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

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

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**\$4.00**

## Convention Coordinator's Corner

By *Debbie Greh, 2012 Convention Coordinator*



**W**e are almost there! March is around the corner, and with each day it seems that the Convention keeps growing, as does the excitement surrounding it. The 2012 NAEA National Convention will mark the 24th that I have attended. And, with each one, I continue to be inspired not only by the sessions, meetings, and events, but also by the energy that comes from the diversity of ideas, interests, and backgrounds that we art educators share as a professional community.

**This year's theme** of "Emerging Perspectives" really gets to the heart of what these Conventions are about—sharing what is important to us as visual arts educators, as well as growing from learning what others find important. We are all connected by teaching, learning, and research. And, in today's rapidly shifting global and technological society, being aware of what is happening right now in front of us as well as beyond us is essential.

**The hundreds of sessions** offered to you in New York are divided into 33 categories, including: Advocacy, Assessment, Community Arts, Museum Education, Social Theory, Public Policy, and Early Childhood. I recommend that you take the time to review all the session descriptions posted on the NAEA website and select one new perspective to experience, and to lend your perspective to. Your participation is key in creating and sharing emerging perspectives!

**The value of any conference** can be measured by the connections we make, with people and ideas. You can keep the momentum going between sessions too! As you take a break to have a cup of coffee, turn to the person next to you and strike up a conversation. Great ideas often start in unsuspected places.

**Adding to our conversation** about sharing perspectives, take a look at these opportunities for conversation at the Convention:

(continued on p. 24)



## 2012 NAEA National Convention

**MARCH 1-4, 2012**  
**NEW YORK CITY**

**REGISTER BEFORE FEBRUARY 6 AND SAVE!**

**Engaging Sessions | Inspirational Speakers | Unparalleled Experience**

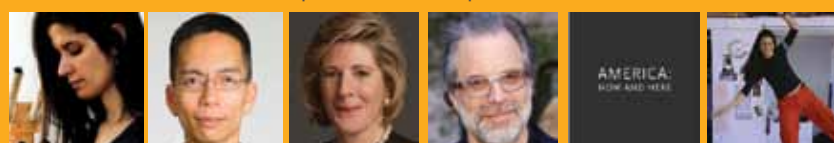
### THURSDAY | MARCH 1 | HIGHLIGHTS



**CHOOSE FROM 300+ SESSIONS** on Thursday exploring teaching, learning, research, and more.

- ▶ Icon Session | **PETER MAX** | Artist
- ▶ Super Session | **DEBORAH WILLIS** | Chair, NYU Tisch School of the Arts  
Imagining Beauty: African American Images 1890s to Present
- ▶ Super Session | **WYLAND** | Marine Life Artist
- ▶ Artist Series | **JEAN SHIN** | Installation Artist
- ▶ Super Session | **ERIC ZIMMERMAN** | Game Designer  
A Conversation about Games, Play, Creativity, Literacy, and Art Education
- ▶ General Session | **DR. F. ROBERT SABOL** | NAEA President
- ▶ Hats Off To Art Education! | **Opening Night Celebration and Artisans Gallery**

### FRIDAY | MARCH 2 | HIGHLIGHTS



**FRIDAY OFFERS A CHOICE OF 350+ SESSIONS** that require no ticket!  
**Create your ideal professional development experience.**

- ▶ General Session | **JANINE ANTONI** | Artist | Co-sponsored by Art21  
Art21 Presents: Janine Antoni "Circuitous Path"
- ▶ Super Session | **JOHN MAEDA** | President, Rhode Island School of Design  
STEM to STEAM: The Meaning of Innovation
- ▶ Super Session | **AGNES GUND** | President Emerita, The Museum of Modern Art
- ▶ Artist Series | **CLIFFORD ROSS** | Artist
- ▶ Super Session | **DOROTHY DUNN** | Director, America: Now and Here
- ▶ Special Workshop | **JANINE ANTONI** | Artist | Co-sponsored by Art21  
"Sown Within," A Performative Workshop with Janine Antoni



**Join thousands of visual arts educators** in New York City, March 1-4 for the 2012 NAEA National Convention.

Choose from over 1,000 sessions, workshops, tours, and events exploring up-to-the-minute theory, practice, and more. Gain first-hand knowledge that will enrich your professional journey and your classroom. Connect with visual arts education professionals from around the world, representing all teaching levels. Let the city inspire you through special offsite tours, hands-on artmaking opportunities, and discounts and free admission to a number of premier museums. Be enlightened and motivated by the dynamic keynote speakers and special panels. **This issue contains just part of what the Convention has to offer. See detailed listings of all sessions, workshops, tours, and events at [www.arteducators.org](http://www.arteducators.org)**

## Register, Purchase Tickets, & Book Accommodations!

**Register early** at [www.arteducators.org](http://www.arteducators.org) (through February 6) and save!

**Register onsite** in New York beginning February 29!

### EXHIBIT HALL



See the latest products and services in visual arts education. Discover new innovations, and connect with your favorite vendors.

### HANDS-ON WORKSHOPS



Roll up your sleeves at the dozens of Hands-on Workshops offered at this year's Convention. Gain hands-on experience while receiving quality instruction in an intimate, small-group setting.

### MUSEUMS



Be inspired by the numerous museums Manhattan and the surrounding area have to offer. Receive discounts and free admission to a number of museums with your Convention badge.

### OFFSITE TOURS & WORKSHOPS



There are countless opportunities for exceptional learning experiences in New York City. Attend an offsite tour or workshop and gain understanding and experience that is available nowhere else!

**See details for the 1,000+ Sessions online!** [www.arteducators.org](http://www.arteducators.org)



Naea

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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 February 2012 issue  
of NAEA News!**



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

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

## MESSAGE FROM THE PRESIDENT

**F. Robert Sabol**

**New York City... here we come!** By now you probably have made all of your plans for attending the NAEA Convention in New York City. By all measures, this convention should be one of the most outstanding in a long line of excellent conventions. This year NAEA will celebrate its 65th anniversary as an association. This is a significant milestone. Just as it is important to know the history of our field, it is equally important for members of NAEA to know and understand the history of our organization.

Previous successes and continuous growth of NAEA have been based on inclusive discussion, transparency, and thoughtful, informed, and objective decision making by our membership and leaders. We are an association of, by, and for **our members!** Because we will be celebrating a historic anniversary during this convention, it is meaningful to reflect on our accomplishments and to ask ourselves who we are and from where we have come in order to know where we will be going. With that understanding, let's test your knowledge about NAEA and who we are as you read along.

*POP QUIZ (1): What four regional art education organizations merged to create NAEA in 1947? (See the answers at the end of this column.)*

**Members of NAEA regularly attend the National Convention.** Debbie Greh, NAEA Convention Coordinator, has been working for over a year with our staff in the Reston headquarters to plan this year's convention extravaganza! The NAEA National Convention is perhaps one of the single most important benefits of NAEA membership. Listening to remarkable keynote speakers, attending many of the 1,000 sessions, making a session presentation, attending Delegates Assembly or any of the divisional or regional business meetings, networking with other art educators, visiting the exhibitors and NAEA bookstore, and renewing friendships made during conventions past are only a few of the outstanding things that make attending the convention so exciting and important.

*POP QUIZ (2): During which dates and in what year and city was the first NAEA Convention held?*

**Members of NAEA are dedicated educators.** They spend countless hours preparing instruction, teaching, conducting assessments, coordinating program development, advocating the essential value of visual arts education, learning new technology skills, managing exhibitions of their students' work, and participating in professional development. The annual convention includes numerous sessions related to each of these topics and more. As dedicated professionals, many art educators' work is worthy of special recognition by their colleagues and peers. The convention provides a national forum to recognize and acknowledge the many excellent contributions of our members and other supporters of art education through national session presentations, awards, and other recognition.

*POP QUIZ (3): In 1955 who received the first National Art Educator of the Year Award?*

**Members of NAEA are committed to developing the profession by providing leadership in their local, state, and regional art education associations.** They understand that these associations provide the means for sustaining high levels of professionalism and professional development for art educators at all instructional levels and in all instructional settings. Members and leaders from all state art education associations and NAEA Issues Groups come together during business meetings and at the Delegates Assembly during the convention to create NAEA Position Statements and to offer recommendations to the NAEA Board of Directors regarding the critical issues or questions facing the field. These leaders provide insight and experience necessary for NAEA to represent its members and to speak for the field. Participation by members

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

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

Members of NAEA understand that they must be students of their profession. They are lifelong learners and see educating themselves as an ongoing activity.

in the many and varied events and sessions at the convention promotes leadership development that can produce meaningful results in state and local settings and contribute to preparing future generations of leaders of NAEA.

*POP QUIZ (4): How many presidents has NAEA had since its founding?*

**Members of NAEA continuously strive to educate themselves about their field.** The business of educators is learning. Just as we expect our students to learn about the visual arts and to continue to learn about them throughout their lives, we too, as art educators, must continue to learn about teaching and our profession throughout our teaching careers. As art educators, members of NAEA understand that they must be students of their profession. They are lifelong learners and see educating themselves as an ongoing activity. Attending the NAEA National Convention provides yet another "course" in which we can continue our learning with the expectation that this learning will positively affect how and what we teach in our classrooms.

*POP QUIZ (5): Who will be attending the 65th anniversary NAEA National Convention in New York City from March 1 through 4?*

**ANSWERS:**

(1) Eastern Arts Association, Pacific Arts Association, Southeastern Arts Association, Western Arts Association, and Art Department of the National Education Association

(2) February 21-23, 1948, Atlantic City, New Jersey

(3) Edwin Ziegfeld

(4) 32

(5) YOU WILL!

**See you there. ■**

## NAEA Distinguished Fellows Name Class of 2012

Distinguished Fellows of the National Art Education Association are members of NAEA who are recognized for their service to the Association and to the profession. The Class of 2012 will be inducted at the 2012 NAEA National Convention in New York during the first General Session.

Congratulations to:

**Christine Ballengee-Morris**, Ohio State University

**Thomas Brewer**, University of Central Florida

## MESSAGE FROM THE EXECUTIVE DIRECTOR

## Cleansing the Palette



Deborah B. Reeve

Can you feel the excitement?  
Is your anticipation **GROWING?**

We all have visual arts stimuli near the places we work and live that inspire us... and encourage us... and excite us.

But, seriously—New York City! It has more—and more different—visual stimuli in a typical 5-block radius than many of us do in our own 50-mile radius. This year's National Convention promises four extraordinary days in New York City, and it most definitely has the potential to be a transformative experience for everyone who participates.

And there is so much to be transformed: Our perspectives on today's critical issues for arts educators and our students. The evolving role—and value—of visual arts education research that informs teaching, learning, and educational policy, as well as how we look at our mission as visual arts educators in a truly global economy.

So let's get visual and explore a few "Emerging Perspectives" online through an interactive Prezi at [www.arteducators.org](http://www.arteducators.org)!

The Prezi is a fun and brief overview of what's in store for each and every one who will be joining us in New York City. I'm confident that it will inspire your thoughts about your Convention experience, and how it will carry over into your classroom. After all, "Emerging Perspectives" may be the theme for this year's National Convention, but isn't it also the ongoing theme for our work as visual arts educators?

The visual arts are about making meaning and seeing from a different angle. One of our greatest charges as art educators is to pass on this way of meaning making and seeing to our students, so that their lives are enriched and their thinking enhanced.

To remain effective at fulfilling our essential role requires us to make our own professional development a priority. While national conventions are always informative and exciting in many ways, this year's Convention in New York City will push us to new heights and reinvigorate each and all in multiple ways as we celebrate NAEA's 65th anniversary! If you are already registered, I personally look forward to seeing you on March 1. And if you aren't, it's not too late to join your colleagues from across the nation and around the world for what promises to be a dynamic NAEA National Convention. See you there! ■

Deborah B. Reeve, EdD, Executive Director  
NAEA, 1806 Robert Fulton Drive, Suite 300  
Reston, VA 20191. [DReeve@arteducators.org](mailto:DReeve@arteducators.org)

View the interactive Prezi  
accompanying this article at  
[WWW.ARTEDUCATORS.ORG](http://WWW.ARTEDUCATORS.ORG)



## NAEA ORGANIZATIONAL AWARENESS

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

- **2012 NAEA National Convention in NYC—Emerging Perspectives | Connecting Teaching, Learning, and Research**—and NAEA's 65th anniversary under the direction of the 2012 National Convention Coordinator, Debbie Greh. Early bird registration ends February 6.
- **Making your case** for being in NYC – tips on getting support for your participation, available on the NAEA website
- **Announcement of newly elected** NAEA Regional Vice Presidents
- **National leadership opportunities** – upcoming nominations for NAEA President-elect and Division Directors
- **The launch of Leadership Link** and the many ideas being shared—a Ning site for state leaders
- Upcoming **NAEA summer regional leadership conferences** directed by NAEA Regional Vice Presidents
- **Encouragement to submit your exemplary Lesson/Unit Plans** for the curated Instructional Resources Gallery
- **NAEA Research Commission** (projected launch date March 2012 in NYC)
- **2012 NAEA Art Educator Award Honorees** – state, regional, and national awards!
- **2011-2014 Strategic Plan:** Year I priorities and progress
- **NAEA formal position statements** – new positions the 2012 Delegates Assembly will address
- **NAEA Organizational Policies and Procedures Handbook**
- **New resources and member rebates for states** that participate in the NAEA dues collection agreement
- Outcomes from the **Art Education study delegation to Cuba** and upcoming plans for other **NAEA delegations to international destinations**
- **2012 SummerVision DC** and NAEA professional learning communities
- Reauthorization of the **Elementary and Secondary Education Act** (NCLB)
- **The National Coalition for Core Art Standards (NCCAS): Announcement of the NAEA Standards Writing Team, Chaired by NAEA President-elect, Dennis Inhulsen;** Progress of collaborative working group sponsored by the arts education professional associations, State Education Agency Directors of Arts Education (SEADAE), the Arts Education Partnership, and the College Board to create the next generation of arts standards
- **Outcome of the year-long work by NAEA Review Committees** revising *Purposes, Principles, and Standards for School Art Programs* publication and the *Design Standards for School Art Facilities* publication
- **Upcoming publication of the second in a series of Advocacy White Papers** written by Distinguished Fellows and invited scholars to support the tenets of Learning in a Visual Age
- **First Look Report from the Fast Response survey system** issued by the National Center for Education Statistics
- **The National Art Honor Society**—Now more than 45,000 students in 1800 chapters across the nation—**Do you have an NAHS Chapter?**

Naea

## Call for Nominations

The Nominating Committee is seeking candidates for the following NAEA Board of Directors positions:

## President

**Division Directors**—Elementary, Middle Level, Secondary, Higher Education, Museum Education, and Supervision/Administration

The President serves for a total of 6 years—2 years each as President-Elect, President, and Past President. Candidates nominated for this primary leadership position must be members in good standing who have held active membership in the association during the past 2 years.

Division Directors serve 4 years—2 years as Division Directors-Elect and 2 years as Division Directors. Those nominated for these leadership positions must be active NAEA members. Persons holding Division office are to be certified and/or licensed within the job-alike category and employed within the job-alike category to be eligible for nomination and election to office.

The Nominating Committee invites NAEA members to submit qualified names for consideration. The following comprise a complete nomination packet that must be received postmarked by **July 1, 2012**, in order to be considered for nomination:

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

Submit complete nomination packets to: NAEA Nomination Committee Chair, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191 or digitally to [elections@arteducators.org](mailto:elections@arteducators.org)

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

## NEW FROM NAEA!

## Matter Matters: Art Education and Material Culture Studies

Paul E. Bolin and Doug Blandy, Editors

This book provides a forum and focal point for conversation about material culture within art education, addressing theoretical and practical issues, ideas, and questions related to the study of and teaching about a wide range of objects and expressions in our contemporary world.



Order at [www.arteducators.org/store](http://www.arteducators.org/store) or call 800-299-8321



# GET CONNECTED to NAEA!



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

## GET HEARD!

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



[www.arteducators.org/nccas](http://www.arteducators.org/nccas)

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

## GET RESOURCES!

[www.arteducators.org/store](http://www.arteducators.org/store)

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

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

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

[www.arteducators.org/advisory](http://www.arteducators.org/advisory)

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

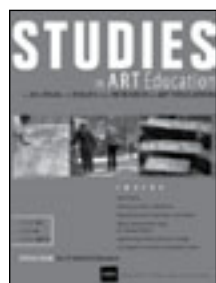
Download your FREE digital edition of *SchoolArts* magazine! [www.arteducators.org/welcome](http://www.arteducators.org/welcome) Simply login to access the magazine via a link on the Welcome page.

View/Download the Revised NAEA Policy Manual [www.arteducators.org/policymanual](http://www.arteducators.org/policymanual)

View/Download archived issues of *NAEA News* (2011-2008) [www.arteducators.org/neanews](http://www.arteducators.org/neanews)

Want to learn where NAEA stands on a particular issue? View the Platform & Position Statements [www.arteducators.org/statements](http://www.arteducators.org/statements)

## Studies in Art Education Archive Available!



[www.arteducators.org/studies/archive](http://www.arteducators.org/studies/archive)

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

## GET FUNDED!

[www.arteducators.org/naef](http://www.arteducators.org/naef)

The National Art Education Foundation honors supporters who make planned gifts, both large and small, to the Foundation through a bequest or other estate plan provision. The National Art Education Foundation can share gift planning ideas that will benefit you, while providing a lasting legacy to your commitment to the field of arts education. NAEF supports visual art educators and promotes the teaching of art through professional development, research, and program sponsorship. The deadline is October 1, 2012 for the next project year, which is July 1, 2013-June 30, 2014.

Ever wonder who gets funded for grants through the National Art Education Foundation? View the newly developed Grantee Summaries at [www.arteducators.org/naef](http://www.arteducators.org/naef)

## GET ADVOCACY!

[www.arteducators.org/advocacy](http://www.arteducators.org/advocacy)

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

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



## FIND NATIONAL CONVENTION RESOURCES...

[www.arteducators.org/convention](http://www.arteducators.org/convention)

Register today for the February 6, 2012 NAEA National Convention! Register through 2012 and receive the earlybird discount! Join thousands of colleagues from around the world for this epic exploration of visual arts education. Choose from over 1,000 opportunities for professional growth and be inspired by one of the most culturally rich cities in the world. Engage in diverse and dynamic sessions exploring the shared vision of visual arts education through teaching, learning, and research; and apply this knowledge in the classroom immediately. Discover new perspectives with inspiring keynotes, hands-on workshops, tours, sessions, and events with visual arts education professionals representing all teaching levels. Download the Convention Preview for a sneak peak at this year's events!

## NEW THIS YEAR!

### Convention Mobile App

NAEA is pleased to announce the availability of an interactive smartphone application for attendees and exhibitors at this year's National Convention.

The 2012 NAEA National Convention mobile app will offer many useful features:

- Interactive show schedule
- Exhibitor listings & product searches
- Show floor map
- Session & event schedules
- Show alerts
- Social media interaction
- Exhibitor e-brochures & product information available for download



The 2012 NAEA National Convention mobile app will be available for download via a link from the NAEA website (beginning in February); through the application stores for iPhone/iPod Touch, Blackberry and Android users; and as a web-based application for all other smartphone users. More details to come!

## GET NEWS & EVENTS!

[www.arteducators.org/news](http://www.arteducators.org/news)

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

## GET LESSON PLANS!

[www.arteducators.org/lessonplans](http://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! To expand the Instructional Resources Gallery and make



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

## GET NAEA White Papers!

[www.arteducators.org/whitepapers](http://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. We urge you to share the White Papers for Art Education with colleagues, policy makers, supervisors and administrators, preservice art educators, and parents.



## GET SOCIAL!

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

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

## GET MENTORED!

[www.arteducators.org/blog](http://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. January featured the bridge between art + tech and February will highlight the museum perspective. Be sure to check out the blog each week!

## GET COMMUNITY!

[www.arteducators.org/community](http://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:**  
Download the 2012 Resource Catalog today and order your supplies for graduation early. New this year! Customizable podium & table banners at [www.arteducators.org/nahs](http://www.arteducators.org/nahs)
- **Classroom Galleries powered by Artsonia:**  
Share and view lesson plan starters and student artwork, enter contests, and more. Pay for your NAEA annual membership dues with your Artsonia Fundraising Account.

Check your funds or learn more about this program by visiting [www.artsonia.com/naea/paywithfunds.asp](http://www.artsonia.com/naea/paywithfunds.asp)

- **Digication e-Portfolios:** Your virtual space to network, showcase personal art, and share lesson plans. Click on the "COMMUNITY" tab, then click on the PDF links for "Quick Start Guide" or "e-Portfolio Help Guide" to get started. Free for NAEA Members!
- **Member Directory and NAHS Sponsor Directory:**  
Find colleagues in your area and beyond at [www.arteducators.org/directory](http://www.arteducators.org/directory)

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



### 2012 SILENT AUCTION

sponsored by RAEA

## CALL FOR ENTRIES

### NAEA New York 2012

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

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

For information and donation form,  
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Michael Ramsey:  
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**LOOK** for us at the **NAEA National Convention**

THURSDAY, MARCH 1st  
Off-site Workshop at the Brooklyn Museum

FRIDAY & SATURDAY, MARCH 2nd - 3rd  
Conference Sessions

**CONTACT: Dr. Marilyn Stewart**  
[stewart@kutztown.edu](mailto:stewart@kutztown.edu) P: 484-646-4310

Please note that the Institute is strictly limited to 30 participants.

Offered by Kutztown University, in partnership with Through the Flower, a nonprofit feminist art organization founded by Judy Chicago, and with co-sponsor, the National Art Education Association.



## EASTERN REGION

Eastern region art educators were busy attending conferences during the fall months. We encourage anyone interested in getting involved with their state conference or other association activities to please attend a board meeting. Your state art education organizations are comprised of volunteer educators and your input can make a significant contribution toward improving your professional practices and advancing our profession.

The **New Hampshire Art Educators' Association** (NHAEA) held its fall conference on October 15 at the New Hampshire Institute of Art where 110 members attended 24 workshops. The theme "ART IS A WHOLE BRAINER" was relevant to current research on learning, and important for every art educator's advocacy toolbox. Keynote Speaker Foad Afshar, faculty member at New Hampshire Institute of Art, spoke to the lunch crowd and NHAEA Art Educator of the Year, Pauline Pichette, was honored. NHAEA raised \$213 from its member art sale for student scholarships.



**New Hampshire Art Educator of the Year, Pauline Pichette (center) with NHAEA Awards Chairperson, Barbara Morrison (left) and Past-President, Martha Rives (right)**

The **Pennsylvania Art Education Association** conference was held October 20-23 in Gettysburg. The conference theme, "Dedicated," was inspired by Abraham Lincoln's use of the word in the Gettysburg Address. Conference sessions showcased the latest research, technology, and practice in special education, standards, and artmaking. Keynote speakers included Lee Sandstead, Dr. Patty Bode, James Rees, Dr. Syndey Walker, and Dr. Graeme Sullivan. Notable local artists presenting at the conference included Wendy Allen, Bert Danielson, and Gary Casteel. Also, various local galleries sponsored a "gallery crawl" on Saturday evening.

Nearly 190 people

attended the **Maryland Art Education Association** conference October 21 at Maryland Hall for the Creative Arts and Wiley H. Bates Middle School. The theme was "Emerging Perspectives: Creating and Promoting Quality Art Programs" and the keynote was illustrator Vincent Perez.

The **Connecticut Art Education Association** Conference was held October 24 at the CoCo Key Water Resort and Conference Center in Waterbury, CT. Keynote Speaker Sandy Skoglund shared images of her photographs



**Above: Maryland Art Education Association Conference Chairwoman Suzanne Owens (left) and Past President Brenda Makle (right) with Keynote Speaker Vincent Perez (center) at the 2011 Fall Conference held in Annapolis, MD.**

**Below: Keynote Speaker Sandy Skoglund and Connecticut Art Education Association President Andrea Haas at the Fall Conference in Waterbury, CT.**



various ways video game design can be used as an effective educational tool, and offered information about new websites, lesson plans, and curriculum. They conducted a 3-hour follow-up workshop on Sunday as a more in-depth experience for teachers wanting to begin using video game design with their students. MAEA is already planning their 2012 conference in Salem, Massachusetts.

It isn't easy for the **Overseas Art Education Association** (OAEA) to organize meetings in

Europe. A small group met Thanksgiving week to explore the treasures in Florence, Italy. OAEA members viewed Palazzo Strozzi's current exhibit, Money and Beauty-Bankers, Botticelli and the Bonfire of the Vanities, which included activities for families, student workshops, an interactive trading itinerary for all visitors, and related exhibits around the city under the theme "The Florence of Money, the Florence of Beauty." They also visited the new Gucci Museum, a wonderful palazzo in the center of town with incredibly designed exhibit rooms featuring a historical display of Gucci items.

The **Massachusetts Art Education Association** (MAEA) conference was held November 11-13 at Hyannis in beautiful Cape Cod. Close to 200 attendees visited with college representatives, shopped vendors, and attended over 50 sessions. The theme was "Creative Learning in the 21st Century." Keynote speakers John Kollmer (Alliance for Young Artists & Writers) and Scott Price (VP, Product Manager - Gamestar Mechanic) shared

various ways video game design can be used as an effective educational tool, and offered information about new websites, lesson plans, and curriculum. They conducted a 3-hour follow-up workshop on Sunday as a more in-depth experience for teachers wanting to begin using video game design with their students. MAEA is already planning their 2012 conference in Salem, Massachusetts.

Teacher evaluation is a topic that concerns art educators in all regions. The **Rhode Island Art Education Association** is in talks with its state Department of Education to help art educators understand how the new teacher evaluation system affects them. A special roundtable concerning teacher evaluations will be held in the near future. The **New Jersey Arts Education Partnership** has created a task force of representatives from all four arts disciplines to mentor school districts piloting teacher evaluation systems.

Anyone attending the **NAEA Convention** in New York City is invited to attend the **Eastern Region Awards Presentation**, 4:00-5:30 p.m. on Friday, March 2 and the Eastern Region Leadership Meeting, 5:00-5:50 p.m. on Saturday, March 3. Both meetings are in Hilton Beekman Parlor, 2nd Floor. ■



**Kim Huyler Defibaugh**

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

## PACIFIC REGION

Last year at this time we were anticipating Opening the doors to NAEA Seattle Convention 2011! Now we take the same energy and travel from the Pacific to the Eastern Region for what promises to be an incredible NYC experience! I hope to see you all there.

**Idaho:** The Idaho Art Education Association (IAEA) travelled to Boise for its October 6 conference. Visit its fabulous website ([www.idahoarted.org](http://www.idahoarted.org)), read the President's inspirational message, and see how issues facing Idaho might be the same facing your state—hear the hope, the call to action, the call to attend the conference. Nancy Carr delivered the keynote to the membership of IAEA at a time when they are discouraged by a reform bill recently passed by their legislature. They know they need to work with their district and state and the cuts are not limited to art education. Economic change hurts everyone. Nancy Carr has the background and expertise in the Department of Education that has immersed her in Advocacy for arts education. Dr. Peggy Wenner from the Idaho State Department of Education was present for the conference; she is also a supporter of the arts. Congratulations to the leadership of IAEA for planning a conference that met the challenges of their membership and state. And congratulations to Art Teacher of the Year, Jane Winston.

**Oregon:** "Reflections and Directions" greeted the membership of the Oregon Art Education Association (OAEA) October 14-15 at the University of Oregon and the Jordan Schnitzer Museum of Art, Eugene. Native son, Dr. Paul E. Bolin, Assistant Chair and Graduate Advisor for the Division of Art Education and Visual Studies, University of Texas at Austin, provided the keynote. Dr. Bolin, NAEA Distinguished Fellows' researcher, investigated historical issues within the field of art education and directed

matters of art and public schooling in the late nineteenth century. One of the highlights the OAEA sponsored was a new show, "Beyond Demos, Artists Who Teach." The show was on exhibit October-January at Jordan Schnitzer Museum of Art. It featured work by elementary, middle, and secondary teachers.

**Washington:** *Art Works-13 Hours of Art* was held October 15 at the New Market Skills Center in Tumwater. NAEA Executive Director Deborah Reeve and Simon Silva were keynote speakers. Similar to Idaho, Washington invited the Superintendent of Public Instruction Randy Dorn to address members' concerns about budget and elective credits. He reiterated the call to action to be a collective voice, to be vigilant, and to continue to advocate. The time format was new for the Washington Art Education Association (WAEA), being held from 7:30 a.m. to 9:30 p.m. But with elimination of Washington's State Professional Development Day and its tight budget, it was a way to still meet the needs of the membership. Also new was the announcement of the award winners at lunch, but with the great turnout it was a positive move. Lisa Crubaugh received the Art Educator of the Year Award.

**California:** The central area planned a great conference in Bakerfield, "Preserving the Arts Though Creativity and Advocacy." If you follow the economic news, you know the hardships that have hit the schools, teachers,



and programs—especially the arts in California. Their conference offered new tools and workshops to not only strengthen them but to help with advocacy. Their Outstanding Visual Artist of the Year is Kathleen Crocett.

**British Columbia:** Members, artists, and students met in Federation New Brunswick to explore creative strategies and innovations in both Art and Design Education. BC is moving and shaking! Communication through wiki is a must, due the challenges of the physical vastness of the territory. They are actively involved in 21st-century skills and build strands into their conferences about media arts and design.

**Hawaii:** The U.S. Department of Education hosted the opening of two exhibits in September in Washington, DC. The opening ceremony featured nearly 100 two- and three-dimensional visual works and film animation, along with several dozen writing pieces—all created by 2011 Scholastic Art & Writing Award winners. Thirty-four students, eight from Hawaii, attended the opening with their teachers and families. The event coincided with National Arts in Education Week. The works in the Hawaii exhibit were on display at the Department through October, and the Scholastic Art &



**Far left: Hawaii students at opening ceremony.**

**Above: HAEA President Larry Taguba was a featured speaker at the ceremony.**

**At left: Hawaii students in DC.**

Writing Awards exhibit remains open through August 2012.

*For all the challenges we face and moments that seems very dark, the creative box begins to turn and open up. Our critical thinking skills get into gear, we join forces and the thinking takes place outside that box, not in it. Pacific Region is a strong, passionate bunch that can rock that box! Hope to see you in NYC.* ■



**Deborah Barten**

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## WESTERN REGION

One of my favorite quotes is, "Anyone who stops learning is old, whether at 20 or 80. Anyone who keeps learning stays young. The greatest thing in life is to keep your mind young." (Henry Ford) As art educators, we are very busy with our classroom, our students, and our school activities. Sometimes we don't



**Max Coll and his wife Catherine Joyce Coll accept the Distinguished Honor Award from the New Mexico Art Education Association.**

most of us have two excellent professional development opportunities targeted to our area: our state and national art education conferences. They are the means by which we can learn and grow—and stay young. This column shares information about some of last fall's state conferences. This is also the last issue before the NAEA Convention in New York City, which promises to be attended by thousands of art educators. Each year I meet people who are attending their first-ever conference, whether state or national. The usual response I hear is one of amazement. I

remember my own feelings at my first NAEA Convention in Chicago in 1981. Fortunately, I still have those feelings as I prepare for New York in March—even after all these years. I'll see you in NYC!

**New Mexico:** The New Mexico Art Education Association (NMAEA) held its annual state conference on November 4 and 5 in Santa Fe. The association enjoyed record attendance. New to the conference was the NMAEA awards dinner. The Distinguished Honor Award was given to former representative Max Coll and his wife Catherine for their efforts in getting the Fine Arts Education Act (FAEA) passed into law. FAEA provides the financial support for most of the elementary art education programs in New Mexico.



**Eric Hardison, Oklahoma Awards Chair presents Trina Jones with the Oklahoma Art Educator of the Year award at Oklahoma's Fall Conference.**

**Oklahoma:** The Oklahoma Art Education Association hosted its Fall Conference September 16 and 17 at the University of Oklahoma School of Art and Art History. Isolete de Almedia and Jonathan Hils did a great job planning the event. The theme was, "Innovations: Reinterpret, Reinvent and Redefine." Special guest speaker Ann Tomlin did a great job sharing her insights on the different stages of our profession. Trina Jones was elected as Oklahoma Art Educator of the Year.

**South Dakota:** The state art conference was celebrated this past October in Brookings, SD. Art educators from all grade levels were in attendance as well as museum educators and art advocacy associations from South Dakota and Minnesota. Three days of discussion, sharing, and creating were shared at the recently opened Children's Museum. Keynote

Speaker Pat Boyd spoke about advocacy. The South Dakota Art Education Association supports several art shows throughout the state as well as the Youth Art Month flag competition.

**Texas:** 2011 was a busy year for the Texas Art Education Association (TAEA). They finished the year strong with their State Conference in November and had 19% more attend than they were hoping – a blessing in the difficult economy. They launched several new initiatives: the Master Art Educator strand with 12 sessions, the Inside the Studio series showcasing master artists, the online art adjudicators training course, and an online job board for art educators. TAEA is looking forward to seeing you at the 2013 NAEA National Convention, March 7-10, in Fort Worth, TX!

**Wisconsin:** The Wisconsin Art Education Association (WAEA) has implemented new



**SDAEA keynote speaker Pat Boyd, discussing advocacy with conference attendees.**



**2011 Fall Conference Highlight at the Eau Claire Regional Art Center in Eau Claire, WI.**



**Texas Art Education Association's Master Art Educator logo.**

initiatives to further expose, educate, and engage current and prospective WAEA members. New initiatives are: fall and spring mailings; an Ideas Art Exchange to be hosted in the Northeast, Southeast, and West Central regions of WI; Potawatomi Grant Monies to assist members with creative and innovative art programming; digitizing 60 years of WAEA

history; and using a uniform e-blast template to promote all WAEA events. ■



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# Learn about modern art in a contemporary way

**Instructor-led online courses begin Feb 27**



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Roy Lichtenstein, *Drowning Girl*, 1963. Oil and synthetic polymer paint on canvas. Philip Johnson Fund (by exchange) and gift of Mr. and Mrs. Bagley Wright; Katerina Lanfranco demonstrating collage techniques in the MoMA studio. Still shot from course video. Filmed by Plowshares Media. © 2012 The Museum of Modern Art, New York; Vincent van Gogh, *The Starry Night*, Saint Rémy, June 1889. Oil on canvas. Acquired through the Lillie P. Bliss Bequest; Instructor Corey D'Augustine demonstrating painting techniques in the MoMA studio. Still shot from course video. Filmed by Plowshares Media. © 2012 The Museum of Modern Art, New York

**COURSES ONLINE**



## SOUTHEASTERN REGION

Hello Southeastern Region Art Stars!

We are in full swing with preparation for the 2012 Convention in New York City. If you have not yet taken the time to complete your registration, I encourage you to visit the NAEA website and do so now. There are still wonderful professional development sessions available, not to mention the wealth of exciting arts opportunities the city has to offer. I encourage you to join your colleagues from across the nation as we explore “**Emerging Perspectives | Connecting Teaching, Learning, and Research**” in visual arts education. As you know, this Convention will mark our 65th anniversary, and it is focused to celebrate our past, present, and future as a vibrant visual arts educator community.

As you prepare for your convention experience please include the Southeastern Region Awards Function in your calendar of “not to be missed” events. It is scheduled for Friday, March 2 from 4:00-5:30 p.m. in Hilton Sutton Parlor South on the 2nd Floor. Help celebrate the extraordinary accomplishments of our Southeastern Region NAEA community. Also, do not forget to include the exceptional general sessions available. This convention has something for everyone.

News from Our States

**Florida:** Karen Nobel is newly elected President-Elect for the Florida Art Education Association. Plans for their 2012 fall conference is already underway with a return to St. Petersburg to celebrate 60 years!

**Georgia:** Wanda Kinnaman is their new President-elect. Dr. J. Stephen Lahr, Georgia Art Education Association President, reports their next Professional Learning Conference will be on Jekyll Island at the Jekyll Island Hotel and Resort the first weekend in March 2012.

**Kentucky:** Dr. Camille Serre (Kentucky Art Education Association Art Educator of the Year) has just released her published book *Recipes for Sculpture*.

**Mississippi:** The Mississippi Art Education Association’s (MAEA’s) focus this year is how to



At left: Teachers deep in concentration (FAEA).

Above: S. Russell, Dennis Hwang of Google Doodle fame, P. Franklin, and M. Hyatt (VAEA).

At right: Carrie Mae Weems and Anne Henderson (TAEA).



Teachers working through the creative process (NCAEA).

use classrooms/medium to impact or change the world. MAEA kicked off its theme with fall conference keynote speaker, documentary filmmaker and humanitarian, **Chandler Griffin** and many eye-opening workshops. The theme will continue during the spring conference in April, partnering with Delta State University for local cultural experiences and workshops.

**North Carolina:** The North Carolina Art Education Association welcomes its new President-elect, **Juline Chevalier**.

**South Carolina:** The South Carolina Art Education Association (SCAEA) reports retired art educator **Harriette Edmonds** has coordinated an exhibit, “SCAEA Retired Art Educators Showcase,” at the Columbia Museum of Art, and **Josh Keiper** is planning a National Art Honor Society Convention for early March 2012.

**Tennessee:** Donna Anderson is the new president-elect. The Tennessee Art Education Association (TAEA) proudly hosted **Carrie Mae Weems** as the keynote speaker for its last professional development conference. Three regional student exhibitions have been held across the state and TAEA will co-sponsor a Best of the Best Exhibition composed of

the winners from the three exhibitions this summer during the Tennessee Arts Academy.

**Virginia:** The Virginia Art Education Association (VAEA) is excited to be celebrating its 50th year in 2012! (Or its 97<sup>th</sup>, if you trace them back to connected origins in 1915!) The association’s work with the Virginia Coalition for Fine Arts Education has provided an excellent collaborative avenue on teacher evaluations and other legislative issues to benefit the fine arts. VAEA members are lending their voices politically to advocate strongly for the students of Virginia.

### An Artist’s Story

As many of us in the Southeastern Region know, **Dennis Hwang**, of **Google Doodle** fame, presents a fantastic keynote address. His presentation, “**A Letter to my Art Teachers,**” hits home with every K-12 art teacher. He shares how his experiences with different art teachers (chief among them

our own Southeast “**Ms. G**” from Tennessee) prepared him for his career at Google. Working hard, creating quality work, learning to accept constructive criticism, and using rejection to improve were lessons he learned in art class. His words and experiences serve as a valuable reminder of the lives we touch and the adults we help to find their way as they make career choices for the future. As a presenter, he humbly insists he doesn’t belong speaking in front of art teachers because he has so much more to learn. As art educators we all need a pat on the back, and his success does just that. ■



Patricia “Pat” Franklin

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

**NAEF**

INVESTING

Leadership, Innovation, and Learning

**“The Legacy of Arts Education”**  
**Saturday, March 3**  
**10:30 a.m. – 12:00 p.m.**  
**Hilton Hotel**

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

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

**This is a ticketed event, open to all NAEA Convention attendees. Light Refreshments will be served.**

**Tickets are \$50 (\$40 tax deductible).**

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

## NAEF Launches New Benefit Fundraiser at New York Convention

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

This year’s speaker is noted art educator **Eric Booth**, who will speak on the topic “The Legacy of Arts Education.” An actor and businessman, Booth is the author of five books including



*The Everyday Work of Art* and *The Music Teaching Artist’s Bible*. He was the Founding Editor of the quarterly *Teaching Artist Journal*. In arts learning, he started the Art and Education program at Juilliard, and Juilliard’s Mentor Programs. Booth has taught at Stanford University, NYU, Tanglewood, the Kennedy Center, and the Lincoln Center Institute, and he has given classes for every level from kindergarten through graduate school; he has given workshops at over 30 universities

and 60 cultural institutions. Formerly the director of the Teacher Center of the Leonard Bernstein Center, he is a frequent keynote speaker on the arts to groups of all kinds. He was asked to give the closing keynote address to UNESCO’s first ever worldwide arts education conference.

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

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

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

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

**“Having an opportunity to join together with colleagues to think about the impact of our work promises to be a dynamic experience.”**

—MacArthur Goodwin, NAEF Chair



ELEMENTARY DIVISION

February has always been a time of “catching up” for me! It’s that point in the year where there are not too many new school initiatives to incorporate into what I do or meetings to attend and, at least for me, it’s usually too cold and dreary to want to go do anything outdoors. So, I catch up! I thought I might catch you up too, in case you were extra busy during the fall and through the holidays.

NAEA is taking part in the revision of the 1994 National Standards for Arts Education. The recently formed National Coalition for Core Arts Standards plans to use the 1994 standards to guide them in the creation of the next generation of standards that will support the 21<sup>st</sup> century needs of students and teachers. These standards are important as most states adopt or adapt them for their use and plan curriculum accordingly. NAEA is proud to be a part of this partnership and this task.

You may also not have noticed the Advocacy White Papers for Art Education recently added to the NAEA website. Elementary teachers have been asking for resources such as this to help advocate for programs. These papers help to answer questions about what art education provides and why it is important. We will also have an advocacy session at the convention in New York in March that will give you multiple strategies for educating a variety of audiences about art education issues.

Many of you have found the Instructional Resource Gallery (IRG), but we would love to see all of our members take advantage of the Gallery and also to write and submit lessons to be a part of it! The Gallery is a direct result of member requests and is a member’s only NAEA benefit. To use the gallery, log in to the NAEA site; go to Learning and then to Lesson Planning and click on the picture frame or the links below. The lessons that are there and those that will be added are not meant to be a curriculum or to stand alone without connection to other lessons, but to connect to student’s prior knowledge at one or more of the multiple entry points offered. We continue to work to improve the IRG submission process and to update the rubric used to score the lessons/units to make it clearer to the writers what we are looking for. If you would like to submit a lesson, the instructions are in the same area on the website. The lesson may be submitted as a lesson starter through Artsonia or directly to NAEA. We will choose lessons twice a year to further develop. We are changing the submission dates for those processes to avoid working through the summer and over the holidays. Our next round will begin just after the first of the year.

On a related topic, NAEA Division Directors are working to develop professional development resources related to the IRG. While we hope all of our members will use the resources, I believe they will prove especially useful for those members who are isolated and are perhaps one of only a couple of art teachers in a given county or district. I have worked in districts such as this and I know firsthand how difficult it is to stay abreast of current theory and practice in the world of art education. We hope the IRG

and supporting materials will be able to fill that gap for those members who need it.

Of course another great source of professional development is the NAEA Convention in New York City March 1–4, 2012. This is NAEA’s 65th anniversary and promises to be a very exciting time with some fun surprises along the way! You will find workshops geared to the Elementary Art Educator and wonderful opportunities to network with your colleagues from across the country. You cannot find a kinder, more helpful group of people than this group of art educators. This is a great opportunity to immerse yourself in art and art education, and then return home to your students filled with enthusiasm for art and all that you have learned. They will sense your excitement and meet you with the same!

Don’t miss any of the Elementary Division sessions!

**Thursday, March 1**

11:00-11:50 a.m. Elementary Eastern / Western Regional Winners Showcase

4:30-5:50 p.m. Elementary Division Awards Reception

**Friday, March 2**

10:00-10:50 a.m. Elementary Carousel of Best Practices, Great Ideas from Across the Country

12:00-12:50 p.m. Elementary Carousel: How Research Improves Visual Arts Education

1:00-1:50 p.m. 2011 National Elementary Winner Showcase

3:00-3:50 p.m. Elementary Carousel, Advocacy for the Art Teacher

6:00-6:50 p.m. Elementary Division Conversations with Colleagues

**Saturday, March 3**

11:00-11:50 a.m. Elementary Southeastern and Pacific Regional Winners Showcase

I look forward to seeing all of you in New York! Please bring your stories about your memorable teaching experiences to share! ■



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**Regional Directors:** *Eastern Region:* Nate Morgan, morgann@Hastings.k12; *Southeastern Region:* Scott Russell, w.scott.russell.lcps.org; *Western Region:* Lorinda Rice, lrice@lps.org; *Pacific Region:* Olivia Armas, oyarmas@gmail.com

▶

CALL for NOMINATIONS/ CALL for SUBMISSIONS

See also: [www.arteducators.org/research/call-for-submissions](http://www.arteducators.org/research/call-for-submissions)

CALL FOR PROPOSALS

Connecting Art and the Spiritual:  
21st-Century Approaches to Teaching Art

This proposed anthology introduces art teachers and their students to the deep and rich spiritual content in art throughout the history of art and global cultures. It will be a collection of chapters including research, theory, and practice on the historical, cultural, contemporary, and emerging connections between the visual arts and their spiritual foundations. Chapters may connect spirituality and art from a thematic, holistic, social, conceptual, energetic, and/or symbolic approach. Each chapter will include at least one practice example of art lessons that support the teaching of the relationship between art and spirituality in art education classes at all levels.

**Proposals/Abstracts are due April 30, 2012.** Please send electronic proposals/abstracts to Susan Nakao at [sunakao@hotmail.com](mailto:sunakao@hotmail.com)

**Requirements.** Submit a one-page proposal/abstract electronically that summarizes:

- The direction of your research, theory, or practice with attention to the connections between art and the spiritual (i.e. through art history or through thematic, cultural, symbolic, or conceptual/emerging influences). Please include a statement about the academic levels, materials, media, and the spiritual and artistic/academic content used in the lesson plan(s) that exemplify your topic.
- The significance of the artistic/spiritual connection from a cross-cultural perspective in this research, theory, or practice, and an age-appropriate, culturally sensitive art lesson plan for American preK-12 art students inspired by your research, theory, and/or practice. (Please define the grade level.)
- In the last paragraph, please summarize how and what American students will benefit from learning about this approach, which connects art to the spiritual culturally, socially, and/or philosophically.

If your proposal/abstract is accepted, your essay/chapter should be 3,500 to 4,000 words with photographs/illustrations. Authors will be provided with appropriate copyright release forms for all photographs.

CALL FOR SUBMISSIONS

Opportunities for Creative Teens:  
The Scholastic Art & Writing Awards

The Alliance for Young Artists & Writers invites teenagers in grades 7–12 to participate in the 2012 Scholastic Art & Writing Awards. Students may submit in more than 15 art categories including Animation, Architecture, Ceramics and Glass, Computer Art, Drawing, Fashion, Graphic Story, Painting, Photography, Sculpture, Film, Video Games, and Senior Art and Photography Portfolios.

All artwork is reviewed by panels of arts professionals for originality, technical skill, and vision. Winners have opportunities for recognition, exhibition, publication, and scholarships. Teachers who mentor top national award-winning students receive \$1,000. The Awards are the largest, most prestigious, and longest running scholarship and recognition program for teenage artists and writers.

Deadlines vary by region. To learn how to participate in the Scholastic Art & Writing Awards, visit [www.artandwriting.org](http://www.artandwriting.org) or call 212-343-7729.

USSEA Art Exhibition: Art Educators as Artists

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

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

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



## HIGHER EDUCATION DIVISION

Happy New Year! I send to you my prayers and wishes that 2012 is filled with tremendous growth and lasting, beneficial change. The theme of our Convention, "Emerging Perspectives | Connecting Teaching, Learning, and Research," offers an opportunity to actively rethink the role of the arts & design as a platform for development in the lives of learners and as a catalyst for innovation in society. The Research Steering Committee will hold a pre-Convention meeting with invited participants on Feb. 29 (the day before the NAEA Convention begins), selecting a research topic and developing a research agenda that draws upon multiple perspectives. This process will help initiate the newly reestablished NAEA Research Commission, which will be announced at the Convention.

The leadership of the NAEA Student Chapter is diligently working to prepare for an engaging Convention in NYC with a variety of programs to support student needs. This includes a welcome meeting; a panel of distinguished NAEA leaders who will share both their journey with the organization and advice for the job market; roundtable sessions highlighting outstanding lessons; artmaking techniques for the classroom; research by undergraduate and graduate students; and an advisor's forum on how to better support student chapters. Stop by the Student Chapter Welcome Table to get to know the student leadership team and connect with students across the nation. Here are other updates from the regions:

### Western Region News:

- UrbanARTsVOICE is a Fine Arts Mentor Program developed and sponsored by the University of Missouri-St. Louis Art Education Faculty in collaboration with The Family Court of St. Louis County that provides urban adolescents opportunities to explore issues of personal and social significance, share experiences, create

art expressing their views, and convey the authentic voice of American teenagers.

- Husny Dahlan has a current exhibition titled Islamic Inscriptions at the University of Arkansas, Pine Bluff. It includes teapots, ceramic books, and works on paper, and is on view until February 3, 2012.
- Northern Illinois University will host the second bi-annual meeting of NIU-UICU art education doctoral students in April. Those on dissertation in both universities will get to present to a critical (but sympathetic) audience of other students and professors.

### Pacific Region News:

- Rocky Mountain College of Art + Design (RMCAD) Art Education and Fine Arts faculty members Katie Caron, Alicia McKim, Jennifer Miller, and Rebecca Vaughan, along with RMCAD alumni, participated in Ice Cube Gallery, Denver, 1:1 exhibition, December 2011.
- Theresa Clowes, Redline artist and RMCAD Art Education faculty member, collaborated with Ballet Nouveau Colorado in Redline+BNC: A Shared Experience in Art, where the dancers became part of the art installation in the gallery, November 2011.

### Southwestern Region News:

- NAEA members chaired and presented research at the 67th Southeastern College Art Conference hosted by SCAD. Session chairs included: Thomas Brewer, Bryna Bobick, Mary Lou Hightower, and Linda Neely.
- The Art Education Center at James Madison University has teamed up with Sawhill Gallery on the JMU campus to provide K-12 art education lessons for each of the professional exhibitions in the gallery. Please visit the Sawhill Gallery website to view or download educational materials created for the exhibits

by JMU art education interns under the direction of art education faculty members Stephanie Danker and Roger Tomhave.

- James Madison University has launched a partially online MA program for experienced art teachers. Art teachers begin the program online in May, and join faculty on the JMU campus during the summer. For more information, contact: tollefl@jmu.edu.
- For several years Dr. Alice Arnold and her students have collaborated with the Lucille Gorham Intergenerational Community Center's highly successful after school program: "YES-Youth Excelling for Success." Dr. Erick Green and his filmmaking students from the School of Art and Design have joined Dr. Arnold to help document the learning happening at the center.
- Register for the Spring WTAEA conference at Memphis' Brooks Museum on Saturday, March 24. Learn exciting CRAFTS FOR THE CLASSROOM, including wire jewelry, fibers, and leather for all levels.

### Eastern Region News:

- Maryland Institute College of Art offers a new Summer Travel Intensive for current and aspiring K-12 art teachers in a 10-day workshop in Greece. To learn more visit [www.mica.edu/summertravel](http://www.mica.edu/summertravel)
- Concord University's NAEA Student Chapter and their advisor, Lauri Reidmiller, judged the Raleigh County Art Show and hosted the Night in the Art Gallery exhibition of Mercer County students' artwork.
- Dr. Shannon Elliott, Art Education Program Director at Nazareth College, was named Art Teacher of the Year for New York State.
- Enrolling this fall, Nazareth College in Rochester, NY is offering a 5-Year Dual Degree (BS and MSED) in Art Education.

- The Department of Art Education at The Ohio State University is delighted to announce the implementation of a 4-year Bachelor of Arts Education (BAE) degree that will result in securing an Ohio Residency Teaching License in the Area of Visual Arts (pre-K-12). Two other new programs include a Bachelor of Arts degree in Arts Management and a minor in Arts Entrepreneurship.
- Kutztown University of Pennsylvania offered a conference, "Seamless and Sustained: An Integrated Curriculum." Co-chaired by NAEA Eastern Region members Carrie Nordlund and Amy Pfeiler-Wunder, it provided attendees hands-on professional development focused on arts-based interdisciplinary inquiry with keynote speakers Julia Marshall and Amy Youngs. For more information, visit [www.seamlessandsustained.com](http://www.seamlessandsustained.com) ■



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## SECONDARY DIVISION

What an exciting time of year! The 65th anniversary of the National Art Education Association is right around the corner, and will be celebrated in New York. But first I want to reflect on a few fall events. **Shawny Montgomery**, KAEA Board Youth Art Month Chair, presented her brainchild, "Vincent Yam Go" at the Kansas Fall Conference. KAEA Student Representative **Alyssa Passmore**, University of Kansas, agreed to transform herself into Vincent Yam Go and was introduced as "Vincent." Vincent is going to make appearances at our YAM celebration this March and at other special events to bring positive attention and advocacy to our art education programs.

In November, I attended the New Mexico Art Educators Association (NMAEA) Fall Conference at the Lodge at Santa Fe in Santa Fe. **Phyllis Roybal**, NMAEA President-Elect and **Michelle Lemons**, NMAEA President, did an outstanding job organizing this conference. **Gerald McDermott**, an internationally acclaimed author and illustrator, discussed some of his

popular, Caldecott award-winning books *Arrow to the Sun*, *Coyote*, and *Anansi the Spider*. I enjoyed offering two hands-on workshops—Watercolor Sampler, and Make a Journal/ Sustained Silent Drawing. Both were presented in the Chapel of the Lodge at Santa Fe. The first day was a beautiful blue-sky day and the watercolor workshop participants overflowed into the grassy area outside the open chapel doors. The next day, snow fell and accumulated on the skylight over the mid-section of the chapel roof while we made journals and drew. It was wonderful to create with other art educators. One recent addition to NMAEA is **Woody Duncan**. He is a retired middle level art educator, formerly of Kansas City, KS. Woody has helped revitalize the NMAEA. It was great to travel to another state, and to meet and mingle with fellow art educators. I encourage all of you to attend neighboring state conferences and your Regional Leadership Retreats this summer. Great job to all the NMAEA leaders!

**REGISTER NOW** for the NAEA National Convention, **March 1-4, 2012, New York, NY**. It is going to be an absolutely exhilarating time. To start the Convention Thursday after-



**Above: Michelle Lemons, President of NMAEA, and Phyllis Roybal, President-Elect of NMAEA.**

**At right: Woody Duncan presenting "Building an MC Escher Kaleidoscope."**



noon, our first keynote speaker will be **NAEA President Dr. Robert Sabol**. From there we will flow into the Division Level Awards. Your Secondary Regional Division Directors—**Karen Kiick**, Eastern; **Debi West**, Southeastern; **Nicole Brisco**, Western; and **Joye Melby**, Pacific; along with NAEA Division Director-Elect **James Rees**, and **Dana Jung Munson**, Secondary Technology and Ning Creator, have been busy helping me to make the Awards Ceremony an event you will remember! A meal will not be served, so this will not be a ticketed event. Everyone is invited. Our focus will be on our award winners. We will have fabulous door prizes and time to mingle. There will be an hour after the awards ceremony for a quick dinner, and everyone is encouraged to attend the "Hat Making Event." Participants will be asked to wear their hat creations at Rockefeller Plaza for the *Today Show* on Friday morning.

Other important events for Secondary will be:

**National Secondary 2011 Art Educator of the Year Award Showcase**, recipient **Cheryl Milligan**, Friday, March 2, 3:00-3:50 p.m.

**Secondary NAEA Regional Division Showcase**, Dana Jung Munson, **Becky Blaine**, and **Craig Llewellyn**, Friday, March 2, 11:00-11:50 p.m.

**Conversations with Colleagues**, Friday, March 2, 6:00-6:50 p.m. I would like to invite any secondary art educator who wants to become more involved at any level—state, regional, or national. Please come. Bring your ideas for growth!

During our November NAEA Board meeting, we learned **Peter Max** is designing the cover for our Convention program. Some other notable presenters are: **Agnes Gund**, former Museum of Modern Art Director; **Irving Sandler**, American art critic and educator; **Oliver Herring**, known for his TASK Parties and collaborations with Art 21; **Dr. Marilyn Stewart**, who will discuss "The Dinner Party"; and **Latoya Ruby Frazier**, photographer and filmmaker. **This is a National Convention you will not want to miss. See you there! ■**



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**Shawny Montgomery (left) and "Vincent Van Yam" (also known as Alyssa Passmore).**

**Below: Watercolor workshop participants at the New Mexico Art Education Association fall conference.**





MIDDLE LEVEL DIVISION

*At night... the streets become rhythmical perspectives of glowing dotted lines, reflections hung upon them in the streets as the wistaria hangs its violet racemes on its trellis. The buildings are shimmering vertically, a gossamer veil, a festive scene-prop hanging there against the black sky to dazzle, entertain, amaze.*

—Frank Lloyd Wright on New York City  
(www.midmanhattan.com/articles/new-york-quotes.htm)

New York City! What a magnificent place for visual arts educators to connect, collaborate, and celebrate. NAEA will celebrate its 65th anniversary in NYC March 1-4, 2012.

In November I had the pleasure of being in New York for the NAEA Board Meeting. Along with the work on behalf of the association, it was thrilling to be at the host hotel in this amazing city teeming with arts, culture, and excitement. I pored over works in the Metropolitan Museum of Art; participated in our Saturday meeting held in the Guggenheim and got to go to the Brooklyn Art Library. I want to encourage you to join us in experiencing the National Convention this year. Numerous sessions have been selected specifically for you, our Middle Level membership. Among your great choices:

- Teaching with Artful Thinking Strategies
- Using Data Creatively: Supporting Learning in the Visual Arts Classroom
- Reading + Writing+ Art = Recycling: A Public Installation Project
- Problem Based Learning Projects for Middle Schools
- Pre-AP Program: Building Your AP Program From Middle School Up!
- Making the Mundane Marvelous: Street Art, Eco Art, Folk Art, Environmental Art, Green Art

There will be two different Middle Level Medley sessions, where multiple presentations take place during the course of one session. Sessions will be conducted by last year's middle level award winners. We will celebrate with each other at the Awards presentation, hear from amazing artists, and share and develop new professional relationships.

**Below: Artist working in the MET.**  
**Top right: Special tour for NAEA Board at the Guggenheim.**  
**Bottom right: Brooklyn Art Library houses 10,000 individuals' sketchbooks from the Art House Co-op Sketchbook Project and will conduct a presentation for members on Feb 29.**



The Convention will be a perfect time to learn more about the exciting NAEA partnership with the National Coalition for Core Arts Standards (NCCAS). Per their website (<http://nccas.wikispaces.com>), NCCAS "is committed to developing a next generation of voluntary arts education standards that will build on the foundation created by the 1994 document, support the 21st-century needs of students and teachers, help ensure that all students are college and career ready, and affirm the place of arts education in a balanced core curriculum." I encourage you to visit the NCCSA site for timelines, information, and archives. Our Conversations with Colleagues is an opportunity during the Convention to gather with other middle level art educators, and everyone is invited to attend. We will share and discuss pertinent topics,



including opportunities for you to be involved. Professional Citizenship is a term I first heard from NAEA Past President Barry Schauck and one that I now use frequently. The shift from a mindset of what I can get, to one of what can I give, has been a professional journey for me. Leadership in NAEA is a personal choice to support, encourage, and further the work for members. Currently the Middle Level Division is in need of individuals interested in becoming Regional Directors. Additionally, I want to encourage anyone thinking about leadership on the national level to consider running for National Middle Level Director next fall. There are also opportunities to work on specific items—one-time projects that require a short-term commitment including

authoring or reviewing lesson plans for the Instructional Resources Gallery (IRG). I hope we can also connect and talk about our best practices, research, and currents trends in art education. I recently signed up for an account with Educations, which transforms your iPad into a recordable whiteboard that captures your voice and handwriting to produce amazing video lessons that you can share online. You can even insert images and create animations of your concepts. As we continually seek ways to embed technology into experiences for students, I wonder two things: How would you use this new app? What others do you find indispensable?

I look forward to the opportunity to connect, collaborate, and celebrate together. To quote a recent NAEA email flyer, "The convention is a must for anyone serious about being a professional in the field of art education." So, we'll see you there! ■



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## MUSEUM EDUCATION DIVISION

The NAEA Convention in New York City is just around the corner and excitement is building. It all begins on Wednesday, February 29 with the 26th Annual Museum Education Division Preconference, **"Art Museum Learning in the Digital Age."** The Preconference is a wonderful opportunity to explore this topic in depth with colleagues from around the country. A panel of museum, education, and digital media experts kicks off the day at The Metropolitan Museum of Art. **Lauren Brandt Schloss**, Director of Education at the Queens Museum, will introduce **5th graders from P.S. 144** who will share their designs for the museum visit of the future. **Kylie Peppler**, Assistant Professor of Learning Sciences at Indiana University, will share research about creativity in youth communities. **Trebor Scholtz**, artist, writer, and chair of the program series "The Politics of Digital Culture" at The New School, will talk about self-organized, peer-to-peer learning. **Sebastian Chan**, Director of Digital and Emerging Media at the Smithsonian, and Cooper-Hewitt, National Design Museum, will discuss museums as environments for storytelling and resonance in the digital age. Following the panel, participants will explore teaching strategies in the galleries of the Met.

In the afternoon, the Solomon R. Guggenheim Museum, Museum of Modern Art, the Museum of Arts and Design, and The Met are the host sites for interactive workshops that will offer participants the opportunity to explore digital tools. We close the day at MoMA with a keynote address by Peter Samis, Associate Curator of Interpretive Media at the San Francisco Museum of Modern Art, followed by

a wine reception. Sign-up information will be available at the Preconference.

Register for the Preconference online at: [www.arteducators.org/museum-preconference](http://www.arteducators.org/museum-preconference). If you have questions about the Preconference, please e-mail Jackie Terrassa, Director-elect of the Museum Education Division, at [naea@metmuseum.org](mailto:naea@metmuseum.org)

The Preconference is just the beginning of an exciting week of professional learning! On Thursday, March 1, the Convention begins with presentations on a range of topics, hands-on workshops, tours of some of the greatest cultural institutions in New York, and an amazing slate of special speakers that you won't want to miss.

We end the first day of the Convention by honoring our regional and national award winners and this year we are trying something new. Join us at 4:30 p.m. in the Hilton Regent Parlor 2<sup>nd</sup> Floor when we celebrate the great work of colleagues from around the country and hear from our national award winner in a keynote address. This event is free and open to all. From 6:00 p.m.-6:50 p.m., immediately following the awards ceremony, there will be a joint cocktail reception with a cash bar in the Gramercy Suite A and B with all Divisions, Issues Groups, Regions, and our National Award Winners. This is a great opportunity to toast all the award winners and mingle with our NAEA colleagues from other divisions and regions.

I want to draw your attention to a few other special sessions. You will notice two sessions—Conversations with Colleagues I and II—scheduled for Friday, March 2 at 6:00 p.m. and Saturday, March 3 at 6 p.m. in the

Hilton Regent Parlor 2<sup>nd</sup> Floor. Conversations with Colleagues are open to all Convention attendees and are designed as open, interactive conversations. Led by the Museum Division Development Committee, these sessions will explore and seek member input on key strategic areas for the Division and NAEA as a whole including learning, research and knowledge, advocacy, and community.

This year we are offering two Issues Forums: **Museum Educators and Effective Leadership:** Strategies for Collaboration and Communication (Thursday, March 1, 11:00 a.m.-12:50 p.m.) and **Considering Community** (Friday, March 2, 10 a.m.-11:50 a.m. in the Hilton Sutton Parlor Center 2nd Floor). Issues Forums are double-length sessions designed to examine big, overarching issues that are impacting or shaping our field. They allow for extended discussion and a deeper examination of issues, going beyond program examples and into the big picture. We identified these two topics based on feedback from members on last year's conference and input from the Museum Education Development Committee.

We are experimenting with a new program format this year: **Rapid Round Table**. This fast-paced session is designed to engage participants in exploring new best practices and seeing practical examples of museum education resources. Our inaugural Rapid Round Table will focus on **Interpretive Guides in Multiple Formats**. Presenters will share exemplary models through concise elevator-pitches followed by breakout demonstrations. This session will take place on Friday, March 2 at 1:00 p.m. in the Hilton Gramercy Suite B 2nd Floor.

If you find yourself still thinking about the Preconference on Friday, then you won't want to miss the **Preconference Redux: Perspectives on Museum-based Learning** on Saturday, March 3, 1 p.m.-2:20 pm in the Hilton Concourse A Lower Level. During this interactive session we will reflect and build on ideas that surfaced during the Preconference, and continue our collective examination of digital learning in art museums. If you weren't able to attend the Preconference, not to worry, this will be a perfect opportunity to get a quick synopsis and then jump into the conversation. ■



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(Published September through June)





SUPERVISION AND ADMINISTRATION DIVISION

Always an Interesting Time of the Year! This is when many legislatures are in session. By the time this column is published, many of my colleagues and I will have attended the Artworks for Virginia annual conference and, in conjunction with that event, visited numerous legislative offices, and perhaps hearings, on behalf of VAEA and our Virginia Coalition for Fine Arts Education. We have spent a good portion of our year in all of our organizations trying to learn from our experiences in the past and developing relationships and resources for communicating about issues we believed would be surfacing. I am sure that many of you are and have been doing the same.

Following are some suggestions, which I also shared in a previous VAEA News Policy Update (Summer, 2011), for working with your legislators provided by Melissa Neff Gould, Legislative Consultant to Virginians for the Arts, in a presentation for regional arts commission representatives last spring.

**Step 1: Get Organized.** A grassroots advocacy “base” is comprised of those closest or most committed to a group or issue.

**Step 2: Research the Public Official.** Perhaps the single most important thing you can do to become an effective advocate is to learn about the issues and the positions [and background experiences] of your elected officials.

**Step 3: Research the Issue.** It is important for a citizen lobbyist to redefine what it means to be an “expert” - learn the status of the issue and draw on your own stories and experi-

ences [and tie them to what you know of your legislator].

**Step 4: Communicate with your Representative.** Once you have learned about the issues, found your elected officials, gotten organized, and developed a message, it’s time to take that message to your representative.

**Step 5: Set Up a Face-to-face Meeting.** Connecting with legislators in a face-to-face meeting is a great way to develop a relationship with them and work to influence the stands they take on your issues.

**Step 6: Keep the Momentum Going.** Long-term advocacy and the lobbying that supports it require positive, trusting, strategic relationships with elected and appointed officials, their staff, the media, and your own base.

As we all know, building relationships with decision-makers and stakeholders is critical. Spend some time getting to know your legislator. In addition to having an ongoing relationship prior to making a request, you will feel more comfortable approaching the official at a crucial time.

If you are not aware, the NAEA website has a number of position statements and other advocacy materials that are helpful when developing talking points.

**Upcoming Programming for New York—A Reminder**

A number of folks from our division have presentations scheduled for the New York

Convention. If you are on the listserv, you should have received that specific information.

Please remember that we have a Supervision and Administration Issues Forum: Assessment Summit on Thursday, March 1, from 1:00-2:50 p.m. p.m. You will be receiving preliminary information about the format and guiding questions for the session also through the listserv. Please bring thoughts and resources to share. Later that day at 4:30 p.m. is our Division Award Ceremony. Come celebrate our awardees’ accomplishments!

Plan to join us for our first Student-Supervisor Answer-Question Session. While several of us are officially on the program, we would love to have others join us in discussing expectations for student teaching, application and interviewing processes, and other topics of interest to students. The intent is to give preliminary information and then open up to questions from the students.

**Leadership and Elections**

This is the year for elections of NAEA Division Directors. In our case, the next Supervision and Administration Division Director would follow Angie Fischer, our Elect. Nominations will be called for shortly. Are you the one who could take over the leadership...or do you have someone in mind...?

**The Listserv**

Please join our listserv for updates of information. We are aware of the amount of

email inundating everyone, and so are very respectful of how we send information out.

**The Instructional Resource Gallery**

We continue to look for exemplary lesson plans for the Instructional Resource Gallery. A template is located on the NAEA website along with rubrics to assist with the planning process.

See you soon! ■

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People in the News



NAEA Member **Yvonne Wakefield** recently published a book chronicling the 6 years she spent in Kuwait teaching art to university-aged Muslim students. *Suitcase Filled with Nails: Lessons Learned from Teaching Art in Kuwait* is a valuable read to anyone considering teaching abroad, as well as educators interested in cultural sensitivity in U.S. classrooms. The straight-forward narrative includes personalized descriptions of adapting culturally sensitive teaching methodologies, and is filled with insights on working, living, and coping in a culture that transcends prevalent Middle East stereotypes. For more information or to purchase, visit [authorcloud.com/store](http://authorcloud.com/store) or [www.yvonnepepinwakefield.com](http://www.yvonnepepinwakefield.com)



The work of NAEA member **Renee Sandell** is being featured in an exhibition—Marking and Mapping: Finding Time, Space, and Place—at McLean Project for the Arts in McLean, VA, through March 4, 2012. For more information, please visit [www.mpaart.org/exhibitionsfutur.php](http://www.mpaart.org/exhibitionsfutur.php). Congratulations, Renee!

**Renee Sandell, Boundless Exploration, 6 x18 inches, ink & watercolor media, 2010.**

NAEA member and very active NAHS Sponsor **Michael Bell** was recently interviewed about his upcoming work piloting content for the New Studio for Learning Section of Eric Fischl’s America: Now and Here project. (This project is also the focus of a Super Session at National Convention this year.) You can listen to the interview at: [www.blogtalkradio.com/dtalks/2011/12/14/join-us-with-celebrity-artist-advocate-michael-bell](http://www.blogtalkradio.com/dtalks/2011/12/14/join-us-with-celebrity-artist-advocate-michael-bell)

In Memoriam

Longtime NAEA member **Thomas Gerald “Jerry” Tollifson**, age 86, passed away December 27, 2011. A graduate of the University of Minnesota (BA) and The Ohio State University (MA, PhD), he was a much-loved teacher throughout his career and wrote many articles and books on Art Education. Jerry was a co-founder of the Ohio Alliance for Arts Education and worked for the Ohio State Department of Education in the position of State Visual Arts Consultant for 28 years. His dedication to the Arts was recognized by many state and national awards over the years. An avid Buckeye fan, he also served in the United States Army during WWII. Please visit [www.schoedinger.com](http://www.schoedinger.com) to share a favorite memory of Jerry.



WARM UP TO THE  
KANSAS CITY ART INSTITUTE'S  
SUMMER  
EDUCATORS  
ARTLAB.

High school teachers from all over the country will convene this summer at KCAI to learn new techniques, exchange tips and concentrate on their art – for free.

Participants choose an elective and work with a facilitator and peers in the studio. On-campus housing, meals and standard materials are provided.

Applications are available online at [www.kcai.edu/artlab](http://www.kcai.edu/artlab) and are due March 2.

For more information:  
816-802-3505  
[tschmidt@kcai.edu](mailto:tschmidt@kcai.edu)  
[www.kcai.edu/cps](http://www.kcai.edu/cps)

**KANSAS CITY ART INSTITUTE**  
A four-year college of art and design  
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## CAUCUS ON SOCIAL THEORY AND ART EDUCATION (CSTAE) <http://cstae.org>

**Patty Bode**, CSTAE Coordinator. Tufts University. E-mail: [patty.bode@tufts.edu](mailto:patty.bode@tufts.edu)

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

We are looking forward to the 2012 NAEA Convention in New York City! There will be sights to see, colleagues to meet with, and a full slate of timely and relevant sessions sponsored by the Caucus on Social Theory and Art Education. We hope you can join us for some energizing and engaging experiences. The following is a listing of CSTAE offerings during the Convention.

**Please make note of these CSTAE all-caucus meetings. You are invited!**

### THURSDAY

**CSTAE's Open Executive Board Meeting.** Thursday, March 1, 4:30 p.m. - 5:50 p.m. In this meeting, all Executive Committee officers of CSTAE review business reports and budget. This is an open meeting and CSTAE members or other interested parties are welcome.

### FRIDAY

**CSTAE's Open Town Meeting** for the membership and newcomers of the Caucus on Social Theory and Art Education. Friday, March 2, 6:00 p.m. - 7:50 p.m. All CSTAE members and interested parties are encouraged to attend. Join the brainstorm session for the theme of the next volume of our journal: JSTAE. Issues regarding social theory, business, news, and opportunities will be discussed.

**PARTY on Friday night!** March 2. Make note of our annual Collaborative Party of the CSTAE-LGBTQ-IC, which will be held on Friday night, with details on location/time forthcoming. This is a not-to-be-missed event to schmooze about social theory and queer pedagogy amidst frivolity and fellowship!

### SATURDAY

**Interactive conference session: Intertwining, Informing, and Intersecting**

**Social Theory: Dialogue on Teaching, Learning and Research in Art Education. Saturday, 12:00 p.m. - 12:50 p.m.** Leaders of the Caucus on Social Theory and Art Education share theoretical positions. Active, democratic discussion with the audience in small breakout groups, concepts of research informed by teaching and learning.

**JSTAE: Journal of Social Theory in Art Education Author's Roundtable** and peer-reviewed publishing opportunities. Saturday, March 3, 4:00 p.m. - 5:50 p.m. Authors from *JSTAE Volume 31: Critical Coalitions in Play* discuss their articles with the audience. Learn about publishing opportunities and help start the discussion about next year's journal theme.

Also, watch for these CSTAE sponsored presentations during the Convention:

- Resilience in the Face of the Unknown: Barcodes, and Holocaust Art (S. Alter-Muri)
- Investigating Anti-Racist Art Education (R. Bennett)

### Find and Join CSTAE Online

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

- Engaging 'Gangland' Visual Culture: Memorializing Beltzhoover's Victims of Violence 1993-1997 (S. Bey)
- Laundromat Learning, Teaching and More: Connecting Community-based Artmaking and Alternative Art Spaces (P. Bode and M. Valladares)
- Political Identity and the Swimming Janitor (V. Correale)
- The Teacher as Public Enemy # 1 (E. Delacruz)
- Myths and (Mis)constructions of Disability (J. Derby, A. Wexler, D. Blandy)
- Studying the Unstudied Imagination of the Avant-Garde: Foucault, Jung, and Zizek in Incarcerated Art-Education (D. Fenner)
- Art Education and the Aesthetics of Fear in Post 9/11 Culture (C. Garoian and D. O'Donoghue)
- Questions of Identity in Art Education: Reflection, Reflexion, RefleXion (O. Gude and j. jagodinski)
- Performance Art Pedagogy in the Classroom—Say What! (R. Kredell)
- Resonance, Ecology, and Imagination (C. Morey)
- Experience Expressing Experience: The Body, Social Context, and the Experience of Art (D. Nadaner and j. jagodinski)
- Traversing Spaces: Visual and Performative Approaches to Connecting Teaching and Learning Through Culturally Relevant Pedagogy (M. Nesbit, M. Sharma, and K. Collins)
- Crossing Art and Media Genres with Undergraduates in Art Education. A Critical Studio Art Approach (M. Richard)
- Resistance is Futile: Human Hindrances and Posthuman Potentialities for Art Education/

Visual Studies (M. Robinson-Cseke, j. jagodinski, G. Gorman, J. Wallin)

- Breaking the Chain: (Re)articulating the Identity of the Artist/Teacher (R. Schlemmer)
- Changing Faces, Transforming Places: City as Possibility in Contemporary Indian Art (M. Sharma)
- A Maya Tz'utuhil Painter's Imagined Realism: The Mind as Visual Keeper (K. Staikidis)
- Earth Education as Social Justice Practice (A. Suominen Guyas, T. Anderson, K. Moore, S. Spillane)
- The Return of Creativity, Ad Nauseam (K. Tavin, A. Göthlund, M. Kallio-Tavin, L. Öhman)
- Eating the Other: Eating at Ourselves (K. Tavin, M. Kallio-Tavin)
- Speaking Lacanese: Psychoanalytic Research in Art Education (J. Tervo, L. Hetrick, A. Knochel)
- Shreds of Futurity: Untimely Futures in Art Education (J. Wallin, C. Wolfgang)
- Comics, Activism, and Social Justice: What can an artist do? (R. Williams)

As you can see we have an inspiring line-up of sessions and presenters sponsored by the CSTAE. The vivid interdisciplinary nature of social theory is visible in this range of conference sessions that connect art education to ideas from fields as diverse as anthropology, social justice studies, and media studies. We hope you will join us in New York to continue our democratic dialogue and stimulating investigations in our welcoming community of social theorists in art education. ■

## RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

**Dean Johns**, RAEA President-Elect. E-mail: [deangjohns@gmail.com](mailto:deangjohns@gmail.com)

### Celebrating Art Education Legacies

As NAEA celebrates 65 years, the Retired Art Educator Association (RAEA) celebrates 26 years. It was in 1986 that a group of six retirees met to form the RAEA interest group. One of the organizing group, Jean Schulman (AL), reports that she has attended every National Convention for 50 years. She is an active RAEA member giving a workshop of paper marbling at the Alabama conference this past all, has taught lessons on television, and has been a Smithsonian artist demonstrating on the National Mall.

Harriette Edmonds (South Carolina) reports that Estelle Lurey has attended 32 National Conventions, the last 22 consecutive. Estelle states, "I enjoy attending because it enables me to keep in touch with what is current in our profession and to learn about new materials. I look forward to seeing friends I have made through the years of attending and to meet new ones."

We have been attempting to determine what members have attended at least 20 National Conventions. Please let us know if you should be on the list (include number of years, cumulative or consecutive). We would like to have a complete list to present at the RAEA meeting in New York.

I hope that many of you are planning to attend the Convention in New York, March 1-4. RAEA will be presenting several sessions: a panel discussing, "Staying Active as an NAEA Retiree"; approaches to creating 3-D sculptural form quickly; a presentation,

"Shared Understanding: Mentoring Future Art Teachers"; an RAEA/Student Chapter session on "Blending our Voices" that will include a presentation by the 2012 Outstanding Student Chapter; our annual RAEA Awards program with presentations by our 2012 National Retired Art Educator of the Year and the Outstanding Student Chapter; and the RAEA Annual Business Meeting. The business meeting will include the election of the RAEA Secretary and voting on the revisions to the RAEA Constitution and Bylaws. **\*\*Please see the constitution and bylaws with the proposed revisions on the RAEA page of the NAEA website. The revisions are to be presented to the membership 30 days before the meeting and we are using the electronic format for distribution.\*\***

We are including the RAEA Policy Manual on the RAEA page of the NAEA website and request your input to identify past awardees.

One premier event RAEA has at each National Convention is the **RAEA Silent Art Auction**. Any member of NAEA may submit work and the bidding is open to all Convention attendees. The art auction will be held during the Artisans Gallery on March 1.

Because the membership of RAEA is determined by classification of NAEA membership, no dues are collected—so the funds generated from the auction provide support for RAEA programming including the Outstanding Student Chapter Award, the National Retired Art Educator Award, support for the National Art Education Foundation, and other RAEA

programming. For more information about the art auction, contact Michael Ramsey ([janeand-michaelramsey@hotmail.com](mailto:janeand-michaelramsey@hotmail.com)).

If you are attending the Convention and would give some time at the RAEA Welcome Table in the registration area, please let us know. This is where we promote RAEA and collect the Art Auction donations.

The National Art Education Foundation is having a fundraising event at the NAEA Convention featuring noted art educator Eric Booth in a discussion about Legacy in Arts Education. This event should be a highlight and you can purchase your ticket when you register for the Convention or, if you have already registered, notify NAEA and add it to your registration. This is a special session and will be of great value to all NAEA/RAEA members.

In November we instituted the RAEA E-Bulletin, which is published during the months that we do not receive *NAEA News*. The e-bulletin will expand on the legacies generated by RAEA. All RAEA members who have a registered e-mail address on record with NAEA should be receiving the e-bulletin. If you do not receive it, be sure to update your e-mail address with NAEA. Nearly 75% of RAEA members have registered an e-mail address with NAEA.

The main conduit of information for our members is the state/province retired chairs. We have identified contacts for Alabama, California, Delaware, Florida, Georgia, Idaho, Indiana, Louisiana, Maine, Michigan, Minnesota, Nebraska, New Jersey, New Mexico,

New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Virginia, Washington, and West Virginia. If your state is not on this list, please have your state/province president appoint a retired contact. We need to be able to connect with all members through their state liaison.

### News from the States

**North Carolina: Vidabeth Bensen** participated in the annual Chatham County Open Studio Tour in December. She created prints for two shows of the Printmakers of North Carolina and the 42nd edition of her hand printed original calendars. She says, "The Year of the Dragon is very colorful." **Dean Johns** had a one-person exhibit, "Rediscovering Vision" (Sculptural Jewelry Expressions), at the Charlotte Fine Art Gallery in December.

**Oregon: Nancy Carr** (formerly from California) was the invited keynote speaker at the Idaho Art Education Association Conference. She commented on the positive attitudes of the participants who face bleak prospects for arts education in Idaho and is concerned about the many gaps in that state's politics regarding arts education.

*Let us hear what is happening in your community and state. Keep us up to date on your art endeavors. Share how you are building your art legacy.*

Watch for the RAEA E-Bulletin and finalize your plans to attend the NAEA Convention in New York City. ■



## COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

**Debra Ambush**, Committee Co-chair, Corcoran College of Art and Design, Art Education, 11029 Nicholas Place, Ijamsville, MD 21754. E-mail: Saabsty1@aol.com  
**Zerric Clinton**, PhD, Committee Co-chair: Cairo High School, 455 5th Street SE, Cairo, GA 39828, 229-337-2222, e-mail: z.clinton@grady.k12.ga.us

### Culturally Relevant Pedagogy

By Zerric Clinton

Art educators have unique opportunities to infuse diverse topics into the school setting. Particularly, this is evident through culturally relevant teaching. Culturally relevant teaching according to Gay (2000) is using the cultural knowledge, prior experiences, and performance styles of diverse students to create an environment where learning is more appropriate and effective for all students. During my tenure as an art educator at the secondary level, I have noticed how diverse the student population continues to become year after year. Often, I wonder how diverse the teaching strategies are in today's classroom. Do art classrooms feature any diverse artists or do they resemble only the cultural background of the teacher? In classrooms where the student population is so diverse, it should be clear that culturally relevant pedagogy is essential.

In this article I will briefly discuss how culturally relevant teaching can enhance learners' experiences in the art class. Betye Saar's series *Migrations/Transformations* lends itself well to a discussion on the struggles of African Americans. This series features 17 distinctive journeys that clue the viewer in on carefully placed clues that depict memories of Africa and clues that represent the Middle Passage—the journey from ships to plantation and the journey from slavery to freedom. Saar reminds us in this series that these events are not frozen in time, as she provides sometimes brash, sometimes subtle clues of the difficult

journey African Americans have faced. Saar states that "My work before was mostly in the United States—the Aunt Jemima thing, the derogatory images," she said. Her latest artwork traverses black history from "what happened in Africa, the transition through the diaspora, to slavery, to freedom. This new work is about the integration of it all" (Shattuck, 2006, ¶ 7).

*Ragtime*, a mixed-media piece, is an excellent example of the way Saar interweaves subtle cues into her pieces that often evoke emotional responses. It shows a photo of a minstrel strumming a banjo that shares space with a piece of a Confederate flag, an African mask, a layout of a slave ship, a clock face, and a lock and chain. Across the bottom there are block letters that spell out R-A-G-T-I-M-E. Saar notes that "It's about the African-American who gets to be a minstrel or a fool or gets lynched, as the R is backwards, and the G is backwards, but so is slavery" (Shattuck, 2006, ¶ 8-9). As such, *Ragtime* serves well as a springboard for discussions on the struggles of African Americans that began on a slave ship all those years ago, yet continues today. Furthermore, it provides a basis to broach difficult topics from different perspectives, as the symbolism involved stirs the emotions that are evoked from the Confederate flag, slave ships, and locks and chains.

### COMC Updates

The Committee on Multiethnic Concerns (COMC) would like to inform everyone about

the upcoming NAEA 2012 Convention events that are sponsored by COMC, including:

Super Session: **Imagining Beauty: African American Images 1890s to Present**, featuring Dr. Deborah Willis

Thursday, March 1, 10:00-10:50 a.m., Mercury Ballroom

Offsite Workshop (Ticketed Event): **STEM Education from Life: Merging Design, Art, Computing, and Social Justice**

Thursday, March 1, 11:30 a.m. to 2:30 p.m. (approximately), Jeffrey S. Gould Welcome Center, New York University. Learn the use of "Culturally Situated Design Tools" ([www.csdt.rpi.edu](http://www.csdt.rpi.edu)), free online software that allows students in grades 3 to 12 to use math and computing to simulate African American cornrows, graffiti, Native American beadwork, and other cultural practices. Explore the creative process by which students can physically render these virtual designs as material art and craftwork. Discuss how the social justice dimensions of these cultural practices can be brought into conversation through math and art instruction. Please note: A meal is not provided with this session. Participants will need to bring their own laptops for this event. Ticket Price: \$69 (25 max participants)

COMC Graduate Forum: Framing Cultural Specific Research Designs Paradigms, Possibilities and Promise Series: Part Two

Friday, March 2, 12:00-12:50 p.m., Sheraton Central Park West 2nd Floor, Presenters: Zerric Clinton, Jeffrey Vinson, Jodie Pellish, NaJuana Lee. Three unique perspectives that may

enhance understandings of cultural specific research designs that include hip-hop curriculum, case study approaches, and perceptions of race among educators and pre-service teacher candidates.

### Special Evening Tour (Ticketed Event): The Studio Museum in Harlem

Thursday, March 1, 5:30-8:30 p.m. (approximately). Join COMC and the Studio Museum's Office of Education and Public Programs for a special evening tour of the Studio Museum in Harlem. Ticket Price: \$50 (25 max participants) Grigsby Lecture Series and Grigsby Awards Ceremony

Saturday, March 3, 12:00-2:00 p.m., Guest Lecturer: Dr. Paulette Spruill Fleming

### Committee on Multiethnic Concerns Business Meeting

Saturday, March 3, 4:00-4:50 p.m., Hilton Concourse B Lower Level, Presenters: Debra Ambush, Zerric Clinton. Join the Committee on Multiethnic Concerns as we elect new officers and develop a plan of work for the next convention year. Committee reports include the COMC newsletter journal project, Hampton University collaborative STEM project, and national curriculum.■

### Reference

Shattuck, K. (2006, September 12). The Artist Who Made a Tougher Aunt Jemima Hasn't Softened With Age. *The New York Times*. Retrieved from [www.nytimes.com/2006/09/12/arts/design/12saar.html](http://www.nytimes.com/2006/09/12/arts/design/12saar.html)

## UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA)

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

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

As President of the United States Society for Education Through Art (USSEA), I am pleased to work on behalf of a society that offers a platform for national and international networking, and serves as a resource base for art educators who share professional interests in multicultural and cross-cultural teaching, research, and service. With USSEA's talented and committed members, I question what the society can do (as a whole) to foster greater professional cross-cultural and intercultural relationships that promote and sustain diversity initiatives at both the local and global levels. As we move forward toward envisioning the future of USSEA, all are invited to join us to continue the dialogue during the business meetings and other USSEA affairs at the 2012 National Art Education Association (NAEA) Conference in New York City. In what follows, I highlight two selected forums through which USSEA distributes both theoretical and practice-based cultural research and strategies. These include conferences or symposia, and a scholarly journal.

### USSEA-Sponsored Conferences and Symposia

As a means of disseminating research and information related to teaching increasingly diverse student populations effectively, USSEA will sponsor the 2012 InSEA/USSEA Regional Conference in Indianapolis, Indiana at the Crowne Plaza Union Station, **June 23 - 26**. The conference theme is "Education Through Art: Teaching for Global Understanding & Engagement." Conference participants will explore ways education through art may address the needs of 21st-century learners, and assist in preparing citizens to function in both local and global communities.

Presentations will focus on practical applications, successful models, and effective strategies for achieving these goals while also tending to requirements of curricular and community standards. Visit the USSEA website (<http://ussea.webhost.uits.arizona.edu>) for additional information. For questions about the conference or conference venue, contact Marjorie Cohee Manifold (mmanifold@indiana.edu), North American World Councilor to InSEA & Executive Secretary of USSEA.

USSEA has sponsored similar conferences or symposia since its inception in 1977. Topics include: "Limits and Extents of International Research in Art Education" (1977), "Art Education: The Pacific Basin" (1982), "International Aspects of Teaching and Aesthetics and Critical Skills" (1987), "Indigenous People, Art, and Place: Interactions of Culture and Environment in Contemporary Life" (1994), "Crossing Cultural, Artistic, and Cyber Borders" (2000), and "Youth and Community Development: How the Arts Serve Economically Impoverished Communities" (2010). Moreover, the USSEA symposium, "Beyond the Traditional in Art: Facing a Pluralistic Society" (1991), generated published working papers that were instrumental in shaping culturally-based art education research and practices during the late 20th and early 21st centuries.

Be sure to mark your calendars for the **InSEA/USSEA Regional Conference, June 23-26, 2012**.

### USSEA Sponsored Journal

*The Journal of Cultural Research in Art Education* is an annual publication of USSEA. The first issue of the publication was produced in

1983, then titled *The Journal of Multicultural and Cross-cultural Research in Art Education*. In 2001, the journal's title was changed to its current title, *The Journal of Cultural Research in Art Education* (JCRAE).

JCRAE focuses on social/cultural research pertinent to art education, including cultural foundations of art education, cross-cultural and multicultural research in art education, and cultural aspects of art in education. The aforementioned areas are interpreted broadly and may include arts administration, art therapy, community arts organizations, and other disciplinary and interdisciplinary approaches related to art education. Submissions to the journal may take various forms, including traditional academic essays, photo essays, or alternative formats that fit the purposes of the journal; that is—to address issues of art, education, and culture. Moreover, theoretical research and research in which qualitative and/or quantitative methods are

used are welcome and will be considered for publication.

Submissions must be sent electronically to the current journal editor, Dipti Desai (dd25@nyu.edu). Following NAEA 2012 in New York City, submissions should be sent electronically to JCRAE's new editor, Elizabeth Garber (egarber@email.arizona.edu). For additional information, please visit USSEA's website (<http://ussea.webhost.uits.arizona.edu>). All submissions are welcome!

### Join or Renew Your USSEA Membership Today!

For more information, please contact: Nanyoung Kim, Jenkins Fine Arts Center, East Carolina University, E. 5th St., Greenville, NC 27858, kimn@ecu.edu, 252-329-9971

We look forward to seeing you in New York at NAEA. ■

## NEW! Art Education Resource Guide

<http://arteducationresourceguide.com/>



Save valuable time and money with the **NAEA Art Education Resource Guide**. This online connection to vendors, products, and services that are important to visual arts education professionals allows you to discover new innovations and locate faithful favorites. Search for products, compare pricing, contact vendors, and view the Product Showcase at the click of a button. You can also find discounts and offers available only on the Guide. Explore the guide now at [www.arteducators.org](http://www.arteducators.org)



## DESIGN ISSUES GROUP (DIG)

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

**Convention:** There will be a number of design related presentations this year. I will send a list via email to the DIG members once I have the final schedule. If you are not on the DIG listserv, please email me with your contact information and I will add your name.

**Status of the Proposal for the inclusion of Design:** As an update on the outcome of the proposal to add design to the NAEA philosophy, here is what was resolved by the Board, as relayed by President Pat Franklin. The Board carefully reviewed and accepted the recommendation made by the 2011 Delegates Assembly not to adopt the position statement on Design Education. The overall sensibility is that NAEA acknowledges design arts and education... and that there is no need to further define individual disciplines within visual arts education. The Board also acknowledges both the prominence of design in the US 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:

### Annual Meeting

The **annual meeting and a reception** will be held on **Friday, March 2, 5-6:20 p.m. in the Hilton Course C lower level**. We hope that you will be able to join us. Please bring all friends and relatives who are interested in hearing about or sharing design education initiatives happening in schools all over the country!

### Agenda Items:

- 1) **The DIG webpage.** We need volunteers to work on the design. We will also need a logo (800 x 80 pixels MAX in JPEG or GIF format with a file size of 100 KB or less) for the

webpage. In addition, the members at the 2010 annual meeting determined that a \$15 annual fee should be charged to provide money to sponsor events, offer small scholarships, and give awards, etc. This fee structure will be put in place with the new webpage.

- 2) **White Paper explaining the importance of design.** We need volunteers to work on a final version of the design white paper. Here is the current statement that will be expanded into an NAEA white paper: *Design education engages students in processes, products, histories, and critical sensibilities associated with design. To achieve this, design education involves learners in design thinking, a creative process for resolving practical problems for others through collaboration, problem-identification, visualization, prototyping, implementation, and assessment. Design education involves students in interdisciplinary problem-solving that draws upon the sciences and humanities to address both present and anticipated problems, questions, and issues.*

- 3) If you have any items you would like to be added to the agenda, please send it.

DIG is offering a new service this year. As a result of the Convention Coordinator Deb Greh asking DIG members last year for new ideas to implement at the 2012 Convention, we will be offering this workshop. Please let me know if you want to participate:

### Classroom Design Consultation, Using Interactive Exhibits for Learning, and Lesson Ideas

This is open to all NAEA members to get ideas on how to redesign or rearrange their

classrooms for optimal use. There will be five stations:

**Station one: Classroom Design Consultation.** Try to bring a floor plan and photos of your classroom. Interior designers will advise you on new colors, equipment, furniture arrangement, lighting, organization, etc.

**Station two: Interactive exhibits for your room.** 5D schools to enhance learning - creating immersive learning environments - textbooks turned into interactive exhibits by students as a means of learning and evaluation of learning.

**Station three: Lesson Plans for Interior Design.** Learn the basics of how to teach interior design to K-12 and future art teachers. Lesson plans will be given to participants.

**Station four: Resources and DIY projects.** Get ideas for Do It Yourself projects to make storage compartments, tools for students with special needs, and resources for working with ELL students.

**Station Five: Design Standards for School Art Facilities publication.** Get information about the upcoming new NAEA guide for planning art facilities, including safety in the art room, hazards in using art equipment and materials, and providing a barrier-free environment for students.

See you in New York! ■



**Need new ideas for your classroom? Attend the DIG workshop at the NAEA National Convention. Look in the schedule for times and location.**

## Got a professional or research question?

## ASK A FELLOW!

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

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

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

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

The NAEA Convention is coming soon, and have I got news for you! Attend Saturday's Super Session to hear how a special education principal from Melbourne, Australia created a public school that taught its students through the arts. Bella Irlight put her focus (and budget) on the arts and chose teaching positions over furniture and supplies. Because of her, the Port Phillip Specialist School has an art teacher and an art therapist, a music teacher and a music therapist, a drama teacher and a drama therapist, and a dance teacher and a dance therapist! In this special keynote address, Sara James, an NBC correspondent and parent of one of the school's students, will share their stories about this wonderful school Down Under.

SNAE will be well represented this year with the following presentations. I apologize in advance for any errors or omissions.

- Lynda Abraham-Braff, Tresa Varner, Janice Kustron, Leah Morelli: **Reading Cues: Art and Autism**
- Rande Blank: **Learn How to Adapt Tools, Materials, and Curriculum for the Inclusive Art Classroom**
- Joyce Centofanti: **Not Always Upside Down and Backwards**
- Mary Jane Coker: **H.E.R.O. Art Club—Helping Others Realize Opportunities**
- Katherine Douglas, Renee Nolan: **A Happy Ending: The Marriage of Choice-Based Art and Special Education**
- Suzanne Duvall-Zurinsky: **Strategies for Students with Autism Based Upon Characteristics**

- Kim Emilianowicz: **Motivating Incarcerated Youth through the Visual Arts**
- Heather Fountain: **Reducing Pre-service Teachers' Fears of the Unknown through Experience**
- Kay Furst: **Alone in the Room**
- Peter Geisser, Maura Geisser, Adrienne Gagnon: **Death, Life, and Eternity at !CITYARTS!**
- Beverly Gerber, Megan Rudne: **Artism, An Art Program for College-Age Students with Asperger-Syndrome: Act Two**
- Rebecca W. Guinn: **Seeing the Physically Challenged Inside Out, Through the Looking Glass**
- Lynne Horoschak: **A Hands-On Pre-Service Art Education Course Teaches Children with Disabilities**
- Adrienne D. Hunter: **When the Realities of Life Infiltrate the Art Room**
- Kristin Kowalski: **Integrating iPads in an Art Curriculum for Students with Autism**
- Marie Clapot, Danielle Linzer, Shanta Scott, Brian Muni: **Social Skills Through the Arts for Teens and Students with Disabilities**
- Nina K. Levent, Carole Gothelf, Ken Struve, Donnielle Rome: **Multimodal Arts for Students with Disabilities**
- Amanda Newman-Godfrey: **The Third Approach: Examining the Dialogue and Artmaking of Adolescents with Classic Autism**
- May Sam: **Portraits of Autism** (Ticketed Event)

- Kelley Schreiber: **Standards? Developing an Art Program for Students with Significant Cognitive Abilities**
- Patricia St. James: **Comparison Drawing by High School Students and Inpatient Psychiatric Youth**
- Mona Trudel: **Art in a Palliative Care Home: Life's Not Over Till it's Over**

Because this column was written prior to the release of the conference schedule, we are unable to give you the day, time or locations for these sessions. When you get your conference program, you will be able to check the back of the booklet for this information. We anticipate that there may be other convention sessions relevant to art educators of special needs students that were not submitted under SNAE, and we will do our best to screen the schedule for them. We will compile a listing of all SNAE sessions with day, time, and locations, and post these lists at SNAE sessions and on our NEW website: [www.specialneedsart.org](http://www.specialneedsart.org)!

The SNAE Business Meetings are a great opportunity to network with other art teachers of students with special needs. The first Special Needs Business Meeting will include the following: Approval of Minutes; Nominations/Elections (for secretary or president); Committee Reports: Program/Convention Committee, Awards Committee; Delegates Council Representative Report; NAEA Special Needs Website Report; *NAEA News* Special Needs Column Report; and Recommendations for Current Emerging Issues in Special Education and Art.

SNAE Business Meeting II will be a continuation of Business Meeting I agenda and time for discussion of emerging issues in special education and art. Children who are homeless and in-crisis are now in mainstream education. What should art educators know about children who are homeless and in-crisis? How can children who are homeless and in-crisis be identified? How can they be helped through art? Join us for this important discussion.

Join us to celebrate excellence and honor the 2012 recipients of the NAEA/CEC/VSAarts Peter Geisser Special Needs Art Educator of the Year Award and the Beverly Levett Gerber Special Needs Lifetime Achievement Awards. The Special Needs Art Educator of the Year recipient will give a special presentation. State Special Needs Art Educators of the Year will also be recognized. The awards meeting is to be followed by a dinner/social at McCormick & Schmick's Restaurant in NYC (which is a pay-for-your-own-dinner affair). More information about the dinner will be given at the awards ceremony and will also be posted in advance on our website.

The SNAE sessions, business meetings, and socials provide excellent opportunities to network, stay current on emerging topics in art education, and find ways to be involved. See you in NYC! ■



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

Continuing my “Fair Trade” series from the December 2011 NAEA News column, setting forth a basic introduction and definition, I will now discuss and examine Fair Trade’s inception, history, and context. I hope to establish a better understanding of Fair Trade for readers so they are fully aware of the far-reaching impact the movement has had on society.

A mix of post-war socioeconomic problems, altruism, and religion brought about the inception of Fair Trade. “Some trace the Alternative Trade Organizations [ATOs] or the Fair Traders movement to the late-19th-century Italy and the United Kingdom, when cooperatives began building an integrated economy from production to retail outlet” (Ericson, 2006, p. 13). Contemporary ATOs began during the mid-20th century as missionary projects, humanitarian efforts, or political/economic action statements.

There is no single origin of Fair Trade. Fair Trade began in Europe and the United States through the works of three organizations 1) SERRV International, 2) Self Help Crafts (now known as Ten Thousand Villages), and 3) Oxfam.

In the late 1940s, after the end of World War II, European communities were in shambles and struggling to rebuild. In response to this struggle, the Church of the Brethren created Sales Exchange for Refugee Rehabilitation and Vocation or SERRV International to help European refugees by importing German wooden cuckoo clocks for sale in the United States (www.agreatergift.org).

Ten Thousand Villages started as a nonprofit program of Mennonite Central Committee (MCC) to provide poverty relief to poor

countries through trade and service. A peace agency of the North American Mennonite and Brethren in Christ Churches, Ten Thousand Villages’ website recounts its founding, In 1946, Edna Ruth Byler, a volunteer for Mennonite Central Committee, visited an MCC sewing class in Puerto Rico. What she discovered was extraordinary embroidered pieces, hand sewn by local women. What she also found was many of these talented craftspeople lived in poverty. She realized that if these women had more places to sell their wares, their lives would improve. (www.tenthousandvillages.com)

Another group helping to coordinate initiatives similar to SERRV and Ten Thousand Villages was Oxfam. Founded in 1942 by a group of Quaker intellectuals, social activists, and Oxford academics, the Oxford Committee for Famine Relief established Oxfam as a response to the plight of war refugees in Greece (www.oxfamamerica.org). After the war, Oxfam continued to send materials and financial aid to groups serving the poor throughout Europe, and later, attention shifted to the needs of people in developing countries. During this time, Oxfam had not yet used handcrafts as a means of helping people, but they too soon followed.

In addressing the socioeconomic issues of their time, SERRV, Ten Thousand Villages, and Oxfam sought to help alleviate post-war problems, pain, and suffering. Working for peace and advocating for social and economic justice, they each served basic human needs and maintained the integrity of survivors’ creations.

After the reconstruction of Europe, both Ten Thousand Villages and SERRV shifted their

focus to strictly working in developing nations. “Together, these two ATOs in 2004 accounted for roughly \$30 million in sales in North America—up 50 percent from 2000—through catalogs, websites, hundreds of retail outlets, and thousands of church-run consignment sales” (Ericson, 2006, p. 13).

“Today, Europe boasts at least 70,000 points of sale for fairly traded goods, and nearly 200 Fair Trade organizations operate in North America” (Ericson, 2006). While Europe now has approximately 2,800 Worldshops (Krier, 2005), the US has been a relative laggard in Fair Trade sales operations, representing only 10% of the world total operations (Ericson, 2006). Americans are catching up. In 2004, total gross sales of Fair Trade products in North America were around \$355 million (Barker, 2005), while in Europe, total sales represented 597million Euros (Krier, 2005) or \$793.23 million dollars. “Americans now purchase around one-third of the Fair Trade products sold around the globe, with coffee the runaway leader” (Ericson, 2006).

In 2002, the Fairtrade Labelling Organizations (FLO) launched a new international Fair Trade Certification Mark. At present, FLO International has over 20 labelling initiatives. There are now “Fairtrade Certification Marks on dozens of different products, based on FLO’s certification for coffee, tea, rice, bananas, mangoes, cocoa, cotton, sugar, honey, fruit juices, nuts, fresh fruit, quinoa, herbs and spices, wine, and footballs.” (www.fairtrade.net).

The Fair Trade Resource Network’s *The Conscious Consumer* suggests that, North American advocates, who lack the level of government support that Europeans have enjoyed, find their most

receptive customers in several populations—university students, co-op shoppers, faith-based organizations, organic and community-farm proponents, environmentalists, and organized labor. But Fair Trade is expanding beyond its original niches, penetrating mainstream markets to reach shoppers who are as concerned with the quality of production as they are with the quality of the products themselves. (Ericson, 2006, p. 14)

In the past decade, Fair Trade organizations have benefited from a growth in solidarity among some consumers, resulting in the past 10 years being the best decade for Fair Trade.

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

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2012 NAEA NATIONAL CONVENTION!

**When**  
March 1-4, 2012

**Where**  
Hilton New York  
1335 Avenue of the Americas  
Sheraton New York  
811 Seventh Avenue

**Registration**  
Register online or use the included form through February 6; or onsite at the Convention beginning February 29

**Member Registration Rate\***  
Earlybird (through February 6): \$135  
Onsite: \$165

**Non-member Registration Rate**  
Earlybird (through February 6): \$180  
Onsite: \$210

**Accommodations**  
Visit the NAEA website to make discounted reservations at the Hilton and Sheraton.\*\*

\* See additional fees online.  
\*\* While supplies last.

Show and sell your artwork and other handmade items at the NAEA ARTISANS GALLERY in New York!

Thursday, March 1, 2012, 7:00 – 9:00 pm, Hilton New York Hotel

To sell your work at the Artisans Gallery, you must register to participate and must be registered for the NAEA convention. Registration is \$30 per table. Set up will be 6-7 pm, teardown 9-10 pm. For additional information, please see the Registration form. Email artisans@arteducators.org with questions. You will receive an email confirmation of your registration.

**2012 Triarco® Arts & Crafts Catalog Available**

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**POSITION: SUMMER CAMP ART DIRECTOR**

**START DATE:**  
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**INFORMATION:**  
Camp Towanda is a coed summer camp in the Endless Mountains of Pennsylvania, 2 ½ hours from NYC and Philadelphia. 450 children, 6-16 years old, attend one 7-week session. Enthusiastic staff of 200 from 15 countries and over 20 US states attend.

Camp seeks creative leader to manage, supervise and coordinate programs. Staff of 6 instructors teach drawing, painting, ceramics, fibers, sewing, woodworking and other media. Art Director manages departments, prepares project agenda, carries out curriculum, supervises instructional staff, orders, controls and distributes supplies.

Outstanding facilities in beautiful camp setting. Competitive salary, room, board, transportation stipend. Family accommodations and camper scholarship available.

**QUALIFICATIONS:** Expertise teaching in program areas. Detail oriented. Experience managing others. Experience working with school age children.

**COMPENSATION:** \$3000 + room, board, travel stipend. Space for camp age children available.

**CONTACT AND APPLICATION:** staff@camptowanda.com. www.camptowanda.com. Click on Staff Experience or call MARK @ 845-679-2802.



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

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

**Vicki Breen**, NASDAE President, New Mexico Public Education Department, 505-239-6571. E-mail: [vicki.breen@state.nm.us](mailto:vicki.breen@state.nm.us)

**NASDAE Information and Membership:** National Association of State Directors of Art Education (NASDAE) officers Vicki Breen, President, New Mexico; and Limeul Eubanks, Vice-President, Mississippi, want to thank members for all their current work across the country and are excited to move forward as an organization with our NASDAE NING link (<http://nasdae.ning.com>). NASDAE will list all states' websites, and invite state consultants to provide a brief statement about arts and arts education, and its impact on education. NASDAE members are invited to send suggestions and ideas for the ning site (<http://nasdae.ning.com>) to Vicki ([vicki.breen@state.nm.us](mailto:vicki.breen@state.nm.us)) and Limeul ([leubanks@mde.k12.ms.us](mailto:leubanks@mde.k12.ms.us)).

NASDAE is a unique organization and affiliate to the National Art Education Association. We want to post State Education Agency Directors of Arts Education (SEADAE) and NASDAE information on the site to show strengths and reinforce each organization's significance.

Many NASDAE members attended the SEADAE biannual meeting in Phoenix, AZ in late October and early November 2011. Activities that occurred included The National Common Core Arts Standards (NCCAS) meeting. The College Board conducted presentations on their research and international findings. This information is critical for writing committees as they begin their work. The NCCAS leadership committee identified a way for the work of subject writers (700 plus) to be reviewed for strengths through a rubric. SEADAE members contributed to this work. The framework for the National Common Core Arts Standards

was discussed for the future. Media arts were a large part of the discussion for inclusion into NCCAS.

During the meeting, the Chief Council of State School Officers (CCSSO) staff invited all NCCAS and SEADAE members to join a luncheon where US Department of Education representatives spoke about new Race to the Top draft information. The Phoenix meeting provided a great opportunity for SEADAE/NASDAE members to meet with state colleagues to discuss assessment and more.

SEADAE elections were held on November 3 along with the biennial business meeting. Congratulations to the following new officers: President Lynn Tuttle (AZ); President Elect Marcia McCaffrey (NH); Vice-President Peggy Wenner (ID); Secretary Karol Gates (CO); Treasurer Jack Mitchell (CA); and Members at Large, Pam Paulson (MN), and Jack Deskins (WV).

**Karol Gates, Content Specialist for the Arts for the Colorado Department of Education**, will be a keynote speaker at the Assessment in the Arts Conference to be held July 20-22, 2012 in Denver, CO. The conference is sponsored by the Rocky Mountain College of Art and Design. Visit their website (<http://assessmentconference.rmcd.edu>) or contact Allison Ostrowski, PhD ([aostrowski@rmcd.edu](mailto:aostrowski@rmcd.edu)). Karol has been a music teacher for grades 1, 2, 4, and 5. Her school administration experience began as a Curriculum and Gifted and Talented Coordinator and culminated as an elementary principal.

Lauren Kapalka Richerme, doctoral/graduate student has worked with Lynn Tuttle (AZ); Scott Shuler (CT) and Marcia McCaffrey (NH) to develop a White Paper on the roles of certified arts educators, certified non-arts educators, and supplemental arts providers. They are interested in your comments and suggestions and can be contacted through e-mail: [lynn.tuttle@azed.gov](mailto:lynn.tuttle@azed.gov), [scott.schuler@ct.gov](mailto:scott.schuler@ct.gov), and [mmccaffrey@ed.state.nh.us](mailto:mmccaffrey@ed.state.nh.us)

The following websites show how your state is doing in the tested subjects: NAEP results in tested subjects by state (<http://nces.ed.gov/nationsreportcard/states/>), additional info (<http://nces.ed.gov/nationsreportcard/>), and the Partnership for Assessment of Readiness for College and Careers—working on assessments for common core ([www.parcconline.org/about-parcc](http://www.parcconline.org/about-parcc)).

A snapshot of State Longitudinal Data Collection can be found at [www.DataQualityCampaign.org](http://www.DataQualityCampaign.org). Each state is listed with the status of its longitudinal data system tracked by actions and essential elements. Many of our colleagues have been contacting their state data committees to access data about the number of qualified arts teachers represented in their states.

Lynn Tuttle (AZ) and Joyce Huser (KS) are working on a data project with Bob Morrison of Quadrant Art Research. This information will provide a baseline of percentages of teachers in arts classrooms. This project will collect student and teacher data to help groups understand how many certified arts teachers are working in their states. Read about the

study at: [www.edweek.org/media/dfa2011-minireportfindings-13data.pdf](http://www.edweek.org/media/dfa2011-minireportfindings-13data.pdf). Twenty states have agreed to explore obtaining this type of data to share with Bob Morrison.

Jack Mitchell (CA), Karol Gates (CO), and Dale Schmid (NJ) set up a webinar on December 13, 2011 focusing on Career Technical Education and the Arts. Future webinars sponsored by SEADAE are: Arts Education Connections to the Common Core, Joyce Huser (KS); Creativity and Arts Education—What Does it Really Mean - Victoria Stevens; Teacher Evaluation Systems, Deb Hansen (DE); and, Arts Integration, Scot Hockman (SC).

Jay Tucker (MD); is Chair of the National Art Education Foundation (NAEF) Finance Committee. The foundation will launch a new annual tradition in March at the NAEA National Convention with a benefit fundraising event featuring noted Arts Educator Eric Booth. This is a ticketed event, open to all attendees.

**NASDAE is looking forward to productive NAEA Convention sessions in New York.** The NASDAE meetings will be held on Saturday, March 3, 2012, and we look for everyone to be there! Watch for more information on our NASDAE NING site (<http://nasdae.ning.com>), through emails, calls and more. Many thanks to Beth Cornell for her contributions to this column. ■

## CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

**Susan Nakao**, Retired Professor. 785-242-4262. E-mail: [sunakao@hotmail.com](mailto:sunakao@hotmail.com)

By David Gall, CSAE Publications Coordinator; Area Coordinator, Art Education, UNC Charlotte; e-mail: [dvdgll52@gmail.com](mailto:dvdgll52@gmail.com) or [davidgall@uncc.edu](mailto:davidgall@uncc.edu)

### Everyday Aesthetics and Art Education

Previously I sought for divinity only in the image of the gods and goddesses, now I try to find it in 'sky, water and mountains.'

—Nandalal Bose (1983, p.13) (1882-1966)

Greetings to all. The quote above may give the impression it comes from a mystic, not an artist. Both mystic and artist, however, seek to repair a fundamental alienation that comes with physical embodiment and difference. Nandalal Bose was a modern Indian artist whose early work sought to reconnect with Indian traditions through deriving its subject matter and themes from Hindu sources; hence, the first part of his statement. The realization of his mature years resulted from his absorption of the influence of Far Eastern art and aesthetics, especially Chinese and Japanese traditions, and also from a deep appreciation of popular forms of Indian art and its extensive craft traditions. Elsewhere Bose made it clear that finding the divine in the mundane is not to deny that profound experiences could be attained in church or temple, or in the art temples—museums and galleries—but to affirm that the same reverence given to 'temple deities' should be given to every blade of grass and no-name maker of well-made functional objects. To do so is to take the toxic out of the intoxication that great art can cause, and put the ordinary in most meaningful relation to the extraordinary.

Our relationship to nature and the anonymous makers of objects we use is a peculiar chal-

lenge to 21st century art educators, in part because the realization that Bose articulates is not as central to our discipline as it should be. There are attempts to reconnect art with everyday life and living, yet we are all dogged by legacies of the 20th century art histories and aesthetics that still distort the relation of the 'EXTRA' in extraordinary to the ordinary in it. It is a legacy persisting in the 21st century that forced Yuriko Saito to observe, "art, whatever its designation, no matter how

inclusive that notion becomes, and even when its intent is to blur the distinction from life, is necessarily characterized as an exception to or commentary on everyday objects and affairs" (Saito 2007, p. 40).

That's not all; we overlook the fundamental ways in which sensitivity to the 'NOT' in not aesthetic, not art, not culture, by its simple presence as some form of 'lack' in subtle ways, directs us to seek meaning in the most ordinary experiences—my toenails are too long, this road is rough, that door is plain. The feeling of lack works to drive creativity, establish meaning, and renew us without fanfare. Being mindful of its presence is what restrains any intemperate ascription of creativity to our egos—personal, class/caste, gender, racial, or national.

### Member Notes

CSAE is a group of professional art educators, working to firmly establish in our literature and our classrooms evidence of the important relationship between art and the spiritual. One of our members, Susan Bello, PhD, who teaches Spontaneous Painting at Adelphi University in New York, has two eBooks that will soon be published by Balboa Press. *Reawakening the Colors of Life* discusses the importance of inner-directed art for reawakening our innate potential and individual authentic being at every age. Information about Susan's work in Spontaneous Painting and about both of her new eBooks is

available online at *The Organization for the Arts and Whole Brain Learning* ([www.spontaneous-painting.com](http://www.spontaneous-painting.com)).

If you would like to meet Susan Bello, author of *Reawakening the Colors of Life*, Jodi Patterson, author of *BraveART and Teens A Primer for the New High School Art Teacher*, and Judith Fowler, a registered art therapist and art education professor at Missouri State University who has spent this past summer working with the victims of the May 22, 2011, tornado in Joplin, MO, as well as other members of our caucus, please attend the CSAE Business Meeting from 5:00–6:20 p.m. on Friday, March 2, 2012, D Concourse, at the Hilton Hotel. These spiritually oriented art educators will be attending the NAEA Convention and sharing their work at a roundtable discussion during this business meeting. Following our meeting, if you have free time in your schedule, you are invited to join us for dinner at a selected New York City venue and a night of celebration for the young-hearted among us!

Would you like to join CSAE? If so, please contact our membership coordinator, Patti Chambers Tripunitara at [ptripunitara@yahoo.com](mailto:ptripunitara@yahoo.com) for more information and an application. ■

### References

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Susan Bello's Spontaneous Painting, *The Divine Marriage*



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

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

### CONGRATULATIONS Women's Caucus Awardees!

Join us on Friday, March 2, 2012 at NAEA in NYC to honor Women's Caucus Award recipients. **Maria Elena Botello Mogas** will receive the Carrie Nordlund PreK-12 Feminist Pedagogy Award. **Kit Grauer** is the recipient of the June King McFee Award, and **Ruth Starratt** will be honored with the Maryl Fletcher de Jong Service Award. **Patricia Amburgy**, the 2011 Kathy Connors Teaching Awardee, will also present. Visit [naeawc.net](http://naeawc.net) for a list of Women Caucus events and sessions to be held at NAEA 2012 in NYC.

### VOTE by March 1, 2012

Please refer to the slate of nominations for NAEA WC leadership positions of president-elect, treasurer, exhibition coordinator, membership chair, conference program coordinator, website coordinator, outreach coordinators, research coordinator, and delegate's assembly representative. Members will receive an email in early February to vote by March 1, 2012. Please refer to the bylaws (<http://naeawc.net/bylaws.html>) for more information about each position, and nominate yourself or another by sending an email to [kk-b@psu.edu](mailto:kk-b@psu.edu) by February 10, 2012.

### VOICES of CHANGE

I hope that the widely publicized silence of reporting rape, ethics of patriarchal university leadership, undue privilege and power over others, child sexual abuse, and other issues raised by the Penn State scandal will provoke much needed dialogue for institutional and social change toward feminist principles of voice and empowerment. **Dr. Barbara Dewey**,

Dean of Penn State University Libraries, is a voice of institutional change in stating: "I believe that Judy Chicago's archive along with the acquisition of other feminist collections will be instrumental resources for changing the culture at the university. The contents and scholarship around the Collection represent a sensibility and breadth of voices sorely needed at both the school and the society."

**Deborah Filbin**, an art teacher at Bloom High School in Chicago Heights, received the 2011 Minx Auerbach Award for Excellence in Teaching. She developed her curriculum from participating in *The Dinner Party* Summer Institute. For 2012 information about the Institute, see <http://thedinnerpartyinstitute.com/>. For access to *The Dinner Party* Curriculum Project, visit The Judy Chicago Art Education Collection at <http://judychicago.arted.psu.edu/>

In October 2011, Filbin celebrated her birthday by attending "Overcoming the Odds: The Legacy of Judy Chicago's *Dinner Party*," a panel at the Albuquerque Museum of Art moderated by **Judy Chicago** with presentations by **Diane Gelon**, **Constance Bumgarner Gee**, and **Karen Keifer-Boyd**. Filbin describes her experience: "It was not only a celebration of the accomplishments of Through the Flower, the artist Judy Chicago and the many who have helped support her efforts over the years, but a reminder that there is still work that must be done to continue to preserve what so many have worked tirelessly for. It was a privilege to be in attendance at such an auspicious occasion and an equal privilege to know it is my duty to continue to pass on this heritage for future generations."

For teaching methodologies and perspectives on feminist art education, I recommend the 2012 book, "Entering the Picture: Judy Chicago, the Fresno Feminist Art Program and the Collective Visions of Women Artists" (edited by Jill Fields, published by Routledge). Pacific Standard Time, an initiative of the Getty with arts institutions across Southern California, has been instrumental in recovering histories of women artists working in California from 1945-1970. Their online archives, a great resource for teaching, is available at [www.getty.edu/pacificstandardtime/explore-the-era/](http://www.getty.edu/pacificstandardtime/explore-the-era/).

**Karen Keifer-Boyd**: "On October 15, 2011, at The Occupation in Times Square, handwritten signs of heartfelt beliefs about what the world should/could be surrounded me. The signs, chants, and conversations of democracy for educational, social, political, environmental, and especially economic justice, were in sharp contrast to the corporate dominance of gigantic designer capital signs to sell products."

**Amy Brook Snider**: "I was fortunate to have been a part of the massive demonstrations and rallies of the past—the Anti-War in Vietnam march in Central Park, the Pro-Abortion rally in Washington, DC, the first Gay Pride march on Manhattan's east side, and more recently, the march against the war in Iraq, also in NYC. And



**Amy Brook Snider at Occupy Wall Street, Times Square Rally on Saturday October 15, 2011.**

once again there may be hope. Until Occupy Wall Street, there had been little **public** outcry against the economic meltdown and continual political Intransigence along with increasing threats to our environment. I live about five or six blocks from Zuccotti Park and frequently bring friends who haven't yet visited this well-organized enclave of signs, tents, and sounds completely surrounded by low barricades and erect policemen. I was honored to be part of the massive rally on Times Square. (The only thing I missed were the protest songs of my generation that have now been replaced by chants and shout outs.)" ■

## SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

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

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### SRAE-Sponsored Sessions for the 2012 NAEA Convention

Since this is the final issue of *NAEA News* before the NAEA Convention in March, I am devoting this issue's column to a review of some of the standing sessions sponsored by SRAE. At the time of this writing, I did not yet have the full schedule of accepted proposals, times, dates, and places, so the descriptions below are of the five permanent (annual) sessions sponsored by SRAE: an open business meeting for members as well as newcomers; The Elliot Eisner Doctoral Research in Art Education Award Lecture (co-sponsored with Visual Arts Research); the SRAE Past-President's session; the President's Salon session; Then and Now, a president-elect panel session; and The Graduate Research Marilyn Zurmuehlen Working Papers in Art Education. In addition to these five standing sessions are the many accepted proposals that focus on research issues and concerns. This year, for example, I anticipate several sessions that focus on current concerns, issues, and research in the field as identified (and presented) by members of the NAEA Research Steering Committee (RSC). These accepted panels will focus on relevant topics for practitioners and the research community.

Listed here are the five standing session descriptions. Please consult the NAEA 2012 Convention Program for dates, times, and locations of these sessions as well as the many others sponsored by SRAE.

### The SRAE Business Meeting

This meeting is open to any NAEA members. Our meetings, largely informal, typically cover current issues and business related to our section: a review of the numbers and types of SRAE-sponsored sessions at the convention; reports from the president and the other officers concerning news, events, and issues within NAEA that affect SRAE; and open discussions in which we generate ideas for session proposals for the following year as well as more general discussions of questions and concerns from members. We welcome practitioners and researchers who are interested in various aspects of research.

### The 2012 Elliot Eisner Doctoral Research in Art Education Award Lecture

This session involves a presentation by the 2012 Elliot Eisner Doctoral Research in Art Education award winner. The award, sponsored by SRAE and Visual Arts Research, recognizes the value of doctoral research in art education and fosters continued support of doctoral research.

### SRAE Past-President Session: What the Teacher-Researcher Dissertation Can Do for Art Education

This session traditionally focuses on the mentoring of doctoral students and/or graduate student-related concerns. Presented by Past President Sara Wilson along with co-presenters Jessica Kirker, Mary Wolf, Pam Taylor, and Camilla McComb, it asks the question, "What happens when the theoretical expert becomes the practical executor?" This

presentation explores the contributions that dissertations make to art education practice and research. The presenters will explore various methodologies used by teacher-researchers and different possibilities for data collection and analysis. They will also discuss the balance between a doctoral-level researcher project that seeks to inform the field of art education and the daily constraints of classroom environments.

### SRAE President's Salon: Narrative and Descriptive Research in Art Education

Cognitive psychologist Jerome Bruner once said that to narrate involves both telling and knowing in some particular, entangled way. In this year's President's Salon, presenters David Gill, Lois Hetland, Patricia Stuhr and Kimberly Powell (current president) will focus on issues related to collecting and interpreting qualitative data – e.g., interviews, observations, documents, and visual materials—that are based upon principles of narrative and/or highly descriptive forms of qualitative research. In particular, they will be discussing methodological and theoretical perspectives concerning descriptive, narrative, and ethnographic approaches to research in art education.

### Then and Now: Mixed Methods in Research in Art Education

This year, president-elect Kim Sheridan has proposed a session with Lois Hetland that will address questions such as, "How do you combine rich, contextual stories of arts learning and teaching with a language of numbers that describes aspects of how

much, how often, and under what conditions different kinds of arts learning happens?" Kim and Lois will discuss their individual experiences mixing qualitative and quantitative methods in art education research and identify strategies for researchers, graduate students, and teachers interested in action research. Together, they will facilitate a discussion on principles for those thinking about mixed methods research designs.

### Graduate Research Session: Marilyn Zurmuehlen Working Papers in Art Education

Facilitated by Rachel Williams, this annual tradition (since 1984) involves doctoral students, who have been nominated by their mentors, presenting their research. Students come from any discipline as long as their research is related to visual art education. Students who present also may submit their work to the Marilyn Zurmuehlen Working Papers online, refereed journal. This session generally features cutting-edge research from doctoral students enrolled in top education programs from around the world.

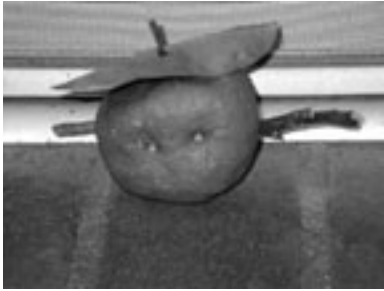
See you in New York! ■



## EARLY CHILDHOOD ART EDUCATORS (ECAE)

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

As we prepare for the 2012 National Convention in New York, we have considered how teaching, learning, and research are connected in Early Childhood Art Education. Each of the ECAE sessions will address these potentials through rich discussions of research with children, pedagogical relationships and practices, and



In the research lecture *Exploring Children's Digital Photography*, Shana Cinquemani considers ways in which children's digital images and experiences mirror contemporary theories of children's artmaking practices. She analyzes, with children, images like these digital photographs made by James and Zara.



critical and social theory.

Following the successful panel presentations that ECAE members developed for the National Conventions in Baltimore and Seattle, we continue to address questions posed by our membership in panel format. During the presentation, *Revolutionizing Early Childhood Art Education through Pedagogical Documentation*, we examine how pedagogical documentation can revolutionize art education for teachers and children by situating teachers as researchers of and with children and their art experiences. In the panel, *Play with Primary Materials: Perspectives and Possibilities*, three experienced art educators discuss and clarify the teacher's role in guiding explorations of primary materials as symbolic representation in the early childhood classroom. In *Young Children: Researchers of the World*, we propose that young children be considered researchers rather than explorers of their world because *explore* inadequately describes young children's intentional search for meaning.

A number of ECAE members working in schools will share from their experiences working directly with young children. In *Partnerships for Early Childhood Art Education: Lessons Learned from Cool Culture's Literacy through Culture*, lessons learned will be shared from a collaborative school and family-focused early childhood art education program. In *Drawing on Literacy: Integrating the Core Curriculum Into the Art Room*, discussion topics include color theory and skin color, drawing and storytelling in an ESL classroom, and children drawing on images of home. In *An Artistic Collaboration: Teaching and Learning Through Raising Silkworms*, we see how an innovative classroom influenced one artist's practice and how its children became creative collaborators, all centered on raising silkworms. In *Winds of Change: A Collaborative Investigation*, young learners from a progressive urban arts immersion school collaborate with their peers from a traditional rural school to explore seasonal changes using found materials and drawing to learn.

Complementarily, research presentations range from *Negotiating Grasp: Negotiating Meaning Through Embodied Explorations of 3-D Materials in Early Childhood Education to*

*The Art That Little Kids Don't Like*, works in a museum setting that little children found to be scary, ugly, and/or repulsive.

Throughout the sessions, ECAE members have considered the relational nature of artmaking in early childhood and the reciprocal nature of research with young children. In *Knowing Relationally, Relationally*

*Knowing: Children's Art making at the Crossroads of Teaching, Learning, and Research*, members consider the cooperative nature of children's artistic productions and the ways that heterogeneous spaces of knowledge production are elucidated in/through relational moments between teachers, researchers, and learners. In *Painting by Numbers*

*of Evidence*, we connect the image of the young child to ethical issues arising in the qualitative research process. In *Carrot Styling with the Monster and Lovergirl*, young children's dialogue is juxtaposed with their digital photographs and videos to illustrate the confluence between intention, affect, and social motivation in artmaking and research. In *Exploring Children's Digital Photography*, we consider ways in which their images and experiences mirror contemporary theories of children's artmaking practices.

In other news from the classroom, ECAE member Alison Coombs shares this resource: [http://pzweb.harvard.edu/vt/VisibleThinking.html\\_files/VisibleThinking1.html](http://pzweb.harvard.edu/vt/VisibleThinking.html_files/VisibleThinking1.html), which she has been using as she works toward shaping a culture of thinking in her classroom in Tucson, AZ, and toward making her students' thinking visible.

In NAEA news, *The Wonder of Learning - The Hundred Languages of Children* exhibit by Reggio Children will be in Portland, OR from February-June 2012. The exhibit will be hosted by Portland Children's Museum.

We look forward to meeting members—new and continuing—at these sessions and at our Business Meeting, which will once more feature an opportunity for members to share questions, concerns, and comments we'll address in our NAEA News columns in 2012 and 2013. We also invite members to join our hands-on workshop, *Creating With "Beautiful Stuff"*, inspired by the book, *Beautiful Stuff! Learning with Found Materials*.

Prior to and after the Convention, we encourage you to share news via our Facebook page, Twitter, and listserv. ■

## Marie Walsh Sharpe Art Foundation SUMMER SEMINAR FOR HIGH SCHOOL JUNIORS

The Marie Walsh Sharpe Art Foundation Summer Seminar is a scholarship program available nationally to artistically gifted high school juniors (2011-2012) in public and private schools. The Summer Seminar—held at The Colorado College in Colorado Springs, CO—is designed as an art institute offering an intensive visual art studio program for the students, with artists-in-residence serving as the primary instructors. Three 2-week seminars will be held this year. For more information or to download an application, visit: [www.sharpeartfdn.org](http://www.sharpeartfdn.org). Application deadline is April 4, 2012.

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

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

Conference has to be my favorite time of the year! This will be my fifth conference to attend and each year I take away from this experience so much knowledge that is immeasurable. The Convention is always a wonderful time to rejuvenate and learn from those in the field. With hundreds of sessions to attend, countless lectures and workshops, and numerous opportunities for networking with fellow students and leaders in the field, as a student you can have all this and more at a reduced rate!



**Amanda Batson with Rebecca Schaefer and Matthew Marchand, pictured with their mentor Dr. Jeffrey Broome.**

## Your Student Chapter, Your Conference

## Student Chapter Sessions

Make sure that you attend the **Student Meet and Greet: I-3 NAEA**. Come and mingle with your National Student Chapter Presidential Team and students representing our universities across the nation. During this session you will learn about the many different opportunities and conference sessions available during the convention. You will also gain greater

insight about your membership in the NAEA, and your role in the Student Chapter. This session will get you excited about the conference and serve to answer any questions you have about the week in NYC, your national or local student chapter, or your future in the NAEA. The meeting will provide information to students on the many ways to stay involved on a national level all year, how to run for national student chapter positions, and how to enhance local university chapters. All this, and it serves as a chance to meet people from all over our country!

Make sure to attend the **Student Chapter Reception** and have the opportunity to mingle and have fun with undergraduate and graduate students from universities across the nation. During this fun party, we will get you fired up for next year's Convention in my home state of Texas! Yee-Haw! The reception is themed and will include activities, a raffle, and a presentation from the Student Chapter Presidential Team. During this time we will also recognize all presenters and student outreach coordinators, and hold the election for the new President-Elect. This will also be your opportunity to apply to become the next student outreach coordinator for the coming year. So make sure not to miss out on this amazing session.

Do not miss out on the annual **Student Chapter Roundtable Session!** These mini-sessions provide the platform for students from around the country to share their graduate research, lesson plan ideas, teaching experiences, advocacy efforts, and more in one evening. Multiple presentations will be happening simultaneously, giving attendees

the choice to select from dozens of presentations in one room.

The student chapter and student membership will hold many sessions that specifically speak to your needs as a student. Make sure to attend as many of these informational sessions as possible. Don't miss the other sessions your Presidential Team is hosting, like the **Student Chapter Roundtable Presentations, Advisor's Forum, Entering the Teaching Profession: Strategies for Developing a Successful Career in Art Education, Blending Our Voices with the RAEA, and Stories From the Field: A Panel Discussion with Expert Art Educators Best Practice Lecture.**

## The Student Chapter Welcome Table

Upon your check-in at the conference, make sure you also stop by the Student Chapter Welcome Table. This is your designated hangout spot throughout the entire convention. Student-geared information will be available, and volunteers and representatives from the Presidential Team will be on hand to answer any questions about activities and more fun events! If you are interested in meeting students and interacting with the Presidential Team you can sign up to be a volunteer for the table by contacting our President-Elect, Melissa Schaefer, at [mschaefer.naea@gmail.com](mailto:mschaefer.naea@gmail.com).

## Museum Preconference

The Museum Education Preconference will be held Wednesday, February 29, 2012. This year's theme for the day is **Art Museum Learning in the Digital Age**, and is a perfect place for students who are planning on entering the



**Student Chapter gathering donations for the Student Chapter Reception Raffle in Seattle.**


field through the doors of the museum. You'll spend the day hearing from experts in the field and also interact with those working in museums, creating the opportunity to share ideas and develop new knowledge. And by attending the preconference, you will be surrounded by the amazing artwork of some of NYC's top museums! As a student you receive a discounted registration rate. Take advantage of this benefit!

Looking forward to seeing you represent  
your universities at the 2012 NAEA National  
Convention. ■



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## Call for Entries!

Robert Rauschenberg Day  
The Power of Art:  
Teaching Students with Learning Disabilities and ADHD

**Friday, April 27, 2012**



A comprehensive one-day workshop in the Nation's Capital, held for art teachers who work with students with learning disabilities and ADHD. This program presents the exciting and innovative ways the arts can be used to teach academic skills to students with learning disabilities and ADHD. Meet Christopher Rauschenberg, noted photographer and son of Robert Rauschenberg.



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

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### 3-D Virtual Worlds as New Art Medium and Learning Spaces for Art Education

In the 21st-century digital age, the younger generation often learns, socializes, and participates through contributing to, producing, sharing, and collaborating with digital media, especially in virtual communities like 3-D virtual worlds (VW). What makes VWs different from other virtual environments such as online gaming and simulation is that users can create the entire visual content of the worlds using their own creativity and imagination. Multiple users at different locations around the world can communicate, collaborate, and interact through their avatars, which are human representation, in real time.

Educators in K-12 and higher education use Second Life (SL) as a space for communication, simulation, and experiential learning (Hew & Cheung, 2010). The emerging 3-D VWs are becoming a future learning space for the digital generation (Gaimster, 2007) as many current 2-D web activities have evolved into 3-D activities or will become meshed with 3-D applications (Manyika et al., 2007).

From my research and practice, I have found that 3-D VWs can offer contemporary art and art education great potential for creative, artistic, and educational possibilities. I identified the following unique features of 3-D VWs: virtual representation through 3-D images, highly immersive environments, user-generated content, active social interaction, rich media surroundings, and easy online access (Lu, 2010a, 2010b, 2011). The 3-D VW offers new ways for art educators to teach, learn,

create, and interpret art: 1) creating virtual art objects/spaces of animated and interactive elements for artistic expression; 2) exhibiting virtual artifacts; 3) allowing global audiences to access, interact with, and comment on art, and attend real-time events; and 4) designing art and/or digital visual culture learning experiences for viewers. This means 3-D VWs can serve as contemporary art media, innovative learning tools, creation and exhibition arenas, and common ground for art educators to experience, learn, and teach about aspects of digital visual culture.

Based on my virtual world curriculum and pedagogy within Art Café@Second Life,<sup>1</sup> Northern Illinois art education students, with their individual and group creativity and imagination, have been creating virtual 3-D art (stand-alone static, animated, and interactive art), building interactive art learning objects and spaces, and hosting virtual art events since 2008. For viewing student work and activity examples, please visit <http://artcafe.niu.edu>.

Many art education teachers are concerned about the implementation of 3-D VWs in K-12 settings. Schools usually block these virtual world sites because of possible access to inappropriate content, which eliminates opportunities for students to express themselves artistically and creatively with the contemporary art medium and to learn from the social learning spaces. However, these concerns/reactions are typical for emerging technology, such as the Internet, which affected educators during the 1990s.

Every technology has advantages and disadvantages, and its success depends on how art educators find ways to benefit from the

positives. Many educators have taken on this challenge by exploring solutions. For example, some educators seek alternatives like Reaction Grid for K-12 students to teach students how to be responsible for their created content and protect themselves in virtual worlds. Another example is my current venture grant project.<sup>2</sup> I, and other educators, have adopted the Opensim approach—hosting a cloned SL environment on a private network. Only the authorized schoolteachers and students can access it. We are working with art teachers at Schaumburg High School in Illinois to provide a virtual world environment for the students to create virtual art and spaces. Students can still take most of the educational affordances, except for making virtual field trips to other virtual worlds and socializing with global users outside of the Opensim server. In the next stage, we plan to open the virtual world for public events where students will exhibit virtual art and spaces and receive critiques from the global audience.

Educators should not take these learning opportunities away from students. It is the educators' responsibility to address the aforementioned challenge, find ways to utilize the media safely, and make learning with the emerging 3D VW technology a meaningful and positive experience for the digital generation. ■

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### Endnotes

- 1 This research project was awarded by National Art Education Foundation (2008) and sponsored by Northern Illinois University (2007).
- 2 The venture grant project is currently sponsored by Northern Illinois University Foundations.

## INDEPENDENT SCHOOL ART EDUCATION (ISAE)

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By Barbara A Nueske-Perez

Recently, my school went through the process of "self reflection" in conjunction with seeking accreditation from the ISAS. This was an opportunity to reflect on the progress that I have made in developing my vision for the art program at Tesseract School, Shea Campus in Arizona. The accreditation self-reflection process allowed me to see what had been accomplished and what needed further work and tweaking in the present and future. Some of the best practices in psychological and emotional health include recommendations on meditation and reflection on the journey of life and an individual's pathway through it. However, when we think of the same process in terms of the classroom, it can be easy to feel anxiety and tension. A teacher can feel like he/she is being "judged." Nothing can be further from the truth.

**Reflecting on student process and progress, program growth and integration, and community outreach and interactions is part of a healthy self-assessment**, and stopping to look on the pathway of program development can be an uplifting experience. In a self-study, one views the program by what is accomplished based on goals written in the previous self-assessment. If a teacher were to write that he/she would utilize multiple intelligences, then evidence of this will be in the daily teaching, visible for visitor's to see. If a teacher's goal is to creatively solve display issues, and artwork is on display in offices,

hanging from ceilings, or being worn.... she/he has substantiated the statement!

A self-study allows for dreaming and wishes for a program as well:

"Wanting a kiln" is just as important as needing one, because the rationale for the kiln is included in the self-study. For example, a teacher could state that students would benefit from the kinesthetic movement and structural opportunities of hand-building. The rationale could also speak to the support for the school's Native American appreciation unit on ceramic studies.

For any teacher going through the self-assessment process, having objective eyes reviewing the process can be very helpful. Those eyes watch the interactions and support students receive, while looking at the journey and noting places where teachers, and students, might want to stretch themselves. Those same eyes see the bigger picture of how a visual arts program resonates with the rest of the school.

Day in and day out, it is easy to miss the whole for the parts, because students, faculty, grades, conferences, art shows, events, etc. take up so much time and effort.

Much can be learned through the process of asking some basic questions: What do I do well? What have I accomplished? How has the program struggled?

At my school, our process began by using the mission statement of the school as a gentle, general guide. Like most art educator's, I have an artist's statement and art educator's statement that were also part of the art education mission statement. It was a bit of a surprise and reaffirmation to find that the three statements, while different, did indeed travel parallel paths and in some areas joined to be a wider thoroughfare of learning.

This process has helped me focus on how much has been accomplished in and out of the classroom. Aspects of the program were brought into sharp focus through community interactions and outreach. Areas of needed growth were also highlighted in the program, including classroom space and advanced levels of classes as the school and art program has grown in size and scope.

I found the reflective process scary at first, but also affirming, as visitors to the school and educators themselves enthusiastically discovered that we did do what we said we had. They saw in daily practice the affirmations of our words.

Like our individual mediation time and personal reflection experiences have shown, participating in your own art program self study can be a rewarding experience.

Independent schools are hot spots of creativity and innovative thinking. Stop along your daily journey to celebrate your environment, effectiveness in student learning and growth, and program development. The affirmation

of your mission statement and the school's mission statement is reason to celebrate. Harness your accomplishments, and they will be supportive material for the needed growth of your program.

Please write to Rebecca and me about your discoveries. We have fantastic programming in our schools and classrooms. Sharing your self-reflections helps all of us realize how much the arts affects student learning and school success.

When we share with each other our pathways and journeys; we are building a global interactive learning environment, which crosses cultural, regional, and social lines. This is the arts at its best—communicating to reach all people and all ages. Visit us on Facebook at the **Independent School Art Education (ISAE)** and on the ning site (<http://naea-secondary-teachers.ning.com/>) to share your reflections.

Finally, consider how you can become a member and/or leader of the Independent School Special Issues Group! We will host our annual business meeting, "Conversations with Colleagues," at the NAEA Convention this spring! Your voice, your talent, and your vision are important to us! ■



# LIFELONG LEARNING (LLL)

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

## The Arts and Lifelong Learning in Cuba

In October of 2011, I had the privilege to visit Havana, Cuba with 25 NAEA members. Our delegation was focused on arts education issues that included how Cuban artists have developed unique community-based projects, how Cuban municipalities establish community arts centers (Casa de Cultura) that offer arts classes to all citizens, how high schools in Cuba offer several arts career paths for young adults, and how Cuban school curriculum ensures arts education for all learners.

My rationale for participating started with questions about how lifelong learning in the arts appeared in the schools, communities, and culture of the people of Cuba. Another incentive to join the delegation was to search for strategies and content for a new arts course at Montana State University-Bozeman. The teacher education program at MSU requires elementary education majors to study lifelong learning in the arts. The opportunity to observe and experience how the Cuban schools and communities nurture this concept was compelling. The Casa de Cultura program suggested an appealing connection to the proposed content of the Creative Arts and Lifelong Learning course. I am currently co-teaching this course with a colleague, Kristin Harney, who is on faculty at the School of Music. Many of the experiences and insights that I gathered in Havana will influence how and what we teach in that course next semester.

**Our delegation's itinerary included visits to elementary and high schools as well as schools for students with special needs** that rely on the arts as learning and therapy. Several elementary schools shared their arts programming with us. As we walked up the steps to the Nicolas Estevanez Elementary School, the students greeted us with a musical serenade. We observed students drawing and



Gran Teatro Nacional

painting as well as their drama and dance performances. Art teachers welcomed us to their studio classrooms and gallery at San Alejandro Academy: Escuela Nacional de Bellas Artes. Students applied to this high school level institution that offered in-depth study in studio arts such as printmaking, ceramics, metals, and painting. This curriculum was designed to prepare students for lifelong careers as visual artists in these areas.

Another aspect of our visit focused on arts teacher preparation, so we met with faculty at the Arts Education Department of the E.J. Varona Pedagogical Institute. They invited us to a reception for visual arts teacher education students and their drawings in the Institute's gallery. For Cubans who want to follow a career path in the arts, the most prestigious destination is the Universidad de las Artes. It is located on a former country club where we observed students majoring in dance practicing, an orchestra rehearsal, and students making art in the painting, printmaking, and ceramics studios. Based on our observations at the high school and university levels, we noticed that printmaking seems to hold an important status in the Cuban visual arts culture.

There are two national museums of visual arts in Havana, but our itinerary allowed time to visit only one. Our tour of the Museo Nacional Bellas Artes – Cubano was too short for most of us. It is an impressive structure with an extensive collection that focuses on historical Cuban art as well as the work of contemporary Cuban artists.

La Colmenita and the arts afterschool concept had the strongest connection to lifelong learning in the arts. We met with representatives of La Colmenita (The Little Beehive) who shared the history and structure of the internationally recognized program. The website has a video that illustrates the lifelong learning and intergenerational connections La Colmenita nurtures. Find it at: <http://lacolmenita-cuba.com>

Academic travel to Cuba seems to be more available to citizens of the United States



Museo Nacional Bellas Artes – Cubano.



Printmaking Studio at Universidad de las Artes.

recently. Members of our delegation will be gathering in New York City at our national convention in March 2012, so watch for announcements in the Convention Schedule. We look forward to sharing our experiences in Havana, Cuba with you. ■

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

**Co-Chairs: Mindi Rhodes**, Ohio State University. E-mail: Rhoades.89@osu.edu and **GE Washington**, College of Saint Rose, Albany, NY. E-mail: garnellwashington@yahoo.com

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## Are Attitudes and Perceptions Shifting? The Desire to Teach LGBT Issues

It is important that an art teacher assist his/her students in recognizing topics of diversity and understanding the ongoing impacts of diversity on society. The everyday challenges that diversity presents to our students include: differences of cultural ethnicity, social class, gender issues, human rights, and basic equality. I decided to conduct a survey to begin understanding my pre-service art teachers' attitudes and perceptions toward lesbian, gay, bisexual, and transgender (LGBT) issues. For some reason, educators do not appear to teach or even discuss LGBT topics in the K-12 public schools, and the original purpose of this survey was to find out *why*.

I surveyed 132 pre-service art teachers between the years of 2008 and 2010. All participants were asked to identify their attitudes toward each question by choosing one of four answers: strongly agree, agree, disagree, and strongly disagree. In the course of the survey, several issues were raised that are worth further investigation and research.

There were 131 pre-service art teachers who reported having gay friends and feeling comfortable spending time with these friends or in gay communities. Most pre-

service teachers also felt comfortable with LGBT people and issues. More importantly, all 132 participants surveyed believed that public schools should be safe places for LGBT students. All of the survey participants stated that they would correct students harassing LGBT or queer students if this harassment happened in their own classrooms. Only 20% of the participants indicated that they would not be advocates for gay rights, and 80% or most of the pre-service art teachers thought they could advocate. However, when asked about availability of resources, including information on how to assist students with *coming out* or methods of discussing LGBT issues in the classroom, all survey participants thought these resources and information were lacking, yet critically needed. Only 68% of participants surveyed agreed that they could confidently find support resources on their own if necessary.

I found that all 132 pre-service art teachers were willing to learn strategies for assisting LGBT students and teaching about these topics in the public schools. However, I wonder if the demand for better and more adequate curriculum materials is being met.

When specifically asked about teaching and discussing gay issues in their classroom, 82% of participants expressed the belief that they would only do this with a supportive administration, especially the principal. More than 50% of participants thought they might

lose their jobs after mentioning gay issues in the classroom. Besides school administrators, more than 80% of the surveyed participants worried about the reactions from their students' parents. They worried parents would complain that LGBT discussions in school are inappropriate!

In spite of facing these anxieties and pressures from conservative individuals, families, or community groups, pre-service teachers still felt it was important to learn how to bring this topic into the classroom. When asked how the topic might be brought into the classroom, the young art teachers expressed a desire to teach lessons about the works of gay artists. Some said they would mention how the artists' backgrounds and experiences influence their work and style. One participant wrote, "It (sharing or teaching LGBT images or issues) puts my job in jeopardy. Parents may not agree. I would find a way to address it through art." All surveyed pre-service art teachers thought it was more important to focus on the artists' works and styles rather than emphasizing their sexual orientations.

Yet the survey also captured concerns and questions regarding whether public school teachers should cover LGBT topics. Here are selected quotes from participants describing their reasons for not incorporating gay topics or issues in their classroom teaching:

I wouldn't conduct a lesson like that (on gay topics or related ideas) anywhere but college.

Being a teacher, you work for the community and you shouldn't piss off your 5- to 18-year-old-students' parents (The potential to agitate the community is there).

It isn't necessary, just like I wouldn't discuss or teach politics one way or another to my students. If they decide to incorporate it in their work, that's fine.

They are inappropriate to discuss on a public school level no matter the age.

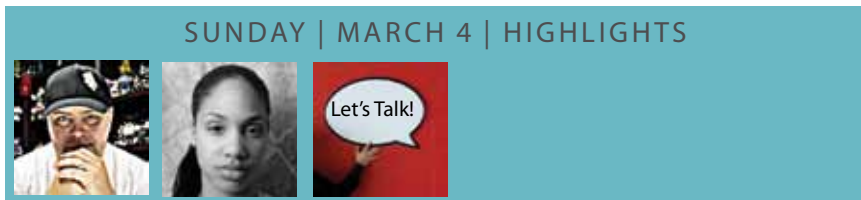
After reading the feedback above, I understand the reasons why some teachers are afraid to cover LGBT issues in the classroom. Yet, what if we all kept silent due to fear of discrimination from others? What if no one fought against it? Our next generation needs to learn respect, equality, and human rights, as well as the value of diversity within society. This survey indicates that most pre-service art teachers are ready and willing to discuss sensitive issues with students. It appears the challenge these teachers face, however, comes from the work environment and society. Schools should be a safe and equal place for all students. Educating school administrative staff and providing available resources, strategies, and support could gradually reduce anxieties and fears toward LGBT issues. ■

*The LGBTIC always welcomes guest column submissions and ANY type of response and feedback. Please email Dr. GE Washington at [garnellwashington@yahoo.com](mailto:garnellwashington@yahoo.com)*






- 300+ SESSIONS ARE AVAILABLE ON SATURDAY.** The sky is the limit with this many options for professional development.
- ▶ Super Session | **SARA JAMES**, *NBC News* Correspondent
  - ▶ Super Session | **OLIVIA GUDE** | Educator  
**Evocative and Provocative Pedagogy: Toward a Culture-Changing Curriculum**
  - ▶ **TASK PARTY** with **OLIVER HERRING** | Co-sponsored by *SchoolArts Magazine* and Art21
  - ▶ Super Session | **CHUCK CLOSE**, Artist | **IRVING SANDLER**, Critic/Author  
**In Conversation With Chuck Close**
  - ▶ Super Session | **YOUNG ARTISTS PANEL** | Co-sponsored by the Alliance for Young Artists & Writers
  - ▶ General Session | **JOHN EASTON** | Director, The Institute of Education Sciences



- CHOOSE FROM MORE THAN 80 SESSIONS** exploring teaching, learning, research, and more on Sunday.
- ▶ General Session | **YOUNG INNOVATORS PANEL** | Co-sponsored by the Alliance for Young Artists & Writers
  - ▶ Artist Series | **LATOYA RUBY FRAZIER** | Artist
  - ▶ Speak Out Session | **JULIA MARSHALL** | **ANNE THULSON** | **LOIS HETLAND** | **ENID ZIMMERMAN** | **RACHAEL DELANEY** | Educators  
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**NEWS**  
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2012 NAEA National Convention Smartphone App!



We are pleased to announce the availability of an interactive smartphone application for this year's National Convention.

The 2012 NAEA National Convention mobile app offers these great features:

- Interactive Convention schedule
- Exhibit Hall map (plus, detailed exhibitor listings and product searches)
- Instant updates and alerts
- Social media interaction

The 2012 NAEA National Convention martphone App will be available for download beginning in February from the NAEA website and application stores as a native application for iPhone/iPod Touch, Blackberry, and Android. The app will also be available as a Web-based application for all other smartphone users.

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Speak Out Sessions

Get your questions answered and let your voice be heard at the Speak Out Sessions. These interactive panel discussions are driven by your questions!

**KATHY MIRAGLIA** | **CATHY SMILAN** | Co-authors/Educators  
*Inquiry in Action: Paradigms, Methodologies and Perspectives in Art Education Research*  
Take a closer look at the upcoming NAEA book, *Inquiry in Action: Paradigms, Methodologies and Perspectives in Art Education Research*, while interacting with a panel of authors who push "the boundaries... to support methodological pluralism."

**TOM ANDERSON** | **PETER LONDON** | Educators  
*Environmentally Aware and Ecologically Activist Art Education*  
An international panel of researchers and teachers from the United States, Canada, and Finland connect teaching, learning, and research centered on environmentally aware and ecologically activist art education. The panelists are engaged in global initiatives that aim to promote environmental education at all levels through the arts.

**JULIA MARSHALL** | **ANNE THULSON** | **LOIS HETLAND** | **ENID ZIMMERMAN** | **RACHAEL DELANEY** | Educators  
*Bridging the Theory/Practice Gap*  
Come share your ideas for bridging the gap between theory and practice. In this speak out session, five scholar/educators from all levels of education consider current research and theory in art and education, and how contemporary art practices can help to bridge the theory-practice gap. Theories about creativity, learning, art integration, and postmodern art and culture come alive in learning experiences that employ frameworks or models such as expeditionary learning, 21st-century learning, studio habits of mind, teaching for understanding, issues-based art education, and arts-based research.

Panel Discussions

Sit in on discussions between educators, artists, and innovators with panel discussions. These are just a few of the panels that will take place at the Convention.

**ROSE DESIANO** | **LORIE NOVAK** | **SA'DIA REHMAN** | Artists  
*Family, Memory, and the Image*  
Photographer Rose DeSiano will speak with accomplished artists Lorie Novak and Sa'dia Rehman about their recent work and their role as woman artists navigating through today's contemporary art world. Both Novak and Rehman explore the relationship in how memory, family, and world issues by incorporating their own personal experiences along side imagery borrowed from mainstream media. Novak incorporates media technology and Rehman works in sculpture and collage.

**YOUNG INNOVATORS PANEL** | Co-sponsored by the Alliance for Young Artists and Writers  
Join three young innovators who were recipients of the Young Artists and Writers Award. **Lucianne Walkowicz** is currently a Postdoctoral Research Associate in the Department of Astrophysical Sciences at Princeton University and also draws and writes comics and paints. **Jeremy Madl (aka MAD)** has been professionally illustrating and designing toys for over 13 years. His first production figure line called the MAD\*L™ has been one of the hottest brands on the market since it first released in 2004. **Anastasia Polakis** is the co-founder and managing partner of Brooklyn Grange rooftop farms and co-founder of City Growers, a non-profit dedicated to educating NYC students about sustainable agriculture and healthy food choices.

**ERIK FISCHL**, Artist | **DOROTHY DUNN**, Director, *America: Now and Here* | **Marsha Norman**, Playwright  
*America: Now and Here, Cultural Diplomacy Within Our Own Borders*  
*America: Now and Here* promises to be the next great American journey. Featuring visual art, poetry, films, music and plays, artists across the country are sharing their work to bring people together for timely and civil conversations about America. Eric Fischl and Marsha Norman will share the vision inspiring this project, an unprecedented collaboration and demonstration of leadership by artists.

