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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

Vol. 54, No. 4
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HIGHLIGHT: ADVOCACY!

Have You Read the NAEA White Papers?

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.

Share the White Papers for Art Education with colleagues, policy makers, supervisors and administrators, preservice art educators, and parents. Each of the 5 sections of the collection is being released separately.

- **Introduction**
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
- **Section III: What Excellent Visual Arts Teaching Looks Like**
Lynn Beudert, Judith Burton, and Renee Sandell

The above are now online at www.arteducators.org/whitepapers

Learning in a Visual Age: The Critical Importance of Visual Arts Education can be found at www.arteducators.org/NAEA_LVA



HIGHLIGHT: ELECTION!

Find candidates and election information on page 9.



SummerVision DC 2012: Experiencing Washington, DC, Art Museums as a Professional Learning Community



Starting with the summer of 2010, five sessions of NAEA SummerVision DC have served 110 participants—educators in visual arts (and other disciplines), representing teaching levels ranging from K-12 to higher education, arts and education organizations, and museums. Becoming a professional learning community (PLC) while developing “new eyes” through a unique summer experience, participants explored Washington, DC, art museums. Designed to help participants gain first-hand knowledge about using the museum as an educational resource, SummerVision DC 2012—directed by Renee Sandell with Carole Henry—provided educators with an intensive expeditionary learning experience through in-depth object-specific explorations of artwork, visual journaling, and behind-the-scenes examination of the museum itself as a work of art. The program is guided by Henry's text *The Museum Experience: The Discovery of Meaning* and Sandell's Form+Theme+Context (FTC) Palette for Decoding an Art Museum.

Museum educators led interactive tours and conducted activities that inspired SVDC participant experiences, expanding possibilities for the classroom and future museum visits. In 2012, museum learning sites (and educators) included the National Gallery of Art (Elisa Patterson, Heidi Hinich, Zev Slurzberg), Freer/Sackler Gallery (Theresa Esterlund), National Museum of African Art (Deborah Stokes), National Museum of Women in the Arts (Deborah Gaston, Anna Allegro, Elizabeth Keaney), The Phillips Collection (Margaret Collier, Natalie Mann), National Building Museum (Lara Finder, Mary Hendrickse), Corcoran Gallery of Art (Linda Powell, Jocelyn Kho), Smithsonian American Art Museum (Suzannah Niepold, Carol Wilson), and National Portrait Gallery (Briana Zavadil White, Dawn Thomas).



Each museum provided participants with educator packets and materials, and, in some cases, free admission passes in order to spend additional time at their museums. NAEA Executive Director Deborah Reeve, Museum Division Director Anne Manning, and Director-Elect Jackie Terrassa provided comments at

(continued on p. 4)

“The interactive nature of the educators’ presentations... let me connect with others in the group and the artwork at the same time. I now have a store of go-to lessons and methods I can use with any piece of art. Learning that the aesthetic experience includes using all of the senses was a revelation to me that has changed how I experience art.”

“This experience is far and away the BEST professional development experience I can remember in my entire career. The chance to study and uncover elements of theme, form and context in major works of art made the experience so rich, and the number of museums we studied gave the program such depth. What a banquet!”



“It was fantastic to be among people who spoke the same ‘language’... people that understand the artwork, the movements, know the artists, is not something one runs across on a daily basis. Also to be among fellow educators and hear of their experiences and to see how they related to the art was invaluable experience.”

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NEWS

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Of these amounts, one-tenth is for a subscription to NAEA News. Periodicals postage paid at Herndon, Virginia, and additional mailing offices.

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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 October 2012 issue
of NAEA News!**

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Submissions for
December NAEA News
are due October 12.

For ADVERTISING, visit
www.arteducators.org/advertising

Members, see PAST ISSUES at
www.arteducators.org/naeanews

MESSAGE FROM THE PRESIDENT



F. Robert Sabol

It goes without saying that American educational systems are experiencing an unprecedented time of challenge and change. A variety of national education questions and issues are being discussed and debated in the print and electronic media and among legislators, school board members, parents, educators, and other stakeholders.

Recently, MetLife released a report of findings from a study it conducted: *The MetLife Survey of The American Teacher: Teachers, Parents, and the Economy*.^{*} The study is the 28th in a series sponsored annually by MetLife since 1984.



The study included 1,001 K-12 public school teachers; 1,086 adults; and 947 public school students in grades 3 through 12. The point of the study was to examine the teaching profession and parent-school involvement during a time that has experienced a prolonged economic downturn. The study attempted to identify how teachers and parents are working together during prolonged economic downturn to provide quality

student learning and healthy development despite reduced budgets, reallocation of resources, and continued pressures to demonstrate improvement in teaching and learning. These are among several critical issues facing our schools today.

Three principal findings were reported from the study. **The first is that the effects of the economic downturn are being felt widely and deeply in education.** More than three quarters (76%) of teachers received budget cuts in their schools—and these cuts were experienced across the full range of school types including urban, rural, and suburban schools. Two-thirds (66%) of teachers reported that their school had layoffs of teachers and staff due to budget cuts. In schools where teacher reductions occurred, reductions or eliminations of programs or services were commonly experienced. **Overall, more than one-third (36%) of teachers experienced reductions or eliminations of programs in art or music (28%),** foreign language (17%), or physical education (12%) and after-school programs (34%) in the last year. Teachers in schools with more than two-thirds minority students are more likely than other teachers to report that there have been reductions or eliminations of arts or music programs at their schools. Additionally, nearly two-thirds (63%) of teachers reported that the average class size has increased in their schools and over a third (34%) of teachers reported that technology has not been kept up to date to meet student standards. In schools where budget cuts were experienced, parents and teachers reported that they are more pessimistic that the levels of student achievement will improve than in those schools whose budgets have remained the same or increased.

The second principal finding was that parent engagement has increased in the past 25 years, but remains a challenge for many schools. The study reported that educators are continuously seeking ways to engage parents in their children's education and that most teachers, parents, and students believe that schools are engaging parents in supporting student success. There is a dramatic increase in the number of students (16% in 1988 to 46% in 2012) who reported that their parents visit school at least once a month and two-thirds of students reported talking every day with their parents about things that happen in school. Parents also reported that schools with higher parent engagement perform better on a range of measures. Another key finding revealed that more parent engagement is directly associated

In light of our current problems and the troubling issues facing our schools, we must be ever mindful of the purposes for which schools exist and of the reasons for which we entered the teaching profession.

with higher teacher job satisfaction, increased optimism among teachers, parents, and students about student achievement, and more positive relations among parents and teachers.

Finally, the study reported that teachers are less satisfied with their careers and that in the past 2 years there has been a significant decline in teachers' satisfaction with their profession. The study reported that the percentage of teachers who say they are "very" or "fairly likely" to leave the teaching profession for another occupation, and in the number of teachers who do not feel their job is secure, has increased from 17% (2009) to 29% (2011) since the MetLife survey began measuring job satisfaction 2 years ago. Salaries, class sizes, and workloads are among reasons most commonly cited for teacher departures. Slightly more than half (53%) of parents and two-thirds (65%) of teachers say that public school **teachers' salaries are not fair** for the work they do. In schools with teachers who feel they have high job satisfaction, teachers are more likely to have adequate opportunities for professional development, time to collaborate with other teachers, receive more support to engage parents effectively, and experience greater involvement of parents in their schools in coming together to improve learning and success of students.

A number of findings from this study are troubling to all educators. Each of us is being asked to do more with less—and we find ourselves being challenged to be more creative and innovative in our approaches to maintaining quality education. Many of the factors contributing to this current situation are beyond the control of any individual teacher or group of teachers. Certainly establishing strong partnerships with parents and others in the public can help to diminish the impact of some of these problems in our art education programs. Each of us and NAEA has made a lifetime commitment to providing quality art education and we are dedicated to the principles of professionalism and student achievement. In light of our current problems and the troubling issues facing our schools, we must be ever mindful of the purposes for which schools exist and of the reasons for which we entered the teaching profession. We are committed to providing the finest quality art education possible for each student in our classrooms, schools, and communities. In the final analysis, education must always be about providing knowledge and skills all children in our schools need in order for them to pursue the futures they create for themselves and our country. Without question, quality art education is central to this vision. ■

^{*}www.metlife.com/assets/cao/contributions/foundation/american-teacher/MetLife-Teacher-Survey-2011.pdf

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MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

At Stanford, MIT, Carnegie Mellon, and similar techno-cerebral universities, the idea of “technology transfer” is fundamental to the operations of their world-class engineering and technology research schools.

Technology transfer is taking the original thinking and research that began in their labs and bringing it into the outside world for further development—and often creating new companies and industries that are eventually worth billions of dollars.

Why should you care? Because if you followed my last *Palette* and took it to heart, you spent a little time this past summer placing yourself in the environments and moods that hopefully nurtured your own original thinking.

It’s original thinking that is so rich with promise—and the notion of “creativity transfer”: bringing your ideas out into the open and making them more widely available for further development by others. *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.*

In the case of creativity transfer, we would be taking the creative approaches that have lived only in the abstract of paper napkin doodles, and make them concrete by harnessing resources and applying them to local reform movements or curriculum change or policy decisions.

NAEA is here to make that happen. Share your musings and creative storms with us and we’ll use them to jumpstart further creative thinking throughout NAEA. We’ve already been engaging in this exercise starting with the ideation design studio at the annual convention in Baltimore that created such valuable input for the formation of the strategic goals of our *NAEA Next* plan.

In fact, if you want to see the real end-results of NAEA’s applied creativity, take a look at the interactive Prezi we’ve posted at www.arteducators.org. You will see the achievements of the past year under *NAEA Next*—all started by your

own original thinking as brief thoughts on sticky notes and newsprint in that Baltimore ideation design studio. ■



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

RESOURCES
from NAEA!

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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, NAEA staff, and by visiting **www.arteducators.org**

- **A BIG welcome to more than 600 new NAEA members!** The voice of art educators continues to grow! Have you personally invited a colleague to join our vibrant professional community? There’s strength in numbers!
- **2013 NAEA National Convention in Fort Worth, TX**, 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!
- **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-Elect, and Eastern Region Vice President-Elect (special election).**
- **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 <http://nccas.wikispaces.com/> 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**. Listen October 17, 2012, at 10:00am EST at www.blogtalkradio.com/edutalk. All shows are archived at www.education-talkradio.org and on the NAEA website.
- **NAEA Research Commission:** Find out more about the work of the NAEA Research Commission, chaired by John Howell White, by visiting www.arteducators.org/research/research-commission
- **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/lessonplans
- **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/mision-forward/>
- **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 this year!** 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 advisers: Coming Summer 2013!** There are now more than 46,000 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
- **Fall State Association Conferences:** Make your plans now to participate with colleagues from your state and region. View a complete listing at www.arteducators.org/conferences
- **NAEA is pleased to announce the publication of two new titles:**
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
- **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!
- **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
- **A revised definition of Visual Arts Education** adopted at the summer NAEA Board Meeting: VISUAL ARTS, as defined by the National Art Education Association, include the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (NAEA, revised July 2012)

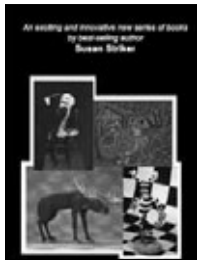
People in the News

NAEA member **Indira Bailey** is New Jersey's Essex County Teacher of the Year for 2012-2013 and a finalist for the New Jersey Teacher of the Year award. An Art & Design educator, she started her district's first National Art Honor



Society. Bailey is also a professional artist who offers innovative art workshops and publishes *Indira*, a free online art education newsletter. Learn more at www.ibdesign-studio.com/arteduc

NAEA member **Susan Striker**—award-winning art educator and best-selling author of *The Anti-Coloring Books*—announces a new book series: *Folk Art for Young Folks*. The first book in the series is an alphabet book of 26 “molas,” quilted folk art made by the Kuna Indians of Panama. Next in the series will be an



alphabet book featuring “animalitos,” gaily-painted woodcarvings of animals from Oaxaca, Mexico. Striker offers workshops and other events for children, parents, and teachers. Learn more at www.susanstriker.com



Visual Arts Standards Meeting Held in NAEA Office in June

Five National Coalition for Core Arts Standards writing teams representing dance, media arts, music, theatre, and visual arts met in Reston, VA, June 19-22 to draft the Next Generation Arts Standards. The teams gathered, along with NCCAS Leadership, at the offices of the National Association for Music Education, the National Art Education Association, and the College Board for a series of high-focus writing sessions in each of their disciplines. Above, the Visual Arts team, led by Dennis Inhulsen, met in the NAEA offices. For more information, visit www.arteducators.org/nccas

Seated left to right are September Buys, Debra Hannu, Vanessa Lopez, Kathi Levin, Dennis Inhulsen, Joyce Huser, Deborah Reeve, Daisy McTighe (who is not part of the committee), Scott Russell, and Cheryl Maney. Standing left to right are Susan Gabbard, Olivia Gude, Marilyn Stewart (in absentia), Besty Logan, and Kristine Alexander.



SummerVision DC 2012

continued from page 1

the Session I closing celebration and exhibition of New Eyes Maps, which gave visual representation to the week's experiences.

Maximizing summer break to gain a new perspective while becoming part of a creative and reflective professional learning community, participants engaged in multidisciplinary arts connections and the rich offerings of DC cultural institutions. Linking studio experience with critical response, participants used a “Portable Studio” with Visual Journals to visually document the learning process. Using the SummerVision DC Facebook group page (www.facebook.com/groups/160602843997493/) to share SVDC visual journals and insights, SummerVision DC 2012 connected participants before and after the 4-day intensive experience with plans to meet at state conferences and NAEA 2013 in Fort Worth.

Plan to join us next July for SummerVision DC 2013: July 9-12 (Session I) and July 23-26 (Session II)! For more information on SummerVision DC, visit www.arteducators.org/summervision



“This is the only conference I've attended that focused not only on the art itself, but on how to make it more accessible for our students... as well as letting us, the teachers, just revel in delight of these glorious museums. We were indeed nurtured.”



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

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.

GET CONNECTED to NAEA!



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



NATIONAL CONVENTION RESOURCES!

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.

- Register for the convention using the paper registration form: www.arteducators.org/news/national-convention/2013_NAEA_Nat_Conv_form.pdf
- Book your hotel room using the online reservation system: https://resweb.passkey.com/Resweb.do?mode=welcome_gi_new&groupID=9657371
- Learn about exhibitor and advertising opportunities at the National Convention.
- View resources (session handouts, photos, videos, etc.) from past conventions here: www.arteducators.org/news/highlights-from-past-conventions

AWARDS!

www.arteducators.org/awards

The NAEA Awards Program objectives are:

- To recognize excellence in the many outstanding individuals, state/province associations, and programs of NAEA;
- To focus professional attention on quality art education and exemplary art educators;
- To increase public awareness of the importance of quality art education;
- To set standards for quality art education and how they can be achieved; and
- To provide tangible recognition of achievement, earn respect of colleagues, and enhance professional opportunities for NAEA members.

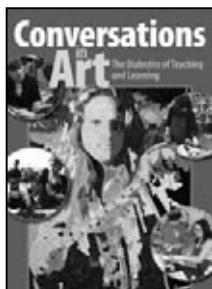
View complete program details and deadlines online.

RESOURCES!

www.arteducators.org/store

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

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



- **Art Matters Advocacy Gear** <http://tinyurl.com/6p2jv6p>
Introduce the new "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!

MENTORING!

www.arteducators.org/blog

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

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.

LESSON PLANS!

www.arteducators.org/lessonplans

The NAEA Instructional Resources Gallery is a special collection of 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!

RESEARCH & KNOWLEDGE!

NAEA Research Commission

www.arteducators.org/researchcommission



The newly created NAEA Research Commission is intended to meet the ongoing research needs of the field and our profession. It will facilitate, coordinate, and communicate about research that relates to the needs of practitioners and other stakeholders concerned with understanding critical questions of importance to the field and for providing the highest quality of art education possible in our schools and educational institutions. View the press release and roster of commission members online!

NEWS!

- View archived issues of *NAEA News* online: www.arteducators.org/naeaneews
- View the Spring 2012 issue of *Leadership Lens* from NAEA Executive Director Deborah B. Reeve, EdD, at: www.arteducators.org/execdir

POSITION STATEMENTS!

www.arteducators.org/statements

View the new NAEA Platform & Position Statements adopted March 2012.

COMMUNITY!

www.arteducators.org/community

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

- **National Art Honor Society:** View the Spring 2012 issue of NAHS News online: www.arteducators.org/community/NAHS_News_Spring_2012.pdf
Visit the NAHS Student Gallery online: www.arteducators.org/community/nahs-student-gallery-spring-2012
- **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:** Find colleagues in your area and beyond at www.arteducators.org/directory

EVENTS!

NAEA SummerVision 2013

Save the date for NAEA SummerVision 2013!

Choose from Session I: July 9-12 or Session II: July 23-26. Online registration will open in the fall 2012. Stay tuned for more details! www.arteducators.org/summervision

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

Twitter: www.twitter.com/naea

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

Listservs: 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

Hello, Southeastern Art Educators! At the time of this writing, I am a week away from heading back to work to start a new school year after a very busy summer! Like many of you, I spent my summer in a variety of ways from family vacations, professional development, rest and relaxation, making art, catching up on many tasks, and cleaning closets—getting rid of the old to prepare for the new. For many people, January 1 signifies a new beginning. However, for teachers, it is more likely that we see August/September as a new beginning. This is our chance to set up our classrooms in a different way, to rearrange our curricula, to start over from scratch! F. Scott Fitzgerald wrote, “Vitality shows in not only the ability to persist but the ability to start over.” He must have had teachers in mind!

This summer, I was privileged to spend several days in Mobile, AL, with the leaders of the Southeastern Region. We were treated to excellent food, fellowship, and fun while we toured the artworks at the United States Sports Academy in Fairhope (the largest sport art collection in the world with nearly 1,700 pieces) including a visit with artist Bruce Larsen, Dean Mosher’s Castle, and the Eastern Shore Art Center where we created tar paper paintings designed to educate people about the effects of the BP oil spill on area coastlines along the Gulf of Mexico since 2010. We enjoyed a lunch buffet at the Grand Hotel on Mobile Bay, spent a few hours at the beach, and then took a dolphin-watching cruise. Alabama president Larry Gibson and his board did an excellent job planning our activities! Over the next few days, we worked diligently to brainstorm topics for the newly-formed Research Commission to study and to compile areas for needed platform and position statements. NAEA President-Elect Dennis Inhulsen

joined us and shared information about his work with the committee writing the next generation of standards for visual arts education. These standards should be appearing within the next twelve months. We were also joined by Lynn Felts, Secondary Division Director, who shared information about the NAEA Instructional Resources Gallery. All of the state presidents gave reports highlighting the exciting things happening in their states, from conferences to art shows, to scholarships, to advocacy. We have GREAT leaders working throughout the south! We continued our visit to Mobile with meals at Wintzell’s Oyster Bar with its delicious gumbo and Felix’s Fish Camp in Spanish Fort, in addition to a gallery hop in the LoDa district of Mobile and a trip to the USS Alabama.

As you prepare for the new year, you may want to share with your administrators, students, parents, and communities, the revised definition of visual arts as adopted this summer at the NAEA Board Meeting:

VISUAL ARTS, as defined by the National Art Education Association, include the

traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (revised July 2012)

I hope to see many of you this fall at your state conferences. My goal is to attend as many state conferences as possible during my term of office. This fall, I will be attending the conferences of South Carolina, Virginia, and

Florida. Please come up and say hello and tell me about the great things you are doing as art educators. I hope that all of you will be able to PERSIST and START OVER! ■



Debra Pylypiw

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Clockwise from top left: Southeastern leaders touring the USS Alabama; tar paper paintings created at the Eastern Shore Art Center; NAEA President-Elect Dennis Inhulsen sharing committee work on the next generation of standards for visual arts education; and artworks tour at the United States Sports Academy in Fairhope.

WESTERN REGION

Grit.

Tenacity is a quality found in successful people and many art educators. It takes passion and persistence to set and obtain goals. In Austin, 35 leaders from 14 states worked on developing ideas and strategies to improve art education nationally and locally. Thank you to Texas Art Education Association and Austin art educators, for sponsoring an outstanding NAEA Western Region Leadership Conference in June. In particular, the participants would like to thank: Linda Fleetwood, TAEA President; Sara Chapman, TAEA Executive Director; Kristen Marstaler, Past President of TAEA; and Tim Lowke, President-Elect. In Austin, Western Region state leaders shared their recent challenges and new initiatives. States in the Western Region identified several areas of concern to their members: new state teacher evaluation legislation, school assessment plans based upon student growth, and the need for research data to support art advocacy. Despite changes caused by recent educational reform ideas, Western Region leaders have maintained their focus and commitment to act proactively to provide professional development and support to their state members. As a field, we need to exhibit grit; persistence with passion to achieve our goals.

Advocacy is the result of the strategic building of collaborative relationships and compelling stories. Developing a comprehensive advocacy plan requires focus and determination. Decision makers do not always want to hear about the value of a visual art education to the education of young people or its contribution to the economy. However, in Indiana, Iowa, Nebraska, and Texas, state leaders are creating key partnerships with decision makers such as state boards, legislatures, and other educational associations to forward art education. In Ohio, video has been posted of

responses to “why art matters” from area business leaders. The leadership teams in Wisconsin, Illinois, and Michigan are reaching out through routine electronic communications to their state members to enhance professional development and keep members abreast of advocacy news. Whether it is called “Bits and Pieces” (Illinois) or “ArtSeeds” (Wisconsin), routine communication builds community and contributes to the ability of art educators to enhance their individual advocacy stories. Finding new opportunities to mentor and strengthen leadership of all members is central to the work in Oklahoma, Arkansas, New Mexico, and Missouri. In Minnesota, and other Western Region states, Board structures are being reexamined to distribute leadership and increase involvement opportunities. Together, we are building the capacity in all art educators to be an unwavering, unified, and dedicated voice of art advocacy.

As the new school year begins, art teachers need to model persistence for our students. “Grit,” the term coined by Angela Duckworth at the University of Pennsylvania, is a single-minded persistence and dedication over time to one’s passion. She has developed what she calls the Grit Scale; a 3-minute, 12-question survey that can rate students’ tenacity. Grit, as it turns out, is more important than IQ in predicting students that will accomplish and finish college (Mangan, 2012). How do you rate your students’ ability to overcome obstacles, maintain focus, and persevere? We understand that making art is a wonderful arena for young people to practice perseverance and test their abilities to stay focused on their goals. To view the grit surveys go to:



Above: Western Region Participants.

Above right: Sarah Danner, Ohio, reports out.

Right: Illinois and Oklahoma members work together. Photographs by Frank Juarez, Wisconsin President.



www.sas.upenn.edu/~duckwort/gritscale.htm

Please “Save the Date” for the NAEA Western Region Leadership Institute in Oklahoma City, OK, on June 20th. Slated to speak at the institute are: Dr. Deborah Reeve, NAEA Executive Director; Susan Gabbard, NAEA Past President; and, Barbara Gabel of the Kennedy Center. The NAEA Western Region Leadership Conference will follow on June 21-23 at the Bricktown Hotel and Conference Center in Oklahoma City. ■

Reference

Mangan, Katherine (2012). Traits of the ‘Get It Done’ Personality: Laser Focus, Resilience, and True Grit. *The Chronicle of Higher Education*. Retrieved from <http://chronicle.com/article/Traits-of-the-Get-it-Done/133291/>



Laura Milas

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PACIFIC REGION

Greetings from the vast Pacific Region.

Utah Art Education Association hosted the Pacific Region Summer Leadership Forum in beautiful Salt Lake City. Nine of our 14 states sent delegates: Washington, Oregon, California, Idaho, Nevada, Arizona, Utah, Wyoming, and Colorado. Also in attendance were NAEA President, Bob Sabol, PR Vice President-Elect, Patrick Fahey, Elementary Division Director, all the way from Georgia, Kirby Meng.

Productivity and creativity were in abundance as participants worked on Process Journals prompted by "Surprise Balls" with five treasures buried in the layers to generate creative ideas. Discussions about the Research Commission questions, Assessment draft, and future position statement topics were thoughtful, insightful, and produced a variety of valid responses to the topics covered.

Many subjects worthy of future thought came to light. Many states voiced a need for Youtube-type presentations about various roles necessary for strong leadership. Next year's state reports will revolve around specific themes that came to light and how the different states handle them.

Alaska continues to hold a variety of art summer camps throughout the state. This year there were seven. The state conference, *Retreat Into Art*, will be held in Sutton, Alaska, in October.

Arizona's state conference will be November 1-3. Coinciding with Day of the Dead, the theme is *ArtEdukCon-Transform*. The board

is working on re-branding their image by returning to a retro "A" from their archives.

British Columbia has a new slate of officers. Eileen Regan and Regan Rasmussen are Co-Presidents and Laurie Kidd has moved to the Treasurer position.

California will hold its state conference November 9-12 in Historic Riverside. Something new this year will be the inclusion of a History Institute to attract more participants. History professional organization members will enjoy CAEA member registration discounts. They will kick off with a day of touring a choice of Ancient, World, and California museum locations. The first day of the conference will focus on Art/History workshops. The Southern Region held its second members art show the month of August in Santa Ana. This show helps educate the public about the role of the teaching artist.

Idaho has new officers. Jackie Nelson is President. Ritta Neilsen is Vice President. Karen Fothergill is Past President. Sue Ringquist is Treasurer and Heather Hanks is Secretary. Their state conference is in October. The association has partnered with Idaho Parents Unlimited to empower, educate, and advocate to enhance the quality of life for Idahoans with disabilities and their families.

The **Montana** conference will be in October.

Nevada will host their conference October 5-7 in Virginia City with the theme of *Art to Work*. New officers are Vicki Ankrapp, President, Alanna Hadderly, President-Elect, Aukbrey McDonald, Secretary, and Cindy Allen, Treasurer.



From left, standing: Bob Sabol, Richard Serpe, Penelope Venola, Patrick Fahey, Diana McDougal, Pat Burdette, Joyce Centofanti, Christopher Shotola-Hardt, Tami Lincoln, Vicki Ankrapp

From left, kneeling: Ritta Neilsen, Kirby Meng, Stephanie Clegg, Kathy Bella, Jackie Nelson, Michelle Montierth.

Oregon has launched their new website. The state conference will be October 12-13 in Wilsonville, 25 miles south of Portland. Oregon has begun the process of revising the State Art Standards. Beyond the Demos: Oregon Artists Who Teach will hold their annual juried group exhibit at the Pacific Northwest College of Art. This show is in its seventh year of bringing public attention to the role of art educators as artists, too.

New statistics are in to share with your members, school boards, principals, and other people who need to know.

Americans for the Arts has released the fourth version of their landmark *Arts and Economic Prosperity* reports, which documents the role played by the nonprofit arts and culture industry in strengthening the U.S. economy.

The report found that the arts generated \$132.5 billion of economic activity and supported 4.1 million full-time jobs in 2010.

The last version of the report was released 5 years ago and measured economic activity in 2005. To read more about the findings, calculate your organization's economic impact or see the effect of the arts on your local economy, visit the AEPIV website (www.artsusa.org/information_services/research/services/economic_impact/default). ■



Penelope Venola

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Elect: Patrick Fahey, Associate Professor of Art Education, Colorado State University, D102G Visual Arts Building, Fort Collins, CO 80523. 970-491-6710. patrick.fahey@colostate.edu

EASTERN REGION

Happy October! By now you are in the swing of things: creating magic with your little ones by mixing red and yellow, creating confidence with your middle level kids to trust what they see when drawing, or creating power with your seniors as they refine their personal voice when working on their AP concentrations. Summer may seem like a distant memory already, but hopefully you are still refreshed and renewed.

I must confess, before this summer, I'd never been to Burlington, VT, or had Ben & Jerry's Chunky Monkey ice cream. Now I can testify that both are amazing! The Vermont Art Teachers Association hosted our 2012 Eastern Region Leadership Conference June 22-24. State Association Presidents and representatives met for a 3-day summit centered on leadership and future position statements for NAEA. You should all be proud, as your Council represented you in a thoughtful and professional manner throughout the conference. News of activities from each state association were shared so we could learn from each other. As always, Team East rocks! Barry Shauck, NAEA Past President, joined us and shared his expertise on "Pathways to Extraordinary Leadership." Barbara Laws, Supervision/Administration Director, and Linda Kieling, Middle Level Director, presented information about the Instructional Resource Gallery on the NAEA website. It's a great way to get involved at the national level.

Team East also responded to questions from the NAEA Research Commission to inform decisions about institutional communication, professional development, and research structures. It is always inspiring when passionate art educators come together to share expertise that benefits the field. Work sessions were mixed with tours of the Fleming Museum, the Shelburne Museum, a walking tour of Burlington Artist Studios, and a dinner



Above left: Kim Defibaugh, Past Eastern Region VP; Barbara Laws, Supervision/Administration Director; Linda Popp, Eastern Region VP; Linda Kieling, Middle Level Director; and Barry Shauck, NAEA Past President. Above right: Team East at the Shelburne Museum.

cruise on Lake Champlain. It was a great weekend.

We began the conference by creating journals based on the Color Field Sketch Book lesson on the Dick Blick website. Again, many thanks to VATA! We then watched the Sunni Brown video "Doodlers, Unite" featured on TED Talks. This is a great little film to show your students, faculty, or administration explaining that sketching and doodling improve our comprehension and our creative thinking. So our journaling actually helped to keep us focused on the information and think creatively in response to the discussion.

I love my journal, and continued to use it at the Summer NAEA Board of Directors Meeting July 20-22 in Louisville, Kentucky. I was proud to represent you at this decision-making session. We are an Association of, by, and for our members!

This is the season for State Conferences. Check out your state association's website to get the information, and get involved.

The **Massachusetts** MAEA Conference, *A Hat-full of 21st Century Skills*, is at Salem State University November 9-11. Conference goers will see the *Hats: An Anthology* by Stephen Jones exhibit at the Peabody Essex Museum.



The **Pennsylvania** PAEA Conference is October 5-7 in Harrisburg. Keynote speakers are Lisa S. Roberts, Ellen Lupton, Scott Warner, and Don Everhart.

The **New Hampshire** Art Educators' Association Fall Conference is October 13 at the New Hampshire Institute of Art, and the focus will be *21st Century Skills*.

The **Connecticut** Art Education Association will present *Art Is the Solution: Engagement, Collaboration & Problem Solving in the 21st Century* October 22 in Waterbury, with Mia Pearlman as the keynote.

The **Maryland** Art Education Association Conference, *Art Education: The Next Generation*, is October 19, with Olivia Gude as the keynote.

The **Delaware** Art Education Association will present *Studio Thinking* on October 5 in Newark, with keynote Lois Hetland of Project Zero, Harvard University.

The Art Educators of **New Jersey** will host *Artology* September 30-October 2 in New Brunswick, with Janine Antoni and Tom Chapin keynote speakers.

The **New York** State Art Teachers Association will present *Art is the Common Core*, November 16-18 in Rochester.

The **Rhode Island** Art Education Association State Conference, *Scraps: See, Create, Recycle, and Problem Solve*, is November 3 at Salve Regina University, with Tom Deininger as the keynote.

The **West Virginia** Art Education Association State Conference is October 26-27 at Fairmont University, with keynote speakers Robert McCallum and Cindy Maguire.

The VATA Fall Conference is October 19 at **Vermont** Studio Center and Johnson State College, with Sandy Skoglund as the keynote.

The **Maine** Art Education Association Fall Conference, *Finding Soul in Your Work*, was September 14-16 at Haystack Mountain.

UDL, UBD, CCSS, RTTT, SLO – OMG. Hang in there<3. ■



Linda Popp

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Media Reviews

A Complete Guide to Teaching Art to Those With Autism: Utilizing the Elements and Principles of Design and Life Skills

By Mishawn K. Reynolds. Bloomington, IN: AuthorHouse, 2011.

A Complete Guide to Teaching Art to Those with Autism is written in a manner that is easy to understand regardless of the reader's background. The book outlines and briefly defines different aspects of individuals on the autism spectrum. Ms. Reynolds reviews the different schematic learning stages, which helps the reader to better understand where the child's cognitive ability lies. This book addresses how the arts are an integral part of learning and emphasizes the importance of teaching core subjects through the visual arts to children on the spectrum, as their learning is empowered with hands-on experiences. The book is divided into short sections that review basic facts about ASD, schematic art development stages, foundational instructional elements, review of literature (philosophers throughout history), art model programs, elements and principals of design, relevant art supplies, planning and implementing a curriculum to fit students' needs, including evaluation procedures, effective teaching strategies, behavior management techniques, and 100 lessons written for anyone, ranging from novice to advanced level teachers and parents with experience with this population.

Ms. Reynolds includes lessons that build on the elements and principals of design, which allows the child to build on previous skills learned while instilling the basic elements

of an arts curriculum. The book provides a comprehensive understanding of the art process and importance the arts have held through the centuries in the educational system. Ms. Reynolds wrote a particular guide that provides concrete examples of lessons and the process. This is an excellent reference book for all who work with children on the spectrum as well as a great guide for parents to incorporate art into home activities, as it has been proven to be a great way for children on the spectrum to express themselves.

Reviewed by Lynda Abraham-Braff, K-12 Special Education Art Educator, Wesley Spectrum Highland School, Pittsburgh, Pennsylvania

Note from author: To purchase the book, download lessons, review previews, and sign up to be part of a small case study, visit: www.teachingart4autism.com

Watercolor Painting: Expert Answers to the Questions Every Artist Asks

By George James. Hauppauge, NY: Barron's Educational Series, 2012

The book is very well organized and the premise for each chapter is a set of basic or fundamental questions. For example, Chapter 1 (Equipment and Workspace) contains a set of 25 basic questions that anyone might ask concerning the equipment, tools, materials, and supplies that are needed for a novice watercolorist. Questions are listed at the beginning of each chapter and the questions become subsets of pages that address each question. This plus the color coding of each chapter makes it very easy to find useful information. Most if not all of the information presented—from historical referencing to

watercolor methods, approaches, and techniques—square with my own experience as a watercolor painting teacher and professional watercolorist.

The book is small in size, which lends itself as a quick reference in the field or studio. The drawback is that the images are relatively small. The book is full of illustrations including photographs of tools, equipment, and techniques. It is very much a "how to" book. Good quality watercolor examples are used to help answer questions, demonstrate an approach or method, or make a specific point.

There are a lot of good definitions and instructions that a teacher might use to design class assignments or that the student might use to understand a specific process, technique, or approach in a basic manner. As a reference book for the teacher and the beginning watercolor student, the information and approach works well. The glossary in the back of the book is limited to two pages and is thin in my opinion.

I would definitely recommend this book to high school teachers and those teaching beginning watercolor classes.

Reviewed by Dr. J. Stephen Lahr, Professor of Art, Valdosta State University, Valdosta, Georgia

Fantasy Art Drawing Skills

By Socar Myles. Kent, England: Search Press, 2012.

At first glance, *Fantasy Art Drawing Skills* is about the surreal, the fantastic, and the imaginative. This book is all of that, but it is also a fine text covering every aspect of learning to draw with suggestions for a varying tool box

from pencil to computer. Collecting images for one's archives and taking digital photos is part of the mix. In the author's own words, "Through lessons in basic draftsmanship, explorations of materials and techniques, and exercises in translating ideas to images, an essential skill set may be developed."

Myles's book is divided into four parts: 1) Starting to draw, 2) Picture-making techniques, 3) Anatomy, and 4) Concepts and characters. The subject matter is set out sequentially, but it is not confined to any format. There is a fresh open-ended feeling to this book. Each section is elaborately illustrated, showing interwoven visuals of the content being presented, a great appeal to artists. For specific advice on each topic, one can read side-bars entitled "Tips" and "Be a better artist."

If you wish to learn to draw fantasy art, the purpose of this book, you will be intrigued by the chapters in the section entitled Concepts and Characters. My particular favorites are Storytelling and Planning, Robot, Troll, and Plant spirit. Once you become inspired by this method you will never again look at an object from a junk yard, a bird in your yard, or even a vegetable the same way again. I believe *Fantasy Art Drawing Skills* by Socar Myles should be part of every artist's reference materials. This richly illustrated and content-friendly book is also appropriate for students from high school to university.

Reviewed by Marie L. Meegan, Adjunct Senior Instructor, MAT Art, Salem State University, Salem, Massachusetts

*What did you do
on your summer vacation?*

*Educators
ArtLab at
KCAI*

Next summer, immerse yourself in new techniques, exchange teaching tips with peers and concentrate on your own artwork – **for free!**

Apply for KCAI's week-long Educators ArtLab, which takes place in July. Participants choose an elective and work with a facilitator and peers in the studio. On-campus housing, meals and materials are provided.

For more information and an application form, visit www.kcai.edu/artlab. Applications are due March 8, 2013.

KANSAS CITY ART INSTITUTE
A four-year college of art and design

ARE YOU CURRENTLY TEACHING ART ON A CART OR HAVE YOU EVER TAUGHT ART ON A CART?

Participate in an online survey and be a part of groundbreaking Art on a Cart research.

Art on a Cart: A National Mixed Method Investigation of Elementary Art Teacher Experiences and Perceptions, seeks both past and present art on a cart educators to participate in an online survey. Art on a cart is defined as the practice of moving art materials on a cart, room-to-room, and sometimes school-to-school, to teach art lessons instead of having a dedicated classroom space. This research intends to provide insight for practitioners, school administrators and policy makers by providing an accurate profile of the art on a cart phenomenon and its place in the field of art education.

To learn more or to participate in the online survey, contact

Heidi Lung

at artonacart@att.net

or visit

www.artonacartresearch.com



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

NAEA Election Ballot Candidates

Read President-Elect vision statements and complete vitas on all nominees online at www.arteducators.org/elections beginning mid-October.

President-Elect



Patricia Franklin



Diane Scully

Elementary-Elect



Thomas Knab



Nate Morgan

Middle Level-Elect



Aimee Burgamy



September Buys

Secondary-Elect



Andrea Haas



Rebecca Stone-Danahy

Higher Education-Elect



Sara Wilson McKay



Robin Vande Zande

Supervision/Administration-Elect



Cheryl Maney



Elizabeth Stuart

Museum-Elect



Christopher Whitehead



Emily Holtrop

Eastern Region Vice President-Elect (special election)



Peter Geisser



Julia Lang-Shapiro



Beginning with the 2010 election, voting is conducted online for NAEA National Officer elections. This year online voting will be conducted for the offices of **President-Elect**, **Division Directors-Elect**, and a special election for **Eastern Region Vice President-Elect** of the Association.

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

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

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

Questions? Please send an e-mail to elections@arteducators.org or call 800-299-8321. Complete vitas at www.arteducators.org/elections



ENTRIES REQUESTED

16th Annual National K-12 Ceramic Exhibition at NCECA in Seattle

This exhibition is 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.

Jurors are selected from top ranking American ceramic artists. Selective awards include: Artistic Achievement, Artistic Merit, Honorable Mention, cash awards by donors, books, supplies, memberships to ceramic publications and associations, studio equipment, five \$1,000 scholarships (some renewable), three \$500 scholarships, a kiln and wheel. Over 5,000+ NCECA conference attendees view the exhibition.

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

Teachers are notified in February and ship accepted work to the NCECA host city. The K12 Foundation produces a poster, catalog, and CD each year with names and work of the accepted students. Students and teachers receive a poster and catalog. Scholarships and awards are also presented to many of the winners.

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, Shimpo 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.

CALL FOR NOMINATIONS FOR EISNER LIFETIME ACHIEVEMENT AWARD



A Professional Award established in perpetuity by Dr. Elliot W. Eisner, Lee Jacks Professor of Education and Art, School of Education, Stanford University, and NAEA

The Eisner Lifetime Achievement Award is established to recognize individuals in art education whose career contributions have benefited the field. The Award is intended to honor the professional achievements of those who have advanced the cause of art education in various ways. The emphasis of the Award is on aggregate contribution, not a single or isolated episode.

The Award consists of three parts: (1) A cash award; (2) A reception or other event on the occasion of which the award winner shall make an acceptance lecture; and, (3) Presentation to the award winner of a suitable plaque or other commemorative item to mark the occasion. There are no required uses for the stipend; it is entirely the choice of the award winner as to how the prize is to be used. Any or all taxes on The Award are the responsibility of the winner. For more information, see www.arteducators.org/grants/Eisner_Lifetime_Achievement_Award_from_Awards_Booklet.pdf

Nominations due October 1

CALL FOR NOMINATIONS for 2013 USSEA EDWIN ZIEGFELD AWARDS

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the National and International fields of art education. Two Ziegfeld Awards will be presented during the NAEA National Convention to be held in Fort Worth, TX, March 7-10, 2013.

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

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

NOMINATIONS: May be submitted by any member of USSEA, INSEA, or NAEA. Forms are available at the USSEA website (<http://ussea.sdstate.org/>).

DEADLINE: Nomination materials are due by **November 1, 2012**, or as soon as possible (some flexibility). Letters of nomination, acceptance, and support must be written in English.

MAIL NOMINATIONS to: Patricia Belleville, Art Department, Eastern Illinois University, 600 Lincoln Ave, Charleston, Illinois 61920. Email: pkbelleville@eiu.edu

HIGHER EDUCATION DIVISION

Greetings! During the remainder of my term as Director of the Higher Education Division, I will endeavor to report on news that has direct implications for the development of our Division. I have such an event to report. On July 31 and August 1, the Cross Division Research Committee (CDRC) held a planning retreat at Kutztown University in Kutztown, PA. This committee has been charged with **building community** between Divisions by **advancing P-12 classroom and museum research and knowledge building.** Although the Higher Education Division has almost wholly supported this committee in its inception, in time the CDRC promises to become a **powerful foundation for advocacy and learning** that enriches NAEA membership at every level.

The retreat was attended by Amber Ward (Middle Level Division), Kelly Berwager (Elementary Division, Research Commission member), Melody Milbrandt [7/31 only] (Higher Ed Division, Research Commission member), Beth Thomas (Higher Ed Division and Chair), Chris Grodoski (Middle Level Division, Research Commission member), Melinda Mayer (Museum Ed Division), Amy Pfeiler-Wunder (Higher Ed Division), James Haywood Rolling, Jr. [7/31 only] (Higher Ed Division Director). Here are some of the highlights of the 2-day discussion:

Overview of CDRC Work, 2011-2012

A brief overview was provided of the work of CDRC over the last year. The CDRC began with a focus on collaborative research, and developed an internal committee structure consisting of four working groups that include Outreach, Resources, Professional Development, and Web Presence.

CDRC Background

A brief history of the CDRC was provided. The need for cross-Division work in the area of research has been noted since at least 2005

(see Christine Thompson and Lynn Beudert's 2008 needs survey and Melody Milbrandt's 2008 needs survey). The CDRC was initiated in 2010 with initial membership constituted by Division Directors. Since then, membership has shifted, primarily through self-selection and activity level. Melody noted the challenges that have existed for the present group and the "logistical atrophy" that has occurred due to lack of clarity in where the committee is structurally situated, noting that the formation of the new NAEA Research Commission is a positive step toward firming that up.

Background was provided on the Research Commission reiterating the primary objectives for CDRC related to the relationship between research, NAEA's mission, vision, and Strategic Goals.

Communication with Division Directors

A communication system between the Division Directors and CDRC was explored with the consideration that two "levels" of communication may be preferable:

Level 1: One CDRC member from each division informing her/his Division Director of the CDRC workings as it pertains to Division-specific initiatives and projects that will be of interest to Division membership.

Level 2: The CDRC co-chairs informing one Division Director who will report on the overall workings of the CDRC to the Board, with each Division Director on the Board in turn reporting to the membership-at-large.

NAEA 2013 Forums

The Higher Education Division is sponsoring the 2013 NAEA conference forums produced by the CDRC for the professional development of its constituents. The CDRC plans to solicit information for ongoing planning from the Q&A portions of these two sessions. The two forums are as follows:

Teachers as Action Researchers Community Workshop

Presenters: Karen Keifer-Boyd, Juan Castro,

Linda Keiling, Beth Thomas. This workshop begins with strategies for educators to identify specific concerns that lead to small group guided action research activity, and concludes with collaborative inquiry of critical and contextual solutions.

Higher Education Cross Division Research Committee Forum: Conducting Research in Varying Art Education Contexts

Presenters: Julia Marshall, Emily Jennings, Amber Ward, Diane Jaquith (moderator: Bill Wightman). Art education teachers/researchers from P-12, Museum Ed, and Higher Education share experience and information about collecting, analyzing, and interpreting data from your classroom research and applying it to your teaching practice.

NAEA Member Feedback from NAEA 2012 and Survey Monkey Survey

Overarching themes discussed stemming from the NAEA 2012 conference centered around assessment and ways to define what is happening in classroom learning situations, in ways that reflect what teachers and students are actually doing, and delivering assessment data to administration in formats that are meaningful to stakeholders (in the broadest conception). Following from this, the survey was about specific aspects of carrying out research, broadly presented. The large areas of identifying, gathering, managing, and analyzing data and applying findings to research were chunked together to develop the upcoming 2013 NAEA Forum on conducting research.

Revision of CDRC Mission and Goals

Goals were revised in light of information presented 7/31, along with a revised mission statement, using the NAEA strategic plan as a framework.

Mission Statement

The CDRC provides opportunities for continued professional growth in support of

conducting, using and sharing research that promotes teaching for learning in the visual arts.

Goals

Through professional development focusing on research, the CDRC will:

- Build and cultivate professional growth communities committed to diverse research needs (Community);
- Promote the visibility and value of art education research through increased communication to stakeholders (Advocacy);
- Develop knowledge about, skills in, and dispositions towards research as a means to advance visual arts teaching and learning (Learning);
- Facilitate understanding of ways to create and utilize art education research in multiple settings (Research and Knowledge); and
- Grow a robust and vital research culture (Organizational Vibrancy). ■



James Haywood Rolling, Jr.

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MIDDLE LEVEL DIVISION

I like a teacher who gives you something to take home to think about besides homework.

—Lily Tomlin*

Fall at school is as busy a time of the school year as any—back-to-school functions, parent conferences, and open houses. Surely at all of these opportunities you have advocated for your program and your students in countless ways. There are also numerous approaches to take this important advocacy work beyond your building. Your state's Youth Art Month (YAM) program has already launched and there are endless ways for you to participate. Contact your coordinator or me to learn how to be a part of this amazing and established advocacy program. We would love to have all 50 states send in documentation this year.

I'd like you to think about expanding your advocacy efforts. Fall is also a busy time for your personal professional development. State Associations across the country are holding annual conferences for their members. It is an important time to connect with colleagues, be inspired by creative ideas and give back to other educators. This last element is part of *professional citizenship*. It is the changed mindset of what you can give to your association as a professional. Presenting a session, working on one of the many planning committees, and helping onsite are a few of the supportive as well as satisfying opportunities.

I'd like you to think about what you can do to contribute professionally through your state Association. A way to share nationally is as an author for the Instructional Resources Gallery (IRG). While the lesson template can be intimidating it is actually an exercise in

personal professional development in itself. It requires that authors reflect on their planning, assessment, scope and sequence, and their practice. We know that arriving at school on Monday and downloading a lesson to use is not best practice. We know that an isolated lesson with no connections for students to prior or subsequent learning is not best practice. We also know that best practice can be pulled out of various sources, such as *Studio Thinking*, *Integrating Differentiated Instruction*, *Teaching Meaning in Art Making*, and *Assessment in Art Education*. Additionally, Elementary Director Kirby Meng addressed the *Understanding by Design* framework for planning in her last NAEA News article.

I'd like you to think about what makes your exemplar lesson one to share. Many of you aspired to present your amazing ideas at the National Convention in Ft. Worth. This year 81 proposals were submitted for the Middle Level Division, of which 41 were accepted. Please know these go through the scoring process by numerous reviewers using the published rubric. At the last Convention we held a session discussing the process and expectations and will do so again this year. In the meantime I am happy to help individuals understand the process and expectations if desired. I am confident that the selected sessions will prove to provide relevant, timely, and quality information.

I'd like you to think about what kinds of sessions you want to attend in Ft. Worth for your personal professional development. Every summer, Division Directors, Elects, Regional Vice Presidents, Executive Director, Past President, President and President-Elect



The Super Summer Summit calls for teamwork including Elementary Director Kirby Meng and Middle Level Director-Elect Kim Cairry.

come together. This year the Super Summer Summit was held in Louisville, Kentucky. Among the other work of the Board, we approved the revised definition of visual art as follows:

VISUAL ARTS, as defined by the National Art Education Association, include the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (revised July 2012)

I'd like you to think about how your program reflects this new definition. Part of the work at the Super Summer Summit Meeting is geared to our professional development to enable leadership to best achieve our mission for members. A key component

was distilling pertinent information into video format. We were also asked to think about what compelling stories could be told through video that align with the Strategic Plan goals.

I'd like you to think about what story you would tell related to Community, Advocacy, Learning, Research and Knowledge and Organizational Vibrancy. A Middle Level e-newsletter has been developed and you should have received the first issue. We want to encourage stories from you to connect with other Middle Level educators as well as inspire them. We would love to hear the story of how you came to be a Middle Level visual art educator along with the distinct challenges and successes working with these artists.

I'd like you to think about the story you would tell. ■

* quote source: http://thinkexist.com/quotation/i_like_a_teacher_who_gives_you_something_to_take/213583.html



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SECONDARY DIVISION

The summer has been an exciting time for NAEA leaders across the nation. All the regions hosted their annual leadership retreats. **Western VP Laura Milas** joined **Texas Art Education Association President, Linda Fleetwood**, hosting the **Western Region Retreat in Austin**. TAEA declared the theme, **“Keep Art Weird”** in keeping with Austin’s theme, “Keep Austin Weird.” Laura Milas led us through several busy days of business meetings, state reports and Delegates Assembly work. Sax hosted us at a wonderful barbeque at the world famous Salt Lick. At the Armadillo Clay we created glass fusion pieces and glaze designs on ceramic trays. The final evening the Western Region attendees enjoyed dinner at El Sol y La Luna, sponsored by TAEA. We wrapped up our time in Austin at Esther’s Follies featuring music, comedy, magic, political satire and scandals in the news. Audience participation made it a spectacular end to a great time in Austin. Thank you to all the members of TAEA who organized the Western Region Retreat!

It was my great honor to attend the **Southeastern Region Retreat, “Mobile-ize for Art Education.”** Southeastern VP **Debra Pylypiw** joined **Alabama Art Education Association’s Larry Gibson** hosting the Southeastern Region Retreat in Mobile, Alabama. Attendees stayed in the historic Renaissance Battle House & Spa. The day before the business meetings began was the “Cultural Day!” We were first treated to the U.S. Sports Academy, one of the largest collections of sports art in the United States in Fairhope, Alabama. **Bruce Larson** is a featured sculptor there who finds discarded metal parts including motorcycle wheels, shovels, propane tanks, gears, and chain tracking and creates steel figures, larger than life but anatomically correct. We visited the Eastern Shore Art Center, Orange Beach and enjoyed a fabulous Sunset Dolphin Cruise.



Dennis Inhulsen, NAEA President Elect brought the group up to date on the mission and the 12 principles of governance that powerful, exceptional boards and organizations must have. It is worth sharing and saving. They are: **Constructive Partnership, Mission Driven, Strategic Thinking, Culture of Inquiry, Independent Mindedness, Transparency, Ethics, Sustaining Resources, Results Oriented, Intentional Board Practices, Continuous Learning and Revitalization.** The next few days were spent on research issues of concern, state reports, and business meetings. We ate at the fabulous Wintzell’s Oyster Bar, participants enjoyed the LoDa Art Walk, toured the USS Alabama, and ended our time together at Felix’s Fish Camp Grill. The southern hospitality was outstanding! Thank you to all the members of AAEA who organized the Southeastern Region Retreat! The **NAEA hosted the Super Summer Summit in Louisville, Kentucky.** The Sitting NAEA Board, the Elects and Student Chapter were in attendance with **NAEA Executive Director Dr. Deborah Reeve** and **Melanie**



Clockwise from left: Western Region retreat in Austin; Western VP Laura Milas and Secondary Division Director-Elect James Rees at Louisville Glasswork; Lynn Felts, Flowerree Galevotic and Donna Anderson at Wintzell’s Oyster Bar, Mobile, AL; Lynn Felts and Kayla Gale, President-Elect of the NAEA Student Chapter; Bruce Lawson’s sculpture “Nastia the Gymnast” (Southeastern Region Retreat); and (from left) Debi West, Debra Pylypiw, Lynn Felts, Rebeca Stone-Danahy, and Scott Russell.

Dixon, NAEA’s Chief Operating Officer. Meetings began on Friday and that night we were treated to an evening at the Louisville Glassworks where all were invited to blow a glass ornament! Wow!! The next day **NAEA President Bob Sabol** began with introductions of special guests. Among them were **Mac Arthur Goodwin, National Art Education Foundation Chair**, who spoke to us about contributing to the NAEF whose grants support NAEA initiatives such as reestablishing the **Research Commission.** Other activities included Board development, discussing a proposal to establish an **Early Professional Membership Division**, and Board Reports. The experience of Louisville’s art and dining district was a blast! I urge Secondary Division members to join their state organizations, and volunteer for regional and national committees and positions. Get involved and make some of the best memories of your life with colleagues who share your passion of art because “Art Matters.” ■



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ELEMENTARY DIVISION

The summer flew by as we all knew it would, and we are back in the classroom, busy teaching and learning again! This was very busy and rewarding summer for me as I hope it was for you. I had the opportunity to spend a couple of weeks traveling in Europe with my daughter, who graduated from high school in May. We had a wonderful time exploring history and many art museums throughout Italy, France, and Great Britain. The trip renewed my spirits and love for learning far beyond what I expected.



Mother and daughter in London.

NAEA also kept me quite busy this summer. Early in the summer we scored presentation proposals for the convention next March in Fort Worth. We had as many proposals this year as we did last and there are some very exciting sessions for everyone to look forward to! I would like to thank the regional directors and Elementary Director-Elect **Nancy Walkup** for their help in scoring the proposals. Our Division will be hosting several sessions, including award winner sessions, and some

sessions focused on member expressed wants and needs. I hope that you will come to Fort Worth and take part in as much as you can. Another important ongoing activity this summer was work on the Instructional Resources Gallery (IRG). We are continually working to make this a better resource for our NAEA members. The spring review cycle resulted in publication of several more lessons. A new round of review began in September and those lessons should be ready to publish before the end of the year. The IRG template saw some minor changes this summer as the Division Directors sought to make the process clearer and simpler to follow. There were specific additions to the template such as a place to input scope and sequence and to upload images into the template both of which will align the template more closely with the scoring rubric. In addition, the template will look different when you open it to type your lesson. In the past the template appeared to be very lengthy because along with each category a writer had to fill out, there were substantial instructions about and clarifications of the category. These are still there, but they have been moved resulting in a 2-page template with additional information at the end. While the fields did not change much, the removal of all of these “blue” areas now makes for a cleaner-looking (and hopefully less intimidating!) document. I do hope that you will take the time to look at the new template and send in a lesson for the next round of reviews. If you have questions about

the template or process, please feel free to contact me at any time to discuss. **The work that we did on the Instructional Resources Gallery was done for the most part at the Super Summer Summit Board meeting in Louisville, KY.** This summer meeting for current Board members and elects is a great opportunity for us to grow through leadership training and interaction with each other into a more cohesive group of individuals. It also allows us to stay abreast of the many ways that NAEA is involved in Art Education issues worldwide. One of the items that came out of the meeting was the approval of a revised definition of Visual Arts as follows:

VISUAL ARTS, as defined by the National Art Education Association, include the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (revised July 2012)

This summer also included a trip to Salt Lake City, Utah, for the Pacific Region Leadership Retreat. The Elementary Division has struggled with finding people from this Region to serve as Regional Directors and presenters at our carousels of learning. I think this is true for a number of reasons. I took the opportunity to

ask Pacific Region Leaders for help in identifying potential Elementary level leaders in their state. Some have already sent me names, so I am calling it a success! The retreat itself was graciously hosted by Utah Art Education Association’s Michelle Montieth and Stephanie Clegg and their many other helpers. Many thanks to all of them for making me feel so welcome!

Let me close by reminding you to join our Listserv and our NING (now at 1,100 members and counting) and check us out on Facebook as well! There are links to all of these on the NAEA website along with volumes of other information. Happy Fall to All! ■



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MUSEUM EDUCATION DIVISION

Mark your calendar! If you haven't already, I encourage you to register for the NAEA Convention in Fort Worth, March 7-10, 2013, with the Museum Division Preconference taking place on Wednesday, March 6. Director-Elect Jackie Terrassa has planned a full day of learning around the theme of visitor engagement in a participatory culture. More information can be found on the NAEA website.

You may remember that at last year's Museum Education Division Preconference, NAEA President Bob Sabol announced the development of a new Research Commission led by John Howell White, Professor of Art Education, Kutztown University. Evaluator and researcher Randi Korn was appointed to represent the Museum Division on the Commission. I know many of you are engaged in important research at your own institutions and are interested in learning more about NAEA's commitment to supporting and facilitating research. I recently had the opportunity to talk to John and Randi about the Commission's work and the critical role of research in museum education. My questions and their responses follow:

How and why was the NAEA Research Commission developed?

John: The Research Commission was established by the NAEA Board to facilitate the NAEA Strategic Goal: *Research and Knowledge: NAEA conducts research and generates knowledge that enriches and expands visual arts education, and widely shares that knowledge.* The Research Commission was established in the belief that professional practice informed by research will result in a more vibrant and confident professional association.

What are the goals of the Research Commission?

John: The Commission has five strategic goals: **Community:** The Research Commission contributes to a global network of knowledge

about art education and supports diverse communities in using research to improve practice, advocacy, and policy.

Advocacy: The Research Commission advocates for a vibrant research culture that produces and disseminates research that informs art education practice, theory, and policy.

Learning: The Research Commission helps members develop skills and understandings as researchers and use research to improve their professional practice.

Research and Knowledge: The Research Commission coordinates and facilitates programs, policies, and practices that demonstrate how teaching and learning visual arts in P-16 classrooms, art museums, community programs, and other educational settings are strengthened through knowledge gained from research.

Organizational Vibrancy: The Research Commission utilizes systems and structures within the NAEA to promote a culture of research and leadership to advance the NAEA's mission and strategic plan.

What is your role as the Commissioner representing the Museum Education Division on the Research Commission?

Randi: I was nominated to represent the Museum Division in the deliberations of the Commission. The Commission is at the beginning stages of its work, which includes defining "research" in the context of the Commission, planning a website for communication and dissemination, and assigning commission members to work with specific divisions, regions, etc.; essentially this first group of Commissioners is laying the groundwork for the future work of the Commission. In all the Commission does, I try to add the voice

of museums, in general, and museum educators, specifically.

Why is research important to museums and museum educators?

Randi: The non-profit sector is increasingly focused on accountability. We are passionate about our work and believe there is value in museums and in what museum educators afford the visitor experience. However, as the funding environment becomes more competitive with fewer dollars available to support the arts, museums need to think about proving their worth with evidence of results that demonstrate their value. Ultimately the evaluative or research process is about learning—professional and organizational learning. Conducting evaluation and research provides a wonderful opportunity to learn about our practice and our organizations.

How does the Museum Education Division Research Initiative that was launched in 2012 relate to the Research Commission?

Randi: Whatever research the Museum Division, as an NAEA entity, wishes to engage in should be vetted by the Research Commission. While individual researchers can pursue research without coordinating with the Commission, NAEA divisions and regions that wish to initiate research or have ideas they would like to explore could approach the Commission for assistance. The Commission will not be conducting research, per se; however it can suggest research partners or collaborators and assist in facilitating research.

How can museum educators learn more about the Commission and its work?

John: The Research Commission is working to develop a communications and professional development plan to ensure that the member-

ship has optimal access to the Commission and that the work of the Commission is fully transparent. Individual commissioners have been assigned as access points for NAEA's many organizational components (Divisions, Regions, Issues Groups, etc.). Plans for broad-based information gathering and dissemination schemes, including a dynamic web presence, are being developed to facilitate NAEA's research communities and the initiatives of individual members. Our timeframe is to have many of these structures in place by the National Convention, when the Commission will both present the structures that have been developed and facilitate sessions, provoke and explore research interests, and provide research professional development. ■



Anne Manning

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SUPERVISION AND ADMINISTRATION DIVISION

We find ourselves in the midst of challenging—and changing times. The assessment of learning in the art classroom is of great concern to many of us, made more critical by the linkage of student growth with teacher evaluation. Over the past 3 years, the NAEA Delegates Assembly and Board have collaborated to develop position statements which will assist you in addressing issues of concern in art education. These statements and the process to develop them are available under NAEA Platform and Position Statements accessed from "About Us" on the NAEA website.

Planning for the Convention

Many of us spend much of our time at NAEA Conventions supporting our teachers so we have scheduled as part of the Fort Worth Convention, a number of sessions, which directly address our needs as supervisors and administrators, and the issues confronting us and our teachers.

Save the date! March 6, 2013, from 9am-3pm. As you are aware, the National Coalition for Core Arts Standards is a partnership of arts groups who are revising the 1994 student arts standards. A representative group of visual arts educators has met to frame and begin writing the next generation of standards which will look quite different from those we have now. Given that members from the Supervision and Administration Division will be responsible, in many cases, for the implementation of those standards, it seemed to be a great opportunity for our division to sponsor a preconference workshop, for ourselves and other interested

NAEA attendees. We hope you will join us for presentations and discussions. Final program and location details are being worked out and will be available on the NAEA Convention preregistration site.

Cheryl Maney, from Charlotte, NC, has put together a follow-up session to our New York Issues Forum on Assessment. Please bring materials and thoughts to share in this interactive discussion. Angie Fischer, NAEA Supervision and Administration Division Director-Elect, has developed a Conversations with Colleagues session on professional development with the intention of having folks share their ideas and strategies. Mark Coates, from MD, and Pat Franklin, from VA, will be holding a session on supervising multiple arts disciplines. There are additional presentations related to the curriculum, community relationships, and connections to Common Core Literacy Standards.

We will once again have a Student-Supervisor Answer and Question Session, which will be listed in the catalog under the Student category, and invite all supervisors who are available at the time scheduled to participate.

Instructional Resources Gallery

As many of you know, beginning with the immediate past Division Directors, we have been working on an Instructional Resources Gallery which will house juried lesson plans and other types of instructional resources.

We have completed our first round of blind review for the lesson templates submitted for the NAEA Instructional Resources Gallery

and the Elementary, Middle Level, and Secondary Division Directors, supported by Higher Education, Museum, and Supervision and Administration Directors, have taken the lead in working on revisions with writers and review teams. September 1 was the due date for submissions for the second round. The next due date is March 1 and, going forward, the cycle will continue with those dates.

Based on requested and received feedback from the first round writers, at the July NAEA Board Meeting the Division Directors met and tweaked the order of the template to reflect the flow of lesson planning and made adjustments to streamline the process while still offering the same clarifying information to folks who wanted to access it. In Fort Worth, be on the lookout for sessions which will provide more information and support for folks interested in writing lesson plans for the Gallery.

Thanks to all of you who have encouraged teachers to submit plans or who have submitted them yourselves. Our goal is to begin to populate the site with exemplary plans and to offer opportunities for folks across the country to respond with their own variations and adaptations thus providing organic and interactive professional development experiences.

Next Summer

We are considering holding a Supervision-Administration mini-conference next summer. The purpose would be to share curriculum, instruction, assessment, and professional development strategies and resources; to

further develop working relationships among division members; and to identify common issues and challenges. We will be contacting you through our listserv to gauge your interest.

Listserv

Please join us on our listserv. To sign up go to the NAEA website under the Community tab and scroll down to the listserv sign up which is on the bottom left. Knowing how we are all inundated with e-mail, we are careful to use the listserv only to notify you of upcoming events or to elicit information. ■



Barabara B. Laws

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CENTURY OF THE CHILD

Growing by Design

1900–2000

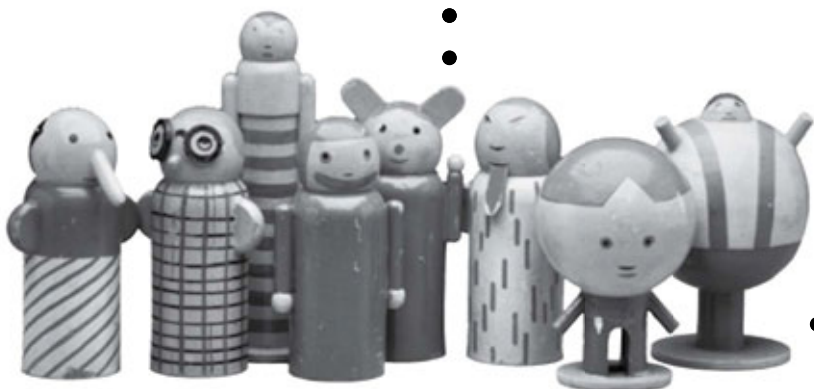
THROUGH NOV 5



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COMMUNITY ARTS CAUCUS (CAC)

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NEW
ISSUES GROUP!

The Community Arts Caucus of NAEA is underway with plans, activities, and brainstorming toward promoting community arts within the field of art education. Therefore, in order to realize this goal, in this column we wish to highlight a neighborhood-developed community arts center as well as promote membership.

The Kennedy Heights Arts Center

The Kennedy Heights Arts Center in Cincinnati, Ohio, represents a community-driven effort toward developing a community arts center serving the needs and interests of a diverse set of neighborhoods. In Kennedy Heights and surrounding neighborhoods, many residents decided that art could help build and enrich their racially and economically diverse community. In 2004, more than 40 people from Kennedy Heights came together to turn an old building facing the possibility of destruction into a community arts center. Since purchasing the building, these neighborhood residents and activists have improved the physical space and have developed and implemented programming within that space. Each of the 40 residents contributed \$1000 to purchase, rehabilitate, and repurpose the building as a community arts center. The city, then, contributed a larger sum of money, allowing the group to form a nonprofit organization and purchase and renovate the building.

Each volunteer board member contributed to a shared vision of an engaged community arts space by voicing individual interests and leading particular initiatives. One member created an Artists' Guild; another created a gallery space. Another Board member, Jim Zarnowiecki, had a vision of neighborhood children participating in community-based learning experiences through the arts. Zarnowiecki turned to the community for input and guidance in developing a summer arts education program for middle school-age children. His community-driven efforts resulted in an educational program grounded in community-based art education and service-learning. His intent was to offer a no- or low-cost program that served a diverse group of middle school youth from the surrounding communities.

The Kennedy Heights Arts Center was managed by an all-volunteer Board of Directors with the help of many additional volunteers until 2007, when a full-time Executive Director was hired. The founding of the Center, along with the volunteer management, created a sense of ownership and leadership that resided not with one particular person, but with multiple people committed to the Center's mission: "to enhance the life of the surrounding communities through the arts."

This Center, and the many like it that exist around the country and the world, provide

significant sources for arts education, drawing on local cultural assets. We see such sites as significant in their possibility to enrich the arts experiences of children and adults. Similarly, we see many possibilities for collaborative learning experiences between schools and community arts centers, to better connect schools with local culture, local artists, and community-based interests. The Kennedy Heights Arts Center, while a model for possibility, is not unique. We encourage such centers as well as art teachers to seek partnership with one another through recognition of common goals and emphasis on local culture and heritage.

Membership Drive

Please consider becoming a member of CAC for \$10 per year—especially as you renew your membership and register for the 2013 NAEA Convention. Members help to foster a diverse and inclusive national network of Community Arts practitioners, including practitioners, artists, educators, students, and researchers, that works to represent and advance the concerns of the field. Tell your friends and colleagues to join and add them to our Facebook page. A strong membership helps ensure that community-based art educators have a voice within the larger field of art education on a national level. Payment of dues gives you access to communication and activities that support the mission of the

Community Arts Caucus. Membership dues will eventually support members of nonprofit community arts organizations with travel stipends to attend and participate in the NAEA National Convention. Easy online instructions are included here.

You can now join the Community Arts Caucus (CAC) online by going to the NAEA online store at www.arteducators.org. Once you've logged in, simply click on the "SHOP" logo to proceed, and then search for "CAC" or "Community Arts Caucus" in the SEARCH FOR box provided. You will be able to renew your annual NAEA and your CAC memberships at the same time. Your credit card will only be charged once for the total amount of your NAEA membership plus any Interest Groups.

Thank you, and please share this with friends and colleagues interested in supporting community arts. Stay tuned for more information about CAC events and meetings scheduled at the 2013 NAEA National Convention! ■

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

Patty Bode, *CSTAE Coordinator*. Ohio State University. E-mail: bode.40@osu.edu; **Alice Pennisi**, *CSTAE Coordinator-Elect*. Buffalo State University. E-mail: pennisac@buffalostate.edu
John Derby, *Columnist*. Assistant Professor, University of Kansas. E-mail: johnderby@ku.edu

We invite you to join the critical discourse community of CSTAE through a wide range of ways in which social theory engages art education. This column includes announcements about a broad spectrum of avenues in which you can be involved, and learn about the work of CSTAE. Still curious/confused? Visit <http://cstae.org> to view our mission and definitions of social theory.

JSTAE Vol. 32 Published

CSTAE's official journal, *The Journal of Social Theory in Art Education (JSTAE)* released Volume 32 in July under the expert hand of Editor Kryssi Staikidis, with invaluable assistance from Kelly Goss, Research Assistant, and Sharif Bey as Associate Editor. This is *JSTAE*'s third volume to be published in our FREE online platform and we invite you to visit <http://jstae.org/> where you will find 12 articles and a commentary on the theme of "**De(Fence)**" from diverse voices in the field offering a panorama of perspectives.

JSTAE Vol. 33 Call for Papers

November 15, 2012, is the deadline to submit to *JSTAE* Vol. 33 on the theme of "**Preoccupy/Maximum Occupancy**." The full call can be read on our website at <http://cstae.org>. Vol. 33 will be published in summer 2013. Join the critical conversation by submitting a manuscript.

Call for Lesson Plans and/or Unit Plans

You are invited to submit your lesson plans and unit plans from P-12 schools, community settings, after-school programs, museum education and other sites of art education practice. CSTAE is launching an **e-portfolio on the NAEA Digication** website to offer practitioner expertise in projects that embody social theory. We hope to develop a robust, inspiring, and interactive space where art teachers and other practitioners of social theory in art education may find useful ideas that revolutionize the field by intertwining social theory in hands-on practice. See <http://cstae.org> for criteria to be included and submission instructions. CSTAE Member Jennifer Combe of University of Montana brings many years of experience as a classroom art teacher to her generous work as coordinator of this initiative. Jennifer can be reached at Jennifer.Combe@mso.umt.edu

CSTAE Graduate Research Award

Graduate students are invited to apply for our second annual Graduate Research Award to partially support attendance to the 2013 NAEA Convention in Fort Worth, Texas. Eligibility is restricted to CSTAE members who present a session at 2013 NAEA. The application asks graduate students to describe how their NAEA

presentation, research, and practices involve social theory, and to cite social theorists that undergird their work. Two applicants will be selected for awards in the amount of \$300 each. Awards will be received as reimbursement by check payable directly to the recipients following the 2013 Convention. Visit <http://cstae.org/> for application instructions and details.

CSTAE Art Teacher Social Theory Practice Award

P-12 art teachers are invited to apply for our first annual Social Theory in Practice Award to partially support attendance to the 2013 NAEA Convention in Fort Worth, Texas. Eligibility is restricted to CSTAE members who present a session at 2013 NAEA. The application asks teachers to describe ways in which their NAEA presentation and their teaching practices embody social theory in action. Two applicants will be selected for awards in the amount of \$300 each. Awards will be received as reimbursement by a check payable directly to the teacher following the 2013 Convention. Visit <http://cstae.org/> for application instructions and details.

CSTAE Art Activism Networking

Caucus member Bryan Reinholdt is CSTAE's "Art Activism Advisor." Bryan is collecting information about various events, opportunities, and projects in which art educators are involved in social activism. Contact Bryan to announce your events or to recruit art educators nationwide to support your work. The goal of CSTAE is to make the connections between social theory and art activism, so that members see the embodiment of social theory

in this work, and to be explicit about the connection. Bryan can be reached at bryan.reinholdt@gmail.com

NSA does *not* stand for "No Strings Attached"

Would you like to be able to remember everything you've ever done? Would you like to be able to instantly recall every e-mail you've ever sent, word for word? Every phone call you've made? Every detailed Google search, all your purchases, payments, and travel plans? Everything you've ever posted or looked at online, including things you said that you deeply regret, things that could be taken wildly out of context, things you clicked on by accident (or on purpose), opinions you once had but no longer hold? Would you trust a data service that stored all of this information permanently—one that was so advanced it could crack every password and secure encryption you ever made, so intelligent that it could practically read your mind? And what if the sole purpose of this service was not to help you, but to incriminate you (just in case you're determined to be a threat some day)? Still interested? Then tune in next issue where I will discuss this ominous, real "service" and its implications for you, your students, and your teaching practices. ■

Find and Join CSTAE Online

CSTAE group on Facebook:
e-mail CSTAE@groups.facebook.com
CSTAE website: <http://cstae.org>
JSTAE: <http://cstae.org/journal/>
CSTAE welcomes new members and encourages renewals. <http://cstae.org>

EARLY CHILDHOOD ART EDUCATORS (ECAE)

Angela Eckhoff, Assistant Professor of Teaching and Learning, 243 Child Study Center, Old Dominion University, Norfolk, VA 23529. Tel: 757-683-6263. E-mail: aeckhoff@odu.edu

Happy Fall, ECAE members! As many of us are preparing to attend our NAEA affiliate conferences to promote, share, and encourage high-quality early arts experiences for all children, I would like to use this column to revisit the mission, vision, and guiding principles of ECAE. This column will follow up on a discussion that took place at our ECAE business meeting at the NAEA 2012 conference in New York.

During the annual business meeting, ECAE members discussed the possibility of working in conjunction with the National Association for the Education of Young Children (NAEYC) to promote the vision of ECAE through *Art: Essential for Early Learning*, the Early Childhood Art Educators Issues Group Position Paper. NAEYC was founded in 1926 and is the largest organization of early childhood educators, administrators, and families, with a membership of nearly 80,000. The ECAE members present at our business meeting agreed to explore the possibilities of promoting ECAE's position statement to our early childhood colleagues at NAEYC. Forming a working partnership with NAEYC could serve to promote the mission and vision of ECAE to a wide early childhood audience:

Our mission is to promote the arts as essential to early learning and to advocate for programs where art experiences are integral to the education of young children. Our mandate is to provide leadership for individuals and

- organizations concerned with the education of children (ages 0 through 8 years) through research, publications, and communication about appropriate art education practices.
- I recently had the pleasure of sharing and discussing the ECAE position statement NAEYC Executive Director, Jerlean Daniel who invited ECAE to submit an expanded statement to NAEYC for endorsement consideration. In particular, Ms. Daniel recommended that ECAE consider expanding the section outlining the principles for quality arts education experiences for young children. An expanded description could help to provide rich, descriptive possibilities for arts experiences and serve to "make the principles come alive" for early childhood educators. ECAE members' vast experience and unique roles promoting early arts experiences can be a great resource for our early childhood colleagues working in Infant-Grade 2 classrooms.
- The following section targeting the principles for quality arts education is excerpted from the ECAE Position Statement's Objectives and Strategies section.** The position statement can be found in its entirety on NAEA's website at: www.arteducators.org/community/committees-issues-groups/ECAE_Position_Statement.pdf
- ECAE will describe principles for quality arts education for young children, based on the following:
- A child needs an organized, materials-rich environment that invites discovery, interaction, sensory and kinesthetic exploration, wonder, inquiry, and imagination.
 - A child needs access to a wide variety of art media that support two- and three-dimensional expression.
 - A child needs plenty of unhurried time, both structured and unstructured, to explore the sensory/kinesthetic properties of materials and to develop skills and concepts in re-presenting his or her experiences.
 - A child needs a responsive educator who values young children's diverse abilities, interests, questions, ideas, and cultural experiences, including popular culture.
 - A child needs a responsive educator who can support appropriate development of skills, use, and care of materials.
 - A child needs a responsive educator who understands and supports the unique ways that young children represent their thoughts, feelings, and perceptions through actual, virtual, and experimental media and processes.
 - A child needs a responsive educator who supports the multiple ways that young children create meaning through conversation, storytelling, sensory-kinesthetic exploration, play, dramatics, song, and artmaking.

- A child needs a responsive educator who carefully observes, listens to, and reflects upon children's learning, using multiple forms of documentation and assessment.

If the ECAE membership agrees to pursue the endorsement from NAEYC, each principle listed here could be expanded with an illustrative example, vignette, video, or photos from ECAE members' work with young children in childcare settings, classrooms, museums, or community arts programs. In order to pursue this expanded statement to submit for NAEYC endorsement, I encourage ECAE members to contribute to further discussion about this issue and the possibilities for expansion. In addition, those members who authored the original statement on behalf of ECAE can provide information on the history of the position statement for our newer members. I welcome all ECAE members to contact me [aekhoff@odu.edu](mailto: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. I look forward to our on-going conversation and promoting ECAE's mission to provide leadership to the field of early childhood. ■

UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA)

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

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

Some people make things happen, some watch things happen, while others wonder what has happened.

—Gaelic Proverb

2012 InSEA/USSEA Conference
Held June 23-26 at Crown Plaza Union Station, Indianapolis, Indiana.



Welcome Addresses
The conference opened with welcome speeches by influential leaders from various organizations, including: Gerardo Gonzales, Dean of Indiana University's School of Education; Valerie Eickmeier, Dean of the Herron School of Art and Design; Hilary Kahn, Director of the Center for the Study of Global Change; Bradford Venable, Past-President of Art Education Association of Indiana; and Dennis Inhulsen, President-Elect of the National Art Education Association.

Special Award Given
USSEA honored Kenneth Marantz with the inaugural USSEA Kenneth Marantz Distinguished Fellows Award. Lifetime USSEA member Cheryl Williams presented the award to Dr. Marantz—founder and first president of USSEA.



Dr. Marantz receives award named in his honor. Sylvia Marantz, Wanda Knight, and Cheryl Williams stand close by.

Key Note Speakers
Riveting keynote speakers addressed topics concerning cultural art education in global contexts. Enid Zimmerman's talk focused on creativity. Juan Carlos Castro spoke about teaching and learning art through new and social media. Elizabeth Delacruz discussed student and young adult engagement with new media and socially interactive art learning in cyber environments, while Tricia Fuglestad described how she engages primary and elementary students in media-rich learning. Alexandra McNichols-Torrelodo talked about the plight of the Embera and Wounan people in Chocó, Columbia. Her presentation highlighted her accompanying 20-piece photographic exhibition commissioned by the United Nations High Council for Refugees (UNHCR).

Workshops
Teachers had various workshops from which to choose. Workshop sessions included thematic approaches to curricular design, cross-cultural collaborations, children's art exchanges, and artistic realization technologies for special needs students, to name a few.

Presentations
The vast array of diverse conference topics left some attendees in a quandary as to which presentations to attend. Presentations included an overview of The Hiroshima Art Appreciation Project for Children, a description of the "unobvious" influence of gravity upon the creative arts, explanations of how museums can serve as informal learning places and spaces for interdisciplinary discourse, and a presentation by Sebastian Fitch titled "Derailing Dewey: Art Education and Social Justice."

Exhibitions
In addition to intellectually stimulating presentations, keynote addresses, and workshops, the conference featured several extraordinary exhibitions of art, including: an exhibition of quilts created by a group of women, called Fiber Artists for Hope [FHA], in response to the Travon Martin incident during Spring 2012. Twenty large photographs by keynote speaker, Alexandra McNichols-Torrelodo, documented the plight of indigenous peoples of Columbia, while "Art for Empowerment: Healing through Art" highlighted a collection of images created by abused girls and women. A selection of children's artworks from the USSEA Art Exchange, historic photographs and artworks made by children of Hiroshima after the 1945 bombing of that city, and a collection of contemporary artworks created by children of Japan were on exhibition as well.



Quilt titled *Dirty Laundry* by Sabrina Zarco, from the Fiber Artists for Hope Exhibition.

Wrap-up Sessions
Martha Nyikos, Jon Simons, Leah Morgan, Libba Wilcox, and Hallie Jones facilitated daily wrap-up sessions during the conference. These sessions provided opportunities for convention goers to reflect upon issues and themes germane to art education in both local and global contexts.

Thanks to all who supported the conference! A special thank you to Marjorie Manifold (Past-president of USSEA) for leadership in organizing such an outstanding conference, and a big THANK YOU to other leaders in the field who make things happen! ■

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

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

Change is often referred to as the process of becoming different. It can be put into context through change of social settings and engagements, metamorphosis, personal development, and so on. I decided to write about change because of a handful of reasons.

First and foremost, the subject of change has been personally affecting me. This past summer has been a whirlwind for me. I completed my second year of teaching, which was so rewarding and full of wonderful learning experiences. I got married this summer to my wonderful husband, Jared. And on top of that, we bought our first home.

We're easing into fall and back into a new school year. With a new school year, change is inevitable. I'm in my third year of teaching and I know that this year will be immensely different for a variety of reasons. This school

year I will be decreasing the number of schools that I teach at from—three to two—which I am ecstatic about. With that placement change, I am gaining a classroom and continuing to be on the cart the remainder of the week, which I'm used to. I've had to really rack my brain and decide what will my classroom look like, how will I manage it, etc. Over the last 2 years, I have had my own classroom management plan; however, when you're teaching on a cart, you have to make a choice to also utilize the classroom teacher's rules/system. This has been extremely successful for me because you are showing the teacher that you support what he/she implements on a daily basis, which maintains consistency. But when I've added an art management system to support the already instilled classroom, the students have had a great response.

As early professionals, the return of fall brings a new semester for classes, student teaching placements, a new job, and more.

Within the art education student chapters, there is always an immense amount of change with a new school year. There are so many potential members who can be welcomed into your student chapter. Ask yourself and the members of your chapter, do our members need to be art education students? Do they need to be art majors? Can our membership be open to anyone? This is important to define. Also, remember to reach out to your current membership or those were a part of the organization during the last school year. They need to feel welcomed back to the student chapter for a new year as well. It's just as important to recruit members as it is to retain them too!

Even though I have endured so many changes over the past few months, change is welcome. I embrace the arrival of change because when one door closes, another always opens and it is up to each of us as to where that door will take us. Even though change may keep reoccurring, we are all in control of our own fate—so grasp change by the reigns and embrace it, because when we're hostile and resistant is when we fall. ■

RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

Dean Johns, *RAEA President-Elect*. E-mail: deangjohns@gmail.com

As an issues group of NAEA, the RAEA is committed to providing opportunities for ongoing contributions to the profession by retired members. To contribute to this mission we are committed to: providing mentoring to student chapters in cooperation with the National Student Chapter; providing opportunities for our members to exhibit their artwork for the benefit of the organization; providing members with opportunities to share their experience as they build their legacy.

Legacy Statement

Dr. Deborah Reeve encourages each RAEA-NAEA member to refine your individual stories of leadership in the NAEA professional community by telling your story that will advance the arts education advocacy agenda and encourage those art educators not yet members to become a part of NAEA.

The RAEA has been promoting this activity through our request for each of you to submit a short description of your activities that contribute to your arts education legacy. The

experiences you share with us are promoted through this column and through the RAEA E-Bulletin.

The E-Bulletin is produced in months that you do not receive *NAEA News*. Each of you receives the e-bulletin if you have your e-mail address registered with the NAEA. If you are not receiving the e-bulletin please notify the NAEA office of your e-mail address. Most of you are on the list, and we are aiming for every member to be on the e-mail list. The format of the e-bulletin allows us to give you an in-depth description of individual members' legacies. I strongly encourage each of you to participate and send us your individual *LEGACY STATEMENT*.

Mentoring

One of our primary activities throughout the year is the Mentoring Program that we have in partnership with the National Student Chapter. The primary focus in the September E-Bulletin is information on the Mentoring program. The purpose of the program and possible

ways of using your talents in the program are described. Please refer back to the September RAEA E-Bulletin for more information. Go to: www.arteducators.org/interestgroups/RAEA. For more information about the Mentorship program contact co-chairs: Liz Smith Cox (lizscoc@nctv) or Linda Willis-Fisher at (lmwf@ilstu.edu).

Support

Exhibiting your artwork at the national convention and supporting the work of the RAEA through donations to the RAEA Annual Art Auction is an ongoing program for RAEA. Since there is not a membership fee and every retired member of NAEA is a member of RAEA, the art auction is the main fundraising activity for the RAEA. With the money earned from this activity all programming is funded, including the awards program and an annual contribution to the National Art Education Foundation (NAEF). RAEA members feel that supporting the ongoing work of art educators in the field is an important goal and are

aware that all programming of NAEF is for the benefit of NAEA members and the art education profession.. Michael Ramsey chairs the Art Auction committee and inquiries may be addressed to him at: janeandmichaelramsey@hotmail.com.

Convention

Now is the time to be planning for the annual convention in Fort Worth in March. There will be several sessions identified as being presented by RAEA. This year the RAEA is returning to having an Awards Luncheon which will be immediately

followed by the RAEA Annual Business Meeting. At this year's annual meeting we will be electing a president-elect and a treasurer. Please send your nominations or your willingness to serve in these positions to Michael Ramsey, RAEA Nominations Chair, at: janeandmichaelramsey@hotmail.com.

Each state/province is to have a member on the RAEA membership committee. To keep our records up to date, please send us the name and e-mail address of your current state/province chair. Many states/provinces are currently not on the roster.

Awards

This is awards season in many of your local organizations and states/provinces. Please send us information about your honorees so that we may recognize them. Such honors are a legacy milestone for the individual and the organization.

Strategic Plan

Your RAEA is working to implement the NAEA Strategic Plan to "explore the value of community, especially how our professional community is essential in advancing visual arts education to fulfill human potential and promote global understanding." We look forward to your sharing your efforts to promote this plan.

I recently came upon this quote from Don Randel, the President of the Andrew W. Mellon Foundation, that in many ways describes the membership of the RAEA:

"The best humanists and artists and scientists do what they do because they cannot help it." ■

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:

painting • drawing • mixed media • printmaking • fabric jewelry • sculpture • ceramics • photography • glass

For information and donation form:

CONTACT

Michael Ramsey
janeandmichaelramsey@hotmail.com

RAEA OUTSTANDING STUDENT CHAPTER AWARD

The deadline for the 2013 RAEA Outstanding Student Chapter Award is **November 1, 2012**.

The form can be downloaded at www.arteducators.org/awards. Or contact Kathy Duse, Executive Services and Convention & Programs Manager, for a nomination form and details: awards@arteducators.org or 703-889-1281.

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

Elizabeth Delacruz, *Co-President*. Adjunct Assistant Professor, University of Florida Online MA Program; Professor Emerita, University of Illinois. E-mail: edelacru@illinois.edu
Joanna Rees, *Co-President*. PhD student, University of Illinois; Technology and New Media Instructor, Campus Middle School for Girls, Urbana, Illinois. E-mail: esjoanna@hotmail.com

A Short History of the Women’s Movement in the US

By Elizabeth Delacruz and Joanna Rees

The term *feminism* originated from France in the 1880s as a combination of the French word for woman *femme* and the social movement *ism*. Early feminism built upon idealizations about equality and liberty emanating from the European Enlightenment, the French and American Revolutions, and the U.S. abolitionist movement. In the 1800s, U.S. suffragists set forth a notion of the female as someone with sovereignty, political standing, and the right to control her own body. These first-wave feminists envisioned a society where women could vote, own property, and participate in civic life. Planned Parenthood emerged during this era. Early feminists also challenged inequities in the workplace. The Industrial Revolution had provided more opportunities and higher paying jobs for men. Women’s careers were low status, low paying, and often limited to teacher, housekeeper, or seamstress—leaving women economically dependent and with few individual rights. Conditions worsened in the Great Depression. Despite waning support for women’s issues by the 1940s, early feminist activism helped shape an emerging worldwide women’s movement.

Second-wave feminism began after World War II in response to the return of soldiers into the U.S. labor force, displacing women and forcing them back into domestic roles. Second-wave feminists fought to retain careers outside the home and intensified their focus on women’s issues. Feminist lobby groups emerged including the National Organization for Women and the National Women’s Political Caucus. The uncoupling of sexual activity

from childbearing with the birth control pill in the 1960s, Freidan’s 1963 *The Feminine Mystique*, Steinem’s 1971 *Ms. Magazine*, and the 1973 U.S. Supreme Court *Roe v. Wade* ruling established women’s personal rights over their bodies. The 1964 Civil Rights Act, Title IX Education Amendments of 1972, and the 1974 Women’s Educational Equity Act increased educational and career opportunities for females. A unifying civil rights platform for all undergirded these landmark changes in U.S. public policy. During these years the Third World Women’s Alliance, a U.S. Women of Color political formation, brought attention to the concerns of Black, Asian American, Chicana, and Puerto Rican women. Feminists performed social justice-oriented community work including rape counseling, self-defense classes, and legal assistance to deal with both domestic violence and workplace sexual harassment. Workplace inequities remained unresolved, as evidenced by data showing that in 1970 women of equal qualifications made 52 cents to the dollar in comparison with men for the same employment positions.

Beginning in the 1980s and continuing to the present, the women’s movement has taken on various labels of Third Wave, Fourth Wave, Womanism, and Post-Feminism. Further shaped by initiatives from women of color and informed by more diverse racial, ethnic, and global perspectives, feminists now viewed sexism, racism, and classism as intersecting issues, broadened their scope to include experiences and voices of people living in third world countries, and addressed the destructive impact of Western imperialism and globalization on people and the environment worldwide. Feminist platforms also reflected



gay rights, anti-war, and anti-poverty initiatives. By the 1990s feminists began to utilize the Internet for networking and political action. Some contend that fourth-wave feminism started in the 2000s in response to the September 11th attack on the US. This event brought women together on the blogosphere to engage in global peace activism. Some note a spiritual aspect in fourth-wave feminist discourse. *Post-feminism* is a term used to denote either that the women’s movement has transcended gender issues or that the term feminism itself is no longer relevant.

Regardless of whether one conceptualizes feminists today as third, fourth, or post, feminists today have a far-reaching and global perspective. Contemporary feminists from all over the world and from diverse racial, socioeconomic, and cultural backgrounds now shape the work of and debates within the women’s movement. Feminists are facile with digital and social media. And they maintain a strong connection to environmentalism. Core issues comprising feminist activism worldwide include the ongoing fight for women’s self-determination, reproductive rights, affordable health care, family well-being and childcare issues, the right to education, to own property, to participate in political life, ending sexual and domestic violence, and employment equity.

Some see the expansive agenda of the contemporary women’s movement as diffuse and unattainable. Others remain willfully ignorant of the dramatic improvements that have been made to everyone’s lives as a result of 150 years of courageous feminist work. Still others reject feminism on face value. In response, in her August 2, 2012, NPR interview with *Fresh Air*’s Terry Goss, feminist writer Caitlin Moran asks:

What part of liberation for women is not for you? Is it the freedom to vote? The right not to be owned by the man that you marry? The campaign for equal pay? Vogue by Madonna? Jeans? Did all that stuff just get on your nerves? (www.npr.org/2012/08/02/157728094/not-a-feminist-caitlin-moran-asks-why-not)

Firmly aligned with the contemporary women’s movement, the NAEA’s Women’s Caucus works though art education to achieve equity for women and all people who encounter injustice. Women’s Caucus initiatives may be found at <http://naeawc.net/>, on www.facebook.com/groups/177480239379/, and at the NAEA 2013 Convention. We seek like-minded art educators, scholars, artists, and community workers to join us in our endeavors to make the world a better place for all. ■

Endnote

This essay is available with citations and references in the Research section of the Women’s Caucus website.

INDEPENDENT SCHOOL ART EDUCATION (ISAE)

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Technology and Art: CREATIVE CRITICAL PROBLEM SOLVING—the NEW buzz-words for art class. Welcome to the new school year, creativity is going to be surging around us!

Education and technology applications are all over the Internet, online educational magazines, and in offices. The questions of how to use technology in the classroom are being debated daily. One of the best places to really see creative critical problem solving through technology is in the art room or art studio.

While I am sure that several people have just started cringing and shaking their heads... bear with me. Art class is the best place to think outside the box and create innovative learning environments. Independent schools are leaders in innovative educational practices. Art teachers have always pushed the envelope into new methodologies for optimal learning. We can do this.

When my students are coming to art class this year, my 5th and 9th graders will be carrying their iPad3s.

My school has just begun a one-to-one iPad3 program for these two grades. No student will have a journal or planner. These are on their iPad as an app. Students will write assignments in the assigned app, get their homework assignments through an online application called Frontier that interacts with our online grade book, PowerSchool. Parents will access all handouts and forms via the Internet.

Students will have a specific set of apps that I requested (and used the art budget to pay for) to use in class, including iPad drawing, a wonderful app that has been featured in *Scholastic Art Magazine* as well as many other educational forums. A fantastic brush-stroking app will help support my lessons on Chinese Character stroking for an integrated unit on Asian Art with social studies. I have several research possibilities in virtual museums and specialized games that all utilize various aspects of visual literacy and art.

There was some fast scrambling among the faculty in June when our IT director told us what fall would look like. Several summer workshops on the apps, how to use the interactive whiteboard app with Apple TV, and how to adjust for a no-paper requirement that supports our mission statement on sustainability were suddenly created, and core teachers were required to attend. Art was not required to attend. I requested to go and participate anyway. It seems that art education was not really considered as a major component or contributor in this arena. I began thinking that if this is what is being used in other classes, how would I continue the continuity in my “art class world”?

Students would expect to use the iPads there; they would not have their traditional notebooks or other supplies. They would hand in work via a drop box. I had to rework how these two groups of students would engage in the

art room and still maintain their traditional experiences so vital to art class—drawing and creating by hand.

FLIPPING classrooms is another new buzz concept that works in the art room too. Once I got started, things were not so different. The delivery method was different—it was more student-centered and more student responsible. I have posted items for student access and can now say, “Review this during your study period of for homework tonight. Tomorrow be prepared to begin creating your project after your warm up activities.”

I have learned to create documents that are PDF-formatted for downloading, such as my syllabus, studio forms, and studio use contracts. I was directed to review my class practices and where possible to create mini-videos or tutorials for items that were often repeated, thus freeing up classroom time for actual production, not lectures or repeated directions as in warm up activities.

Many of these activities are not new to education. Using technology to achieve them is. While I am not completely comfortable with many of the formats, I can see the value of changing to this technology approach to teaching. I am becoming used to talking over an action on my iPad app as I demonstrate and explain it. I will become used to screening videos from my students rather than having them write long essays from research. Now they will make mini-movies about what they

are studying. They will actually practice their sketch pad skills in one class a week using an iPad app rather than paper. This will help those who want to combine art and technology in a career to become very comfortable with both methods of producing art: by hand and by technology.

I invite you to share how you are using technology in your classroom. I will put up a list of apps that I am using on the ISAE Facebook page. Please share what you are using and we can all get into the 21st-century art room together. The future is literally a finger touch away. ■

ISAE Ning: <http://naea-secondary-teachers.ning.com/group/independentschoolarteducators>

ISAE Facebook: <https://www.facebook.com/pages/Independent-School-Art-Education-ISAE>

PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

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

Guest columnist Keonna Hendrick is Senior Museum Educator/Intern Coordinator, Brooklyn Museum; Family Programs Educator, The Museum of Modern Art; and Chairperson of the Board of Directors, Classical Contemporary Ballet Theatre, New York City, NY. E-mail: khendrick@ccbtballettheatre.org

Developing a greater awareness of arts policy issues has influenced my career as an arts administrator and educator within arts organizations both small and large. As the Chairperson of the Board of Directors for Classical Contemporary Ballet Theatre, an emerging dance company with a strong interest in dance education, I work with board members and the Executive Director to protect the economic and artistic interests of the organization. This not only calls for the development of thoughtful internal governing policies but an astute awareness of the social, economic and cultural policy discourses occurring on local, regional and national levels. Understanding the political climate in which the organization operates enables the board to make well-informed decisions for the advancement of the organization, which directly affect the artists we employ and the communities we serve. I encourage other emerging arts professionals to become more aware and involved in arts policy—no matter what position or influence they have in an organization—in order to have an active voice in the discussion of issues that affect their work.

Knowing what topics are on the political agenda provides us with new considerations for directing our organizations, programs, and careers, and empowers us to respond to their effects on the communities we serve. In the Summer 2012 edition of *NAEA News*, Amanda Alexander provided readers with Kristin Engebretsen's "Top 10 Ways to Support Arts Education" in hopes of exciting NAEA members toward a greater involvement in policy issues. I found the list to be helpful for professionals who are well informed about particular debates in policy and many of its recommendations paralleled my experiences in the arts. Still, staying abreast of current debates affecting arts and education can be daunting and deter some professionals from participating in these discussions. However, with funding cuts across the country to arts organizations and schools, arts professionals cannot afford to ignore these issues. How do emerging arts professionals begin to expand their knowledge of policy issues affecting their careers when they have limited time and experience? Here is a list of recommendations for arts administrators and educators who consider themselves novices in regard to their knowledge of policy issues in the arts and culture sector.

1. Start with one specific issue. Arts policy is a complex field that involves a range of issues, questions, and interests. Attempting to understand them all may lead you to feel overwhelmed and discouraged. Instead, identify and thoroughly investigate one specific issue that directly impacts your

work. Doing so may encourage the arts professional to become more comfortable discussing their position on policies and gain greater awareness of tangential issues that may also interest you.

2. Read the newspaper. This might seem obvious, but I wonder how many people regularly read and cross-reference their local newspapers, along with the *New York Times*, and *The Washington Post*. Doing so to analyze how and which arts and education issues appear on the political agendas.

3. Get to know the alderman or city council representative. Many public officials provide their constituents with updates to local politics via website, newsletter, and/or e-mail. Call the representative's office to receive frequent updates through their e-mail or mailing list. If possible, try to attend a public meeting to witness—and possibly participate in—the discussion. If it is impossible to attend the meeting, find out if and when it will appear on public access television or on the city council's webpage.

4. Use social media and Internet feeding systems to network and filter information. Although many arts professionals already engage in career-centered social media use, it is worth mentioning social media platforms as a productive resource for gaining new perspective on policy issues. Social media platforms such as Facebook, Twitter, and LinkedIn provide quick and fun ways to become aware of the events and topics that affect my organization. Feeding systems like Google Alert allow

users to identify key terms as search words for relevant articles and receive automatic updates including links to these sources.

5. Follow a few reputable blogs. There are a number of blogs operated by arts institutions and collectives—including Arts Fwd and Americans for the Arts—engaging in thoughtful discussions on policy issues in the arts.

6. Join an issues group. There are a number of groups composed of professionals like you who want to explore and actively respond to issues in arts and education policy. Membership in these organizations can help individuals connect with peers, expand knowledge of specific issues, and collectively ignite change!

7. Be consistent! When you find the sources from which you choose to gather information, it is helpful to develop a regular routine for checking them to remain current on the issue.

For the more seasoned professional who is actively involved in arts and education policy discussions, I encourage you to continue to write, speak, and share your work with colleagues and emerging professionals. Use your knowledge and voice to develop an issues group or develop resources to inform and actively engage others in arts policy issues.

I wish you the best in your efforts to learn more and get involved in the issues that affect you! ■

SPECIAL NEEDS IN ART EDUCATION (SNAE)

www.artsspecialied.org

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

In keeping with the SNAE goal to promote educational collaboration, we are excited to have Stephen Yaffe, Chair of The Arts in Special Education Consortium, as our guest columnist.



Stephen Yaffe

Building the Village

By Stephen Yaffe, Chair, The Arts in Special Education Consortium

T.S. Eliot once wrote, "Hell is a place where nothing is connected."

Wanting to respond meaningfully to a particular lack of connectedness, Lisa Dennett, executive director of I.D.E.A.S (Interactive Drama for Education and Awareness in Schools), and I met in 2007. Arts education for special needs students had many stakeholders—school and arts administrators, arts teachers, classroom teachers, teaching artists, museum educators, related service providers, paraprofessionals and parents. They held numerous common goals, sometimes doing extraordinary work, often struggling, and nearly always lacking sufficient means and opportunity to come together and share problems and solutions to deepen their practice and understanding—and thereby serve students better.

In December 2007, Lisa and I brought together a small group of interested people to consider this issue. We were three arts administrators, the Instructional Support Specialist/Arts for the NYC Department of Education's District 75,* one teaching artist, one arts and education consultant.

The Arts In Special Education Consortium, ASEC, was born at that meeting. We spent 2008 looking more closely at the NYC field, talking to people in it, convening monthly as a steering committee and defining what we would do and how we would do it. We also used that time for something we have continued to do: expand and diversify our steering committee. To date, that body has included school principals, arts organization administrators, arts teachers, teaching artists, parents, evaluators, arts and education consultants.

In 2009, we held our first of what would become free, annual conferences. That event was held at the New York Metropolitan Museum of Art. Registration was filled within 2 weeks of announcement, and each year since we have had to find larger venues to accommodate the increasing demand.

Our conferences have explored *Why Good Work Works*. Each has focused on a particular theme: Propelling a Dialogue for Special Education and The Arts (2009), Values, Obstacles and Bridges (2010), and Real World Application (2011).

These events have offered rarely presented topics and opportunities:

- Out-of-the-box partnering models
- Open rehearsals of special needs students, followed by Q&A

- Hands-on sessions working with specific populations in specific art forms
- Parent presentations
- Addressing sexuality in the special education classroom

The theme of this year's conference, the fourth in our *Why Good Work Works* series, was Structuring For Value, Implementing For All. The day began with a panel of implementers and recipients of two, groundbreaking, multi-year and multi-tiered, coached professional development initiatives—one from the Guggenheim Museum and one from the Manhattan New Music Project. Additional sessions focused on Cartooning in a mixed special education/ESL classroom, Cameras as a universal technology for learning, Spoken Word in special needs settings, and Universal Design For Learning.

ASEC has convened other important venues. We have facilitated focused discussions with related service providers, with principals, with paraprofessionals and with parents. This has helped us better understand their needs and concerns and begin to broaden collaborative possibilities and deepen support.

For example, because of our discussion with paraprofessionals—aka, teachers' aides—we brought together principals and arts organization administrators to consider providing professional development to paraprofessionals working in arts classrooms and settings. As a direct result, such training was offered at two schools, and funding for longer, multi-site professional development was secured.

This spring we hosted our first *Arts In Special Education Think Tank*. The event, held at the Brooklyn Academy of Music, brought together NYC practitioners and stakeholders across

constituencies to discuss key obstacles and needs facing our field, share perspectives, offer solutions, and move to Next Steps. By day's end four cross-stakeholder Working Groups were formed: Arts Values, Parent Outreach, Arts/Common Core Standards, Assessment/Evaluation.

Our efforts have brought together hundreds of people who might otherwise not have engaged with one another and inspired new connections, like preservice student teaching for local undergraduates in an arts-infused special education public school, and an autism-friendly performance of *The Lion King* on Broadway.

In our work the arts are a particularly important door. As many a parent of a special learner has told me, the arts are a means for their children to understand, make and express meaning, and, as such, a way of opening the world and their sons' and daughters' possibilities in it.

Having had the good fortune of attending the 2012 NAEA conference in NYC, meeting SNAE leadership and a number of its members and participating in its sessions, I know SNAE shares these sentiments. Which brings us back to connections. We at ASEC salute your work and look forward to further conversation with you. ■

Visit our website: www.artsspecialied.org

Like us on Facebook: www.facebook.com/pages/ASEC-Arts-in-Special-Education-Consortium/122993014452593

Endnote

*District 75 serves students (approximately 23,000) on the autism spectrum, with significant cognitive delays, severe emotional challenges, sensory impairments and/or multiple disabilities through 56 school organizations and more than 350 sites.

DESIGN ISSUES GROUP (DIG)

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2015 NAEA National Convention Theme Proposal

Because we believe that this is a propitious time to focus on design, DIG proposed that the theme of the 2015 NAEA Convention be DESIGN. The decision is pending. If the Board decides that another theme is preferable for that year, we hope to see the DESIGN theme selected within the next 5 years because:

1. There is an increased interest in design in the NAEA membership. In the past 2 years there has been an increase in the number of presentations that include design subjects, outside of the DIG presentations. In addition, these presentations were very well attended, as witnessed by a number of the DIG members who presented or participated.
2. There is a request by many NAEA members in wanting ideas, lessons, and strategies in how to teach design.
3. There is support from the Board of Directors that design should be a part of an art education program.

We were encouraged by and fully believe the statement from the 2011 Board Vice President Patricia Franklin:

“While a formal position statement may not be necessary, the Board acknowledges both the prominence of ‘design’ in the U.S. general public as well as internationally and the need to clearly communicate to audiences external to the field that the teaching of design is part of a coherent visual arts education.”

In the National Visual Arts Standards found on the NAEA website within “About Us” is the definition of VISUAL ARTS:

4. “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.”

Because we are claiming to be teaching design, this theme further supports our need to do more professional development in this area.

5. The theme of design would promote partnerships with many other organizations, such as IDSA, AIGA, A+DEN, architecture, fashion and interior design organizations, etc. and would invite teachers from other subject areas who teach design, such as technology education (The Technology Education organization). These groups could be invited to participate, present, and become NAEA members.

These are the ideas generated by the DIG members. Please send any other ideas that you may have to rvandeza@kent.edu

1. **Design/Design Ed speakers from:** Pentagram Design Firm; IDEO; Stanford’s school; The Charter High School of Architecture and Design (CHAD, Philadelphia), the Design and Architecture High School (DASH, Miami), or any of the other 15 design-based curricular schools in the USA; Bill

Moggridge, Director of the Cooper-Hewitt; furniture design, such as Steelcase, Herman Miller, Haworth; fashion designers, product designers, architecture, etc.

The industries that exist because of design such as automotive: Bob Lutz, former CEO of GM, reinvented GM through design and is passionate about the importance of a design education.

2. Workshops

- Teaching design, particularly in an integrative manner (i.e., physics and amusement park design), examples from teachers
- Designers present on basic aspects of practicing architecture, product design, graphic design, car design, fashion, etc.
- Higher education design educators present on basic aspects of teaching architecture, product design, graphic design, etc.
- How to design an effective presentation (on keynote, Prezi, etc)
- How do I design with a low budget? Recycling, for instance ask Davis Publishing to donate their bags from past years to be made into clothing or accessory fashions

3. **Form and Function seminar:** A collaboration with STEM teachers and art/design teachers

4. **Allow DIG members to design some of the conference aspects:**

- signage
- registration * (please see note below)
- quick guides at a glance
- I DIG..... (whatever city we’re in) that lists design places to visit in the city

- Nodes—Maybe color-code (or shape-code) the schedule into nodes, and make sure the locations of each node are close. In New York I was frequently running between the two hotels. The whole issue of way-finding should be closely attended to.
- After the sessions are set, maybe offer a quick 1-month online survey to test interest. That could affect the scheduling. We could purposefully spread around the most popular sessions. I think we have the technology to do this.
- Perhaps have two big-name speakers on Sunday to see if it will affect the numbers on the last day. If we advertise ahead of time, maybe the participants won’t be so quick to duck out early.

5. **Open dialogue, problem-solving forums** for teachers, using the design process

6. Presentation tracks:

- Action research in showing sound practices in teaching design
- Successful lessons and community outreach
- Research data sessions that show teaching design has impact

7. Receptions at design or architecture firms

8. **In addition to the overall theme, include mini themes** that are visible visually through the participants each day. Examples: day one—on the name tag, have a place for your favorite designer/artist; day two—wear or carry a DIY (Do-It-Yourself) product; day three—dress monochromatically to reflect your favorite color. ■

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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

InSEA

Guest columnist Jenny Evans has been a member of NAEA and AET while working for 4 years as an art teacher, where she taught lower elementary, middle, and secondary students. She completed her Master's degree at Arizona State University, and her thesis explored digital art and how students make personally meaningful imagery. As she explains in the following column, Jenny's experiences at InSEA led her to enroll at the University of Exeter in England, where she will begin her doctoral program this Fall. She explains, "Working and studying internationally affords me the opportunity to experience a wider variety of cultures, skill sets, and art education philosophies. The world is a big place; we shouldn't limit ourselves to domestic research and philosophies."

Congratulations and good luck, Jenny!

Art in Technology: International Perspectives

Guest Columnist: Jenny Evans, *AET Secretary, Doctoral Candidate, University of Exeter.*

After having the opportunity to participate in this Summer's InSEA (International Society for Education through Art) World conference, it's obvious to me that digital technology in art is a worldwide phenomenon. If you aren't familiar with InSEA, their mission statement highlights their concern with digital technology:

Education through art is a natural means of learning at all periods of the development of the individual, fostering values and disciplines essential for full intellectual, emotional and social development of human beings in a community; Association on a worldwide basis of those concerned with education through art is necessary in order that they may share experiences, improve practices and strengthen the position of art in relation to all education.

Because InSEA is worldwide, members depend on digital technology to communicate, share art, goals, and publications. Dr. Mary Stokrocki, my professor at ASU introduced me to InSEA to encourage me to publish, present, and promote art.

This year the worldwide conference was in Cyprus, Greece and brought together over 50+ countries, pushing the boundaries (socially, geographically, and culturally) of education through art. The conference theme was "Art in the 21st Century," where presenters from across the globe shared everything from using blogs, various types of digital software, processes to teach students and preservice teachers, and even processes to link virtual campuses to meet global needs. While Rita Irwin, President of InSEA, encouraged us to remember, "doing art regardless of altering, revising, movement/spaces propels us to move forward" while reminding us the only constant is change. In the same manner, art in technology is moving forward, and today, teachers are pushing their curriculum to include digital art even if their schools do not already have a program. Domestically in the United States, art teachers are connecting via Artsonia, Web 2.0, Edutopia, Art Education 2.0, and other great websites, including our NAEA website, to collaborate and share traditional and digital lesson plans while providing virtual galleries of both.

At InSEA, there were speakers and kindred spirits, promoting technology as a necessity, but Nina Ostan, from Slovenia, pointed out that it is very difficult to teach digital art when some in society don't accept art made after Impressionism. I personally struggled with this as I spent my past year teaching in a "traditional" school that prohibited the use of the Internet. I completely understand the difficulty in moving forward when your school administration is pushing for artwork done exclusively with traditional 2-D pencil and paper. I encourage all teachers to take risks and move forward to meet the needs of all your students. I share my experience and trip to InSEA here to encourage, promote, and inspire other teachers, students, and researchers to continue integrating art and digital technology. Check for yourselves how many are presenting on the topic at the next NAEA conference, how many have posted lesson plans or virtual galleries such as the NAEA e-PORTFOLIO. Move forward, share your experience, promote your students and help the rest of the world accept and appreciate art IN technology. ■

NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

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

Vicki Breen, New Mexico Public Education Department. Tel: 505-239-657. 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 across the country for their current work in Arts Education, shared in the State reports that follow:

Delaware Report

by Deb Hansen, Visual & Performing Arts, Gifted & Talented Programs

Delaware art educators are ready to implement DIVA, Demonstrating Improvement in the Visual Arts, a series of performance-based assessments that will be administered twice a year to students in order to collect student growth data and teacher effectiveness. A select group of art educators joined their colleagues in Dance, Music, and Theatre throughout the last school year to develop tests and growth goals that will be used as tools for professional appraisal based on the Charlotte Danielson model of teacher evaluation and Delaware's Race to the Top plan. The first testing window will be completed on or before October 19, and the second window will be completed in May 2013.

New Hampshire Report

by Marcia McCaffrey, Arts Consultant, NH Dept. of Education

A committee of visual arts education leaders is finalizing recommendations for revised teacher preparation program standards in

the visual arts. Program standards are the measures by which the New Hampshire DOE determines whether or not the institutes of higher education that offer art certification maintain their approval status with the state. The NH Dept. of Education, NH State Council on the Arts, and the Arts Alliance of Northern NH are combining efforts to establish the NH Arts Learning Network. Establishing a network was one of the recommendations that resulted from *Measuring Up: The New Hampshire Arts Education Data Report*.

The NHALN aims to support quality arts education for all NH students by:

- Increasing communications and connections among key stakeholders
- Sharing and leveraging resources, research, and ideas for growth and sustainability
- Encouraging best practice in arts teaching and learning (in and out of school)
- Providing an open forum for policy discussion and information
- Raising awareness of and offering education about the value and benefits of arts learning
- Fostering collaborations and partnerships that support arts education in our state

Oregon Report

by Nancy Carr, Board President of the Oregon Alliance for Arts Education, formerly the California State Visual and Performing Arts Consultant

The Oregon Alliance for Arts Education (OAAE) is leading the effort to write discrete discipline Oregon Arts Learning Standards and to align Oregon's arts standards to the new voluntary national standards work of the National Coalition for Common Arts Standards (NCCAS). NCCAS is composed of the national arts education organizations + the College Board. For more information about NCCAS go to <http://nccas.wikispaces.com>. Oregonians wishing to apply to be part of the OPALS arts standard writing should contact Nancy Carr at njcar-roaae@gmail.com.

Wisconsin Fine Arts Education News by Julie Palkowski, Fine Arts and Creativity Consultant

The Wisconsin Department of Public Instruction has hired Julie Palkowski to serve in the role of Education Consultant for Fine Arts and Creativity. Areas of focus in fine arts include the following:

- Continue to connect with Wisconsin arts education organizations and school districts to promote skill and knowledge arts development.
- Explore, define, and promote creativity to foster practices that offer students multiple ways of demonstrating their knowledge in content areas. A new Creativity website is online to start this investigation and offer resources for educators to use within the instructional practice at <http://dpi.wi.gov/cal/creativity.html>
- Investigate the use of literacy to enhance instruction in the arts. Disciplinary Literacy is an area being investigated through all content areas. This offers the opportunity to deepen and expand knowledge within each arts area through the use of writing, listening, and communicating ideas. A working site is online at <http://dpi.wi.gov/standards/disciplinaryliteracy.html> for arts staff to use and to forward their ideas to help

shape this pursuit. Contact Julie at (608)-261-7494, or e-mail julie.palkowski@dpi.wi.gov

West Virginia Report

by John Deskins, Consultant, The Arts

West Virginia has several areas of concentration:

- Completed year one of our elementary dance pilot, bringing dance teaching artists into 12 West Virginia schools for extended (30-day) residencies. Expansion planned to 30 or 40 schools for (45-day) residencies.
- Completed a guidance document for districts entitled "Building a Comprehensive Arts Program," providing both general guiding principles for arts classes in schools as well as specific technical guidance in each discipline.
- The WVDE has completed a cohort study of West Virginia students who began 9th grade in the 2005-2006 school year, correlating their enrollment in high school arts courses with their scores on Westest II. Key findings include: students who took 2 or more arts credits in high school were 1.3 times more likely to score above proficiency in math and 1.6 times more likely to score above proficient in reading/language arts. Similar results were discovered when looking at subgroups.
- Arts courses were offered for the first time in 2011-2012 in West Virginia's juvenile institutional schools, serving more than 3000 students.
- The WVDE hosted the 6th annual Arts Alive! Show case in April, featuring statewide student artists. ■

NEW MEXICO: The BEST OF THE BEST K-12 Student Artwork

The U.S. Department of Education Student Art Exhibit Program recently presented New Mexico: The Best of the Best K-12 Student Artwork. This exhibit featured over 60 pieces of exemplary work as chosen by art teachers in the New Mexico Art Education Association, which reflects efforts to align New Mexico's status as a prestigious arts destination with its goals for visual art education. 2012 is New Mexico's state centennial and also marks over 40 years of dedication to the arts as members of the National Association of Art Educators. Images of student work are available for viewing at www.newmexicoarteducators.org

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

SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE) www.uiowa.edu/~srae/glance/overview.htm

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Assemblage as Visual Research Method

About a year ago, I initiated a column theme concerning visual research. I have written about mapping as one visual research method I use in my qualitative methods courses and discussed mapping as a method of evoking place, memory, and somatic experience. With a diverse group of graduate students attending my research classes (from fields such as literacy education, policy studies, science education, counseling psychology, as well as art education), I am always finding ways of introducing new researchers to visual methods. In this column, I discuss assemblage as a method to sensitize students to the importance of objects and material culture in people's lives, and additionally, as a means to view educational phenomena through a theoretical lens emphasizing disjuncture, open-endedness, ambiguity, and relationality rather than linearity, cause-and-effect, and sequence, the latter of which are common approaches in educational research.

The study of objects and material artifacts is often overlooked in education research, so I often find students perplexed as to how to make sense of and analyze material culture. I started to experiment with in-class assignments to help foster awareness of the social life of objects: shared meanings, histories, and conventional usage, and also appropriation, alteration, and repurposing. I first ask them to bring in an artifact/object (e.g., photo, object, document, clothing) to class that has some significant personal meaning. Each student then places his or her object on a table that centered in the middle of the room. They are

then asked to write or draw what they notice, walking around the table and viewing objects from different angles, writing descriptions and interpretations about the meanings and uses of these objects. Ensuing discussion reveals that this exercise prompts them to start viewing their individual objects in a broader context of meanings that comes about through relation and juxtaposition.

Next, each student chooses an object that isn't their own, and then finds the person that now has their object. As pairs, they exchange conversations about personal meanings of their objects and engage in the functioning of that the object (e.g., play cards, make a phone call, wear a scarf). I then ask them to engage in a different use of those same objects (e.g., build a house of cards, take a picture, make a tourniquet). While this is a straightforward exercise, student response reveals new or changed understandings of these objects and the implications remaining open, as researchers, to multiple meanings that objects and materials might have.

Last, I ask students to arrange their objects on the table, but this time, I introduce the concept and definition of assemblage. Without speaking and with no direction other than to work toward a sense of satisfaction, they create an assemblage. This takes several minutes, but it soon becomes clear that everyone is working toward building connections among disparate meanings or uses of objects. Reflection follows, and inevitably concepts such as context, cultural conventions, individual agency, and improvisation

emerge. The underlying issue, of course, is how meanings change in relation and across contexts. Not only does this offer students a chance to think about the rich and fluid social life of materials and objects, the assemblage also becomes a metaphor for thinking about the conduct of research and the importance

of remaining open to multiple interpretations, inconclusiveness, and ambiguity.

Do you have visual methods you would like to see featured in a future column? If so, please contact me. ■

naea

Announcing The 2013 Elliot Eisner Doctoral Research Award in Art Education

The Elliot Eisner Doctoral Research Award recognizes the value of doctoral research to the profession of art education and its related disciplines, to advocate on behalf of such research, and to foster continued support of doctoral research in art education. SRAE invites nominees who have completed and successfully defended doctoral dissertations in art education during the calendar year in which the award is advertised.

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

The award recipient will be recognized at the 2013 NAEA National Convention, receive a plaque in recognition of his or her achievement, present his or her research at a session during the 2013 NAEA National Convention, and receive a complimentary 2-year subscription to *Visual Arts Research* and an invitation to publish in *Visual Arts Research*. The top three applicants will each receive a 1-year membership to SRAE, an invitation to attend the "Marilyn Zurmuehlen Working Papers" session, and a letter of recognition from SRAE.

Nomination materials must be submitted as PDF e-mail attachments (to bsc5@psu.edu) by December 1, 2012. The award recipient and top three applicants will be notified in January 2013.

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CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

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The Olympics are a great example of our pursuit of excellence, individually and as a member of a global community. Even if one is not much of an athlete one has to admire what extensive training does for an individual. Olympic athletes invest in being the best at what they do, but they also know that doing something very well usually means doing it beautifully. The competitive aspect of sport allows athletes to improve themselves, and though competition can distract from the greater value involved in committing oneself completely to self-development, the transformative effect is indelible. And that is what art is essentially about—engagement with self; and through that engagement, transformation of self and others. To the extent that practice, whether in art or physical culture, is focused on self-transformation, these disciplines are *spiritual practices*.

In an era when comparatively greater value is given to “cognitive” skills, art and physical culture remind us of the importance of embodying knowledge through practice; that meaning should not be reduced to what can be expressed in language. Art educators need to remember that art is very much about the embodiment of knowledge and its incorporation in objects or events. The special challenge of artmaking is in creating something coherent out of disparate elements, which exist in different levels of reality—physical materials, skills and techniques, and ideas. Because his/her engagement is with seemingly inanimate things, what “community” means can be quite different and not merely human.

Of late the cosmopolitan ideal has been the focus of academic discussion, an indication

that we need to think beyond multiculturalism to connect art to a wider world of profound being. Kwami Appiah (2006) traced the origin of cosmopolitanism to the Cynics of fourth century BC Greece, but the ideal resonates in diverse cultural, religious, and mystical traditions. Cosmopolitanism involves a paradox, and the ultimate challenge to artists: Can we recognize “self” in apparently inanimate nature, in “objects?” Cosmopolitanism challenges artist and art educators to get beyond anthropocentric concepts of art and self. It emphasizes membership of the cosmos of others, including apparently inanimate objects, as an ultimate realization of the personal self’s freedom, commitment, and community.” This, as it were, is the artist’s Olympian challenge.

Can artists meet this challenge? Rabindranath Tagore (1971) (1861-1941) was confident that we could, through the practice of art itself. But then this is how Tagore regarded the arts: “Poetry and the arts cherish in them the profound faith of man in the unity of his being with all existence, the final truth of which is the truth of personality. It is a religion directly apprehended, and not a system of metaphysics to be analysed and argued” (p. 14). In other words “personality,” found especially in “inanimate” things—pigment, fabric, clay, stone—emancipates.

Member News

Our membership is actively promoting the spiritual in art education in a variety of ways. Diane Gregory, a Western Regional representative on the CSAE board, will be serving as senior editor for the proposed book, *Spirituality and Art Education* (working



Nozomi (Hope), 1986 Teshima Yukei.

title). John Derby, the CSAE Assistant Chair, is serving as co-editor, and Peter London, CSAE’s past Chair and Higher Education Division representative, has graciously agreed to write the foreword for the book. There were about 30 proposals from the first call. They have now been reviewed. Another call is forthcoming and the deadline will be January 15, 2013. For the complete guidelines, please contact Diane C. Gregory at dgregory@twu.edu.

Susan Nakao, chair of the CSAE, will be curating an exhibition of four Japanese calligraphers, The Awakened Spirit: *Shōsho* in the 21st Century. In 1982, master calligrapher Teshima Yukei received an award designating him as a Person of Cultural Merit—the highest

award for an artist given by the Japanese government. Though he passed away in 1987, the exhibition includes his work, as well as work from three of his strongest disciples, all of whom have exhibited internationally. The exhibition opens October 3–November 2, 2012, in Ottawa, KS, and will tentatively travel through July 2014 to Chicago, IL; Kalamazoo, MI; Dallas-Fort Worth, TX; and New York City, NY. There are still several dates open in the exhibition calendar, so if you would like to discuss hosting this exhibition, please contact Susan at sunakao2000@hotmail.com

If you are interested in joining the CSAE and working to promote the vital connection between the spiritual and art education, please contact our membership coordinator, Pattie Chambers at pattiechambers@gmail.com ■

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

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GE Washington, Co-Chair and Columnist. College of Saint Rose, Albany, NY. E-mail: garnellwashington@yahoo.com

“At Seven I Learned I Had AIDS”

In a climate of overwhelming demands for change what role can queer research play in art education? As a graduate student I decided that the possibilities for such a role were limited. I could not imagine how LGBTQ (lesbian, gay, bisexual, transgender and queer) topics might influence the thinking in our field. However, during one of many rewrites of my dissertation, an advisor insisted that *queer theory* was actually playing a central role in my research. This professor invited me and a few other students to her house to watch *Angels in America* (Kushner, 1993, 1994), parts 1 & 2. Then, she gave me a research article to study—“Wrestling with Angels: A Jewish *Fantasia*” (Solomon, 1997)—about the intersections of queer theory and the movie. My eyes were opened! I had never considered real-world implications for the study of being gay or notions of queerness. I decided immediately to come-out of the “closet” in research and let LGBTQ interests float to the surface of my thinking.

In response to National Coming-out Month, this is a review of a recent research article, “LGBTQ Youth + Video Activism: Arts-based critical civic praxis” (Rhoades, 2012) from the summer issue of *Studies in Art Education*. A documentary, *20 Straws: Growing up Gay in the Midwest* (Gjestvang, 2007a, 2007b) was the central subject for this powerful body of criticism. And, the title of this editorial (“At Seven I Learned I Had AIDS”) is lifted from a line in the film. I strongly recommend this article by Rhoades to all young, struggling, or otherwise

challenged researchers who are thinking about the expansion of their work to include a focus on LGBTQ concerns. In compelling straightforward language Rhoades describes why the making of this film might be a good model for youth-led community art education projects. The article is a call for more observation, understanding, and writing about LGBTQ concerns within a wider array of art education issues.

Did you know art education sometimes stimulates thought-provoking applications for critical civic praxis and activism? What is the difference between a traditional art lesson and an art-based youth development project? How would a film by youths telling their own coming-out stories be different from an adult-authored documentary on this subject? What starter activities would you choose when organizing a youth development project? How can high quality art instruction be integrated into real community building initiatives? This is a handful of the questions raised during Rhoades’s critique. Many of us have an aversion to reading and responding to recent research in art education. Sometimes we find it difficult to discover good uses for all that “jargon.” However, with language solidly grounded in practice, Rhoades does not allow us to hide behind our anxieties over theoretical applications. Like the film *20 Straws*, this article bluntly asks: What will you do, fellow art educator, to “stand up, speak out, create change?” (p. 328).

Among many suggestions, Rhoades proposes a set of curricular guidelines for art-based youth development projects. She states, Youth development broadly describes out-of-school educational opportunities. Successful components of youth development have included: supportive adults; recognizing youth’s current and potential activism; awareness of socio-cultural inequities; strong sense of community; collective action; transformation of learners to educators; and opportunities to imagine, design, and implement creative social justice-oriented responses/interventions. (p. 318)

In this curricular model adults and youth work collaboratively from the identification and understanding of a social problem to the conception of a creative project and even through the follow-up community teaching and learning workshops. Here is a promising outline for the study of community-work in which youth control the creative process. Adults participate as facilitators, resource providers, and authentic audience respondents.

After hearing feedback following a public screening for the rough cut of the documentary, one of the youth filmmakers revised and drastically improved the text for a voiceover he had written. The point of confusion had to do with one particular line, “At seven I learned I had AIDS” (Rhoades, 2012, p. 324). The audience was confused because the documentary made it clear that the character in question was not HIV positive. Yet, as a child

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the filmmaker **associated** being gay with having AIDS. He re-recorded the voiceover for the final version of the film, “I never had AIDS. While other kids had imaginary friends, I had an imaginary disease” (p. 324).

Can art education make a measurable difference in our society? This might require bold, courageous and dare I say, “queer” rethinking of our work. ■

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

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LIFELONG LEARNING (LLL)

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Liz Rex, *Columnist*. Northern Illinois University. E-mail: erex@niu.edu; **Christine Woywod**, *Columnist*. University of Wisconsin-Milwaukee. E-mail: woywod@uwm.edu

Among my favorite teaching moments are those I have shared with adults.

These art experiences include educational settings ranging from college classes to arts centers and museums, as well as artistic collaborations with family and friends in my own back yard. From adults who have actively pursued art experiences beyond formal schooling to those returning after a long hiatus, adult learners are exceedingly varied in the ways they continue to engage in artistic endeavors. In this column, I briefly consider how adult expressions about art have important implications for educators interested in cultivating lifelong commitments to art and art education.

"Oh, I'm not an artist. I can't draw anything more than a stick figure!"

I have heard many joy-filled responses to art from adults. However, in my interactions with adult learners the above quote has also been a familiar refrain, one that has made me more aware of the self-conscious stance that adults sometimes take toward art. For a long time I took this statement for granted as I worked to reassure resistant adults that everyone was an artist in some way. Only recently did I begin to shift my focus from the modesty of these claims, to their implications for myself as an art educator. These statements became a research interest for me as I questioned what art educa-

tion experiences shaped the adult learner's understandings of art as narrowly tied to the ability to render realistic drawings.

In Spring 2012, I conducted pilot study interviews with three adults I would consider outside typical definitions of a professional artist. None of them were formally trained as artists, but they articulated innate desires to create. Most worked in nontraditional art forms such as woodworking, polymer clay jewelry, or found object displays for the home. Two of them hesitated to call themselves artists and one immediately claimed he was not an artist.

In response to whether she would describe herself as an artist, Sarah (pseudonym) stated, "I want to. And so many people have said that to me... But I've always had a like a cringing feeling inside, like I'm a wannabe." During our interview Sarah talked enthusiastically about her handmade jewelry, photographs and paintings, but repeatedly came back to insecurities about her art because she felt she couldn't draw well. It was apparent that the joy Sarah experienced while making art was hampered by limitations with skills she felt defined an authentic artist.

This discussion is meant to illustrate the importance of considering the lifelong implications of our teaching, even from its earliest beginnings. Sarah's conflicted expressions about her

identity as an artist made me wonder how art education experiences could have empowered Sarah by validating her everyday artistic behaviors in addition to traditional art forms and skills like drawing.

Contemporary shifts in art education emphasize the necessity to consider not only the artifacts and skills that are inherent to fine art traditions, but also the variety of ways that artistic forms (Bolin & Blandy, 2011; Congdon, 2004; Duncum, 2002; Freedman, 2003) and artistic behaviors (Dissanayake, 1995) are woven within our everyday lives. One potential of these shifts for those working with adult learners is that it frames the artistic behaviors and artifacts that are created as part of everyday life as legitimate and meaningful.

While lifelong learning in art extends beyond the boundaries of formal schooling, it is an important consideration for all art educators. As young people continue their journeys beyond school, it is our hope they become self-motivated learners in art and maintain a sense of their artistic self in any of its varied manifestations. As artists and art educators, we recognize the joy and quality that experiences in art can provide. My hope is that by teaching young people and adults a broad understanding of art we can provide more entry points to these artistic experiences and potentially create lifelong allies and advocates for art and art education.

The Committee on Lifelong Learning advocates for quality art education experiences that occur in community, informal, and nonformal settings for all ages. We also hope to provide research and support for the specific learning needs of adults and the aging. If you are interested in the many ways that art is learned, experienced, and continued as a lifelong endeavor, I encourage you to join the Committee on Lifelong Learning listserv at <http://www.arteducators.org/community/committees-issues-groups/III>. We'll be updating our online forum soon and hope you will be part of this exciting, important, and diverse conversation. ■

—Liz Rex

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COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

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The Memory Project: A Service-Learning Art Project that Initiates and Supports Global Relationships

By Joni Boyd Acuff, PhD, COMC Co-Chair,
joni.acuff@unt.edu

As a multicultural art educator, I am always looking for new ways to engage students in dialogue and inquiry about multiculturalism and intercultural relationships in our global world. The Memory Project (www.memoryproject.org) is a service-learning art project that can facilitate such engagement. It uses art as a liaison between cultural worlds and it initiates global relationships through art. The Project begins with art students—high school, college-age or adult—receiving photos of children from around the world. The children in the photos have experienced significant hardship, such as abuse, abandonment, neglect, or the loss of parents. The art students work from the photos to create portraits utilizing many forms of media. The portraits are then sent back to the children to serve as unique, heartfelt keepsakes of their youth. Children who receive portraits through The Memory Project typically have few possessions to call their own. For the children, this Project provides personalized portraits that they can keep for a lifetime. For the art students who create them, the Project illustrates the importance of cross-cultural connections in life and learning.

Since The Memory Project began in 2004, nearly 40,000 portraits have been created by art students across the US, Canada, Great Britain, Australia, and South Korea. The portrait recipients, who range from ages 0–18, reside in 34 countries around the world. In August 2011, portraits of Ecuadorian children were sent to my art education students at the University of North Texas in Denton, Texas. I included The Memory Project in my course because it can help demonstrate how culturally intertwined

we all are; the Project supports the utility of multicultural education and culturally relevant pedagogy.

Primarily, the Memory Project forced the art education students to contemplate how they would represent another human. This was a daunting task because the “partiality of representation” (Desai 2000) had to be acknowledged and discussed. The students learned that no representation is neutral; it reduces people to partial characteristics that are chosen by the presenter. Understanding this bias, many of the students took initiative in researching the Ecuadorian culture and considering ways to create portraits that closely resembled the photographs. The students felt like they had a commitment to the Ecuadorian children; this sense of obligation heavily influenced their artwork. My art education student, Megan, explained,

I immediately felt a connection with the Ecuadorian girl... She had big, brown, almond-shaped eyes that were lit up by her smile. This connection made me think more carefully about how I would create her portrait. I had to put myself in her shoes if I wanted to make her something that she would love and cherish. I made a smaller portrait for her so that it would be easy for her small hands to carry.... I researched the culture and traditions of Ecuador and was inspired by the bold and bright colors used in traditional women's costumes. I put more care into this painting because it was a gift for another person... [this] made it much more meaningful to me. This project is an effective way to get students thinking about art and multiculturalism. For me, this project opened the door to another culture which I felt compelled to research because of the connection I made with a person that I didn't even know.

Megan's comments suggest that The Memory Project initiated interests in and appreciation for global relationships. Megan's research on the Ecuadorian culture was not required. Her desire to learn increased as she realized how her artistic decisions would influence the child's interactions with the portrait. The Memory Project generated a community of kinship (Corrigan, 1996). It showed students the importance and the benefits of building relationships between them and others around the world.

According to The Memory Project founder, Ben Shumaker, the cross-cultural relationships built during the participation of The Memory Project often results in continuous, long-standing engagement with community and global efforts. It has inspired art students to become involved in further efforts for positive social change. For example, art students have held fundraisers to financially support the education of the youth who receive the portraits. Some art students have gotten involved in other pro-social activities, such as human rights and humanitarian campaigns,

and have reportedly told their former art teachers that it was The Memory Project that sparked their interest in service and volunteerism. Through this Project, art students almost always identify that the personal, practical benefits of working and building relationships across cultures is learning. In my art education classroom, The Memory Project has helped to initiate critical conversations about multicultural art education and pedagogical practices that acknowledge and support cultural interconnectedness. ■

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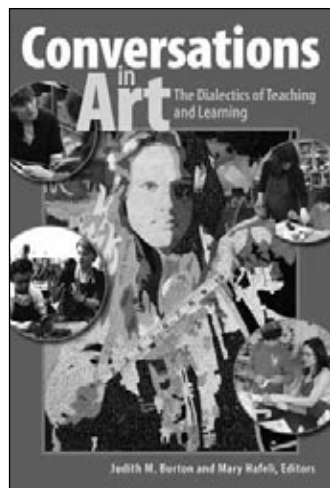
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 Philanthropic advisor and national arts learning leader **Jane L. Polin** will share her ideas about advancing art education and lead an interactive discussion.

This is a ticketed event, open to all NAEA Convention attendees. Tickets are \$50 (\$40 tax deductible). All proceeds will support the National Art Education Foundation, a 501(c)3 organization.

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“At the end of the day, good teaching remains an intimate, personal, and idiosyncratic profession, and willingness to be a thoughtful, ongoing, and energetic learner is paramount.”



CONVERSATIONS IN ART: The Dialectics of Teaching and Learning

Judith M. Burton and Mary Hafeli, Editors

In an innovative, decade-long project to examine how good teachers practice in real classroom and museum settings, a group of experienced art educators recorded teachers engaging with students, and later reviewed and critiqued these recordings with the teachers themselves to compile “snapshots” of classroom life unlike any documented before.

This resource is for preservice and experienced art teachers, and researchers who realize the importance of thinking “outside the box” if they are to grapple with the

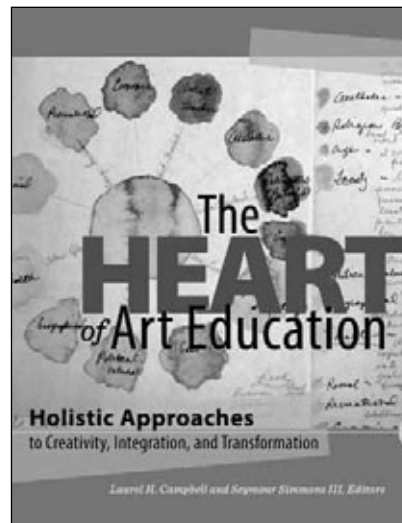
serious issues and rhetorical definitions clouding the practice of art education today. *Conversations in Art* is the work of the Research Task Force on Student Learning, which consisted of a core group of 20 professional art educators whose diversity of experiences and backgrounds served to enrich the insights and perspectives, and culminated in the unique personal reflections and writing styles of this lively and engaging resource.

Conversations in Art is for those interested less in traditional forms of school-based inquiry—such as theory testing or investigating educational change—and more in obtaining a deeper understanding of what a group of selected art educators thought about what they did and why, and how this shaped their philosophy and teaching practice.

288 pgs. (2012) ISBN 978-1-890160-54-8

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

“Holistic educators see the purpose of education as encouraging students to become intelligent, active, and engaged citizens of the classroom and the greater society, thereby preparing them to strive throughout their lives for social justice and ethical living.”



THE HEART OF ART EDUCATION: Holistic Approaches to Creativity, Integration, and Transformation

Laurel H. Campbell and Seymour Simmons III, Editors

Although a growing body of literature on holistic teaching and learning abounds, little has been written specifically for art educators. In the visual arts, holistic education begins with the recognition, now widely accepted, that each dimension of the individual can be educationally involved in making and/

or studying art. This focus on comprehensive, or holistic, development through meaning-making is “the heart of art education.”

This anthology showcases an array of philosophies, methods, and lessons learned as teachers strive to meet the holistic needs of children and young adults. Focusing on meaning-making in the art room by viewing and critiquing art from other cultures, fostering harmonious relationships with nature, and examining transformative and integrated learning techniques, this volume provides insights for educators at all levels—from PreK-12 teachers, to university faculty, to researchers, community art center personnel, and museum educators.

328 pgs. (2012) ISBN 978-1-890160-53-1

NAEA Member Price: \$39. Non-member: \$48.

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