resulting in stronger programming, increased funding, and greater opportunity for all communities to engage with and create local art and culture. ■

INDEPENDENT SCHOOL ART EDUCATION (ISAE)

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In last month's Independent School Art Education (ISAE) issues group article, Barbara Nueske-Perez (Co-President) spoke of technology in the independent school visual arts classroom and her school's adoption of iPads into the curriculum. Barbara chose to embrace this change and even stepped up to receive training in an area not required. While it would have been easy for her to let the opportunity pass her by, Barbara chose to accept a challenge. As a result, she is now exploring the integration of iPad technology in the traditional studio experience and is developing her program in ways that she could not have envisioned without attempting something new. Using the ISAE as a way to connect with other independent school folks, Barbara and her Director of IT are now Skyping into a conference in NY hosted by another independent school art educator. As a leader and teacher in the visual arts, Barbara is emulating the adventurous mindset that she wants her students to have! She is also using this opportunity to network and share with other independent school art educators; that we all might benefit.

Recently, I took a new job and moved with my family to Charleston, South Carolina, to teach at Ashley Hall, an all-girls' day school. One of the advantages of teaching in a new classroom is the opportunity to redesign the functionality of the space. Although my classroom was built during a time when the use of a computer inconceivable, I have the unique opportunity to make purposeful choices about how I will

integrate technology into my classroom space and in my curriculum. This opportunity has given me pause. While I know that I bring much to the table as a 19-year veteran in the field, I have made the decision to not simply "carry on with the way I have always done it." In other words, it is important to me to critically evaluate my entire program, from how and when I integrate the use of technology to my philosophy in art education and its implications in a new school. Thus, as I walk into a new classroom with new faces, in a new town, with a new school culture, I am taking the time to ask myself the hard questions. What am I choosing to teach and why? How am I teaching it? And, where do I want the visual arts education program to be in 3, 5, and 10 years? As I plan my teaching materials, I am using the opportunity to reflect, evaluate, refine, and develop a new curriculum that will become the foundation from which I build my current program. But, I also know that I cannot do it alone! It is important to me to use this change as an opening to engage in dialogue among new colleagues and administrators, internally question choices that I have made in my past teaching practices, and work conscientiously to allow a new vision to emerge. While change is hard (and frankly, exhausting!), such change will allow me to grow professionally and refine my ideology. In fact, only through such reflective practice can I understand my teaching past to create vision for what the future could bring. I also now understand that the program I create is very

much tied into my pedagogy and that carried forth by the department and the school. Without questioning the process to understand the conclusion and working with others throughout the journey, I know that I cannot lead and take educated risks in building a program.

The purpose of the Independent School Art Education issues group is to host a community of independent school art educators to support, applaud, share in dialogue centered around art education in the independent school, and create a vision for

what the future can hold. We have so much potential in our roles as art educators and leaders in the field! I hope to see many of you at the NAEA Convention in Fort Worth at the annual Independent School Art Education *Conversation with Colleagues* and *Business Meeting*. I want to hear what change you are trying to create or that you are experiencing, how you are using technology, and use the time to share ideas on art education philosophy and pedagogy. In the meantime, please join us at the ISAE Ning (<http://naea-secondary-teachers.ning.com/group/independent-school-art-educators>) or the ISAE Facebook (www.facebook.com/pages/Independent-School-Art-Education-ISAE) and let us know what is happening with YOU in your school!



Upper School Drawing, Painting and 2D Studio at Ashley Hall.

EARLY CHILDHOOD ART EDUCATORS (ECAE)

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Happy December, ECAE members! In our last NAEA News column, I shared the progress of our work to submit an expanded ART: ESSENTIAL FOR EARLY LEARNING Early Childhood Art Educators Issues Group Position Paper (www.arteducators.org/community/committees-issues-groups/ECAE_Position_Statement.pdf) to the National Association for the Education of Young Children (NAEYC) for endorsement consideration. I'd like to thank our members who have graciously offered to spend their time, talents, and experience working on that project. One of the unexpected benefits of my role as President of ECAE has been the opportunity to hear from our members about their work with young children. Several ECAE members have been sharing projects, photos, and stories from their own work with young children in an effort to illustrate the principles for quality arts education experiences outlined in ECAE's original position statement. I will continue to update our membership about the expanded position statement through this column and our listserv as the work moves forward.

Inspired by ECAE members' willingness to share their work with young children, I would like to share what has inspired and energized me in recent months. I have been working closely with 3-, 4- and 5-year-old children in Old Dominion University's Child Study Center exploring the work of contemporary artists and media. This project has brought me back into the classroom and back to my roots as an early childhood art educator. In my work with both the children and teachers, I've had the opportunity to reflect on the challenges classroom teachers face as they work to bring

meaningful, rich arts experiences into the classroom. In a long-term project exploring space, documentation, and change, the ODU CSC children documented their play spaces though altered photography in a micro-ethnographic approach. In this work, children documented and reflected upon the social activity of play and artmaking in their school lives. The photograph below shows one child's work altering the colors of his playground photographs. In his words, "This (altered) playground is all red, yellow, and blue. The world is all those colors not just on the ground but in the air everywhere."



To extend this column's theme of sharing, I would like to announce an exciting conference opportunity that may be of interest to members. The International Association of Art in Early Childhood's celebrates their 5th Art in Early Childhood Conference taking place at the University of Cyprus on 7-9 of June 2013. Conference organizers share,

The theme of the 5th Art in Early Childhood Conference, Art: Identities, Places, and Communities is based on the premise that art in early childhood education is essential for constructing identities, meaning, and learning through connections to places and the community locally and globally. We welcome proposals that broadly address any of the suggested subthemes below:

- Identities**
- How art in early childhood education can develop our sense of being? (i.e. art as expression and play, art for self-awareness)
 - How art in early childhood can nurture children's local, national, and global identities? (From traditions, local culture, intergenerational communication, to global cultures)
 - What is the relation between visual arts and other art forms (e.g. music) and how these may form young children's identities in the 21st century? (e.g. multimodal expression)

- Places**
- How art in early childhood education can develop our sense of belonging?
 - Where do young children learn and where may teachers teach art? (i.e. local communities, public/private schools, museums)
 - How art in early childhood can contribute to sustainable development? (i.e. art in everyday life, art for environmental awareness, social cohesion)

- What contexts and processes inspire young children's engagement in art learning?
- Communities**
- In what ways art in the early childhood curriculum prepare and involve teachers and young children to work in the processes of community building (from local to global scales)?
 - How art in early childhood can nurture empathy and inspire collaboration between children, teachers and the community?
 - How we can create communities of learners for promoting creative and critical thinking?

The deadline for submission of conference proposals is **January 31, 2013**. More information on the conference and proposal submission can be found at <http://cyprusconferences.org/aec2013/>

As we look forward to the March 2013 NAEA National Convention in Fort Worth, Texas, I'd like to invite all ECAE members to contact me (aeckhoff@odu.edu) or post your thoughts to our listserv. If you would like to join the listserv, you can request membership through this link: www.arteducators.org/community/committees-issues-groups/ecae

PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

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Guest Columnist: Eliza Lamb, Doctoral Student, Teachers College, Columbia University. Email: eliza@elizalamb.com

In the 1950s a debate was brewing about the appropriate level of education needed to teach studio art in higher education and a way to differentiate programs that was clear and consistent. At the time similar degrees were being given by varying programs that represented very different educational experiences, and higher educational institutions were struggling to determine who was best suited to prepare the next generation in the field. Although the studio arts were able to come to some conclusion about these areas, the younger field of arts administration is now finding itself in a similar situation.

The field of arts administration has grown significantly since its original programs were founded in the late 1960s, but much like early studio arts programs, inconsistencies abound. Degrees that are being offered range considerably in title, location and content, with credentials spanning from the Master of Arts (MA), Master of Fine Arts (MFA), Master of Business Administration (MBA), Master of Arts Management (MAM) and in some cases even a Master of Science (MS). Programs are housed in varying locations such as Business, Arts and Education Schools, and in some cases multiple schools in the same institution are offering overlapping and competing programs with

varying focuses and specialties, from Theater and Museum Management to Policy. Even the title of the field changes by location from Arts Administration, to Arts Management, Arts Leadership, Cultural Management, or more broadly Nonprofit Management. These varying options are enough to leave anyone's head spinning. Although a lack of strict guidelines does allow a flexibility for programs to develop in an organic way, it is safe to say that lines are blurry and often times the people who are paying the price most for this confusion are the graduates as they try to maneuver the professional world after graduation and explain their degree and training level to confused employers and educational institutions.

This issue is compounded further in higher education as doctoral studies options in Arts Administration are limited, to say the least. In fact, no school in the United States offers a doctorate with an exclusive focus in Arts Administration, and only a handful of schools offer a doctoral option that includes it as a "concentration," "track," or "minor." Without a specific doctoral program, the question remains about what the terminal degree in Arts Administration actually is. Historically, programs have often been taught by professionals in the field regardless of their formal training levels, and many feel that first-hand

experience is crucial in providing students with a realistic working knowledge.

Similar to the confusion of studio arts half a century ago, this issue is made worse by the fact that there is little consistency to degree titles and their meaning at the Master's level. The same degree may be given for programs ranging from one to two years, 9 to 20 courses, with some requiring thesis research and internships while others have no such criteria. This leaves employers across the board little to rely on when reviewing a resume, and accreditation agencies at higher education institutions drawing lines in the sand. To some larger, more established institutions, degree credential requirements for teaching positions are not as strict for accreditation purposes, but for some schools this is a considerable issue. Arts administrators' credentials are often viewed by prospective employers through the CAA lens of degree requirements for studio arts (one-year MA, two-year terminal MFA) and thus prospective employers are not quite sure how the degrees given in this field may fit in. This may put highly trained graduates in a position of defense before their interview process has even begun if they are granted an interview at all.

So the question remains of who is best suited to train the next generation of arts administrators? What should their background be, and what should their formal

credentials look like? Joan Jeffri, Director of the Research Center for Arts and Culture and former Director of Columbia University's Arts Administration Program recalls, "This is a conversation that has been going on for 20 years," a problem she attributes in great part to the small size of programs and the need to follow larger institutional protocols and standards. Although the Association of Arts Administration Educators has not been able to offer any standardizing credential granting guidelines due to this issue, it has been able to make strides in standardizing the training provided by issuing a set of field standards that all arts administration alumni in both graduate as well as undergraduate programs should have.

In general it is safe to say alumni are finding that credentials do matter, and as a field we are left questioning how to make sense of such disparate information. How are the coming years going to bring changes in requirements for teaching in the field in higher education and what impact will that have on the direction the field will go? Will doctoral programs have to be developed for this reason? Is this necessary or appropriate? And finally, what can be done now and in the future to help graduates with varying degrees as they seek employment? ■

RETIRED ART EDUCATORS AFFILIATE (RAEA)

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Members of the RAEA are dedicated to the improvement of art education in our schools and communities. We often meet in local, state, and national groups on an annual schedule. Our involvement does not represent this same schedule. Many of us are active with our personal art development, our school districts, our governmental leaders, in our communities, and with RAEA programming.

We are inspired when we meet with other art educators and it is this inspiration that compels us to deliver our best efforts on behalf of the art education profession. As retirees we do not lose our drive to better the position of art education; rather we explore ways

our expertise may be used to improve our communities.

Our challenge should be to become involved in our communities, to advocate for continuing improvement of art education in the schools. Every voice is needed to keep and improve art programming. The situation today in all parts of the country is not encouraging for our programs. (Please re-read NAEA President Bob Sabol's column in the October 2012 NAEA News. Research shows that "over one-third of teachers experienced reductions or eliminations in programs in art or music.") We, the retired art educators, should be advocating in our communities, giving support

to the schools as they try to maintain art programming.

Retired art teachers have a rich reservoir of knowledge and experience that can be brought forth in this crisis moment. Deborah Reeve, NAEA Executive Director, in her October 2012 NAEA News column "Cleansing Our Palette" offered this challenge: "If art educators can place our thinking in front of a broader audience, our ideas can grow and be nurtured into more powerful and effective activism." This is our challenge; as retirees we have the resources and power to make a difference.

One of RAEA's main programming efforts is the ongoing RAEA-Student Chapter Mentoring Program. This is an opportunity for RAEA members to become active with a student chapter, to be available for questions, to be supportive in their programming and to be involved with the thinking that is occurring among our art education students. There is a featured article that goes into detail about this cooperative program in the RAEA E-Bulletin for September 2012. All RAEA members with an e-mail address registered with NAEA would be receiving the e-bulletin. If you are not, notify the NAEA office. If you missed it, we archive the e-bulletins on the RAEA page of the NAEA website. (www.arteducators.org/interestgroups/raea.) For more information contact Mentor Program Co-Chairs Liz Smith-Cox (lizscoc@nctv.com) or Linda Willis Fisher (lmwffis@ilstu.edu).

To provide funds for RAEA programming the RAEA Annual Art Auction is held at the NAEA Convention. This is an opportunity for members to support the work of the RAEA and to present their art work for sale. The money raised from the art auction is used to support RAEA and Student Chapter programming with a portion being donated to the National Art Education Foundation to support NAEA members advancement. For more information about the art auction contact Michael

Ramsey, Art Auction Chair: e-mail: janeandmichaelramsey@hotmail.com.

To provide added incentive we look forward to the 2013 NAEA Convention in Fort Worth. As well as being inspired by the total convention offerings, there are several events specific to the RAEA membership.

This year we are having the RAEA Award Luncheon where the 2013 Outstanding Retired Art Educator and the 2013 Outstanding Student Chapter will be presented. That event will be followed by the Annual Business Meeting where a President-Elect and a Treasurer will be elected and the annual program and budget will be adopted.

Other sessions will include a joint meeting of the RAEA and NAEA Student Chapter, "Blending Our Voices" focusing on the work of student chapters and mentoring and "Staying Active As A Retiree," a discussion by retirees who are continuing to actively participate and advocate for art education.

We are continuing to update our list of RAEA State Chairs (contacts). These people are members of the RAEA Membership Committee. Please send us information about your state chair: name, address, e-mail address.

We are also trying to compile information about our membership. Please send us your name, the number of years you have been a member of NAEA and the number of NAEA Conventions you have attended.

Plan now to join us in Fort Worth for the NAEA Convention in March 2013 where we will recharge our minds, reunite with colleagues and celebrate. ■

The passion of RAEA members for art education does more than impart facts and figures. It is a superb resource of experiences that inspire, foster, and offer new insights into one's own classroom journey.



2013 SILENT AUCTION

sponsored by RAEA

CALL FOR ENTRIES NAEA FORT WORTH 2013

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

CATEGORIES FOR ARTWORK INCLUDE:

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For information and donation form:

CONTACT

Michael Ramsey
janeandmichaelramsey@hotmail.com

ART EDUCATION TECHNOLOGY (AET) (formerly EMIG) www.niu.edu/artedu/AET

David V. Gill, AET Chair. Assistant Professor of Art and Teacher Education, Youngstown State University, Youngstown, OH, 44555. Tel: 330-941-1865. E-mail: dvgill@ysu.edu

Sense the Possibility: Fun Software for CGI Production

“Whoa, that’s cool!” was the unexpected comment from one of the new students, a high school freshman, in my beginning 3-D modeling and animation course. This Saturday morning class is offered through a local community arts organization, Students Motivated by the Arts, or SMARTS, here in Youngstown, Ohio. I was teaching my introductory lesson about animation, and my student was right, it was pretty cool. He was getting caught up in a sense of possibility that the software we use (*Blender*) offers, before being bogged down in the technical process, which can get difficult. The reason *Blender* is difficult is because of its power, but that power and potential to accomplish professional quality work is what draws many students to the class. Herein lies the quandary: that the wondrous sense of possibility kids and teenagers bring to the digital art classroom is compromised along the way as they grapple with professional software. Is there art production software out there that is fun to use but still offers the potential to teach concepts important to the study of CGI?

A 2-D paint program that is fun to use, appropriate for young children, and generates digital paintings that look like the wet, gooey, real thing is Ambient Design’s *ArtRage*. In *ArtRage*, artists can choose surface textures like canvas or rough paper, paint types like watercolor and acrylic, and different brushes. The combination of these choices plus the realistic blending of digital paint means that brush strokes look impressively realistic. My stepchildren and I

first experimented with *ArtRage* in 2004, and since then it has gained much wider notice. The tool set on the free version of the software is limited to a few options, but these can be used in many combinations. At our conference this spring, I noticed that a representative from Ambient Design was there to announce the iOS App-Store version of the program. *ArtRage* is available for Mac OS, Windows, iPad, and iPhone. Look for the free version of *ArtRage 2* at artrage.com.

One program I recently took another look at is DAZ’s *Bryce 7*. *Bryce* is a 3-D tool specializing in the digital landscape that offers users an easy and elegant interface and some powerful tools to quickly generate scenery and make animations. My experience with *Bryce* goes back 20 years when I offered it to my high school students. It was the first 3-D program I spent significant time with, and I remember it being fun and engrossing. The interface is attractive and does not overwhelm the user with too many options, but again, its few options can be used in many combinations, and each landscape you create with

Bryce is unique due to the fractal process the software uses. Other things that make *Bryce* fun include a vast material library that includes clouds, water, terrain, and human-made textures. *Bryce* works with Windows or Mac OS and is currently available for free download from daz3d.com.

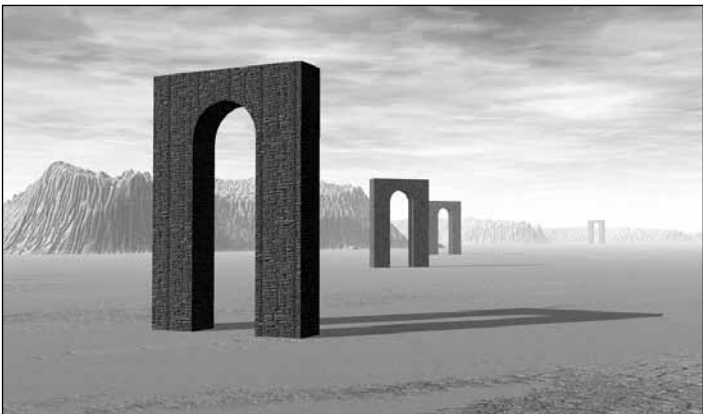
Beyond 2-D and 3-D image making and animation, there is a fun, kid-friendly 3-D game maker by Platinum Arts called the *Sandbox*. This free and open-source project enables the artist to create a fully interactive 3-D world from within the game by combining a building interface based on cubes with a large library of textures, skies, and 3-D models. The *Sandbox* allows for immediate play in the created digital world. Play-testing and creation of the 3-D game world occur iteratively, with immediate feedback, and the video-game interface will mean that kids will be able to

master it quickly. Again, like *ArtRage* and *Bryce*, the limited number of tools and operations in the *Sandbox* allows for rapid learning and rapid recall of information. Thoughtfully designed simple tool options can lead to great complexity and expressive potential. *Platinum Arts Sandbox* is available for free download from sandboxgamemaker.com.

If we teach the concepts of CGI properly, our students will benefit doubly from these fun software programs. They will not only learn the basics of computer art, with all its integrated concepts, but they will have fun doing it, which will motivate them to return to the art room to try more complex programs in the future. It will be cool, you’ll see. ■



Above: Surrealist Bryce 7 landscape.



Right: Interior game world made with Platinum Arts Sandbox.

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

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A Review of Girls, Cultural Productions, and Resistance

By Joanna Rees and Elizabeth Delacruz

Girl Studies is a burgeoning area of scholarship informing our practice as researchers, educators, feminists, and cultural workers. In this column we review a new anthology in this genre, *Girls, Cultural Productions, and Resistance*, edited by Michelle Bae and Olga Ivashkevich and published by Peter Lang. Peter Lang’s series, *Mediated Youth*, examines the complex relationship between youth and popular culture. *Girls, Cultural Productions, and Resistance* is book 16 in this groundbreaking series. Editors Bae and Ivashkevich position the 13 chapters comprising this anthology within an ongoing effort in Girl Studies that privileges the diverse, context-specific voices and lived experiences of girls from varied racial, ethnic, and socioeconomic backgrounds. Both dismissing the dominant patriarchal discourse that views girls as victims and problematizing what they view as mainstream feminist agendas that position girls as future feminist activists in the making,

Bae and Ivashkevich set forth a view of girls as active agents in the creation and performance of their own subjectivity. Chapters are organized into two sections: studies of girls’ cultural productions initiated primarily by the girls themselves and studies focusing on projects created by or in collaboration with adults.

Following the introduction by Bae and Ivashkevich, Marissa McClure’s opening chapter investigates Mexican- and Native-American 4- and 5-year-old girls’ digital-video

productions (productions that included conversations about cuteness, hotness, Justin Bieber, and friendship). Highlighting both affective and technical aspects of these videos, McClure’s insights attend to the complicated interplay of ethnicity, fantasy, and self-images of success present in these videos. Next, Heather James, Molly Kirk, and Toi James analyze videos created by Girl Scouts who were asked to film themselves being “average girls.” Authors find fluidity in these girls’ self-representations as they shifted between telling their own stories and being self consciously aware of context in which these stories appear (that is, in Girl-Scout videos). In the following chapter, Ming Trammel and Monica Dillihunt share findings of focus group interviews with Southern black teenage girls. Trammel and Dillihunt consider how these girls’ uses of Facebook and blogging both offer a platform to define their own notions of femininity, self, and race and challenge prevailing adult conceptions of black girl identity. Andrea Lewis’s provocative chapter provides a discourse analysis of interactions in pro-anorexia online communities. Lewis debunks popular media-driven myths about pro-ana groups, describing this controversial online community as a positive space for girls sharing this eating disorder as they support one another and build relationships.

Next, Zeba Imam provides an inside glimpse into the experiences of Islamic women in a Muslim university in India. Imam’s analysis reveals constraints on and acts of resistance exhibited by these women as they constructed modern Islamic female identities within a

male dominated setting. Following, Allison Butler presents a 4-year long case study of how a young Latina artist entrepreneur uses digital media production to advance herself. Butler sees Nino, the subject of her study, as a paradoxical post-millennial female seeking to establish her place in a male-dominated corporate landscape. In the final chapter of this section of the anthology, against a backdrop of feminist critiques of Girl Power as corporate exploitation of females, Elizabeth Garber and Erin Garber-Pearson explore the spectacle, pleasures, and contradictions of roller derby culture, tough girl archetypes, femininity, violence, and sexuality.

Tracy McLoone’s chapter opens the second section of this anthology. McLoone examines how adolescents understand ways in which television, film, and celebrity culture shape social norms and impact their own sense of identity, self-improvement, and desirability. Next, Jen Almjeld, Rachel Gallagher, and Michelle Garza chronicle how girl video gamers, tweens, understand female body representations typical of the video game genre. Also looking at gaming, Shira Chess examines alternative conceptions of race, class, and geography present in gender inclusive video games created by girls at a gaming summit organized by Columbia College, Chicago. Following, Heather Hahn and Dara Brown examine the impact of a 10-week wellness-oriented service-learning course designed at a women’s college in South Carolina for middle-school age African American girls. Hahn and Brown describe how learning the practice of yoga benefited both

the middle school students and the college students.

Next, Cassie Wright examines how Gen Y college women mediate contemporary mass marketed sporting femininity narratives (including hegemonic “girl power” discourse). Wright’s analysis both illuminates and problematizes varying ways girls of different economic classes and races negotiate popular media conceptions of female athleticism. In the final chapter, Judy Isaksen shares a project created in her undergraduate women’s studies class that utilized bell hook’s strategy of “talking back.” Isaksen describes how her students developed a sense of vocal agency through class discussions and writing personal letters to their younger selves, relatives, or future unborn daughters.

Taken together, the chapters comprising *Girls, Cultural Productions, and Resistance* offer in-depth, complicated, and nuanced examinations of contemporary racially, ethnically, and economically diverse young women’s and girls’ self-understandings, personal interests, and creative cultural practices. This book is of value to anyone, scholars and teachers alike, who cares about the lives and aspirations of the females who populate our communities and classrooms. ■

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

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Watch What You Say or Say What You See? Panopticonism and the NSA

Your privacy is about to be obliterated. In 9 months, every action you take on a digital network will be permanently documented in a massive computing facility called the Utah Data Center. The million-square-foot center will have room for more data than all of humankind has cumulatively produced. James Bamford (2012) warns us of the implications in an article poignantly subtitled "(Watch what you say)." The facility will store "all forms of communication, including the complete contents of private emails, cell phone calls, and Google searches, as well as all sorts of personal data trails—parking receipts, travel itineraries, bookstore purchases, and other digital 'pocket litter.'" This will include all the things you regret saying or posting, would not want repeated, accidentally look at, could be taken wildly out of context, and later change your mind about. Things that could cost you personal relationships, your job, or your "freedom."

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The culprit isn't AT&T, Google, or any corporation. It's the U.S. government's National Security Agency (NSA), whose core mission is "to protect U.S. national security systems and to produce foreign signals intelligence information" (www.nsa.gov). It may seem odd that the agency charged with preventing terrorism wants to hoard your personal information. But since 9/11 and the "War of Terror" (Darts, Tavin, Sweeny, & Derby, 2008), the government has developed a voracious appetite for everyday citizens' personal information. For example, in 2011 cell phone companies responded to 1.3 million government requests for information, including call records, global positioning, text messages, and wire taps, and the government is increasingly calling for Google to provide information (Stanley & Laperruque, 2012). Whatever our need for security—and, for what it's worth, NSA hasn't improved at foiling actual terrorist plots very much—this amounts to an eradication of our civil liberties.

From the perspective of social theory and art education, the Utah Data Center is an unprecedented icon of *panopticonism*, which Foucault (1975/1977) theorized. The actual Panopticon was an 18th-century conceptual design for a cylindrical prison, in which a watchtower with tiny windows occupied the center, looking into evenly spaced, open prison cells that lined the exterior wall. The idea was that prisoners would behave, despite the lack of barred doors, because of the threat of constant surveillance—at any time, they might be being watched, and, if seen doing something wrong, they could be punished. The threat of the powerful seeing eye was sufficient to

control, not the actual punishment. Foucault (1975/1977) theorized the Panopticon as a metaphor for modern, disciplinary society, in which people are programmed to fall in line through institutional structures, which includes schools, hospitals, prisons, medicine, and so on. We have unquestionably become accustomed to being watched, with visible and invisible security cameras positioned practically everywhere, to the point that it perhaps no longer matters to us, an indication that our complicity is absolute.

It is remarkable how secret and invisible the rise of the Utah Data Center and the power of the NSA has been. It is remarkable that, unlike the dark plastic bubble in a shopping mall that threatens to maybe watch us at that particular public moment, soon every intimate, private detail of our social lives will certainly be scrutinized, by the very agency that claims to protect us and our freedom. And it is equally remarkable that as this reality comes into view, few seem to notice or care. Are we heeding Bamford's call to watch what we say, or are we simply not watching, not saying? To borrow from Tavin, who repurposed the public security slogan "if you see something, say something," it is time for art educators who are concerned with social justice to see and say something—to Congresspersons, friends and family, colleagues, and students. ■

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Member News

Call for Lesson Plans and/or Unit Plans.

CSTAE is launching an e-portfolio on the NAEA Digication website to offer practitioner expertise in projects that embody social theory. Contact CSTAE member Jennifer Combe at Jennifer.Combe@mso.umd.edu to submit.

Graduate Student & PK-12 Teacher Award Applications. Information about applying for awards to partially support attendance to the 2013 NAEA Convention in Fort Worth, Texas, can be found at cstae.org

MEMBERSHIP to CSTAE updated instructions. Go online www.arteducators.org Click "store" on far right of menu tab. Click drop down menu "shop for" and click "subscription" (not "membership" as one might assume), click "go" in the "search for" drop down menu. Add CSTAE to the cart.

SPECIAL NEEDS IN ART EDUCATION (SNAE) www.artsspecialied.org

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

Examining the Intersection of Arts Education and Special Education: A National Forum at The John F. Kennedy Center for the Performing Arts

Guest Columnist: Sharon M. Malley, EdD, Special Education Specialist, VSA / Accessibility, Education Department, The John F. Kennedy Center for the Performing Arts. E-mail: SMMalley@Kennedy-Center.org

In the Washington, DC, heat of late July 2012, the John F. Kennedy Center for the Performing Arts brought together a group of 50 like-minded individuals, having never had this opportunity before. They represented visual art, music, dance, and theater education. But education in the arts was not their only common interest—they were gathered to examine both arts education and special education, and how the two general fields intersect to provide services and supports for students with disabilities in kindergarten through twelfth grades.

Betty Siegel, VSA/Accessibility Office Director, of the Education Department of the John F. Kennedy Center for the Performing Arts, conceived of the forum, with the purpose of establishing a national agenda centered on the two fields. She tasked this writer to coordinate the event, beginning with finding outstanding people working at this intersection who would be able to share their expertise and contribute to the overall purpose of the forum. Invitees included educators, administrators, researchers, practitioners, parents, and students with disabilities, each of whom share a mission to ensure that students with disabilities have rich arts and arts education experiences. Several NAEA members were part

of this group. Beverly L. Gerber, past-president of the SNAE board, and Lynne Horoschak, president-elect, served as members of the ad-hoc planning committee. Other attendees included Adrienne D. Hunter, current SNAE president, Peter Geisser, and Susan Loesl, past-presidents, Juliann Dorff, SNAE delegate, Dennis Inhulsen, NAEA president-elect, and Karen Keifer-Boyd, NAEA Women's Caucus past-president.

The Kennedy Center recognizes that the arts can play a vital role in the education of students with disabilities. The arts education programs of the Kennedy Center have become models for communities across the country. We know from research and practice that rich arts experiences as an aspect of pre-K through 12 education, for all students, whether integrated in the core curriculum or taught as separate subject areas, can lead to increased academic skill development and knowledge, social skill development, and functional skill development.

Those attending the forum not only share those beliefs, but put them to practice in their professional and/or personal endeavors. Excited and passionate, they worked, first with Futurist Garry Golden and then with a facilitator, over 2 days to: 1) identify current knowledge and practices at the intersection of arts education and special education, 2) address issues and challenges centered on the delivery of arts education to students with disabilities in all educational settings, 3) envision the optimal future for arts education for students with disabilities, and 4) create an action plan that will enable the continued sharing of resources and information and, thus, advancement of the shared mission of the attendees.

Eight topic areas framed the discussions, with each table of participants focusing on one of the areas: curriculum, instruction, partnerships, policy, professional development, research, school administration, and student groups. The groups first identified current activities in each of the areas. Enthusiasm was high as individuals first shared their backgrounds and discovered unexpected commonalities based not so much on art form, but on their dedication to provide educational opportunities and supports to students with disabilities, no matter the art form. The forum's structure enabled participants to identify current activities taking place nationally within each of the topic areas, goals that they would like to see addressed at a national level, and drivers and barriers to achieving those goals. There were themes that overlapped many of the topics, which has given us insight into the current status of arts education for students with disabilities and needed changes that will enable equal access for all students, regardless of disability.

We captured and compiled the lists of goals and activities that were generated by the groups. Because of the volume of information generated, at this writing we are still completing a proceedings document that summarizes the work of the forum. Proceedings will be posted on the Kennedy Center website and might now be available. Some goals that we have begun to examine include:

a) Create a national consortium on arts education and special education of diverse representatives that connect ideas with opportunities.

- b) Create a national clearinghouse, or "resource repository" of information and resources that would include syllabi of university courses, lesson plans, policy information, definitions, and a bibliography of publications.
- c) Identify requirements for preservice course work, field work, and professional development so that arts teachers are fully prepared to include students with disabilities.
- d) Encourage more research with larger numbers of students with disabilities to demonstrate the efficacy of arts education.
- e) Bridge the gap between research and practice through various means, such as webinars and workshops.

Not to be overlooked, and the most important outcome of the forum, were the connections that participants made with each other. Those who know each other's work, and, in some instances, have contributed to the same publications, got a chance to meet and share in discussions with each other for the first time. One participant realized she was sitting next to the father of one of her students in her college course. Others were excited about finding commonalities regarding their work with children with disabilities across art forms. That overall shared mission, across the country, disciplines, and walks of life, created a synchronicity that enabled all to contribute to a collective body of work, and to plant a seed in the arts that will continue to grow as we address the needs and champion the successes of children with disabilities. ■

DESIGN ISSUES GROUP (DIG)

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An exciting event took place in October. The Pennsylvania Art Education Association state conference used the theme of “design.” As Melissa Gallagher, conference chair, stated, “Equipping students with the ability to understand and employ design processes will help to prepare our 21st-century students who are entering the workforce that desperately needs employees who are creative and able to solve problems. I hope you find that this year’s conference helps you to discover that the work of design education does mean something, and that you leave the conference with a sense that something positive is truly taking place in art classrooms across Pennsylvania as we commit together to increase our attention to design education.”

The commitment that Pennsylvania is making to design education is a positive move toward strengthening art programs in ways that benefit students through design thinking and the design process, relate to the general public by addressing visual items that impact their lives daily, spark interest in the corporate sector who want to see a contribution to the economy and the workforce, and to society as a way to work toward social responsibility through the creation of aesthetic and functional objects that make everyday life better.

Another positive sign that art educators are recognizing design as a vital part of what they should be teaching is the introduction of design in the Ohio state standards. Other states are showing interest in doing the same. The national standards that are currently being re-written by a team of NAEA members

will revise the definition of the visual arts but continue to include design, which has been part of the definition since 1994. Currently, in the National Visual Arts Standards found on the NAEA website in “About Us” is the DEFINITION OF VISUAL ARTS: “Visual Arts, as defined by the National Art Education Association, include the traditional fine arts such as drawing, painting, printmaking, sculpture; communication and design arts including film, television, graphics, product design; architecture and environmental arts such as urban, interior, and landscape design; folk arts; and works of art such as ceramics, jewelry, works in wood, paper, and other materials.” With the addition of design and media arts in the standards, it will reflect 21st century needs for all constituency groups.

Another exciting development is the enthusiasm of some members of the Industrial Design Society of America toward the teaching of K-12 design education. A partnership with the organization is being forged with NAEA. They offer a Design Learning Challenge that pairs art teachers with higher education industrial design programs in teaching a design project to high school students. The prompt for the Design Learning Challenge 2013 “invites K12 educators as facilitators to engage and guide their students in a collaborative and self-directed design learning process. Students as learners will discover, explore, create, and solve a relevant problem (or issue) that matters to them within their local community at school, neighborhood, or town. The goal is for learners to design a product, form of commu-

nication, or experience that solves a chosen problem in creative and innovative ways, leads to positive impact, and adds value to the lives of related stakeholders and users who come in contact with or are influenced by the design learning outcome”. Please contact Doris Wells-Papanek (doris@designlearning.us) for more details.

Back to the Pennsylvania state conference. It was a wonderful conference—quite well designed! They designed a logo for the conference, the cover of the conference brochure with an explanation in the brochure of the process that a group used to create the design. They gave out wristband flash drives with the keynote speakers’ talks on them. There were exciting pedagogical models of teaching design through presentations. The conference was capped with a “recycled” fashion show made and modeled by high school students. This was the result of a state-wide challenge that was guided, in part, by a former Project Runway participant and PAEA members. Congratulations to PAEA for a conference well done!!!

Save the Date: A national design education conference is being planned for June 2013, in Philadelphia. I will update you with more information in the next column. ■

POSITION:
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POSITION OPENING

Director for the Center for Integrated Arts and Enterprise and
named Barnett Professorship

The College of Arts and Sciences at The Ohio State University invites applications and nominations for the newly endowed position of Director of the Lawrence and Isabel Barnett Center for Integrated Arts and Enterprise. The position is tenured Full or Associate Professor to begin 2013. The job is open to individuals with a background in the visual and/or performing arts, with specialization in arts management, arts policy, or operations of the arts. The specific field of specialization is open.

About the Center: The “Lawrence and Isabel Barnett Center for Integrated Arts and Enterprise” is a new initiative for the college and will be located in the renovated Sullivant Hall upon the hall’s opening in 2014. The center will coordinate and develop pre-professional training opportunities for both undergraduate and graduate student artists in business and enterprise practices in concert with the Department of Art, Department of Arts Administration, Education and Policy; Department of Dance, Department of Design, Department of History of Art, Department of Theatre; the School of Music; Fisher College of Business; Moritz College of Law; and the Advanced Computing Center for the Arts and Design. The Barnett Center will serve as one of the college resources for connecting with leading arts and cultural organizations within the State of Ohio and on national and international levels.

Qualifications: Candidates should demonstrate a distinguished record of scholarship and a reputation for entrepreneurial work in the visual or performing arts, a strong commitment to interdisciplinarity, the ability to work across disciplines, and the vision to develop a thriving multidisciplinary center at a Research I university. In addition, the candidate will teach, contributing to the newly created B.A. in Arts Management and the Minor in Arts Entrepreneurship and to the appropriate graduate degree programs in the college. Successful candidates must have considerable administrative experience, broad practical experience in the arts, and a demonstrated record of working with entities such as the following: presenting organizations, non-profit organizations, galleries and museums, and/or foundations. A demonstrated working relationship with development opportunities and donor events is required. A terminal degree appropriate to the candidate’s field of study or equivalent professional experience is also a must.

The successful candidate will forge national and international relationships and collaborations with arts organizations in both the visual and performing arts within the college, the university, and the global community. The leader of the newly established center is a visionary who will engage faculty, students, professionals, and leading organizations to shape the future of this multi-faceted center and link the university with arts organizations around the world.

The Director will be partially responsible for stewardship of the endowment and maintain transparency so that the Barnett family shares in the progress and advancement of the center.

Applicants should send a letter of interest, curriculum vitae, and the names of three references to: Valerie Williams, Associate Dean, College of Arts and Sciences, Arts and Humanities, 114 University Hall, 230 North Oval Mall, Columbus, Ohio 43210. Phone: 614-292-4063, FAX: 614-247-7498, email: Williams.1415@osu.edu. Applications will be reviewed beginning Monday, December 3, 2012.

To build a diverse workforce, The Ohio State University encourages applications from individuals with disabilities, minorities, veterans, and women. EEO/AA Employer.

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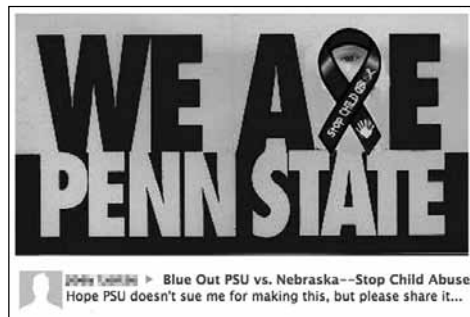
Kimberly Powell, The Pennsylvania State University, College of Education, 168 Chambers Building, University Park, PA, 16802. Tel: (Office) 814-865-7318. E-mail: kap17@psu.edu

Social Media as Visual Research

Guest Columnist: Laura March, an art education and instructional systems master's student at Penn State University. E-mail: laura@psu.edu

Facebook provides a platform for arts-based activism. The social network's record-breaking popularity—which reached one billion users in September 2012—depends on user-generated content, including 300 million images uploaded every day. Evidence of the production and discussion of visual works on the site is inescapable. In this column, I discuss how I used Facebook in November 2011 to create and co-organize the “Blue Out” movement at The Pennsylvania State University, the largest public response to the university's child sex abuse scandal. Next, I describe how artwork created for the Blue Out is an example of communication through construction and critique of images on Facebook. Finally, I share how I plan to use visual methods in my master's thesis research to examine the Blue Out images.

The Blue Out began as a constructive response to allegations of child rape and cover-up by Penn State's leaders. While reading through Jerry Sandusky's Grand Jury Report the weekend it was released, I thought of Maxine Greene's belief in the arts as a means to imagine the world differently. My next thought connected the use of colors to representations of specific causes. An Internet search revealed that dark blue (the color of bruises) was the nationally recognized color of child abuse prevention. Coincidentally, Penn State's school colors are dark royal blue and white. Long



Blue Out Artwork Example. Analysis of image available at www.lauramarch.com/we-are-naea

before allegations were made public, the Penn State Athletics Department planned a “White Out” for the November 12, 2011 football game. Traditionally, a White Out is when fans are asked to wear white to important games with the intention of intimidating our opposing team. With the help of fellow Penn State graduate student Stuart Shapiro and recent alumna Therese Jones, the idea to change the game to a “Blue Out,” in which spectators would wear blue T-shirts as a way to show support for victims and survivors of abuse spread quickly.

We created and managed a Facebook event page, titled “Blue Out PSU vs. Nebraska—Stop Child Abuse!” to share the plan and invite others to join us. In direct contrast to Penn State's official Facebook page, we decided not to censor any comments. Allowing democratic control of content enabled discourse to thrive. Virtual Blue Out “attendees” posted comments, links, and original works of art. Within 5 days

before the actual Blue Out event, 17 images inspired by the Blue Out were uploaded onto the event's wall, sparking hundreds of associated comments. Consequently, the Blue Out Facebook page became a site of public pedagogy—a space within everyday life that informs learning through the representations of people, issues, and conversations. The organic image creation and related discourse within Facebook provides massive amounts of data ripe for art education-based research. None of the creators of the Blue Out's most popular images had an educational background in the visual arts. Why did adults with degrees in areas such as engineering, mathematics, and journalism feel compelled to create visual images, and what did they wish to communicate by publically sharing their work in this space?

While scholars contend that identifying oneself and connecting with others motivates social network users, Facebook provides a multimodal channel for self-expression that fosters relationships. The artwork created for the Blue Out could be analyzed many different ways using visual methods. This could include an iconography/iconology analysis of signs within each piece, visual semiotics, multimodal research of text-based images, or an investigation of related ethics and social change. My interest in the context and conversation surrounding the Blue Out images led me to discourse analysis as an approach to visual research: “Discourses are articulated through all sorts of visual and verbal images and texts, specialised or not, and also through the practices that those

languages permit” (Rose, 2012, pp. 190-191). Rose provided a structure for investigating the relationship between text, intertextuality, and context. For my own thesis, I have modified Rose's summary of strategies used to interpret the rhetorical organization of discourse—look for sources, key themes, effects of truth, complexity/contradictions, invisible/visible (2012, p. 220)—to create a method for analyzing the Blue Out's images. A sample of this method as it applies to the most commented-upon Blue Out image (Figure 1) is available online at www.lauramarch.com/we-are-naea. I plan to continue the analysis and interpretation of artwork created for the event as part of my master's thesis in art education.

User-created artwork posted on Blue Out event's Facebook wall illustrates a need for creative expression in times of crisis. Now in its second year, the Blue Out has turned into an annual Penn State tradition, inspiring continued creative expressions of solidarity with victims and survivors of abuse. Through visual methods, art educators can analyze and interpret the creativity of one billion Facebook users in order to understand social media's current practices and future possibilities. ■

References

Rose, G. (2012). *Visual methodologies: An introduction to researching with visual materials*. Thousand Oaks, CA: Sage.

Complete reference list available at www.lauramarch.com/we-are-naea

STUDENT CHAPTER (SC) www.naeaastudentchapter.ning.com

Melissa (Schaefer) Righter, *Student Chapter President*. Elementary Art Teacher at Cicero Public School District. E-mail: mschaefer.naea@gmail.com

Student Chapters as Art Advocates Advocacy... What is it?

Advocacy: the promotion of a cause or point of view by an individual or large group. Advocacy can include activities that a person or organization undertakes including media campaigns, publications, etc.

Now more than ever, we are finding that the age of the 21st century urges us to sustain the field of visual arts. We all know that the art field is being threatened by political and economic forces in turn causing the reduction and elimination of art programs.

In the March 2011 issue of *Art Education*, Kerry Freedman authored an article titled “Leadership in Art Education: Taking Action in Schools and Communities” in which she discusses how to encounter advocacy and leadership within schools and communities. Freedman discusses that advocacy can enable us to maintain what is currently in place, but there also needs to be strong leadership to

enable the cultivation of new ideas and practices necessary for long-term sustainability of the arts.

As students and early professionals, we have to embrace that we are the future of our field and not withhold any moment of getting involved in our local and national organizations. NAEA has a phenomenal amount of resources and tools to help you and your organization become advocates and learn about advocacy.

Here are a few simple steps to implementing effective advocacy:

1. It's all about having a clear MESSAGE

- Your message should reveal why the visual arts are an essential component in 21st century education. (Refer to Elliott Eisner's 10 Lessons the Arts Teach in NAEA's online advocacy tools.)
- Use data and personal stories to support your message.
- Make your message visible.

2. Be VISIBLE

- Develop a plan.
- Get out into the community with your message.
- Show your network what visual literacy and engaged learning look like through exhibitions, community events, etc.

3. Activate your NETWORK

- Identify and build an advocacy network. Include legislators, education stakeholders, and especially parents.
- Partner with your Alliance for Arts Education affiliate and your state's arts advocacy group.
- Communicate your message with your network.

Be an advocate to a variety of audiences, both in schools and the community. Is there a museum or gallery on campus or in the community? A local arts coalition or council? Identify people who are supporters of the arts outside of the classroom such as museum

educators, professors, local artists, and retired educators. Reach out to art educators at the local schools where you are conducting observation hours, practicums, or student teaching. Find out how they advocate for the arts and see if you can partner up with them to continue their initiative or to develop something new! Established educators love fresh ideas when you're willing to collaborate and work towards their goals as well!

Remember you have the power to support arts education from a local to global standpoint! We hold our own destiny with the future of art education especially in these economic times. So take a hold of your future and be proactive! ■

Reference

Freedman, K. (2011) Leadership in art education: Taking action in schools and communities. *Art Education*, retrieved from www.arteducators.org/advocacy/Leadership_in_Art_Ed_Freedman.pdf



NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

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

Vicki Breen, New Mexico Public Education Department. Tel: 505-239-6571. E-mail: vicki.breen@state.nm.us

NASDAE Information and Membership

NASDAE (National Association of State Directors of Art Education) officers Vicki Breen, and Limeul Eubanks congratulate SEADAE / NASDAE Members for their current work across the country through Art and Art Education shared in the State reports that follow:

Maine Department of Education report by Argy Nestor, Visual and Performing Arts Specialist

The Maine Department of Education has just launched the second phase of the Maine Arts Assessment Initiative (<http://maineartsassessment.pbworks.com>). The overall goal of the initiative is to create an environment in Maine where assessment in arts education is an integral part of the work all arts educators to deepen student learning in the arts.

During the last 2 years, 40 Arts Teacher Leaders have been trained in Assessment, Leadership, Technology, and Creativity. The teacher leaders developed workshops which are offered regionally throughout Maine.

In the last year over 600 educators have been involved in regional workshops, the state-wide arts education conference, a webinar series, and accessed blog posts and articles. These opportunities are connected with the Department of Education's Strategic Plan: *Education Evolving: Maine's Plan for Putting Learners First*. For more information go to (www.maine.gov/education/lres/vpa/assessment.html), the Maine arts education blog (<http://meartsed.wordpress.com>) or contact Argy Nestor (argy.nestor@maine.gov).

Major Minnesota Happenings by Pam Paulson, Senior Director of Policy and Jeff Pridie, Director of Professional Development and Research, Perpich Center for Arts Education

On October 11, 2012, Bob Morrison from Quadrant research group presented the findings from the first-ever research study designed to document the status of arts education, education policy and the delivery of arts education in Minnesota K-12 schools.

The study addressed the need to provide data to decision makers, schools and the public about this critical area of K-12 education. Minnesota needed data and information to ensure that equity and access to arts education is available to all Minnesota students. This report is the state's roadmap for past and current efforts that have been made and lays the direction for future success.

The project was spearheaded by the Perpich Center and funded by the Minnesota State Legislature through its Arts and Cultural Heritage Legacy Amendment. Pam Paulson, Senior Director of Policy at Perpich led the project along with research director Bob Morrison.

Celebration in Nebraska by Mary Duffy and Marty Skomal, Directors of Programs, Nebraska Arts Council

On Tuesday, October 9, the Nebraska State Board of Education voted to develop the state's first Standards in Arts Education. Here is a summary and link a news article that appeared in *The Lincoln Journal Star* (10/9/12):

Thanks to a grant from the Nebraska Arts Council (www.nebraskaartscouncil.org) the state will develop its first standards for the Visual and Performing Arts. Creating standards for the fine arts will help level the playing field for arts education, said Suzanne Wise, executive director of the council... The department [of education] will use the \$46,100 grant to develop standards that will be used to guide schools. The state won't give assessments based on the standards, as it does with core subjects of math, writing, reading, and science. The arts standards will include dance, media arts, music, theater and visual arts. The education department hopes to have the standards finished by August 2014. Wise said the standards would help schools measure what students are learning and will help arts organizations tailor their programs to be useful to schools and teachers. (<http://bit.ly/OoOA5c>)

New York State report by Leslie Yolen, Associate in Visual Arts Education

New York State arts educators and The New York State Education Department, in collaboration with the New York professional arts organizations in dance, music, theatre, visual arts and media arts, have aligned curriculum to the Common Core Learning Standards, defined what text means in their disciplines, and translated what the Common Core Shifts look like in their classrooms. Completed Shifts documents are currently being finalized; drafts are available on the NYSATA and NYSSMA websites.

The New York State Education Department partnered with the New York State Alliance for Arts Education to create a NYS Arts Education Survey to assess arts education programming, opportunities, and resources of every public school in the State. We reviewed the available Basic Educational Data System (BEDS) data to see what is available annually and compiled a series of questions to be added to the next BEDS survey for collection purposes. The NYS Arts Education Survey addendum was first distributed as part of the annual 2009 BEDS survey to every school in New York State (99% response rate) and will be repeated every 3 years for comparable data. To access the annual reports of Arts Education Data from the BEDS, which show trends in enrollments and teaching assignments across the years, visit our website (www.p12.nysed.gov/ciai/arts/data.html). The results of this survey will help the New York State Education Department and our project partners understand the impact of the New York State Learning Standards for the Arts on school programs, the level of student involvement with arts education and provide information on aligning resources to areas of need. The research provides new information to form the basis of statewide policy initiatives and priorities for arts education as well as creating a baseline for tracking and measuring progress in our state. ■

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entries due January 31
- February, 2013 | PERSISTENCE
entries due February 28

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David Gall, *CSAE Publications Coordinator*. Area Coordinator, Art Education, UNC Charlotte. E-mail: dvgdgl52@gmail.com or davidgall@uncc.edu

Wandering Through Wonder: Time, Space and Flow as Spiritual Components in the Visual Arts

By Susan Nakao, PhD, CSAE Chair

What do Bernini's *The Ecstasy of St. Theresa* and Hokusai's *Under the Great Wave of Kanagawa* share in common? Both embrace the concept of *Ma* (間) explained in Japanese aesthetics as space representing a gap of time between sequential events. Perceived aesthetically, rather than cognitively, *Ma* initially produces a deep, unexplainable emotion in the viewer—an emotion that is strongly connected with a sense of heightened awareness, wonder or awe. It is perceived emotionally through the sense of sight, or at times through sound; it encompasses the space between the artist, the creative work, and the viewer, perfectly synchronizing these in a harmonious progression. *Ma* is the direction and flow of time within the creative potential



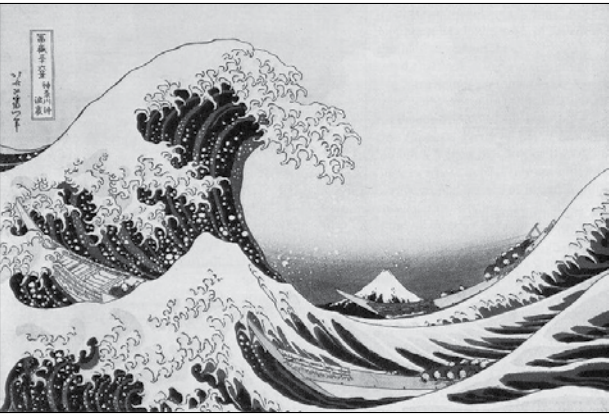
The Ecstasy of St. Theresa, Giovanni Lorenzo Bernini, 1647-1652.

and space of a single moment. Ultimately, it is “the perceptual space as our eyes notice things that entice our minds to wander and wonder...” (Deschênes, 2003).

Bernini's sculpture, *The Ecstasy of St. Theresa*, portrays a transcendent experience of St. Theresa. Following this vision she related the impression of being repeatedly pierced in the heart by a golden spear tipped with the fire of God's love. This transcendent experience, which came to her more than 40 years after she entered the convent, changed her life into one of totally selfless service.

A critical examination of the composition reveals that the dynamic lines, both real and perceived, and the expressions on the faces of the angel and St. Theresa fill the negative space between his spear and her heart, while the invisible line between the eyes of the angel and St. Theresa's face move the viewer through a moment in time and space that is filled with emotional anticipation. The viewer enters the unseen spiritual dimension in which he/she is immersed the intense purity of love existing in this precise moment.

In Hokusai's *Under the Great Wave of Kanagawa*, the artist has also captured the power of *Ma*, the movement of time and suggestion of sequential events within a defined space in an artwork. The foam of the wave has claw-like extensions that appear to rise up with the intent of submersing the long rowboat and its crew. The juxtaposition of the stable, triangular form of Mt. Fuji on the horizon provides an opening to the spiritual awareness of a peaceful



Under the Great Wave of Kanagawa, Katsushita Hokusai, 1829.

and calm presence. It seems that Hokusai created the composition with the intention of providing a spiritual journey through spiraling layers of fear, dread, surrender and eternal peace.

When discussing artworks with our students, art educators can easily help students awaken to the underlying connections between art and spirituality. It is our role and our mission to bring these connections into the conscious awareness of our students, encouraging them to embrace these connections as fundamental to both art and humanity.

Member News

We celebrate an important new book, *The Heart of Art Education: Holistic Approaches to Creativity, Integration, and Transformation*, which is now available from the NAEA. Editors **Laurel H. Campbell** and **Seymour Simmons III** are founding members of the CSAE. Included in this anthology are chapters by at least nine more CSAE members! This anthology

will undoubtedly further the discussion on the dynamic connections between art, art education and spirituality. Congratulations to all and thank you for your foundational work, which is deeply connected to the missions of this caucus.

On another note, CSAE member **Gina Alicea** was recently promoted to the position of Fine Arts Chair of the Chicago Laboratory School. She also recently completed a commissioned artwork commemorating the 50th Anniversary of the Institute of Cultural Affairs. The 50-square foot, quilted artwork is collaborative and embraces the concepts of sustainability and hope.

Our friend **Jane Kunzman** has also accepted a new position as “Holistic Art Educator,” at the Pingry School Middle School in Martinsville, New Jersey.

Wishing all a holiday season filled with warmth and light! If you would like to join the CSAE, please contact our membership coordinator, Pattie Chambers (pattiechambers@gmail.com). ■

Reference

Deschênes, B. (2003). *Aesthetics in Japanese art. Things Asia*. Retrieved from www.thingsasian.com/stories-photos/2351

Correction (October, 2012 column): If you would like to schedule the exhibition, *The Awakened Spirit: Japanese Calligraphy in the 21st Century*, please contact the curator, Susan Nakao (sunakao2000@gmail.com).

NAEA Invites Co-Sponsored Academies and Institutes for 2013

NAEA Co-Sponsored Academies and Institutes are member-driven programs identified by NAEA as substantive professional development opportunities for members, based on the *NAEA Goals for Quality Art Education*.

Eligibility: Organizations holding NAEA Institutional Memberships are invited to apply. The Program Director must be a current NAEA member.

Requirements: Programs must adhere to the *NAEA Goals for Quality Art Education*. Proposals should include a description of the facilities, accommodations, dates, program duration, faculty résumés, credit and non-credit stipulations, estimated total cost to participants, and any applicable NAEA member discounts. Within 3 months of the program's conclusion, a report including participant evaluations must be submitted to NAEA.

Deadline: Submissions must be postmarked on or before **January 11, 2013**.

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

Information: Additional information (including a checklist for submission materials and a PDF of the *NAEA Goals for Quality Art Education*) can be found at www.arteducators.org or by contacting Kathy Duse, Executive Services and Convention & Programs Manager.



Find information on registration fees and hotels for the 2013 NAEA National Convention in Fort Worth at www.arteducators.org/convention

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COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

Zerric Clinton, 796 Lower Hawthorne Trail, Cairo, GA 39828. Tel: 229-221-9194. E-mail: z.clinton@grady.k12.ga.us

Visual Art and Vocational Education

Guest Columnist: Indira Bailey, Essex County Vocational School/Bloomfield Campus, Bloomfield, NJ. E-mail: artbyib@gmail.com

When people think of a vocational high school education, they think about carpentry, auto mechanics, computers, nursing, or business—but never the visual arts. In the past, vocational high schools stigmatized juvenile delinquents, dropouts, or the non-college bound.

In the 1600s, Vocational Education created an apprentice program for economic enhancements in the trade, industry, and agriculture. The goal of the apprentice program was to become skilled enough to obtain secured jobs. This process continued for hundreds of years, making skilled tradesmen valued and respected in their community. Vocational Education also became important in the African American community just as well as in others minority communities.

“As the years passed and the needs of the community changed, vocational schools and their curriculums were redefined by the circumstances of the day. With the end of the Civil War, Booker T. Washington voiced his beliefs that vocational education was the ideal route for most African Americans. At this point in time, a vocational education was becoming an important part of American society.” (University Decisions)

Today, vocational education is called Career Technical Education (CTE). CTE not only provides training in building trades, medical fields, and business, but also offers courses in arts including: visual arts, graphic design, illustration, multi media, video production, and more.

Students in art and design cluster learn skills from an art educator who works in that field to help prepare them for diverse post-high school education. On completion of the program students are eligible for training opportunities and art college programs.

In my 11th and 12th grades, I attended Union County Vocational Technical School in New Jersey and majored in Commercial Art. As a high school student, I wanted more than a 50-minute art class with limited supplies. Even though I had a great art teacher, in order for me to pursue my dream as an illustrator, I knew I needed more training. During my senior year I worked as a graphic designer for a small newspaper company. Through a vocational education, I received my first job as a graphic designer and hands-on-skills to create my portfolio for college.

In 1990, I received my BFA for Communication Design at Pratt Institute in Brooklyn, New York. I worked in corporate America as a graphic designer but I did not see a lot of minorities in the art field. I knew how art inspired and healed me as a child. I knew how the voca-

tional education setting prepared me for a career in art. I believe if young minorities students knew about the careers and opportunities in visual and digital art, then they would enter the field. I want students in the urban environment to have the opportunity like I did and know that visual art is not just painting objects but a real career.

For 12 years I have taught commercial illustration at Essex County Vocational School/Bloomfield Campus to students from a diverse urban environment. Essex County is one of the largest, most diverse, and racially integrated counties in New Jersey. Essex County is divided between drugs, gangs, crime, and some of the wealthiest homes in America. My school district is a melting pot in multiculturalism in an urban environment. Some of my students are first generation Americans with non-English speaking parents. Many of these students come to vocational high school as a safe haven from their dangerous neighborhoods or for more intense training they cannot receive in a regular high school setting. As in many urban neighborhoods, most of my students’ parents do not have a college education and look to a vocational education as a way to insure their child’s future.

What I enjoy as an art educator working in a vocational high school setting is the quality time I receive with each student. My schedule allows me to give students hands-on training for 2 hours a day for 2 years. This is a large

contrast to teaching art in a traditional high school for 50-80 minutes. The students who enter my visual art[s] class select it as their major. Teaching art in a vocational setting gives me the opportunity to inform students and parents about the multiple careers in the visual arts.

Art classes no longer consist of drawing a still life in the middle of the room with geometric shapes. Today, visual art applies critical thinking, problem-solving skills and communication technology to prepare urban America to become a part of the growing 21st-century economy. ■

Currently, I am the 2012-2013 Essex County Teacher of the Year and finalist for New Jersey Teacher of the Year. I publish an online art educational newsletter. For more information or to contact me, visit www.artbyib@gmail.com



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LIFELONG LEARNING (LLL)

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Recently, Liz Rex and I (Christine Woywod) were asked to do a presentation on Creativity, Visual Art, and Lifelong Learning for the University of Wisconsin-Milwaukee’s Osher Lifelong Learning Institute. Osher institutes are found on the campuses of more than 100 colleges and universities throughout the US and are funded by The Bernard Osher Foundation (www.osherfoundation.org), which aims to serve older adults in the pursuit of lifelong learning.

When we asked the participants “Who is the most creative person you know?” we were delighted and surprised as one of the first members of the group exclaimed “I am!” Others quickly chimed in with examples of problems they had solved with their own handiwork, personalized gifts they loved making, and moments they had shared exploring activities at local museums with their grandchildren and seeing things through their curious eyes.

Creative moments were obviously valued by the group, and with good reason. While creativity can be viewed as an opportunity to add something to the world that has value, scholars interested in lifelong learning and the arts have also posited that creative activities are a means through which we connect with others and connect with better health (Basting, 2004; Cohen, 2000; Malchiodi, 2002). For example, in a longitudinal study, Gene Cohen (2000) found that creative expression later in life can flourish, stabilize health, improve self-esteem, reduce doctor visits and medications, and increase social support. Anne Basting, creator of Time Slips (www.timeslips.org) has found that creative storytelling can help people with Alzheimer’s and dementia “reaffirm their humanity and connect with staff, family, and friends” (p. 4), as well as help caregivers and facilitators awaken their own sense of creativity.

However, not all creative or visual art experiences automatically lead to these kinds of results. Similar to other moments in our teaching experiences, we felt it would be important to offer the Osher participants some criteria for quality creative engagement experiences. Just as instant art does not lead to instant culture (Chapman, 1982), we suspect that instant art does not lead to instant well-being, either. Aggregating knowledge that grows from our common background in K-12 teaching, as well as our more recent individual pursuits working with adults who self-identify as “non-artists” and working in community settings with adults who have a variety of exceptional needs, we suggested that quality activities that would foster creativity in lifelong learning experiences include: opportunities for play and experimentation; tasks with meaning and purpose; pursuit of a challenge over time/ extending, stretching, exploring; and opportunities for divergent thinking and divergent outcomes.

We concluded the session by offering an overview of the work of Artist Environment Builders as exemplars of lifelong learners who creatively engaged with visual art. One of the group’s favorites was Loy Bowlin, the Rhinestone Cowboy:

It was later in life that Loy Bowlin (1909-1995) had an epiphany inspired by the Glen Campbell song, Rhinestone Cowboy. Retired and divorced, Bowlin felt overwhelmed by depression and loneliness. The song was a personal challenge and a moral directive to re-envision his identity (Umburger, 2007). After initial experimentations with his attire, Bowlin began a creative endeavor that would lead him to transform his car, home, and persona. Bowlin eventually covered nearly every inch of the interior of his home and much of the exterior, with patterns of paint, cut paper, and an abundance of glitter. To add to the effect

he had created, he sprinkled his home with tinsel, garland, and Christmas ornaments. In his efforts to become a true Rhinestone Cowboy, Bowlin found a way to gain the attention and human connection that was missing from his life. In the end, this extended creative endeavor was a means for Loy Bowlin to find a new beginning during a challenging transition in his life and reclaim a healthy and happy sense of wellbeing.

While many people may not be inclined to reinvent their lives so extravagantly, Bowlin’s story is a reminder of the role of creativity as a tool for lifelong wellbeing.

Our next column will include information about Committee on Lifelong Learning events at the 2013 NAEA Convention in Fort Worth, Texas. Also, we invite interested NAEA members to stay in touch by joining our Facebook group at www.facebook.com/groups/157671851037595/?fref=ts or by clicking on the “Find us on Facebook” link on the Lifelong Learning page of the NAEA website. ■

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ENTRIES REQUESTED 16th Annual National K-12 Ceramic Exhibition at NCECA

Held in conjunction with the 47nd National Council for Education in the Ceramic Arts (NCECA) Conference March 20–23 in Houston, TX, the K-12 Exhibition is designed to showcase the best K-12 ceramic work made in the country.

Selective awards include: Artistic Achievement, Artistic Merit, Honorable Mention, cash awards by donors, books, supplies, memberships to ceramics publications and associations, studio equipment, five \$1,000 scholarships, three \$500 scholarships, a kiln and wheel. Over 5,000+ NCECA attendees view the exhibition.

Teachers submit entries any time between **November 2012 and January 10, 2013**. Works made during the last part of the pervious school year may be entered this fall. Each school may submit up to 10 works for \$30.00. Submit 2 images of each work in JPEG format using an easy on-line entry system. See www.k12clay.org for more information.

NCECA Board, Skutt Kilns, L & L Kilns, Potters Council, Spectrum Glazes, Aardvark Clay, Ceramic Services, Hyperglaze Software, Studio Potter, American Ceramic Society through Ceramics Monthly, Clay Times, Ceramics: Art and Perception/TECHNICAL, Bailey Pottery, Shimpco Ceramics, Paragon Industries, Brackers Good Earth Clays, Royal Brush Co, AmericanPotters.com, AMACO/brent, Speedball Industries, Laguna Clay, Standard Ceramic Supply, The Ingrid Mahan Foundation, The Emily C. Specchio Foundation, The Orton Foundation, National Art Education Association, and others.

The K12 Foundation is a federally recognized 501(c)(3) non-profit foundation that supports the exhibition, organizes scholarships and ceramic teacher education opportunities.



Next Steps for Next Generation National Visual Arts Standards

By Dennis Inhulsen, NAEA President-Elect

NAEA is a proud active partner with the National Coalition for Core Arts Standards (NCCAS). For more than a year NAEA has participated in strategy meetings and writing sessions with the end goal of presenting new voluntary visual arts standards in late 2013. Follow NAEA and the NCCAS (<http://nccas.wikispaces.com>) for updated information.

The dynamic Web-based grade-leveled standards will be structured by using the tenets of Understanding by Design (UbD). Well known by educators and authored by Grant Wiggins and Jay McTighe, UbD structures will support high-quality lesson and unit design by placing a high priority on **Enduring Understandings** or the Big Ideas, supporting inquiry based instruction with **Essential Questions**, laying out a scope and sequence of **Standards**, and providing **Cornerstone Assessment Examples** within the framework.

Our Team:

Dennis Inhulsen, Chair; President-Elect, National Art Education Association; Principal, Patterson Elementary School, Holly, Michigan

Kristine Alexander, The California Arts Project and California State University-San Bernardino, California

September Buys, Greenville Middle School, Grand Rapids, Michigan

Susan J. Gabbard, Oklahoma City Public Schools, Oklahoma City, Oklahoma

Olivia Gude, University of Illinois at Chicago, School of Art and Design, Chicago, Illinois

Debra Hannu, Duluth Public Schools, Duluth, Minnesota

Joyce Huser, Kansas State Department of Education, Topeka, Kansas

Elizabeth Logan, Auburn Junior High School, Auburn, Alabama

Vanessa Lopez, Roland Park Elementary/Middle School, Baltimore City Public Schools, Baltimore, Maryland

Cheryl Maney, Charlotte Mecklenburg Schools, Concord, North Carolina

Scott Russell, Loudoun County Public Schools, Leesburg, Virginia

Marilyn Stewart, Kutztown University of Pennsylvania, Department of Art Education, Kutztown, Pennsylvania

Kathi Levin, NAEA Consultant, Virginia

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James Surls | Artist

Internationally acclaimed sculptor James Surls will discuss his artwork spanning from his beginnings in Texas to his current work produced at his studio in Carbondale, Colorado.



Craft In America

Celebrate "Craft In America," the Peabody Award winning PBS

program exploring the history, vitality, and cultural significance of America's craft movement. Hear from creator and Executive Director, Carol Sauvion; Tanya Aguiniga, designer and environmental artist; and Marilyn Stewart, creator of the educator guides for the series.



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