

INSIDE

President's Message	2
Director's Message	3
Research Commission Meeting	4
People in the News	4
NAEF News & Grants	5
Regional Reports	6
Division Reports	8
Media Reviews	9
2012 NAEA Convention Photos	12
Get Connected	14
Issues Groups Reports	15
2012 Convention Thank You	24



NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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

Vol. 54, No. 3
Summer 2012
\$4.00

New York City = NAEA Record-breaking Convention!

"As a high school student I always heard about and learned from my art teachers who attended the convention every year. I was thrilled with my first convention experience this year and was overwhelmed with happiness to be able to sit and listen to my old high school art teachers present. It was amazing to see and experience the amazing things they talked about when I was their student, and now I'm an art teacher just like them!"

—2012 Convention Attendee



Hats Off to All Who Attended!



"It was great to see so many art educators gathered together in the coolest city in North America! I was proud to be a member of such a diverse, professional, smart, creative and of course, cool group of professional educators. The kick off hat-making party was a great way to begin!! I loved it! We became the art students, rather than the teachers. Seeing Chuck Close in real life was a dream come true!! I loved visiting MOMA. It filled me with awe and pride that my life's profession promotes the work that is housed and preserved in museums like the MOMA, and all over the world! New York City was a perfect place for art lovers to gather!"

—2012 Convention Attendee

Photos © 2012 Seth Freeman Photography.

Naea

SERVING THE
ART EDUCATION
COMMUNITY
SINCE 1947

NEWS

NATIONAL
ART
EDUCATION
ASSOCIATION

President

F. Robert Sabol

Past President

R. Barry Shauck

President-Elect

Dennis Inhulsen

Executive Director

Deborah B. Reeve

Board of Directors:

Lynn Felts

Linda Kieling

Barbara Laws

Anne Manning

Kirby Meng

Laura Milas

Linda Popp

Debra Pylypiw

James Haywood Rolling, Jr.

Penny Venola

Tel: 800-299-8321
703-860-8000

Fax: 703-860-2960

www.arteducators.org

NAEA News (ISSN 0160-6395) is published 5 times a year: February, April, Summer, October, and December by the National Art Education Association, 1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191.

Annual membership dues in the Association: \$65 (Active and Association Membership); \$35 (Student); \$45 (Retired); \$55 (First Year Professional).

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

Postmaster: Send address changes to: NAEA NEWS, NATIONAL ART EDUCATION ASSOCIATION, 1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191.

Publications Mail Agreement no. 40624074. Return undeliverable Canadian addresses to: P.O. Box 503, RPO West Beaver Creek, Richmond Hill, ON L4B 4R6 Canada.

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 naeaneews@arteducators.org

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

MESSAGE FROM THE PRESIDENT



F. Robert Sabol

This past spring a number of significant and long-awaited national research studies in our field were released. Among these reports is *Arts Education in Public Elementary and Secondary Schools 1999-2000 and 2009-10*, published by the U.S. Department of Education and the National Center for Educational Statistics. The report is intended to provide information about the current status of elementary and secondary art education in the United States.

Previous studies were conducted in 1994-1995 and in 1999-2000. Data for these studies were collected during the 2009-2010 academic year using the Fast Response Survey System (FRSS). Responses were collected from administrators and visual arts education specialists. The full report is available at www.ed.gov. The study produced a number of findings that reveal shifts in access to art education programs that our field must consider.

At the elementary level, for example, 87% of school districts reported providing access to instruction in the visual arts in 1999-2000. In 2009-2010, access decreased to 83%. In 84% of elementary schools that provided art education, art specialists were employed to provide instruction. In those programs, 85% provided instruction at least once a week and 83% of those school districts had a district curriculum guide that art teachers were expected to follow. Full time visual arts specialists spent an average of 22 hours a week teaching 24 different classes with about 22 students per class, while 43% of those art teachers taught at more than one school.

In 2009-2010, 83% of elementary schools with concentrated poverty provided year-long instruction in visual arts, compared with 92% of schools with the lowest poverty concentration. Dedicated rooms with special equipment were used in 59% of schools with highest poverty concentrations, compared with 76% for schools with lowest poverty concentrations.

Formal assessment of student learning at the elementary level used the following: observation (98%), performance tasks (92%), portfolios (55%), developed rubrics (55%), short written answers or essays (22%), and selected response items (19%).

Overall, 59% of elementary school districts reported providing professional development in visual arts. The number of visual arts specialists who participated in professional development in connecting visual arts with other subjects was lower in 2009-2010 (69%) than in 1999-2000 (79%). In 2009-2010, only 56% of art educators participated in professional development on developing their knowledge about visual arts, compared to 73% in 1999-2000.

At the secondary level, similar findings were produced. In 1999-2000, 93% of secondary schools provided visual arts instruction. In 2008-2009, access to art instruction decreased to 89%. In these programs, 86% of art teachers taught full time, 8% taught part time, and 6% were taught by "other" instructors. In secondary programs, 83% of school districts had a district curriculum guide that art teachers were expected to follow. In these programs, only 40% offered more than five courses in their program. Dedicated rooms with special equipment were reported for 92% of school districts. Secondary teaching loads included 12% who taught at more than one school and 29% who taught on a block schedule. Secondary art teachers spent an average of 23 hours a week teaching 7 different classes per week with about 22 students per class.

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

The findings... suggest that art education is valued in American schools. They suggest that art educators are engaged in assessing student learning and have professional development needs which must be addressed.

The percentage of secondary schools offering five or more visual arts courses varied by poverty concentration. The percentage of schools with highest poverty concentration that offered five or more courses was smaller (22%) than for schools with lower poverty concentrations (36% to 56%). Dedicated rooms with specialized equipment were reported for 85% of schools with highest poverty concentrations compared to 95% and 97% with the lowest poverty concentrations.

Formal assessment of student learning at the secondary level included use of the following: performance tasks or projects (98%), observation (96%), developed rubrics (85%), portfolios (76%), and assessments requiring short answers or essays (54%).

In 2009-2010, 64% of secondary schools reported providing any professional development programming for visual arts teachers. Of visual arts specialists who participated in professional development activities, 60% attended integrating educational technologies into visual arts instruction, 57% attended connecting visual arts learning with other subject areas, 51% attended developing knowledge about visual arts, and 50% attended applied study in art studio production.

There is little interpretation of the findings in this report. In fact, interpreting findings was not an objective of the authors. The report is intended to be a descriptive snapshot of a number of characteristics of art education programs for the 2009-2010 academic year. Included in the report are comparisons of findings for selected characteristics studied in the 1999-2000 academic year. These comparisons suggest a number of possible trends; however, no substantial conclusions can be reached about the causes or contributing factors that produced these findings. In fact, on the surface it might appear as if art education has not been significantly affected in the decade since the previous report was published. However, in aggregate these findings suggest that the status of art education has eroded in a number of meaningful ways.

Few instances can be found in the report to suggest that access to and the status of art education has improved in 10 years. No evidence is provided about the impact the Elementary and Secondary Education Act (No Child Left Behind) may have had in accelerating or in contributing to the erosion of access and status of art education programming reported in this study. It is of equal concern that the data collection period occurred during the time prior to when the full impact of the current economic downturn had taken full effect in our schools. It is likely that the current status of art education has been more dramatically impacted than the findings in this report suggest.

(continued on page 3)

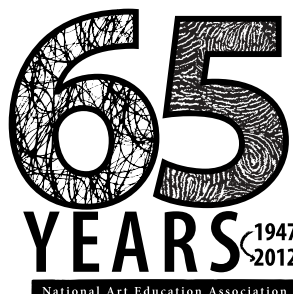
Welcome...
to the Summer 2012 issue
of NAEA News!



Submissions for
October NAEA News
are due August 1.

For ADVERTISING, visit
www.arteducators.org/advertising

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



NAEA is established
with a membership of 1,498.

Edwin Ziegfeld
is the first NAEA President.

1947

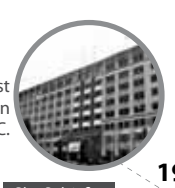
World population is 2.5 billion.

Creative and Mental Growth
by Viktor Lowenfeld published.

Marion Quin Dix is the
first female NAEA President.



NAEA opens its first
national office in
Washington, DC.



Play-Doh is first
sold in stores.

1953

NAEA Membership
dues are \$2.



1958



1959

Studies in Art Education
and NAEA News are
first published.

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

“This just occurred to me.”
“I don’t know where this came from, but...”
“This just came to me out of thin air.”
“I’m just grabbing at straws here.”
“Where did you get that idea?”

The field of art education is faced with major challenges. They’re the same challenges we’ve been facing for several years now, but they remain large and foreboding. Where are the ideas going to come from that will help us overcome the obstacles we face? Will they just appear out of thin air?

Well... yes, perhaps in some ways. I’ve been reading two books recently that both point in the same direction—and it’s a direction worth considering—and one we can all take. The books are *Imagine: How Creativity Works*, by Jonah Lehrer, and *Consider: Harnessing the Power of Reflective Thinking in Your Organization*, by Daniel Patrick Forrester.

Most of us in art education think of ourselves as creative people—and, in truth, we are. But many of us tend to apply that creativity primarily to our art and our classroom techniques. If we are going to break through some of the impasses we face from budget-crunched school districts and NCLB-centric departments of education, I believe we need to apply some fresh thinking beyond our classrooms and the studio and take on the bureaucracies in new and different ways.



The National Convention in New York City provided plenty of stimuli. Now it’s time to reflect on the new things we’ve learned, the varying perspectives we’ve heard—let it all percolate and see where it takes us. Maybe you’ll want to consider NAEA’s SummerVision program in DC: two 4-day sessions in July that have been designed expressly for art educators looking for the time to reflect and explore their thoughts. Or you could start with the interactive Prezi we’ve posted at www.arteducators.org. It might provide you with some food for thought. ■

Deborah B. Reeve, EdD, Executive Director
NAEA, 1806 Robert Fulton Drive, Suite 300
Reston, VA 20191. DReeve@arteducators.org

▶ View the interactive Prezi accompanying this article at WWW.ARTEDUCATORS.ORG

MESSAGE FROM THE PRESIDENT continued

From a broader perspective, it is of value for art educators to understand the findings reported in this study. They suggest that art education *is* valued in American schools. They suggest that art educators are engaged in assessing student learning and have professional development needs that must be addressed. The findings also include topics that must be added to advocacy agendas across the country in addressing the needs of students in our schools and art programs. NAEA is working to inform the field and stakeholders about these needs, but it is up to art educators in each school and community to actively use findings in this study to promote art education and its contribution to the comprehensive balanced education of all students. ■

Reference
Parsad, B., & Spiegelman, M. (2012). *Arts education in public elementary and secondary schools: 1999-2000 and 2009-10* (NCES 2012-014). Washington, DC: National Center for Educational Statistics, Institute of Education Sciences, U.S. Department of Education.

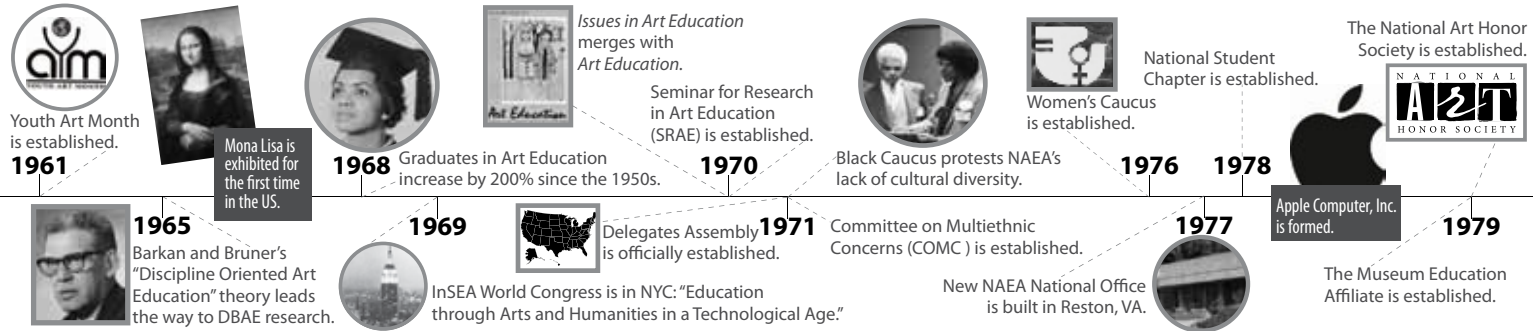
NAEA ORGANIZATIONAL AWARENESS

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

- **A warm welcome to new NAEA members!** The voice of art educators continues to grow ever stronger—have you personally invited a colleague to join?
- **NAEA 2013 National Convention in Fort Worth, TX**, under the direction of the 2013 National Convention Coordinator, Elizabeth Willett. Fort Worth promises great excitement as a first-time NAEA Convention site and opportunity to experience first-hand its world class museums and Texan hospitality!
- **National Leadership Opportunities: Call for Nominations for NAEA President-Elect and Division Directors**—nominations due **July 1, 2012**. (www.arteducators.org/callfornominations)
- **The National Coalition for Core Art Standards (NCCAS): Update on the work of the NAEA Standards Writing Team, Chaired by NAEA President-Elect, Dennis Inhulsen.** Writing Teams will be meeting in Reston, VA, June 19-21, 2012. Visit <http://nccas.wikispaces.com/> for up-to-date information.
- **NAEA Research Commission, Chaired by John Howell White**, meets in Alexandria, VA, June 29-July 1, 2012 (www.arteducators.org/research/research-commission)
- **SummerVision DC:** A “life-changing” professional development opportunity experienced through DC world class museums! Space is limited—choose from two sessions: July 10-13 or July 24-27 (www.arteducators.org/summervision)
- **2012 NAEA Summer Regional Leadership Conferences** directed by NAEA Regional Vice Presidents (www.arteducators.org/conferences)
- **2012 Super Summer Summit for NAEA Board and Elects:** July 20-22 in Louisville, KY
- **NAEA 2012 Delegation to India** (October 6-14, 2012) will be reflective of NAEA membership and include art educators from K-12 schools, museum educators, administrators and supervisors, and higher education. The Delegation is limited to 26 and space is filling quickly. (For more information, visit <http://tinyurl.com/83x8uav>)
- **Submit your exemplary Lesson/Unit Plans** for posting in the Instructional Resources Gallery. Find templates at: www.arteducators.org/learning/NAEA_Lesson-Unit_Plan_Final.docx
- **NAEA Next! 2011-2014 Strategic Plan:** Year I progress and Year II priorities.
- **NAEA Formal Position Statements:** Visit www.arteducators.org/statements to review all NAEA position statements including the new positions recommended by the 2012 Delegates Assembly and adopted by the Board of Directors.
- **New resources and member rebates for states** that participate in the *NAEA State Partnership Program*
- Reauthorization of the **Elementary and Secondary Education Act** (NCLB)
- **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
- **Advocacy White Papers** written by Distinguished Fellows and invited scholars to support the tenets of Learning in a Visual Age (www.arteducators.org/whitepapers)
- **FRSS Report issued April 2012** by the National Center for Education Statistics
- **The National Art Honor Society—Coming Summer 2013: a Conference for NAHS students and Advisers;** now more than 45,000 students in 1,800 chapters across the nation! Do you have an NAHS Chapter? (www.arteducators.org/nahs)
- **Fall State Association Conferences**—make your plans now to participate with colleagues from your state and region. (www.arteducators.org/conferences)
- **In press from NAEA:**
Conversations in Art: The Dialectics of Teaching and Learning
Judith Burton and Mary Hafeli, Editors
The Heart of Art Education: Holistic Approaches to Creativity, Integration, and Transformation
Laurel H. Campbell and Seymour Simmons III, Editors
- **NAEA’s ‘BAG’ (big audacious goal): encouraging the 65,000 art educators who are NOT members of NAEA to join!** We are committed to growing our professional community and encourage every member to get a member!

NAEA STATE/ PROVINCE AWARDS
Attention State/ Province Association Presidents

October 1, 2012, is the deadline for the submission of your State/ Province’s official selection for the recipient of the 2013 State/Province Art Educator Award. The official form may be downloaded at www.arteducators.org/awards. For additional information or to request the form, please contact Kathy Duse, Executive Services and Convention/Programs Manager: awards@arteducators.org, 703-889-1281.



NAEA Research Commission Holds First Meeting

By John Howell White, Chair, NAEA Research Commission; Chair, Department of Art Education and Crafts, Kutztown University

President Bob Sabol brought the newly formed Research Commission together for the first time during the 2012 National Convention in New York. There they were introduced to Sandra Ruppert, Director, Arts Education Partnership, and John Easton, Director, Institute of Educational Sciences, U.S. Department of Education. This meeting illustrated the important work to be accomplished as the Commission develops relationships with other associations, philanthropic organizations, businesses, and government agencies that share NAEA's interest in visual arts education.

The NAEA Research Commission has begun its work in preparation for its first working retreat June 29 through July 1, 2012. The retreat will set the agenda for this inaugural year's work. Because the Research Commission has been established as a permanent body within NAEA, much of the preliminary work will be directed toward mapping out research-related interest stakeholders within and beyond NAEA. The commission will consider:

1. Communications and Reporting with members and interest groups;
2. Professional Development for members;
3. Review and Synthesis of research in the field;
4. Strategic Development of research projects; and

5. Consultation and Advisement with the Board and other NAEA governance bodies.

To consider this mapping, the Commissioners have identified the broad area of Assessment as a timely and important research topic. By the end of the summer retreat we expect to form working groups targeted toward different Assessment related issues. In the meantime, the Commission is working with the support of the NAEA staff to establish its presence on the NAEA website and other NAEA communications instruments, identify sessions for the 2013 Convention, communicate with NAEA and NAEF governance bodies to establish opportunities pursuing shared goals, and branding itself for communicating with other organizations.



The Commission was established to have representation from each of the Divisions. The representative Commissioners are: Kelly Berwager, Elementary, Homewood, AL; Chris Grodoski, Middle Level, Wheaton, IL; Diane Scully, Secondary, Columbia Heights, MN; Melody Milbrandt, Higher Education, Georgia State University; Randi Korn, Museum Education, Randi Korn Associates; and Ralph Caouette, Supervision and Administration, Holden, MA. There are three

at-large commissioners: Doug Blandy, U. of Oregon; Mary Hafeli, SUNY New Paltz; and Enid Zimmerman, Indiana University. NAEF is represented on the Commission by an Ex Officio Commissioner, Mary Ann Stankiewicz, Penn State. The Commission is led by the Chair, John Howell White, Kutztown University, and the Associate Chair, Graeme Sullivan, Penn State. ■

People in the News

NAEA member and prolific author/editor, **Doug Blandy** has been named senior vice provost for academic affairs at the University of Oregon, overseeing faculty personnel issues and curriculum coordination. Per Acting Senior Vice President and Provost Lorraine Davis, "Doug has extensive administrative experience at the University of Oregon... [and] has made significant contributions through service on a variety of committees." Congratulations, Doug!



Past NAEA Elementary Division Director and elementary art educator, **Bob Reeker** recently received the R. L. Fredstrom Leadership Award. This award recognizes Lincoln (Nebraska) Public Schools teachers or coordinators who have shown outstanding educational leadership. "Excellence, commitment, dedication and passion are at the core of Bob's vision for education," said Eastridge Elementary School Principal Deb Dabbert. Congratulations, Bob!



In Memoriam

Longtime member **Al Hurwitz** passed away at the age of 91 on March 24, 2012. A native of Maryland, he was a graduate of MICA with a master's in theatre from Yale and a doctorate in art education from Penn State. His career in art education spanned 50 years and included teaching at all levels; he was a prolific writer and received numerous awards, including the inaugural NAEA Eisner Lifetime Achievement Award. A former President of the International Society of Education through Art (INSEA), he lectured and conducted tours around the world. As Chair Emeritus in Art Education at MICA, he helped revitalize their art education program and establish the MAT degree; the MICA Study Center for Art Education bears his name. During his retirement at Martha's Vineyard, he prepared an archive of his wartime drawings for the Marine Corps Museum, and kept



painting and writing until the week of his passing. Contributions may be made to The Al and Helen Hurwitz Scholarship Fund, c/o Dr. Karen Carroll, Dean for the Hurwitz Study Center for Art Education at MICA, 1300 W. Mount Royal Avenue, Baltimore, MD 21217.

NAEA member **Lynn Jermal** passed away at age 59 on May 22, 2012. She received her BA from the University of Illinois at Champaign-Urbana, her MA from Concordia College, and her PhD from the University of Minnesota. A gifted studio artist, she was a professor of art and art education at the University of Wisconsin-River Falls for 26 years. She was an early and active artist member of the Women's Art Registry of Minnesota (WARM) and co-developed the MSE program at UWRF. Active in arts education at the national as well as local levels, she had recently authored a chapter in *Teaching Asian Art*. She was a tireless traveler; she taught in the Wisconsin in Scotland program, created the cultural conservation internship program in Yunnan province in China, and was the faculty



supervisor for the Study Abroad-Europe program. Her commitment to students was total and at times unrelenting; she graded her last student paper less than a week before her passing.

NAEA member **Frances Thurber** passed away at the age of 65 on May 11, 2012. She received her BFA from the University of Michigan, her MA from Eastern Michigan University, and her PhD from the University of Nebraska at Lincoln (UNL). Professor Emerita at the University of Nebraska at Omaha (UNO), she led the Art Education program for over 25 years and served as Chair of the Department of Art and Art History. Widely recognized with several awards for her contributions to Art Education at the local, state, and national levels, she was instrumental in Nebraska's work in comprehensive art education as one of the leaders of the Prairie Visions project. She published many articles with a particular focus on empowering women in art education, and co-authored the book, *Gender Matters in Art Education*. She also acted as the president for the Nebraska Art Teacher's Association and was the NAEA Western Region Director-elect for the Higher Education Division. Memorials can be made to: Pulmonary Hypertension Association (www.phassociation.org/donate) or Nebraska Humane Society (www.nehumanesociety.org).



"Art teachers traditionally hope that when our students leave us they will seek art in their own ways—that they will pursue some aspect of it in the studios or institutions created to enhance their lives. If you are truly interested art will find you—in a museum, a gallery, a private collection, public spaces, and books. Art is waiting to be discovered and it is the art teacher who sets the stage for the search."

—Al Hurwitz (Eisner Award* Statement, February 13, 2011)

*See Call for Nominations, page 21



Member Benefit: Studies Articles Online Archive

NAEA is excited to offer this exclusive member benefit! NAEA members can access back issues and individual articles of *Studies in Art Education*—NAEA's quarterly scholarly journal—online at: www.arteducators.org/studiesarchive



National Art Education Foundation Convenes for Events in New York City

Highlights include NAEF Benefit Fundraising Event featuring Eric Booth

The National Art Education Foundation held its Annual Meeting of the Board of Trustees on March 1, 2012, in conjunction with the NAEA National Convention in New York City. The NAEF Annual Meeting provided an opportunity for the Trustees to take action on several important matters, including the 2012 grant review (*see separate article for listing of proposals funded*) which awarded 14 grants from among the 44 proposals submitted this year. NAEF Development, Grants, Website, and Executive Committee meetings were convened as part of the Annual Meeting of the NAEF Board of Trustees.

On Saturday, March 3, the National Art Education Foundation launched the first NAEF Benefit Fundraising Event, an annual ticketed event open to all NAEA National Convention Attendees. The event featured speaker Eric Booth, on the topic of “The Legacy of Arts Education.” Guests were welcomed to the event by Mac Arthur Goodwin, NAEF Chair, and Margaret Peeno, NAEF Development Committee Chair. This “first of its kind benefit event” was a great success. A total of 95 people attended the event—filling the room to capacity. Thanks to Margaret Peeno, Development Committee Chair, and committee members Larry Barnfield, Ralph Caouette, Robert W. Curtis, Charles A. Qualley,

Barry Shauck, James L. Tucker, Jr., and Rick Lasher for their efforts in planning and implementing this event. All proceeds from this event will support the National Art Education Foundation.

Mac Arthur Goodwin, Chair, welcomed new board member Thomas Brewer, who joined the Foundation Board of Trustees following the meeting. Outgoing Trustee Brenda Turner was thanked and acknowledged for her years of service and contributions to NAEF. Trustees in attendance at the Annual Meeting were Ralph J. Caouette, Dean G. Johns, Robert W. Curtis, Mac Arthur Goodwin (NAEF Chair), Rick Lasher, Stanley S. Madeja, Sandra Packard, Margaret Peeno, Deborah Reeve, Bonnie Rushlow, James L. Tucker, Jr., and Brenda Turner. (*A full list of Trustees is available at www.arteducators.org/naef*)

Several additional NAEF activities took place in New York City. The Foundation hosted a panel presentation featuring the work of two grantees. Dean Johns moderated this session, which featured the work of Mary McMullan grantee Laurie Eldridge, who presented her project on “Global Citizenship and Digital Media in Art Education: A Curriculum Model,” including her work in Ghana. NAEF Research grantee Gina Wenger presented her work with the “Art of Internment: Examining the Student Artworks from the Japanese American Internment Camps.” Mac Arthur Goodwin, NAEF chair, Stanley S. Madeja, grants program



Left to Right: Kathi Levin, NAEF Program/Development Officer, and NAEF Trustees Larry Barnfield, Stanley Madeja, Margaret Peeno, Guest Speaker Eric Booth, Mac Arthur Goodwin, Rick Lasher (Development Committee and Former Trustee), Robert W. Curtis, and Charles Qualley, at NAEF Benefit Fundraising Event. Photo Credit: Dan DeFoor.

committee chair, and Kathi R. Levin, NAEF program/development officer, co-presented a session on the NAEF grants program. The deadline for the next review cycle is **October 1, 2012** (postmarked); updated guidelines will be posted on the website in mid-August. NAEF supports visual art educators and promotes the teaching of art through professional development, research, and program sponsorship. The National Art Education Foundation has over 600 donors. One of the significant developments in fundraising has been active participation among new and ongoing donors in utilizing the donor commemoration form (found on the website), which enables donors to give contributions of any size to NAEF in honor or memory of individuals or special events. Several donations have been submitted to honor 2012 NAEA award winners. ■

CALL FOR NOMINATIONS FOR NAEF BOARD OF TRUSTEES

The Board of Trustees of the National Art Education Foundation is seeking nominations for new trustees who will take office at the conclusion of the 2013 NAEA Convention in Fort Worth, Texas. Potential trustees should have a strong commitment to advancing the cause of art education and insights on foundations; they should be willing to work and to make financial contributions to NAEF.

For the complete call, and more information about NAEF, visit: www.arteducators.org/naef

National Art Education Foundation Announces Grant Recipients for 2012-2013

The Board of Trustees of the National Art Education Foundation announced the recipients of the next cycle of grant awards. The 14 grants awarded reflect total funding of \$48,570. The NAEF grant program is highly competitive, with a total of 44 proposals submitted for the October 1, 2011, deadline. The grant awards were voted on by the National Art Education Foundation Board of Trustees at the Foundation's Annual Meeting in New York City, convened during the NAEA National Convention.

The National Art Education Foundation Board of Trustees and reviewers were impressed with the number of proposals and the quality of materials submitted. “The proposals submitted in this year’s grant cycle reflected a total of almost \$200,000 in requests. The number of proposals reflects an ongoing, high level of interest in our grant programs and the opportunities that they present for art educators at all levels to continue their professional growth through professional development experiences, testing of curriculum models, and conducting research in arts education,” reported Mac Arthur Goodwin, chair of the National Art Education Foundation. Kathi R. Levin, program/development, noted that the Foundation’s support doesn’t end with the funding. “We look forward to hearing about the impact and outcomes of the work funded through NAEF’s grant programs. As these projects are completed, we are eager to share what our grantees learn through these programs, supported by NAEF, with others, both within the NAEA community and throughout the broader national arts and education sector. To support this effort, the grant recipient list on the NAEF portion of the NAEA website contains the project description submitted with each proposal. Profiles of the completed work of select grantees is now an added feature of the Foundation’s website.

The postmarked deadline for applications for the next funding cycle, for projects beginning July 1, 2013, will be **October 1, 2012**. The NAEF Grant Program Guidelines and Application are currently being updated, and will be available on the NAEA website by mid-August. A calendar for the NAEF Grant Program is available on the NAEF portion of the NAEA website (www.arteducators.org/naef).

Questions may be directed to Kathi R. Levin, NAEF Program/Development Officer at naef@arteducators.org.

2012 NAEF Grant Recipients

Project Dates: July 1, 2012 through June 30, 2013

Ruth Halvorsen Professional Development Grants

Angela Winters, Norfolk, VA, *Mexican Folk Art: Carvers, Weavers, and Potters from the Oaxacan Cultural Arts*, \$2,500

Jay Linsenbigler, Douglassville, PA, *Historical Photographic Processes*, \$2,500

Christine Mulcahey, Narragansett, RI, *Pastel Drawing and Studying the Artwork of Georgia O’Keefe in Santa Fe and Abiquiu, New Mexico*, \$2,500

Mary McMullan Grants

Holly Blair-Cascio, Rockford, IL, *Applying the National Art Standards: Technical Skills for Young Artists by Grade Level*, \$2,500

Desiree Cantwell, Downingtown, PA, *Can the arts prepare our students for the working world? Conducting an online survey of local business to identify key thinking skills*, \$2,500

Cala Coats and Pedrameh Manoochehri, Providence Village, TX, *Situated Meaning: Exploring a Changing Suburban Community through Artistic Inquiry*, \$1,880

Mary Ann Ray, Jonesboro, AR, *Walls for Our Halls: Celebrating Hispanic Cultures Around the Globe*, \$1,050

SHIP Grants

Kellen Deau, Plainwell, MI, *Photography and Graphic Design Equipment Project*, \$300

Janine Campbell, Dorr, MI, *Layers of Meaning through INK—Exploring the Process of Printmaking*, \$200

Teacher Incentive Grants

Ardis Strong, Brooklyn, NY, *Bronx Academy of Promise: Living History Film Project*, \$2,500

Pamela Stephens, Sedona, AZ, *The Art of Ecology: An Art-Based K-12 Curriculum Model*, \$2,200

NAEA Research Grants

Kristin Congdon, Winter Park, FL, *Researching the Educational Potential of EduVine: China’s Art and Culture on ChinaVine.org*, \$10,000

Andrea Kantrowitz, Pelham, NY, and Seymour Simmons, St. Rock Hill, SC, *Thinking through Drawing: An Investigation of Best Practices and Assessment Tools for Drawing Instruction Across the Curriculum*, \$10,000

Juan Carlos Castro, Montreal, Canada, and Clayton Funk, Columbus, OH, *Parallel Discourses: Visualizing Themes of the NAEA Annual Convention (1951-2012)*, \$7,940



NAEA Awards Nomination Deadline

The deadline for the submission of nominations for most 2013 NAEA Awards is **October 1, 2012**. The NAEA Awards Program Booklet is available for download at www.arteducators.org/awards

For additional information, contact Kathy Duse, Executive Services and Convention/Programs Manager: awards@arteducators.org, 703-889-1281.

EASTERN REGION

Howdy! (I'm getting ready for the 2013 NAEA Convention in Fort Worth, Texas!)

I begin my first article as Eastern Region Vice President with a shout out to a couple of very remarkable women. Thank you to **Kim Defibaugh** for her dedication and hard work while she served as Eastern Region Vice-President and as my mentor for the past two years. Have you gotten an e-mail from her at 2 in the morning? I swear the woman doesn't sleep! I've got some pretty big kitten heels to fill. I would also like to recognize **Debbie Greh**, NAEA Eastern Region Art Educator 2012, and 2012 Convention Coordinator.



Dr. Debbie Greh and Dr. Kim Defibaugh.

Wasn't that the best Convention ever? Even though she is wearing the crown, she is always the chief worker-bee. Kim and Debbie have distinguished records of many years of service to the Eastern Region art educators through their work with NAEA, Team East, and the New Jersey Art Education Association. The Eastern Region is very fortunate to claim both of these outstanding art educators as leaders of Team East!

Kim recognized all of our national and state award winners in her last column, so I won't repeat, but wanted to share this photo



Eastern Region Awards Ceremony, 2012.

from the Eastern Region Awards Ceremony at the NAEA Convention in New York. Just like we do with our students, we need to recognize the accomplishments of our colleagues. Let's give another round of applause to our award-winning art educators!

So, as you are reading this, you might still be in your last week of school, on your way to the beach, or finally getting back to your studio. Take a moment to think about your colleagues that you know who are outstanding art educators and consider nominating them for state, regional, or national awards. Communicate with your State Council. I know in Maryland the MAEA Council has an Awards Coordinator who helps with the process. Look at the Awards Program on the NAEA website (www.arteducators.org/awards) to see the process, the requirements, and the VITA and nomination forms.

You need to get involved beyond your classroom. Start at your state level. Volunteer. I got a late start, getting involved in the Maryland Art Education Association in my 15th year of teaching. Someone whispered in my ear and invited me to join a committee (hint, hint to Council members). I can't explain how profound an impact my involvement in MAEA

and NAEA has had on my teaching and my career. As I see the Student Chapter and some of my new teachers already actively involved—I can't even imagine how rich their teaching careers will be. Bottom line, their students will benefit from their experiences, and isn't that what it's really all about? At the Convention I just learned another way to get involved at the national level: submit a lesson for the

NAEA Instructional Resources Gallery. Check it out at www.arteducators.org/lessonplans

I actually attended the very first Eastern Region Summer Leadership Retreat in 1997! It was in Philadelphia, and we were told we were making history by being there. I was a bit overwhelmed. But as the weekend progressed and we worked on various initiatives, I felt



Eleni Dykstra and Dr. Bob Sabol in his vest of many badges.

empowered that I was making a contribution to the field of art education. You have to be at the table to be counted. It is a powerful moment when responsible leaders, such as yourself, summit for the good of NAEA.

Consider joining us this summer for the 2012 Eastern Region Summer Leadership Retreat, June 22-24, in Burlington, VT.

The registration form states, "You will be surrounded by art and unforgettable natural beauty to remind you of the significance art plays in shaping our world." Count me in! It is important for every state organization to attend. One of the capacities of effective leadership is to develop new leaders. Whisper in someone's ear and invite a new member to join you in Vermont. The Vermont Art Teachers Association is rolling out the red carpet for you. For information and the registration form, visit the VATA website (www.vtartteachers.org).

One last shout out to the New York State Art Teachers, Art Educators of New Jersey, the NAEA executive staff, and everyone involved in making the NAEA Convention in New York such a huge success. It was remarkable. I've already used back at home things that I learned at the Convention. It's like ripples in the pond. ■



Linda Popp

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

Elect: Patty Bode, 145 Glendale Road, Amherst, MA 01002. 413-519-3228. patty.bode@tufts.edu

PACIFIC REGION

A journey is always an adventure. As the new Pacific Region Vice President, I feel like I am starting a journey of renewal and discovery that includes the entire great NAEA world. One of my goals is to help members discover the dedication and commitment of the Pacific Region, vast not just in geography, but in the unique outlooks of members in far flung places—from Alaska to Hawaii, the great Southwest to the rainy Northwest, California to Colorado, and Canada to the Mexican border. Someday, it might even include Samoa and Mexico. So, here is my inaugural report from north to south and west to east. You are encouraged to read of all the activities. You never know what you might find that will help your state in its quest to promote art education.

Alaska: Deanna Montagna hosted the All-State Scholastic Art Awards in Fairbanks entitled, "Up With Art." The two-day March Administrators Art Leaders Retreat, held in Anchorage, provided information about how to incorporate arts into schools. Summer events include the Girdwood Fine Arts Camp, Sitka Fine Arts Camp, the 7th Annual Visual Arts Academy in Fairbanks, and the Anchorage Museum Explorer Art Camp. The 2012 Fall Conference, 'Big Ideas in the Big Outdoors,' will be in Sutton, Alaska, October 2012, where participants will hear Keynote Speaker, Kes Woodward.

British Columbia: BCAEA reports that their website has been updated. The upcoming annual conference will be held October 25-27 as a joint art/dance event in Edmonton, Alberta.

Oregon: This year's conference, "Elements," will be in Portland at Madison High School—the

high school in which the popular *Twilight* movie was filmed—October 12-13.

California: CAEA's printed newsletter, *The Painted Monkey*, is now electronic except for the September issue and the Conference Program. The upcoming conference will be held in Riverside, CA, November 9-12 at the historic Mission Inn. For the first time the conference will include a History Institute to reach out to members of the history organizations and educate them on the merits of connecting history and art curriculums.

Hawaii: HAEA hosted the Youth Art Month/Congressional Art Exhibit at the Hawaii State Capitol. This was in partnership with Congresswoman Maxie Hirono's 2nd Congressional District Congressional Art



Hawaii's Youth Art Month/Congressional Art Exhibit winners with Congresswoman Maxie Hirono.

Competition. The Congresswoman was present to congratulate the student winners.

Idaho: IAEA will be holding its annual conference October 4-5 in Boise, Idaho. Olivia Gude is the Keynote Speaker. The new Strategic Plan will be presented, as well as two new scholarships.

Nevada: The upcoming conference will be held in Reno, Nevada, October 5-7. Saturday workshops, monthly gatherings, and quarterly meetings continue to be held. The change of officers takes place this summer with Vicki Ankrapp becoming the new AEN President.

Utah: UAEA is working on their new website. Due to the number of new members on the board, a Board Training Retreat is being held this summer. There will be two concurrent regional conferences for Northern and Southern Areas on September 29th at WSU and SUU. UAEA is hosting the Pacific Region Leadership Forum this July in downtown Salt Lake City, July 12-15.

Arizona: A successful YAM exhibit was hosted by the Phoenix Art Museum and The Visual Art Students Award (VASA) was held at the Art Institute of Phoenix. Preparations are underway for the fall Conference, ART 2012: TRANSFORM, to be held November 1-3 in Tucson City Center. April ushered in the new Executive Board: Pat Burdette, President; Michelle Lindsay, President Elect; LynnAlison McGavack, Treasurer;

Kim Lincoln, Secretary; and Wendy Pleake, Past President.

Montana: The major upcoming event is Montana Art Interscholastics, a gathering of 150+ high school art students from across the state for a weekend of artmaking. All the specifics can be found on our newly redesigned website: www.maeamt.org

Colorado: Newly elected officers for 2012-2014 CAEA Board are: President Robin Wolfe, President-elect Elizabeth Licence, Vice President Jennifer Knowles, Secretary Vanessa Hayes-Quintanna, and Secretary Sarah Mitchell. CAEA completed its juried Art Exhibit at the Event Gallery in Denver and held its Spring "Art for Us" conference. In April, CAEA met other representatives at a Four Corners Invitational Meeting (for New Mexico, Colorado, Utah, and Arizona) to discuss program challenges and strengths and share educational and networking opportunities. The Fall Conference—"Paradigm Shift, Moving from Past to Future"—will be held October 25-28 in Breckenridge, Colorado. ■



Penelope ("Penny") Venola

2197 Santa Ana Ave., Costa Mesa, CA 92627. Phone/fax: 949-631-5667. Cell: 949-945-8225. pvenola@sbcglobal.net

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

WESTERN REGION

According to Bureau of Labor Statistics (2010), American adults spent the largest portion of their day, about 8.6 hours, at work. As it turns out, we spend much of our adult life surrounded by a professional family. The relationships that we build with students, colleagues, families, and our communities can become major sources of our resilience, enjoyment, and inspiration on the job. Our professional family, including our state art organizations and National Art Education Association, provide us a chance to renew ourselves and broaden our professional relations.

We rely on family to support us, and yet provide the honesty that keeps us grounded. We expect family to celebrate the good times and help us find hope during rough times. Our families make help us grow and better ourselves. Art educators, more than most professional groups, resemble a close-knit family. We are united by our collective belief in the power of art to change lives. And, as a group of professional educators on a mission; no obstacles stop us. When we come together, there is no need to defend our discipline or explain our working conditions; there is just understanding. When art educators meet, it is a family reunion.

Our closest “relatives” are art educators in our home state. The state conferences provide local support that complements the broader mission of National Art Education Association. A strong professional organization thrives on new energy and perspectives of its members. Have you recently invited art educators you

know to join and strengthen our profession? Please consider attending and extending your “family tree” through the many rich professional development activities sponsored this fall.

Conference Opportunities in the Western Region

Art Educators of Indiana, Connecting the Dots: Art and the 21st-Century Learner, Columbus Clarion Hotel and Conference Center, Columbus, IN, November 2-4

Illinois Art Education Association, ARTLINKS: Making Connections, Hilton Hotel, Lisle, IL, November 1-3

Iowa and Nebraska 2012 Art Educators Conference: Public Art as Advocacy, Council Bluffs and Omaha, October 5-7 (www.artedia.org/fallconference.html)

Kansas Art Education Association, “Creating Vibrant Communities through Art & Design,” Wichita, KS, October 25-27

Michigan Art Education Association, MAEA Conference 2012, Grand Traverse Resort, Acme, MI, October 25-28

Art Educators of Minnesota, 2012 Fall Conference, Crowne Plaza Minneapolis West, November 9-10

Missouri Art Education Association Fall Conference, Knob Noster State Park, October 12-13

New Mexico Art Education Association, Annual Fall Conference, The Lodge at Santa Fe, November 2-3



Laura Milas (left) and Kathi Hillyer, Delegates Assembly, New York City. Photo courtesy of Frank Juarez, Wisconsin Art Education Association President.

Ohio Art Education Association, Art: A Bridge to 21st-Century Skills, Greater Cincinnati, November 8-10

Oklahoma Art Education Association, 2012 Fall Conference, Oklahoma State University, September 22-23

Texas Art Education Association, 51st Annual Conference at Hilton Palacio del Rio, San Antonio, TX, November 15-18

Wisconsin Art Education Association 2012 Fall Conference: Sheboygan, WI, October 25-26 (www.wiarted.org)

I have come to rely on the leadership and professional members of the Western Region family. To my mentor and art “sister,” Kathryn Hillyer, Past Vice President of the Western Region, I thank you for your great advice and example. Your legacy lives on in the Western Region family! ■

Reference

United States Department of Labor (2010). *Charts from American Time Use Survey*. Bureau of Labor Statistics. Retrieved from www.bls.gov/tus/charts/



Laura Milas

222 Stanhope Dr. #C,
Willowbrook, IL 60527.
lmilas@hinsdale86.org

Elect: Elizabeth Harris Willett, Art Specialist, Southwest High School, 4100 Alta Mesa Boulevard, Fort Worth, TX 76134. 682-229-4164. ehwillett@yahoo.com

SOUTHEASTERN REGION

Hello, Southeastern Region! I am excited to officially begin work as your regional Vice President! First, though, I want to thank our **outgoing Vice President, Pat Franklin**, for her patience and guidance over her term of office. Well done, Pat! Pat is shown here (left) with her Liberty Crown at the recent NYC Convention.



for a doctorate in education with a concentration in Instructional Technology and Distance Education. I am currently working on my dissertation. I am one of the two Instructional Leaders for the Visual Arts Department of the North Carolina Virtual Public School. My husband and I raised three wonderful and successful children and we live in North Carolina with our two empty-nest four-legged children (dachs-hunds), Oliver and Charley. I look forward to representing the art educators of the Southeastern Region of NAEA.

I want to hear from YOU—the art educators of the SE Region. Let me know what interests you, what questions you have, what problems and triumphs are occurring in your state and our region—I am looking for ways to communicate with you.

Next, I would like to congratulate our **new Vice President Elect, Debi West**! I have known Debi for about 8 years, beginning when we were both state presidents and were attending summer leadership conferences together. Her energy and excitement are contagious and she is going to be a great asset to the NAEA leadership. I look forward to working with her! Debi is shown here with her Georgia YAM flag.

I would also like to take this opportunity to tell you a little bit about myself. While I am a native of Charleston, SC, I am currently a high school art educator in coastal North Carolina where I have been teaching for 21 years. I have also been involved with teaching art online for 9 years at the community college, university, and high school levels. I have extensively researched the teaching of art online and have recently completed the coursework



- Our **Digication** site is up and running. This year's award winners are listed there along with the region's Presidential reports to Delegates Assembly. You can access the Digication site by going to the NAEA site and scrolling down to view ePortfolios.
- I have also created a **Facebook** page for ALL NAEA SE Region members. Look up Southeastern Region NAEA to join! Use the



page to share information, stories, ideas, and more. AND Spread the WORD!

- Send me **e-mails**! I look forward to hearing from you.
- I am planning to attend several of your fall **conferences** and hope to meet you!

Exciting things are happening in NAEA! Next year's Convention information has been rolled out. Make plans NOW to attend next March 7-10 in Fort Worth, TX. Now is the time to make your hotel reservations. By the time this article is published the deadline will have passed for the presentations. We will be spending the summer reviewing those proposals.

I urge you to become familiar with the NAEA website—www.arteducators.org—there is a great deal of valuable information for members.

Congratulations to all of the NAEA Southeastern Art Stars (above)—our award winners who were honored recently in New York City.

■



Debra Pylypiw

PO Box 1821, Swansboro, NC 28584, 910-265-3355
cell, Fax: 910-326-8941,
dpylypiw@ec.rr.com

Elect: Debi West, 113 Abbey Pointe Way, Suwanee, GA 30024. 404-915-7888. dewestudio@bellsouth.net



ONLINE EDUCATION DEGREE DIRECTORY

EducationDegree.com is the most complete directory on the Web of teacher education degree and certificate programs. It includes over 20,000 teacher education degree and certificate programs, offered by over 1,700 colleges and school districts across the US, reviewed and compiled by hand from the college and district websites. Their listings of art education programs can be found at: www.educationdegree.com/programs/art-education/

SUPERVISION AND ADMINISTRATION DIVISION

Discussions from the Convention

The NAEA Convention in New York offered opportunities for members of the Supervision and Administration Division to play and work together. We were fortunate to have Rika Burnham, Frick Collection Head of Education, to start our busy time with a relaxing and wonderful extended exploration of Rembrandt's Self-Portrait. Supervisors of multiple arts areas, Mark Coates, Howard County, MD, and Susan Gabbard, Oklahoma City, gave a presentation on coping with the additional responsibilities of other arts areas. Ralph Caouette, MA, led a discussion on support for those who are in isolated small districts. A number of division members gave information regarding processes and expectations to and answered questions from university students.

The Supervision and Administration Issues Forum focused on assessment, a concern which, with the linkage to teacher evaluation, was of great interest to a number of division members. Despite busy schedules 23 participants gathered to discuss related concerns and share information and strategies. Raymond Veon, Atlanta Public Schools, delineated their three-pronged approach for arts assessment which involves an online, conceptual multiple choice test with application analysis; an open-ended extended response; and a performance-based assessment. Cheryl Maney, Charlotte Mecklenberg Public Schools, is developing performance tasks and rubrics based on growth and proficiency and linked to curriculum.

Additional issues which need to be addressed as we move forward with the development of these assessments include:

- Legal and political ramifications regarding job security and issues make student assessment a critical and difficult issue.

- Ongoing professional development needs to be focused on understanding the difference between measuring knowledge and skills and the development of quality, in-depth rubrics.
- A shared vocabulary is critical.
- We need a repository for assessment research, strategies, and items. It is critical that we share information and that we develop a common understanding of what terms and concepts mean.

It became clear as the discussion progressed that school districts and states were at various stages in the development of student assessment but most participants felt an urgent need, often fostered by state and local requirements, to ensure that worthwhile, reliable, and fair assessment was being developed and implemented.

Finally, a couple of helpful resources were mentioned: *Improving the Assessment of Student Learning in the Arts* (Herpin, 2012) and *Assessment in Art Education* (Beattie, 1997).

Instructional Resources Gallery

As part of the Learning goal in the NAEA Strategic Plan and as a result of requests by the membership, NAEA is developing an Instructional Resource Gallery (IRG). What began as a site for lesson or unit plans has quickly morphed into something more comprehensive. With the expectation that instructional resources shared as an exclusive member benefit should effectively practice exemplars also came the notion that lesson plans or unit plans alone would not meet the our needs. Further, many art educators in isolated circumstances need access to an art educators learning community.

As the current and immediate past NAEA Division Directors and Elects have worked on the IRG over the past 3 or so years, the vision for the Instructional Resources Gallery has expanded and the lesson review process and timeline have been developed. Submissions will be sent for blind jurying to a review committee comprising the appropriate Elementary, Middle Level, or Secondary Division Director as well as a representative from Supervision and Administration, Higher Education, and Museum, who will use a rubric to score the lesson. Prior to publication the Museum Division will work to add relevant visual resources to lessons which can also be enriched with video clips, sample student work, and the like.

Since we see this as a professional development opportunity, editing feedback and collaborative mentoring opportunities will be part of the process. By the time you receive this newsletter, the rubric will be posted on the NAEA website and can be used to self critique during lesson or with district level collaborative groups as part of professional development.

We welcome feedback regarding the process and what you see as instructional resource or professional development needs. We have identified the following:

- Additional resource materials, examples, and definitions which would clarify items on the rubric and lesson template
- Scope and sequence exemplars
- Classroom instruction and critique session videos
- Tips for materials management
- Mentoring sections
- Discussion forums

Keeping in Touch

The K-12 divisions do a great job of bringing their folks together on their individual nings which currently address many instructions and helpful tip issues and which will continue to be complementary resources to the IRG. You may want to check them out and suggest them as resources for your teachers. You may also, if you haven't already, sign up for the Supervision and Administration Division listserv—and if you are using your school e-mail address, make sure we don't land in your spam trap.

Have a wonderful summer! ■

References

Beattie, D. K. (1997). *Assessment in art education. Art education in practice series*. Worcester, MA: Davis.

Herpin, S. A. (2012). *Improving the assessment of student learning in the arts—State of the field and recommendations*. Washington, DC: National Endowment of the Arts.



Barabara B. Laws

Senior Coordinator, Art, Art Education, Rosemont Center, 7000 West Tanners Creek Road, Norfolk, VA 23513. 757-852-4674; fax 757-8524-4677. blaws@nps.k12.va.us

Elect: Angela Fischer, Omaha Public Schools Art Supervisor, 3215 Cuming Street, Omaha, NE 68131. 402-557-2535; fax: 402-557-2489. angela.fischer@ops.org

Regional Directors: *Eastern Region:* Ralph Caouette, ralph_caouette@wrsd.net; *Southeastern Region:* Sue Castelman, CastelmanS@PCPS.org; *Western Region:* Beverly Fletcher, Beverly.Fletcher@FWISD.org; *Pacific Region:* Katie Hall, Hall.Katie@yakimaschools.org

MUSEUM EDUCATION DIVISION

While the NAEA Convention and Museum Education Division

Preconference in New York may feel like a distant memory, I hope all of you who attended (and those of you who participated virtually) have found ways to incorporate new perspectives and insights into the important work you do in your institutions and communities. Personally, I returned to Baltimore invigorated and inspired by all the wonderful presentations, conversations, and art. It is such a gift to have 5 full days to reflect on our practice, explore emerging issues in the field, and learn about new research and innovations taking place at museums across the country. I was especially thrilled to meet so many students and emerging professionals whose fresh insights, facility with new technologies, and energy enlivened our discussions.

The Museum Education Preconference, Art Museum Learning in the Digital Age, was a fantastic way to start the week. The highlight for many was the presentation by PS 144 5th graders who offered their vision for the art museum trip of the future. They told us frankly what our challenges are—museums can be boring, restrictive, crowded, not interactive enough—and then proposed six new innovative concepts for improving museum experiences for other students. Their inventions were reflections of design thinking at its best,



tion was a timely reminder of the importance of listening to our audiences and seeing the museum, tours, and programs from their perspective.



The day ended with a memorable keynote address by **Peter Samis**, Associate Curator, Interpretation, San Francisco Museum of Modern Art. Like the PS 144 5th graders, Samis emphasized the importance design

thinking, a process that involves brainstorming, experimentation, and empathy to solve challenges. While there are different definitions of design thinking, most include the following steps or stages: 1) Defining the problem—what is it that you are trying to solve; 2) Researching—listening, observing, and talking to your end-users, stakeholders, and others who have attempted to solve the same issue; 3) Ideating or brainstorming as many solutions as possible without judging or debating ideas; 4) Prototyping working drafts and ideas; 5) Testing prototypes with real users; 6) Refining, tweaking, modifying, or redirecting solutions, or as Peter Samis



suggested, refining or getting clearer on the problem; and 7) Implementing the strategy. For more on design thinking, check out Tim Brown's *Change by Design*.

Mark your calendar for March 6, 2013, for the next preconference and March 7-10, 2013 for the Convention. Forth Worth, here we come!

Transitions

Gail Davitt, Chair of Learning Initiatives and the Dallas Museum of Art League Director of Education, retired on June 1, 2012, after 26 years of service. During her tenure, Gail provided vision, leadership, and direction for the DMA's educational initiatives, including the launch of Center for Creative Connections, smARTphone tours, and groundbreaking research on visitor experience at the Museum.

Gail served on the Museum Education Development Committee for the National Art Education Association from 1997 to 2003 and from 2002 to 2003 as the Director of the Museum Education Division, which named her the National Museum Educator of the Year in 2004.

Claire Orologas, former head of education at public programs at the Freer Gallery



of Art and the Arthur M. Sackler Gallery at the Smithsonian Institution, was appointed Executive Director of the Polk Museum of Art in Lakeland, FL. ■



Anne Manning

The Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218. 443-573-1817, fax: 443-573-1581. amanning@artbma.org

Elect: Jackie Terrassa

Managing Museum Educator, Gallery and Studio Programs, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028. 212-650-2753, jackie.terrassa@metmuseum.org

Regional Directors: *Eastern Division:* William Crow, Metropolitan Museum of Art, william.crow@metmuseum.org; *Southeastern Division:* Kate Rawlinson, Wolfsonian Museum – Florida International University, kate@thewolf.fiu.edu; *Western Division:* Emily Holtrop, Cincinnati Art Museum, emily.holtrop@cincyart.org; ; *Pacific Division:* Elizabeth Gerber, Los Angeles County Museum of Art, egerber@lacma.org, egerber@gmail.com



Media Reviews

ArtObet: A Magical Adventure of Artists from A to Z!

DVD, 42 minutes, Little Great Thinkers, 2011.
Directed by Carol Pineau.

The 42-minute DVD, *ArtObet: A Magical Adventure of Artists from A to Z!* for children ages 3-8, enthusiastically reinforces the Association for Childhood Education International's position that a "child's right to imaginative expression transforms the classroom"—or any learning environment. Carol Pineau, the filmmaker and co-founder of Artobet, creatively integrates poetic verse into children's highly theatrical reenactments of select painters, sculptors, and printmakers, and scenes from their works of art.

A babysitter's magic game is the setting for learning about visual artists—from the Italian Renaissance to the early part of the 20th century. Magic beads, seen through a magic wand-like magnifying glass, present the initial letters of famous artists' names. In a lively format infused with classical music, the game introduces well-known and not so well-known Western artists such as Elizabeth Nourse, and Hokusai—the Japanese artist whose prints are famously known to have influenced the Impressionists. When confronted with identifying an artist whose name begins with an X, children are made aware of the Chinese landscape artist Xia Gui and for the letter Y, the Chinese flower painter Yun Shouping.

For over 2 decades, the National Art Education Association (NAEA) publications have encouraged teachers to expand upon Western

traditions of artmaking into the global community. Although there is an attempt to include aspects of multicultural understanding in *ArtObet*, the focus is mainly an arbitrary sampling of male and female Western artists. Still, the DVD invites to parents and classroom teachers in all subject areas to encourage multidimensional participation in the arts—theater, dance, music, and visual arts—and to develop critical thinking skills to better understand the ideas behind the great artists.

Reviewed by Laura Fattal, Department of Elementary and Early Childhood Education, William Paterson University, Wayne, NJ.

Sidewalk Canvas: Chalk Pavement Art at Your Feet

Julie Kirk-Purcell. East Petersburg, PA: Fox Chapel Publishing, 2011.

Sidewalk Canvas provides an in-depth exploration of street painting, from historical contributions to contemporary street artists. It addresses the process of theme choice, color theory, perspective, and shading, and provides in-depth information on materials, techniques, and ways you can produce street paintings by effectively applying elements of art and principles of design. It also includes information on the experience of festivals and etiquette of street painting. The author uses personal examples to allow for a deeper connection and insight from a practicing artist and art educator.

The book provides rich, colorful examples, and helpful hints that are informative, interesting,

and organized in a clear and logical progression. The contents are specific and graphically appealing, whether you want to read from cover to cover, or to easily find specific areas of information.

I highly recommend this book to those looking to pursue street painting, or to anyone who simply wants to find out more about this art form. It provides information for advanced students and serves as inspiration and motivation to younger children to create art with a "Sidewalk Canvas."

Reviewed by Heather Toomey, Art Educator, East Islip School District, Islip Terrace, NY.

Super-Cute Chibis to Draw and Paint

Joanna Zhou. Barron's Educational Series, Inc., London: Quarto Publishing, 2011

Super-Cute Chibis to Draw and Paint is a very thorough and detailed text for aspiring Manga artists. Chibis are a popular form of Manga art, a specific style of Japanese caricature in which characters are drawn with large heads, small bodies and exaggerated features. Zhou's text is most helpful and informative to middle or secondary students (and adults) who have basic drawing skills with an interest in Manga art. The text is directed towards chibis in the professional world, with the goal of promoting your work and ultimately getting it published. The text is divided into four chapters: getting started; step-by-step chibis characters; how to incorporate chibis into other creative works and animation; and promoting your work. The bulk of the text is focused on getting started,

and it gives step-by-step drawings to help build students' basic skill set and expand their portfolio. The text delves into many secrets of the trade including detailed tips concerning color palettes, character themes, creative concepts, poses, and facial expressions. Other helpful hints are included along with colored illustrations in easy-to-read, step-by-step directions for more than 40 characters, with cross referencing throughout the text for in-depth knowledge of the material. The text lists pros and cons of various forms of digital media that can be used, along with traditional drawing skills in user-friendly terms that are helpful even to those not well versed in digital programs.

Super-Cute Chibis to Draw and Paint is a great tool for teaching students, young and old, a wide variety of Chibis art on an independent level.

Reviewed by Jessica M. Noel, Lower Elementary Art Teacher, Danville Primary School, Danville, PA.

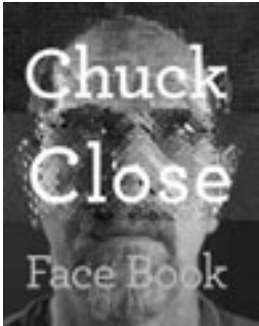
LOOK FOR MORE BOOK REVIEWS IN THE OCTOBER ISSUE OF NAEA NEWS!



Did you miss out on these books in New York?



TASK documents a burgeoning phenomenon begun in 2002 by artist **Oliver Herring**, who developed TASK as a self-generating, improvisational gathering in which a community engages in a collaborative artmaking event. Participants follow a simple set of rules: write a task for someone to perform, and then randomly select a task to perform yourself. The cycle continues, task building upon task, as people share new ways to develop ideas and solve problems. Book includes a detailed history of TASK by Herring; photo-documentation of TASK parties and events; statements by participants; instructions on organizing a TASK party; and essays by curators/organizers. Published by University Galleries of Illinois State University and available at https://secure.touchnet.com/C20868_ustores/web/product_detail.jsp?PRODUCTID=507&SINGLESTORE=true



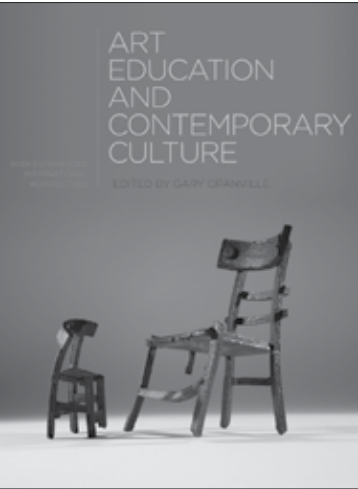
Chuck Close: Face Book introduces readers to the incredible life and varied work of the artist **Chuck Close**. The book was created from an actual interview conducted in Close's NYC art studio with a group of Brooklyn 5th-grade students, who had spent a month studying his work. The book, which has received starred reviews from *Kirkus Reviews* and *Publishers Weekly*, also contains an interactive "exquisite corpse" element which mixes and matches Chuck Close's self-portrait in many different mediums. For more information, visit www.glueandpaper.com/chuck.htm or www.abramsbooks.com/Books/Chuck_Close-9781419701634.html

Report Finds Nearly Every NJ Child Has Access to Arts Education

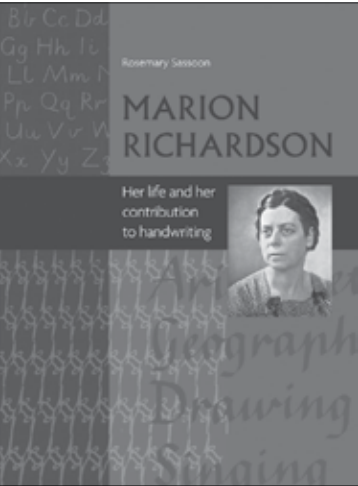
A recent survey from the New Jersey Arts Education Census Project found that 97% of New Jersey students have access to arts education in their schools, with music and visual art nearly universally available. The survey also revealed that New Jersey high schools with more arts education tended to have a greater percentage of students who were highly proficient in language arts on the High School Proficiency Assessment test. High schools with more arts education saw higher rates of students planning to enroll in a 4-year college.

Signaling the high value the Department of Education places on a complete education, this survey marks the second time the department has collected information about the implementation of the New Jersey Core Curriculum Content Standards for visual and performing arts. Findings are reported in *Keeping the Promise - Arts Education for Every Child: The Distance Traveled – The Journey Remaining*. Survey findings and the full report are available at www.artsednj.org

Art Education | NEW FROM intellect



Art Education and Contemporary Culture
Irish Experiences, International Perspectives
Edited by Gary Granville
Using Ireland as a model, this volume offers a comprehensive treatment of art education in primary and secondary schools, institutions of higher education, cultural institutions, and the diverse communities they serve.
240 P., 12 HALFTONES
CLOTH \$60.00



Marion Richardson
Her Life and her Contribution to Handwriting
Rosemary Sassoon
Rosemary Sassoon looks at Richardson's life and work through the artist and educator's own writings as well as letters and personal recollections from those who knew and worked with her.
96 P., 40 HALFTONES
PAPER \$30.00

Distributed by the University of Chicago Press • www.press.uchicago.edu

MIDDLE LEVEL DIVISION

"The seed of education grows when watered with passion, vocation, perseverance, dreams and goodwill."

—Anonymous

(retrieved from www.edutopia.org/groups/middle-school/20929)

Well certainly this rang true as we came together in NYC and let people know that we're Wild About Middle Level. This catchy phrase was evident at our awards function and especially during the "Hats off to Art Education" event. Our well-stocked table of embellishments was continuously surrounded by enthusiastic teachers. Besides the fabulous creations, the conversations were magical. As one participant said about what was inspiring, "Working with other middle level teachers to laugh and share the experience of teaching in the middle!"



Aimee Burgamy (Southeastern Regional Director) and GA Middle Level teachers enjoyed NYC.

Throughout our follow-up survey, educators mentioned how valuable it was to meet, connect, and dialog with like-minded others. Haven't taken it yet? You may still do so and we would love to hear your voice (www.survey-monkey.com/s/naeamiddlelevel2012).

It also revealed numerous other comments regarding the National Convention including:



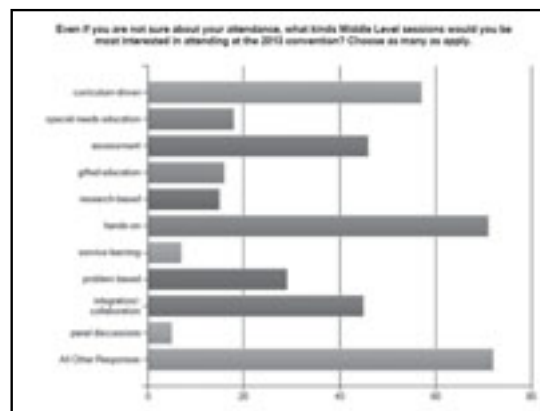
From left, National Middle Level Art Educator September Buys, and two Hawaii teachers, show off their fabulous hats. Some Middle Level Leadership Team members gather for an early morning breakfast meeting.

- Chuck Close! I could not believe I was getting to see and listen to such an amazing artist that I have looked up to for so long!
- I love that teachers and exhibitors share their best lessons that showcase interesting/new materials. For example I learned about cool tools... Silhouette Cameo and printmaking techniques/inks.
- Peter Max and Chuck Close presentations were wonderful. The presenters at middle and high school levels were wonderfully inspiring. The ones who showed many students artworks and provided lessons online were most helpful.
- Having the opportunity to spend time around people who are dedicated and passionate about art education.
- Meeting with teachers interested in Teaching for Artistic Behavior (TAB) from all around the country.
- Gallery lead experiences.
- Love being in NYC and going to the museums. Loved the seminars that spoke to current issues in the art classroom. Loved seeing Chuck Close.
- I loved the app that kept me organized and all information updated. I'm still referring to notes and workshop info. I'm interested in how technology is filtering into Art Ed!

NAEA unveiled the fabulous iPhone/iPad app for the Convention this year. It was a great way to get information and plan your personal schedule. Documents, photos, and videos are still available.

Missed seeing Chuck Close, Peter Max, Janine Antoni, or John Maeda or just want to hear them again? Well, you can. Full-length videos of the General Sessions as well as the Super Sessions are available on the NAEA website.

As we still revel in the excitement of the last Convention, plans are well underway for Ft. Worth. Your input is valuable and completing our Middle Level survey will help us to know



Current results for session preferences from the open survey.

what things you need and want (www.survey-monkey.com/s/naeamiddlelevel2012).

The summer presents exciting opportunities as well, including Regional Leadership Meetings and the Super Summer Summit for the NAEA Board. This year I will be attending the Eastern Region event being held in Vermont. We continue to identify individuals who are interested in contributing through leadership roles. Please let us know if you would like to work on special projects or committees, or being published on the IRG.

So no matter what your summer brings, take some time to reflect, relax and renew yourself. Before long you'll be back at school where we know you're "Wild About Middle Level." ■



Linda Kielling

Rosemont Ridge Middle School, 20001 Salamo Road, West Linn, OR 97068. 503-673-7591. KiellingL@wlwv.k12.or.us

Elect: Kimberly Cairy, P.O. Box 239, Freeland, MI 48623.

989-625-1222. Kim.Cairy@gmail.com

Regional Directors: Eastern Region: Luis Aviles, louart21@aol.com; Southeastern Region: Linda Conti, lconti@thehillsschool.org; Pacific Region: Pat Roberts, pat.roberts@bend.k12.or.us; Western Region: Chris Grodoski, cgrodoski@gmail.com

HIGHER EDUCATION DIVISION

Greetings! I hope your summer has gotten off to either a productive or a relaxing start—depending upon which is most needful! Our New York City NAEA Convention marked a renewed commitment to make our research even more relevant to the NAEA membership and to all the communities of learning we serve. I am changing the format of this column to report some of the details of special Higher Education Division Forums created in response to the Convention's theme on connecting teaching and learning with research. But first, I must highlight what will no doubt prove to be a watershed moment regarding the integration of the work of Higher Education Division members into the general mission and vision of the larger organization: namely, the approval of a new NAEA Research Commission.

As a catalyst for this development, I can directly attest to the central role played by the Research Steering Committee (RSC) of the Higher Education Division, which was formed to stimulate research in the field. Over the past two years, the Research Steering Committee, co-chaired by Kerry Freedman and John Howell White, has been hard at work developing ways to support ongoing research and promote new research in art education. It was the RSC that helped call attention to the need for a more focused research agenda. Under the 2011-2014 Strategic Plan, the NAEA Board of Directors appointed a Task Force that included members of the RSC and other NAEA members to study and make recommendations to re-establish an NAEA Research Commission. The RSC held a pre-conference in New York to discuss an extensive list of research interests and questions collected at the NAEA division regional meetings over

the previous year. These will be summarized in a report to the Commission. Now that the Commission has been established, the RSC will begin to focus on other issues of particular interest to higher education (e.g., research on teaching and teacher education).

At the conference itself, Western Region Director Jack Richardson organized and moderated a two-part Forum panel titled: "Arts-Based Research Methodologies in Art Education." Participating in the first panel were Graeme Sullivan, Director of the School of Visual Arts and Penn State University, whose presentation explored expanded notions of the parameters of the art studio and its implications for research. Dónal O'Donoghue, Associate Professor and Chair of Art Education at the University of British Columbia, considered how theories of relationality can advance the idea of arts-based research as a practice that is embedded in complex and constantly negotiated networks of relations. The second panel examined arts-based research as improvisatory and experimental practice and included James Haywood Rolling, Jr., Associate Professor of Art Education and Teaching and Leadership at Syracuse University, and Jennifer Eisenhauer, Associate Professor of Art Education at The Ohio State University. Rolling presented material associated with his forthcoming Arts-based Research Primer, a new introductory textbook for Peter Lang Publishing. Eisenhauer's work explored poetry and video as a research method as well as a form of defiant speech that challenges stigmatizing discourse surrounding mental illness. The main purpose of the two Forum panels organized by Pacific Region Director Lisa

Hochtritt was to explore and explain research methods for a wide audience including K-12 and preservice teachers, and other college educators and scholars. The panels addressed this year's Convention theme through concrete examples of how these methodologies for research and learning play out or look in the classroom and can influence practice. Karen Keifer-Boyd, Juan Carlos Castro, David V. Gill, and Marit Dewhurst discussed "Qualitative Research Methods: Action, Narrative/Case," and Jeffrey L. Broome, David Burton, Lois Hetland, and Kimberly Sheridan covered "Quantitative Research Methods: Survey and Experimental." Southeastern Region Director Bill Wightman organized a Forum examining current practices of art education in K-12 school settings that do not reflect contemporary theoretical considerations as promoted by university educators involved with art teacher preparation. Panelists Melanie Buffington, Bill Wightman, Olivia Gude, and Jay Hanes alternatively examined the disconnect that revolves around contemporary art education theory and the practiced outcomes of art education. The session provided a sense for how this disconnect results in a real dilemma for the field, especially when it comes to the role of the arts in educational reform, proposed best practices, and effective arts advocacy. Threads touched upon by panelists broadly addressed complexities associated with contemporary art education methods as challenging entrenched school-art practices in K-12 settings, meaningful integration of contemporary art and artists into the curriculum, as well as how the Occupy protest movement is, in part, a sign of the systemic devaluation of public education throughout the country.

Lastly but not least, Eastern Region Director Ami Kantawala assembled and participated in a panel discussion titled "Historical Re-search: A Not So 'Sexy' Methodology!" also featuring Paul Bolin, Renee Sandell, and Mary Ann Stankiewicz. The panel discussed ways to actively engage students in learning about the history of art education, especially when the terms 'unnecessary' or 'boring' are associated with history. The discussion focused on how the panelists introduced undergraduate and graduate students to art education history. Examples of using visual strategies, peer interviews, oral histories, timelines, writing to learn, book reviews, peer teaching, and other approaches to teaching art education history were discussed. ■



James Haywood Rolling, Jr.

Associate Professor and Chair of Art Education, Syracuse University, M-17, 441 Lambreth Ln., Syracuse, NY 13244. 315-443-2355. jrolling@syr.edu

Elect: Flávia Bastos, Associate Professor in Art Education, School of Art/Art Education, College of Design, Architecture, Art, and Planning, University of Cincinnati, P.O. Box 210016, Cincinnati, OH, 45221. 513-556-2120. flavia.bastos@uc.edu

Regional Directors: Eastern Region: Ami Kantawala, ak974@tc.columbia.edu; Southeastern Region: William (Bill) Wightman, wightmwh@jmu.edu; Western Region: Jack Richardson, richardson.256@osu.edu; Pacific Region: Lisa Hochtritt, lhochtritt@rmcad.edu

ELEMENTARY DIVISION

AMAZING! That pretty much sums up the 2012 NAEA Convention in New York City! Congratulations and Thank You from the Elementary Division to National Convention Program Coordinator Debbie Greh for organizing an unforgettable Convention. Throughout the week, Debbie had a smile and a laugh and seemed remarkably relaxed! Of course that could be due in part to the wonderful NAEA staff that traveled from Virginia ready to handle registration, take care of the attendees, and set up a complete bookstore in the atrium for the week. I cannot say enough good things about the work that our NAEA staff does; they are superhuman when it comes to the logistics of the National Convention! I would also like to express thanks to Dr. Deborah Reeve for her continued leadership, support, and infectious enthusiasm for anything to do with art education! Special thanks also to NAEA President Bob Sabol and the entire NAEA Board for the leadership, dedication, and smiles shown throughout the Convention.

I couldn't describe this event with ten times the space, but I will try to recap some of the highlights! We had an historic 6952 attendees and 368 wonderful vendors at this year's Convention; there were yellow bags filled with art supplies and pamphlets all over New York City! The General Sessions and Super Sessions were amazing; if you did nothing but go to these, you had an incredible experience. If you were not able to attend the Convention or perhaps missed some of these great sessions, videos of them are online at www.arteducators.org/news/highlights-from-past-conventions. Also at this link are session handouts and

resources, photos, the daily schedules, and a professional development certificate.

As a Division, we had a remarkable year with over 700 people attending our eight Division-sponsored sessions! Thank you to Regional Division Directors for securing presenters for three carousels of learning this year. And thank you to our presenters for sharing their knowledge and passion about our carousel topics: Research Carousel (Tina Atkinson, Sarah Neubold, Bob Reeker, and Nancy Walkup); Advocacy Carousel (Susan Bivona, Wendy Bruce, Nancy Giese, Tracy Kuzminsky, and Nancy Walkup); Best Practices Carousel (Sharon Brogren and Nicole Hunter, Thom Knab, LeAnne Poindexter and Mary Trainor)—and to our 2011 National Award winner, Mark Trampf, who presented best practices in his classroom.

We celebrated our 2012 award winners with a special program following the first general session. Although we did not have a luncheon this year, attendance was great and the ceremony had some surprising and emotional moments along with great door prizes! Congratulations were extended to Regional Elementary Art Educators of the Year: Elizabeth Campbell (Southeastern), Sarah Neubold (Eastern), and Lynn Alison McGavack Martin (Pacific). These educators spoke at regional award winner sessions. Our 2012 Art Educator of the Year is Samantha Melvin from Texas. She was honored at our awards ceremony and will showcase her program at our Convention next year in Fort Worth, TX.

Our conversation with colleagues session was very well attended and a great opportunity

to share and network with colleagues. The leadership team looks at this discussion as well as the returned surveys to determine the focus of sessions for the coming year.

Speaking of the coming year... get ready for Fort Worth, Texas! The theme for the 2013 Convention is "Drawing Community Connections" and you can expect many sessions to focus on this. The Elementary Division will again host a number of sessions based on the feedback we received from attendees this year. We will be looking for presenters to participate in our carousels on a variety of topics; contact me or your regional director for more information if you are interested. Mark your calendar now for Fort Worth: March 7-10, 2013!

Finally, a few reminders for you to work on during your (hopefully!) restful summer:

The Nominating Committee is seeking candidates for President and Division Directors. NAEA members are invited to submit qualified names with required nomination materials postmarked by **July 1, 2012**. More information is on the NAEA website.

Remember to nominate your peers for awards. Read the recently updated awards program book carefully for changes and be sure to use the new forms. We want to recognize our exceptional teachers at all levels. Remember that nominees must have experience at the level for which they are nominated, regional experience at the regional level, and national experience at the national level to be considered for the award.

Join our listserv at: <http://arteducators.org/news/listservs>

Join our NING at: http://naaelementarydivision.ning.com/?xg_source=msg_mes_network

Check out the Instructional Resources Gallery and submit a lesson!

Lastly let me express my heartfelt gratitude to our Elementary leadership team—Nancy Walkup, Nate Morgan, Lorinda Rice, and Scott Russell—for being at so many Elementary Division events, for leading sessions and supporting me and others, and for making the 2012 NAEA Convention so successful for our Division. Please feel free to contact any of us at any time with questions or concerns or if you would like to become more involved at the regional or national level. Have a great summer and I look forward to seeing you all in Cowtown next March! ■



Kirby Meng

Hickory Flat Elementary School, Henry County Public Schools, 841 Brannan Rd., McDonough, GA 30253.
770-898-0114.
kmeng@henry.k12.ga.us

Elect: Nancy Walkup, 2223 Parkside Drive, Denton, TX 76201-0729. 940-382-8274.
nwalkup@netzero.net

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

SECONDARY DIVISION

By the time this article gets into your hands the school year will be over and summer will be in full swing! At the close of the school year we said goodbye to those graduating, retiring, or moving on. Summer is a time for reflection and refreshing ourselves! Hopefully all of you are getting some well-deserved rest and are engaging yourself in your own passions.

The New York Convention was a blast!!!! Make plans to attend the NAEA Convention in Fort Worth, TX, March 7-10, 2013. Apply for grants and scholarships, and share expenses.

One of my passions is working with the Winfield Student Chapter of the National Art Honor Society. One main goal of the Winfield NAHS Chapter is to provide school and community service. Those students who volunteer 10 hours or more each year receive an NAHS Pin. Our chapter has led children's activities at Art in the Park and helped with the Gingerbread Festival, a fundraiser for our local hospital, and coat and food drives. We have helped with a number of graphic projects for the school system, and painted murals in the schools and community, including the Alzheimer's Unit at the Winfield Veteran's Home. By far one of the most rewarding service projects has been participating in the Memory Project.

Ben Schumaker started the Memory Project in 2004 as a graduate student in Social Work at the University of Wisconsin. The Memory Project was featured on Katie Couric's first CBS *Evening News* broadcast and quickly became a full-time job for Ben. Since then, more than 25,000 portraits have been painted and delivered to orphaned children in more than 30 countries. The idea for the project started when Ben was volunteering at an orphanage in Guatemala in 2003 when a man there pointed out that the kids didn't



have many personal keepsakes to contribute to their sense of self-identity. The portraits are meant to be special gifts, something the children may remember fondly when looking back at their childhoods. Some orphanages have told Ben that their kids started to prop the portraits on their pillows after making their beds. Another orphanage told Ben that whenever new visitors arrived the kids got their portraits out of their lockers and showed them off. For more information about this global project, go to www.memoryproject.org. Winfield NAHS members chose one of the 5"x7" photographs of orphans from Honduras to paint. Students used the grid method for



Students working on Memory Project Portraits.

accuracy and learned to mix and apply oil paint to complete the project. Often the students painted upside down, so they

could see and apply the shadows and the highlights creating the illusion of three dimensions on a two-dimensional surface.

I printed 5"x7" pictures of my students and taped their photos next to the photos of the children on the back of the paintings. The child receiving the portrait could see the photo of the young artist who created their keepsake portrait.

Participating in the project not only benefited the young people who received the paintings but made a meaningful difference for the artists painting the portraits. Giving time and talent creating something beautiful for



the benefit of another human being is what we are about! During your many activities this summer please consider involving your art students in this very worthwhile project. ■



Lynn Felts

Winfield High School, 300 Viking Boulevard, Winfield, KS 67156. 620-229-1309 (cell). lynnfelts@cox.net

Elect: James Rees, 3527 Fairway Circle, Spanish Fork, Utah, 84660. (H) 801-798-1560.

Regional Directors: *Eastern Region:* Karen Kiick, karen@kaernkiick.com; *Southeastern Region:* Rebecca Stone-Danahy, stone-danahy@triad.rr.com; *Western Region:* Nicole Brisco, nbrisco@pgisd.net; *Pacific Region:* Joye Melby, joyemelby@comcast.net

ICON SESSION

...Peter Max



SUPER SESSIONS

...Chuck Close and Irving Sandler



...Young Innovators Panel



...Wyland and Friends



ARTIST SERIES

...Clifford Ross



...Sara James



...Rose Desiano



...Eric Zimmerman



...Deborah Willis



...LaToya Ruby Frasier



...Ron Rifkin



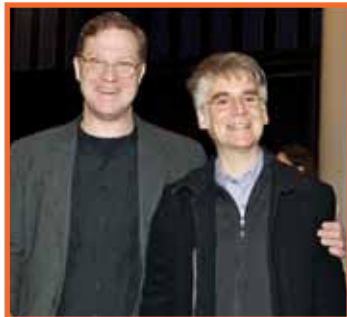
...Olivia Gude



...Eric Fischl and Marsha Norman



...Professional Artists



...Jean Shin



STUDENTS RECEPTION



TASK PARTY WITH OLIVER HERRING



NAEA AWARDS



SPEAK OUT SESSION



STUDENT ROUNDTABLES

...Janine Antoni



...John Maeda



BOOK SIGNING

NAEF FUNDRAISER

... Eric Booth



HANDS-ON WORKSHOPS



DELEGATES ASSEMBLY



“What an amazing experience in an amazing city. It was a source of **constant stimulation** from presenters, to professional artists and speakers, vendors, art museums, Times Square, Broadway shows, and of course shopping!”

—2012 Convention Attendee

Photos © 2012 Seth Freeman Photography.

GET CONNECTED to NAEA!



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

GET NATIONAL CONVENTION RESOURCES!

www.arteducators.org/convention

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

- Register now for the convention using the paper registration form: www.arteducators.org/news/national-convention/2013_NAEA_Nat_Conv_form.pdf
- Book your hotel room using the online reservation system: https://resweb.passkey.com/Resweb.do?mode=welcome_gi_new&groupID=9657371

View resources (session handouts, photos, videos, etc.) from past conventions here: www.arteducators.org/news/highlights-from-past-conventions

GET IN THE KNOW!

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

GET INVOLVED!

www.arteducators.org/callfornominations

Want to be a part of the future direction and leadership of NAEA? The Nominating Committee is seeking candidates for the following NAEA Board of Directors positions: President and Division Directors—Elementary, Middle Level, Secondary, Higher Education, Museum Education, and Supervision/Administration. Special Election: Eastern Region Vice President-Elect.

GET RESOURCES!

www.arteducators.org/store

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

- Find **practical curriculum resources** and texts for your classes, as well as 'must-have' reference materials and 'how-to' books for your professional library.
- Check out our **NEW books**: *Matter Matters: Art Education and Material Culture Studies*; *Teaching Asian Art: Content, Context, and Pedagogy*; *Transforming City Schools through Art*; and *Why Our High Schools Need The Arts*. <http://tinyurl.com/7r8f6h2>
- **Art Matters Advocacy Gear** <http://tinyurl.com/6p2jv6p>
Introduce the new "Art Matters" advocacy gear. Express the importance of visual arts education everywhere you go with these shirts, aprons, tote bags, and stickers. Order yours today in the online store!



GET MENTORED!

www.arteducators.org/blog

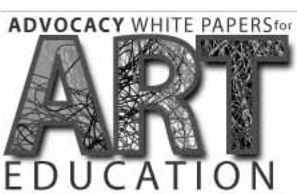
Read NAEA's arts education blog, the "Monthly Mentor," featuring a new author and new topics each month. Each mentor is an NAEA Award Recipient.

GET ADVOCACY!

www.arteducators.org/advocacy

NAEA WHITE PAPERS

www.arteducators.org/whitepapers



"Advocacy White Papers for Art Education" is a collection of 14 essays written in response to the NAEA report, *Learning in a Visual Age: The Critical Importance of Visual Arts*

Education. These essays communicate the value of visual arts education in a constantly changing educational environment and demonstrate why visual arts education is important for meeting each student's educational needs. We urge you to share the White Papers for Art Education with colleagues, policy makers, supervisors and administrators, preservice art educators, and parents. Each of the five sections of the collection of essays will be released separately. Please see the entire table of contents online.

GET RESEARCH & KNOWLEDGE!

NAEA Research Commission

www.arteducators.org/researchcommission

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



GET POSITION STATEMENTS!

www.arteducators.org/statements

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

GET COMMUNITY!

www.arteducators.org/community

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

- **National Art Honor Society:** View the Spring 2012 issue of NAHS News online: www.arteducators.org/community/NAHS_News_Spring_2012.pdf
Visit the NAHS Student Gallery online: www.arteducators.org/community/nahs-student-gallery-spring-2012
- **Classroom Galleries Powered by Artsonia:** Share and view lesson plan starters and student artwork, enter contests, and more. Pay for your NAEA annual membership dues with your Artsonia Fundraising Account. Check funds and more at www.artsonia.com/naea/paywithfunds.asp



- **Member Directory and NAHS Sponsor Directory:** Find colleagues in your area and beyond at www.arteducators.org/directory

GET NEWS & EVENTS!

- NAEA SummerVision DC 2012 www.arteducators.org/summervision

Join a professional learning community and spend 4 art-filled days in Washington, D.C., exploring permanent collections, current exhibitions, and the museum itself as a work of art! Choose from two sessions: Session I: July 10-13 or Session II: July 24-27 (FULL)

- Study Art Education in India! <http://tinyurl.com/83x8uav>

The National Art Education Association is organizing an international delegation to visit India for the purpose of studying art education in both urban Delhi and rural Jaipur. The NAEA delegation will convene in Delhi on October 7, 2012 (depart the U.S. on October 6), and will return on October 14, 2012. See www.professionalsabroad.org for itinerary details.

- View the Summer 2012 issue and archive of NAEA News online: www.arteducators.org/naeanews
- View the Spring 2012 issue of *Leadership Lens* from NAEA Executive Director Deborah B. Reeve, EdD online: www.arteducators.org/welcome-message

GET SOCIAL!

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

Facebook: www.facebook.com/arteducators

Twitter: www.twitter.com/naea

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

Listserve: www.arteducators.org/emaillists

Ning:

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

NCCAS Wikispace: NCCAS.wikispaces.com

NAEA in Havana 2011: www.facebook.com/#!/groups/283661274999083/

Got a professional or research question? Ask a FELLOW!

The NAEA Distinguished Fellows give advice and expertise about research and professional questions to art educators. Go to arteducators.org/research and look for the **Ask A Fellow** link in the right column. From there, your question will be distributed to the Fellows, who will respond to it.

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

Have you ever said to your students, “Look around you, art is everywhere”? I did. I said that to my young students years ago. I thought it made sense to talk about paintings, sculpture, textiles, architecture, and furniture all lumped together under the heading of art. After all, we use the same vocabulary and elements such as color, shape, line, pattern, harmony and so on, in the construction of each. Creative thought is used, personal expression may be apparent, exploration of old or new materials is often evident, and the creator may be trying to convey a unique message. It seemed like a logical statement. I then paid more attention to magazines on architecture, interior design, product design, graphic design, and interactive design. The specialists in those areas were not saying they were creating art. Nor was the popular media when writing about these areas. They all were using the word DESIGN. It occurred to me that what I was reading represented the public perception. I began to understand that there is a difference to the public between art and design. Granted there are overlapping boundaries but there are also distinct differences. Design outcomes shape human experiences directly (think of the chair you are sitting on and your comfort

level); add efficiency and orderliness to life (think of clothing racks, hangers, shoe racks, tables with drawers); bridge art and science (aesthetics/style + function/utility); and allow us to display our values through our identity (think of the clothes you wear to a formal event or to a class). Design has a utilitarian purpose to serve. It can be argued that art may have a function at times but not in all cases, unlike design. Design is the process through which nearly all objects are given a specific style and function—from cars to spoons to playgrounds to cereal boxes. Our visual culture is full of examples of design. If you’re like me, you’ve said this to your students, suggesting that artists have a part in the production of objects. But what we’re saying is that design is all around.

There are some good reasons to teach design

If you decide that you want to start teaching design or expand on what you already know about teaching design, you should see some changes in the attitudes of your students. I have been fortunate that I have taught elementary, middle, high school, and university students. Although I did not have a design background, I not only thought it was important to teach design, I also thought it was a

way to reach the students in a compelling manner, primarily because my students were so engaged and enthusiastic. For instance, when I was teaching a high school foundations course, the students were given the task of designing a logo to place on business cards and letterhead for stationary. We decided that the members of the faculty would be the “clients.” Each student selected a faculty member to interview and collect information on so they could develop a logo for their client. The students asked the faculty member about the subject area he/she taught and why it was important for people to be educated in that subject, and about the person’s interests. This helped the students determine what other research they needed to do, such as learn more about the subject the client teaches or the client’s interests and hobbies. The design lesson that I taught covered the assigned meaning of colors in our culture, the clues we receive from font styles and symbols, how those clues suggest values and beliefs of the culture, and how to show the message or identity that the “client” would want portrayed. We looked at logo examples to get a better feel for how a look, style, or attitude may be attained. The students brainstormed with team members, created prototypes (or drafts) individually, then presented the prototypes,

explaining their decisions, to their peers for feedback. Usually revisions had to be made after the presentations. The steps the students took are all part of the design process of problem solving.

Once the logos were completed, the students then designed business cards and letterheads. My lesson addressed how a business card should be arranged to emphasize the identity of the client and complement the logo. At the end, the students printed up a dozen business cards and stationary sheets with envelopes that they presented to their faculty clients. They were so proud! The students really put their hearts into doing their best job because they were creating a representation of a person in logo form, and then giving it as a gift to this person that they liked, admired, and/or respected. I loved it.

One of the most compelling things about teaching design is that you can create the lesson so it has real-world application—by attaching the lesson to a person, the community, a business, or non-profit organization. There are many more reasons to teach design and we’ll continue to cover them in future issues. ■

STUDENT CHAPTER (SC)

www.naeastudentchapter.ning.com

Melissa Schaefer, Student Chapter President, Elementary Art Teacher at Cicero Public School District, mschaefer.naea@gmail.com

I am amazed to announce that we had an outstanding student presence in New York City this past March. There were over 900 student members in attendance, which displays a tremendous growth from the last few Conventions. We had many first-time attendees to Convention and educated many about the NAEA Student Chapter. So what is the NAEA Student Chapter? The NAEA Student Chapter represents all student chapter organizations across the nation at the college and university level. The NAEA Student Chapter promotes arts advocacy, professional development, and leadership opportunities in visual arts education for the benefit of emerging educators in diverse communities. Reflecting back on the NYC Convention, the student chapter focused on reaching out to our population in a new way by encouraging professional development, community outreach, and leadership.

1. Professional Development

As early professionals, we prepare for a path beyond college experiences we have to discover a way to connect those student chapter experiences with everyday teaching practices. Reflect on what you and your

student chapter are able to achieve in your community and in the learning environment to be art advocates. What are the core components of those activities? Are they community based? Family events? When you identify the key component, then you have developed your base to develop a new advocacy tool in your professional career. Whether your path is in the classroom, to be a practicing artist, a researcher, or in the museum field, your student chapter experiences can inspire and motivate new advocacy tools and events.

2. Community Outreach

We are a part of the largest art community, NAEA, and it is in your best interest to reap the benefits of being a NAEA member. As a student member, you are the future of this organization and it is up to you to reach out to fellow NAEA community members to learn how we can only better the world of NAEA. Utilize the great resources of NAEA by reaching out in your region, division, etc.

3. Leadership

Leadership at the heart of every organization is necessary for survival, growth, and success. Whether your student chapter is at the developing or established stages, it is always important to recruit members who value the mission

of your organization and to elect officers who possess the skills of a leader.

Your presidential team should serve as mentors to members in your chapter who can motivate the group. Leading is about representing your chapter with integrity—always keeping the needs of the organization, members, and community you are serving at the forefront of your agenda. Another important leader in your organization is the student chapter advisor. Their role is to facilitate the endeavors of the presidential team by providing assistance when needed. Above all, an organization can survive and carry on if those involved indeed have a passion for art education and for their members. This passion will shine through all the work your chapter does throughout the year.

As many of you start your summer break, take that time to refresh and revitalize you! Reflect on the past year and then start to envision some goals or tasks you’d like to accomplish over the summer and even over the next year. Nothing is unattainable if you keep your mind and heart in it. ■



Student members celebrate and gear up for Fort Worth 2013 at the Student Chapter reception in New York City: (L to R) Sheri Heffron, Amy Calderwood, and Student Chapter President-Elect, Kayla Gale.

BOOKS TO PRISONS

prison libraries. One of the most common requests is for books that teach drawing. What do inmates want to learn to draw? Everything—the human figure, trucks, seascapes, architecture, dragons, you name it. If you have uncopyrighted how-to-draw materials that you’d be willing to share with the DC Books to Prisons Project, you can make a real difference in the lives of inmates across America. Please e-mail btodpc@gmail.com or write to: DC Area Books to Prisons, P.O. Box 34190, Washington, DC 20043-4190. To discover more, visit www.bookstoprison.org

CALL FOR ART MATERIALS

The DC Books to Prisons Project, founded in 1999, sends more than 10,000 books each year to prisoners around the country. With the help of volunteers, the Project also develops and supports

IGNITING 21ST-CENTURY LEARNING SKILLS THROUGH DESIGN

The IDSA Design Learning Challenge 2013 offers you and your students a unique opportunity to apply critical thinking, creative problem solving, communication and collaboration to one innovative project. By emersion, your students will discover vital connections to 21st-century skills as they learn, think, and do using the design thinking and problem solving process. IDSA will announce participation guidelines in mid-August and will wrap up in the spring. For more information, please contact Doris Wells-Papanek, Med, at doris@designlearning.us or visit www.arteducators.org/news/idsa-dlc



RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

The RAEA meetings at the New York City Convention provided an opportunity for our members to reacquaint and to gain new knowledge and perspective.

Our presentations with the NAEA Student Chapter included "Blending Our Voices"—led by RAEA members Liz Smith-Cox and Linda Willis-Fisher along with Student Chapter President Amanda Batson and Student Chapter Advisor Amy Pfeiler-Wunder—and featured an inspiring presentation by the 2012 Outstanding Student Chapter from Columbia College Chicago, followed by a vigorous discussion on ways that retirees and students could interact and mentor each other. The Columbia College Chicago students also presented their program for the RAEA Awards session where they were presented with the award certificate and a financial gift to be used in their programming.

The RAEA Awards session also featured the 2012 National Retired Art Educator of the Year, Sharon Christman (Alabama). After she received her certificate and financial gift, Sharon treated us to an inspirational presentation of her work in retirement with the families of incarcerated individuals and with survivors of the tornados in Alabama. The work she is doing is commendable and should be more widely known.

Liz Smith-Cox (South Carolina), Rick Lasher (New Jersey), and Harvey Goldstein (Michigan) presented a stimulating discussion about their involvement in NAEA and other art-related

activities as retirees. Many observations were made that will inspire each retiree to become more involved. We hope that we will be able to put these sessions on the website or at least relate the content to you in the RAEA E-Bulletin. (If you are not receiving the e-bulletin in the months that *NAEA News* is not published, be sure to notify the NAEA office of your e-mail address so that you will receive future issues.)

At the annual RAEA Business Meeting we elected Madeline Milodonis Fritz (Michigan) as the new secretary. She will assume the duties so ably accomplished the past 4 years by Sally Babin (Louisiana). We also unanimously approved the proposed amendments to the RAEA Constitution and Bylaws. (You may reference the constitution on the RAEA page of the NAEA website.)

Dean Johns presented the session "Approaches to Creating 3-D Sculptural Form" which was well attended and received.

The annual RAEA Silent Art Auction was a great success at Convention. Mike Ramsey reports: The gross receipts were in excess of \$1,200 with 23 members donating 45 artworks. Donors were: Sandra Lee Wood, Robert W. Curtis, Lea Basile Lazarus, Verle Mickish, Michael Ramsey, Gretchen Ebersol, Sandra R. Williams, Heather Anderson, Jean Schulman, Sylvia Corwin, Crickette Todd, Paulette Araonson, Vida Beth Bensen, Duane Sabiston, Karen Branen, Donna Banning, Jackie Thomas, Deborah Lackey Wilson, Dean Johns,

Liz Smith-Cox, Dennis Winston, Mary Ellen Porter, and Maggie Wimhoff.

Mike offers a special thanks to Jean Schulman for manning the RAEA Table at registration as well as a general thank you to those who helped with the Silent Auction: Liz Smith-Cox, Marty Rankin, Jean Schulman, Connie Jones, Karen Branen, and Robert Curtis. If he missed anyone he is sorry.

Jean Schulman (retired art teacher from Muscle Shoals, Alabama) sent this thought which puts RAEA and its purpose in perspective.

I was thinking on my way home from NAEA's 65th anniversary how exciting it was a few years ago in New Orleans to be introduced to an idea and participate in the formation of RAEA. However I know that an idea, no matter how important, cannot become successful unless there are dedicated individuals such as John Michael, our first president, and those leaders up the line who kept working.

I believe that Bob Curtis and Liz Cox have given us the strongest motives and reason for our existence that overshadows all. When I heard that we had nearly 800 members, I realized that RAEA has become a stepping stone in the progression of our tenure as art educators.

Every person who came to RAEA's table to register asked the same question—what was our purpose—and they seemed to understand the importance we placed on being mentors.

Please accept my thanks and the thanks of thousands of students throughout the country who have benefited from the help they have received from NAEA and RAEA.

The RAEA membership committee comprises the state/province RAEA chairs. Each state president of NAEA is responsible for the election or appointment of a retired chair. To date the following chairs are on record: AL-Sharon Christman; CA-Donna Banning; DE-Lorraine Poling; FL-Geraldine Leigh; GA-Roseanna Stutts; ID-Heather Hanlon; IN-Herb Eveland; LA-Nancy Keisman; ME-Trudy Wilson; MI-Michael Phillips; MN-Nancy Lee; NE-Gloria Nelson; NJ-Rick Lasher; NM-Woody Duncan; NY-Cindy Henry; NC-Karen Thorsen; OH-Sherrie Dennis; OK-Rosemary Burke-Carroll; PA-Sandra Wood; RI-Robin Alcott; SC-Harriette Edmonds; VA-Linda Hollent; WA-Carl Clausen; WV-Bob Robinson. If your state/province is not listed, please work with your state NAEA president to have someone as a contact person. Send that person's name and e-mail to Robert Curtis. If our information is incorrect please send us the correct information.

The members of RAEA continue to build positive legacies through their sharing of knowledge and support of the strategic plan of NAEA. Continue your efforts; share your knowledge in the pursuit of better programming in visual arts education. Please let us know what you are accomplishing. ■

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

Elizabeth Delacruz and **Joanna Rees**, Co-Presidents 2012-2014

Elizabeth Delacruz, Adjunct Assistant Professor, University of Florida Online MA Program; Professor Emerita, University of Illinois. E-mail: edelacru@illinois.edu

Joanna Rees, PhD Student, University of Illinois; Technology and New Media Instructor, Campus Middle School for Girls, Urbana, Illinois. E-mail: esjoanna@hotmail.com



Elizabeth Delacruz (left) and Joanna Rees.

Who We Are and Where We're Going!

The NAEA Women's Caucus exists to eradicate gender discrimination in all areas of art education, to support women art educators in their professional endeavors, and to educate the general public about the contributions of women in the arts. We also support a viable system that will provide parity for people of color and differently abled individuals. We believe that *all* women and men, girls and boys, must have equal freedom and opportunity to participate in and benefit from the arts and teaching professions. It is with this mission in mind that we teach, conduct and share our research, make art, and engage one another.

2012 NAEA Conference Highlights

Girl power!; responses of adolescents to artworks in the Elizabeth A. Sackler Center for Feminist Art at Brooklyn Museum; girls' cultural productions and resistance; socio-cultural functions of art and the interplay of gender within ideological systems; creating spaces for empowering and transformative research; stories of advocacy and leadership; community service-learning videos to empower women's lives, walking the path of reflective practice... these were some of the

themes of the Women's Caucus sessions at the 2012 NAEA Convention in NYC. We were further informed this year by internationally respected activist, artist, educator, and writer Howardena Pindell, our guest speaker at the annual Women's Caucus breakfast on Saturday, March 3, 2012. Pindell gave a provocative overview of her artwork focusing on exposing racism, censorship, and violence.



Karen Keifer-Boyd presents flowers in appreciation to Howardena Pindell at the Women's Caucus breakfast.

Congratulations **2012 NAEA Women's Caucus Award Recipients** for your extraordinary work! June King McFee Awardee-**Kit Grauer**; Maryl Fletcher de Jong Service Awardee-**Ruth Stuart Starratt**; Carrie Nordlund Pre-K-12 Feminist Pedagogy Awardee-**Maria Elena Botello Mogas**; and 2011 Kathy Connors Teaching Awardee-**Patricia M. Amburgy**. This year more than 50 people came to talk at the increasingly popular **Women's Caucus Annual Lobby Session**, a one-hour, informal, everyone-invited open forum held, literally, "in the lobby" of the hotel on March 1, 2012.



Renee Sandell (left) and 2012 Women's Caucus June King McFee Award recipient Kit Grauer.



2012 Women's Caucus Lobby Session.

Other Announcements

We are seeking nominations for the 2013 Women's Caucus Awards. Please see our criteria and send your nominations by October 1, 2012 to the chairs of the WC award committees (listed at <http://naeawc.net/awards.html>). **The 2012 National Art Education Association Women's Caucus Art Exhibition**

Catalogue is now available in color as a PDF (at http://naeawc.net/pdf/2012_WC_Catalog.pdf). Submissions for the 2013 Exhibition are due November 1, 2012. The Women's Caucus **Mentor Program** is growing. Whether you are a K-12 teacher wanting to talk about strategies, a museum educator or a community-based artist looking for connections, or in higher education needing feedback on a paper, we offer a way to easily connect with mentors for informal and confidential assistance. The mentors listed on our **Ask a Mentor** site (<http://naeawc.net/mentors.html>) have graciously agreed to share their expertise and time with you. **WC is on Facebook!** Please join us to post announcements and share ideas and resources in this public network: www.facebook.com/groups/177480239379/

What's Next? Despite our successes and celebrations, much remains to be done. Women's issues in the past century have grown from the fledgling women's suffragette movement of the early 1900s in the United States to a concern for the well-being of women, children, and families of all ages, races, religious affiliations, orientations, abilities, and nationalities—as poverty, racism, hate crimes, war, environmental degradation, attacks on reproductive rights, and lack of access to health care and education remain *worldwide* issues of tremendous import to us all. Over the next two years, this WC column will examine some of these issues more closely, with short works written by Elizabeth and Joanna along with some invited guest scholars/educators. ■

SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

www.uiowa.edu/~srae/glance/overview.htm

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

This news column arrives right at the time when your thoughts are probably focused on summer plans and vacations, so perhaps reading about the 2012 NAEA Convention proceedings isn't foremost on your mind. At the time of this writing, my mind is indeed racing forward, including the NAEA 2013 call for proposals. Writing this column has been a good way for me to slow down and take stock of what was accomplished at this year's annual meeting, by acknowledging the presenters and their hard work. I hope you are enjoying your news column over coffee, tea, or a cold beverage and invite you to reflect with me on several of our SRAE sessions. What follows is an overview of sessions and the topics that presenters explored; in many ways, they showcase the variety and plurality of research approaches in and for art education. This year, SRAE sponsored 17 sessions, including its annual five standing sessions: an open business meeting; 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, the last of which is a session that features the work of top doctoral students in our field who have been nominated by their dissertation advisers to present their research at the National Art Education. In an effort to connect the Seminar for Research in Art Education to the mission of the NAEA Research Steering Committee (RSC), SRAE sponsored several sessions that focused on specific research methodologies and methods: participatory action research

(presented by Amanda Alexander; see also the presentation by Steven Ciampaglia); the Past-President's session on teacher research (Jessica Kirker, Pamela Taylor, Camilla McComb, Mary Wolf and Sara Wilson McCay); teacher action research (presented by Juan Carlos Castro, Karen Keifer-Boyd, Beth Thomas, Linda Kieling); the President's Salon session on narrative and descriptive forms of research (Lois Hetland and Kimberly Powell); the President-elect "Then and Now" session on mixed methods (Kimberly Sheridan and Lois Hetland); and survey research (Jeffrey Broome, Robert Sabol). Each of these sessions offered in-depth opportunities for presenters and attendees to discuss and learn about particular research approaches and corresponding issues, topics, strategies, and data collection and analysis techniques embedded within these approaches. In addition to discussions dealing directly with methodology, some presentations focused explicitly on reflective and reflexive qualities of research practice, such as a study of dialogue in art education that also addressed dialogue in/as research (Rachel Smith Althof), or Donal O'Donoghue's and Charles Garoian's performative presentation on the interview as relational and collaborative art practice. Liora Bresler, Terry Barrett, and Karen Carroll of the Fellows Forum focused on the question, "What is research good for?" in their presentation, discussing motivations, hopes and satisfactions for engaging in research in P-12, community, and academic contexts. Each of these sessions pointed to the need for stepping back and (re)addressing research as dialogic, artistic, and ethical practice.



Karinna Riddett-Moore, with advisor Richard Siegesmund and SRAE president, Kimberly Powell.

few presentations dealt directly with topics addressed through research, most of which either directly or indirectly underscore the ambiguous relationship of pedagogy and curriculum in/as research: women environmental artists and ecological research (presented by Maria Minickiello) and visual culture research in a K-8 school partnership (Kryssi Staikidis, Deborah Smith-Shank, Sheichau Wang, and Christine Woywod). Vicky Grube, Olga Ivashkevich, Christine Thompson, and Marissa McClure presented as session on public pedagogies of violence, as evidenced in performative visual and verbal reactions of children, and Daniel Barney, Nadine Kalin, Stephen Carpenter, and Kevin Tavin discussed a reconceptualization of art education as lived, autobiographical, and psychoanalytic text. I was pleased to announce and present the 2012 Elliot Eisner Doctoral Research Award in Art Education to Karinna Riddett-Moore as well as recognize and honor the



Runner-up Anne Grey, with her adviser, Thomas Brewer.

runners-up for the award, Anne Grey and Jorge Lucero. Sponsored by SRAE and Visual Arts Research, the award recognizes the value of doctoral research in art education and fosters continued support of doctoral research. Dr. Riddett-Moore earned her doctorate at the University of Georgia and was a student of Richard Siegesmund. As part of the awards session, Dr. Riddett-Moore gave a research lecture based on her dissertation, *Developing an Arts of Living*. Using an a/r/tographic methodology, she explores and deconstructs the nature of caring inside and outside of the art classroom. Through photographic journaling and the art of fabric de/construction, she questioned how caring might be an outcome of learning in the art classroom. In all, I wish to thank all of the presenters and look forward to another productive conference in Fort Worth, Texas, in which we continue our dialogue about research in art education. ■

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

Congratulations to the 2012 Recipients of the Edwin Ziegfeld Awards! The Ziegfeld Awards are named in honor of Dr. Edwin Ziegfeld, a founding president of the International Society for Education through Art (InSEA) and the founding president of the National Art Education Association (NAEA). USSEA presents the Ziegfeld Awards annually to honor art educators who have made an outstanding contribution to art education through exceptional records of achievement in scholarly writing, research, professional service, or community service. USSEA presented three art educators with the Ziegfeld Awards during the National Art Education Association Convention in New York City. Dr. Bernard Darras received the international service award, Dr. Pamela Taylor received the national service award, and Dr. Dipti Desai received the professional service award. Bernard Darras is Professor of semiotics and the methodology of research at the University of Paris 1 Pantheon-Sorbonne in Paris. He is the Director of the PhD School of Arts, Aesthetic and Sciences of Arts, Director of the Centre of Research, Images, Cultures and Cognitions (CRICC) and of the Department of Culture & Communication in the Faculty of Arts (UFR 04). He is author and editor of numerous books, chapters of books, and journal articles published in Europe, Asia, and in North and South America concerned with arts, visual arts and communication, graphic, web and product design, media and multimedia, cultural studies, and cognitive aspects of artistic development.

Pamela Taylor is Research Director and Associate Professor of Art Education at Virginia Commonwealth University. She has been honored as a **National Art Education Association Distinguished Fellow** and the **Southeastern Art Educator of the Year**. She has received the distinction of **National Higher Educator of the Year** and **Virginia Art Educator of the Year**. She is past Chair of the National Council for Policy Studies in Art Education and past Editor of the *Journal of Art Education*. She has served as reviewer for many journals, including *Studies in Art Education*, and she has served as reviewer of many conferences, and grant-awarding agencies. Dipti Desai is Associate Professor of Art and Art Education and Director of the Art Education Program at New York University. She has published widely in art education and education journals on the politics of multicultural art education, critical pedagogy, and social justice art education. She serves on the editorial review board of several journals in art education and cultural institutions in New York City, and she has served as Senior Editor for the *Journal of Cultural Research in Art Education* and Guest Editor with Professor Lee Anne Bell for a Special Issue on Social Justice and the Arts for the *Journal, Equity and Excellence in Education*. Again, congratulations to the 2012 Ziegfeld Award recipients! In the upcoming year, please consider nominating an outstanding art educator for one of the Ziegfeld Awards. For more information, please contact Patricia Belleville, chair and coordinator of the Ziegfeld Awards, at pkbelleville@eiu.edu

2012 USSEA Pre-conference Highlights "Education through Art: Teaching for Global Understanding & Engagement" will be held in Indianapolis, Indiana, June 23-26, at the Crowne Plaza Hotel. Information concerning registration, conference travel, and lodging are available at the USSEA Website (<http://ussea.webhost.uits.arizona.edu/>). A preliminary schedule is available on the USSEA Facebook page. The conference will feature three on-site art exhibitions and more than 70 presentations, including roundtable, forum, and workshop sessions for educators. Keynote speakers will include Enid Zimmerman, who will address issues of creativity in global contexts; Ruth Blalocke Jones, who will talk about issues of contemporary art and Native Peoples; Alexandra McNichols, who will address her accompanying exhibition of photographs of peoples of endangered cultural groups (<http://alexandramcnichols.com>); and Juan Carlos Castro, who will speak about issues of technology and global education.

Because the conference will be held in the vicinity of the Eiteljorg Museum of American Indians and Western Art, you will have the added bonus of experiencing a two-day celebration of Native American Life & Culture during the Eiteljorg sponsored Indian Market. See www.eiteljorg.org/ejm_WhatsHappening/SpecialEvents/Details.asp?ID=1779 for more details. There will be conference events associated with the Native American Life & Culture celebration as well. Further, there will be post-conference workshops and museum tours at the Children's Museum of Indianapolis (www.childrensmuseum.org) and the Indianapolis Museum of Art (www.imamuseum.org). Conference registration fees are minimal and lodging is affordable. This is a conference you don't want to miss! We hope you will join us. ■

2013 CALL FOR MANUSCRIPTS
Trends, The Journal of the Texas Art Education Association

Theme: "Learning Connections: Making Meaning through Art Explorations" We each come to art education with a variety of interests and life experiences informing how we make meaning when engaging with art. In this issue of *Trends*, the editors seek articles that reflect the numerous ways that educators throughout our state are facilitating **learning connections** through art explorations which are meaningful and relevant to individuals coming from diverse social and cultural backgrounds. Deadline: Original manuscripts must be received by **January 1, 2013** as MS Word document attachments, electronically via e-mail to Maria D. Leake at clintmaria@sbcglobal.net. Author's name and any identifying information should appear on a separate page. Manuscripts must be formatted according to APA (6th Edition) standards. Photographic images are encouraged; please prepare them in digital (300 dpi.jpg) format and include copyright release. For more information, please visit: www.taee.org/taee/publications.asp?option=2

INDEPENDENT SCHOOL ART EDUCATION (ISAE)

Rebecca A. Stone-Danahy, Co-President, Upper School Visual Arts Instructor and Visual Arts Department Chair, Forsyth Country Day School, 5501 Shallowford Road, Lewisville, NC 27023. Tel: 336-945-2134, ext. 423. E-mail: RebeccaStoneDanahy@fcds.org.

Barbara Nueske-Perez, Co-President, Arizona Association for Independent Schools Tesseract School Middle School/Upper School Visual Arts/Visual Literacy Educator, 3939 Shea, Phoenix, AZ 85028. 480-385-3673. Fax: 480-385-3673. E-mail: bperez@tesseractschool.org

Dear Independent School Art Educators,

As per our last business meeting at the NAEA Convention in March, it was decided that we would use our article space to begin to highlight some of the many wonderful art education programs that are thriving across the country! The following article was written by Yuval Ortiz-Quiroga, Visual Arts Department Chair at the Brooklyn Friends School in Brooklyn, NY (www.brooklynfriends.org). To find out more about this school, please visit the school website and check out the ISAE Facebook page under the heading of Independent School Art Education (ISAE) for more snippets about the school and photos of their art program!

Brooklyn Friends School is a college preparatory, coed, Quaker day school for students in PreK through 12th grade. It is one of the few NYC schools offering the International Baccalaureate Program (IB) at the Diploma level (11th & 12th grades). Enrollment is 750 students from all five boroughs of NYC; 36% are students of color. There are 150 full-time, part-time, and assistant teachers with a student/faculty ratio of 7:1. The school operates on a 10-day block schedule. BFS is located in downtown Brooklyn and was founded in 1867 within the Brooklyn Monthly Meeting (Quaker house of worship).

The Visual Arts Department at BFS encompasses grades K through 12, with a variety of course offerings within the Lower, Middle, and Upper Divisions. In the Lower School, all K-4th-

grade students take one semester of Wood and one semester of Art, once a week. In the Middle School, all 5th- and 6th-grade students take one semester of Ceramics and one semester of Art, three times in 10 days. Starting in 7th grade, Visual Arts courses are electives. In 7th and 8th grade, all students take Visual Arts courses every semester, which meet twice a week. Courses include: Drawing, Painting, Printmaking, Sculpture, Wood, Ceramics, Digital Photography, Video Production, and Computer Animation. Students cannot take the same course twice, encouraging exposure to a variety of media. Preschool through Middle School students can take a variety of After School courses with a Crafts or Visual Arts focus. Some of those include: Puppet-making, Sculpture, Ceramics, Robot-making, Sewing, Knitting, and Animation, among others. In Upper School, non-IB courses are year-long and meet for three extended periods and one regular period in 10 days. IB courses are taught over 2 years and meet for three extended periods and four regular periods in 10 days.

Requirements for graduation include one Visual Arts and one Performing Arts course by the end of 10th grade, followed by one other Visual or Performing Arts course by graduation. Most students take Arts courses all four years of High School. 9th & 10th grade courses include: 2D Workshop, 3D Workshop, Ceramics, Darkroom Photography, and Introduction to Design. Eleventh and 12th grade courses



include: Advanced 2D Workshop, Advanced Photography (Digital), Advanced Ceramics, Design, & IB Visual Arts (over two years). Additionally, Upper School students can opt to participate in After School Seminars which are taught for 2 hours once a week. Visual Arts offerings in this program include: Digital Photography, Life (Nude) Drawing, and Arts for Social Justice.

As an urban school, studios tend to be small, resulting in small class sizes. The average class size for Visual Arts courses is eight; students benefit from a large amount of personal attention and development.

The focus of the courses within the Visual Arts Department is to instill in all students a love of art and artmaking. There is some curricular integration, particularly in the earlier grades. Primarily, however, courses are designed and taught to foster personal expression. Additionally, courses develop skills sequentially in order to enable young artists to come to voice as well as to understand and engage with the visual world.

Thirteen faculty members teach Visual Arts courses. Of those, five full-time faculty members teach only Visual Arts courses. There are three part-time instructors and the remaining five are full-time, but also teach courses in other departments. This list does not include Pre/Lower/Middle After School instructors. The arts are an integral part of the Brooklyn Friends School community and in addition to continuous displays at its three buildings, there is an annual IB Visual Arts show and an All-School Art Show, featuring over 1,200 works of art in all media from Pre-K through 12th grade.

For more information, please visit the Brooklyn Friends School website and/or check out the ISAE Facebook page for pictures and updates.



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

The 2012 National Art Education Association (NAEA) Convention in New York City was energetic and exciting with over 7,000 estimated participants from across the nation. Students, art educators, museum educators, professors, and policy makers were wandering from one session to another, meeting people and taking advantage of the many presentations, vendors, and events that were planned. With all the commotion and the many who participated in this year's Convention, the Public Policy and Arts Administration (PPAA) Special Issues Group (SIG) had three members who attended the business meeting to discuss arts policy issues and work to further the group's objectives. Of an estimated 7,000 participants, one would think that more than three people would be interested in policy issues affecting their careers and the state of the arts in the United States.

Last year during the summer, I wrote the PPAA column urging members of NAEA to take more of an interest in policy issues and become a

member of the PPAA SIG. Few people took me up on the suggestion, even with membership being free to NAEA members. Post-Convention this year, I am doing the same and urging all who are involved in the arts to become a member of the PPAA SIG and participate in the annual meeting and group discussions. Especially during the present economic climate, I would hope that art educators would be concerned about the many arts funding cuts across the nation in arts organizations and schools and want to advocate for local, regional, and national policies that would support the arts and many educators' careers. To do this, one must involve him/herself to have a voice in the matter.

I believe this topic is of utmost importance, and I hope that NAEA readers agree with me. Here is a study that showcases the importance of arts advocacy, understanding policy issues and provides a reason for joining the PPAA special issues group.

On April 2, 2012, the U.S. Department of Education released a study entitled *Arts*

Education in Public Elementary and Secondary School 1999-2000 and 2009-2010. The researchers for the study surveyed 3,400 elementary and secondary school principals and approximately 5,000 music and visual arts teachers on the availability and characteristics of arts education programs. The report indicates that while music and visual art are widely available in some form, 6% of public elementary schools offer no instruction in music and 17% offer no instruction in the visual arts. Also, 9% of public secondary schools did not offer music while 11% did not offer visual arts. Only 3% offer dance instruction while only 4% offer theater instruction in elementary schools. In secondary schools, the numbers jump to 12% for dance and 45% for theater. Further, the study reports that those schools with the highest percentage of free or reduced-price lunch eligible populations are significantly less likely to provide students with access to arts education at both the elementary and secondary levels (www.artsusa.org).

While the report provides valuable information about the availability and offerings of art in our schools, there is still much research needed to provide a full picture including teacher preparation, facilities and equipment for instruction, the use of standards-based curriculum, and more information at the state level. Americans for the Arts offers a state policy database that contains further information on state education policies and practices; however, there is always a need for more data at both the state and national levels.

This report coupled with the daily news about education and arts across the country continue to show local communities struggling to keep teachers and programs in place. With that in mind, I hope that more members of NAEA will become involved and use the information provided by these research reports and Americans for the Arts to advocate

and make a case for strengthening arts education locally.

Here is a list of the *Top 10 Ways to Support Arts Education*, provided by Kristen Engebretsen (2011) with Americans for the Arts. As art educators, through the PPAA SIG or not, we should all consider these points.

10. Volunteer your time, resources, and skills
9. Know the facts—stay on top of current arts education research and trends
8. Get involved politically—tell your elected officials why arts education is important
7. Pack a one, two punch—your message to elected officials and school leaders should contain both a warm and fuzzy anecdote and hard-hitting data
6. Increase visibility of the issue
5. Assess your school/community strengths and gaps
4. Forge partnerships
3. Talk to school leaders
2. Measure your school district's infrastructure
1. Be the solution—don't just insist but offer solutions to solve problems

Another way to get involved and learn more about how to support the arts in your community or at a national level is to attend National Arts Advocacy Day in Washington, DC. On Advocacy Day (April 17th this year), people from across the country lobbied for arts funding on Capitol Hill. I salute all that were involved in this important day.

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 at amandaa@uta.edu ■

CALL FOR EDITORIAL BOARD MEMBERS: **ARTS EDUCATION POLICY REVIEW**

Arts Education Policy Review, a peer-reviewed journal published by Routledge/Taylor & Francis, is accepting applications for three-year term editorial board positions: one in music, one in theatre, and one in visual art.

Arts Education Policy Review presents discussion of major policy issues in arts education in the United States and throughout the world. Addressing education in music, visual arts, theatre, and dance, the journal presents a variety of views and emphasizes critical analysis. Its goal is to produce the most comprehensive and rigorous exchange of ideas available on arts education policy. For more information about *Arts Education Policy Review*, please visit the journal's webpage: www.tandfonline.com/VAEP

Interested applicants should send a letter of interest and CV to Editor-in-Chief Colleen Conway at conwaycm@umich.edu by **October 1, 2012**. Applications will be reviewed by the Executive Editors and applicants will be notified of the status of the application by November 15. The terms begin in January 2013.

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

Patty Bode, CSTAE Coordinator. Ohio State University. E-mail: patty.bode@gmail.com; **Alice Pennisi**, CSTAE Coordinator-Elect. Buffalo State University. E-mail: pennisac@buffalostate.edu

Columnist: John Derby, Assistant Professor, University of Kansas. E-mail: johnderby@ku.edu

Seeing (Ourselves as) Animals

The lack of attention to animal rights in art education literature is puzzling, given the field's flourishing interest in ecology and social justice. From premature extinction to factory farms, animals' conditions continue to worsen despite hundreds of years of animal protection laws and decades of activism. Humanities and Social science disciplines challenge animal cruelty and confront leading rationales for *speciesism*, the extreme privileging of humans over all non-human life. Artists also give plenty of attention to animals, including the use of real animals by Rauschenberg, Bueys, Kounellis, Hirst, Serrano, Richard Misrach, Ann Hamilton, Mark Dion, and others. Such artists are criticized for their intentional use of animals, but perhaps the attention is due more to the striking visuality of their art: seeing the vulnerability of animals is sobering and unsettling.

In the prologue of his book *Empty Cages*, philosopher Tom Regan (2004) recounts a gripping scene from a television documentary *To Love or Kill: Man vs. Animal* (Thomas, 1996), which explored how cultures around the world treat specific animals differently. The scene occurs at a restaurant in China, which Regan compares to American restaurants where patrons choose fresh lobsters and fish from tanks—except here the menu is different. “First we see the hungry patrons inspect the cats and dogs, jammed cheek by jowl into wooden

cages; next we see them talk it over; then we see them make their selection; finally we see a man (the cook I assume), using long metal tongs, yank a fluffy white cat from her cage and hurry into the kitchen. While the cat claws and screeches, the cook hits her several times with an iron bar. Clawing and screeching more now, she is abruptly submerged in a tub of scalding water for ten seconds. Once removed, and while still alive, the cook skins her, from head to tail, in one swift pull. He then throws the traumatized animal into a large stone vat where (as the camera zooms in) we watch her gulp slowly, with increasing difficulty, her eyes glazed, until—her last breath taken—she drowns. The whole episode, from selection to final breath, takes several minutes. When the meal is served, the diners eat heartily, offering thanks and praise to the cook.” (p. 1). The senior scholar continues, “I have never been more stunned in my life. I was literally speechless.[...] The video didn't teach me any new fact about dietary customs. What was new for me, what pushed me to the back of my chair, was *seeing* how this is done, *seeing* the process” (p. 2) [author's emphasis]. Regan elaborates that the most shocking thing he saw was peoples' indifference—the patrons choosing the cat like we'd choose a dinner roll, the chef beating the cat as if it were a block of wood. No one cares or even notices that something terrible is happening—similar to the apathy many have for animals in U.S.

agriculture and food industry, such as cows, chickens, and pigs.

Mark Dion describes the affects of environmental indifference in his tree-based works, which routinely feature hanging tar-covered cats, rats, birds, and other animals. As a young artist, Dion believed that if we raise awareness about our ecological calamity, eventually we will solve the problem. “Now I am convinced that knowledge is not the issue and that there is a profound lack of will. I grossly miscalculated the power of ideology, desire, coercion, superstition, and pure greed” (Thompson, 2005, p. 52). His work reflects this. The permanence of his tarred and feathered cat carcasses crystallizes the everyday indifference Regan sees in *To Love or Kill* (which can still be viewed on YouTube). Dion grieves that that the world will become decreasingly hospitable and uglier. Yet, “despite my gloomy outlook,” Dion remarks, “I must still have a molecule of optimism which is represented by the very desire or need to continue to produce work engaging these issues” (p. 52).

Hopefully artists like Dion and visual culture producers will continue making such challenging works for us to see, theorize, and share. Perhaps art education can influence change in our attitudes and actions on our environment. Visual culture can inspire us to look critically at ourselves and see ourselves as we are: animals. ■

References

- Regan, T. (2004). *Empty cages: Facing the challenges of animal rights*. New York, NY: Rowman & Littlefield.
- Thomas, A. (Director). (1996). *To love or kill: Man vs. animal* [Television series documentary film]. In *America undercover series*. New York, NY: Home Box Office.
- Thompson, N. (Ed.). (2005). *Becoming animal: Contemporary art in the animal kingdom*. Cambridge, MA: Massachusetts Institute of Technology.

Member News

CSTAE welcomes Board members **John Derby** (Columnist), **Kathy Benevento** (Recorder), and **Aaron Knochel** and **Ryan Patton** (Web & Social Media Management Team), plus **Bryan Reinholdt** (“Art Activism Advisor”).

Call for Papers

The *Journal of Social Theory in Art Education* (JSTAE) is the official journal of the CSTAE. We welcome multiple interpretations of the theme for JSTAE, Volume 33: “Preoccupy/Maximum Occupancy.” Visit <http://jstae.org/> for the official Call for Papers. Submission deadline: November 15, 2012.

COMMUNITY ARTS CAUCUS (CAC)

President: Krista Robinson, Downtown Aurora Visual Arts, 1405 Florence St., Aurora, CO 80010. 303-517-4112. E-mail: outreach@davarts.org; **Past-President: Karen Hutzel**, The Ohio State University, 1961 Tuttle Park Pl. #118F, Columbus, OH 43210. 614.688.4703. E-mail: hutzel.4@osu.edu

“Community Arts is an activity rooted in a specific community in which participants decide, organise and practice the arts in response to their own ideas and lives.”

—Tony Fegan (2003)

The **Community Arts Caucus (CAC)** is NAEA's newest Issues Group, approved by the NAEA Board with unanimous support at the Delegates Assembly in New York. Development of this group began with community building at several NAEA Conventions by **Olivia Gude** and **Karen Carroll**; however, their impressive work for community arts spans several decades. Practices such as community-based art education and service-learning are included within notions of community arts, as well as community arts centers that provide out of school arts activities. In higher education, degree majors and minors are becoming more prevalent in the United States, as are journals focused on the topic or special issues within existing journals. Community arts practices aim to maximize the access, participation, authorship, and ownership in collective arts activities, often privileging process over product. Community arts activities often involve partnerships and collaborative projects and programs that happen within and among communities, including neighborhood communities and communities of interest. Arts educators are often at the heart of community arts collaborations, whether within

schools, organizations, neighborhoods, special interest groups, museums, or community centers.

As a new affiliated group of NAEA, we are working toward setting goals and activities for the group. Currently, the group is being lead by a team of four officers. Krista Robinson is serving as President this year. Krista is a Program Manager and Art Educator at Downtown Aurora Visual Arts, a community art center in Aurora, Colorado. Vice President is **Ross Schlemmer**, who teaches Art Education at Edinboro University of Pennsylvania where he actively engages his students through service-learning and community-based art education. Our Communications Liaison is **Kate Collins**, a doctoral student in art education at Ohio State University currently focused on community arts and collaborative interdisciplinary artmaking. We are all moving forward with the expertise of **Karen Hutzel**, who is serving as Past President, and is currently on faculty at Ohio State in Art Education. We owe special thanks to Olivia Gude and Karen Carroll for their initial leadership and ongoing advising of our group.

We have also started an official membership, and we sincerely hope you will consider becoming a member of CAC for \$10 per year. Opportunities for membership will soon be available through the NAEA website, so be sure to join when you submit your Convention proposals or renew your NAEA membership. Payment of dues entitles you access to communication and activities that support the

NEW ISSUES GROUP!

mission of the Community Arts Caucus. A strong membership helps ensure that community-based art educators have a voice within the larger field of art education on a national level. Membership dues will eventually support members of non-profit community arts organizations with travel stipends to attend and participate in the NAEA National Convention.

Members help to foster a diverse and inclusive national network of Community Arts practitioners, including practitioners, artists, educators, students, and researchers, that works to represent and advance the concerns of the field. As a member, you will be added to our e-mail listserv. Also, please consider joining our Community Arts Caucus Facebook page (www.facebook.com/#!/groups/325319077516100/) to keep up to date on current issues and happenings. ■

Reference

- Fegan, T. (2003). Learning and community arts. Leicester, England: NIACE.

CALL FOR PAPERS: *Journal of Social Theory in Art Education*

We welcome multiple interpretations of the theme for *The Journal of Social Theory in Art Education* (JSTAE) Volume 33.

Journal Theme: **PreOccupy/Maximum Occupancy**

Deadline: **November 15, 2012**

The Journal of Social Theory in Art Education (JSTAE, www.jstae.org), the official journal of The Caucus on Social Theory and Art Education (CSTAE, www.cstae.org), serves as an alternative voice for the field of art education through the promotion of scholarly research that addresses social theory, social issues, action, and transformation as well as creative methods of research and writing.

We hope that this collaboratively developed call for JSTAE Volume 33 will encourage submissions from any possible author, poet, artist, writer, researcher, teacher, whether in higher education, K-12, administration, policy, or general education. We hope that contributors will address this call from a broad range of perspectives. For this reason the editors of JSTAE and membership of CSTAE hope to inspire individual or collaborative responses related to the theme: Preoccupy/ Maximum Occupancy.

The JSTAE submission deadline is **November 15, 2012** for Volume 33. To be considered for publication, original manuscripts should be prepared in accordance with the 6th edition of the Publication Manual of the American Psychological Association. Manuscripts should range between 2500-5000 words in length with an abstract of 100-150 words. Images are encouraged with manuscripts and should be sent in digital format (jpg, gif, or png) with accompanying copyright permission. Double space all manuscripts, including abstract, quotations, tables, references, and notes. Include a brief biographical statement along with a cover letter designating that the manuscript is original, has not been previously published, and is not under consideration elsewhere. To facilitate the anonymous review process, please place your name only in the accompanying cover letter and not in the manuscript, following guidelines for ensuring a blind review at the JSTAE website.

Manuscripts should be submitted electronically, preferably in Rich Text Format or Microsoft Word with .doc extension to <http://jstae.org>

For full information, please visit: www.cstae.org



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

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

So many things went well in New York! The members of the AET Group met to plan for the coming year and to give an appreciative cheer for Dr. Joanna Black, who stepped down as chair following the group's tumultuous first few years as AET, and who presided over the group's name change from EMIG. The election of new officers brings in new voices and new aims, as AET continues to showcase the potential for digital technologies to transform the art classroom, its curriculum, and students' lives.

We saw many excellent technology-related sessions in New York, with applications across the spectrum of school, museum, and community art education. AET session topics included the usefulness of digital video, 3-D modeling and animation, and iPad apps in the 21st-century art classroom, among many others too numerous to list. Additionally, AET presenters offered a new showcase session where attendees could catch up on presentations they couldn't get to, with several presenters giving summaries of their research in a panel discussion. As we get ready for next year, AET will be hosting showcase session 2013, and I invite interested presenters to submit their ideas for next year's Convention under the AET review category.

Also, be sure to watch for AET columns appearing in *NAEA News*. In this first installment, Kevin Hsieh gives readers a glimpse into his research about the next generation of art teachers, and speculates as to how their attitudes and assumptions about digital

technology will guide future innovation in education.

What do Pre-Service Art Teachers Think About Technology?

Guest Columnist: Kevin Hsieh, Assistant Professor of Art Education, Georgia State University

Ever-changing technology has not only influenced people's daily lives in different ways, but it also offers educators opportunities for innovative ways to enhance students' meaningful learning. Although many pre-service art educators are willing to integrate technology into their future classroom practice, challenges—such as a personal resistance to technology, a lack of time, budget, and proper tech support—keep some of them away from utilizing technology.

I wanted to understand what personal resistances—in addition to external challenges such as time and funding—kept some pre-service teachers from utilizing technology in the art classroom and why. I decided to conduct a survey study in order to understand my pre-service art teachers' attitudes and perceptions toward the uses of technology in teaching art.

I surveyed total of 167 pre-service art teachers between the years of 2008 and 2011. All the participants were asked to identify their attitudes toward each question on a Likert scale. This survey study raised several issues that are worth further discussion.

Learning about technology vs. learning about applications: more than 80% of the surveyed participants (143) take the narrow view that learning technology is equivalent to learning computer applications and software such as Photoshop or Final Cut. Twenty-seven percent of these 143 pre-service art teachers felt that it was challenging for them to learn these new professional applications and this was one of the main reasons that kept them away from utilizing the technology for their future art teaching practices.

Instructional technology and applications: all participants surveyed express that PowerPoint and other presentation applications such as Mac's Keynote, slide projector, and Prezi (after 2009) are considered important instructional tools for educators. Ninety-five percent of the 167 pre-service teachers felt comfortable with and thought it was necessary to use one of these applications or equipment in their future teaching. However, their perceptions for how to utilize these different applications and equipment did not go beyond delivering lecture/demonstrations.

Utilizing technology in innovative ways for creative purposes: when asked about different ways of utilizing technology for their teaching and students' learning, all surveyed participants thought that technology was one of the most common tools for creating and teaching art; however, there were very few that expressed any specific or innovative ways to use technology to create art other than to use it simply as a tool.

Assessment and evaluation: when specifically asked about assessing and evaluating the usefulness of utilizing technology in teaching and learning about art, 67% of participants expressed that students' familiarities with technological techniques and skills were the main focus for the assessment. However, more than 86% of participants believed they had difficulties in thoroughly assessing the students' learning in terms of the uses of technology.

In spite of facing these misconceptions and challenges from individuals, most pre-service art teachers still felt it was important to learn different strategies of how to implement technology into the art classroom. The most critical issue is how to guide these pre-service art teachers to understand technology within the framework of instructional and educational theories, as well as evaluation and assessment. One of the methods I used was to have my students evaluate technology through the adaption of Bloom's taxonomy, and then they would know which technology was good for delivering content knowledge of art and which was good for students' creative expression through visual art. This method also helped my students to think about different ways of using technology in the art classroom beyond using it as a way to deliver information. ■

NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

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

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

NASDAE Information and Membership

Vicki Breen and Limeul Eubanks conducted the annual NASDAE meeting on Saturday during the National Art Education Association Conference in New York. NAEA Executive Director Deborah Reeve; National Association for Music Educators, (NAfME) President Scott Shuler; U.S. Department of Education Representative Doug Herbert; and retired Pennsylvania Arts Specialist Beth Cornell; shared up-dates regarding critical Art Education information for the group.

Deborah Reeve spoke with NASDAE members about strategic issues, including the record-breaking numbers of attendees at the New York conference! As an affiliate of NAEA, we want to work closely with NAEA and the community of visual arts teachers, researchers, professors, students, administrators, museum educators and artists brought together by this conference and activities throughout the year. Doug Herbert spoke with NASDAE members about the U.S. Department of Education's National Center for Education Statistics (NCES) and the Office of Innovation and Improvement (OII) collaboration to conduct seven surveys on arts education in U.S. public schools that will be released on April 2, 2012. Secretary of Education Arne Duncan will be present. Congress requested a new study on arts education in 2008. The purpose of this survey has been to gather information on:

- The availability of music, visual arts, dance, and drama/theatre instruction in public elementary and public secondary schools, the frequency of instruction, and the availability of arts specialists to teach the subject;

- The teaching load of music and visual arts specialists in public elementary and secondary schools, and the ways in which classroom generalists and other subject-area educators teach arts education as part of their instructional program. (Fast Response Survey System, 2012)

Scott Shuler, President of NAfME, gave a power point presentation focused on Visual Art Teachers and Advocacy methods. His effective advocacy methods equal 'Marketing'. Some proven methods: To use effective 'Marketing', know your audience: 93% of Americans value the Arts; 86% believe art education encourages student attitude toward school. Parents prefer that students be involved in whole school activities, in-school, before and after-school rather than just academics. Parents think that 'others' are better suited to take action rather than themselves. Two action components we need to use equally: The 'Passionate' Case ("I'm helping change kids lives") and The 'Factual' Case ("quote factual studies and statistics that 'sell' your audience").

Every student benefits from studying art! They gain knowledge though: design, story, symphony, empathy, play, and meaning (Pink, 2005). Neurological Science shows that brain function, aptitude and growth are reflected in a "use it or lose it" scenario. Aptitude is impacted by: genetics, nutrition, feedback, love, caring, and Art! (Todd, 2008). Students become higher achievers through the arts. In the past, the political community has called on music educators to testify to Congress, (for example). They now request that visual art educators testify as well. Advocacy includes establishing ammunition for adults who

already want to do the right thing and, remediation for adults not sufficiently touched by the arts.

The discussion turned to technology and electronics and how to move the NASDAE agenda forward. Beth Cornell presented information on the use of Twitter as a method of getting information out to a large audience. This could be a new way for us to conduct advocacy work across the country through technology. We will investigate working with other groups such as ISTE/SIG. SEADAE and NASDAE will look at combining efforts with policy and administrative groups to develop a reception or meeting during upcoming nationals. We explored other methods of being connected and sharing information in a systematic way through our Ning link. We want more input from NASDAE and SEADAE colleagues on posting research and resources and in meeting NAEA and other newsletter deadlines. We will keep investigating ways to promote substantive communication and advocacy combined with simplicity and ease of use. As an affiliate to NAEA, we want to help provide a vision for the future and outreach for needs of the profession. We will connect to the NAEA strategic plan to develop our own plan.

Members discussed the following issues to be further developed and explored:

- Work with retired members and connect with research and resources
- Establish a schedule for members to post points of research at least one month per year
- Envision and develop an Arts Reception with: Digital Arts; Supervision, Administration SEADAE & NASDAE groups

- Look to the ISTE/SIG and statewide communities for membership; explore and facilitate getting others to join in and participate at national
- Continue presentations by national experts and contributors
- Assist with fundraising to contribute to national focus and leadership areas
- Get all members to contribute newsletter articles at designated intervals
- Merge more efforts between SEADAE and NASDAE, share strengths
- Continue to find ways to collaborate through websites and other technology opportunities
- Continue to work with the emergence of research focus from NAEA data and other sources

Lemeul (leubanks@mde.k12.ms.us, 601-359-2586) and Vicki (vicki.breen@state.nm.us, 505-239-6571) look forward to working with every state to impact and emphasize these and future issues. ■

References

- Pink, D. (2005). *A whole new mind*. New York, NY: Riverhead Books.
- Todd, C. (2008). *Art: Today's brain food*. © Michigan Art Education Association. Retrieved from www.miarted.org
- Fast Response Survey System*. (April 2, 2012). U.S. Department of Education's National Center for Education Statistics (NCES) and Office of Innovation and Improvement (OII).

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

SPECIAL NEEDS IN ART EDUCATION (SNAE) www.southernct.edu/~gerber/SEDarts/

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

The NAEA Convention in New York was a very busy event for teachers interested in Students with special needs. Many sessions were overflowing with participants. Thanks to all who presented and also those who came to learn more about ways to reach our students.

There was a very special first at NAEA's Convention. For the first time, a keynote speaker focused on a special education topic. Sara James, an NBC correspondent and a parent of a daughter with disabilities, described the Port Phillip Specialist School in Melbourne, Australia. Port Phillip is an arts-infused public school for children with severe disabilities. James eloquently and touchingly



Sara James with Beverly and Stu Gerber.



Debbie Greh, Sara James, and Deborah Reeve.

described why this special school is truly special. The arts are central to the Port Phillip Specialist public school curriculum. Their teaching staff includes an art teacher and an art therapist, a music teacher and music therapist, a dance teacher and dance therapist, and a drama teacher and drama therapist. In fact, all of the teachers teach through the arts. James shared heart-rending stories about the changes in both the students' lives and their parents' hopes because of the Port Phillip Specialist School. The power of the arts to reach children with special needs could be seen, and there were few dry eyes in the audience.

At the Convention Special Needs Awards ceremony again two extraordinary educators were honored. Dr. Frances E. Anderson received The NAEA, Council for Exceptional Children (CEC), and VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award (see SNAE website). The NAEA, Council for Exceptional Children (CEC), and VSA Peter J. Geisser Special Needs Art Educator of the Year Award was given to Kathi Zamora. Kathi was unable to be at the NY Convention and so she received the award by way of photo proxy (see photo) and cell phone!



Beverly Gerber, Larry Barnfield, Frances Anderson, Sue Loesl, and Adrienne Hunter.



Frances Anderson, Peter Geisser, Kathy Zamora, and Adrienne Hunter.

Last year the SNAE membership honored Peter Geisser by putting his name on the annual SNAE Teacher of the Year Award. This year NAEA awarded Peter with the 2012 NAEA Marion Quinn Dix Leadership Award at the first General Session. This award was initiated by the RI Art Education Association for the work Peter has done in RI, but it certainly includes the leadership that Peter has given to SNAE and NAEA.

Geisser retired in 2003 after over 30 years as art teacher at the Rhode Island School for the Deaf, where he created an Art/Art History Program that received worldwide recognition



Robert Sabol and Peter Geisser.

and was described in two editions of *School Arts Magazine*. He was a Continuing Education Professor at the Rhode Island School of Design for 15 years. He now teaches part time at the University of Massachusetts Dartmouth's Department of Visual and Performing Arts. Geisser created and directed the award-winning "Circle of Clay" project for VSAarts RI at the Hasbro Children's Hospital, Providence, and he co-authored a chapter in NAEA's best-selling publication, *Reaching and Teaching Students with Special Needs through Art*. Since



Peter Geisser and Kathy Zamora going on a tour of NYC.

retiring he has made stoneware and porcelain mosaic murals with colleague Mika Seeger. Geisser is a stained glass artist with work in churches, homes, and buildings around New England. He is a founding member of the Access Advisory Board of the Museum of Fine Arts, Boston, and is a founding member and Past President of the Special Needs Issues Group. Geisser is a Past President of RIAEA and has served on the RIAEA Board for 17 years. He received an Honorary Doctor of Fine Arts from the RI School of Design in 1997 and the 2008 RI Pell Award for Distinguished Achievement in the Arts. This June, he is NAEA's Mentor on the NAEA website. ■

EARLY CHILDHOOD ART EDUCATORS (ECAE)

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

The Early Childhood Art Educators issues group enjoyed a successful and inspiring Convention in New York. The convention theme, *Emerging Perspectives: Connecting Teaching, Learning, and Research*, was particularly salient to our membership as we work to strengthen understandings of the arts as an essential component of early childhood education. Thank you to all of our new and returning members for your involvement and support in making our sessions so well received. During Convention, the ECAE issues group also hosted a lively, yet brief, annual business meeting. A special thank you to all who attended and shared your thoughts, successes, and challenges working to promote the value of rich and meaningful arts experiences for all children.

For the past 2 years, ECAE has benefited from the leadership of Marissa McClure Vollrath. Her perspectives, knowledge, and expertise have served an inspiration to ECAE members. Her forward-thinking NAEA News columns have served as a source of information and encouragement to me and, I'm sure, many others. As the incoming President of the issues group, I am grateful to have the opportunity to continue working closely with Marissa over the next 2 years as she moves into her new role as Past-President.

In future columns, I plan to continue the tradition of responding to ECAE member questions and would like to encourage members to submit items of interest or questions though

the ECAE listserv. If you are not a member of the listserv, you can join via this link: www.arteducators.org/community/committees-issues-groups/ecae. We encourage members to consider using the listserv as a means to share your news, questions, and viewpoints on the issues of interest to our community. Marissa has also worked to set up a Facebook group for ECAE: www.facebook.com/groups/132203104747

As summer approaches and we all have time to reflect upon our work with young children, I'd like to share the following resource with our members and the larger membership of NAEA. I was introduced to the Denver Art Museum's *Creativity Resource for Teachers* (<http://creativity.denverartmuseum.org/>) when it made its initial debut and have found it to be an invaluable resource for those working in the arts with young children.

An invitation from the Denver Art Museum: Explore the Denver Art Museum's newly expanded *Creativity Resource for Teachers* website to find unique and inspiring ways to meet the needs of early childhood students. With the world-class Denver Art Museum collection to share, and adaptable lessons plans designed by teachers for teachers, *Creativity Resource* offers a rich and trustworthy source of tools that both inspire teachers and make it easy for them to meet educational standards in creative ways. The robust collection of free lesson plans is created for early childhood through secondary

CREATIVITY RESOURCE FOR TEACHERS

classrooms. The site features more than 170 early childhood lesson plans complete with high-quality images and accompanied by information on the work of art and artists who created them, as well as teacher enrichment tools including webinars and blogs by education experts. Early childhood teachers will find delightful ideas for incorporating art into the classroom each and every day. From looking at art through a butterfly's perspective to creating a story based on a photograph of a young girl drinking soda, students will learn language arts, social studies, and 21st-century skills through art. Supporting arts in education is vitally important and this website, made possible by a generous grant from the Morgridge Family Foundation, uses arts to teach critical thinking and creativity to students in a fun and engaging way.

Patterson Williams, Head of School and Teacher Programs at the Denver Art Museum has generously offered to share her contact information for our members who have any questions or comments about *Creativity Resource for Teachers*: pwilliams@denverartmuseum.org

Please feel free to contact me if you have questions about ECAE. I look forward to serving our membership and would like to encourage new members to join our conversation. ■

CALL FOR NOMINATIONS FOR EISNER LIFETIME ACHIEVEMENT AWARD



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

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

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

COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

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

Humanizing Issues Through Community Resources

Guest columnist: Sharif Bey, PhD (shbey@syr.edu)

Over the years I have worked with pre-service teachers in various capacities. Despite their academic achievements and willingness to strive, most teachers enter the classroom without entry points for engaging diverse populations. Each new group of aspiring teachers seems more daunted by the 'real world' of the classroom than the previous. Bennett (1999) tells us, "Given that we live in an interdependent world that is rapidly shrinking, ignorance of global issues and national perspectives is foolish and even dangerous" (p. 17). Additionally, the apparent impact of national crisis compels teachers to reposition themselves. Political uprisings, war, famine, disease, and natural disasters displace countless families. People flee their native lands fearing persecution, exploitation, and/or violence because of their age, race, religion, ethnicity, gender, or sexuality. Many seek employment and educational opportunities, political asylum, safety, food, and shelter or flee to the United States under other unique circumstances. Immigration is a hot topic that evokes strong opinions. Recently, debates regarding immigration laws heated up in Arizona and Alabama.

While populations from Southeast Asia and Central Europe have steadily increased in U.S. classrooms, recent refugee populations from various African countries have changed the dynamic of many schools. This

rapid change calls for teachers to reconsider the language, values, cultures, and customs of what were once relatively hegemonic classrooms. Linguistic and cultural challenges certainly present difficulties for teachers, but the emotional hurdles students face further complicate an already tumultuous social landscape. Many refugees are displaced for years before permanently resettling (Washington, 2011). They arrive in our classrooms from various educational backgrounds, skill-sets, and degrees of literacy. While some teachers might blame their teacher education programs for not preparing them for this complexity, others are critical of their exclusive or isolated upbringings. In my experience the most effective way to learn from and empathize with the concerns of diverse student populations is by engaging in these diverse communities directly through service, exchange, and dialogue (Frank, 2011).

Recently, at a local community event I was fortunate to hear Aly Wane, a speaker from the Syracuse Peace Council, discuss concerns for undocumented residents in the US. Wane, an activist, works to increase the national visibility of this issue beyond what popular media covers. Wane came to the US from Senegal with his mother who then worked for the United Nations. At age nine, Wane was in the US on a nonimmigrant dependent visa. When Wane became a young adult his mother began to travel, but he stayed in the US to pursue a college degree. Tragically his mother was killed in Zimbabwe after his third semester.



Aly Wane speaks to Syracuse University students from Cultural Identity and Postmodern Art Education Class (2011).

Inevitably her absence took its toll on Wane's financial predicament, cut his remaining ties to his home country, and blurred any clear path to U. S. citizenship.

Wane spoke candidly about challenges he faced growing up in the US. He was well acculturated when he entered high school. Wane spoke better English than his native French and identified with much of American culture. Wane also described the terror of living as an undocumented citizen after completing his degree at a nearby college. Wane's degree may provide him with leverage in his effort to gain citizenship, but most are in a bleaker predicament. Through the impact of media hype and political agendas many U. S. citizens believe this nation is being "invaded" by aggressive and undeserving groups of "foreigners." Inflammatory labels like "illegal Alien" play on the fear of U. S. citizens and dehumanize

critical issues that affect our communities, schools, and children who have little say in the matter. Wane has heard the testimonies of undocumented residents from all over the country. I invited Wane to my class to share his perspectives on immigration and undocumented residents. Thinking about the experiences Wane endured as a child, I knew that his story and our subsequent exchange could put a face on this complex issue. Wane's visit was tremendously successful. Following Wane's talk my students asked a range of questions about his lived experiences.

Resources like Wane are readily available provided that we actively identify them in our communities. These real world perspectives offer students unique opportunities to engage in dialogues that may not be common in their households or classrooms. My hope is that teachers will continue to embrace critical dialogue in their curriculum about issues affecting us all. ■

References

- Bennett, C. (1999). *Comprehensive multicultural education: Theory and practice*. Boston, MA: Allyn and Bacon.
- Frank, N. B. (2011). Teaching science to English language learners: Instructional approaches of high school teachers. Unpublished Dissertation. Syracuse University.
- Washington, G. E. (2011). Community-based art education and performance: Pointing to a place called home. *Studies in Art Education*, 52(4), 263-274.

CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

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

David Gall, CSAE Publications Coordinator. Area Coordinator, Art Education, UNC Charlotte. E-mail: dvdgll52@gmail.com or davidgall@uncc.edu

Guest columnist: John Derby, CSAE Assistant Chair. Assistant Professor, University of Kansas. E-mail: johnderby@ku.edu

Contemporary Art and Spirituality

Spirituality is a primary characteristic of Western art: from Egyptian Art through Classicism, spirituality was inextricable. Despite proclaiming the end of art in the 1800s, Hegel (2001) championed the metamorphosis of spirituality in Christian art as the beautiful expression of embodied, limitless love. Such sentiments endure in Modernism, as evidenced in the work and writings of Kandinsky, but also in the art and writings of non-religious abstract artists such as Rothko. The secularization of the West and the explosion of diversity in contemporary art, however, challenge the notion of spirituality as an *essential* characteristic of art, thus demanding art educators to examine its pedagogical relevance.

Art historians Robertson and McDaniel (2010) identify spirituality as one of seven "valid, enduring, and vital" (p. xi) themes that contemporary artists, critics, curators, and art historians have given considerable attention. Relative to the other theme-based

chapters—identity, the body, time, place, language, and science—the authors admit that spirituality is the most contentious, dismissed by opponents as an outmoded concept tied to theism. However, spirituality and religion are not interdependent. *Religion* constitutes "institutionalized formal practices with a recorded history, established traditions, and shared rituals and doctrine" (p. 276), and *spiritual* pertains to "the common yearning to belong to something greater than self, the desire to probe the source of life and the nature of death, and the acknowledgement of ineffable, intangible forces at work in the universe" (p. 277). The authors explain that art and religion split during the Enlightenment, and that spirituality persisted in Western art and philosophy through the concepts of the sublime, then transcendentalism, and finally abstract art. Most importantly, contemporary art and art critics have increasingly and openly addressed religion and spirituality as an important theme, especially since the 1990s.

Beginning with Beuys, performance and installation artists have explored "ritual, ceremony, and other forms of highly patterned behavior" (Robertson & McDaniel, p. 282), and others have incorporated religious visual and material

culture into their work. Spiritual and religious practices of world cultures are intermingled in globalized contemporary art, and some artists explore their religious heritage. The authors also discuss artists and major exhibitions that deal explicitly with religion, including religious art, anti-religious art, and art that intersects science and religion. Such divergent works are often exhibited together, not to show division, but to examine our culture's collective doubt. Indeed, "[m]any contemporary artists are conflicted about the existence, definition, or role of the sacred. Artists who are raising spiritual issues often do not know exactly what they believe, and their art suggests ambivalence or a search for answers" (p. 287).

An example, not discussed in the book, is Richard Misrach's *On the Beach* series of large-scale, overhead photographs of beachscapes. "Untitled #669-02" is a wall-sized panorama of vast, pristine, shallow ocean—no sky, no land. A small, solitary woman floats effortlessly near the center, her legs and arms stretched out radiantly, at once completely free and vulnerable. In an interview with Sarah Greenough of the National Gallery of Art (2008), Misrach describes the series as a response to 9/11 and its trauma. Misrach reflects that soon after the tragedy, "people were still going to the beach and, you know, having fun and enjoying themselves in the face of that; it just—it was something I was trying to make sense of." The series continues his lifelong work of oscillating between beautiful landscapes that are either serene or ominous: the Golden Gate Bridge, a Nevada bombing range, sunsets, mounds of cattle dumped in the desert. He describes his influences as a tension between traditional West Coast landscape photography and the political unrest at Berkeley during the social revolution, which began as activism but transi-

tioned into Zen, meditation, yoga, and a belief in spiritual enlightenment and the miraculous.

As Robertson and McDaniel (2010) remind us, most Americans still have "fundamental spiritual beliefs" (p. 276), albeit in more diverse ways than in the past. Spirituality remains essential, both in the contemporary art world and in the majority of people in our increasingly diverse culture. While spirituality isn't significant to everyone, it is culturally important and worthy of our consideration. To this end, if you are at all interested in spirituality, I invite you to share your thoughts, or consider contacting our membership coordinator, Pattie Chambers (at pattiechambers@gmail.com), if you'd like to join CSAE.

Member News

Jane Kunzman, founding member and former board member, has accepted the role of coordinating the first juried exhibition for CSAE. Please start preparing your artworks and look for additional information in the next column. Also, visit our website (<http://csae-naea.org>) and consider joining our Ning web-community and sharing your artwork. ■

References

- Hegel, G. W. F. (2001). The romantic art form. In H. Paulucci (Ed., Trans.), *Hegel: On the arts: Selections from G. W. F. Hegel's Aesthetics or The philosophy of fine art* (pp. 36-61). Smyrna, DE: The Bagehot Council.
- Robertson, J., & McDaniel, C. (2010). *Themes of contemporary art: Visual art after 1980*. Oxford, England: Oxford University Press.
- National Gallery of Art. (Producer). (2008, August). *Art talk* [Audio podcast]. Retrieved from www.nga.gov/podcasts/lectures/2008.shtm

National Coalition for Core Arts Standards

Get the latest news and information on the National Coalition for Core Arts Standards (NCCAS). NCCAS is a partnership of organizations and states that are leading the revision of the 1994 National Standards for Arts Education. Five National Coalition for Core Arts Standards writing teams representing dance, media arts, music, theatre, and visual arts met in Reston, VA, June 19-22 to draft the Next Generation Arts Standards. The teams gathered, along with NCCAS Leadership, at the offices of the National Association for Music Education, the National Art Education Association, and the College Board for a series of high-focus writing sessions in each of their disciplines. www.arteducators.org/nccas



LIFELONG LEARNING (LLL)

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

Preparing Pre-service Teachers to Nurture Visual Arts Lifelong Learning in Their Students?

College students often begin their undergraduate studies after their 18th birthday. Some of them declare teaching as their major area of focus. I teach art education courses at a university in Montana. My department administrator asked me to develop a new course that addresses the arts in ways that students who plan to become elementary teachers would find relevant. It is not a methods course, but the prerequisite for arts methods courses. It needed to include all of the arts: visual arts, music, drama, and dance, so I sought the advice of one of my colleagues. Kristin Harney teaches in the School of Music and is researching how to integrate the arts into the elementary curriculum with integrity. After a few conversations, we decided to co-teach the course: *Arts & Lifelong Learning*. The course goals emphasize how the arts are ways of learning and inquiry about our identity as well as our social and physical worlds. The special theme with this course is to prepare teachers with strategies that introduce and nurture the concept of the lifelong arts learning in school age children. This approach is not a new idea. I learned about it in an elementary art methods course in 1966 as an undergraduate at Bowling Green State University, Bowling Green, Ohio. After talking with colleagues in the Lifelong Learning issues group at our national conference in New York City in March, I realized that the course *Arts & Lifelong Learning* had promise, but needed a more student-centered

approach. Kristin and I asked students enrolled in the course this semester to interview friends and family members about how they learned to dance, act, or make art or music. We asked them to identify the “teacher” as either older or younger than the interviewee was at the time. Forty students are enrolled in this course, so we restricted their reports to a few minutes. Their findings revealed an amazing phenomenon. Not only did their interviewees report remembering their arts learning, but in most cases, they continue to engage in the arts learning process as adults. Visual arts and music were most frequently represented in the reports, with dance represented twice, and one instance of drama. Our students reported that they learned to sing, play an instrument, and participate in family bands. Most of the visual arts examples were from the fiber arts such as quilting, knitting, and crocheting. These reports demonstrated the importance of informal intergenerational learning and emphasized how teachers can acknowledge the value of this learning in elementary school curriculum. Now I needed to find out how elementary teachers can build on this informal arts learning. I discovered an organization that invited people to engage in “intergenerational immersion” (i2i) with a dynamic website. It is where I found out about Sharon Mac Kenzie and an amazing research project. After our students shared their reports, we watched a video about Sharon Mac Kenzie who is an elementary teacher in Vernon, Canada. She moved her 30 students to a senior citizen residential community. The Meadows School Project is about how she transformed the

chapel located on the community property into her classroom (Meadows School Project, 2000). The students who were ages 9 through 12 studied on the community grounds for 5 weeks in the fall term and 3 weeks in the spring with intermittent visits in between these immersions. They followed their regular school schedule and then participated in the senior center activities with the residents. They assisted with meals, participated in exercise classes, and collaborated with residents on arts learning and events. **This resource is useful to all teachers; people guiding any learning process.** My emphasis is the visual arts and I found ideas and strategies on the website. As I reviewed them, I realized that I had been involved with similar arts learning experiences as a graduate student at the University of Iowa. I taught a “Happy Birthday Marc Chagall” week-long workshop for families at the Blanden Memorial Art Museum in Fort Dodge, Iowa (Lund & Osborne, 1995). Chagall’s *The Fantastic Horsecart* was on display in the main gallery and our workshop met on Chagall’s birthday: July 7. Many grandparents, aunts, and siblings collaborated with pre-school age children on the celebration which included a collaborative papier-mâché cake, hats, cards with gifts for Chagall, and a parade. The children selected these workshop components by thinking about the essentials of a birthday party based on their own experience with birthday celebrations. The enduring idea for the event was “rituals” with a great deal of relevance. Relevance: an essential component of all lifelong learning! ■

References
The Meadows School Project. (2000, April 29). The Society for Intergenerational Learning. Retrieved from www.intergenerational.ca
Lund, P., & Osborne, S. (1995). Birthdays, children and art: Museums as meaningful places for young children. In C. Thompson (Ed.), *The visual arts and early childhood learning* (pp. 49-51). Reston, VA: National Art Education Association.

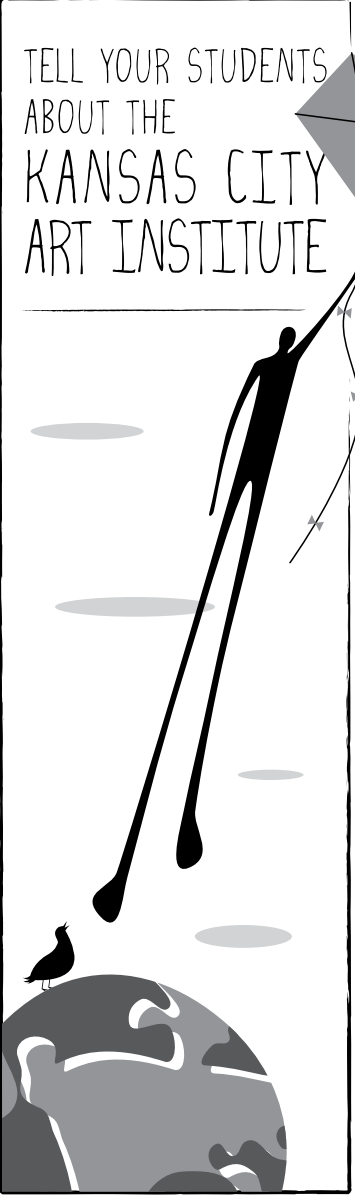
WINTHROP STUDENTS CREATE ART FOR GOLF CHAMPIONSHIP

A PGA tournament spectator studies the Windows Project (<http://winthrop-windowsproject.com>), a collection of eight sculpture installations commissioned by Wells Fargo Bank for the 2012



Wells Fargo Championship, and created by nine Winthrop University (Rockhill, SC) sculpture students. This marks the first time in the championship’s 10-year history, and one of the few instances nationally, that public art has been incorporated into a major golf event.

TELL YOUR STUDENTS ABOUT THE KANSAS CITY ART INSTITUTE



Encourage your students to visit the Kansas City Art Institute this summer and explore our many programs leading to the Bachelor of Fine Arts degree.

Majors include animation, art history, ceramics, creative writing, digital filmmaking, digital media, fiber, graphic design, illustration, painting, photography, printmaking and sculpture.

KCAI also offers certificates in Asian Studies and Community Arts and Service Learning. For brochures about these new certificate programs, email a request to info@kcai.edu.

KANSAS CITY ART INSTITUTE

A four-year college of art and design

www.kcai.edu

Perfect printing plate for your classroom!



USE OVER & OVER AGAIN! • EASY TO CARE FOR • QUICK CLEANUP



NEW PRODUCT!

For MONOPRINTING WITHOUT A PRESS!

FREE TEACHER PLATE WITH CLASSROOM KIT PURCHASE!

www.gelliarts.com



Thank You...

Convention Coordinator Deb Greh, all of NAEA's leaders and members, our exhibitors and cooperating partners, our presenters and speakers—and most especially the attendees—who made our **65th anniversary** a record-breaking success!



BLICK
art materials



Michael's
Where Creativity Happens™

SCAD



NAEA Board of Directors

*"I think we all tend to be comfortable in our own little box thinking we are doing a great job and we probably are, and then **you have an opportunity to listen to other teachers just like yourself** who are also doing amazing things and it makes you realize how much more can be done. Thank you for that gift. You have given me a new desire to inspire my students with the many ideas that I gleaned from this amazing conference."*

—2012 Convention Attendee



Icon Session speaker Peter Max with Convention Coordinator Deb Greh, NJ.



*"I'm already planning my trip to Texas. Awesome! **Unforgettable!**"*

—2012 Convention Attendee

2013

NAEA

NATIONAL CONVENTION

March 7-10 | Fort Worth, TX

REGISTER NOW!

Register* and book accommodations now at www.arteducators.org!

2 0 1 3

* Register now using the official registration form. Online registration opens soon.

NEWS
Advancing Art Education
NaEA

National Art Education Association
1806 Robert Fulton Drive, Suite 300, Reston, VA 20191