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NAEA NEWS

A Publication of the
NATIONAL ART EDUCATION ASSOCIATION

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

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February 2013
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February News Voices

Whatever your need or desire, the National Convention has something for you. We know that this is your professional development and NAEA strives to make your time, money and out of class commitments worth it. We look forward to seeing you there.

—Linda Kieling, Middle Level Division Director

What wicked problems do you face at work? What opportunities do you see on the horizon...?

—Anne Manning, Museum Education Division

What are YOU doing in your school? In your District? In your state? Is there a way for you to step back and reflect what you can demonstrate to another group, in or out of your immediate school? Can you start an event and gather people to share and create a community experience?

—Barbara Nueske-Perez, ISAE Co-President

But what do I know about my own affect on others? What parts of biography do I call upon when I teach? What do I withhold? What questions get left out of my conversations? Where is the line that I will not cross even for sake of teaching teachers?

—GE Washington, LGBTIC Co-Chair and Columnist

It is a time to get connected with art educators who have shared interests and experiences, expand knowledge so we may continue to strive for growth as a field and as individual professionals, and get involved as a leader and advocate for lifelong learning.

—Liz Rex, LLL Columnist

How can young people learn about injustice in the world and feel empowered to make a difference? How can youth be inspired to identify ways in which they can take action?"

—Amanda Alexander, PPAA Chair

What is your 2013 NAEA Convention focus? Is it networking? Grasping new ideas? Sharing ideas? Identify what drew you into this Convention and stick to it. Don't let your focus disappear.

—Melissa (Schaefer) Righter, Student Chapter President

What does all this mean? Art is present in every community and art educators play significant roles in contributing to the art education of everyone in their community. It is up to each art educator in every community to provide leadership and direction in accomplishing this ongoing educational goal.

—Bob Sabol, NAEA President

1,000+ SESSIONS | HANDS-ON WORKSHOPS | TOURS | NETWORKING EVENTS | MUSEUMS | EXHIBITS

It's going to be
BIG!

March 7-10 | Fort Worth, TX



LOIS GIBSON



JESÚS MORELES



ANNETTE LAWRENCE



WAYNE WHITE/
BEAUTY IS EMBARRASSING

2013 NAEA NATIONAL CONVENTION

See the full schedule of 1,000+ sessions, workshops, tours, and events at www.arteducators.org!

Destination Fort Worth: It's Going To Be BIG!

By Elizabeth Willett, NAEA 2013 National Convention Program Coordinator

The countdown has begun and we could not be more excited about NAEA coming to Texas. Plan to come early and stay until the end! Starting with one of the great pre-conference events and ending with one of the outstanding sessions on Sunday morning, you will not want to miss a single minute in Fort Worth.

Our opening night event promises to be one for the record books. This **Texas-sized Party** will include artmaking activities, music, dancing, photographs, the Artisans Gallery, and lots more. Wear your boots and bring your camera—you will want to remember it all!

Across the board, NAEA Convention attendees asked for more hands-on workshops and we have added the In-the-Studio Series, where two of our outstanding Super Session Speakers will provide participants with an opportunity to extend their lecture experience and work with the presenter to create in a studio-like environment, using their own personal methods. **Lois Gibson** will work with participants to develop their drawing and observation skills, and **Naomi Natale** will lead attendees while they work on objects to include in the "One Million Bones" exhibit. Beyond this new series, our vendors have also heard your request and many will provide opportunities to work with them and their products in the new Exhibitor Showcase Series. Take this opportunity to sit down with friends and colleagues and experiment with various techniques using products provided for your use. Both the In-the-Studio Series and the Exhibitor Showcase events are ticketed, so sign up early to reserve your spot.

This year, we wanted to be sure attendees always have lots of choices when selecting their sessions, so we have added an outstanding roster of Super Sessions and Featured Speakers to our Keynote line-up. These sessions

(continued on p. 4)



Convention photos @ 2012 Seth Freeman Photography.

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To submit items for *NAEA News*, send to naeanews@arteducators.org

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

Welcome...
**to the February 2013 issue
of NAEA News!**

NAEA

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

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

MESSAGE FROM THE PRESIDENT



F. Robert Sabol

Grab your boots and cowboy hat and saddle up! All trails lead to the Fort Worth Convention Center and the Omni Fort Worth Hotel from March 7-10 for the 2013 NAEA National Convention. Art educators from all over the United States as well as many foreign countries will gather at this roundup to take advantage of the best professional development opportunity for art educators available anywhere.

There are only a few days left to prepare for the event. This Convention will have a unique southwestern flavor and promises to be another landmark in a long line of exceptional National Conventions over our 65-year history. The rich artistic heritage of Fort Worth with its art museums, galleries, artist studios, and public art will provide a breathtaking landscape as the backdrop for our annual shindig.

Elizabeth Willett, NAEA Convention Coordinator, and all the NAEA staff have been working hard since before the close of the Convention in New York City last year to put together this year's extravaganza! The chuck wagon will be filled with over 1,000 spicy sessions, keynote speakers, super sessions, on-site and off-site workshops, tours, and meal events. Of course the Artisans Gallery on opening night will be another highlight where you can network with fellow art educators. As always the Exhibitor's Hall will be a feast for the eyes and ears—remember to leave extra room in your bags for the stuff you'll collect there! A number of exhibitors will be offering a new adventure this year in the Exhibitor Showcase Workshops. Each of these free workshops will be available for 150 folks and will consist of hands-on demonstrations of new products and materials available from the exhibitors. Be sure to get your tickets for this one while they last, and don't forget to download the NAEA National Convention Mobile app. It's free and it has the full convention schedule, maps, planning tools, speaker handouts, and a lot of other neat stuff!

Over the years, the NAEA convention themes have set a focus for the convention that has been carried home by everyone. Those themes frequently provided an emphasis for what we did in our art classrooms and in our programs for the rest of the year and beyond. The convention theme for this year, "Drawing Community Connections," is directly related to one of the goals included in the *NAEA 2011-2014 Strategic Plan: NAEA Next*. The "Community" goal in the plan states that: "NAEA is a dynamic, inclusive, and diverse professional community that shares a commitment to NAEA's mission and vision." This goal is essential for guiding the work of NAEA and for meeting the needs of our members.

What does this all mean? Art is present in every community and art educators play significant roles in contributing to the art education of everyone in their community. It is up to each art educator in every community to provide leadership and direction in accomplishing this ongoing educational goal. Our convention theme provides a broad context for focusing on that goal by supporting our learning about the various communities that are concerned about art and art education in our hometowns and cities. Those attending the

One of the most important reasons people attend the Convention is to receive professional development and they get the best available here, but another significant reason is to network with other art educators and to establish or build our community of art educators.

Convention will have ample opportunities to learn about how art resources in our local communities can contribute to art teaching and learning in our classrooms. We also will learn about how art in our local communities contributes to educating the public by capturing the unique cultural, social, historic, and aesthetic identities of every community.

The Convention theme also provides a lens for each of us to look at our own community of art educators. One of the most important reasons people attend the Convention is to receive professional development and they get the best available here, but another significant reason is to network with other art educators and to establish or build our community of art educators. When I was an elementary art teacher in a small rural community, I was the only art teacher for the six elementary schools there. There were times when I felt isolated and alone. I didn't have other art teachers I could talk with or ask questions to. After coming to an NAEA Convention, I felt like I came home and I found a network of people who understood what was on my mind, because they were thinking some of the same things. I look forward to seeing familiar friends and colleagues at our conventions and to meeting new people to expand the network I started building so many years ago.

I hope to see everyone very soon! Fun and excitement are on the horizon along with some of the best professional development and networking you can find! Better start practicing your best "Yeeee Haw!" Next stop, Fort Worth! **Giddy Up! ■**

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

CALL FOR NOMINATIONS for NAEA Board of Directors

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

Vice Presidents—Eastern Region, Pacific Region, Southeastern Region, Western Region.

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

The Nomination Committee invites NAEA members to submit qualified names for consideration. The following comprise a complete nomination packet that must be received postmarked by **July 1, 2013**, in order to be considered for nomination:

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

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

For additional information Contact Kathy Duse, Executive Services and Convention/Programs Manager, at 703-889-1281, kduse@arteducators.org

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

There are amazing new technologies emerging that promise incredible ways of connecting with knowledge and information... and with others, near and far.

Our upcoming National Convention in Fort Worth is themed around "Drawing Community Connections"... a primary goal in the NAEA strategic plan framework (www.arteducators.org/strategicplan). Community holds enormous power for advancing NAEA's mission of "advancing visual arts education to fulfill human potential and promote global understanding."

In the last few Palettes, I've touched on the idea of creative activism—jumpstarting novel initiatives that address the critical issues of art education from new, perhaps even more productive, angles.

My hope is that the NAEA National Convention will provide a catalyst for every NAEA member to become a creative activist. To help create a mindset—for both the Convention and the activism to come—here are a few links that might excite your thinking:

TEDTalks, videos from the always-stimulating TED conferences:
www.ted.com/playlists/47/dave_eggers_4_talks_that_are.html

I can't just send you to YouTube, but this is one to watch:
www.youtube.com/watch?v=NugRZGDbPFU

Pecha Kucha is a novel presentation technique. Find out more about it and see examples at:
www.pechakucha.org

I am anticipating the many connections each of us will make in Fort Worth. I look forward to seeing you there and learning about the powerful connections you are making to advance art education! See you in Fort Worth!

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



NAEA ORGANIZATIONAL AWARENESS

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

- **A BIG welcome to new NAEA members! And congratulations to those who recently renewed your membership! Being an active member of the art education community distinguishes you as an educator who is committed to the highest standards of excellence and continued professional growth and scholarship.** The voice of art educators is growing ever stronger! Have you personally invited a colleague to join our vibrant professional community?
- **It's going to be BIG! The 2013 NAEA National Convention in Fort Worth, Texas**, under the direction of the 2013 National Convention Program Coordinator, Elizabeth Willett, **promises to be BIG as a first-time NAEA Convention site** and an opportunity to **experience Fort Worth, its world-class museums and Texan hospitality first-hand!** View schedules and register online at www.arteducators.org/convention.
- **Your vote counts and members elected the NAEA members on p. 9 to serve on the national Board of Directors: Congratulations to all candidates who ran!**
- **The National Coalition for Core Arts Standards (NCCAS) is shaping the future of arts education!** See the latest update on the work of the NAEA Standards Writing Team, chaired by NAEA President-Elect, Dennis Inhulsen. Visit www.arteducators.org/nccas for up-to-date information.
- **EduTalk Radio:** President Bob Sabol and President-Elect Dennis Inhulsen are talking about **Why Art Matters and the Next Generation of Visual Arts Standards. SummerVision was recently featured through an interview with Dr. Renee Sandell and Dr. Carole Henry, program leaders.** All shows are archived at www.arteducators.org/advocacy/advocacy-resources-visibility.
- **NAEA Research Commission:** Find out more about the important work of the NAEA Research Commission, chaired by John Howell White, by visiting www.arteducators.org/researchcommission
- **SummerVision DC 2013:** Engage in a "life-changing" professional development opportunity experienced through world-class DC museums! Space is limited. Choose from two sessions: July 9-12 (Session I) and July 23-26 (Session II). View details and register at www.arteducators.org/summervision
- **NAEA Next! 2011-2014 Strategic Plan!** See the Year One Strategic Accomplishments achieved by NAEA leaders, members, and staff working together! <http://prezi.com/f-lzzwf5xv3d/mission-forward/>
- **NAEA Formal Position Statements:** Find out where NAEA members stand on issues impacting art education through position statements vetted and recommended by the Delegates Assembly for adoption by the Board of Directors. Visit www.arteducators.org/statements
- Reauthorization of the **Elementary and Secondary Education Act (NCLB)** — recommendations by NAEA and the arts education community: www.arteducators.org/advocacy/advocacy-esea-reauthorization
- **Revised Standards Documents coming this year!** New editions of *Purposes, Principles, and Standards for School Art Programs* and the *Design Standards for School Art Facilities* publications are in progress under the leadership of NAEA Review Committees.
- **Series of Advocacy White Papers** written by Distinguished Fellows and invited scholars to support the tenets of *Learning in a Visual Age* are available at www.arteducators.org/whitepapers
- **A Conference for National Art Honor Society students and advisers: Coming Summer 2014!** There are now more than 47,000 high school and middle school art students in 1,800 chapters across the nation! Do you have an NAHS Chapter? Find out more at www.arteducators.org/nahs: the new NAHS website, NAHS Link!
- **What is NAEA's BIG AUDACIOUS GOAL? Getting 65,000 more art educators to join NAEA!** We are committed to growing our professional community and encourage every member to get a member!

CONGRATULATIONS!

NAEA Distinguished Fellows Class of 2013

Distinguished Fellows of the National Art Education Association are members of NAEA who are recognized for their service to the Association and to the profession. The Class of 2013 will be inducted at the 2013 National Convention in Fort Worth during the first General Session.

Congratulations to:

B. Stephen Carpenter II **Karen Keifer-Boyd**
The Pennsylvania State University The Pennsylvania State University

Melody Milbrandt **R. Barry Shauck**
Georgia State University Boston University

John Howell White
Kutztown University



NAOMI NATALE
SUPER SESSION



YOUNG INNOVATORS
GENERAL SESSION



GRACE-ANNE ALFIERO
SUPER SESSION



ERIC MCGEHEARTY
TEXAS ARTIST



JAMES SURIS
SUPER SESSION



EXHIBITION HALL



LUTHER SMITH
TEXAS ARTIST

Destination Fort Worth *continued from page 1*

will be held in large spaces and will happen several times each day so there will always be options for your workshop schedule. Following the great lead the New York Convention took in 2012—with Chuck Close and Peter Max—we will host **James Surls, Wayne White, Naomi Natale, Lois Gibson,** and several others along with our Texas Artist series and our Keynote Speakers including **Annette Lawrence, Jesús Morales,** and **Panel of Young Innovators** hosted by the Alliance for Young Artists and Writers.

On Saturday evening, you are invited to attend **Magnolia Make Believe**, an outdoor family-friendly art event from 5:00-10:00. This community art festival will highlight Fort Worth's passion for art and celebrate many of our community partners with exhibits, artist booths, local restaurant features, live music and art making opportunities for participants of all ages. During the event, artist **Jerry Butler** will unveil his mosaic project created by and for the community with the help of NAEA. Jerry has been working with students from area schools to create this work as a lasting reminder of community collaboration and the partnership with NAEA for the 2013 Convention. The mosaic will be presented during the party. Join us at this special event to celebrate our communities' commitment to art and what it brings to all of us.

We Texans are sometimes accused of bragging about our state, but we just have so many good things to talk about, it's hard not to be proud. For instance, here are...

13 Interesting Facts You May Not Know About Texas... (we could not stop at 10... This IS Texas).

1. Texas possesses three of the top 10 most populous cities in the United States— Houston, Dallas, and San Antonio.
2. It is still a hanging offense in Texas to steal cattle or to put graffiti on someone else's cow. It is also illegal to indecently expose or swear in front of a corpse in Texas. In Galveston, it is illegal to have a camel run loose on the beach.
3. The first word spoken on the moon in 1969 was "Houston," when in 1969, Apollo 11 commander Neil Armstrong called Houston, Texas, from the moon.
4. The Dallas State Fair Park is home to the largest Ferris wheel (the Texas Star) in the Western Hemisphere.

5. Charles Alderton, a Waco pharmacist, first created Dr Pepper in 1885. There is also no period after the "Dr" in Dr Pepper.
6. The Dallas-Fort Worth area has more residents—6.9 million—than 39 U.S. states. For comparison, Colorado has about 5.0 million residents (as of February 2011).
7. The King Ranch itself, near Corpus Christi, is larger than the state of Rhode Island, and includes 50,000 head of cattle and more than 2,000 miles of fence.
8. The average January temperature for Amarillo is 36.7°F while in Brownsville the average is 61.4. On March 27, 1984, the temperature in Brownsville was 106 degrees while Amarillo reported snow and 35 degrees.
9. El Paso is closer to California than to Dallas.
10. The name "Texas" comes from the Hasini Indian word "tejas" meaning friends.
11. The State Mascot is the Armadillo (an interesting bit of trivia about the armadillo—they always have four babies. One egg splits into four, and they either have four males or four females).
12. Texas is the only state to have had the flags of 6 different nations fly over it. They are: Spain, France, Mexico, Republic of Texas, Confederate States, and the United States.
13. Fort Worth, Texas, will host the world's largest visual art education convention in the world on March 7-10, 2013, with over 1,000 participatory workshops, panels, seminars for job-alike groups... research reports, discussions, exhibits, and tours... keynote addresses by world-acclaimed educators, artists, researchers, and scholars... with the opportunity to connect with your colleagues from all over the world.

We are shining our boots and getting ready to roll out the red carpet to welcome you to Texas and our 2013 National Art Education National Convention in Fort Worth! Safe travels, and we will see you here! ■

Texas Symbols

State Bird - Mockingbird
State Tree - Pecan
State Motto - "Friendship"
State Flower - Bluebonnet
State Dish - Chili
State Mammal (large) - Texas Longhorn
State Vegetable - Onion
State Fruit - Red Grapefruit
State Pepper - Jalapeño
State Sport - Rodeo
State Dance - Square Dance

Need a paper convention registration form?

Download yours at www.arteducators.org/convregform
or call **800-299-8321** to have one faxed
or e-mailed to you.



Advertising with NAEA!
<http://www.arteducators.org/advertising>
Learn about advertising opportunities in the new 2013 advertising brochure. View the brochure, ad specs, forms, and policies & procedures online today!



REGISTER NOW AND SAVE!
2013 NAEA National Convention
REGISTRATION FORM

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

Name _____
Name as you would like it to appear on your Convention badge _____
Mailing Address _____
City _____ State/Prov _____ Zip _____ Country _____
Telephone _____
NAEA ID # _____ E-mail (required for confirmation) _____
Membership Expiration Date _____ / _____ / _____

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

REGISTRATION INFORMATION
NO PURCHASE NECESSARY

GET CONNECTED to NAEA!



Ning



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

NATIONAL CONVENTION!

www.arteducators.org/convention

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

- Download the **NEW Convention Preview PDF**: www.arteducators.org/news/convention-13/2013_Convention_Preview_Web.pdf Get a snapshot of what's happening at the 2013 NAEA National Convention. It's going to be BIG!
- Watch for the **MOBILE APP!** It's back, and even better! The National Convention Mobile App puts Convention details at your fingertips—for free! Access the interactive Convention schedule, Exhibit Hall map, instant updates and alerts, social media interaction, speaker handouts, and more! The App will be available in February from the NAEA website and application stores for iPhone/iPod Touch/iPad, Blackberry, and Android.
- Visit the website for a **complete and up-to-date list** of keynote speakers and daily session schedules. www.arteducators.org/news/convention-13/schedule-at-a-glance
- Download the **ENCOURAGEMENT** letter and the **MAKE YOUR CASE** document: www.arteducators.org/news/national-convention
- **Register online today!** Earlybird registration deadline has been extended to February 18, 2013. https://naea.eventready.com/index.cfm?fuseaction=reg.page&event_id=1446
- Book your hotel room using the online reservation system: https://resweb.passkey.com/Resweb.do?mode=welcoming_new&groupID=9657371
- Learn about the **Powering Student Learning through Arts Infused Education** Interactive Workshop, March 6, 2013, Fort Worth, TX. www.arteducators.org/workshop This workshop is geared toward School Teams, Principals, Art Specialists, and Classroom Teachers.

BLOG TALK RADIO! EduTalk on Art Education

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

Listen to archived audio recordings of NAEA Leadership speaking out on these visual arts education topics: "Art Education and the Common Core" with President-Elect Dennis Inhulsen; "The Status of Art Education With NAEA" and "Why Art Matters" with President F. Robert Sabol; "NAEA, Museum Education & Professional Development" with Renee Sandell & Carole Henry.



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!

- **Practical curriculum resources** and texts for your classes, as well as 'must-have' reference materials.
- **Art Matters Advocacy Gear** Express the importance of visual arts education with these shirts, aprons, tote bags, and stickers. Order yours today in the online store!

MENTORING!

www.arteducators.org/blog

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

LESSON PLANS!

www.arteducators.org/lessonplans

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

RESEARCH & KNOWLEDGE!

National Coalition for Core Arts Standards (NCCAS)

met January 17-20 in New York City. View the latest work and development on the forthcoming standards. A live stream to the Field and Q & A Session was held from the NCCAS meeting on January 18. View the archived recording on the wikispace at <http://nccas.wikispaces.com/>



View archived *Studies in Art Education* at www.arteducators.org/research/studies

View NAEA *Advisorys* at www.arteducators.org/advisory

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.

The complete set is now available online: Introduction By Enid Zimmerman; **Section I:** "What High-Quality Art Education Provides" By Kerry Freedman, Pat Stuhr, Jerome Hausman, and James Haywood Rolling Jr.; **Section II:** "How High-Quality Arts Education Can Prepare Students for the Future" By Karen Keifer-Boyd, Mary Stokrocki, and Brent Wilson; **Section III:** "What Excellent Visual Arts Teaching Looks Like" By Lynn Beudert, Judith Burton, and Renee Sandell; **Section IV:** "How to Infuse the Arts Into Learning Environments" By Enid Zimmerman, Kit Grauer, and Peter London; and **Section V:** "Ensuring Excellent Visual Arts Education for Every Student" By Susan Gabbard, Barbara Laws, and Melody Milbrandt.

NEWS!

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

COMMUNITY!

www.arteducators.org/community

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

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

EVENTS!

NAEA SummerVision DC 2013

www.arteducators.org/summervision

Save the date and register online today! Join a professional learning community and spend 4 art-filled days in Washington, DC, exploring permanent collections, current exhibitions, and the museum itself as a work of art! Choose from **Session 1: July 9-12** or **Session II: July 23-26**.

Youth Art Month 2013

www.arteducators.org/yam

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

SOCIAL CONNECTIONS!

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

COMING SOON! NAEA Why Art Matters YouTube Channel

See videos created by your Board of Directors on Why Art Matters. Also view the Board's personal written statements on Why Art Matters at www.arteducators.org/board

Facebook: www.facebook.com/arteducators

Twitter: www.twitter.com/naea

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

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

Lists: www.arteducators.org/emaillists

Ning:

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

NCCAS Wikispace: NCCAS.wikispaces.com

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

EASTERN REGION

Parts of the Eastern Region were devastated by Hurricane Sandy, October 29-30, 2012. As is the case throughout history, artists are using their creativity to help others in the recovery effort. "Shells for the New Jersey Shores" is an art project started by Suzanne Tiedemann, an art teacher at Brunswick Acres Elementary School, New Jersey. She reports, "It will take a long time and a lot of funding to rebuild and restore our shore towns. This project gives teachers, students, groups, and artists the opportunity to make a difference and help New Jersey recover." Students from across the United States are creating shell-themed art. You can follow their progress and get involved at <http://shellsfornewjshores.weebly.com/>

I visited Catonsville High, Baltimore County Public Schools, **Maryland** for a National Art Honor Society meeting last week. Members made 200 pendants that afternoon to add to the inventory that they were selling in the school's office. Junior Rachel Leonard, NAHS Officer, said, "This has made me realize that we are not only making art, but helping those who lost everything and we are encouraging others to help as well." This seashell project teaches students to have empathy and empowers them through their art. Sea shells for the New Jersey Shores also has a Facebook group: <https://www.facebook.com/groups/441972662526279/> Check it out. It's very inspiring!

MAEA (**Massachusetts**) reports ongoing planning for the Team East Leadership Retreat in New Bedford, June 21-23. Every state association should be represented at this networking and informative professional development opportunity. Please plan to have several Council members attend, and/or take this as an opportunity to nurture and empower future leaders in your organization. I often have teachers ask me how they can get involved at the national level; well, the



summer leadership retreat would be a great first step! Plus you get to work alongside many outstanding art educators from the eastern region... and break bread on the Cape Cod Railroad dinner train. What's not to love?

Speaking of leadership, look for my presentation at the NAEA Convention: "Me, A Leader? OMG." I think you already have your act together, and it's time to take it on the road.

Our state associations are gearing up for Youth Art Month! AENJ (**New Jersey**) reports that they hosted YAM Contests with artworks chosen for the flag, billboard, poster, button, K-8 invitation, and high school invitation. This is great PR for quality arts programs in your state.

I joined Dennis Inhulsen, NAEA President-Elect, as a keynote speaker for the "Framing The Future" art education conference at Kutztown University on November 16th. This was a very rich and robust conference with a wide array of current topics being explored in the field. Presenters "framed" and "unframed" content relevant to classroom instruction. As chair of the NAEA Standards Writing Team, Dennis was able to share his insights about the development of the new Core Arts Standards. More will be shared at the NAEA Convention (so don't miss it).



Far left: Patrick, Darren, and Michael, Grade 2, at Brunswick Acres Elementary School, Kendall Park, NJ.

Left: Sukayna Elhan and (left) Abby O'Neill with Ms. Spiridigliozzi, NAHS Sponsor, at Catonsville High School, Baltimore, MD.



Four Vice Presidents at the rodeo in Fort Worth, Texas.

In December the NAEA Board met in Fort Worth, Texas. I can report that I am really looking forward to returning there for the NAEA Convention, March 7-10. What a welcoming city!! I attended my first rodeo! Elizabeth Willet, National Convention Program Coordinator, presented a prezzi about many of the events, workshops, sites, and presentations that are being prepared for us. Looked pretty amazing to me!! Boots are not required... but they sure do look good. Yeehaw! ■



Linda Popp

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SOUTHEASTERN REGION

What an exciting fall this has been!! I am very excited and honored to have been able to attend three state conferences in my region. In late October, I attended the SCAEA conference in Myrtle Beach. The Springmaid Resort was a beautiful setting for a conference. This also perfectly fit the theme of "A Room with a View, Engaging the Teacher, the Artist, and the Student." Featured artists included sculptor Shaun Cassidy, chair of the arts department at Winthrop University; Tom Stanley, artist; Leo Twiggs, SC Department of Education arts associate; Scot Hockman; and NAEA Fellow Mac Arthur Goodwin. I led two sessions on technology and NAEA happenings. Great learning and networking occurred all weekend followed by the windy, rainy approach of Hurricane Sandy. Thanks to Josh Drews (President), Meg Skow (President-Elect), and Steve Bailey (Past-President) for their wonderful hospitality.

The next weekend I traveled to Norfolk to the VAEA conference to help them celebrate their 50th anniversary. As soon as I arrived I attended the Artisan's Gallery with amazing crafts and art. Conference chair Maripat Hyatt and Site Chair Sandee Darden planned an exciting weekend around the theme of "Cultivating Creativity Everyday." General Session speaker Noah Scaln spoke about his Skull-A-Day art project blog. A fun celebration was held at the Art Institute with good food and art activities. I led a technology session and attended many informative sessions throughout the weekend. A special thanks



goes out to President Scott Russell for his excellent leadership.

Following that weekend, I attended the FAEA's 60th anniversary conference in St. Petersburg. I gave two sessions again on technology NAEA happenings, while attending some very informative sessions on creating art masterpieces on the iPad, emerging art leaders, bringing joy back to teaching, crazy cartoon characters, and staying artistically alive. There were two great keynote speakers: Rebecca Sexton Larson, Tampa-based studio artist; and Laurie Gatlin, Assistant Professor of Art Education at Cal State Long Beach, who discussed her experiments with the use of sketchbooks in the classroom. A welcome reception was held

at the Dali Museum along with a Denim and Diamonds party on Saturday. Thanks to Mabel Morales (President), Karen Nobel (President-Elect), and Jack Matthews (Past-President) for their planning of such a successful conference. I hope to meet many more Southeastern Region members next year as I attend other states' conferences in 2013.

Finally, the NAEA Board met in December to finalize preparations for the 2013 NAEA Convention. You are in for a treat—Elizabeth Willett, National Convention Program Coordinator, has planned an amazing Convention sure to fill your need for professional development, networking, and community. ■



Debra Pylypiw

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WESTERN REGION

Members of the Western Region routinely give freely of their talents. It is known that happy people practice acts of kindness. Recently, it was reported that 40% of our happiness is created by our actions and view of life (Lyubomirsky, 2008). Western Region state volunteers and leaders must be the happiest people around!

Nebraska



Nebraska art educators make Nebraska's 'Good Life,' the 'Great Life'! Dedicated and passionate, the 170+ NATA members advocate; utilize knowledge, research and learning; and build community to develop critical thinking and creativity in Nebraska's youth. The 2013 joint fall conference with Iowa, "Public Art as Advocacy," included Deborah Reeve and Debi West as keynote speakers. NATA is also sending electronic newsletters, reviewing board restructuring, and starting a fundraising letter campaign.

Ohio

OAEA President, Sarah Danner, reports that the 2012 conference, *Art: A Bridge to 21st Century Skills*, featured an amazing group of guest speakers. The speakers included: author Laura Chapman, The Cincinnati Bombshells, and artist Fran Kahal. Ohio is planning its 2013 conference in Toledo from Nov. 14-16, 2013.

Oklahoma

Oklahoma Art Education Association celebrated "*The Challenge of Change*" at its September conference. The OAEA partnered with the Oklahoma Art Education Association, Oklahoma State University, and Triangle A & E, Inc. to sponsor the Stillwater, OK event. The special Guest Speaker was Deborah Reeve, Executive Director of the National Art Education Association.

Texas



Western Leadership Conference, June 2012

The Texas Art Education Association hosted the Western Region Leadership Conference, June 21-24, in Austin, TX. It was a joy to share Austin with NAEA colleagues and to collaborate with them on national issues. Special thanks go to Kristen Marstaller, visual arts coordinator for Austin ISD and former President of TAEA, for her amazing work. Thank you Austin TAEA members who graciously shared their time and expertise to make the experience rewarding.

Wisconsin

The Wisconsin Art Education Association hosted its conference at Sheboygan North High in collaboration with the John Michael Kohler Arts Center and the Sheboygan Area School District on October 25 and 26, 2012.



WAEA Awards Ceremony, John Michael Kohler Arts Center

This year's theme, *Common Ground: Embracing the 21st Century*, was selected to respond to changes taking place within Wisconsin schools. Common ground among attendees allowed for professional growth in art, pedagogy, and self-reflection. Visit WAEA at www.wiarted.org.

New Mexico

In August, the New Mexico Art Education Association was invited by the Department of Education to display 70 student works in Washington, DC: "New Mexico: Best of the Best." NMAEA held its annual state conference in Santa Fe on November 2nd and 3rd. Participants heard from watercolor artist Sarah Bienvenu and author Ken Vieth. Many informative workshops were provided by their colleagues.

South Dakota

The South Dakota Art Education Association gathered in Harrisburg, South Dakota for the annual conference to enjoy a variety of hands-on workshops and to share lessons. John Livingston was honored as Art Educator of the Year. SDAE members with a decade of uninterrupted membership were honored. Association growth continues through communications, regional workshops, and Youth Art Month activities. SDAEA would like



South Dakota clayPainters. Attendees of the SDAE workshop.

thank our devoted friends Tom and Wanda of www.dakotapotters.com, who have regularly supported art education and SDAEA events.

As the National Art Education Association Fort Worth Convention approaches, official state Delegates are encouraged to review the important emailed materials for the pre-conference Delegates Assembly activities. ■

Reference

Lyubomirsky, S. (2008), *The how of happiness: A new approach to getting the life you want*. New York, NY: Penguin Books.



Laura Milas

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PACIFIC REGION

It was just time for New Year's celebration and resolutions and suddenly it is Valentines Day. How does that happen? How does time slip away so rapidly? All the more reason to do what needs doing when it comes up and not put it off.

The Pacific Region has begun the new year in full swing with preparations for the Summer Leadership Forum in Vancouver, **British Columbia**, July 12-14 with pre-conference cultural events and a possible post-conference workshop. The BC Board is so excited to welcome everyone to their beautiful province for this first ever summer conference outside the continental US. If you are itching to attend in gorgeous British Columbia, make sure you get your passport early.

States are working on their plans for 2013 with enthusiasm and passion. **California**, with the 2014 NAEA Convention in San Diego, has begun the initial planning stages with Conference Chair Cris Guenter.

V&PA representative from across the state have completed final drafts for the state's Blueprint for Creative Schools. The goal of the document is ensure that all children in the state reach their full potential by broadening California's educational vision, policy, and practices to promote innovation, economic development, and creativity. This should be released shortly. CaAEA is now on Facebook, so log in to find out what is happening.

The Traveling Sketchbook Project is alive and well in California thanks to the presentation by James Rees, Utah, at an NAEA Convention. So far, as of 2010, Sketchbook #1 has been

in Cambodia, Vietnam, Laos and Thailand, and China. Sketchbook #3 has been to Montero, #7 in Dillon Beach, Petaluma, and Vacaville. Response has been overwhelming. For more information to begin your own Traveling Sketchbook project, contact James Reese (james@jamesreesart.com), Sally Paul (sallypaul@yahoo.com), or Donna Banning (dbanning.123@gmail.com).

Colorado is working on their new website, logo, and taking control of their own data base. Working with a business manager, they are creating a better working model for the organization finances, membership, and business details. The Colorado Scholastic Art Awards Show will be held at the Rocky Mountain College of Art and Design in February. They have recently been active in forming the Colorado Arts Education Coalition with other arts disciplines. The focus of the association is to support all the Arts across the state.

Idaho is happy to report raising scholarship funds of over \$1,000 to present their first scholarships to two graduating seniors going into the art field in 2013. New board members have been installed: Jackie Nelson is the second term President. Michelle Emery is Vice President with Brenda Miller the President-Elect. Treasurer is Amberlee Rich and Secretary is Kathy Shanafelt.

The second annual **Oregon** Art Education Association juried show, "Artist Statement," was held in two professional galleries in Portland. One gallery focused on 21st century installation and interactive art; the other gallery focused a salon-style exhibition of more

traditional art forms. Funding was supplied by grants from Macy's and the Oregon Arts Commission. One hundred fifty works were selected from the 1,050 student submissions. Once again the organization hosted a professional members' show, "Beyond the Demos VII: Oregon Artists Who Teach," at the Pacific Northwest College of Art in Portland's Pearl District in January. The board has gone 21st century by holding meetings between distant members using Google Hang Outs for video conferencing.

Utah's Annual State Conference is held in February, this year from the 21st to 23rd. St. George will be the sunny location for "Quick on the Draw," the western theme. Keynote speakers Greg Stansforth and Bob Fisher will share their ideas about getting students to begin their assignment with sketchbook-based sets of exploratory drawings. For more information go to: www.uaea-arted.org.

Diana McDougal, **Wyoming's** lone board member, is inviting members of the Wyoming Secondary Art Education Association and members of the Wyoming Arts Alliance along with young Wyoming teachers who attended the Colorado Conference to meetings beginning the first of the new year to discuss building interest in an active WyAEA organization. Any Wyoming NAEA members who are interested in developing a state conference for elementary, middle, and high school educators, along with higher education and museum educators, should contact Diana McDougal, acting President of the WyAEA, at: dianawmcdougal@yahoo.com.

Having just returned from the fall Board Meeting in Fort Worth, I can say that anyone attending the NAEA National Convention there is in for a lot of fun in a beautiful city. They are pulling out all the stops to make this a most memorable convention. Among our activities was attending the rodeo—a first for most of the Board—and meeting at the Amon Carter Museum of American Art, where we were also able to view their amazing collection. ■

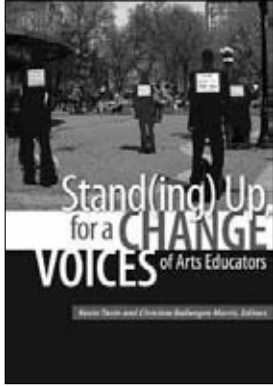


Penelope Venola

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

Coming Soon from NAEA!



Stand(ing) Up, for a Change: Voices of Arts Educators

Kevin Tavin and Christine Ballengee Morris, Editors



Using Art to Teach Reading Comprehension Strategies: Lesson Plans for Teachers

Jennifer Klein and Elizabeth Stuart
(co-published with Roman & Littlefield)

Media Reviews

Van Gogh and the Post-Impressionists for Kids, Their Lives and Ideas * 21 Activities

By Carol Sabbeth. Chicago Review Press, 2011.

This is a thoroughly insightful narrative of the life of Vincent van Gogh. It follows his life along with fellow Post-Impressionist artists—Paul Gauguin, Henri de Toulouse-Lautrec, Paul Signac, and Emile Bernard—who were among his few friends. Beginning with childhood, we are introduced to a young, above average student, fluent in multiple languages who aspires to become a minister to the poor. Sabbeth takes us on a travel through his life with its many ups, downs, and hardships and his often turbulent relationship with his brother Theo, who was his lifelong supporter both emotionally and financially.

Van Gogh and the Post-Impressionists for Kids is full of connecting project ideas incorporating the visual arts as well as writing, poetry, crafts, and food. Colorful prints of works allow direct connections to the art style. Definitely best suited for older elementary students and up, the book is a very informative, historical documentation for anyone interested in learning more about van Gogh. Educators in the general classroom setting could easily incorporate a lesson on this artist into their curriculum, supplemented with readily available, easy-to-follow projects. Art teachers will find the information insightful and projects presented to be a good jumping-off point for further development.

Reviewed by Kim Hyman, Art Itinerant, Pittsfield Public Schools, Pittsfield, Massachusetts

Fashion Design Drawing Course: Revised and Updated Edition

By Caroline Tatham, Julian Seaman, Jemi Armstrong, and Wynn Armstrong. Hauppauge, NY: Barron's Educational Series, 2011.

This updated instructional textbook presents a colorful, compact, well-laid-out drawing curriculum emphasizing a logical approach to teaching fashion illustration. By highlighting drawing and layout, this book additionally targets the broad and important aspects of fashion design drawing, with attention given to the fashion industry. New to this edition is an update on digital art techniques. It is good to include digital skills for today's drawing courses to impart 21st-century skills for the competitive student.

I find this text easy to flip through, each time landing on pages full with inspiration both visual and conceptual. The edition is bright and slick, yet compact and colorful. Logically arranged, it presents 27 units with four chapters that lead the reader from inspiration, through illustration, planning/design, ending with "communicating the vision." Each unit provides a general focus, followed by a project or task, objectives, and a self-assessment.

The authors address the areas of inspiration, pushing boundaries and experimenting with color texture and form, stressing in the end, the design must lead to an actual garment that can be worn by a real person, in order to garner 'authority.' The authors focus on ways students can find ideas to inspire their work in creative and unusual ways, such as

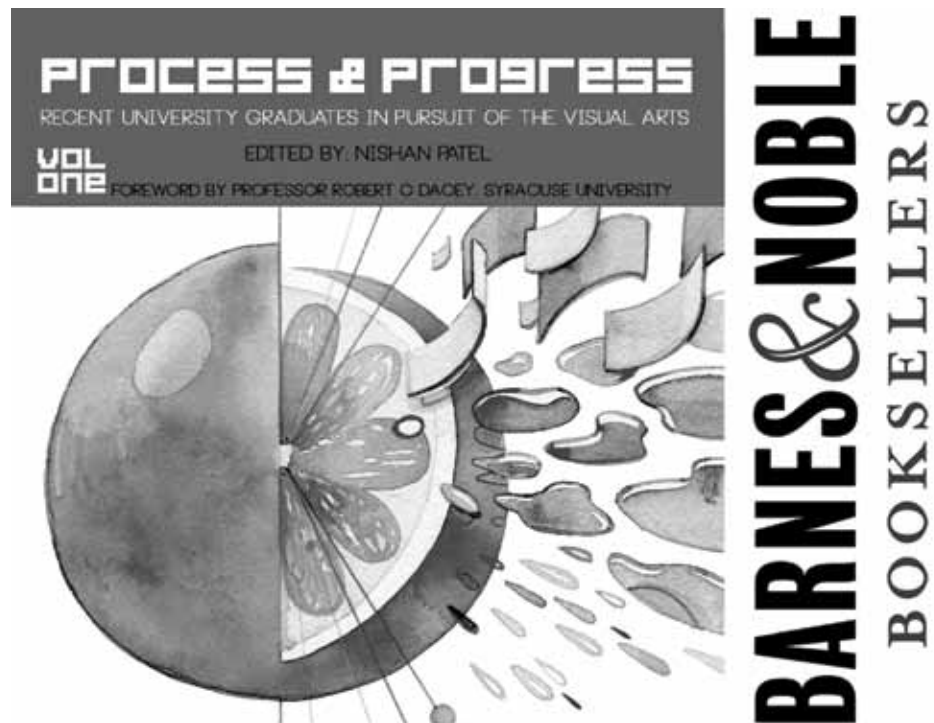
using architecture to inspire the structure of garments.

Even the structure of this book is noteworthy. I noticed the pages are sewn signatures. This feature guarantees a long life, so the text will stand up to handling from heavy use, hopefully as a frequent reference.

This book is a thorough course text for fashion illustration, whether aimed for college or high school levels. I also believe this text may be useful and inspirational for an aspect of a figure drawing class. As a high school teacher in an all-girl school, I intend to insert a lesson drawing the ten-head-high fashion figure into our figure-drawing unit. I believe this will open the eyes of my students to an important aspect of our world... the world of fashion and style.

Reviewed by Linda Vorderer, Art Teacher, Queen of Peace High School, Burbank, Illinois

**New books for review, and review
instructions, are posted at
www.arteducators.org/bookreview**



Have your students ever wondered what art school is like and what kinds of opportunities are out there for those possessing a visual arts degree?

This collaborative endeavor, which showcases the transformations of 31 collegians into working artists, is a perfect guide for those who wish to pursue the visual arts.

Find out more by searching "Process and Progress" on www.BN.com or by visiting www.nishanpatel.com and emailing nishanarts@gmail.com

CALL FOR SUBMISSIONS

Visual Arts Research, Special Issue: (tidbits)The Easiest Thing I Ever Published

Guest edited by Jorge Lucero

Deadline for submissions: **April 15, 2013.**

Visual Arts Research journal is publishing an issue of short, easily-contributed, quickly crafted, or forgotten scholarly works. Artists and writers are invited to contribute a 2-page "tidbit" to this fifty-contributor compilation. The editor is interested especially in small works that were potentially left "unattended" in an author's oeuvre due to that tidbit's particular brevity or unique contrast to the practitioner's more streamlined research/creative portfolio. The contributions represented in this volume—and the minimal requirement for their inclusion—are posited as a quick gesture in relation to the still-evolving Conceptual Art discourse concerning rigor, materiality, and value bracketed by Lippard and Chandler (1968/1999) as "still not know[ing] how much less nothing can be" (p. 50). The editor would like to encourage contributors to scour their scholarly and artistic archives in order to "find" a 2-page contribution which otherwise might never be published.

Text contributions should not exceed 1000 words. Images or designs should not exceed 2 pages. Accepted submissions that exceed the 2-page limit will be resized to 2 6"x 9" pages. Follow APA submission guidelines when appropriate. Please consult the VAR website for additional submission guidelines (<http://www.press.uillinois.edu/journals/var.html>).

E-mail submissions as doc files or as TIFF or jpeg files (300 dpi) to jlucero@uillinois.edu. Inquiries and submissions about this special issue of *Visual Arts Research* should be directed to the guest editor Jorge Lucero at jlucero@uillinois.edu.

Visual Arts Research, now in its 40th year, is published twice a year by the University of Illinois Press, through the Art Education Division at the University of Illinois, Urbana-Champaign. For information about subscriptions to VAR please see <http://www.press.uillinois.edu/journals/var.html>. General questions about the journal may also be sent to the Editor, Elizabeth Delacruz, edelacru@uiuc.edu

Reference

Lippard, L. R. and Chandler, J. (1968/1999). The dematerialization of the art object. In A. Alberro and B. Stimson (Eds.), *Conceptual art: A critical anthology*. Cambridge, MA: MIT Press.

NAEA Research Commission Update

By John Howell White

As reported last issue, this year has been dedicated to designing an infer-structure for the commission to carry out the scope of the commission as set forth by the NAEA Board. The NAEA Commissioners are looking forward to the 2013 Convention to share the results of our work and to work with everyone to build a dynamic research community that serves the strategic goals of the NAEA.

At the Convention we plan the following formal activities:

NAEA Research Commission: Progress Report and Discussion

The NAEA Research Commission will provide an up-to-date overview of the Commission's work on the development of goals, policies and procedures, and a research agenda. This will be followed with an open discussion with the NAEA membership.

Friday, March 8, Meeting Room 201B/Center/2nd Floor

NAEA Research Commission: Speed Date

This session will be an open forum for members to present their research interests to one another. Participants will have a brief period of time to present their work to one another, after which researchers will move onto another person to share research interest.

Saturday, March 9, 3-4:25, Meeting Room 102/Center/1st Floor

Business Meetings

Commissioners have asked to have an opportunity to attend the business meetings held by the members of Issues Groups, Divisions, Regions, and Publications. The purpose of this request is to introduce the commission assigned to the group to its membership, to open discussions about the shared research interests of the group, to discuss ways that the group can self-organize around research interests, and to open discussions of ways that the group can utilize the communication, professional development, and research agenda of the commission.

Delegates Assembly

The Research Commission plans to have a brief introduction at Delegates Assembly.

Content we plan to present to the membership in various forums:

The website being developed to facilitate community engagement with NAEA research related programs. The site will also provide access to other Visual Arts education research initiatives and information.

The vision, mission and goals of the Research Commission.

The Research Vision Statement that will guide the development of our Research Agenda.

The Procedures and Processes that have been developed by the Commission.

An in-progress draft of the RESEARCH AGENDA, which will continue to develop based on feedback from the constituent groups gathered at the Convention.

Congratulations to New NAEA Board Elects!

NAEA members-at-large elected the following individuals as new officers of NAEA. The President-Elect will serve a 6-year term (2 years as Elect, 2 as President, 2 as Past President). Each Division Director-elect will serve a 4-year term (2 years as Elect, 2 years as Director). Due to the special election for Eastern Region Vice President-Elect, this individual will only serve 1 year as an Elect and then begin the 2-year term as Vice President. These individuals will begin their terms of office as Elects at the close of the 2013 NAEA National Convention in Fort Worth.



NAEA PRESIDENT-ELECT
Patricia Franklin, VA



ELEMENTARY DIVISION
DIRECTOR-ELECT
Thomas Knab, NY



MIDDLE LEVEL DIVISION
DIRECTOR-ELECT
September Buys, MI



SECONDARY LEVEL
DIVISION DIRECTOR-ELECT
Andrea Haas, CT



HIGHER EDUCATION
DIVISION
DIRECTOR-ELECT
Sara Wilson McKay, VA



SUPERVISION/
ADMINISTRATION
DIVISION
DIRECTOR-ELECT
Cheryl Maney, NC



MUSEUM DIVISION
DIRECTOR-ELECT
Emily Holtrop, OH



EASTERN REGION VICE
PRESIDENT-ELECT
Peter Geisser, RI
(Special election)



DON'T FORGET to check online for the most up-to-date session listings and schedule!
www.arteducators.org/convention






NEW: NAHS/NJHS Link—online!

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

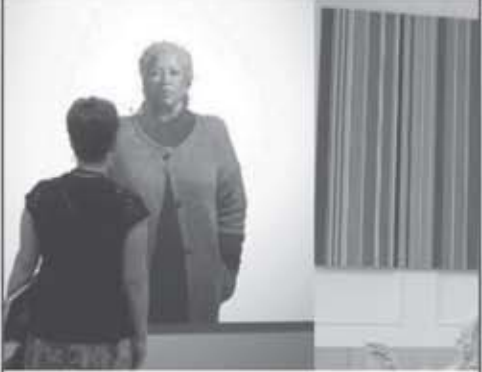
www.arteducators.org/nahs



SummerVisionDC

PLAN YOUR SUMMER 2013 PROFESSIONAL DEVELOPMENT!

Hands-On Learning in DC Art Museums



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

► **When:** Choose from 2 sessions: July 9-12, 2013 or July 23-26, 2013

► **Where:** Washington, DC

► **Cost for NAEA Members:** \$449 by 1/31/13 | \$495 after 1/31/13

► **How:** Register and see details at: www.arteducators.org

ELEMENTARY DIVISION

It is hard to believe that it is February 2013 and I am nearing the end of my term as Elementary Division Director! Is it just me or do the years seem to be passing more and more quickly? Usually February is a quiet month that I use for catching up. This year I am actually quite busy preparing for our National Convention. I graduated from Texas Christian University in Fort Worth and I am excited to revisit this very fun city! Your Elementary Division leadership team has wonderful presentations and workshops planned so I thought I would to give you a little preview of the carousels that were chosen from your suggestions.

How do you feel about the increasing role of assessment in relation to art instruction? In thinking back to my own elementary school days, I do not remember any formal "assessments" in art (remember this was a very long time ago). There were no written tests, rubrics, self-assessment or critiques, unless someone just happened to walk by and tell you what they thought of your work! Today's elementary art classroom is a very different place. On occasion I have resented the intrusion of assessment, feeling that it gets in the way of instruction and takes time from learning through and about art. As I have studied various forms and uses of assessment, I have learned to embrace it for the tool it is. Our assessment session will focus on types and uses of formative and summative assessment. Formative assessment can include a range of informal and formal assessment procedures used during the learning process to determine how to adjust teaching and learning activi-

ties to improve student success. Summative assessment, on the other hand, assesses the outcome of student learning and usually results in a score of some sort. In the art classroom, individual student feedback usually accompanies both types of assessment.

A variety of methods are used to collect data, including observation, performance-based assessments, reflective statements, rubrics, and portfolios, among others. In fact we were using portfolios for student assessment long before teachers outside the arts were! The purpose of assessment is to guide our standards-based instruction! This will be the focus of our second carousel of learning. We collect data—maybe not what we think of traditionally as data, but it is data all the same—and that is how we plan future instruction. Performance-based assessments typically require students to engage in higher order thinking skills to demonstrate understanding. All assessment should be developmentally appropriate in terms of purposes, content and methods used. If done well, it can provide useful information to support program planning.

In Fort Worth we will hear from educators who are comfortable with these processes and use them in their classroom. A third carousel will explore another hot topic right now: art integration. Carousels are great opportunities for all of us to share with each other; if you want to know more, or have thoughts about them to share, please come participate! You will have the opportunity to hear from four different educators from across the country during each session.

I also want to mention the Instructional Resources Gallery (IRG), which we have been working to populate with lessons over the past several years. Many of you have taken the time to write your lessons in the IRG format and submit them for review and we greatly appreciate your efforts. As you know, new National Art Standards are currently being written and are, or will soon be, under review. Implementation of the new standards in the classroom will necessitate a revised template for use with the IRG. We will have a session discussing the new standards and how they will impact our planning going forward in Fort Worth as well. I think you will be excited about what we have to share.

Below I have listed the Elementary Division sponsored sessions and I hope to see many of you at one or more of them. We also have a full agenda of presentations by our Elementary members on a variety of topics. Thank you to our Regional Division Directors and Elementary Director Elect Nancy Walkup for their leadership scoring proposals and locating presenters for our sessions. This convention has something for everyone and I am looking forward to seeing you soon.

Thursday, March 7, 2013

10:00-10:50 Hands on Technology Demonstration

12:00-1:50 Elementary Division Awards Luncheon

Friday, March 8, 2013

10:00-10:50 Carousel of Learning #1 Assessment

12:00-12:50 Western Region and Southeastern Region Award Winner Showcase

1:00-1:50 Carousel of Learning #2 Standards Based, Data Driven Instruction

4:00-4:50 Carousel of Learning #3 Art Integration

Saturday, March 9, 2013

12:00-12:50 Art Stories

1:00-1:50 Eastern Region and Pacific Region Award Winner Showcase

2:00-2:50 Writing for the Instructional Resources Gallery using the New Standards and framework

3:00-3:50 2012 National Elementary Art Educator of the Year Showcase

4:00-4:50 Conversations with Colleagues ■



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SECONDARY DIVISION

I am looking forward to the fabulous time we will have at our annual NAEA Convention!! Elizabeth Willett and her committee have organized many outstanding presenters, events, and opportunities to engage in while attending. The majority of events will be held at the Omni Hotel and Convention Center in downtown Fort Worth. **Stacy Fuller**, Director of Education for the Amon Carter Museum, together with her colleagues at the **Kimbell and Fort Worth Modern Art Museums**, have planned events and tours, and are anxious to showcase their collections. The art museums and **Magnolia** entertainment area are near each other and are a short taxi ride from the Omni hotel. The **Sundance** is another entertainment area within walking distance. The **stockyards** are another destination well worth fitting into your schedule. Fort Worth has two cattle drives every day at the stockyards and it is a reasonable cab fare there. At the stockyards one can choose from many wonderful restaurants (reservations recommended), shop for souvenirs, and even attend a rodeo! During the time of the cattle drives, Fort Worth was a destination or departure point for the many thousands of cattle driven hundreds of miles.

One strong accomplishment of the past has been the **showcases** presented by the Secondary National and Regional award recipients. This has allowed art educators to see high benchmarks achieved while also honoring strong educators. I urge all secondary members to attend the **2012 National Secondary Art Educator of the Year showcase** presented by **Diane Scully**, past NAEA Secondary Division Director and past NAEA Western Region Vice President. Diane is teaming up with **Debi West**, Southeastern VP-Elect, who is 2012 National Art Honor Society Sponsor of the year. Together these two powerhouses will dazzle attendees with their student artwork, service projects, and expertise. Another showcase I recommend is



the **2012 Regional Secondary showcase**. **Susan Parker**, Secondary Pacific Region from Oregon; **Rosie Riordan**, Secondary Western Region from Kansas; **Virginia Berthelot**, Secondary Southeastern Region from Louisiana; and **Andrea Haas**, Eastern Region from Connecticut will give an awesome presentation highlighting their outstanding programs.

At the **Secondary Awards Ceremony** the 2013 National, Regional, NAHS Sponsor of the year, and Rising Star Award winners will be recognized. I encourage all of you to attend this. Seating will be arranged at the back of the room for those who want to attend the awards portion only. The awards presentations should begin about 40 minutes into the 2-hour Secondary Awards ceremony. Please don't miss this.

All secondary members are strongly urged to attend the **Secondary Conversations with Colleagues** immediately following the Awards. Important issues discussed will be:

Awards process; this is the second year for the new format.

The newly formed **Research commission** and how this works with secondary art education.

The **new National Secondary Art Standards** will come out in 2014. What can be discussed within the bounds of confidentiality will be shared.

Instructional Resource Gallery and how the new standards will impact what is there and how to proceed.

Workshops and presentations that challenge conceptual thinking in art. How to ask the students open-ended questions that allow expression and making statements. This from Nicole Brisco.

Perception that **visual art is a "non-core" class** even though the federal government recognizes visual art as a core subject. Which states do? Is there a correlation between the states that do value visual art and standardized test scores, college graduation or anything else? This from Connie Shoemaker.

Becky Blaine would like an **update from the summer regional meetings**. How ideas from the convention are given to state leaders, who in turn take them to summer regional meetings. From there those issues are taken to the NAEA board. Position statements are crafted and vetted in the fall/winter. These are sent to Delegates for discussion and vote. The process to act on the pressing issues of NAEA membership goes full circle.

I am excited to see all of you in Fort Worth!!! NAEA is expecting a large turnout for this Convention. Be sure to wear your boots!! ■



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MIDDLE LEVEL DIVISION

"People always make time to do the things they really want to do." —Anonymous

In December the Board met in Fort Worth in preparation for the upcoming Convention.

A tremendous amount of business was handled but as expected there was a great amount of fun as well. When I hear that someone is not attending the Convention it causes me to wonder a number of things. Is a Convention only good in certain locations? How much is it worth to connect with peers? What are people willing to do for professional development? As I contemplated these questions I realized that everyone comes to the Convention for different reasons. There are very compelling motives for attending and I ask you to consider which one of these speaks to you.

1. **Explore a new location.** While we know Fort Worth is not New York, it is home to numerous museums including the Amon Carter, described as "one of the nation's major repositories of American photography, the museum is also home to nearly 400 works by Frederic Remington and

Charles M. Russell, two of greatest artists of the American West." In addition you will want to put on your boots and take advantage of other experiences like the rodeo, regional food, music, and dancing.

2. **Connect with peers.** The Convention provides so many opportunities to gather and share with others including Division Luncheons, Conversations with Colleagues, Medleys, and Round Table Discussions. In a building with multiple math, language arts, science, and social studies teachers we often feel like the lone teacher on the island so to speak. Connecting with individuals who share common mindsets, provide validation, provoke our thinking, and challenge us professionally is vital.
3. **Attend fabulous presentations.** Whatever your need or passion, there are sessions that will engage, enlighten, and inspire you. A few titles include Connecting Art, Families, and Community; Active Collectivism; Affordable Housing Design; Art + Technology = Creativity; The Great Cake

Off For Charity; and Unpacking Ambiguous Images.

4. **Celebrate your colleagues.** We all work hard with our students. Many of us advocate in our community and some are leaders contributing at state, regional, and national levels. This year we will acknowledge the extraordinary efforts of our 2013 Middle Level Awardees.

National Middle Level Art Educator of the Year, Chris Grodowski

Southeastern Region Middle Level Art Educator of the Year, Aimee Burgamy

NJAHs Middle Level Art Sponsor of the Year, Cattie Dobyns

5. **Glean artist's insights.** During the Convention a number of professional artists offer personal experiences, processes and inspirations. Hear well-known artists such as illustrator/director/puppeteer/and more, Wayne White; sculptor James Surls; forensic artist Lois Gibson; and those speaking on the inspiring Young Innovators Panel.

6. **Step up to leadership.** There are a number of opportunities for individuals wanting to become involved professionally in regional and national roles including regional directors and social media coordinator. Attend our Conversations with Colleagues session to learn more.

Whatever your need or desire, the National Convention has something for you. We know that this is your professional development and NAEA strives to make your time, money and out of class commitments worth it. We look forward to seeing you there. ■



Linda Kieling

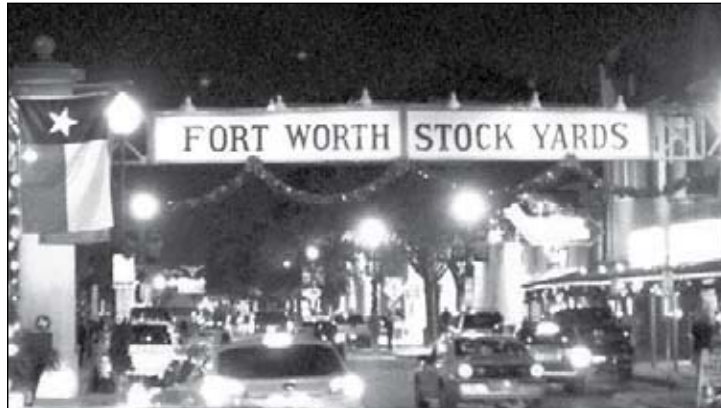
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Fort Worth is enticing you to visit. The adventurous will want to explore cultural experiences like the rodeo, and foodies will enjoy regional meals at amazing places like Joe T. Garcias.



HIGHER EDUCATION DIVISION

As I draw near to the conclusion of my service as the Director of the Higher Education Division and in writing these NAEA News columns, I admit that news has sometimes been hard to come by. But not this time. At the time of this writing, just a few days ago, the nation was stunned and shaken to its core by the inescapable reality of the elementary school massacre in Newtown, Connecticut, on the morning Friday, December 14, 2012. Twenty bright and bouncing 6- and 7-year-old students and six adults were slaughtered on school premises that morning. We were knocked to our knees in collective, convulsive grief—and toward a tipping point carrying us from indifference and inaction to new social discourse and action addressing one of the major social issues of our time. How do we create a safer society? And how do the teachers of creativity in society help to aid the process of getting is there?

Let us remind ourselves that the aspects of culture, whether mutually beneficial or mutually destructive—is a created thing. The collective creation of culture requires that "from one generation to the next, via teaching and imitation... knowledge, values, and other factors that influence behavior" must be transmitted (Boyd & Richerson, 1985, p. 2). With such transmissions in mind, look at this ad for a Bushmaster rifle (next column). Bushmaster is the brand of assault rifle used by Adam Lanza in the massacre.

In the 21st century, why is masculinity in the US being defined by how automatic and rapid-fire your firepower is? Who is transmitting that particular value and why? Instead of the fixation on the "survival of the fittest" alluded to in this ad, how do we instead generate the transmission of social scripts centered on the "survival of those most caring and connected"



and learn to live that out? That's where education comes in. The practice of mutually beneficial transmissions is the premise of education. A mind is subject to a billiard table of influences, each one transmitting enough energy to move that mind in a new direction. It doesn't take much more than a nudge to change a trajectory. That's the **physics** of human psychology and social development. Adam Lanza was not trapped in a tunnel with only one possible outcome. Some series of events caused him to carom into a pocket of rage. Another incident or collision with a loving, caring influence in his life could have nudged him toward a trajectory of intellectual achievement and public service. Each of our possible life trajectories would have led us to a different place today if not for THIS person's influence or THAT encounter, or THIS event, or

THAT stumble and failure, or THIS unexpected success, or THAT touch by an angel of mercy and empathy.

What does all this talk of transmissions have to do with higher educators in the field of art education? I suggest that we are well positioned to advance the public policy argument that the arts and design in education constitutes a primary arena of the cultural transmission process. A culture is a complex pattern of human behaviors, systemized to sustain both itself and the multiple agents that perpetuate it. Through a myriad of independent and decentralized choices, these agents—or cultural workers—somehow coalesce meaning from the chaos of life and purposefully render that meaning into coherent and recognizable patterns through mark-making, representative models, and aesthetic interventions. In this way, our works of art—written, visual, and performed—all serve as biocultural mechanisms transmitting and then initiating every social pattern that matters most.

So what matters most after the massacre? Safety and community? Better methods of controlling who has access to weapons of mass carnage? Compassion and more universal access to psychological care? All of these? Perhaps. But let's not forget the role of art educator in facilitating transmissions derived from any and all mediums about the things that matter most. Isolated individuals cannot in themselves constitute cultural patterns; many others must be enticed to do likewise. Culture requires biocultural mechanisms—or enticements—that work like the excreted or secreted attractors in ant colonies, chemical pheromones triggering a likewise response in the members of their community. Lopreato (1984) calls such enticements

"culturgens," described as "genes" that operate in the social body rather than individual human bodies, and which are transmitted directly from mind to mind. These enticements do more to cultivate individual talent and creativity than we realize, even as they draw upon the transmissions of a swarm of other thinkers and doers. After the massacre, our job as higher educators is clearer than ever as we continue to open up more space or the critical and creative transmissions that will benefit us all. ■

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- Lopreato, J. (1984). *Human nature and biocultural evolution*. Boston: Allen and Unwin.



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SUPERVISION AND ADMINISTRATION DIVISION

As I write this, I have just returned from the December NAEA Board Meeting in Fort Worth. Elizabeth Willett, NAEA Program Chair, spoke with us about the tremendous community effort she and her committee has put forth in planning exciting events. I hope that you will be joining us at the National Convention!

Preconference

I hope that you have signed up for the Preconference on the Next Generation of National Standards in the Visual Arts scheduled for March 6 at the Omni Hotel from 9 a.m. to 3 p.m. National Coalition for Core Arts Standards, Marilyn Stewart, Kutztown University Professor of Art Education, and Cheryl Maney, Charlotte-Mecklenberg Schools, Visual Arts Specialist, will be leading the Conversation. The session is designed to be interactive and we will be getting in touch with those folks who are participating to ask you to bring standards, curriculum, and/or lesson plans that you can use as a springboard for translating the new standards. While sponsored by the Supervision and Administration Division, we hope that members from other divisions will join us.

Convention

We have a number of interactive sessions scheduled which will allow us to share information with each other about a variety of current hot topics—professional development, curriculum, and assessment are a sampling. We also hope you will join us for the Division luncheon. Be on the lookout for more details, which will be sent to our Division email list and listserv.

Congratulations

Congratulations to Kim Defibaugh, Toms River Regional Schools Supervisor of Visual and Performing Arts, who received the Visionary Supervisor of the Year Award from the NJ Supervisors and Principals Association. She used the \$3,000 award for schools to start Tri-M and NAHS chapters in her three high schools.

NAEA Research Commission

Following the 2012 Convention launch of the NAEA Research Commission, members have been hard at work developing goals, structuring, and beginning to set an agenda for their work. Ralph Caouette, Eastern Region Supervision and Administration Division Director and Wachusett, MA, Regional School District Art Head, is representing our division on the Commission and is asking that we communicate with him regarding our needs and share “stories, accounts, and/or issues” with him.

In the short time of the return of the Research Commission, we have sketched out various structures and schemata in order to figure out how such a commission can best serve and boost both research and the NAEA, simultaneously. I like to render research as something basic to the artist/designer in that our foundations to probe, look beyond, and take risks are foundations of research (think Leonardo). Being coordinators, supervisors, directors, and even department heads puts us in a position to observe firsthand where certain types of research (or lack thereof) would serve our programs and teachers more thoroughly. Please keep an open channel with me over the next two and a half years as I try to be a voice

of arts supervision within arenas of research (all types).

Ralph also says that he is grounded in practicality with an eye toward program building, serving the profession, and communicating. He is concerned, as we all are, with meaningful research, which is translatable into effective practice.

Florida Research

Sue Castelman, Southeastern Region Supervision and Administration Division Director and Pinellas County, FL, Visual Arts Supervisor, has shared the following information regarding the Florida Cohort Arts Study on the relationship of arts experiences and success in school:

The Center for Fine Arts Education in Florida analyzed data of all 12th-grade public schools students who graduated in 2007-08 and 2010-11. The data for both cohorts has demonstrated a strong relationship between students who participated in arts experiences and higher academic success as demonstrated by grade point averages, scores on the Florida Comprehensive Assessment Test and math and verbal portions of the SAT exam. The results showed a positive effect of participation in arts-related classes on a broad base of students, including students from varying races, ethnicities, and socioeconomic levels. In the recent 2011 cohort study the data shows an overall increase in the number of 12th-grade students taking arts-related classes and more students are taking four or more credits of arts-related classes. The data from these two cohort studies from different academic years of 12th-grade students provides evidence that all students participating in arts classes: 1) stay in school; 2) have higher graduation

rates; 3) perform higher in academic areas; and 4) achieve higher scores on standardized tests. This summary is from “Fine Arts-Related Instructions’ Influence on Academic Success” published in “Florida Music Director”, October 2012, by Steven N. Kelly, PhD., Florida State University. Additional information regarding the study is available at: <http://cfaefl.org/dnn/Advocacy.aspx>

Changing of the Guard

At the end of the Fort Worth Convention, Angie Fischer, Omaha, NE, Art Supervisor, will be taking over as NAEA Supervision and Administration Division Chair and carrying on the work of the Division. It has been my honor and pleasure to have served you for the past two years as your Director and I look forward to working with Angie and you in the future. ■



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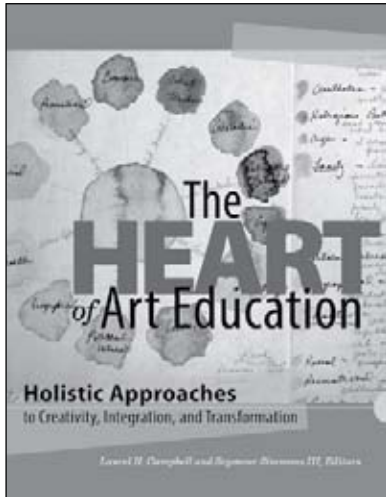
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Resources from NAEA!

Order online at WWW.ARTEDUCATORS.ORG/STORE or call 800-299-8321

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



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

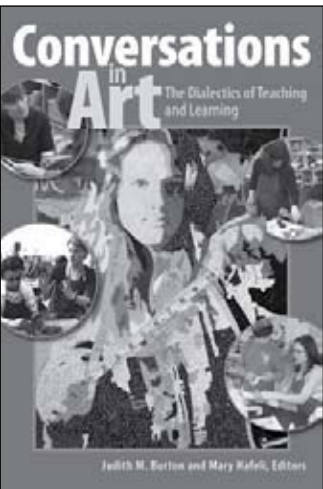
Laurel H. Campbell and Seymour Simmons III, Editors

In the visual arts, holistic education begins with the recognition, now widely accepted, that each dimension of the individual can be educationally involved in making and/or studying art. This focus on comprehensive, or holistic, development through meaning-making is “the heart of art education.”

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

328 pgs. (2012) ISBN 978-1-890160-53-1 **NAEA Member Price: \$39.** Non-member: \$48.

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



CONVERSATIONS IN ART: The Dialectics of Teaching and Learning

Judith M. Burton and Mary Hafeli, Editors

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

This resource is for preservice and experienced art teachers, and researchers who realize the importance of thinking “outside the box” if they are to grapple with the serious issues and rhetorical definitions clouding the practice of art education today. *Conversations in Art* is the work of the Research Task Force on Student Learning, which consisted of a core group of 20 professional art educators whose diversity of experiences and backgrounds served to enrich the insights and perspectives, and culminated in the unique personal reflections and writing styles of this lively and engaging resource.

Conversations in Art is for those interested in obtaining a deeper understanding of what a group of selected art educators thought about what they did and why, and how this shaped their philosophy and teaching practice.

288 pgs. (2012) ISBN 978-1-890160-54-8. **NAEA Member Price: \$32.** Non-member: \$39.

MUSEUM EDUCATION DIVISION

In December, I had the pleasure of attending a Museum Education Summit held in Austin, Texas, and organized by the Edward and Betty Marcus Institute for Digital Education in the Arts (MIDEA) and Museum-Ed. The purpose of the gathering was to convene representatives from organizations that serve art museum educators and to explore the future of museum education. Present were:

- Peggy Burchenal, representing the recently launched **Educator-in Residence Program** at the **Isabella Stewart Gardner Museum**. (www.gardnermuseum.org)
- Christine Castle, representing the **Museum Education Monitor (MEM)**, which tracks and records research and resources in museum education worldwide.
- Larry Johnson, Alex Freeman, and Rachel Varon of **MIDEA**, which provides timely, succinct and practical knowledge about emerging technologies that museums can use to advance their missions (midea.nmc.org) and the **New Media Consortium**, an international community of experts in educational technology.
- Nicole Nugent representing **Canadian Art Gallery Educators (CAGE)**, an association of educators from art galleries and museums across Canada.
- Susan and Richard Marcus, and M'Lou Bancroft of the **Marcus Foundation**, which works with Texas art museums and art educators to advance visual arts education.
- Max Marmor of the **Samuel H. Kress Foundation**, which makes grants and offers professional development fellowships for art museum educators, among others.
- Melinda Mayer, representing the **Museum Education program** at the **University of Texas at Austin**, a leading MA program for future museum educators.
- Jill Orr, representing the **Journal of Museum Education**, the premier publication promoting and reporting on theory, training, and practice in museum education.
- Nathan Ritchie representing **EdCom, American Alliance of Museums**, which advances the purpose of museums as places of lifelong learning, serves as an advocate for diverse audiences and educators, and promotes professional standards and excellence in the practice of museum education.



- Margherita Sani, representing **The Learning Museum Project (LEM)**, **European Union**, a network of museums and cultural heritage organizations.
 - Jane Sillis, representing **engage**, an association that promotes access to, understanding and enjoyment of the visual arts in the UK and in 17 countries.
 - Kris Wetterlund and Scott Sayre, representing **Museum-Ed**, which providing tools and resources by and for the museum education community.
- Each organization represented at the Summit is unique and serves a particular role within the broader museum education ecosystem. Yet, despite the differences, these organizations share a deep commitment to art museum education and supporting research, professional development, and practice.
- Throughout the Summit we explored the following questions:
- How is the role of the art museum educator changing, and what does that imply for organizations that support museum education and museum educators?
 - Where are there overlaps in what we are doing and where are there gaps?
 - How can we coordinate our efforts to address the unmet needs of art museum educators?
 - What communication channels can we establish among our organizations so that we can work in concert to support our common goals?

The group spent some time discussing “wicked problems,” a term used to describe **problems whose solutions are often not known until they are finally solved, the kinds of challenges that require creative solutions and approaches.** Some of the topics that emerged include serving K-12 students and teachers in a changing educational and political climate; clarifying the value of art museums to communities; the challenge of informal learning within the structured environment of the museum. **What wicked problems do you face in your work?**

The group examined our profession’s core needs—a peer-reviewed publication, a research agenda, professional networks, professional development, advocacy tools, and a documented history. I was struck by how closely the needs of the group aligned with NAEA’s strategic goals of advocacy, community, research and knowledge, learning, and organizational vibrancy. **How can the NAEA Museum Education Division play a leadership role in advancing these goals?**

After assessing the challenges and needs, the discussion turned to opportunities and future possibilities. One suggestion was to form a consortium of art museum education organizations that could network to share information and resources, and address field-wide challenges. There was also interest in a dynamic, interactive online repository that would allow greater access to research in art museum education. **What opportunities do you see on the horizon for the art museum education field at large?**

I left Austin feeling energized and inspired by the conversation and the possibilities for advancing our work as museum educators, in our communities and worldwide. Like all gatherings of this type, we recognized that there were many organizations not represented that should be included in future conversations. The attendees pledged to stay connected and to communicate with our members and other stakeholders so together we can move these ideas forward. Stay tuned! ■



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Museum Education Summit activities and participants.

NAEF

INVESTING

in Leadership, Innovation, and Learning



NAEF Fundraising Benefit Event at 2013 NAEA National Convention!

Advancing Art Education: A Lifelong Journey

Saturday, March 9, 10:30am-12:00pm

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

- What is our individual and collective impact on arts education?
- What can we do as teachers, researchers, and supports of arts education to grow our impact?

Polin will help us address these questions, and consider what we can do to advance our efforts.

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

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

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

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

COMMUNITY ARTS CAUCUS (CAC)

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

The Community Arts Caucus (CAC) has not yet celebrated its first birthday as an issues group with NAEA, but has accomplished much in this first year. We established a constitution that includes a Mission and Purpose.

The mission of the CAC is to advance community arts within the field of art education.

The purpose of this organization shall be to further discuss issues concerning community arts theories and practices and build a community of community arts practitioners, artists, educators, students, and researchers. We aim to promote dialogue, research, curriculum development, and programming through this organization by convening the broad array of practitioners, artists, educators, students, and researchers interested in the topic and practice of community arts.

We are looking forward to learning from the other issues groups as we continue into our second year, and are excited by the relationships we have already formed. We are sponsoring an off-site experience at the Convention in Fort Worth, Texas. This tour features Evergreen Life Services, a community-based service provider located in Fort Worth. They opened a cultural arts center designed specifically for persons with intellectual disabilities. Evergreen's Fort Worth Cultural Arts Center is the first cultural arts center in the Dallas metro area designed specifically to provide arts-related employment and educational opportu-

nities. **Please join us for this exciting tour on Friday, March 8th!**

The CAC has also successfully utilized the tremendous resources and support of NAEA's Reston office to offer membership through the NAEA website store. And we have an active Facebook page, in addition to a growing listserv of members. But it's not time to celebrate just yet. We have many unfulfilled goals, both long- and short-term, and are eager to increase our network of active participants and members. The following goals were outlined in our first Business Meeting at last year's Convention:

To accomplish its mission, the Community Arts Caucus:

- Fosters 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 members and the field.
- Encourages the development of relationships among those who teach art during school and outside of school within their communities.
- Advocates for the professionalization and recognition of Community Arts.
- Assists in providing leadership in the professional development of Community Arts practitioners and researchers.

E. Works for the greater support for the work of Community Arts practitioners and researchers within the field of art education.

F. Works to encourage the advancement of art education outside of schools, in community settings, and for school-community partnerships.

We also identified several short- and long-term activities to meet these goals, which we plan to discuss at the group's business meeting in Fort Worth.

Short Term

- Hold an annual business meeting at the NAEA National Convention for attending members to elect executive committee members, determine possible uses of membership dues and address other matters of business relevant to the caucus.
- Establish a listserv of active members allowing caucus members to better communicate with the group at large beyond our annual meeting.
- Create and disseminate a quarterly e-mail newsletter.

Long Term

- Establish a scholarly e-journal for community arts to further professionalize the field and disseminate innovative community arts research.
- Create annual awards in recognition of those members who've showed exceptional

dedication and innovation in Community Arts education, research, and practice.

This outline of purpose, mission, goals, and short- and long-term activities is a work in progress. Guiding all of this activity is our commitment toward growing a community of practitioners, researchers, and educators committed to community arts. So consider becoming an official member: Like us on Facebook ([facebook.com/groups/325319077516100/](https://www.facebook.com/groups/325319077516100/)) or attend our Business Meeting and presentations under the CAC category.

This year the business meeting in Fort Worth will be held on Friday, March 8th, from 5:00 to 5:50 p.m. in Meeting Room 112, Center, 1st Floor. Join us and spread the word! Points of discussion will include voting on a new Vice President of the caucus and seeking suggestions for a community arts tour in San Diego for the 2014 National Convention. Let us know if you have any additional points of discussion for the agenda or if you wish to become more actively involved in the CAC issues group. We need your energy and excitement to drive our grassroots efforts. If you believe that powerful learning in the arts occurs in community-based programs, we need you! Please contact Krista at outreach@davarts.org to find out more about how to become involved. Thank you! ■

UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA)

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

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

Crossing Over

Top-ranked publishers expect that consumers will mainly be tablet readers, utilizing a combination of tablet, smartphone, and online reading, with print fading away. Is the iPad becoming a replacement for paper? According to a 2012 report by the Pew Research Center, E-reader and tablet ownership nearly doubled over the 2011 holiday season. The report noted that 29 percent of "Americans" own at least one digital reading device. People are crossing over to digital reading more rapidly as tablet and e-book ownership rates continue to rise.

The annual publication of the United States Society for Education through Art (USSEA) is crossing over. The *Journal of Cultural Research in Art Education* (JCRAE) is moving from print to an open access digital format. *An advantage of open access journals includes improved access for the general public and higher citation rates for the authors, among other things.*

JCRAE focuses on social and cultural research relevant for art and visual culture education, including cultural foundations of art education, cross-cultural and multicultural research in art education, and cultural aspects of art in education. These areas should be interpreted in a broad sense and can include community arts organizations, schools, arts administration, art therapy, and other disciplinary and interdisciplinary approaches that are relevant to art and visual culture education. Theoretical research and research in which qualitative and/or quantitative methods as well as visual and other formats and strategies are used will be considered for publication.

The peer review process will work as it has in the past. Send your submissions **electronically** to the journal editor, Elizabeth Garber, at egarber@email.arizona.edu.

Submissions to the *Journal of Cultural Research in Art Education* are welcome in various formats, including traditional academic essays, photo essays, or alternative formats that fit the purposes of the journal to address issues of art, education, and culture. Ideally, short manuscripts should be between 1,500 to 2,000 words. Longer manuscripts should be between 3,500 to 4,000 words. Abstracts should accompany manuscripts and should be no longer than 150 words. Submissions should be original and comply with APA style. Only high quality images (300 dpi, 5" x 7") will be published.

Thanks to all USSEA members who supported our move to an open journal system. A special thank you goes to Elizabeth Garber, Professor of Art Education at The University of Arizona and Senior Editor of JCRAE, for facilitating the move; to Ryan Shin, Assistant Professor of Art and Visual Culture Education at The University of Arizona and Co-Associate Editor of JCRAE, for his technological assistance; and to Jorge Lucero, Assistant Professor of Art Education at the University of Illinois in Urbana-Champaign, for designing the new JCRAE website. Ryan Shin will redesign USSEA's website to correspond with the JCRAE website. See below.

There are other exciting happenings and opportunities within USSEA. We invite you to join us in our efforts to be change-makers in art/education by becoming a member of our organization. Moreover, we welcome your participation in renewed discussions, dialogue,



JCRAE's New Website Layout

and debates during the 2013 NAEA National Convention in Fort Worth. We hope to see you there! ■

Reference

Rainie, L. (2012). Tablet and e-book reader ownership nearly double over the holiday gift-giving period. Retrieved from <http://pewinternet.org/Reports/2012/E-readers-and-tablets.aspx>

INDEPENDENT SCHOOL ART EDUCATION (ISAE)

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Our last ISAE column was an opportunity to look at how change can be a positive influence in our teaching and surroundings, as well as in curriculum approaches. As with any domino effect, the concepts Rebecca and I introduced have proceeded to become an integral participant in a Rube Goldberg approach that includes a variety of community connections and outreaches, and the arts.

An Arizona state art organization held a workshop/conference recently that was devoted to community interaction with the arts. As an attendee I had the opportunity to observe how other schools teach, present, and interact with the arts in rural and urban, public and private sectors. We discovered we had common themes running through all of our educational experiences: we were trying to create learning environments that included technology, core concepts (stem, steam), integration, and demonstrated the strong presence of the arts as a core component in the daily life of students.

We also discovered we are encountering the same obstacles to educational quality and practice: time taken away from the arts, budget cuts, lack of understanding by administrative personnel as to how the arts work differently in an educational environment, and micro managing of non essential activities above teaching.

One thing was clear: We are not alone. We are not alone in our classrooms, or schools, districts, or states. We are not alone as Independent School teachers, but part of a

larger organization of community art organizations as well.

In short, we are not alone in pursuit of quality art educational experiences. Rebecca stated her recent move in schools and state were an opportunity to stand back, and reflect on where she had been, the current tangible world she was exploring and deciding a path to the future.

I am the Network Fine Art Director for the Arizona Association of Independent Schools (AAIS). As such I have the responsibility for bringing statewide art educators together to collaborate and engage in educational professional development. This January AAIS holds its biannual meeting for all its member schools. I will be hosting the network meeting and discussing a statewide art exhibition for member schools. Coordinating events like this, bringing student work together for exhibition is one way for us to collaborate and dialogue together.

At this same event, I will be presenting a workshop called “Art—for Non Art Educators: How to Use the Visual Arts in Your Classroom.” It is an opportunity to demonstrate real time how the arts are an integral part of core subjects and allow for other educators to “change” how they perceive the arts and how students benefit from the arts in core classes.

The second workshop I will be presenting is a co-art presentation with our Middle School Music educator. We developed a cooperative learning experience for 7th graders that

integrates music, the visual arts, and global cultures based on the Musical Instrument Museum located here in Arizona. This workshop will discuss how integration in the arts can be done, as well as how we chose to use social studies/history in our quarter long project. We made changes that allowed us to gather as one large group for an entire quarter, seeing students twice as often together. We developed a curriculum that includes instrument design, commercial short films on the instruments and culture, and a museum experience for the other students in the school.

What are YOU doing in your school? In your District? In your state? Is there a way for you to step back and reflect what you can demonstrate to another group, in or out of your immediate school? Can you start an event and gather people to share and create a community experience? Share your thoughts, ideas and practices with us. Share your questions and concerns with us. We are not alone! Together we can change how the arts are seen, experienced and viewed benefiting all students. ■

ISAE Ning:
<http://naea-secondary-teachers.ning.com/group/independentschoolarteducators> or the ISAE Facebook:
www.facebook.com/pages/Independent-School-Art-Education-ISAE

“ART EDUCATORS AS ARTISTS” EXHIBITION

USSEA is organizing the second “Art Educators as Artists” Exhibition during the NAEA Convention in Fort Worth. The works will be exhibited onsite as well as on the USSEA website to promote the participant art educators and artists. You can submit up to three artworks (originals only). The dimensions of the artworks cannot exceed 12” x 12”. Only 2-D works will be accepted. Please include the title, medium, year, and price of your artwork along with your jpegs. Those who are interested in participating can send the jpegs of their artworks to Dr. Fatih Benzer at: fatihbenzer70@yahoo.com. The deadline for submissions is **February 20, 2013**.



EARLY CHILDHOOD ART EDUCATORS (ECAE)

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

Happy February ECAE Members! The NAEA Convention is just around the corner and the excitement is building. NAEA members can look forward to a rich and diverse schedule of presentations from ECAE exploring critical research with young children and early arts pedagogical relationships and practices.

The ECAE Presentations include:

Thursday, March 7th

Marta Cabral will explore how exhibiting children’s art engages preschoolers and toddlers in curatorial and museum practices, reveals processes and benefits of art education, and strengthens ties with the community. **Bringing Our Art to the Community. Children as Museum Educators and Advocacy for Art Education.** Meeting Room 122/Center/1st Floor 9:00-9:25 a.m.

Following Marta, I will present an exploration of young children’s perceptions of play, space, and visual imagery using ethnographic, visual methods to document the children’s narrative of the lived experience of their play space. **Where We Play: Young Children as Visual Ethnographers.** Meeting Room 122/Center/1st Floor 9:30-9:55 a.m.

ECAE Past President, Marissa McClure, will provide an interactive presentation and complimentary hands-on-workshop, demonstrating the complex relations between ideology, micro-politics, and affect when preschool children make and watch their own digital videos. **Allá en la fuente había un chorrito: Dancing in the Street with Freddie** Meeting Room 122/Center/1st Floor 12:00-12:50 p.m.

Kristine Sunday will present highlights from a project-based approach to university teaching and reveal how the visual arts can be employed to bridge the theory/ practice divide for non-art majors. **Making a Portrait of a Nittany Lion: Using the Project Approach in the University Setting.** Meeting Room 122/Center/1st Floor 5:00-5:50 p.m.

Friday, March 8th

Alyssia Ruggiero will present a rich art learning experience while emphasizing the value of adult and child collaboration. **Artistic Collaboration: Drawing Encounters between Adults and Young Children.** Meeting Room 122/Center/1st Floor 8:00-8:25 a.m.

Pat Tarr, Linda Louis, Pam Krakowski, and Christine Thompson will use visual and narrative examples to address these questions: What is authentic interdisciplinary education? How can educators support adult learners and young children in creating connections through interdisciplinary approaches? **Creating Connections: Interdisciplinary Education for Early Childhood.** Meeting Room 122/Center/1st Floor 10:00-10:50 a.m.

Kathy Danko-McGhee will present on a museum tour program for parents and their babies. These tours were designed to help to facilitate art-viewing experiences for parents and their babies. Observations of the babies and their interactions with the art works and with their parents will be shared. **Baby Tours at The Toledo Museum of Art.** Meeting Room 122/Center/1st Floor 1:00-1:50 p.m.

Saturday, March 9th

Marta Cabral will share how collaborative art projects bring together children, families, and

community members and strengthen community, both in children’s art exhibitions and in daily school practices. **Community Art Projects in Early Childhood Curricula.** Meeting Room 122/Center/1st Floor 8:00-8:25 a.m.

Rachel Goldberg will present on the successes and challenges of tackling museum logistics and engaging 3- and 4-year olds with artworks and discuss how museum visits can connect to the classroom. **Preschoolers on the Move! Bringing Early Childhood Classrooms to the Art Museum.** Meeting Room 122/Center/1st Floor 12:00-12:50 p.m.

Shana Cinquemani will explore the meaningful connections that can be found between play, art, student freedom, and digital media within the classroom community. **They’re Awesome, They’re Cool, They’re in the Sky!** Meeting Room 122/Center/1st Floor 3:00-3:25 p.m.

Immediately following Shana, Samuel Adu-Poku will share his work on the SMARTS Green Skies and Blue Trees project; an investigation conducted by 3-5 year using the project approach modeled on the preschools of Reggio Emilia. **SMARTS Green Skies and Blue Trees Project: Reggio Emilia Approach.** Meeting Room 122/Center/1st Floor 3:30-3:55 p.m.



Documenting Play Space (4-year-old artist) featured in *Where We Play: Young Children as Visual Ethnographers*.

We look forward to meeting members and those considering membership in ECAE at these sessions and at our Business Meeting on Friday afternoon from 4:00-4:50 (Meeting Room 112/Center/1st Floor), which will provide opportunities to share and discuss current issues and events. As always, please continue to share your news, questions, and ideas via our FaceBook page and listserv.

I am looking forward to seeing each of you in Fort Worth and wish you safe travels. Please take the time to come out and support our ECAE members and presenters! Our next News column will feature the work of ECEA member, Melinda Wriedt Kozel, Program Coordinator at the Norfolk Arts Center in Norfolk, NE. ■

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

Fair Trade in the Art Classroom: Empowering Youth as Global Citizens

It is hoped that NAEA News readers have learned from my past three NAEA News columns on the topic of Fair Trade. For reference, these were the December 2011, February 2012 and April 2012 columns. Although I could write several more columns on Fair Trade, this will be the final of my series. Here, I would like to discuss how Fair Trade connects with art education, and how teachers could integrate the topic into the art classroom.

For several decades, art education academics and teachers have been finding ways to connect art education research and classrooms to the rest of the world. We have seen this through our discussions of multicultural education (native and/or minority artworks, processes, and traditions), art history, visual culture (visual art, media and pop culture), integrated curriculum, and the use of enduring ideas to write curriculum. Yet, another way to empower youth as global citizens and connect art education to the “bigger picture” is through teaching about the Fair Trade movement.

How can young people learn about injustice in the world and feel empowered to make a difference? How can youth be inspired to identify ways in which they can take action? By educating students about the movement, teachers are automatically making students aware of big, global issues such as protecting the planet, empowering women, supporting education (for those who are less fortunate),

fighting poverty, providing basic health care, and the right for workers to demand fair wages and treatment.

As art educators, one of the most important factors to remember about the Fair Trade movement is that most of the producers (or those who make the products) are artists. They are making artworks based on their own traditions, techniques and styles from many countries around the planet. The fact that many Fair Trade producers are artists is a nice connection to start the conversation about art, Fair Trade and various global issues.

Students in the United States are also connected to people across the globe in other ways—from the clothes they wear daily, to the food that they eat, to the gifts that they purchase for friends and family. Youth represent an important and growing chunk of the consumer market and are constantly bombarded with marketing campaigns to purchase the latest brand and the newest products. With that in mind, and as teachers, is it not our responsibility to teach about the impact of their purchasing power? Could we not empower our new global citizens (our students) to learn about their connection with the people behind the label, the hard work and many costs of producing the items they buy, and to take responsibility for their consumer choices that may impact people and the environment around the world?

By integrating Fair Trade into the classroom, students have a chance to not only learn about artworks, traditions and art making processes from across the globe, but they can learn about a multitude of global issues. Most importantly they can learn about how they can make a difference – either through their purchasing power or becoming involved in awareness raising of their own.

I have located a few online, Fair Trade resources that could be useful for teachers who are interested in incorporating Fair Trade into their art curricula.

- Guardian Teacher Network:
www.guardian.co.uk/search?q=fair+trade§ion=teacher-network
- Traidcraft:
www.traidcraftschools.co.uk
- Fair Trade Resource Network:
www.fairtraderesource.org/learn-up/teaching-tools/
- Global Exchange:
www.globalexchange.org/fairtrade/cocoa/classroom
- Crossing Borders:
www.crossing-borders-fair-trade.com/teach-fair-trade.html

Many of the curriculum ideas are not only arts based but include interactive activities on topics ranging from geography, economics, social studies, history, environmental studies and marketing. This might be another way to

bring in an integrated concept that deals with art and another subject.

Additionally, if there are Fair Trade organizations in your area, it might be possible for a representative to speak with your students about the various artists who make products from a multitude of countries. This might tie in well with a multicultural art lesson or specific activity. Teachers and/or representatives could also introduce and discuss the Fair Trade label that is placed on products as an indicator that the product is Fair Trade certified and incorporates the Fair Trade objectives (outlined in the December 2011 column).

If you are interested in starting the conversation, check out the resources above as a beginning point. There are many more online resources and ideas for curriculum integration available at the click of a mouse. It is my hope that this four-part Fair Trade series inspires some of you to take the challenge!

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

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

Many of you are preparing to attend the NAEA Convention in Fort Worth next month. With all the learning opportunities offered at the convention I encourage you to attend the RAEA sessions: Thursday; Lorraine Poling and Theresa Walton present “Two Crazy Crones of the Classroom”; Ann Rene Joseph presents “The Value of the Arts to the Community and Education”; Friday; “Staying Active in Retirement” with Sally Babin, Sharon Christman, Bob Curtis and Madeline Milidonis Fritz, “Blending Our Voices” (a joint presentation with the Student Chapter) with Liz Smith-Cox, Linda Willis-Fisher and Melissa Richter, the RAEA Executive Board Meeting

(all members are welcome to attend and give input); Saturday; Surface Design in Paper with Dean Johns, The Annual RAEA Awards Luncheon with presentations by the Retired Art Educator of the Year and the Outstanding Student Chapter, and the Annual Business Meeting where a new president-elect and treasurer will be elected. If you are interested in serving RAEA please contact Michael Ramsey, Nominations Chair (janeandmichaelramsey@hotmail.com)

The convention is also the venue for our RAEA Silent Art Auction, the proceeds from which we operate RAEA programming. Contact Michael Ramsey for more information on ways

to participate even if you are unable to attend the convention. (janeandmichaelramsey@hotmail.com).

At the convention I encourage you to attend the National Art Education Foundation (NAEF) Fundraising Benefit Event “Advancing Art Education: A Lifelong Journey” with philanthropic advisor and national arts learning leader Jane L Polin. This inspirational event supports the work of the NAEF in its promotion of grants to teachers and to arts education research.

Most of our RAEA members have an active e-mail address on record with the NAEA and are receiving the RAEA E-Bulletin. If you are not receiving the bulletin (published in the months you do not receive an NAEA News) notify the NAEA office of your e-mail address. You may access archival editions of the e-bulletin by going to the RAEA page of the NAEA website.

The January 2013 issue of the e-bulletin included an article about Heather Hanlon’s work on the RUTH FREYBERGER collection. Heather is looking for input from people who may have known Ruth and can provide information for the collection. Please refer to the article for contact information. Ruth Freyberger was the RAEA secretary in 1993-1994.

The Education Department at the National Museum of Women in the Arts is recruiting new volunteers to aid in visitor information and act as docents to visitors. For information contact: Deanna Doyle at (InternEducation@nmwa.org).

The RAEA is always seeking members willing be mentors to student chapters. For information contact Liz Smith Cox, Co-Chair of Mentoring Committee (lizsc Cox@nctv.com).

The past four years have given me opportunities to serve our retired group in many ways. The work has been challenging and rewarding. This is my last column as your president. Dean Johns assumes the presidency at the convention. As your past president I have agreed to serve as co-editor of the RAEA E-Bulletin. Please continue to send information for both the News and the E-Bulletin.

Dean has served as RAEA president-elect and coeditor of the e-bulletin for the past two years. During that time he has also served as a trustee of the NAEF, His work in NAEA includes the positions of National Secondary Director, Southeastern Vice President and National Convention Coordinator. He is a trustee of the NAEF the incoming Chair of the NAEF. Dean’s commitment will continue to lead us forward as a dynamic force within the NAEA. ■

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



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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

Guest Columnist Joanna Black is Associate Professor of Education and former AET Chair, University of Manitoba. Winnipeg, Manitoba, Canada R3T 2N2. Tel: 204-474-9028. E-mail: Joanna.Black@ad.umanitoba.ca

This month, thanks go to Melody Milbrandt, who is serving on the

Research Commission and will be presenting research sessions and meeting with the AET in Fort Worth to ask our input about the research priorities of the AET membership. Research into the usefulness of technology for art education continues to be a centerpiece of the work of the AET, and we welcome this partnership with the Research Commission. In this column, Joanna Black discusses her research into video art production.

Video Art: Is it a Case of Point and Shoot?

Visual art educators who have taught video art in the classroom often observe that it highly motivates, engages, and challenges youths artistically, intellectually, and aesthetically. Szekely and Bucknam (2012) argue the need to incorporate more video art teaching into our curricula: "There is no doubt that if you go to any museum that the art world has embraced video. Those involved with school art need to be more active in this area, helping children expand the palette of crayons and paint to include other ways of functioning as artists" (p. 149). How does an art educator integrate video art into their classroom for the first time?

Is it a case of allowing students to simply point and shoot with the camera? Teaching this way, I claim, would make for very bad video productions. A better approach is one that requires

students to plan, research, and prepare well ahead of the actual shooting process. In a recent doctoral dissertation by Watt (2008) it was discovered that there was little curricula development or models in visual art related to digital video that integrate visual art, technology and video together. Fortunately, other disciplines can help inform us.

Educators of film teach basic theoretical film vocabulary, film theory, and include concepts like camera angles, shots, movements, and axis of action in their curricula. Additionally, film teachers have a three-step methodology framework: namely working from *pre-production* to *production* and then onto *post-production* that can help inform our teaching practice. During the pre-production phase, art educators who teach video can ask students to brainstorm ideas for a video, then write a short description of the moving image they intend to create. Along with this, students are expected to plan and develop the production including scriptwriting and storyboarding, working out the production design, location shooting, sets, make-up, and costumes. The overall visual "look" of the production, which is generally the responsibility of the Director of Photography, could be planned at this stage. The more that is planned in this phase, the easier it will be to do the next: namely that of production, which is the actual shooting of the video. People often think that the shooting takes the longest time but it is actually in post-production, during the editing, that the most work takes place. Post-production can either make or break the production: editing is where the moving images are placed together to create the overall meaning of the video. Editing is also where transitions, text,



Still from a video created by high school students in 2011. Video is entitled *Time Machine*.

overlapping of images, and a lot of the special effects are executed. Post-production is also where final screenings occur and advertising is created. I have often seen students not only design poster images that are then posted throughout their school, but also design images for the front and back DVD covers, which are then distributed throughout the school community.

Art teachers understand that connecting classroom activity with the wider visual culture informs student art in any art education course, and video art is no exception.

Showing video art done by professionally renowned artists such as William Wegman, Bill Viola, Martha Rosler, and the Canadian artist Lisa Steele can inform students about the rich history of video art beginning in the 1960s when artists like Nam June Paik began experimenting with the technology. Visual art educators can also discuss the rich theory behind video art that defies the narrative plot of Hollywood motion pictures and the circuitous Bollywood storyline. Video art has mandates

of its own, heavily reliant on visual imagery and often shunning actors, dialogue, and cinematic conventions to convey concepts.

Teaching video art can foster students' technical/theoretical video skills, promote multimodal literacy, critical and artistic skills (Watts, 2008). We should shun the teaching of "point and shoot" techniques in order to embrace the teaching of video steeped in rich art history and theory complete with a planned curricula that takes our students through pre-production to post-production processes. ■

References

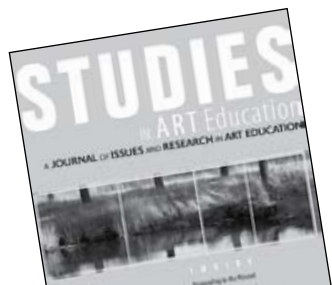
Szekely, G., & Buckram, J. (2012). *Art teaching: Elementary through middle school*. New York, NY: Routledge Taylor and Francis Group.

Watts, J. K. (2008). Teaching digital media as an art class: A search to define a curriculum (Doctoral Dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 3341339)

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

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

Art education engages social theory through the CSTAE. Art educators make connections with social theory through critical interdisciplinarity that draws to a broad range of social sciences (usually described as disciplines concerned with society and human behavior). The CSTAE brings critical, social justice consciousness to a wide spectrum of integrated thought, theory, and practice. Interdisciplinary connections may include: anthropology, archaeology, criminology, economics, education, history, linguistics, communication studies, political science, international relations, sociology, human geography, psychoanalysis, and psychology. Other fields, such as law, cultural studies, environmental studies, and social work, are also relevant to social theory and art education. This column includes announcements about various avenues in which you can be involved in to learn about the work of the CSTAE.

Find and Join/Renew CSTAE Online

CSTAE group on Facebook: e-mail
CSTAE@groups.facebook.com

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JSTAE: <http://jstae.org>

CSTAE Digication website (coming soon):
naea.digication.com

Call for Lesson Plans and/or Unit Plans featured at NAEA

DIGICATION with Jennifer Combe. Friday, March 8, from 4:00-4:50 p.m.

You are invited to submit lesson plans and unit plans from pK-12 schools, community settings, after-school programs, museum education, and other sites of art education practice to the **e-portfolio on the NAEA Digication site** that CSTAE is launching. This website will offer pK-12 art educators resources for projects that embody social theory. We hope to develop a robust, inspiring, and interactive space where art teachers and other practitioners in art education may find useful ideas that revolutionize the field by intertwining social theory in hands-on practice. See <http://cstae.org> for criteria to be included and how to submit. CSTAE Member Jennifer Combe, University of Montana, who brings many years of experience as a classroom art teacher to her generous work, is coordinating this initiative. Jennifer can be reached at Jennifer.Combe@mso.umt.edu. Come to our session at the NAEA Convention Friday, March 8, from 4:00-4:50 p.m. in Meeting Room 101/Center/1st Floor for the unveiling of our Digication site.

CSTAE Awards: Graduate Students and Art Teachers

CSTAE members are invited to apply for our CSTAE Awards. Graduate students are invited to apply for our second annual Graduate Research Award and pK-12 art teachers are invited to apply for our first annual Social Theory in Practice Award. These awards will

partially support attendance to the 2013 NAEA Convention in Fort Worth, Texas. Eligibility is restricted to CSTAE members who present any session at the Convention. Applicants are asked to describe how their NAEA presentation, research, and/or practices involve social theory and to cite social theorists that undergird their work. Two applicants will be selected for each award (2 graduate students and 2 art teachers) in the amount of \$300 each, for a total of \$1200 in award distributions. Awards will be sent to the recipient as a reimbursement check following the 2013 convention. Visit <http://cstae.org> for application instructions and details.

CSTAE MEETINGS at NAEA CONVENTION are open to all conference participants. Join us for 24 CSTAE sessions these three meetings:

MARCH 7th. Join in the dialogue facilitated by editors of JSTAE. Authors from *JSTAE Volume 32: De(Fence)* discuss their articles with the audience. Learn about publishing opportunities to submit to JSTAE Volume 34. Journal of Social Theory in Art Education JSTAE Author's Roundtable and peer-reviewed publishing opportunities. 10:00-11:50 a.m. Meeting room 107.

MARCH 8th. At our business meeting, all Executive Committee officers of CSTAE are required to attend to review business reports and budget. This is an open meeting and CSTAE members or other interested parties are welcome. The Caucus on Social Theory and Art Education CSTAE Open Executive Board Meeting. 1:00-2:50 p.m. Meeting room 11.

MARCH 9th. All CSTAE members and interested parties are encouraged to join this brainstorming session for the theme of the next volume of JSTAE. Also, we will discuss issues regarding social theory, awards, business, news, and opportunities. Awards are announced! Open Town Meeting for the Membership of the Caucus on Social Theory and Art Education. 1:00-2:50 p.m. Meeting room 105.

CSTAE welcomes new members and encourages renewals. You can join or renew online when you renew your NAEA membership. Visit the NAEA website at www.arteducators.org and click on Store, then Issues Groups, then CSTAE. Membership is \$20 for Student, Retired, or Unemployed, and \$25 for all others. The CSTAE fee will be added to your general NAEA Membership fee on your credit card. ■

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

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

The 2013 NAEA Convention is just around the corner and we are looking forward to seeing you in Fort Worth! With 20 presentations, we have quite a Special Needs in Art Education line-up for you this year! Be sure to get here early and stay until the end so you don't miss anything!

Thursday, March 7

- 10:00-10:50 a.m. Motivating Incarcerated Youth Through Socially-Transformative Art. *Daniel Humphrey, Meeting Room 116/Center/1st Floor*
- 12:00-12:50 p.m. When the Realities of Life Infiltrate the Art Room. *Adrienne Hunter, Meeting Room 116/Center/1st Floor*
- 1:00-1:50 p.m. Connecting Pre-service Art Education Students with the Community: Service Learning and Special Needs Learners. *Patrick Fahey, Meeting Room 116/Center/1st Floor*

- 2:00-2:50 p.m. The Confident Mark: A Strength-Based Approach to Building Self-Confidence in Students with Special Needs. *Peter Curran, Meeting Room 122/Center/1st Floor*
- 5:00-5:50 p.m. You Are Not The Boss of Me. *Diane Jauith, Christine Phillips, Meeting Room 113B/Center/1st Floor*

Friday, March 8

- 8:00-8:25 a.m. The Art Teacher's Role in School Re-entry of Chronically Ill Students. *Melinda LeBoeuf, Meeting Room 116/Center/1st Floor*
- 11:00-11:50 a.m. Outlaws, Rebels and Rogues: Creative Underachievers. *Nan Hathaway, Meeting Room, 116/Center/1st Floor*
- 12:00-12:50 p.m. Awakening Creativity in the Young Artist with Special Needs. *Denise Docherty, Meeting Room 116/Center/1st Floor*
- 3:00-3:50 p.m. Meeting the Challenges of Teaching Art to Students with Autism. *Suzanne Duvall-Zurinsky, Meeting Room 113B/Center/1st Floor*
- 4:00-4:50 p.m. The Art of Listening—Developing Emergent Arts Curriculum with Young Children Through Open-ended Art. *Mary Geisser, Meeting Room 116/Center/1st Floor*
- 5:00-5:50 p.m. SNAE Business Meeting I: Committee Reports (programs, awards) and updates on the Special Needs website and column. NEW MEMBERS WELCOME. *Adrienne Hunter, Lynne Horoschak, 113B/Center/1st Floor*

- 6:00-6:50 p.m. Demonstrated Impact of Art on Special Needs Students. *Lynne Horoschak, Fort Worth Ballroom 6/Omni/2nd Floor*

Saturday, March 9

- 8:00-8:25 a.m. Fostering Resilience Through Art for Underserved Populations. *Donalyn Heise, Meeting Room 116/Center/1st Floor*
- 10:00-10:50 a.m. Using iPads for Creativity and Artistic Development for Students with Autism. *Kristin Kowalski, Meeting Room 116/Center/1st Floor*
- 11:00-11:50 a.m. Creating Consistently Positive Learning Environments for all Learners. *Kim Emilianowicz, Meeting Room 116/Center/1st Floor*
- 12:00-12:50 p.m. Collagraph, Silk Screen, Monoprint, and More: Adapting Printing Techniques for Students with Disabilities. *Susan Loesl, Meeting Room 116/Center/1st Floor*
- 1:00-1:50 p.m. Autism, ADHD, and Arts: Strategies That Work *Linda Hoeptner Poling, Juliann Dorf, Meeting Room 116/Center/1st Floor*
- 2:00-2:50 p.m. SNAE Business Meeting II: Current Issues and Concerns About Teaching Special Needs Students and Future Direction. NEW MEMBERS ARE WELCOME *Adrienne Hunter, Lynne Horoschak, Meeting Room 113B/Center/1st Floor*
- 3:00-3:50 p.m. Artism III: Stress-Reduction through Task Analysis. *Meg Rudne, Beverly Levett Gerber, Meeting Room 116/Center/1st Floor*
- 4:00-5:50 p.m. SNAE AWARDS—Join us to celebrate excellence and honor the recipients of the NAEA/CEC/VSA Peter

Geisser Special Needs Art Educator of the Year Award and the NAEA/CEC/VSA Beverly Levett Gerber Lifetime Achievement Award. Please join us for dinner following the awards presentation. Information about the restaurant, directions and costs will be shared at the Business Meetings. *Adrienne Hunter, Lynne Horoschak, Stockyards 2/Omni/2nd Floor*

- 6:30-8:20 p.m. Inventing New Ways to Teach Art. TICKET REQUIRED. *Kathryn Rulien-Barels, Sundance 6/Omni/3rd Floor*

Sunday, March 10

- 10:00-10:50 a.m. Out to Art: Weekly Community Collaborative Arts Programming for Special Needs Adults. *Jaime Ursic, Jennifer Kowitt, Justine Mechetti, Meeting Room 116/Center/1st Floor*
- 10:00-10:50 a.m. A Tale of two museums: Designing Inclusive Programs that Welcome Visitors with Special Needs. *Maria Carmen, Amanda Blake, John Bramblitt, Meeting Room 202D/Center/2nd Floor*
- 11:00-11:50 a.m. Learning Through Photography: Connecting to Students with Special Needs. *Elizabeth Gilly, Meeting Room 116/Center/1st Floor*

My sincere apologies for any errors or omissions. Be sure to register for the NAEA Convention early! If you are not already an SNAE member, please join us while you are at the Convention. Membership in SNAE is FREE! ■

The convention rocked! There was so much to do, didn't have enough time to do it all!!!! Some days I forgot to take time to eat... loved every second of it!

—2012 Convention Attendee



DESIGN ISSUES GROUP (DIG)

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

It will be wonderful to see many of you at the upcoming Convention. There will be numerous presentations with a design education focus. I will try to send a schedule of times when those are taking place.

In this column I wanted to highlight our two big events: The Classroom Design Workshop and the DIG annual meeting and reception. Please come... and invite anyone who shows a modicum of interest! I think both will be enlightening.

Classroom Workshop – Friday, March 8, 4-5:50 p.m. There will be 10 stations included in the workshop. We could use more people to help in some of these. If you have an interest in participating, please contact me.

Classroom Design for Art Teachers and Students

1. **Classroom Design Consultation:** Try to bring a floor plan and photos of your classroom. Interior designers will advise you

- on new colors, equipment and furniture arrangement, lighting, organization, etc.
2. **Interactive Exhibits for Your Room:** 5D schools to enhance learning—creating immersive learning environments—text-books turned into interactive exhibits by students as a means of learning and evaluation of learning.
3. **Lesson Plans for Interior Design:** Learn the basics of how to teach interior design to K-12 and future art teachers. Lesson plans will be given to participants.
4. **Resources for Teaching Students With Special Needs:** Adaptive tools for students with special needs and design adaptive tools including one physical computing device.
5. **Classroom as the Third Teacher:** The educators of Reggio Emilia view the school as a living organism. The environment is a place of shared relationships.

6. **Cooper-Hewitt Ready-Set-Design:** Cooper-Hewitt will share their Ready, Set, Design activity. It's a highly adaptable design activity that can jump-start collaborative and creative thinking across the grades. In this case, it will be used to think about classroom design.
7. **DIY Projects:** Get ideas for Do-It-Yourself projects to make storage compartments and many other ideas
8. **Design Thinking:** Using design thinking to take people through the process to improve their classroom environment
9. **What is Possible?:** A look at some unique and progressive classroom/school designs from around the world.
10. **Design Standards for School Art Facilities Publication:** The new edition of the NAEA publication that outlines requirements for planning art facilities, including safety, equipment and space, and having a barrier free environment for students.

DIG Meeting and Reception—Saturday, March 9, 3:00 p.m. The agenda will include: 1) an update on the DIG partnerships with IDSA, AAO, A+DEN, DESIGN-ED. There will be a report on the 2012 events pertaining to K-12 design education that have taken place from these organizations with information about future design education events. 2) Linda Tyson has offered to be the DIG representative at Delegates' Assembly. She will give us a report on anything pertinent to our group. 3) Our website will be unveiled! Anything else you would like to include, let me know.

The meeting will be followed by a reception to celebrate our forward momentum!

See you in Fort Worth. ■

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

Elizabeth Delacruz, *Co-President*. Adjunct Assistant Professor, University of Florida Online MA Program; Professor Emerita, University of Illinois. E-mail: edelacru@illinois.edu
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Find Out What Community in Art Education Looks Like

Just prior to NAEA's 2013 Convention we highlight sessions that inform our understandings about the creative practices, lives, and education of women and girls. In the spirit of *community*, the theme of the Convention, we also invite everyone to our increasingly popular Thursday evening *Women's Caucus Lobby Session*, held informally from 5:00-6:00 p.m. in the lobby of the hotel; our Friday evening *Women's Caucus 2013 Nordlund, Connors, Fletcher de Jong, Rouse, McFee Awards Ceremony*, 6:00-7:50 p.m.; and our Saturday morning *Women's Caucus BYOB Breakfast with Regional Artist*, 7:30-8:50 a.m. Other sessions of interest include the following.

Thursday

Silence, Neutrality, Audibility & Audience: Four Scholars' Experiences of Voice in the Academy. Scholars perform multivocal narratives via arts-based research that explores the construction of "voice" within ones' professional life and scholarly communities. Presented by Sheri Klein, Cathy Smilan, Fiona Blaikie, and Lisa Kay.
Coalition to Occupy Art Education: Community Planning for Collective Action and Social Justice. A coalition of representatives from WC, LGBTQ, Social Theory, and Community Arts raise issues of social justice in art education, then join participants in working groups around collectively-identified issues. Presented by Mindi Rhoades, Elizabeth Delacruz, Karen Hutzel, Meaghan Brady, Nelson Zerric, Clinton Krista Robinson, GE Washington, and Patty Bode.

Re-markable Mythologies: Gendered Narratives of Teacher Identity in Indian Art Education. A narrative presenting factors influencing the entrance and retention of women in Indian art education, placed in context of gendered readings of Indian mythology and feminist writing. Presented by Manisha Sharma.

Pinkalicious: A Visual and Poetic Inquiry into the Mean Girls Phenomenon. High school "Mean Girls" are examined via arts-informed research, in which artworks and poems are interconnected and buttressed by the literature on social theory on the body and clothing. Presented by Fiona Blaikie.

Teaching Aesthetics Through Korean Women's Art. Explore how art teachers can help students to construct positive philosophical values for life through aesthetic discussions on inner/outer beauty and art activities using traditional Korean women's art. Presented by Chongim Choi.

Friday

Undoing Barbie. Ethnographic accounts of preteen boys' and girls' Barbie play and an afterschool Barbie workshop reveal the doll's multiple and ambiguous readings. Presented by Michelle Bae and Olga Ivashkevich.

Women's Caucus Juried Art Exhibition: Drawing Community Connections. A renowned artist working with the conference theme of Drawing Community Connections has selected artworks by members for presentation at this event, hosted by Elizabeth Garber.

Becoming Visible: The Loveliest Girl in the World, Empowering Photography, and Education for Teens & Tweens. Using a Finnish photography exhibition (The Loveliest Girl in the World), presenters explore how the exhibition artists' methods can be used in middle school to empower students, explore empathy, and challenge stereotypes. Presented by Laura Evans.

Strengthening the Community of Women Art Educators: A Memorial Tribute to Frances Thurber. Reviewing the contributions of exemplary art educator, Frances Thurber, presenters identify lessons learned for strengthening the community of women art educators. Presented by Martin Rosenberg, Enid Zimmerman, Joanne Sowell, and Angie Fischer.

Advancing 21st Century Feminist Visions and Agendas. WC Board members advance pro-social agendas for the 21st century, examining feminist new media practices, institutional working conditions, and motherhood. Audience-participation discussions establish action plans. Presented by Elizabeth Delacruz, Linda Hoeptner-Poling, Sheri Klein, and Karen Keifer-Boyd.

Occupying Anonymous. This performance reinterprets short films created by girls in the juvenile justice system contesting public

images of "law offenders" through anonymous theatrical enactment. Presented by Olga Ivashkevich and Courtnie Wolfgang.

Women's Caucus 2013 Nordlund, Connors, Fletcher de Jong, Rouse, McFee Awards Ceremony. Award recipients' deeply moving narratives intertwine their teaching, art, research, and public engagement with pivotal moments and people in their professional development as feminist artists, researchers, and educators.

Saturday

Women's Caucus BYOB Breakfast with Regional Artist. Begin the day with the WC Caucus as we enjoy the WC Art Exhibition, followed by a keynote presentation by our invited artist. Hosted by Elizabeth Garber and Heather Fountain.

M/otherwork Intertwining Motherhood and Scholarship in Art Education. Learn how m/otherwork, the examination of the intertwining of motherhood and scholarship in academia, can empower one's practice as art educators. Presented by Linda Hoeptner Poling and Anniina Suominen Guyas.

Moving Mountains and Building Bridges: Web Architectures of Participation. Is feminist pedagogy possible in online environments? Our stories of moving mountains of profit-driven knowledge production, and building bridges for participation in learning communities open discussion about feminist teaching practices. Presented by Mary Elizabeth Meier and Karen Keifer-Boyd.

Building 21st Century Communities of Practice. WC Board members invite you to focus-group discussions devoted to helping you get published, learn leadership, and use new media in your professional life. Presented by Jane Cera, Heather Fountain, and Joanna Rees.

Sunday

Place of agitation, place of learning: The narrative canvasses of a Clothesline Project. Using arts-informed inquiry, artefacts from narrative canvasses of one Clothesline Project are analyzed focusing on visual/textual themes, transformative learning, and ethical pedagogy.

Presented by Patricia Maarhuis and Pauline Sameshima.

Performing Disidentifications: Girls in Trouble Use Camera to Remake Self-representations. Teenage girls in the juvenile arbitration program who cannot openly appear on camera, created video performances as disguised actors to reframe their public image as girls in trouble. Presented by Olga Ivashkevich.

Asian F-2 Visa Women's emotional reflection on art works. Research about Asian immigrant women's art demonstrates how appreciation of these works reflects viewer's situations and how educators can help immigrant students. Presented by Kyungeun Lim.

Power of Shoyo Manga! Girls Comics! Multi-Perspectives from Global & Local Cultures. A new book on the power of girls comics, its influence on the visual cultural world, and its advantages and disadvantages for art curricula. Presented by Masami Toku, Brent Wilson, Mary Stokrocki, and Jin-Shiow Chen. ■

Attending has been a highlight of my 30-year professional career as both a museum administrator and classroom art educator as well as a presenter and participant.

—2012 Convention Attendee



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

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Guest Columnist Christine Marmé Thompson is Professor of Art Education at Penn State University. E-mail: cmt15@psu.edu

Thirty years ago, at an NAEA conference in Detroit, I participated in a long, lively, exciting evening of presentations of research in progress by doctoral students from universities across North America. I recall that there were twenty-some presenters that evening. Each of us, in our turn, sat at a large banquet table, nervously facing a room filled with many of the most prominent researchers in the field. (Fortunately, most of us did not yet recognize these luminaries by sight, or we might not have mustered the modest stores of confidence we brought to the occasion.) David Pariser was positioned in the front row, assigned the task of timekeeper. And my mentor, Marilyn Zurmuehlen, who conceived and initiated the event, provided gracious introductions and searching responses to each presenter's contribution. At the end of the evening, faculty and doctoral students adjourned to share an hour or two of informal talk abetted by snacks and wine.

It is almost impossible to describe the excitement of those first Graduate Research sessions: The intensity of preparation that went into each student's preparation, the energy in the room, of new ideas and possibilities, of connections and futures, of not quite knowing who was listening or what the

person you were listening to might mean to you in the future. It was a time when prospective students could quickly survey what was happening in doctoral programs across the continent; it was a place where potential employers scouted future faculty; it was a chance for mentors to gather and learn what their colleagues in other programs were thinking and doing with their students. It was fresh work, professionally presented. The sessions lasted far into the evening, and the rooms were packed. It was rare for anyone to leave before the session ended. The social events that followed allowed us to meet and mingle with students from other institutions who would become our collaborators and friends in the years to come.

In the past three decades, hundreds of art educators have shared the experience of presenting dissertation research in the making at these sessions. The roster of alumni of the Graduate Research Session is a who's who of art education researchers, and their presentations a compendium of concerns emerging in the field over the past 30 years.

The first ten panels were hosted by Marilyn Zurmuehlen herself, providing an opportunity for her to extend her mentoring beyond those of us lucky enough to study art education at The University of Iowa in the years she presided over the program. Later, during Marilyn's illness and after her death in 1994,

Steve McGuire, who had been Marilyn's student and became her colleague, assumed this role. Most recently, Rachel Marie Crane-Williams organized and hosted the annual sessions. It seems fitting that researchers with strong links to Iowa and to the programs Marilyn built, there and within SRAE, have carried on this tradition, and preserved as much as possible the style of mentoring she personified.

Last fall, responding to a radical restructuring of the art education program at The University of Iowa, Rachel and Steve asked if I would take on the responsibility of hosting the annual graduate research reporting session and work with Rachel to edit *Marilyn Zurmuehlen Working Papers in Art Education*, the compilation of expanded papers that will continue to be published online by The University of Iowa (<http://ir.uiowa.edu/mzwp/>). I am pleased to do so.

The Graduate Research Session is something of an institution at NAEA and a valued activity for the Seminar for Research, an occasion for mentoring emerging scholars to which the issues group remains committed. As the 30th annual session approaches, I am considering ways to mark the occasion and reinvigorate these important sessions to fulfill the multiple functions that Marilyn envisioned for them in very different times. Several colleagues—Christopher Schulte, Lorrie Blair,

and Kim Powell among them—are already helping me to think about more interactive possibilities for presentations. Even though individual presentations in these sessions are notoriously brief, we have discussed the possibilities of shortening them further, to provide more time and opportunity for discussions among doctoral students and mentors. We will announce specific changes in format in letters of invitation to doctoral programs early in 2013. At the same time, SRAE continues to work with the NAEA office to revise the schedule for future conferences to minimize conflicts between the Graduate Research Session and awards ceremonies that are apt to involve doctoral mentors.

In addition to these changes in format and timing, we hope to mark this 30th anniversary with a Graduate Research Session/Marilyn Zurmuehlen Working Papers "alumni" reunion. We will keep you posted as plans solidify. For now, please mark your calendars and plan to join us in Fort Worth on Friday evening, March 8, from 6:00-8:50 p.m. And contact me (cmt15@psu.edu) or Kim Powell (kap17@psu.edu) if you have ideas about what this occasion, or the next 30 years of Graduate Research Sessions in Art Education, should be. ■

NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE) <http://nasdae.ning.com/>

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

NASDAE Information and Membership: NASDAE (National Association of State Directors of Art Education) officers Vicki Breen and Limeul Eubanks congratulate SEADAE/NASDAE Members for their current work through Art and Arts Education shared in the State and National reports that follow. Vicki and Limeul also invite Policy Makers and Art Administrators, Art Education and Technology, Design Issues, ISTE, and others to an Art Educators Meeting with Reception to follow during the NAEA National Convention. The NASDAE group would like to discuss how to reach out and promote Art Education in your state!

Art Educators are welcome to this interactive meeting, which will be held Friday, March 8, 2013 at Meeting Room 121D/Center/1st Floor from 5:00 to 5:50 pm. Reception information will be posted there. Please contact Vicki Breen and Limeul Eubanks with ideas and presentation requests at vicki.breen@state.nm.us and lEubanks@mde.k12.ms.us.

Colorado report, by Karol Gates, Arts Content Specialist

Colorado's District Sample Curriculum Project The Colorado Department of Education (CDE) defines curriculum as an organized plan of instruction for engaging students in mastering the standards. This project originated as a response to increasing requests from Colorado educators for voluntary curriculum samples based on the new Colorado Academic Standards. From its beginnings, educators across the state have been the driving force behind this project, which will continue to be the case. Colorado educators will produce all the curriculum samples created over the course of the project. Arts practitioners from around the state specializing in all four arts disciplines—Dance, Drama and Theatre Arts, Music, and Visual Arts—will participate.

As the next step in standards support for the state, the project is oriented around three fundamental goals:

Facilitating successful implementation of the new Colorado Academic Standards

Helping build the capacity of Colorado educators to create curriculum materials based on the standards

Bringing together Colorado's educators to create a variety of samples that reflect the diversity of our school districts

Visit www.cde.state.co.us/StandardsAndInstruction/SampleCurriculumProject.asp for more information.

South Carolina report by Scot Hockman, Education Associate for the Visual and Performing Arts

South Carolina Department of Education South Carolina school districts are working on aligning and implementing Common Core State Standards with the 2010 SC Academic

Standards for the Visual and Performing Arts. Scot Hockman moderated a panel discussion on the topic at the SC Alliance for Arts Education Conference in October with a follow-up workshop on how districts can implement CCSS with the arts. Scot just finished a Talent Development in the Arts series with SCETV and the SCDE office of eMedia. This is part of the ARTiculation Alive program, which can be viewed at StreamlineSC. In addition, a 16-part series on Creating a Career in the Arts can be viewed on Career Aisle at <http://knowitall.sctev.org/careeraisle/students/hs/careers.cfm?careerID=3>.

For more information contact Scot Hockman by e-mail, shockman@ed.sc.gov, or phone, 803-734-0323. For more information on curriculum, standards and the Visual and Performing Arts, go to <http://ed.sc.gov/agency/programs-services/62/>

The State Education Agency Directors of Arts Education (SEADAE) consists of people at state education agencies whose responsibility is education in the arts (Dance, Music, Theatre and Visual Arts). Their recently published *Roles of Certified Arts Educators, Certified Non-Arts Educators, & Providers of Supplemental Arts Instruction* by Lauren Kapalka Richerme, Scott Shuler, Marcia McCaffrey with Debora Hansen and Lynn Tuttle is posted on their website: www.seadae.org. A Foreword by Rachel Goslins, Executive Director of The President's Committee on the Arts and the Humanities, recognizes that SEADAE "makes a strong case for access to sequential, standards-based education in dance, music, theater, and visual arts for all students"... "It is important to note, as SEADAE does, the cornerstones in a truly integrated and effective arts education program are the certified arts educators in each school. The skills, training and institutional perspective they bring to a school

cannot be outsourced or approximated. While we understand the complex landscape of economics and accountability facing educational stakeholders today, eliminating arts programs or certified arts educator positions cannot be justified by substituting classroom teacher or teaching artist for the core role."

The Missouri Department of Education found that arts education had a significant effect on the academic and social success of their students. These arts students, especially those at-risk, were more likely to come to class and graduate. Additionally, they demonstrated greater proficiency in mathematics and communication.

In New York, the Center for Arts Education found that public schools without arts education programs had the highest dropout rates. Conversely, public schools with the greatest access to arts education had the highest graduation rates.

Nationwide studies have demonstrated that there is a direct correlation between high performing schools and comprehensive, instructionally sound programs in visual and performing arts. Literature and research all conclude that **the arts are a hallmark of excellence in any school district**. The New Mexico School for the Arts in Santa Fe has a 96% graduation rate while offering courses in visual arts, dance, theater, and music. In Albuquerque, the Public Academy for Performing Arts, a charter School, maintained an 83.2 graduation rate while the rest of the city's public schools averaged about 64%. ■

Passion is contagious. I'm sure that everyone went home, as I did, with a renewed sense of challenge and purpose, and with many new and innovative ideas to pursue.

—2012 Convention Attendee



CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

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Recently I felt compelled to share with fellow art educators a mural by an Indian artist that has remained relatively unknown outside of India. The occasion was the North Carolina State Conference. When we think of modern murals, the Mexican murals by Diego Rivera, Clemente Orozco, and David Alfaro Siquieros come to mind, not the Indian mural, *Life of the Medieval Saints*, by Benodebehari Mukherjee (1904-1980) who was a member of the faculty of the Art Department in Visva-Bharati University founded by Rabindranath Tagore. The mural is located in the Hindi Department and was completed in 1947, the year of India’s independence from British rule. This column focuses on the significance of Benodebehari’s mural—the medieval saints of India, many of whom were of low caste, and at least two of whom were artisans: Kabir, renown as a poet, was also a weaver, Ravidas was a cobbler. Their occupations as artists/artisans bring to mind the relationship between art activity and spirituality. The idea of a spirituality that is inconspicuously harmonious with everyday activities pervades the mural, but exists in tension with the “fine art” grandeur of the mural itself. Such contradictions confront art teachers with the challenge of helping students recognize that the spiritual inhabits simple activity. It is much easier to recognize the grand statement about spirituality; the ornate cross, the grand temple, the stunningly designed mosque. In focusing on humble prosaic activity—a woman carrying a water jar on her head, a man about to sit

cross legged under a tree—Benodebehari’s mural affirms the everyday as the moment for the deepest expression of spirituality, humility. That is the challenge for art teachers—cultivating sensitivity for the sublime in the simple in our students—enabling students to perceive examples of spirituality in art that does not appear overtly to be about spirituality. The cultivation of such sensitivity opens the door to recognizing the divine in the bewildering complexity of diversity. This leads me to remark on something that is not as obviously significant about Benodebehari’s mural—its conjunction, as a tribute to India’s spiritual heritage, with India’s achievement and celebration of national identity and freedom in 1947, an achievement that was nevertheless troubled by unresolved sectarian schisms. Benodebehari’s mural was a fitting reminder of the need to recognize divinity in our diverse humanity and behind our diverse beliefs. I could not help but notice the coincidence that sharing my appreciation of this mural with North Carolina art teachers occurred in the midst of the U.S. presidential elections. The degree of diversity in the United States, like India, is significant and will remain a challenge to national identity, but it is also a source of strength. Such complex diversity can be the ground for really profound realizations and expressions of spirituality. We can help overcome the challenge, but we have to be convinced that art making is a powerful means of cultivating profound regard, indeed rever-

ence, for humble divergent life forms, human and non-human. Artworks like Benodebehari’s *Life of the Medieval Saints* uphold the ideals of humility, simplicity, and respect for diversity, as important to the development of spirituality and community. However, to be useful ideals cannot remain abstractions, they must be embodied, lived, worked on, if they are to become realities. Understandably, it takes time and practice for such behavior to become “conventional.” In *Life of the Medieval Saints*, Benodebehari makes no reference to outward religious or institutional forms—the things outwardly associated with spirituality. Rather, he emphasizes the activity of human beings, focusing on what they do in everyday situations, which he highlights as crucial to spiritual development. That emphasis on transformation through “ordinary doing” should, he seems to suggest, be the art educator’s mantra.

Member News
As always, I want to thank all of you for your active support of the missions of the CSAE. It’s been a joy to work with you, first as Assistant Chair (2009-2011), and for the past 2 years as Chair of the CSAE. Following the Convention, Chair-Elect Dr. John Derby takes over the leadership and I trust that you will all give him abundant support in his new role. Also, I’d like to congratulate our CSAE treasurer, Nancy Brady, on her recent election to President of the New Mexico Art Education Association. Nancy is a bright and enthusiastic member; at

previous Conventions she has presented her work on labyrinths and her work with Native American. If you have never met Nancy, please seek her at the next Convention, for she is a real treasure of the group. Finally, please attend our CSAE Membership Meeting on Friday, March 8, 5:00-6:20 p.m., Fort Worth Ballroom, 2/Omni/2nd Floor, and then join us for our social activity afterward. Please be sure you’re included in our reservations count by contacting me at least 2 weeks prior to the Convention. Please e-mail me at sunakao2000@gmail.com. If you would like to join the CSAE, please contact our membership coordinator, Pattie Chambers, at pattiechambers@gmail.com. ■

I can’t wait for NAEA in Fort Worth! The museums there are fantastic, and Fort Worth has so much to offer in terms of the arts, culture, and food!
—2012 Convention Attendee



THE AWAKENED SPIRIT: SHŌSHO IN THE 21ST CENTURY

A Traveling Exhibition Celebrating the Calligraphy of Teshima Yūkei and His Direct Disciples, Nakagawa Kyōji, Takeuchi Hōsen and Teshima Tairiku

Curator: Susan Nakao, Chair of the Caucus on the Spiritual in Art Education

Teshima Tairiku, *Gen (The Color of Heaven, 玄)*, 2008

See the Exhibit!

Fort Worth Community Art Center
1300 Gendy Street, Fort Worth, TX 76107
M-F: 9:00 – 5:00 AM; Sat. 1:00 – 5:00 PM

Attend the Research Lecture at the NAEA Convention!

“Shōsho: Spirituality in Contemporary Japanese Calligraphy”

Saturday, March 9, 2013, 2:00 – 2:50 PM
Meeting Room 204B / Center / 2nd Floor

Yūkei and Tairiku Teshima’s contemporary calligraphy, shōsho, opens one’s spiritual eyes! This presentation examines the visible and invisible worlds of “ki” energy, building international understanding through the elements of space and line.

POSITION: SUMMER CAMP ART and CRAFTS COUNSELORS

START DATE: June 10, 2013 through August 10, 2013

APPLICATION DEADLINE: Open now thru April 30, 2013

INFORMATION: Camp Towanda is a coed summer camp in the Endless Mountains of Pennsylvania, 3 hours from NYC and Philadelphia. 450 children, 6-16 years old, attend one 7-week session. Enthusiastic staff of 200 from 15 countries and over 20 U.S. states attend. Camp seeks creative instructors to lead and teach ceramics, pottery, jewelry, fibers, leatherwork, woodworking, and other medium; prepare curriculum, projects, and supply lists for the season; have an expertise to teach and produce art in some of the medium listed above. Should have good organizational skills, and be able to work in close quarters with others. Art Director manages departments, prepares project agenda, carries out curriculum, supervises instructional staff, orders, controls and distributes supplies. Outstanding facilities in beautiful camp setting.

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

COMPENSATION: Competitive salary, room, board, transportation stipend.

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

Warm up to the KCAI’s Educators ArtLab

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

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

Applications are available online at www.kcai.edu/artlab and are due March 8.

For more information:
816-802-3505
tschmidt@kcai.edu
www.kcai.edu/cps

Please mention that you heard about this program through NAEA News

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

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

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

What's Coming Up in the Education World

I've just concluded my visit to our nation's capitol, Washington, DC, where I was fortunate to be working with many fellow NAEA members and leaders while reviewing assessment capabilities for our future as educators. As future teachers and art professionals, you may or may not be aware of the potential implications that are being constructed behind the scenes. For instance, educator evaluations are being amended in many states across our nation in which educators and administrators will be assessed based upon student achievement. Well, how can one measure student growth within the visual arts?! We're considered a hard-to-measure content area, as you cannot traditionally assess learning through the paper and pencil method. Visual arts educators each have their own methods to assessing student achievement in arts disciplines. Should we measure students on their craftsmanship? Paint-mixing skills? Cutting and pasting? These are all to be determined and ultimately our assessments will be tied with the visual arts standards.

But how?! Unfortunately, I do not have the answer nor will every educator's assessment be alike. How will we find out? I challenge you to talk to other educators who are already practicing and seek out what is happening in their districts. This is out of our hands for now and will ultimately be up to the state mandates and/or individual school districts.

What can we do? Become well versed with how to implement a wide variety of assessment in the realm of Visual Arts. We can develop a broader awareness of the importance of the arts and how we can make that apparent through our daily practices. Look further at the national visual arts standards and your state standards. Which does your curriculum revolve around? What kind of assessments could be used to measure the standards? Yes, there are still a lot of question balloons still up in the air and until they drift back down to earth and find a solution, it is up to us become prepared in the world of assessment.

2013 Convention Preview and Tips

Are you ready to get in your boots and travel to Fort Worth? I am! I look forward to the NAEA Convention every year because I get to reunite

with friends from across the country and also meet more new faces in the NAEA community.

How can you prepare for the Convention?

Map out your schedule for the Convention. First, I create a quick template in Excel or Word and I fill my schedule with the sessions that I'm presenting at and the NAEA super sessions. Then, I always like to "pencil" in or "highlight" the sessions that seem interesting to me and those that pertain to my job status outside of the student chapter sessions. I see how those will fit into my conference days and then always set aside a little time to go see the host city of where we are.

The Convention time can be busy and overwhelming, but we have to remind ourselves of why we have decided to attend this year's Convention. **What is your 2013 NAEA Convention focus?** Is it networking? Grasping new ideas? Sharing ideas? Identify what drew you into this Convention and stick to it. Don't let your focus disappear.

Get out of your comfort zone! Don't be afraid to meet and talk to new people. The NAEA community is comprised of many people in various art fields, novice and experienced, from across the nation, with much to share!

It's comforting to stay in your niche with those you traveled with but you'll never know what's out there until you step outside of your bubble. Back in 2010, I traveled to the Baltimore Convention by myself and stayed with two fellow NAEA student members who I barely knew. I branched out and met some more fabulous NAEA members who now have become two close friends, who have also become my NAEA roommates for the past 2 years and for this year. NAEA is my opportunity to meet new people and reunite with the friends who I only see 1-2 times a year.

My challenge to you... Try something new! We're freshly into a new year with resolutions and goals. Attend a session that you would never imagine attending. Introduce yourself to an experienced NAEA member or someone on the NAEA Board of Directors. You never know what that conversation will bring, how you will impact them, or how they will impact you. The opportunities are endless but only if you allow them to happen. I look forward to seeing many familiar faces as well as meeting many new in Fort Worth! ■

LESBIAN, GAY, BISEXUAL, AND TRANSGENDERED ISSUES CAUCUS (LGBTIC) www.wix.com/khsieh/naea-lgbtq

Mindi Rhodes, *Co-Chair*. Ohio State University. E-mail: Rhoades.89@osu.edu

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Wrestling With Gayness

How have you learned from confrontations with diversity?

Joe, my teaching intern, is a typical art education graduate student. He is in his late 30s, middle class, married, and has two young kids. He's a productive sculptor who also enjoys working with children and learning to teach. For his second student teaching placement Joe was assigned to a high school with a tremendous amount of ethnic and cultural diversity. This inner city school also has an unusually large number of students from working or lower class families. As his supervisor for the internship, I was one day inclined to ask Joe how he was dealing with the overwhelming and perhaps unusual social context at this school.

Like most of us, Joe had a complicated response to the issue. The most significant lesson he learned was to treat every student equally. Joe shared a story of his encounters with a gay student to illustrate this point. Apparently this student had trouble taking responsibility for his disruptive behavior. He also had problems sitting down and focusing on his art projects. Here is part of Joe's description of the young man's behavior: "Student X

[let's call him Jeremy] is a student who appears to have some gender identification issues. He openly talks about liking guys yet makes inappropriate sexual remarks to girls in the class. He seldom hides it and speaks loud enough for all the others to hear. Though I don't think Jeremy is confused, I do think that he acts this way to fit into a social norm that is acceptable within the classroom or society." (Joe, personal communication, November 27, 2012)

For a moment, I am stunned by the story. I never imaged my student teacher's diversity challenges could strike so close to home! I often write about and advocate for lesbian, gay, bisexual, and transgender (LGBT) experiences in the classroom. Yet, for some entirely irrational reason, I had never considered the ramifications of gay students who are a behavioral problem. Actually, I rarely even mention the topic of homosexuality.

As a rule, I seldom mention or reference my own sexuality when supervising student teachers. Joe can see that I am African American; we have discussed my working class background, and I have often referred to my experiences teaching performance art in order to illustrate some pedagogical point. However, my perspectives as a gay man have been

selectively self-edited from my exchanges with all student teachers. Like so many LGBT educators, I have held to the belief that most of my students will not understand or be able to learn from my unique background as a gay man. But what do I know about my own affect on others? What parts of biography do I call upon when I teach? What do I withhold? What questions get left out of my conversations? Where is the line that I will not cross even for the sake of teaching teachers?

With some difficulty, a gay student's disruptive behavior might be reframed as a call for reflection and reconsideration. Why didn't I stop to ask Joe: *Is Jeremy having gender identity or sexual orientation problems? How does Jeremy speak when describing his attractions to boys? Do you really mean Jeremy should "hide" his sexual orientation or stop using it as an excuse to hurt other people? Are you certain that Jeremy is not confused by homosexuality?* Why didn't I interrupt our conversation to explain that as a gay man my own experiences are very complicated and still confuse me?

Who knows why Jeremy is behaving the way he does? Yes, we have to approach all students with open arms, but we also have to learn that not all teenage boys behave like

we expect or even understand. For example, Alan Downs, clinical psychologist, writes, "The young gay boy who learns to fake-out everyone and act straight becomes starved for authentic validation. He immediately and unconsciously discounts all validation since he knows what he is presenting to others is not authentic" (Downs, 2012, disc 1 track 17). How has coming out of the closet affected Jeremy's authenticity with his classmates? Wrestling with gayness as a behavioral problem might teach us that authenticity, not "good" behavior, can be a goal of our classroom management plans. ■

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

Reference

Downs, A. (author), & Downs, A. (narrator). (2012). *The Velvet Rage: Overcoming the pain of growing up in a straight man's world*. [audiobook, compact disc]. New York, NY: Susan Schulman Literary Agency.



COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

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Guest Columnist: Mina Cheon, Full-time Professor, Maryland Institute College of Art, Baltimore, MD. E-mail: minacheon@gmail.com

A Piece of Lived History and the Korean Contemporary Art Scene in Seoul in JULY 2012

When my father, Hoseon Cheon, was the Cultural Attaché of the South Korean Embassy in New York in the late '70s and early '80s, he was a pioneering culturalist to promote South Korean artists who had just arrived to the landscape of the New York art scene. I remember a lot of parties and artwork hung on the walls of our Bronx apartment by these Korean artists who are now the prominent leaders of contemporary Korean art. I've witnessed a piece of lived history in New York that formed the Korean art scene there that may have jump-started a piece of global art history that includes Korean artists.

I say this because returning to Korea in July 2012, as I would every summer, I notice a splurged of Korean-American exhibitions all around Seoul. The stage was set with Do ho Suh's mammoth exhibition *Home Within Home* at Leeum Samsung Museum of Art (March 22-June 3) followed by a series of exhibitions by Won Sook Kim, Tchah Sup Kim, Myong Hi Kim, and Il Lee, at the spaces of Gallery Hyundai. It is hard to miss the growing population of Korean American artists in the contemporary art scene not only in Seoul, but how they stage a global art scene in the world. Certainly the rise of Asia, Chinese contemporary art, and the history Japanese experimental artists in the Western art world

sets a strong precedence of Asian artists being active in the art world, yet Korean artists offer a distinctive perspective of neither being Chinese nor Japanese yet influenced by these cultures. Korea's uniqueness is in the in-between spaces of these other countries, its own split between North and South, and the constantly challenged relation to the West. The history and geo-politics shapes the ambiguity and anguish, lush and popularity of Korean postwar contemporary life, culture and art. Certainly *Gangnam Style*, danced by Ellen DeGeneres and Britney Spears with K-pop singer Psy, wasn't long in coming.

Then comes JULY. I'm teaching a course called Art in Seoul: Research and Publishing for Artists and Culturalists at Ewha Womans University in Seoul, Korea and joined by nine students from Ewha, Maryland Institute College of Art, Rhode Island School of Design, and Tunghai University of Taiwan. The list of students included: Jennifer Byun, Sujung Chang, Yeeun Chung, Julia (Ju Young) Han, Chen-Chih Huang, Iuan-Ping Jau, Joowon Jeon, Yeojin Kim, and Hana Lee. The course was offered through the global affairs office's international school and through the painting major of the fine art department, where I am an alumnus. As a research-based artist practicum course for national and international students of Ewha, the 10 of us traversed the Seoul art scene and documented our responses on a blog. Midway through the course, a student who was the assistant, Sujung Chang, titles *JULY* as the online PDF magazine that would collect their writings from the blog more formalized, and *JULY*

named as a spoof on the infamous *OCTOBER* art criticism journal. Obviously, the challenge of English being most students' second language and for some, the first contact to the art scene, the writings came in everyday as short thought pieces and journal entries that later accumulated into more formal short essays. This was a huge feat for those non-English speaking students and the course had its many Konglish-Chinglish moments. But the students tried to make sense of the art scene in Seoul during July, and they bravely produced this online publication *JULY* for Artist Organized Art.

The major works we see in this month and that the students write about range from blockbuster international shows such as the first Asian exhibition *Double* by Felix Gonzalez-Torres at Plateau (June 21-September 28) and the Nam June Paik's 80th Anniversary exhibition *Nam June Paik Spectrum* at the Seoul Olympic Museum of Art (July 6-September 16) to a more local and intimate Korean shows such as *Hidden Track* curated by Sung Won Kim at the Seoul Museum of Art and interactive art installation group show *Doing* at the Kumho Art Museum. As overarching themes that surrounded July's art in Seoul, there seemed to be a great interest in the possibility of interactivity in art, curators working as the new artists of our time, and democratization of thought processes in art and culture. Certainly, the larger framing was that Seoul is at its height for being contemporaneous and leading in the global art scene, and that the general public likes art. Many people are attending exhibitions in Seoul. Students



JULY 2012 Front Cover

individually gravitated toward writing about one exhibition over another or focused on one artist versus another, highlighted their own values as artists and non-artists, and included their cultural critique as a way to further their insight about the contemporary art scene of Seoul that reflects the staging of Seoul to the world. ■

LIFELONG LEARNING (LLL)

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

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

In *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy*, Zakaras and Lowell (2008) report on part of a multi-year study of the policies and infrastructures that enable art learning and, in turn, cultivate demand. When describing findings on support infrastructures for adult arts learning, they point out that because adult art learning is not compulsory, it is subject to far less regulation and oversight than children's formal art education. As a result, it is not tracked in a systematic manner. Historically, little data has been collected about the quantity, form, or content of programs, which adds to the challenge of evaluating how effective programs enable adult learners to expand and extend their learning in the arts.

However, as described in the National Arts Index (Kushner & Cohen, 2012), Americans steadily continue to seek personal engagement in the arts. As the population ages, there is a growing need for well-informed practice addressing the different learning styles of lifelong learners. More adults are looking to take art classes and new sites for creative engagement are emerging. In this context, **it is especially important for LLL committee members to be proactive in sharing their knowledge and resources in order to help shape practice and policy.**

The Committee on Lifelong Learning (LLL) encourages all art educators interested in advancing quality art education programs for adults to join us in this ongoing and important conversation. The annual NAEA Convention provides art educators an opportunity to come together with colleagues and engage in conversations and reflections on our field. It

is a time to **get connected** with art educators who have shared interests and experiences, **expand knowledge** so we may continue to strive for growth as a field and as individual professionals, and **get involved** as a leader and advocate for lifelong learning.

Get Connected: The LLL provides tools for connecting with fellow art educators with a variety of resources and experiences related to lifelong learning. The sessions listed below are an important time to get connected and initiate conversations. Outside of the Convention, LLL members can maintain connections and continue the conversation by joining our listserv or Facebook group through our issues page on the NAEA website: www.arteducators.org/community/committees-issues-groups/III.

Expand Knowledge and Get Involved: A number of art educators will present on topics relevant to LLL at the 2013 NAEA Convention. Please take note of these sessions and plan to attend! The following is a listing of LLL sponsored presentations.

Thursday

The Art of Engaging Memory: Working with those with Alzheimer's Disease
Presenter: *H. McMahon Bowman*; 10:00-10:50 a.m.

Art Cart: An Intergenerational Service Learning Project
Presenters: *P. Harris Lawton & J. Jeffri*; 1:00-1:50 p.m.

Friday

Visual Arts Lifelong Learning: Current Projects and New Possibilities (Interactive Forum)
Panelists: *P. Lund, S. Whiteland, P. Harris Lawton & L. Rex*; 10:00-10:50 a.m.

What is lifelong learning? What potential does it offer to art educators? This interactive forum invites participants to share their concerns about visual arts lifelong learning as a purposeful endeavor.

Art in Everyday Places: Transforming Adult Identities as Non-artists
Presenter: *L. Rex*; 12:00-12:50 p.m.

Committee on Lifelong Learning Business Meeting
Presenters: *P. Lund & S. Whiteland*; 5:00-5:50 p.m.

Discuss activities of the past year with members and guests. We will review the committee's mission, bylaws, and future projects that address intergenerational and lifelong visual arts learning in schools, community centers, and museums. The Committee on Lifelong Learning is made stronger through the commitment and input of its members. Come ready with ideas, experiences, and questions to our annual business meeting at the convention. Bring a colleague!

Saturday

Art Encounters that Capture Memories and History for Generations
Presenter: *D. Wall*; 3:00-3:50 p.m.

Sunday

Art with Elders: A Conversation About Best Practices, Programs, and Policies
Presenters: *C. Woywod & M. Davenport*; 10:00-10:50 a.m.

As the 2013 NAEA Convention approaches, we encourage art educators interested in lifelong learning to utilize this important opportunity to work together. We encourage those who are invested in the development of policy, examination of educational strategies, and the implementation of quality art education experiences for adults to join in the conversation during the LLL sessions listed within this column. We look forward to seeing you in Fort Worth! ■

References

- Kushner, R., & Cohen, R. (2012). *National arts index 2012: An annual measure of the vitality of art and culture in the United States: 1998-2010*. Americans for the Arts. Retrieved from www.artsindexusa.org/wp-content/themes/AFTA%20for%20WP/doc/2012-NAI-Full-Report.pdf
- Zakaras, L., & Lowell, J. (2008). *Cultivating demand for the arts: Arts learning, arts engagement, and state arts policy*. Santa Monica, CA: Rand Corporation.



Fort Worth Highlight: Amon Carter Museum Exhibits

The Amon Carter Museum of American Art in Fort Worth offers a diverse array of exhibitions that connect visitors to American art. Admission to the museum, including special exhibitions, is always free. Show your Convention badge in the Museum Store + Café to receive a 15% discount on all purchases and a free goodie bag designed for art educators (while supplies last). Exhibitions on view during NAEA's National Convention include:

Big Pictures

Although many believe that large photographs are a recent phenomenon, this exhibition reveals otherwise. The drive to create ever larger images has intrigued and motivated photographers from the medium's earliest years. Nineteenth-century photographers like William Henry Jackson used mammoth glass-plate negatives to capture images of the grand landscapes of the American West, while in the twentieth century, the size of photographic prints grew larger with the advent of enlargers. The fifty works in *Big Pictures*, drawn largely from the museum's collection, date from 1867 to recent years by artists such as Ansel Adams and Richard Misrach.



Marie Cosindas: Instant Color

In 1962, Polaroid asked Marie Cosindas (b. 1925) to test its new instant color film before bringing it to market. She immediately took to the process of instant-developing color film and proved instrumental in revealing the artistic potential of color photography. This exhibition includes forty of Cosindas' one-of-a-kind Polaroid photographs and is the artist's first major show in decades.

Ed Ruscha: Made in California

Los Angeles-based artist Ed Ruscha (b. 1937) has experimented with a diverse range of media and styles throughout his career. Invited to work at the Tamarind Lithography Workshop in 1969, he embraced lithography as a means to explore recurring themes



from his paintings and screenprints. This exhibition showcases lithographs created while working at Tamarind, including his celebrated Hollywood Sign series.

Night: Prints and Drawings from the Collection

From the bright lights of the bustling city to the still quiet of abandoned places, night has been a source of inspiration for artists across eras and styles, including Edward Hopper, Rufino Tamayo, and James McNeill Whistler. Drawn from the museum's collection, this exhibition features key examples of night subjects from the nineteenth-century up to the post-World War II era.



Left: Martin Lewis (1881–1962), *Glow of the City*, 1929, drypoint, © Estate of Martin Lewis, Amon Carter Museum of American Art, Fort Worth, Texas, 1985.292

Center: Esther Bubley (1921–1998), *Street Scene. Saturday Afternoon. Huntsville, Texas*, 1945, gelatin silver print, © Standard Oil Company, Amon Carter Museum of American Art, Fort Worth, Texas, gift of Texas Monthly, Inc., printed from a negative in the Standard Oil of New Jersey Collection, University of Louisville Photographic Archives, P1984.37.40

Above: Barbara Morgan (1900–1992), printed by Modernage, *Martha Graham—Lamentation*, 1935, gelatin silver print, © Barbara Brooks Morgan, Amon Carter Museum of American Art, Fort Worth, Texas, gift of the artist, P1974.21.28

Photographs from the Collection

Spanning photography's history from 1840 to the present, this exhibition features highlights from the collection, including photographs from the museum's archives and recent acquisitions. Together, these works reveal the diversity and richness of America's photographic traditions.

See full lists of museum discounts at www.arteducators.org/convention

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MOBILE APP FOR THE 2013 NAEA NATIONAL CONVENTION!

It's back, and even better! The National Convention Mobile App puts Convention details at your fingertips—for free! Access the interactive Convention schedule, Exhibit Hall map (plus, detailed exhibitor listings and product searches), instant updates and alerts, social media interaction, speaker handouts, and more! The App will be available in February from the NAEA website and application stores for iPhone/iPod Touch/iPad, Blackberry, and Android.

