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# NEWS

## Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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

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## April News Voices

SOMETIMES WE NEED TO PAY ATTENTION to the interest of our students and build our lessons upon their passions and answers for dealing with the world they live in.

—Anne Jones,  
Design Issues Group, pg 15

This STEAM initiative REVEALS A GROWING RECOGNITION that a focus on STEM subjects in education alone won't meet the needs of our students or our nation. Science, technology, engineering, and math education require the arts at the center of learning as well.

—James Haywood Rolling, Jr.,  
Higher Education Division, pg 11

IN DEFINING ART EDUCATION DIGITAL TECHNOLOGY, we often point to the classroom desktop computer, but increasingly, that machine is a less important node in the web of technology used for teaching and learning.

—Kevin Hsieh,  
Art, Education, Technology, pg 14

DID YOU KNOW THAT MOST BUSINESSES SURVEYED in 2009 report that they've never been asked to support or partner with an arts organization?

—Amanda Alexander,  
Public Policy and Arts Administration, pg 13

The benefits of JMKAC'S SPARK! program allude to **THE POWERFUL POTENTIAL OF ART TO GENERATE AND RECLAIM MEANINGFUL EXPERIENCES** for persons with memory loss and their caregivers, as well as enriching the lives of the arts educators and volunteers who work with these individuals.

—Christine M. Woywod,  
Committee on Lifelong Learning, pg 22

[NAEA] IS LIKE BEING PART OF AN INTRICATELY WOVEN TAPESTRY OF IDEAS, where all members contribute toward making something beautiful in our classrooms and within the minds of our students.

—Lynn Felts, Secondary Division, pg 10

## New President Welcomed at 2013 NAEA National Convention



Outgoing NAEA President F. Robert Sabol hands over the presidency to Dennis Inhulsen, with Past Presidents Barry Shauck, Bonnie Rushlow, Susan Gabbard, Mary Ann Stankiewicz, Mac Arthur Goodwin, James Clarke, and Robert W. Curtis in attendance.

## A President's Story: Farewell Reflections and a Challenge

### F. Robert Sabol

After a couple of years as a beginning elementary art teacher, I felt I needed more. In 1973, I joined NAEA. I wanted to learn about my profession. I wanted to learn from and be inspired by the leaders in my field. All of these needs were met through membership in NAEA and my state art education association. I was energized by my involvement with these organizations and the members in them. I still am. What I learned carried over into my classroom. Activity in my professional organizations simply made me a better art teacher.

About 7 years ago, NAEA was poised to embrace a new vision for itself. At that time I was NAEA Western Region Vice President. During the following years, the Board took many steps to put in place a plan of action that reflects members' needs and input, addresses current issues and developments in our field, and fits within our existing organizational structures and available means. The plan intended to place NAEA in a position of prominence among professional education associations. By the time my term of office came to its close in 2008, the excitement levels about the *NEW NAEA* were considerable among our members. They expressed increased interest in all things NAEA and were becoming more deeply involved with *their* association. It was clear that the changes were producing expected outcomes and more change was needed. As I left the Board, I felt a strong urge to continue my involvement as a leader in NAEA.

Election as NAEA President-Elect in 2009 brought new opportunities to contribute to the growth and development of NAEA. I became the President of NAEA in 2011, following the excellent leadership of **Barry Schauk**. During the next 2 years, NAEA continued making progress in achieving its mission. At the close of our Convention in March, I became NAEA Past President and **Dennis Inhulsen** became the President. He is a gifted leader and educator, and I look forward to seeing his vision for NAEA become a reality.

(continued on p. 2)

## Our "Very Good" Path

### Dennis Inhulsen

I joined NAEA as a junior in college. Then and now, my active participation has sustained me as an educator. My network of friends and colleagues has grown, my teaching and leadership have improved, and my students and staff have experienced authentic art learning. Helping connect art to the everyday lives of my students still resonates very deeply with me; it's why I taught. Joining NAEA and the Michigan Art Education Association was the positive tipping point of my career. I was given a gift—though I didn't know it at the time. My life and those of my students has been enriched ever since. It has been my good fortune, my "very good path."

The form and structure of education in our communities is rapidly changing. Now more than ever—through forward thinking, member participation, servant leadership, and strategic planning—we will be prepared to respond to the demands before us. We will lead. We will tirelessly advocate for a complete learning experience for all students.

We must ask ourselves:

- What can we (NAEA) do on our "very good path" to support students to experience art learning in a personal and meaningful way?
- What can we do to support the educators that serve them?

Two years ago I shared my beliefs about what's next for NAEA. As I begin my presidency they still hold true and bear repeating:

- An education without an art education is an incomplete education. An incomplete education is not good enough for any of our students or our own learning. The world is our media; learning without creating and responding to visual stimuli is a substandard experience.
- NAEA can lead by promoting and articulating quality art instruction and learning. Enhancing our practice for all ages will secure our mission for students and their learning.
- NAEA must continue to be an inclusive organization. We have the capacity for multiple points of view facilitated by professional discourse. A diverse organization is a healthy one and should be celebrated.

(continued on p. 2)

# SERVING THE ART EDUCATION COMMUNITY SINCE 1947 NEWS

## NATIONAL ART EDUCATION ASSOCIATION

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**Deadlines** for submitting material for NAEA News—For the February issue, December 12; April issue, February 12; Summer issue, May 1; October issue, August 12; and December issue, October 12.

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

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

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



Submissions for  
Summer NAEA News  
are due May 1.

For ADVERTISING, visit  
[www.arteducators.org/advertising](http://www.arteducators.org/advertising)

Members, see PAST ISSUES at  
[www.arteducators.org/naeanews](http://www.arteducators.org/naeanews)

## MESSAGES FROM THE PRESIDENTS

### A President's Story continued from page 1

As I reflect over my term as your President, a number of accomplishments stand out. Among them, NAEA celebrated its **65th anniversary** last year and members focused on its history and accomplishments and considered its future. The current NAEA **Strategic Plan** took root and produced remarkable results. NAEA began its work in crafting new **national visual arts standards**, as a partner in the **National Coalition for Core Arts Standards**. This work is progressing rapidly and publication of the new standards later this year will change the face of art education in every art classroom and art museum in the country. With the launch of the **NAEA Research Commission** last spring, NAEA positioned itself to become the undisputed authority for research about our field and is working to achieve that goal. Recognizing that art education is provided around the world, NAEA began the **International Research in Art Education Program** 2 years ago. Over 40 members, representing all of our membership divisions and 35 states and two foreign countries, participated in the program. They traveled to Cuba and India to learn about art education and to teach our international colleagues about art education in the US. The **Delegates Assembly** gave a new voice to our Association by crafting a growing range of **NAEA Position Statements** designed to inform our field and the public about where NAEA stands on current issues in our field. NAEA representatives have ambitiously participated in **Arts Advocacy Days** in Washington, DC, each spring and have shared information, research, and position statements with members of Congress. NAEA leaders have spoken on **national education radio programs** and provided timely information to members of the **press and electronic media** about critical questions of national importance. NAEA Presidents and other members of the Board of Directors have attended **NAEA Summer Regional meetings** and many **state association conventions** to share information and learn from our fellow members in order to inform decision making and identify member needs. NAEA has cultivated our **relationships with other professional education associations** and other groups in order to educate their leaders and advocate for art education. The award-winning **NAEA website**, with its many resources, has become the face of NAEA and the portal for information and communications with members and anyone else about art education.

The past 2 years have been remarkable. These accomplishments are the result of hard work from people who served on committees, work as staff in our Reston office, and who are dedicated art educators from across the country. I thank you for your service and contributions to making NAEA a strong leader today.

### A Challenge

As I leave office, a number of things come to mind. NAEA is not a monolithic impersonal organization. NAEA is not about programs or accomplishments. It's not about the success of our plans or the recognition it receives from others. It is, was, and always should be, about **people**. NAEA is for and about members. *We are NAEA. You are NAEA!*

### Our "Very Good" Path continued from page 1

- NAEA must continue to build coalitions with educational and non-educational groups alike. Strong relationships will allow us to share our passion for art learning with all communities.
- NAEA must continue to strengthen partnerships with states, provinces, and affiliates. Through partnerships, growth in membership will be realized. Member benefits will increase through effective relationships with states and will support quality instruction "at home" in the classroom.
- NAEA must be the first place for researchers to go when inquiry is paramount. Qualitative, quantitative, and action researchers from all content areas can begin their journey with us. Research findings must be easily accessible by every member. Relevant research will drive our quest for rich visual experiences for students.
- The most effective vision is created by multiple voices by and for members. Our vision must be supported by strategic planning, resulting in measurable outcomes. The role of President should be one of supporting the vision and implementing the plan. Our leaders must first honor and serve the collective purpose of NAEA's membership.

First, I challenge you to provide the highest quality of art education possible anywhere every day you enter your classrooms and museums. Make learning in your classroom extraordinary! Second, I challenge you to be active in NAEA and your state art education association.

We must never lose sight of the fact that the only real purpose of NAEA is to better educate students. It always has been about our students and I hope it always will be. NAEA is committed to fostering students' learning about art and to gaining an understanding and appreciation about what art contributes to everyone's daily lives. It is about helping our students to love art and to embrace it the way we do.

In that regard, I want to offer two challenges to each of you. First, I challenge you to provide the highest quality of art education possible anywhere every day you enter your classrooms and museums. Make learning in your classroom *extraordinary*! Second, I challenge you to be active in NAEA and your state art education association. Teach others in your profession and learn from them, too. In accepting these challenges, I believe you will be rewarded with the finest things the teaching profession can offer and you will deserve them.

It has been a pleasure working with so many of you and serving all of you. Being your President has been one of the highest honors of my professional life. You inspire me. I heartily thank you and applaud the spirit with which you dedicate yourselves daily to educating our students about art and for advancing art education! With sincere gratitude and appreciation, I wish each of you the very best now and always. ■



**F. Robert Sabol, Past 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

We must ask ourselves: What can we (NAEA) do on our "very good path" to support students to experience art learning in a personal and meaningful way?

- The Ancient Greek Proverb "Artists Live Everywhere" still holds true. NAEA members are neighbors.

### We will stay on our "very good path."

A note of thanks to Deborah Reeve, Bob Sabol, Barry Shauck, and the entire NAEA Staff for transitioning me to my presidency. We have an amazing, highly functioning, lean, and mission-based association. They never let us fall. ■



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

**Elect: Patricia Franklin.** 15 Barbour Dr., Newport News, VA 23606. 757-316-8044. pat.franklin@nn.k12.va.us



## MESSAGE FROM THE EXECUTIVE DIRECTOR

## Cleansing the Palette



Deborah B. Reeve

We talk regularly about community... and diversity... and the wildly productive benefits of cross-pollination across that diversity; the National NAEA Convention in Fort Worth is emblematic of how we're taking the notion of a more diverse community a step further.

We celebrated the “long tail”—that digitally amplified and increasingly influential area outside of the mainstream—with presenters such as Annette Lawrence, who creates striking visual power out of text. We inducted our new President, Dennis Inhulsen, an elementary school principal and art educator who brings the school leader's perspective more palpably to the table. Art therapists and teaching artists joined us along with a number of non-art educators looking to learn more about how art education creates greater meaning in teaching and learning. We continued to expand our “big tent” in an effort to multiply the opportunities for creating Big Ideas that advance NAEA's mission in meaningful ways.

What do we hope to get from this extension, overlap, and hybridization of community? Perhaps the next generation of leaders in art education. The gem of this latest effort to expose you to new influences is that the “next generation” of leaders may include anyone reading this. Yes, we have over 46,000 student members

of the National Art Honors Society—who literally will be the next generation of leaders and workers in the creative economy—and we are in the midst of creating a 2014 summer experience that will help cultivate and nurture their leadership talents.

But every NAEA member has leadership development opportunities, too: opportunities to exercise your leadership in both your state and national associations and by participating in your NAEA Summer Regional Leadership Conference. Get inspired by perusing the short book *Redesigning Leadership* by Rhode Island School of Design President John Maeda, who brings multiple perspectives to leadership. And, of course, you have NAEA leaders and resources behind you, as always. ■

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



## Congratulations

To Dennis Inhulsen, President-Elect, who became President at the close of the convention in Fort Worth, and to these Division-Elects who have taken their place on the NAEA Board: Nancy Walkup (Elementary), James Rees (Secondary), Kim Cairy (Middle Level), Flávia Bastos (Higher Ed), Jackie Terrassa (Museum Ed), and Angie Fischer (Supervision and Administration).



## 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](http://www.arteducators.org)

- **It was BIG! Congratulations to the almost 4,000 who represented our profession at the 2013 NAEA National Convention in Fort Worth, Texas.** Very special thanks to 2013 National Convention Program Coordinator Elizabeth Willett and the TAEA planning team who created a sensational convention experience allowing NAEA members and guests to experience Fort Worth, its world-class museums, and Texan hospitality first-hand! For those who missed it, you can hear General Session speakers and access handouts from the Convention App on our website.
- **The leadership gavel has been passed—many thanks to outgoing Board members:** Past President Barry Shauck and Division Directors Kirby Meng/Elementary; Linda Kieling/Middle Level; Lynn Felts/Secondary; James Rolling Jr./Higher Education; Barbara Laws/Supervision & Administration; and Anne Manning/Museum for their leadership service. And to Past President Bob Sabol for his vision and energy as NAEA President over the past two years! Congratulations to new President Dennis Inhulsen and new Division Directors: Nancy Walkup/Elementary; Kim Cairy/Middle; James Rees/Secondary; Flávia Bastos/Higher Education; Angie Fischer/Supervision & Administration; Jackie Terrassa/Museum. These national leaders are elected by members to be stewards of our professional association and we thank them for their commitment.
- **National Board of Directors—Call for candidates to run for one of four Regional Vice President positions.** Consider your own leadership interest or nominate a colleague. Exciting work is taking place throughout the NAEA community and national Board service is one of the most satisfying professional experiences. For more information visit: [www.arteducators.org/about-us/call-for-nominations](http://www.arteducators.org/about-us/call-for-nominations)
- **Welcome to new members! 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? For each new member you recruit, you will be entered into a drawing to win a \$500 Blick Art Materials coupon! Details coming soon!
- **More than 1,002,065 site visits** and 3,983,490 page views: Have you experienced the award-winning NAEA website recently?
- **New Publications** (Find out more at [www.arteducators.org/store](http://www.arteducators.org/store)):  
***Stand(ing) Up, for a Change: Voices of Art Educators***, edited by Kevin Tavin and Christine Ballengee Morris.  
***Using Art to Teach Reaching Comprehension Strategies***, by Jennifer Klein and Elizabeth Stuart. Co-published with Rowman & Littlefield.  
***Studio Thinking 2: The Real Benefits of Visual Arts Education*** (Second Edition), by Lois Hetland, Ellen Winner, Shirley Veenema, and Kimberly Sheridan. Co-published with Teachers College Press.
- **NAEA Regional Leadership Conferences**—find out more and plan to participate! [www.arteducators.org/news/state-regional-conferences](http://www.arteducators.org/news/state-regional-conferences)
- **Get a first look at the new Visual Arts Standards! The Standards are scheduled for review and vetting beginning June 2013** and for release January 2014. Visit [www.arteducators.org/nccas](http://www.arteducators.org/nccas) for up-to-date information.
- **NAEA Research Commission:** Find out more about the Research Commission, chaired by John Howell White, and how the Commission is connecting its work throughout the NAEA community by visiting [www.arteducators.org/researchcommission](http://www.arteducators.org/researchcommission)
- **SummerVision DC: 2013. Don't miss it**—engage in a “life-changing” professional development opportunity experienced through world-class DC museums! Choose from two sessions: July 9-12 (Session I) and July 23-26 (Session II). View details and register now while space is still available at [www.arteducators.org/summervision](http://www.arteducators.org/summervision)
- **NAEA International Delegation to Burma in early November!** Watch for details in the coming weeks and sign up early—space is limited to 25 delegates.
- **NAEA Next! 2011-2014 Strategic Plan!** See the many 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. See how these positions can help you make your case for visual arts! Visit [www.arteducators.org/statements](http://www.arteducators.org/statements)
- **Looking for legislative briefs and updates on federal activities that impact arts education? Watch for NAEA's new e-newsletter, which will keep you informed!**
- Reauthorization of the **Elementary and Secondary Education Act (NCLB)**—recommendations by NAEA and the arts education community: [www.arteducators.org/advocacy/advocacy-esea-reauthorization](http://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.
- **A 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](http://www.arteducators.org/whitepapers)
- **A Conference for National Art Honor Society students and advisers: Coming Summer 2014!** There are now more than 46,000 high school and middle school art students in 1,800 chapters across the nation! Do you have a NAHS Chapter? Find out more at [www.arteducators.org/nahs](http://www.arteducators.org/nahs). Also be sure to check out the new NAHS website, NAHS Link! And be inspired by NAHS student art!
- **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!





# Call for Nominations

## NAEA Board of Directors Nominations Due July 1

**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 [www.arteducators.org/membership](http://www.arteducators.org/membership))
- A letter of support written by the Nominator

Submit complete nomination packets to: [elections@arteducators.org](mailto: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](mailto:kduse@arteducators.org)

## 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](mailto: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](mailto: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](mailto: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.

## Call For Papers: Arts Education Policy Review



### Editor-in-Chief

Colleen M. Conway  
University of Michigan

### Publication Details

Volume 114, 2013  
4 issues per year  
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### Call for Submissions for Special Focus Issue of Arts Education Policy Review: Technology, Policy, and Arts Education

AEPR seeks articles addressing or related to any of the following topics:

- Analysis of policy in relation to use of technology in P-12 arts education
- Policy and technology in higher education and teacher preparation
- Descriptions of innovative uses of technology in arts education that lead to policy reform

Authors are reminded that Taylor and Francis offers many opportunities to use electronic resources to support print text in AEPR articles and encourages submissions that may explore these resources.

DEADLINE for SPECIAL FOCUS SUBMISSION: October 1, 2013

### Call for Manuscripts That Report on Interviews with Arts Educators and Policy Stakeholders

*Arts Education Policy Review* is also currently seeking articles that report on interviews with well-known educators and arts educators, focusing on issues of arts policy. AEPR readers and scholars who are interested in conducting and reporting on interviews to be published in AEPR are encouraged to contact AEPR Editor-in-Chief Colleen Conway. Interview submissions will be accepted throughout the year.

### SUBMISSION INFORMATION:

If you are interested in submitting an article for AEPR's special focus issue on Technology, Policy, and Art Education

OR

if you would like to conduct and report on an interview to be published in future issues of AEPR please contact AEPR Editor-in-Chief Colleen Conway at [atconwaycm@umich.edu](mailto:atconwaycm@umich.edu).

[www.tandfonline.com/VAEP](http://www.tandfonline.com/VAEP)

## Call for Editorial Board Member s Arts Education Policy Review



### Editor-in-Chief

Colleen M. Conway  
University of Michigan

### Publication Details

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### Arts Education Policy Review

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

*Arts Education Policy Review* presents discussion of major policy issues in arts education in the United States and throughout the world. Addressing education in music, visual arts, theatre, and dance, the journal presents a variety of views and emphasizes critical analysis. Its goal is to produce the most comprehensive and rigorous exchange of ideas available on arts education policy. Policy examinations from multiple viewpoints are a valuable resource not only for arts educators, but also for administrators, policy analysts, advocacy groups, parents, and audiences - all those involved in the arts and concerned about their role in education.

*Arts Education Policy Review* does not promote individuals, institutions, methods, or products. It does not aim to repeat commonplace ideas. Articles show originality, probe deeply, and take discussion beyond common wisdom and familiar rhetoric. Articles that merely restate the importance of arts education, call attention to the existence of issues long since addressed, or repeat standard solutions are not published.

For more information about *Arts Education Policy Review* please visit the journal's webpage: [www.tandfonline.com/VAEP](http://www.tandfonline.com/VAEP)

### APPLICATION INFORMATION

Interested applicants should send a letter of interest and CV to Editor-in-Chief Colleen Conway at [atconwaycm@umich.edu](mailto:atconwaycm@umich.edu) by October 1, 2013.

Applications will be reviewed by the Executive Editors and applicants will be notified of the status of the application by November 15th. The terms begin in January 2014.

[www.tandfonline.com/VAEP](http://www.tandfonline.com/VAEP)



# Connect!

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

## NATIONAL CONVENTION!

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

Keep the ideas from Fort Worth flowing with these post-Convention resources.

- **View videos of the General Sessions** and large-format Super Sessions online today! See sessions by Wayne White, Jesús Moroles, Annette Lawrence, Jay McTighe, Lois Gibson, and more! Access to these videos is an NAEA member-exclusive benefit. [www.arteducators.org/news/convention-13/members/videos](http://www.arteducators.org/news/convention-13/members/videos)
- The 2013 NAEA National Convention **Mobile App** continues to be updated with new information and presenter handouts. Access the App from the NAEA website and application stores for iPhone/iPod Touch/iPad, Blackberry, and Android.
- You can now download **session handouts** from the NAEA website, also a member-exclusive benefit. [www.arteducators.org/news/convention-13/members/handouts](http://www.arteducators.org/news/convention-13/members/handouts)
- Find yourself and colleagues in the online **Convention Photo Gallery!** See images of daily highlights and more. Download low resolution images and order prints of your favorite photos at: <http://sethfreeman.photoshelter.com/gallery-collection/NAEA-National-Art-Education-Association-2013-Convention/C0000SeOteLmUHgA>. Your password is: naea
- Tell us what you think! **Complete the post-convention survey** through April 1. [www.surveymonkey.com/s/naea2013](http://www.surveymonkey.com/s/naea2013)
- Download the Professional Development Certificate/**Proof of Attendance**. [www.arteducators.org/news/resources-from-past-conventions](http://www.arteducators.org/news/resources-from-past-conventions)
- **View remarks** by Dr. Deborah B. Reeve from the 2013 Delegates Assembly. [www.arteducators.org/advocacy/advocacy-resources-message](http://www.arteducators.org/advocacy/advocacy-resources-message)
- Read the transcript of **Jane Polin's remarks** from the NAEF Fundraising Benefit (posted for a limited time). [www.arteducators.org/naef](http://www.arteducators.org/naef)
- **Save the Date** for the 2014 NAEA National Convention, March 29-31, 2014, San Diego, California.
- **Coming soon: The 2014 Call for Presentations** online proposal website and Convention theme will be posted early April. The deadline to submit presentation proposals is May 15, 2013.

## BLOG TALK RADIO! EduTalk on Art Education

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

**blogtalkradio**

Listen to archived audio recordings of NAEA

Leadership speaking out on these visual arts education topics: "Art Education, NAEA, & SummerVision DC 2013" with Renee Sandell; "Art Education: 2013 NAEA National Convention" with NAEA Executive Director Deborah B. Reeve; "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.

## COMMUNITY!

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

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

- **NEW! NAEA pARTners Membership Growth Program**  
You can do it! You are a creative leader who can help grow your vibrant professional community through the NAEA pARTners Program. Access resources and details to get started growing membership and working toward a chance for a BIG reward at [www.arteducators.org/partners](http://www.arteducators.org/partners)
- **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](http://www.arteducators.org/nahs)
- **Classroom Galleries Powered by Artsonia**. Share and view lesson plan starters and student artwork, enter contests, and more. Pay for your NAEA annual membership dues with your Artsonia Fundraising Account. Check funds and more at [www.artsonia.com/naea/paywithfunds.asp](http://www.artsonia.com/naea/paywithfunds.asp)
- **Member Directory and NAHS Sponsor Directory** [www.arteducators.org/directory](http://www.arteducators.org/directory)

## RESOURCES!

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

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

- **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!
- **NAHS/NJAHs Merchandise**  
Order merchandise today for your local Chapter! View resources online: [www.arteducators.org/community/nahs/resources](http://www.arteducators.org/community/nahs/resources). **Please note:** Only sponsors of current registered NAHS/NJAHs Chapters may order Art Honor Society merchandise.



## RESEARCH & KNOWLEDGE!

- **National Coalition for Core Arts Standards (NCCAS)**

The College Board releases a new study on Common Core and Arts Standards alignment. "The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework" analyzes parallels between the ELA and Math Standards and the foundations of artistic literacy outlined in the "National Core Arts Standards: A Conceptual Framework for Arts Learning," the NCCAS document guiding the work of the writing teams. View the latest work and development on the forthcoming standards at the official NCCAS wikispace: <http://nccas.wikispaces.com/>

Download the new Visual Arts Standards—Moving Forward in 2013 brochure outlining the plan for the development of updated standards and information

on how you can lend your voice to the process. [www.arteducators.org/news/NCCAS\\_Brochure\\_lo-res.pdf](http://www.arteducators.org/news/NCCAS_Brochure_lo-res.pdf)

- **Coming soon: New Research Commission Microsite!**  
The NAEA Research Commission which launched at the 2012 NAEA National Convention, and was formed as part of the 2011-2014 NAEA Strategic Plan, has created a new microsite which is slated to launch late April. Stay tuned for more details!

## ADVOCACY!

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

- **NAEA White Papers**  
"Advocacy White Papers for Art Education" are written in response to the NAEA report, *Learning in a Visual Age: The Critical Importance of Visual Arts Education*. These essays communicate the value of visual arts education in a constantly changing educational environment and demonstrate why visual arts education is important for meeting each student's educational needs.
- **View remarks** by Dr. Deborah B. Reeve from the 2013 Delegates Assembly. [www.arteducators.org/advocacy/advocacy-resources-message](http://www.arteducators.org/advocacy/advocacy-resources-message)
- **Share** the redesigned PDF, "10 Lessons the Arts Teach" from Elliot Eisner. <http://tinyurl.com/a3cm6lt>

## EVENTS!

- **Register today for NAEA SummerVision DC 2013**  
*Choose from Session 1: July 9-12 or Session II: July 23-26.* Join a professional learning community with your host, Dr. Renee Sandell, GMU Art Professor and 2013 NAEA National Art Educator of the Year Award Recipient, and spend 4 art-filled days in Washington, DC, exploring permanent collections, current exhibitions, and the museum itself as a work of art! [www.arteducators.org/summervision](http://www.arteducators.org/summervision)
- **2013 AEP National Forum on Arts, Education, and the Next America**, April 4-5, Washington, DC [www.aep-arts.org/events/forum/](http://www.aep-arts.org/events/forum/)
- **Arts Advocacy Day**, the 2013 National Arts Action Summit, April 8 - 9, 2013, Washington, DC. [www.artsusa.org/events/2013/aad/register.aspw](http://www.artsusa.org/events/2013/aad/register.aspw)

## SOCIAL CONNECTIONS!

**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](http://www.arteducators.org/board)

Facebook: [www.facebook.com/arteducators](http://www.facebook.com/arteducators)

Twitter: [www.twitter.com/naea](http://www.twitter.com/naea)

LinkedIn: [www.linkedin.com/groups/National-Art-Education-Association-NAEA-2006240](http://www.linkedin.com/groups/National-Art-Education-Association-NAEA-2006240)

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

Listserves: [www.arteducators.org/emaillists](http://www.arteducators.org/emaillists)

Ning:

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

NCCAS Wikispace: [NCCAS.wikispaces.com](http://NCCAS.wikispaces.com)

NAEA SummerVision DC: [www.facebook.com/groups/160602843997493/](http://www.facebook.com/groups/160602843997493/)



## EASTERN REGION

**T**eam East members channeled our inner rodeo stars and rocked the NAEA National Convention in Fort Worth. Yee-haw! We were presenters, delegates, award recipients, and attendees in large numbers. It was BIG and we were a BIG part of it.

Twenty members represented you at **Delegates Assembly** for 2 days. Results of their work can be found at [www.arteducators.org/statements](http://www.arteducators.org/statements)

Congratulations to our art educators recognized at the Convention. NAEA State Art Educator Awards 2013 were presented and celebrated at the **Eastern Region Awards Ceremony**. Our Eastern Region State Art Educators are:

Connecticut: Marie Ringquist  
 Delaware: Toniann Degregory  
 Maryland: Eleni Dykstra  
 Massachusetts: Christopher Whitehead  
 New Hampshire: Maryanne Swegles  
 New Jersey: Gene Neglia  
 New York: Margaret Johnson  
 Pennsylvania: Melissa Gallagher  
 Rhode Island: Mary Waylund McMurtrey  
 West Virginia: Maribea Barnes

**Our 2013 Eastern Region Art Educator is Dr. Kim Huyler Defibaugh (NJ).** Everyone in the Eastern Region knows Kim, as she has been a leader in her state and the Eastern Region for many years. We are so happy to present her with the crown and have her represent us this year!

**Members of the Eastern Region received regional and national awards at other ceremonies during the Convention:**

Eastern Region Secondary Art Educator: Sheila Tetler (MA)  
 Eastern Region Higher Education Art Educator: Carrie Nordlund (PA)



**Dr. Kim Huyler Defibaugh (NJ), Eastern Region Art Educator 2013.**

Eastern Region Museum Art Educator: Suzanne Wright (DC)  
 Eastern Region Supervision/Administration Art Educator: Mark Coates (MD)  
 National Retired Art Educator: Jackie Thomas (PA)  
 National Supervision/Administration Art Educator: Mark Coates (MD)  
 NAHS Sponsor of the Year Award: Michael Bell (MD)  
 Higher Education Student Achievement Award: Kelsey Long (NJ)  
 Rising Star award: Cat Allen (MD)  
 Rising Star award: Erin Discordia (MD)  
 NAEA Special Needs Art Educator: Heather Leah Ryerson Fountain (PA)  
 Lowenfeld Award: Christine Marmé Thompson (PA)

**“You have brains in your head. You have feet in your shoes. You can steer yourself any direction you choose”** (*Oh, the Places You’ll Go!*, Dr. Seuss, 1990). We are so grateful that

these Eastern Region art educators choose to inspire us with their actions everyday. We are proud to honor these educators for their service, leadership, and community contributions toward art education.

At the **Eastern Region Business Meeting** on Saturday, Team East members discussed the awards process. It is recommended that each state association have a council member to supervise and manage the national award nominees for your state. We all know how important it is to recognize the achievements of our students. It is equally important to take the time to applaud and recognize the achievements of our many amazing art educators!

Members of the Massachusetts Art Education Association shared plans for this summer’s **2013 Eastern Region Leadership Retreat, June 21-23**. You are invited to join us in the historic “Whaling City” of New Bedford, Massachusetts. Take a walking tour across the cobblestone streets of the old city and peruse the numerous galleries and museums that this “city of art” offers visitors. Take a dinner tour of the region on the Cape Cod Railroad. Build lasting memories while you network in this city by the sea during a weekend filled with important news and work on initiatives presented by National Art Education Association leaders. This is a great opportunity for future leaders to learn about the association. Please mark your calendars. You can always e-mail me if you have any questions or concerns.

Let me welcome Peter Geisser (RI) as our new Eastern Region Vice President-Elect. He was thrown into the deep end of the pool at Delegates Assembly and the Awards Ceremony, but last time I checked, he was still smiling. Congratulations, Peter!

Congratulations also to Eastern Region members who are newly elected:

NAEA Elementary Division Director-Elect: Thomas Knab (NY)

NAEA Secondary Division Director-Elect: Andrea Haas (CT)

I feel that art teachers are already leaders in their classrooms. It’s not that big of a jump to take those same leadership skills outside of your classroom to benefit and influence an even wider audience. My presentation at the Convention was “Me, A Leader? OMG!” I never planned on being an administrator or on the NAEA Board of Directors, but I know that many of the same skills I developed for my classroom have prepared me for these leadership positions. You’ve got what it takes. Consider stepping up. We are looking for the next generation of leaders to influence the future of art education for all of our children. We need you! “The most important thing in leadership is to keep the creative energy flowing. As long as it continues to do so, that flow will itself generate ideas. It will melt away obstacles, open up new possibilities, and create a host of undreamed of opportunities” (*The Art of Leadership*, J. Donald Walters, 1987). ■



**Linda Popp**

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**Elect: Peter Geisser**, 19 Philmont Avenue Cranston, RI 02910. 401-829-7142. [petergeisser@cox.net](mailto:petergeisser@cox.net)

## SOUTHEASTERN REGION

**O**nce again, **SE ROCKS!** The recent NAEA election yielded several SE Art Stars as new leaders in NAEA. **Sara Wilson McKay**, Virginia, was elected to the office of Higher Education Division Director-Elect. **Cheryl L. Maney**, North Carolina, was elected to the office of Supervision/Administration Division Director-Elect. AND our very own, **Pat Franklin**, Virginia, is the new President-Elect of the NAEA!! Thanks to all of these leaders for their dedication and congratulations!

We are very excited to see this year’s awardees for state, regional, and national honors presented in Fort Worth. First, **Christopher M. Schulte**, Georgia, has been honored as the Runner-Up for the Elliot Eisner Doctoral Research in Art Education Award. We are also honored to have a new Distinguished Fellow from our region, **Melody Milbrandt**, Georgia. Next, we had a very special group of state art educators of the year. Alabama—**Larry Gibson**; Florida—**Marilyn Traeger Polin**; Georgia—**Diana Gregory**; Kentucky—**Camille Serra**; Louisiana—**Margaret Holt**; Mississippi—**Carla Nations**; North Carolina—**Cheryl L. Maney**; South Carolina—**Dianne Bagnal**; Tennessee—**Rosalind Martin**; Virginia—**Margaret Bowen**. Congratulations to all of these Art Stars!!

Our regional awardees are top-notch, as usual!! Our Southeastern Elementary Art Educator of the Year is **Jennifer Johnson Keith**, Louisiana. She has been an art educator for 10 years, received her BFA in studio arts from Louisiana Tech University, MAEd from The University of Alabama, Birmingham, and has studied art abroad in Rome. Jennifer has experience teaching pK-12 art in Alabama, Tennessee,

and Louisiana and serves on the Louisiana Art Education Association board as the Youth Art Month “Artists in the Capitol Day” Chairperson.

Our Southeastern Middle Division Art Educator of the Year is **Aimee Burgamy**, Georgia. Dr. Burgamy has been an active Southeastern Regional Middle Level Director-Elect and will serve as that Director for the next two years. She uses Artsonia to post thousand of images each year, is a Great American Teacher winner, Fulbright Japan participant, a Toyota International Teacher, and enthusiastic educator at Trickum Middle School in Lilburn, Georgia. Congratulations, Aimee!

Our Southeastern Secondary Art Educator of the Year is **Marjorie O’Shea** of North Carolina. Margie began teaching art in 1998 with the Charlotte-Mecklenburg School system. She has earned a BA in Anthropology from Appalachian State University (1979), BFA in Studio Ceramics (1994), and BFA Art Education (2000) from East Carolina University, and received National Board Certification in 2009. She served on the NCAEA Board of Directors for 8 years. Congratulations, Margie!

Our Southeastern Higher Education Art Educator of the Year is **Sara Wilson McKay**, Virginia. Sara is the Chair and Associate Professor of Art Education at Virginia Commonwealth University. She is the Past-President of the Seminar for Research in Art Education and has served as a reviewer for the *Journal for Cultural Research in Art Education*, the *Journal for Social Theory in Art Education*, and *Studies in Art Education*. She has served on her state level as VAEA Chair of the Research, Curriculum, & Grants committee and has presented at conferences at both the

state and national levels. She has contributed to books and articles in NAEA publications. Congratulations, Sara!

The Southeastern Museum Art Educator of the Year is **Andrea W. Steele** of Tennessee. Andrea Steele joined The Renaissance Center in September 2012 as the Associate Director of Fine Arts after having worked with the Teacher and School Programs at the Frist Center for the Visual Arts since 2001. A graduate of Lipscomb University, with a BA in Arts Education, and a MAEd from The Ohio State University, Steele is involved in many areas of the Fine Arts Department at The Renaissance Center including designing teacher training and professional development opportunities for Middle Tennessee teachers, developing the center’s fieldtrip programming, and creating an internship program. Congratulations, Andrea!

Last but not least: our Southeastern Art Educator of the Year is **Cheryl L. Maney** of North Carolina. Cheryl is the Visual Arts and Dance Curriculum Specialist for Charlotte Mecklenburg Schools in Charlotte, North Carolina and supervises over 250 visual arts



**Cheryl Maney, SE Region Art Educator of the Year.**

teachers. Cheryl runs the regional Scholastic Art Awards. This year she has become a member of their Affiliate Advisory Council. She was the lead writer on the North Carolina Visual Arts Essential Standards,

which will be implemented across the state and is the Visual arts representative on the NC Governor’s appointed Legislative Committee for the Development of a K-12 Comprehensive Plan for Arts Education. Cheryl has been a presenter and/or a workshop leader at the NCAEA professional development conferences since 1993 and has served on the board of NCAEA since 2005, first as Supervision Division Chair for 2 years, then President-Elect in 2007 and as President from 2008-2011. She is on the writing team for The National Coalition of Core Arts Standards. Congratulations, Cheryl! ■



**Debra Pylypiw**

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**Elect: Debi West**, 113 Abbey Pointe Way, Suwanee, GA 30024. 404-915-7888. [dwestudio@bellsouth.net](mailto:dwestudio@bellsouth.net)



## WESTERN REGION

**The Western Region is proud of its award-winning educators** recently acknowledged at the Fort Worth Convention. National Awards were given to **Bob Reeker**, **Tricia Fuglestad**, **Chris Grodoski**, **Karen A. Popovich**, **Jean D. Detlefsen**, **Brigid Globensky**, **Nancy K. Childs**, **Jennifer Beradino**, **Julia A. Kellman**, **Cindy L. Todd**, **Justin Peter Sutters**, and **Donna R. Barnard**. We are particularly proud of **Susan J. Gabbard**, NAEA Past President, who received the NAEA Distinguished Service Within the Profession Award and **Ronda Sternhagen**, our Western Region Art Educator of the Year.

### Illinois

The Illinois Art Education Association is proud to congratulate our members recently honored at the fall conference in Lisle, IL. **Karen Popovich** received the Secondary Level NAEA National Award; **Tricia Fuglestad** received the NAEA Western Region Elementary Art Educator award and **Chris Grodoski** received the NAEA National Middle Level award. Read more about Tricia on her blog: <http://drydenart.weebly.com/1/post/2013/01/announcing-some-big-news.html>



Illinois award winners Karen Popovich, Tricia Fuglestad, and Chris Grodoski.

### Kansas

Registration for the 2012 Kansas fall conference held in Wichita proved to be quite successful, as did the conference itself. For the first time Kansas Art Education Association used online registration and it solved many of the problems of past conferences. The next fall conference, "Ready, Set, Grow: Art Cultivates the Core," will be held in Overland Park, KS, from October 24–26. The 2013 Summer Workshop Camp will be held in Wichita, KS.

### Michigan

Over the past few years, members of MAEA have been meeting with leaders from all fine arts disciplines through a partnership with the Michigan Youth Arts Association (MYAA). MYAA surveyed Michigan K-12 public schools focusing on the "key components of comprehensive arts education." Results of this survey were presented to the Michigan Board of Education in December 2012 and resulted in the creation of a new program, Model Arts Education and Instruction and Assessment. Members of MAEA, other fine arts disciplines, and leaders in state educational organizations have partnered for this initiative. MAEA members are also incorporating the work of the National Coalition for Core Arts Standards (NCCAS) with related work in the state of Michigan. We wish to thank **Dennis Inhulsen**, **September Buys**, and **Kim Cairy** for their work. Congratulations are in order for the following individuals: **September Buys** was elected NAEA Middle Level Director-Elect; **Cindy Todd** (MAEA Past President), NAEA Student Chapter Sponsor Award of Excellence; **Maxine** and **Stuart Frankel** (Of Michigan), 2013 NAEA Distinguished Service Outside of the Profession Award. MAEA awardees include: **Jennifer Hurrle**, 2013 MAEA Middle Level and

Overall Teacher of the Year; **Joni Siler**, MAEA Elementary Teacher of the Year; **Linda Hooker**, MAEA High School Teacher of the Year; **Jo-Ann VanReeuwijk**, MAEA Higher Ed. Teacher of the Year; **Harvey Goldstein**, MAEA Retired Teacher of the Year; **Amy Armand**, MAEA Distinguished Service Award; and **Emily Finan**, MAEA Student Memorial Scholarship Winner.

### Minnesota

Minnesota's fabulous fall conference was titled "Building STEAM through Innovation, Creativity and Collaboration." Our keynote speakers included Georgette Yakman, a founder of the STEAM movement, and Gary Benenson, Lowana Greensky, and Carolyn Olson, who shared a hands-on application of



AEM Teacher of the Year, Christie Clarke.

STEAM principles to teach culture and art in northern Minnesota. We honored **Christie Clarke**, an innovative art educator from Northfield, Minnesota, the AEM Teacher of the Year; and **Elyan Paz** from the College of Visual Arts for Distinguished Service outside the Profession.

### Missouri

Missouri welcomed keynote speaker, **Dr. Robert Sabol**, to our spring conference March 21-24 in Springfield. Special thanks to Cathy Russell, Kevin Kloppenburg, Jessica Jones, Bryan DeClue, and all the incredible District 10 members who helped to make our spring conference, "Drawing on 21st Century Skills," a success. The 2013 MAEA Award Winners include: Educator of the Year: **Susan Elson**;



Left to right: Kay Leeper, Melanie Robinson, and Victoria Weaver are having a great time at the Missouri Art Education Association's annual Fall Conference Drag n' Brag, where teachers display and share their favorite lessons.

Higher Ed: **Dr. Rahila Weed**; Secondary: **Helen Moore**; Middle: **Kay Leeper**; Elementary: **Marcia Mitchell**; K-12: **Angie Myers**; and Supervision: **Sandy Collins**. The Missouri Art Education Association Fall Conference is scheduled for the weekend of October 12, 2013. ■



Laura Milas

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

## PACIFIC REGION

**It hardly seems possible that the Fort Worth Convention is already over.** It was so good meeting Pacific Region members who attended and know what a delight it was. For those who were unable to attend, begin saving up for 2014; San Diego, the city by the sea, will host. It is a perfect time of year with warm balmy days and an antidote if you are freezing in other parts of the country.

**Congratulations to the Pacific Region award winners, who were honored at the Convention:**

Kristi K. Watson, Pacific Region Elementary Art Educator  
Rita L. Irwin, Pacific Region Higher Education Art Educator  
Stephanie L. Parrish, Pacific Region Museum Education Art Educator  
Deborah Barten, Pacific Region Art Educator  
Margaret Donat, Alaska Art Educator  
Pat Burdette, Arizona Art Educator  
Sharon Richards, British Columbia Art Educator  
Anne Uphoff, California Art Educator  
Cordelia Devine, Colorado Art Educator  
John Wayne Bercier, Montana Art Educator  
Cindy Allen, Nevada Art Educator  
Cynthia Schubert, Oregon Art Educator  
Jethro Gillespie, Utah Art Educator  
Deborah Barten, Washington Art Educator  
Susan Leonhardt, Wyoming Art Educator

Pacific Region presidents, state delegates, and interested people are now looking forward to the Pacific Region Summer Leadership Forum to be held in beautiful Vancouver, BC. Those making summer plans will need to have valid passports. The dates are July 12-14. For those wishing to participate in pre-conference activities, plan to arrive on the 10th for all day

activities on the 11th or if arriving on the 11th, plan to join others for the evening.

Reaching out, sharing information, building networks, participating in all NAEA has to offer is what the Association is all about. There are many opportunities to do all of these. So ponder the following. The revised National Standards, *Purposes, Principles, and Standards for School Art Programs* and the *Design Standards for School Art Facilities*, should be in place before the end of the year. If you started teaching before Methuselah, you remember the make-and-take mindset. Along came the first National Standards for the Arts that emphasized WHAT we teach. The new standards will emphasize on WHY we teach. The "understanding by design" framework will focus on creating, presenting, and responding through enduring understandings. Ask yourself how you will adjust your teaching to this new focus.

**Have you ever thought of doing research using your classroom?** Or, that it might be interesting to be part of a research project? Have you ever wanted to find research results to help drive your program or inform your administrators? If so, direct your inquiries to the NAEA Research Commission at [www.arteducators.org/research/research-commission](http://www.arteducators.org/research/research-commission). This is a new project for NAEA chaired by John Howell White.

One way for members to be more involved with NAEA, what they do, and how they do it is to recommend a position statement. To view existing position statements and the process for having them adopted, go to the NAEA website—[www.arteducators.org](http://www.arteducators.org). Individual NAEA members can initiate Position Statements on a particular issue. One of the jobs at the Summer Leadership Forum is to write up suggested statements for submission to the NAEA Board. If you have a pressing



Viewers enjoy the Oregon members show in Portland.

issue, not already addressed, you can get it to your state president or the state delegate who will be attending. Or, you can submit it directly to me at [pvenola1@gmail.com](mailto:pvenola1@gmail.com)

Helpful information can be gleaned anywhere. For those who have thought of writing anything about art, here is an interesting bit of information. The Jan-Feb 2013 *Bulletin for the Society of Children's Book Writers and Illustrators* has an interesting article titled, "Common Core Standards." We already know about those, but the interesting point for art teachers is that the need for "nonfiction books is gaining momentum... Teachers are scrambling to find nonfiction material for students that focus on supporting their thinking by citing evidence from the text or book" (Nall, 24-25). This might be the perfect time to dust off your writing ambitions. For reprints of the article, contact [www.scbwi.org](http://www.scbwi.org).

**In closing, the Pacific Region needs a logo.** For instance, the Eastern Region uses a rooster image. Here is your opportunity to create a logo representing the Pacific Region. Keep in

mind that we go from Alaska to the Mexican border and Hawaii to the Great Plains with Montana, Wyoming, and Colorado. Put your imagination to the task and send your idea to me at the address below by **June 1**. Winner will be announced in July. There is a prize involved!

Best wishes for a lovely, creative, and rewarding spring. ■



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](mailto:patrick.fahey@colostate.edu)





## California, Here We Come!

I was recently appointed by the NAEA Board to serve as the 2014 NAEA National Convention Program Coordinator. The first thing I want to share with you is that California is pleased to be hosting the 2014 NAEA National Convention. The second is how this Convention is beginning to unfold. To meet the expectations set by members, a well-planned NAEA National Convention considers its purpose, the anticipated participants, and their convention experience. These factors directly influence the events, presentation methods, and scheduling. Certainly it is the thinking, communicating, reflection, and action from NAEA members that informs the planning and makes the difference. And—if you haven't already—consider sharing your work by submitting a presentation proposal due May 15!

Being appointed to coordinate the NAEA National Convention is at first a heady, overwhelming feeling. Then you settle into realistic considerations of what needs to be accomplished and the questions start coming. NAEA has always had its sense of community at the center and it is no different as each convention begins to take shape. Past NAEA Convention Program Coordinators offer their support and hard-won wisdom. The NAEA staff is highly informed and efficient with the months it takes to “roll out” each national convention. The Executive Director and President provide mentoring, experience, support, and direction as needed. NAEA members offer ideas, help, and service. The NAEA Convention is really a celebration of all that we do, and do well.

As all of these thoughts and experiences settle around me, I am thinking about the future of art education, toward a convention that will be exciting, timely, and filled with learning experiences for one and all. I am gathering wonderful thoughts, suggestions, and possibilities from so many and begin-

ning to paint the 2014 NAEA Convention canvas. Everyone working on this convention is thinking in multiple directions and on multiple levels—keynote speakers, supersessions, and trying new and different approaches along with some traditional favorites. I can tell you already that the convention outcome will be a mixed media, collaborative piece that is bright and bold.

The 2014 NAEA National Convention will focus on drawing connections in art education with emerging technologies and innovative teaching. The setting is San Diego, California, from March 29–31 (a Saturday, Sunday, and Monday). The last time NAEA was in San Diego was in 1979—35 years ago! San Diego is a fantastic place to visit, with its temperate climate and ocean-side location. The 2014 Convention will be at the award-winning San Diego Convention Center



located in the marina district right on San Diego Bay. If that is not enough, San Diego is home to The San Diego Museum of Art, the San Diego Art Institute, Timken Museum of Art, San Diego Natural History Museum, and the Museum of Photographic Arts. But wait! There's more! These museums and 10 others are located within Balboa Park, the nation's largest urban cultural park. Balboa Park includes 15 major museums, renowned

performing arts venues, beautiful gardens, and the San Diego Zoo. The Park has an ever-changing calendar of museum exhibitions, plays, musicals, concerts, and classes—all in a beautiful setting.

I also remind you that San Diego enjoys beautiful weather year-round with an average daily temperature of 70 degrees. Think about where you typically are in late March and what you are doing. Then think about this: pleasant, sunny weather, a gentle breeze blowing through your hair, art education experiences, good friends, new friends and colleagues, innovative ideas, and many exciting adventures and opportunities. Think **2014 NAEA National Convention in San Diego!**

—Cris Guenter, 2014 NAEA National Convention Program Coordinator

Professor of Education,  
California State University, Chico

## In the News

NAEA retired teacher and TEAM ARTS coordinator **Marianne Scott** was recognized by the Georgia Museum of Art for creating a radio program to interpret a Kress Collection work of the Italian Renaissance, and also awarded 2012 Writer of the Year by Northeast Georgia Writers Club as producer of multi-cultural feature specials for public radio broadcast *Celebrations: ARTS ALIVE!* For more information, see the websites below or contact Marianne Scott at [mloscott@gmail.com](mailto:mloscott@gmail.com)

TEAM ARTS Wiki-space: <http://team-arts.wikispaces.com>

Celebrations Live Podcast: <http://celebrations.podomatic.com>

A major renovation of the **Renwick Gallery**, Washington, DC, home of the Smithsonian American Art Museum's craft and decorative art program since 1972, is in the design phase. Design is underway for completely renewed infrastructure, enhanced historic features and other upgrades to the National Historic Landmark building that will make it a 21st-century destination attraction. A key goal is to make the Renwick the first all-LED illuminated museum in the United States, which will dramatically enhance energy efficiency. The Renwick Gallery will close to the public in early 2014 with plans to reopen in 2016.

### PEOPLE IN THE NEWS

Have some exciting professional news that you want to share? We want to hear from YOU on your (or a colleague's) accomplishments to be featured in *NAEA News*. Here are some ideas:

- Published work
- Award
- Promotion
- Interview on TV/radio
- Project
- Featured PhD thesis
- Exhibition

Please send a short paragraph (~100 words) to [naeanews@arteducators.org](mailto:naeanews@arteducators.org), with the subject line “People in the News.”

## Don't Miss NAEA's Monthly Mentor!

NAEA's arts education blog, the “Monthly Mentor,” features a new author and new topics each month. Each mentor is an NAEA Award Recipient. Check out new and archived columns at [www.arteducators.org/blog](http://www.arteducators.org/blog)

“The development of a course of study involving art history that utilizes technology into what is often a lecture-type course has the students more enthusiastic to examine and learn the materials. Bringing art history to life through a variety of mass media images engages students through observation, discussion, and reflection, as well as production of personal mass media-like images for peers to interpret.

I am fortunate to teach in a small rural Iowa school district that values technology. Our 6-12 grades are 1:1 with laptops; the staff have laptops and iPads; my classroom has a huge flatscreen TV, Apple TV, Lumens Ladibug document camera that projects on the TV and can record hands-on demonstrations, and eight digital cameras dedicated to the art room. My technology coordinator has crowned me “Iowa's most spoiled Art Teacher” on more than one occasion... I'll wear that crown! The class is taught nearly 100% online (in a face-to-face setting) utilizing Photoshop, Canvas (a content management system) and whatever other piece of technology we can get our hands on to get the job done. It is a blast!”

—Ronda Sternhagen, March 2013 Monthly Mentor



# National Visual Arts Standards Update Moves Forward in 2013

By Dennis Inhulsen and Kathi R. Levin

The process of developing the next generation of voluntary National Visual Arts Standards has been underway for a year, as the writing teams for each of the arts disciplines (dance, media arts, music, theater, and visual arts) began their work in February 2012. The release of the next generation of arts standards is planned for January 2014. NAEA is among a number of governing organizations of the National Coalition for Core Arts Standards (NCCAS) and leads the development of the visual arts standards through the visual arts writing team. This article provides an overview of the work.

### Project Overview

NCCAS was created for the purpose of reviewing the 1994 National Standards for Arts Education with the intent of creating the next generation of Core Art Standards. The Coalition includes the professional art education associations who convene writing teams to update the standards in their discipline areas (dance, music, theater, visual arts), along with the Arts Education Partnership, the College Board, and SEADAE (the association of State Education Agency Directors of Art Education). SEADAE is managing the process. NCCAS governing organizations are:

- American Alliance for Theatre and Education (AATE)
- Arts Education Partnership (AEP)
- Educational Theatre Association (EdTA)
- The College Board
- The National Association for Music Education (NAfME, formerly MENC)
- National Art Education Association (NAEA)
- National Dance Education Organization (NDEO)
- National Media Arts Representatives
- State Education Agency Directors of Arts Education (SEADAE)

**Timeline:** The timeline for the project has been updated to a June 2013 release of the draft for review and a target date of January 2014 for posting of the final documents to a website.

### What will the next generation of Standards look like? How will they be different than the 1994 Standards?

This generation of arts standards is very different from the 1994 Standards. The visual image included with this article reflects the ideas and concepts described as follows:

- Development of the Standards in keeping with the broader educational context:** The context of “big ideas” positions the standards within a complete framework that also includes Philosophical Foundations, Lifelong Goals, Enduring Understandings, Essential Questions, and Model Cornerstone Assessments.
- Grade Level Standards:** The standards will cover grades PreK through 8 by individual grade levels, rather than by grade bands. It is not yet determined how high school will be covered. **Anchor Standards** for each of the components of the processes of *Creating*, *Presenting*, and *Responding* provide the essence of the individual **Performance Standards** developed for each grade level.
- The Processes of Creating, Presenting, and Responding:** The standards are organized around the artistic processes of *Creating*, *Presenting*, and *Responding*, reflecting the use of these terms within the NAEP Arts Assessment. However, *Presenting* is being used by visual arts, whereas *Performing* is used by dance, theater, and music, and *Producing* is used by media arts.
- Uniformity Across all of the Arts Disciplines:** The development of the new arts standards reflects the oversight and collaboration among all of the key stakeholders noted above, including a conceptual framework and matrix that is uniform across all of the arts disciplines, while reflecting the specific qualities and characteristics of each arts discipline. The 1994 Standards do not provide this level of uniformity with the primary consistency reflected in publishing all of the four disciplines (visual art, music, dance, and theater) in one publication.

- Model Cornerstone Assessments:** The development of the new standards is actually a two-part process. As standards are developed, model cornerstone assessments will be incorporated into the work in order to provide examples of how the arts standards can be assessed. They will provide examples of student assessments by grade band, supporting a clear understanding that there are a variety of ways to construct authentic assessments for the new standards.
- The addition of Media Arts Standards:** The new standards include media arts, as an arts discipline in education to recognize and ensure aesthetic knowledge and understanding.
- More standards than in the 1994 Standards.** With the development of the new standards organized around the processes of *Creating*, *Presenting*, and *Responding*, there are many more standards than before. As standards are updated across subject areas, there are many more standards than in the past for the Common Core of mathematics and English/language arts, as well as the arts. The standards are not equally distributed by process, i.e. there are more standards for *Creating* than for *Presenting* and *Responding*.

### The Framework Matrix and the Conceptual Framework for the National Arts Standards

The Framework Matrix provides a visual understanding of the structure of the new standards.

In January 2013, the NCCAS released a narrative framework document entitled, *Conceptual Framework for the National Arts Standards*, that details the rationale, goals, and strategy of the new National Standards for Arts Education currently being written by the five arts discipline teams.

### Connection to the Common Core

The College Board prepared a research paper entitled, *The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework*.

Drawing from the strongest models of state standards nationwide, The Common Core State Standards for English Language Arts and Mathematics were released in mid-2010, and have been quickly adopted by almost all 50 states. The stated mission of this initiative is to provide a “consistent, clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that our young people need for success in college and career.” Given the central role that the Common Core standards are playing in education and school reform initiatives nationwide, it is a priority of the National Coalition of Core Arts Standards to ensure that the goals and objectives of the Next Generation Arts Standards relate clearly and directly to the Common Core, and that these connections are actively considered as a part of the standards writing process. With that goal in mind, College Board researchers undertook a study of the Common Core standards as they relate to arts-based learning.

### Review Process

NCCAS’s updated timeline calls for the draft review process to take place after June 2013. The first-tier review team members will be chosen from the more than 460 individuals who applied to become writing team



members in 2011; an additional call for reviewers will take place in early spring. SEADAE members are creating lists of experts from their states who might serve as reviewers. All first-tier review team members will participate in an online orientation session to prepare them for the review work. Anyone who is interested in serving as a first-tier reviewer should check the NCCAS wiki site listed below for details in Spring 2013. A public review period will follow.

For ongoing information about this work, go to the project wiki site: <http://NCCAS.wikispaces.com>

By Dennis Inhulsen, NAEA President and Visual Arts Writing Team Chair, and Kathi R. Levin, consultant on governance, legislative policy, and other special project initiatives with NAEA. Ms. Levin also serves as the program/development officer for the National Art Education Foundation (NAEF).

### Visual Arts Writing Team Members

- Dennis Inhulsen, Chair, Visual Arts Writing Team and Principal, Patterson Elementary School, Holly, Michigan
- Kristine Alexander, The California Arts Project, California State University, San Bernardino, California
- September Buys, Greenville Middle School, Grand Rapids, Michigan
- Susan J. Gabbard, Oklahoma City Public Schools, Oklahoma City, Oklahoma
- Olivia Gude, University of Illinois at Chicago, School of Art and Design, Chicago, Illinois
- Debra Hannu, Duluth Public Schools, Duluth, Minnesota
- Elizabeth (Betsy) Logan, Auburn Junior High School, Auburn, Alabama
- Vanessa Lopez, Baltimore City Public Schools, Baltimore, Maryland
- Cheryl Maney, Charlotte Mecklenburg Schools, Concord, North Carolina
- Scott Russell, Loudoun County Public Schools, Leesburg, Virginia
- Marilyn Stewart, Kutztown University of Pennsylvania, Department of Art Education and Crafts, Kutztown, Pennsylvania
- Joyce Huser, Kansas, Kansas State Department of Education, Topeka, Kansas
- Kathi R. Levin, ex-officio, NAEA Project Consultant and NCCAS Leadership Team
- NAEA Representatives to NCCAS Leadership Team:**
- Deborah Reeve, Bob Sabol, Dennis Inhulsen, Kathi R. Levin



## ELEMENTARY DIVISION

**If you attended the Convention, then I imagine by now you've tried all of the samples** and are putting everything you learned to good use! I always return from our convention a little tired, but strangely energized for teaching! Do you feel that way? My goal is to harness this enthusiasm, share it, and carry it through the end of the year. If you could not attend this year, I hope that you plan to attend in San Diego in 2014!

While the NAEA Convention is the high point of the year for many of us, I would like to take a moment to mention some additional resources and opportunities to support you and help you reach your goals as an art educator. One such resource (and opportunity) is the Instructional Resources Gallery (IRG). We are currently awaiting the launch of the new standards to determine how they might impact the template before issuing another call for lessons. There will be changes, but much will remain the same, so go ahead and start choosing lessons to submit. The IRG can be accessed on the website by clicking the Learning tab and then Lesson Planning.

**NAEA Position statements are another great resource.** There are many statements posted—from equity across all populations, to NAEA's position on scheduling, time, funding and/or resources for Visual Arts Education. These can be accessed through the website at About Us and then Platform and Position Statements. As additional statements pass, they are posted. This is an invaluable advocacy tool for art educators and our programs. Make it a point to check them out and discover NAEA's stance on important issues in our field.

Opportunities to be part of the larger Art Education community are available through several outlets. The Elementary Division is involved in the Cross Divisional Research Committee (CDRC). If you're interested in conducting or participating in research, please consider putting your name forward to be a future representative on this important committee. The CDRC would also like research topic ideas from our division. Do you have a research need? Let the committee know!

Each NAEA region has an Elementary Division Director. Let the Elementary leadership team know if you are interested in serving. If this isn't for you, but want to be more involved, talk to your Regional Director about presenting at a future carousel. This is a wonderful way to break into presenting at the National level and can be much less intimidating than 50 minutes solo!

We also have opportunities for involvement through social media. Our Ning has grown to about 1,200 members. Use it to post questions, problems, thoughts, ideas, and solutions! We also have a Facebook page, another great place to post and find resources and opportunities.

You can also be involved by nominating your peers for awards through your state association or NAEA; consider nominating an awesome elementary art teacher next year! This year's winners were recognized at the Convention. Congratulations to: **Bob Reeker**, National Elementary Art Educator of the Year; **Tricia Fuglestad**, Western Region Art Educator of the Year, **Kristi Watson**, Pacific Region Art

Educator of the Year; and **Jennifer Johnson Keith**, Southeastern Region Art Educator of the Year.

My term as Elementary Division Director ended at the close of the Convention and I leave you in the very capable hands of Nancy Walkup, who has been a huge help to me over the past 2 years. I know we will enjoy her leadership going forward. Thom Knab has been an active member of the division and will bring great enthusiasm and leadership as the new Elementary Division Director-Elect. Also serving will be: Tina M. Atkinson, Southeastern Region; Susan Bivona, Eastern Region; Andean Andrus, Western Region; and Michelle Lemons, Pacific Region.

My sincere thanks to Nancy Walkup, Nate Morgan, Lorinda Rice, LynAllison McGavack Martin, and Scott Russell for their support. They have been awesome and I value the friendships that have grown from our work together. I could not have done this without them!

I must also thank the other Board members with whom I have served. It has been a wonderful experience that I would not trade for anything. Fellow Division Directors Linda Kieling, Lynn Felts, James Rolling, Barbara Laws, and Anne Manning have been a pleasure to work with. I have been blessed to work with two sets of Vice Presidents and three Presidents (Barry, Bob and Dennis)! I have learned so much from everyone. One of the greatest things has been working with Dr. Deborah Reeve and all of the staff in Reston.

I feel very lucky to have served on the Board of this exciting and inspiring organization.

I will miss the involvement on a day-to-day basis, but I hope that all of you will still feel free to call on me if there is any way that I can help. I look forward to remaining a **very** involved member! ■



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## SECONDARY DIVISION

**I have grown the past 4 years as Elect and as the NAEA Secondary Division Director.** Many people have contributed to the success of the secondary division. My predecessor, **Diane Scully**, set the bar high and was key in helping me continue to develop my leadership skills. My regional directors have been a huge help. **Karen Kiick**, who I have affectionately referred to as "Miss New Jersey," actually assumed her duties as Eastern Region Secondary Director 1 year early. Karen was instrumental in setting up spreadsheets calculating the scores from the four regional directors, national director, and elect for Convention presentations and awards. I really appreciate Karen's insight and intelligence. **Nicole Brisco**, my Western Region Secondary Director, has been a huge help to me for years. During the two separate terms I served as Western Region Secondary Director, I could always count on Nicole to help provide images, projects, and lessons for NAEA CD's. Nicole has been a treasure. **Joye**

**Melby** stepped up in Seattle to help with the secondary awards luncheon before her term even began. Joye has been a wonderful help and inspiration. My Southeastern Region Director has changed several times. My current Director, **Flowerree Galevotic**, came into the position last year and has taken on the duties of the regional director along with the responsibilities of a secondary reviewer for the Instructional Resource Gallery. Flowerree was there when I needed her. She followed **Debi West**, another outstanding secondary leader, who left the position with her election to Southeastern Region Vice President-Elect. In addition to the regional director duties Debi was secondary coordinator for Instructional Resource Gallery and secured additional awards for the Secondary Awards luncheon. A big thanks to all the regional directors! Thank you ladies!!!

Others who have been instrumental include **Lorinne Lee**, Washington state. She is currently the Professional Materials Committee Coordinator. She too is a reviewer for the IRG and is a Past NAEA Secondary Division Director. **Andrea Haas** is NAEA Secondary Division Director-Elect. As the 2012 Secondary Eastern Region Art Educator of the Year, Andrea agreed to put together the Secondary Regional Showcase. Andrea is a "Yes" person who has served her state of Connecticut as President for many years. Andrea is another excellent addition to a long row of outstanding Secondary Division leaders.

Finally, a big thanks to **James Rees**, the new NAEA Secondary Division Director, who brings a contemporary, energetic vibrancy to the position. James has worked hard in many venues and will add tremendously to the secondary division. It has been a privilege to lead this exceptional group.

Thank you.

**Lynn Felts**, Past NAEA Secondary Division Director

**James Rees** continues:

We'll all miss Lynn's contributions to the secondary Ning and Instructional Resources Gallery, and her leadership that nurtured innovative approaches to teaching. Transition and change can be hard for everyone.

At the start of every school year my students and I face this same situation. This year, I wanted an activity or project that would help my students connect with each other and begin thinking of the class as a creative cohort. I decided to have each class collaboratively design and create portable murals on banners. The creative constraints were set by the size limitations of the banners and materials that we had on hand. Each class created a process for coming up with a large, collective image that would still allow for individual expression. A class of individual students began work on these murals, but a cohesive creative team emerged at the end of the process and the students came to respect and work with differences of opinions, and approaches while working together. These murals became part of a monthly gallery stroll in our downtown area.

Later in November, I participated in a collaborative performance orchestrated by Jorge Lucero with a group of art educators on the campus of Brigham Young University. The process was dynamic, somewhat unre-

dictable, and at times a challenge to one's personal comfort levels. The process was interesting in that individuals were not always aware of just how significant their role in the performance would be or precisely how it might contribute to the finished work. At the conclusion, most participants felt that they were part of something exciting and valuable.

Both of these experiences made me think of how the collective efforts of NAEA members are helping to shape a wonderful profession. When I think of our organization, its members, and its infrastructure, I realize it is really quite amazing how so many contribute so much toward our profession. I always benefit from the dynamic connections between people and ideas. It is like being part of an intricately woven tapestry of ideas, where all members contribute toward making something beautiful in our classrooms and within the minds of our students. I look forward to connecting, collaborating, and learning with all of you these next few years. ■



**Lynn Felts**

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**Lynn and her Directors and Elect at NY, 2012. From left to right: Joye Melby, Debi West, Nicole Brisco, Lynn Felts, Karen Kiick, and James Rees.**



## MIDDLE LEVEL DIVISION

*It doesn't matter what you do, he said, so long as you change something from the way it was before you touched it into something that's like you after you take your hands away.*

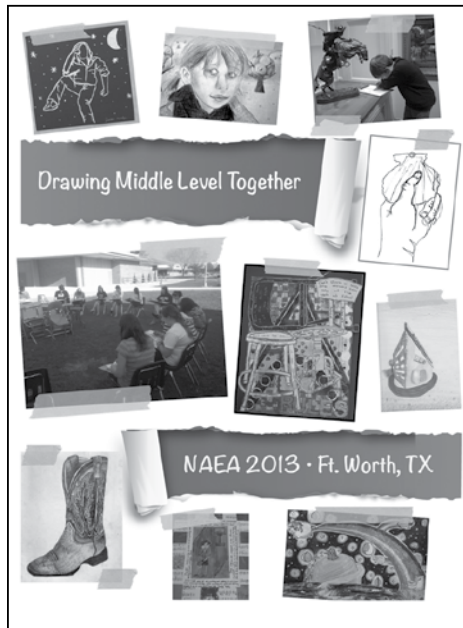
—Ray Bradbury, *Fahrenheit 451*\*

**A**nyone stepping into a new role does so with some goals in mind. I am no different. I began my tenure as Middle Level Director I had a couple of objectives that I wanted to tackle during my 2 years. You don't do it alone, so naturally one included identifying leaders within the division and developing and providing opportunities for leadership. I also felt that as the youngest and smallest of the pK-12 divisions, we needed to increase our visibility and communication in order to grow. As I consider the last 2 years, I risk it sounding like it is about me, when it is meant as we. So on the heels of a successful Convention, I write this final column taking the time to reflect on our progress together.

Leadership takes on various forms and levels of commitment, all of which are necessary for our work. In preparation for the Convention, a great number of people from all over the country stepped in to help the Middle Level Leadership Team. Nancy Von Brock (LA) and Julie Shields (TX) created centerpieces. Jeannie Seamore (OR) created the designs for our sketchbooks and postcards. Betsy Logan (AL) and Mary Miller (MI) helped facilitate round table discussions and Alissandra Seelaus (MD) presented during a medley. Janet Pemberton (KY) wrote thank you notes on our behalf. Also, the Middle Level welcomed Kristi Harvey (GA) as our Southeastern Region Director-Elect, Julie Sawyer (CT) as our Eastern Region Director, Stacy Lord (MA) as Eastern Region Director-Elect, and Mary Ambrose (AZ) as Pacific Region Director-Elect.

Within the goal of fostering leadership there was a need to create and archive documents that successors would benefit from. Working with the Division Directors we have created a timeline of responsibilities for Directors, Director-Elects, and Regional Directors. I developed a template for board reports, survey for membership input, presentation evaluation forms, and targeted information sessions. Division Directors have spent considerable time continuing to develop the vision, timelines, procedures and rubric for the Instructional Resources Gallery (IRG). This venue of professional development has also provided opportunities for both authors and reviewers.

**Even if not involved in leadership, everyone wants to feel connected.** As the sole art educator in our building(s), Middle Level art educators especially crave relationships with like-minded peers. Communication within the division gives us a sense of community, builds collaborations, and creates lifelong bonds. We are well on our way and even now our efforts continue to develop. We created the Ning for social networking and professional conversation which now has over 330 members. An e-newsletter was established to share middle level stories and celebrate one another. Lisa Marie Jorgensen (IA) joined our Leadership Team as the first editor, and also created our new Middle Level letterhead. Our presence can now felt via Facebook as well as Twitter. A huge thank you is due for Chris Grodoski, Western Region Director for leading the development and start up of these venues. We welcomed Janine Campbell (MI) to the Middle Level Leadership team as our first Social Media Director. Rather than a traditional presentation of student work, Aimee Burgamy, Southeast Director, encouraged our use of available media trends and developed Pinterest boards



**Middle Level sketchbook and promotional design used during the Convention.**

around our Convention theme “Drawing Middle Level Together” for sharing.

I think the following from a Western Region member genuinely speaks perfectly of our efforts and was inspiration for this column:

"I always want to go [to National], but cost tends to be factor each year. That is why NAEA's (and the Division's) efforts to connect us are vital to so many. I am beginning to feel that NAEA isn't this father-figure out there for me, but more a constant partner, which is a nice feeling. As a parent association, I believe it acted as such—guiding and advising. But, technology is shepherding a movement of connectivity that feels more 'homey.'"

I hope that, as I take my hands away, I leave this position having given some momentum to the Middle Level Division in a way that it continues to strengthen and grow. These endeavors along with my work with the Board on Position Statements, Advocacy messaging and the Strategic Plan find me with a sense of satisfaction for all our work together and not without the help of many. Thank you to Mary Miller, as I followed in her footsteps; my ever supportive sidekick and Elect, Kim Cairry; Regional Directors and Elects—Pacific: Pat Roberts, Pamela Valentine; Southeast: Linda Conti, Aimee Burgamy; Western: Chris Grodoski, Eastern: Luis Aviles. Thank you! I look forward to continued work together as Kim and the new Middle Level Leadership Team begin their work for our Division members because we are “Wild About Middle School.” ■

\*From: [www.goodreads.com/quotes/tag/legacy](http://www.goodreads.com/quotes/tag/legacy)



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## HIGHER EDUCATION DIVISION

**I**n my final column as the Director of the Higher Education Division, I am choosing once again to address a recent item in the national news: one that was easy to miss but has direct policy implications concerning the practice of arts and design education as well as the preparation of the next generation of arts educators. This brief news item was originally posted on February 7, 2013, on the website of the Americans for the Arts Action Fund. It is presented here in its entirety:

The Congressional STEAM Caucus was approved on January 28, 2013, with the Chairs and Co-Chairs being Representative Suzanne Bonamici, and Representative Aaron Schock. Representative Bonamici represents the First Congressional District of Oregon. She is on the Committee on Education and the Workforce and the Committee on Science, Space, and Technology... Representative Schock represents the Eighteenth Congressional District of Illinois. He serves on the House Ways and Means Committee and serves on three Ways and Means subcommittees: Trade, Oversight, and Social Security. Representative Schock also serves on the committee on House Administration and as the Chairman of the Franking Commission.

A bipartisan team of members of Congress launched the Congressional STEAM Caucus. The STEAM caucus “aims to change the vocabulary of education to recognize the benefits of both the arts and sciences and how these intersections will benefit our country’s future generations. Caucus members will work to increase awareness of the importance of STEAM education and explore new strategies to advocate for

STEAM programs. STEAM is an acronym for Science, Technology, Engineering, Arts and Math. While the act of launching this new caucus is radical, the idea that science and art are complimentary is not so radical. Albert Einstein wrote, “After a certain high level of technical skill is achieved, science and art tend to coalesce in esthetics, plasticity, and form. The greatest scientists are always artists as well.”

Robert Lynch, Americans for the Arts Action Fund President and CEO saluted this newly formed caucus. We work to advance the cause of arts education at the federal, state, and local levels through our professional and advocacy programs. These were Robert Lynch's remarks on the STEAM Caucus,

*"Thanks to the leadership of Representatives Suzanne Bonamici (D-OR) and Aaron Schock (R-IL), the message of how the arts can help launch creativity and innovation among our nation's students will have a proper place in the halls of Congress. Having worked with both of them on these issues, we were excited to assist in establishing this new congressional policy effort in education."*

While the Congressional Arts Caucus began its formation in the late 1970's through the early 1980's and is a bipartisan organization for Members of Congress who support the arts through federal initiatives, the introduction of the STEAM Caucus will cast a larger net of awareness for improving arts education. The Congressional Arts Caucus as well as the STEAM Caucus will simultaneously serve the arts community by illustrating that art can be a part of their policy solutions.

**So what does the news of a bipartisan Congressional STEAM Caucus mean to NAEA and to members of the Higher Education Division?** First of all, it is the signal of a sea change in public education. It is almost uniformly acknowledged that recent high-profile legislative solutions like “No Child Left Behind” and “Race to the Top” have not addressed the problems of educating the children in our nation anywhere near as well as advertised. By all measures of achievement, American learners are lagging behind much of the developed world. Our schools and neighborhoods are filled with children left behind. Our focus on high-stakes standardized testing has left us racing to the sidelines.

Secondly, this STEAM initiative reveals a growing recognition that a focus on STEM subjects in education alone won't meet the needs of our students or our nation. Science, technology, engineering, and math education require the arts at the center of learning as well. This has always been the engine of the highest order of creative thinking. I think Leonardo da Vinci would concur; apparently, so did Einstein.

Thirdly, it is noteworthy that a rethinking of the arts and design in education by other subject areas also requires a similar rethinking by our own arts education practitioners. The arts and related creative practices are uniquely adaptable. Alternately—and often simultaneously—the arts have historically been practiced as 1) a system for producing *forms* of aesthetic depth and beauty with a focus on thinking through observation and experimentation while achieving a mastery over materials and techniques; 2) a system for communicating cultural and personal *informa-*

tion with a focus on thinking expressively through symbolic languages; and 3) a system for critical-activist *transformation* with a focus on thinking critically about images, ideas, and prevailing contexts. By presenting an **adaptable** art education curriculum framework to the nation, we also take hold of a unique opportunity to situate arts and design practices both as an engine for innovation in public schooling reform and at the center of initiatives towards more effective integration across disciplines in general education. ■



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

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



## MUSEUM EDUCATION DIVISION

**As I write my final column, it is weeks before the National Convention and I'm full of anticipation.** I've downloaded the NAEA App and am making plans for sessions, meals with old friends, and side trips to local museums. This time of year, when many folks start dreaming of winter escapes to warmer climates, I start counting down the days to our National Convention. As you read this column the Convention will be behind us, but I suspect that the inspiration, creativity, and learning from Fort Worth will still be with us.

As I step down from my role as Museum Education Division Director, I feel extremely privileged to be part of such a wonderful professional association and dynamic community of learners. As a Board member, I have had the honor of serving with an amazing group of passionate, knowledgeable, and dedicated art educators who represent all four regions of the country and the other five divisions. Our collective work has provided me with a deeper understanding of issues that art educators grapple with and a deeper admiration for their wisdom, talent, and sense of humor. I am grateful for the guidance of Executive Director Deborah Reeve and Presidents Barry Shauck (Past), Bob Sabol (Present), Dennis Inhulsen (Elect), who have provided enormous vision, organizational leadership, and strategic focus.

In my 2 years as Director-Elect and 2 years as Director of the Museum Division, I have had the opportunity to work with an incredible group of colleagues—from Lesley Wellman, our previous Director who mentored and supported me, to Jackie Terrassa, our incoming Director, who has been a great collaborator and constant source of inspiration. As I step down, so do Regional Representatives William Crow (Eastern), Southeastern (Kate Rawlinson), Emily Holtrop (Western), and

Elizabeth Gerber (Pacific). Over the last 4 years they have provided leadership on a wide range of divisional activities from conference sessions, regional and national awards, Teacher Exchange, and Instructional Resource Gallery. Rising with Jackie Terrassa are the Regional Representatives Michelle Grohe (Eastern), Wendy Wolf (Southeastern), Stacy Fuller (Western), and Ben Garcia (Pacific) who have served the last 2 years as Elects. Finally, congratulations to our incoming development committee members who will provide great leadership in the years to come: Emily Holtrop (Director-Elect), Barbara Bassett (Eastern Rep-Elect), Juline Chevalier (Southeastern Rep-Elect), Amy Kirschke (Western), and Mike Murawski (Pacific).

I have also had the pleasure of meeting and getting to know many of the Museum Education Division's members. The Division has grown tremendously in the past 4 years, a testament to the overall expansion and professionalism of our field. Through our Conversations with Colleagues, listserv, and individual e-mails, I have listened to your questions and concerns, and have been inspired by the work you are doing in your museums and communities. I am especially thrilled at the increased participation of students in the Museum Education Division—they represent our future and we are in good hands!

Every year we recognize individuals in our professional community at the regional and national level who have achieved excellence in art museum education. Their leadership, creativity, and accomplishments in program development, publications, teaching, and much more are an inspiration. This year we honored Brigid Globensky as our National Museum Educator of the Year, and Jennifer Beradino (Western), Suzanne Wright (Eastern),

Andrea Steele (Southeastern), and Stephanie Parrish (Pacific) as our Regional Museum Educators of the Year. Congratulations to all!

### News From Colleagues

The Norton Simon Museum of Art has published *Picturing the ABCs at the Norton Simon Museum*, a book designed to foster interaction between adults and children to teach the alphabet. The book uses segments of masterworks in the Norton Simon Collection to illustrate letters of the alphabet.

The National Museum of African Art is sponsoring a series of video conferences for K-12 schools across the country. Now more than ever, there is a necessity to foster connections with and understanding of the world's cultures. For more information, contact Deborah Stokes at StokesD@si.edu.

The Eric Carle Museum of Picture Book Art, Amherst is the recipient of the Massachusetts Cultural Council's 2013 Commonwealth Award for Creative Learning. This recognizes "an individual, school, or cultural organization that has demonstrated the importance of creativity and innovation to student achievement and success."

The Crocker Art Museum is pleased to share information developed through an IMLS-funded project designed to build capacity for engaging family audiences. Two publications will be available this spring/summer: a summary of dialogue between museum thought leaders from the recent "Pushing Our Practice Exchange" conference; and recommendations for cultivating family audiences from four museums. To receive copies of the booklets, contact Gerri White at gwhite@crockerartmuseum.org.

The Phillips Collection is collaborating with the U.S. Department of State and U.S. Embassies

in Pakistan to deliver workshops focusing on the universal power of storytelling through art. Museum educators will work with university students and K-12 teachers in Islamabad, Lahore, and Karachi to explore Jacob Lawrence's *The Migration Series* and create their own artwork. These workshops will result in a traveling exhibition of the artwork created by students in the program. ■



### Anne Manning

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

**Elected:** Jackie Terrassa,

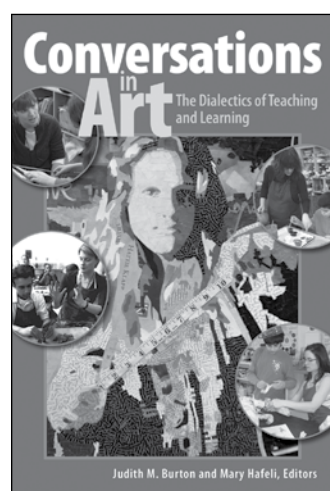
Managing Museum Educator, Gallery and Studio Programs, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028. 212-650-2753, jackie.terrassa@metmuseum.org

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

## Resources from NAEA!

Order online at [WWW.ARTEDUCATORS.ORG/STORE](http://WWW.ARTEDUCATORS.ORG/STORE) or call 800-299-8321

**“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

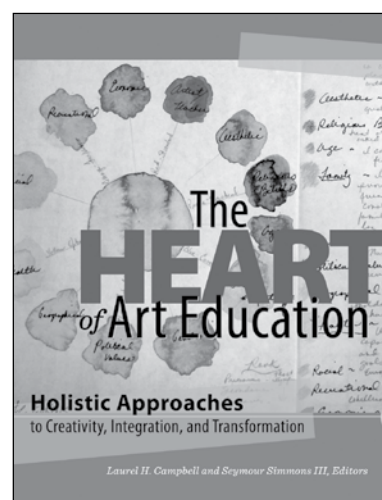
In an innovative, decade-long project to examine how good teachers practice in real classroom and museum settings, a group of experienced art educators recorded teachers engaging with students, and later reviewed and critiqued these recordings with the teachers themselves to compile "snapshots" of classroom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

**“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.



# PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

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

## The pARTnership Movement

Have you heard of the pARTnership Movement, an initiative from Americans for the Arts to reach business leaders with the message that partnering with the arts can build their competitive advantage? Many art educators know of an arts group or set of individuals that could benefit from this type of partnership. Some of these groups may include nonprofit art organizations, museums, universities, K-12 schools, and other community organizations. The pARTnership Movement might be a good way to connect with businesses or at least learn from how they are connecting the arts to business. The goal is for the connection to be mutually beneficial and to provide lasting opportunities and support. The pARTnership Movement provides eight reasons why businesses would want to partner with the arts:

- Employees want to live and work in a vibrant community.
- The arts help you build market share, enhance your brand and reach new customers.
- The arts help you get your message across in engaging ways.
- Did you know that creativity is among the top applied skills sought by employers?
- The arts challenge employees to be their best.
- The arts create an environment that blends backgrounds, ethnicities and cultures.
- The arts are a great way to show you appreciate your employees.
- When you partner with local arts, you partner with the whole city.

Did you know that most businesses surveyed in 2009 report that they’ve never been asked to support or partner with an arts organization? Why are we not utilizing these opportunities? Moreover, 69% of business support for the arts in 2009 came from businesses with annual revenues of less than \$1 million dollars (The BCA Report: 2010 National Survey of Business Support for the Arts). What this means is that many arts groups are not taking the opportunity to approach businesses to seek out partnerships and support, and when they do, they are mostly aligning with small businesses in their area.

It seems that more initiative could be taken on the part of arts groups to approach businesses in their community to form these types of partnerships. The movement outlines how you can tap into these opportunities by following a few simple tips (available at [www.partnership-movement.org/upload/web-files/downloads/Creating\\_pARTnerships\\_small-midsize.pdf](http://www.partnership-movement.org/upload/web-files/downloads/Creating_pARTnerships_small-midsize.pdf)).

### 1. How do you find the right fit?

- Make a list of potential partners.
- Learn more about the businesses goals and think about how partnering with your organization can help them achieve these goals.
- Get to know owners, executives, products, and services of businesses to establish a relationship.
- Get involved in your community.
- Participate in local “community visioning” meetings. Make sure the quality of life, educational and economic development discussions include arts and culture.
- Join the local chamber of commerce or other gathering places for small and midsize businesses.

- Consider serving on committees or offering to host meetings at your facility.
  - Talk with representatives in the Mayor’s office and economic development groups in your community about the economic and intrinsic value of the arts to the community.
- 2. Talk about the advantages of arts and local business partnerships.**
- Small and midsize businesses are uniquely positioned to collaborate with the arts in a very hands-on neighborly way.
  - The arts make your community an appealing place to live, work, and drop by for a visit.
  - The *Arts & Economic Prosperity Report* shows that the proximity to arts venues increases local business exposure to a new customer base and brings a significant increase in event-related spending.
  - Working with the arts offers ways to heighten the public’s awareness of a business’ products, services and core values.
- 3. Tell your story.**
- Make it compelling—speak about your organization and its value to the community.
  - Illustrate with individual success stories.
- 4. Remember it’s more than cash.**
- Partnering comes in many different forms and small businesses are commonly in a better position to offer products, services or employee volunteers, rather than cash. Make lists of non-cash assistance needed or desired by your organization.
  - Remember that both parties should realize a return.

- Think about what your organization is able to offer each business in return for its support like ads in programs or event publications.
  - List non-cash supporters in your programs, newsletters, website, annual report and on posters.
  - In addition to reduced rate or free admissions, consider offering special workplace programs, board training or volunteer opportunities to engage the employees.
- 5. Say thank you many times.**
- Have the executive director or board member call the business owner personally or send a hand written note.
- 6. Build on each of your relationships.**
- Make sure your donors know their support is appreciated.
  - Invite them to get to know your staff and your business operation.
  - Invite them to behind the scenes visits and special events, educational programs or community outreach programs.

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](mailto:amandaa@uta.edu) For more information on pARTnership Movement please visit: [www.partnership-movement.org](http://www.partnership-movement.org) ■

# RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

Linda Willis Fisher, RAEA President-Elect. E-mail: [lmwfis@ilstu.edu](mailto:lmwfis@ilstu.edu)

A very big Well-Deserved thank you goes to Bob Curtis for serving as President of RAEA!! Bob Curtis and I “passed the torch,” so to speak, of the Presidency of RAEA at the National Convention in Fort Worth. This column is my “Dr. Who” moment. I’m writing this to appear after the Convention, but I haven’t been there yet. I can personally thank Bob Curtis at any time for what he has accomplished in his terms as RAEA President. Bob is one of those individuals who have served the art education profession in a very significant way over the years. His involvement has provided substantive and sustained leadership, vitality, and clear thinking about issues that face and inform our profession. He has brought RAEA up to date in policies, procedures, and alignment to NAEA protocol. It will certainly make my term of office and that of ones who follow me much easier and able to focus on issues for retired art educators. He has always looked at the big picture without forgetting the myriad details that comprise that big picture. He is skilled at suggesting practical options for implementation of “big pictures” because he understands the variances that exist across the country. I’m very grateful for Bob being in my life and to be able to count him as a friend, co-worker, and mentor. He has lived the Association’s history and contributed greatly to its growth and development. Thank you Bob!!



Jackie Thomas, 2013 National Retired Art Educator of the Year.

**2013 National Retired Art Educator of the Year**  
Congratulations to Dr. Jackie Thomas, the 2013 RAEA National Retired Art Educator of the Year. Jackie was also the recipient of the 2012 Pennsylvania Art Education Association Retired Art Educator of the Year. For the program at the RAEA National

Convention Awards Luncheon, Jackie wrote:  
“I have enjoyed forty years exploring the tensions and weaving connections between being a specialist and a generalist to make meaning of me. My formula for making meaning:

- **x+yw/z=\*x** - Learn (and keep learning) as much as possible about many interests.
- **+y** - Find the connections between/ among everything that does not seem connected.

- **w/z** - Be passionate about your beliefs and supportive of the people around you to bring them to understandings, knowing it’s okay if they find different connections and understandings.
- **=\*x** - We are all making meaning of our lives as we are all uniquely different and wonderfully the same. Celebrate!”

## E-Bulletin

Bob Curtis has agreed to continue as co-editor of the *RAEA E-Bulletin* that is published and distributed in the months that *NAEA News* is not received, along with special editions from time to time. If you don’t have an e-mail address on file with the National Office you are missing out on a wonderful opportunity of staying in touch with other retired art educators across the country. However, you may access archived E-Bulletins, which are on the RAEA page of the NAEA website. Do you have some news about what you’re doing or retired art educator happenings in your state? Send them to Bob for the E-Bulletin ([rcartguy@aol.com](mailto:rcartguy@aol.com)). Your input is most welcomed!! Digital images too!!

**RAEA Mentoring Program**  
Liz Smith-Cox ([lizscox@nctv.com](mailto:lizscox@nctv.com)) is always eager to get retired art educators who have an interest in offering their expertise and guidance to NAEA Student Chapters involved.

Please contact her and let her know of your interest and she will pair you with a student chapter. It’s a great way to help our future art teachers by offering insight from your own journey in the classroom.

**There’s an APP for that!** Being retired, each one of us has had an **Artistic, Professional, and Personal** journey in the field of art education. Upon reflecting, for me it seems to be another one of those “Dr. Who” moments in time. I’m firmly grounded in the present but can clearly play in my mind moments in my various classrooms and offices, in schools, and at NAEA Conventions. (I was in the classroom for more than 30 years, an arts administrator for almost 15 years, and a member of NAEA since 1964.) Please continue to submit your artistic, professional, and personal journeys and “Legacy” statements for inclusion in the e-bulletin. Your stories build our collective legacy to art education and NAEA! ■



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

*Guest Columnist: Kevin Hsieh, Assistant Professor, School of Art and Design, Georgia State University. E-mail: [khsieh@gsu.edu](mailto:khsieh@gsu.edu)*

**Art education technology represents a broad array of interests to teachers, students, parents, administrators, and others.** In defining art education digital technology, we often point to the classroom desktop computer, but increasingly, that machine is a less important node in the web of technology used for teaching and learning. As Kevin Hsieh points out, mobile technologies are playing an increasing role in art museum education, and some of the ways they are being used might change the relationship between patron and museum forever.

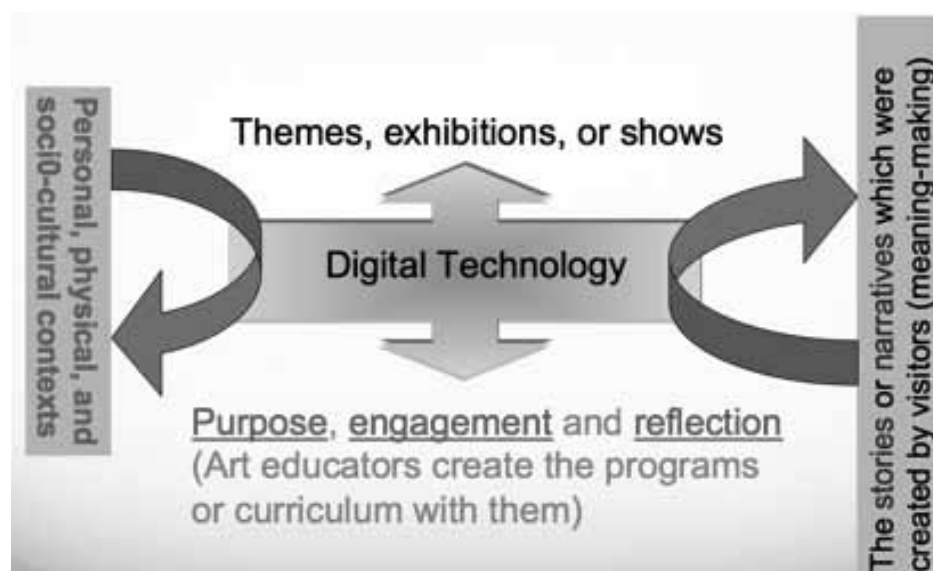
### Digital Technology and Museum Education

Digital technology can extend museum learning both within and beyond its walls. Several studies<sup>1</sup> have indicated that the benefits of using digital technology include enhancing a visitor's understanding of the exhibitions, increasing the interactions between visitors and exhibitions, motivating individuals with diverse learning backgrounds, and assisting a museum's outreach to potential audiences. The learners' experiences are shaped by their previous knowledge, motivations, needs, backgrounds, personal values, and mental models. The learners' needs, expectations, and desires are very complex and hard to determine. Museum educators need to find out what these are so that they can work with technology providers or developers to design better applications and devices to enhance the students' and visitors' learning in the museums. It is especially impor-

tant to make sure that the digital technology offered is compatible with the visitor's mental model so that they can make the most effective use of it. Visitors only spend one to two hours in a museum on a visit. Therefore, they may not have enough time to learn how to operate the digital devices. So the devices that the museum provides need to be available for every activity for the museum visitors with different backgrounds.

Museum collections should be accessible both for on-site visitors and off-site learners through technology—just like the Google Art Project®, which teachers, students, and computer users can use to access a variety of museums and closely look at the detail texture of the collections. Another interactive technology adapted by several museums is the Fieldtrippzoom®, an online virtual technology allowing museum educators and visitors to have virtual field trips to the museums and interact with museum professionals. Digital technology can offer visitors a fun, self-paced, discovery-based, interactive, and learner-centered experience in the museum. With Internet access, school art teachers could introduce virtual museum collections to students in the classroom and allow students to freely discuss their ideas without worrying about the students' voices disturbing other museum visitors within the museum or the limit budget for field trips. With the Interactive White Board® (IWB), students can also view well-known art works through the Google Art Projects® application in the classroom.

While numerous museums are integrating different digital technology into their exhibitions for enhancing the visitors' meaningful



Contextualize digital technology within museum, by Kevin Hsieh

learning, museum professionals must know that the visitor's learning is not only free choice and customized, but also contextual. Only when the technology can meet a learner's mental, physical, intellectual, and socio-cultural abilities, then meaningful learning can occur. There are many different pedagogical strategies that educators can utilize to facilitate and assist the different learners' meaningful learning in the museums and schools. Technology is not the only way, but it does open a door for museum educators and art educators to explore many more possibilities. ■

### Endnotes

<sup>1</sup> For a good discussion of digital technologies useful for art museum education, see L. Tallon and K. Walker (Eds.), *Technologies and the Museum Experience: Handheld Guides and Other Media*, Published by AltaMira Press, 2008.

<sup>2</sup> For a case study about these technologies in action, see my article (Hsieh) titled *Professional Development in Art Museum Teacher Education and Participants' Needs: A Case Study on Evaluating the VAST (Visual Arts as Sources for Teaching) Program at the Philadelphia Museum of Art In Museology Quarterly*, 2010.

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<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](mailto:wbk10@psu.edu) or [wandabknight@aol.com](mailto:wandabknight@aol.com)

### Moving Forward

#### Congratulations to the 2013 Recipients of the Edwin Ziegfeld Awards!

During the NAEA National Convention, USSEA presented three art educators with the Ziegfeld Awards. USSEA presents these awards annually to honor art educators who have made an outstanding contribution to art education through exceptional records of achievement in scholarly writing, research, professional service, or community engagement. Dr. **Helen Illeris**, Associate Professor of Art and Visual Culture at the Danish University of Education, received the international service award. Dr. **Karen Keifer-Boyd**, Professor of Art Education and Women's Studies at The Pennsylvania State University, received the national service award; and Dr. **Ryan Shin**, Assistant Professor of Art at the University of Arizona, received the professional service award.

The Ziegfeld Awards are named in honor of Dr. Edwin Ziegfeld, a founding president of the International Society for Education through Art (InSEA) and the founding president of the NAEA. Please consider nominating an outstanding art educator for one of these awards. For more information, contact Patricia Belleville, chair and coordinator of the Ziegfeld Awards, at [pkbelleville@eiu.edu](mailto:pkbelleville@eiu.edu)

#### USSEA Has New and Returning Board Members

Welcome to USSEA's newly elected or re-elected officers who assumed or continued their duties as members of the USSEA

Executive Board at the conclusion of the National Convention in Fort Worth. Dr. Steve Willis, Associate Professor of Art Education at Missouri State University in Springfield, assumed the role of USSEA President, while Alice Wexler, Director of Art Education at the State University of New York at New Paltz, is President-Elect. Dr. Barbara Caldwell, Associate Professor of Art and Art Education at Iowa State University, was re-elected as Secretary, and Dr. Nanyoung Kim, Associate Professor of Art Education at East Carolina University in North Carolina, was re-elected as Treasurer. Dr. Allan Richards, Associate Professor of Art Education at the University of Kentucky, was elected to serve as Vice President of Membership.

The *Journal of Cultural Research in Art Education (JCRAE)* has new and returning Board members as well. Dr. Amanda Alexander, Assistant Professor of Art and Art History at the University of Texas in Arlington; Dr. Amelia Kraehe, Assistant Professor of Art Education and Art History at the University of North Texas in Denton; and Dr. Manisha Sharma, Assistant Professor of Art and Visual Culture at the University of Arizona are new to the Board. Dr. Sharif Bey, Assistant Professor of Art, Design and Transmedia at Syracuse University; Dr. Melanie L. Buffington, Associate Professor of Art Education at Virginia Commonwealth University; and Dr. Olivia Gude, Associate Professor in the School of Art and Design at the University of Illinois at Chicago were re-elected to the Board. Congratulations to All!

### What Lies Ahead

Due to the rapidly increasing numbers of culturally and linguistically diverse student populations entering public schools in the United States, our schools need teachers who know who they are teaching, what to teach, and methodologies for working more effectively with learners from culturally distinct groups representing various exceptionalities, ability levels, religions, sexual identities, races, ethnicities, etc. With new art educational initiatives, our shifting roles and responsibilities, and technological advancements, among other things, I believe we can work collaboratively to develop positive cross-cultural relationships that coalesce in research, teaching, and professional service that transform inequitable educational systems, and existing dominant and oppressive structures into alternative conditions for teaching and learning. With that said, I look forward to continuing my affiliation with USSEA to build upon the effort and momentum of past and present USSEA members and leaders. As I step into the role of past president and executive secretary, I wish to thank the membership for all your support while I served as president. Let's keep our eyes on the prize! USSEA is making a difference! Again, many thanks for a job well done. ■



## DESIGN ISSUES GROUP (DIG)

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

*Guest Columnist: Anne Jones, Arts and Design teacher at Brecksville-Broadview Heights High School and graduate student at Kent State University*

### A Garden of Caring

Sometimes we need to listen to what our students know and love. Every once in a while, a student brings an inspiration to the classroom that is too rich to ignore. This inspiration came in the form of tiny aromatherapy bottles and books on herbal therapy. My student Becca knew there was magic growing in an herb garden and she wanted to learn as much as she could—so these were her books and her essential oils that she shared with classmates. She gave me a chart that told me how certain culinary herbs and teas help heal and promote good health.

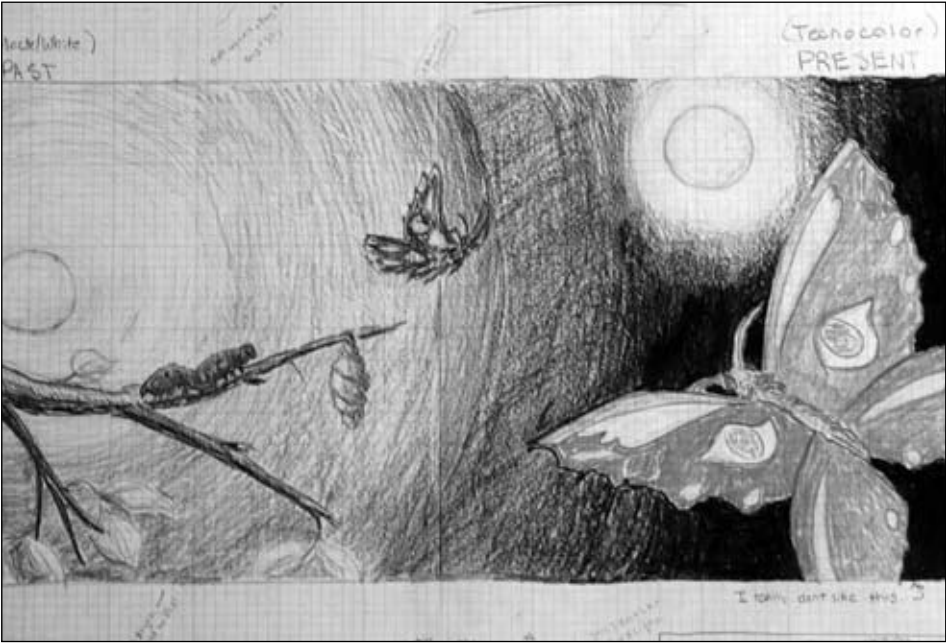
Realizing her passion for herbal remedies, I asked her if she would help us design a garden outside the art room. Becca decided to make the project the subject of her senior internship, and she literally dug right in. She contacted the Chippewa Garden Club who recommended Kathy Habib, a master gardener, to advise us. Becca then e-mailed the mayors of the two cities our school district serves (Brecksville and Broadview Heights, Ohio), and within a week we had two truckloads of salvaged bricks and stones and another two truckloads of leaf humus recycled from our communities. Our students were now learning about sustainability and upcycling, in addition to gardening.

**I helped the class get involved through brainstorming and journaling as we asked ourselves what this garden could do to improve the school community.** We decided that this garden could appeal to all five senses. Aromatherapy to sooth and inspire, touch for our special needs students who benefit so much from tactile experiences, beauty for improving a neglected space on our school grounds and to provide opportunities for observational drawing, wind chimes and sculptures designed to harmonize with nature and add musical elements (based in physics

of sound), and a bounty of culinary herbs to supply the chefs in our school cafeteria. Becca, her mother, and Kathy Habib guided us in the de-sodding and we built retaining walls for raised flowerbeds. Where grass could hardly grow, a fresh bed of top soil mixed with the leaf humus gave our new plants hope in one of the driest summers on record. Plants were donated by the Garden Club, Mrs. Habib, and several interested teachers. We made a sundial for our retiring friend, art teacher, and avid gardener, Gail Schuplin, and we planted the gardens according to the plan we made with Mrs. Habib's helpful advice. All summer long we took turns watering and by fall we had a lush butterfly garden right outside our art room door and an aromatherapy and culinary herbal garden that offered handfuls of delicious, tasting and smelling herbs for our school.

This Herb Garden is a work in progress. The incoming Intermediate Art students first experienced the garden through a five sensory introduction and a hike in the nearby woods. They drew the plants, made graphic designs from these drawings, and took home essential oils with homemade labels to share with loved ones for the holidays. We made plans for outdoor furniture for future classes to use, labyrinth designs for meditation, and cultural connections and a totem pole of copper stacked with clay beads with personal symbolic significance. We met with a master mosaic designer and each produced a mosaic plan that would speak to important aspects of our garden and the community that inspired it.

Our food service manager heard about our plans to a write for a grant to build a greenhouse and she asked if she could be part of the effort. We are hoping to build a greenhouse on school grounds where herbs and vegetables can be part of a multi-disciplinary learning experience for just about every department in our school—including the special needs students who will develop occupational skills in the tending and nurturing of the garden. All of this started in the art room with 26 students



who thought about how a garden could heal our bodies and minds.

**Sometimes we need to pay attention to the interest of our students and build our lessons upon their passions and answers for dealing with the world they live in.** Becca was a senior at the time—in love with art, nature, and all things creative—but she had to work harder at it than others. Becca is sight impaired and can only see details if they are a few inches in front of her face. She was included in my Intermediate Art class and ended up being the principle inspiration for the designed-based project we worked on in the spring of 2012. ■



**Top: Mural Design**  
**Bottom: Herb Garden**

## INDEPENDENT SCHOOL ART EDUCATION (ISAE)

**Rebecca A. Stone-Danahy**, *Co-President*. Visual Arts Coordinator, Ashley Hall, 172 Rutledge Avenue, Charleston, SC 29403. Tel: 843-722-4088. E-mail: stone-danahyr@ashleyhall.org

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

### Collaboration, Community, and Commitment

By the time this article is published, we will be back to the routine of the school day and heading into spring break (or enjoying it). Many of us will have attended the Convention and returned to school with fresh ideas, recharged batteries, and a gusto attitude toward teaching art! We are so fortunate to have NAEA to give us voice, help us find our strengths, improve our weaknesses, and meet like-minded folks that share our journey. The staff and leaders of NAEA work countless hours planning our Convention and ensuring that “behind-the-scenes” there is a level of administrative and functional structure that enhances our profession. The elected Board of Directors work tirelessly to write and create policy that helps to serve our profession, and the leaders in every state work together to disseminate current trends, debate issues, and develop platform statements. The Issues Groups are also included in this process.

Representatives from each Issues Group work side by side with the state leaders at the annual Delegate’s Assembly (held prior to the start of the Convention) to give voice to the special interests that pertain to visual arts education. Finally, leaders in art education give Convention presentations to enhance the profession through topics on teaching, administration, research, organization, program development, and more! Participants of the Convention at every level, simply through the very nature that the Convention is designed, leave inspired and renewed. The Convention is our time to collaborate, share in community, and renew our commitment to teaching in the visual arts.

*Collaboration* is defined as “to work jointly with others or together, especially in an intellectual endeavor.”<sup>1</sup> The purpose of the Independent School Art Education issues group is to host a community to support, applaud, and share in dialogue centered on art education in the independent school. In other words, ISAE

was designed to give an opportunity for collaboration. Through our efforts to work jointly together, we have the opportunity to build community. As independent school art educators, we are a group of professionals with similar interests scattered throughout the nation and world but joined together through NAEA. The Issues Group by its very nature is a “place” (albeit often virtually) for folks to share, discuss, debate, and collaborate on topics that relate to art education in the independent school setting. Our voice and our “place” are currently located in the *NAEA News* column, a Facebook page ([www.facebook.com/pages/Independent-School-Art-Education-ISAE](http://www.facebook.com/pages/Independent-School-Art-Education-ISAE)), and two Ning sites (<http://naea-secondary-teachers.ning.com> and <http://isenet.ning.com/group/independentschoolarteducation>). There is a listserv group hosted by NAEA. Any NAEA member can subscribe by sending an e-mail to: ISAE@artedlists.org with the word *subscribe* in the subject line. Our first official business meeting was held in Fort Worth and we have

hosted five Conversations with Colleagues (although, unofficially the independent school folks have attended round tables and presentations at the National Convention for over a decade), and our community continues to grow! But we need you! Our opportunities for collaboration within our shared community are defunct without the commitment from independent school visual art educators to get involved and remain emotionally impelled to develop our Issues Group further. Every independent school art educator has a community of like-minded folks waiting to collaborate through the ISAE! And there is a commitment to provide opportunity for those that want to share the journey. ■

### Endnote

<sup>1</sup>Mish, Frederick C., ed. *Webster’s Ninth New Collegiate Dictionary*. Markham, ON: Thomas Allen & Son, 1989.



## 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

**E**CAE members' experiences, backgrounds, and pedagogical approaches reflect the diverse nature of the early childhood arts education field. One of the pleasures of serving as President-Elect of ECAE is increased communication with other ECAE members. These conversations, held largely through e-mail and our listserv, have served to inspire my thoughts about the role of ECAE. As mentioned in previous columns and at the ECAE board meeting at the National Convention, there has been interest in working to expand the *ART: ESSENTIAL FOR EARLY LEARNING* Early Childhood Art Educators Issues Group Position Paper statement to make it "come to life" by exploring the rich, engaging work of our members.

ECEA member Melinda Wriedt Kozel, Program Coordinator at the Norfolk Arts Center in Norfolk, NE, recently responded to the following ECAE *Core Value and Belief* for quality arts education for young children:

*Early childhood art programs should be comprehensive in scope, including studio experiences, interactions with artists, visits to museums and art galleries, and opportunities to respond to art through conversation, storytelling, play, dramatics, movement, music, and art making.*

In Melinda's words and in the work of her students:

When I first set out to teach a preschool art class, my only experience was with art history. I knew, though, that there was no reason why young children couldn't learn about everything that was behind the world of visual art. They have so much experience making art in their classrooms; exploring artists and genres of art could only help them to understand where their ideas came from. So, I set up a survey of art history course and each day we'd learn about an artist or style. We'd put that day's artist or style on our map and timeline so we could

follow how styles and centers for art changed over time.

I initially thought that the outcome would simply be that kids would now be able to refer to all different kinds of artwork in their daily lives. And while that happened (a child returning from a trip to Chicago told me he saw a Jackson Pollock!) it turned out that exploring artists and their art really is the key to great education! I realized that children this age live 95% of their lives through the visual... and they express themselves through the images and artworks they create. By learning the different ideas essential to expressionism, surrealism, and abstraction they see the infinite number of ways people communicate. By the last year of my class, I saw kids looking at new paintings and being able to interpret them. They were also more tolerant to the ideas of their fellow students and more focused in an effort to always do their best work.

I was lucky enough to see the continued benefit of my approach when I taught school age students during the last summer at the school. The 6 and 7 year olds had been former students of mine; the 10-year-

olds never took my class. We did a picture study every day and when I put up a Malevich, the 10-year-olds said, "I don't get it" and "It's just squares". One of my former students said, "Guys, it is just squares and the black and red stand out from the white. It's just beautiful." She was 7. One of the greatest benefits of teaching art in this way gives children (future adults) the capacity to see more than what is obvious. It isn't enough to give kids time to be creative, they have to experience why being creative is important and valuable.

### Congratulations to ECAE Members

Please join me in congratulating **The Eric Carle Museum of Picture Book Art** for being named a recipient of the Massachusetts Cultural Council (MCC) 2013 Commonwealth Award for Creative Learning. This honor, one in eight award categories, recognizes "an

individual, school, or cultural organization that has demonstrated the importance of creativity and innovation to student achievement and success." The Museum, currently celebrating its 10th anniversary, received the award on February 19 during a Massachusetts State House ceremony. More information on The Carle can be found at [www.carlemuseum.org](http://www.carlemuseum.org)

Last, but certainly not least, please join me in congratulating ECAE Past President, Dr. **Tina Thompson**, Professor of Art Education at Penn State, for being named as the 2013 recipient of the NAEA's Lowenfeld Award. Dr. Thompson's work serves as an inspiration to all of us working in the field of Early Childhood Arts Education. ■



**Above: Interpreting Oldenburg.** Photo courtesy of Melinda Wriedt Kozel.



**Right: Artist Timeline.** Photo courtesy of Melinda Wriedt Kozel.

## STUDENT CHAPTER (SC)

[www.naeastudentchapter.ning.com](http://www.naeastudentchapter.ning.com)

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

**T**he 2013 NAEA National Convention has just come to a wrap and by now we're all taking some time to decompress and return to our daily lives. It is our hope that you each were able to return to your respective schools with many new ideas generated from the sessions you attended and the people you networked with. After each Convention, I continue to develop a greater appreciation for our field as we see the attendance and advocacy efforts grow in new ways each way.

After the conference, dedicate a student chapter meeting to share your experience and some knowledge gained so those who could not be in attendance can benefit from your attendance as well. This will strengthen your chapter and art education department, and allow for some brainstorming to happen as well.

### RAEA Outstanding Student Chapter Award

The NAEA Student Chapter Presidential Team would like to thank the following student chapters for their applications to the RAEA Outstanding Student Chapter of the Year Award: **Brigham Young University, George Mason University, Illinois State University, Indiana University of Pennsylvania, Kendall College of Art and Design of FSU, Kent State**

**University, and Kutztown University.** It was wonderful to see a great number of applicants this year and thank you for your hard work and dedication to art advocacy at your respective chapters.

This summer, RAEA and the NAEA Student Chapter will be working together to provide more information about the award process and requirements so that all applicants will be successful in completing the award submission.

### NAEA Student Chapter Presidential Team

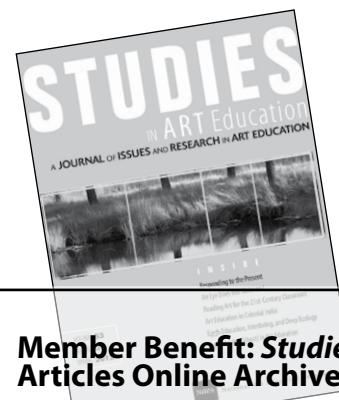
The Student Chapter Presidential team serves as mentors and mediators who oversee individual university student chapters. Information comes straight from the NAEA staff, Board of Directors, and executive members to the national student chapter team and is distributed to each registered chapter through various publications, e-blasts, and through the student chapter website ([www.naeastudentchapter.ning.com](http://www.naeastudentchapter.ning.com)). The team desires to help mentor student chapters from across the country in their personal growth and early professional opportunities, by making the National Convention experience meaningful to them.

As a student chapter, make sure that you communicate on a regular basis and inform them of the work and advocacy efforts of your chapter so that we can continue to spotlight student chapters in our monthly e-blasts. Remember to register your individual chapters with the national team in order to receive important information. Registration happens twice a year and is posted on [www.naeastudentchapter.ning.com](http://www.naeastudentchapter.ning.com). Make sure to visit the Student Chapter Ning to be up-to-date on student opportunities, scholarships, conference and museum pre-conference information, and for tips to strengthen your student chapter.

As I transition into the role as the Student Chapter Past President, I would like to introduce the next *NAEA News* columnist and new Student Chapter President, Kayla Gale. Currently, Kayla is concluding her first year of teaching elementary art within Chicago Public Schools. It has been my pleasure to serve NAEA and look forward to one more year on the team as Past President.

With this transition, it is also when we say farewell to our Past President, Amanda Batson. Amanda has been a strong and dedicated member to the team over the last four years as a SOC rep and member of the

NAEA SC Presidential Team. We will miss you and wish you good luck in your ambitions and endeavors within the art education and museum community. ■



### Member Benefit: *Studies* Articles Online Archive

NAEA members can access back issues articles of *Studies in Art Education*—NAEA's quarterly scholarly journal—online at: [www.arteducators.org/archive/studies](http://www.arteducators.org/archive/studies)

Fall 2007 through Fall 2011 issues and Tables of Content are archived as PDFs.



SPECIAL NEEDS IN ART EDUCATION (SNAE) [www.artsspecialied.org](http://www.artsspecialied.org)

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

**I t is with great honor that I share with you** our 2013 SNAE Award Recipients! Please join us in extending our sincere congratulations and appreciation for their dedication and service!

2013 SNAE Award Recipients

**Dr. Julia Kellman**, University of Illinois/ Urbana-Champaign, Illinois, is the recipient of the 2013 NAEA, CEC, VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award. Dr. Kellman is an outstanding, inspirational, compassionate art educator who has devoted her professional career to teaching, researching, and writing about learners with special needs. She created university courses to teach how people, especially those with special needs, use art to help tell their stories and create personal meaning. Her students include art education undergraduate and graduates, third- and fourth-year medical students, and doctoral students at several universities. Sari Gilman Aronson, MD, University of Illinois College of Medicine, writes that Dr. Kellman teaches her students “to appreciate and understand how people use art to help tell their stories and create personal meaning.” Dr. Kellman shares that

...art is the story that people tell themselves about themselves. I believe that helping people tell their stories and listening to what they have to say is one of the most important tasks in the world. For those with limited abilities or opportunities to be



SNAE award winners Julia Kellman and Heather Fountain.

heard, this telling, listening, and recognizing is critical for feeling present in this world.

Dr. Kellman has served on national and state art education research boards and committees. She continues to bring art to the community. In 2001, she created the Carle/ University of Illinois Expressive Art program for individuals with HIV/AIDs that includes an annual art show.

She has written innovative textbooks and devoted relentless inquiry and commitment to research and teaching that addresses the artistic expression of students on the autism spectrum. Dr. Kellman’s groundbreaking books, professional journals, and elegant national presentations have inspired students and colleagues alike. Kimberly Boehler, Southern Oregon University, wrote about Dr. Kellman, who was a member of her dissertation committee, “I always looked forward to Julia’s words of wisdom. She was able to cut

directly to the core of my ideas and answer the ‘big’ questions. She gave generously, as she has done for many others.” Dr. Priscilla Lund, Montana State University-Bozeman, shared that “Dr. Kellman’s writings are available in scholarly journals, educational publications as well as books that reach out to parents, teachers, artists, museum educators, caregivers and community arts administrators.” Dr. Julia Kellman continues to touch many lives.

**Dr. Heather Ryerson Fountain**, Kutztown University, Pennsylvania, is the recipient of the 2013 NAEA, CEC, VSA Peter J. Geisser Special Needs Art Educator Award. Dr. Fountain, Chair of the Undergraduate Art Education Program, is an innovative teacher and adviser who has helped design arts and education programs that provide students of many abilities an equitable access to learning. Dr. Fountain designed and teaches three courses to help teachers meet the needs of diverse populations. She also developed a unique teaching program that pairs community volunteers who have differing (dis)abilities with art education preservice teachers. “Designing for Disabilities” teams work together to design innovative products that make daily living skills more accessible for a person with a disability. Jackie Fountain, a Kutztown alumna and volunteer who has spina bifida and scoliosis, describes her own experience.

Art students are required to shadow and interview the volunteer so they can truly understand what it is like to live with extra

challenges. Then they design a product around something that the person needs or wants. As a result of volunteering, I received crutch covers that light up and glow in the dark, a cake topper that has a woman with crutches that is unique to me, and UGG boots that fit over my leg brace... I could never thank Dr. Fountain enough for all the things she has taught me, others, and the students at Kutztown.

Dr. Fountain served as Chair of Pennsylvania’s Department of Education’s Accessibility in the Arts and Pennsylvania’s Department of Education’s college program review team, as well as Kutztown University’s Commission on Human Diversity. She also serves as Coordinator of the Disability Camping Programs at Camp Oceanwood, Ocean Park, Maine, and created the Oceanwood art camp and the camp for adults with disabilities. It has become another training opportunity for her Kutztown students. Emily Cropper, a Kutztown intern and advisee, wrote

Not only do her interns get a chance to create lessons and experience teaching, but the campers receive an engaging week of art that is more than the typical arts and crafts. I can say first-hand that the impact the camp has had on the campers, staff, and interns is priceless. ■

CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

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Pausing, Pondering, and Peering Ahead

**I t is with gratitude and hope that I begin** my service as Chair of the Caucus on the Spiritual in Art Education. I am honored to follow co-founders and former Chairs, **Peter London** and **Susan Nakao**, and I look forward to new growth of the Caucus and its voice within NAEA. Before sharing a bit of the past and my vision for the future, I want to acknowledge the dedicated service of the CSAE Executive Board. In the next column, I will recognize those who were recently elected and appointed. In the meantime, I thank those who finished their service in Board positions, especially former Chair, Dr. Susan Nakao. The Caucus and I are deeply indebted to Susan for her service, without which there would be no CSAE as we know it.

In pondering the past, I asked Susan to share our history, since she has been here from the start and has meticulously charted our formation and growth. She told me this:

“Our quest began in 2006 with an invitation to people who were interested in the relationship between the spiritual and art education to attend one of the sessions at the Chicago Conference, Art and Spirit: The Alpha and the Omega. In her synopsis for the convention program, I had encouraged people who were interested in forming an issues group to attend the presentation. More than 50 people crowded into a room set up for 25. The presentation was given and a sign-up list passed around. Thirty-five people expressed their interest in helping to form the caucus. Among them was Patricia Rain McNichols, who introduced me to Peter London, a well-known art educator who had been exploring spiritual themes in his writings over many years. It was

decided that establishing an issues group was a worthy goal, a call for nominations went out, and Peter became the first Chair of the Caucus, with myself as the Chair-Elect. Over the next 2 years, the membership developed missions and by-laws and met at the Convention, but outside of any official status as an issues group. Then, in 2008, the group was brought to the floor of the Delegates’ Assembly for a vote, with the help of Dr. Karen Carroll and Dr. Laurel Campbell. Concerns were expressed, of course, considering the nature of our main missions, but after some discussion, the Delegates’ Assembly voted 94/100 in favor of giving the CSAE official status. There was another bump in the process at the executive committee meeting and the recommendation was tabled for a few months, but it ultimately passed, and in 2009, the first slate of officers was officially installed with Peter and myself as Chair and Assistant Chair, and with other members serving in Board positions including Secretary, Membership Coordinator, Treasurer, Division Representatives and Regional Representatives. It was an exciting time!”

When I discovered CSAE, it was indeed an exciting, albeit challenging, time for me personally. I was finishing my doctoral dissertation and suffering Major Depressive Disorder as a consequence of genetics, stressful life events, and some very poor decisions, including neglecting my spiritual health. Immersed in an environment that seemed hostile to spirituality, I was looking for meaning in my studies and my art. When I attended my first CSAE Board meeting, I realized how important it was for spirituality to be formally recognized within NAEA, because spiritually is deeply embedded in art traditions of many peoples, including global contem-

porary art (Robertson & McDaniel, 2010), and because it is significant to students and educators, who are routinely marginalized for their practices, convictions, and beliefs.

I joined CSAE to help stand up for spirituality and to ensure that art educators and learners would continue to have a voice in NAEA. What I quickly discovered was that CSAE was as much about community as politics. I was, and continue to be, amazed by the diversity, inclusivity, and kindness—the *spirituality*—of the group. Many members have generously donated their time and resources to making CSAE what it is today, as well as expanding the theory, knowledge, and presence of spirituality within our field. I am grateful to them for their NAEA presentations, scholarly publications, contributions to our Ning website, participation at our annual Board meetings and get-togethers, and daily work in classrooms, where perhaps it matters most. As CSAE Chair, I hope to serve and support them and future members.

With that, I peer into the future. I envision CSAE as even more open and inclusive, and more visible in NAEA. I invite non-members who identify themselves as spiritual to join CSAE by sending an e-mail to our Membership Coordinator, Pattie Chambers, at [pattiechambers@gmail.com](mailto:pattiechambers@gmail.com). And I invite all of you to solicit your comments and suggestions. Please let me know how the Caucus can grow and improve, and what I can do to accommodate you. I sincerely thank you for the opportunity to lead CSAE. ■

Reference

Robertson, J., & McDaniel, C. (2010). *Themes of contemporary art: Visual art after 1980*. Oxford, England: Oxford University Press.



2013 NAEA Co-Sponsored Academies

The following Co-Sponsored Academies were recently approved by the NAEA Board of Directors for 2013:

- The Joan Oates Institute, offered by Partners in the Arts, University of Richmond School of Professional & Continuing Studies, Richmond, VA
- Kutztown University, Creating Pathways with the *Dinner Party*

For more information and registration details, please go to [www.arteducators.org/grants/co-sponsored-academies-institutes](http://www.arteducators.org/grants/co-sponsored-academies-institutes)



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

**Alice Pennisi**, *CSTAE Coordinator*. Buffalo State University. E-mail: pennisac@buffalostate.edu

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

“Theorists need to recover the moral impulse at the heart of social theory, and to see themselves, once again, as public educators engaging the issues of the day... social theory can produce ideas that would help create a better world.” (Seidman, 2013, p. 2.)

### So Much Social Theory, So Little Time!

The Caucus on Social Theory and Art Education held 25 sessions and three invigorating meetings at the NAEA Convention in Fort Worth. Thank you to all the members and participants, who led sessions, joined discussions, interrogated concepts, asserted positions, and listened attentively to keep social theory vibrant in art education.

**CSTAE Coordinator.** At the NAEA Convention Patty Bode from The Ohio State University officially passed the baton of CSTAE Coordinator to Alice Pennisi from Buffalo State College.

### Find and Join/Renew CSTAE Online

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

CSTAE website: <http://cstae.org>

JSTAE: <http://jstae.org>

CSTAE Digication website (coming soon):  
[naea.digication.com](http://naea.digication.com)

Alice brings her professional interests in curriculum design, specifically concept-centered, inter-disciplinary models, and co-creation of curriculum as a process for re-engagement of adolescents. Alice also works in concepts that encompass how teacher research can be a vigorous form of professional development, particularly in terms of dilemmas in urban education and incorporating democratic practices in the classroom. Alice's teaching and professional experience include teaching middle and high school in the New York Public Schools, as well as co-founding New Design High School, located on the Lower East Side of NYC.

**Treasurer of CSTAE.** A new CSTAE Treasurer was elected at the Convention, which we will highlight in the next issue of *NAEA News*.

**JSTAE Editorial leadership.** The *Journal of Social Theory in Art Education* (JSTAE) is the official journal of CSTAE. In Fort Worth our Editor for the past 2 years, Kryssi Staikidis, announced that Associate Editor Sharif Bey will be stepping into the role of Editor this summer, after the publication of *JSTAE* Volume 33. We applaud Kryssi for the critical eye, intelligent organization, and vigorous scholarship with which she guided the publication of Volumes 32 and 33. We warmly welcome Sharif into this vital leadership role. At that time, we will welcome aboard Melanie Buffington into the role of Associate Editor to assist Sharif Bey in the publication of Volumes 34 and 35. That means that Kryssi Staikidis will step into the role of Senior Editor, to serve as an advisor in these future volumes. The *JSTAE* serves as an

alternative voice for the field of art education through the promotion of scholarly research that addresses social issues, action, and transformation as well as creative methods of research and writing.

**CSTAE Awards.** We are excited to have awarded two graduate students *The CSTAE Graduate Research Award*, and two K-12 art teachers *The CSTAE Theory in Practice Award*. Each awardee received a check of \$300 to support their travel to the NAEA Convention. This new tradition allows us to support the ways in which social theory comes alive in the work of emerging research in graduate programs and in daily teaching practices with learners in K-12 art classrooms. We will highlight those winners in the next issue of *NAEA News*.

### CSTAE e-portfolio Lesson Plans and/or Unit Plans

We are thrilled to have launched our CSTAE e-portfolio digication site, which is on the NAEA website. We hope this site develops into a robust, inspiring, and interactive space where art teachers and other practitioners of social theory in art education may find useful ideas that revolutionize the field by intertwining social theory in hands-on practice. Art teachers from PK-12 schools, community settings, after-school programs, museum education, and other sites of art education practice are invited to submit your lesson plans or unit plans. This site offers practitioner expertise in projects that embody social theory. Contact Jennifer Combe at Jennifer.Combe@mso.umt.edu to submit.

What is Social Theory? CSTAE asserts that art educators make connections with social theory through critical interdisciplinarity that draws from a wide spectrum of social sciences. The CSTAE brings critical, social justice consciousness to 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. Given the urgency of the opening quote by Steven Seidman, from the 5th edition of his book, *Contested Knowledge*, we hope you will join the CSTAE in the interconnected work of art education creating a better world.

### Membership to CSTAE: Updated Instructions

We invite you to join the critical discourse community of the CSTAE through a wide range of ways in which social theory engages art education. Go to [www.arteducators.org](http://www.arteducators.org) and Click “store” on far right of menu tab. Click the dropdown menu “shop for” and click “subscription,” click “go” in the “search for” dropdown menu. Add CSTAE to the cart. ■

### Reference

Seidman, S. (2013). *Contested Knowledge: Social Theory Today* (5th ed.). Hoboken, NJ: Wiley-Blackwell.

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

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

**Joanna Rees**, *Co-President*. PhD student, University of Illinois; Technology and New Media Instructor, Campus Middle School for Girls, Urbana, Illinois. E-mail: jrrees2@illinois.edu

### Our Very Best

The Women's Caucus annually recognizes the very best art educators. We took a special moment at the 2013 NAEA Convention in Fort Worth to honor distinguished individuals who stood out among our community—our 2013 Women's Caucus Awardees.

Carrie Nordlund pre-K-12 Feminist Pedagogy Award: **Stephanie Pickens**. The Carrie Nordlund Award honors an individual who has made a special effort to incorporate feminist pedagogy into her/his pre-K-12 teaching: someone that art educators, peers, and administrators have recognized as valuable, significant, and inclusive. Stephanie has taught high school art for 8 years, including the past 5 at West Forsyth High School in Cumming, Georgia. She began as an artist and art director for *Atlanta Magazine* and a freelancer for advertising agencies in Atlanta, but realized that her true passion is education. Stephanie has developed a content-rich art curriculum that facilitates personal meaning making, compassion, collaboration, and community engagement. She is involved in professional conferences around the US and teaches an adult art course. She has a BFA from Valdosta State University and an MA in Art Education from the University of Florida. Stephanie lives in Georgia with her husband and daughter, who expects to also become an artist one day.

Mary J. Rouse Award: **Karen Hutzel**. The Mary J. Rouse award recognizes an early professional who has evidenced potential to make significant contributions to art education. Karen is Associate Professor of Arts Administration,

Education and Policy at The Ohio State University. She received her PhD in art education from Florida State University. Karen is experienced as a researcher and educator in collaborative pedagogies of inquiry and Artmaking; asset-based community development; research and evaluative methodologies, particularly participatory action research; and service-learning and community arts. Her recent research collaboration with Flávia Bastos and Kim Cosier culminated in publication of the anthology *Transforming City Schools through Art: Approaches to Meaningful K-12 Teaching* with Teachers College Press. Karen has held several state and national leadership positions, organizing special interest groups and spearheading collaborative efforts to broaden art education practices, including co-founding NAEA's Community Arts Caucus.

Kathy Connors Teaching Award: **Craig Roland**. The Kathy Connors Teaching Award honors an outstanding art educator who is recognized as someone who consistently inspires and mentors students in a collegial, collaborative, and nurturing manner. Craig is Associate Professor at the University of Florida, where he teaches graduate and undergraduate classes in art education. He is also Director of the UF Online MA Program in Art Education. Craig formerly taught K-12 art at The American Foundation of Monterrey, Mexico and at Shawnee Middle School in Lima, Ohio. He has published numerous essays about art, teachers, and technology, including the book *The Art Teacher's Guide to the Internet* (2005) published by Davis Publications. In 2006

Craig started *Art Education 2.0* ([arted20.ning.com](http://arted20.ning.com)), an online community of over 12,000 art educators from around the world. He maintains *Art Junction* (<http://artjunction.org/blog>), one of the oldest and most popular blogs in art education, and he is a frequent keynote presenter at professional conferences throughout the US.

June King McFee Award: **Christine Ballengee Morris**. The June King McFee Award recognizes an individual who has brought distinction to the field of art education through an exceptional and continuous record of achievement in leadership, scholarly research, writing, teaching, or community service. Christine is Professor of Art Education and Founding Director of the Multicultural Center at The Ohio State University. She has served as Editor of *Art Education*, Commentary Editor for *Studies in Art Education*, and President of the United States Society for Education through Art. Christine's research examines social justice, service-learning, and postcolonialism. In addition to her numerous scholarly publications and presentations, she has two co-edited books, *Interdisciplinary Approaches to Art Education in High School and Stand(ing) Up, For a Change*. She recently received a NEH and a HASTAC grant to develop a flash-based game and accompanying curricula. Christine is Cherokee-Appalachian and performs flatfoot dance with her musician husband and son. She is also grandmother to Julian and Alerio.

Maryl Fletcher de Jong Service Award: **Debbie Smith-Shank**. The Maryl Fletcher de Jong Service Award honors an individual who

has made noteworthy service contributions to art education as an advocate of equity for women and all people who encounter injustice. Deborah is Professor and Chair of the department of Arts Administration, Education and Policy, The Ohio State University; Emerita Professor at Northern Illinois University; and has taught K-20 art and art education for 30 years. Deborah's research involves visual/material culture and social justice examined through semiotic and feminist lenses. She has published over 100 articles, presented her work nationally and internationally, and is co-founder and co-editor of the journal of *Visual Culture & Gender* (<http://vcg.emitto.net>). Deborah is former President of the Women's Caucus and the LGBTIQ, and she is Vice President of the International Society for Education Through Art.

These individuals embody *the very best*. For us, this means that they possess qualities and acts that promote creativity, wisdom, and caring in an ever-changing world. We join our colleagues in NAEA in thanking and recognizing our Women's Caucus 2013 Award recipients! ■



# Media Reviews

## Autumn de Forest

Crystal Productions. Glenview, IL. DVD. 25 minutes.

*Autumn de Forest* is an inside look into this young artist's world. Now at the age of 10, she is a self-taught artist encouraged by her parents. The footage takes place in de Forest's studio and walks the viewer through her artmaking process. De Forest talks you through her creative process, where she shares her paintings, process, and techniques.

De Forest shares her story of coming into painting (at the age of 5) while working with her father in the garage. She experimented with wood stain and created a Rothko inspired piece. She gets her inspiration from various sources and mentions Warhol, Picasso, Dali, Pollock, and O'Keefe, but also forms ideas based upon her dreams.

De Forest has a truly childlike joy and happiness when she talks about her work; she is very relatable and inspiring to children. From her inquisitive manner to her childlike terms such as "stink eye," she shares her emotions, experiences, and failures. She is a wonderful inspiration for all students who are passionate about art. De Forest encourages them to believe that they too can become famous!

This DVD is great for younger students who are passionate about the arts. De Forest is a peer talking to them, giving a great pep talk about trying and making the most of the artmaking experience!

*Reviewed by Jessica Noel, Art Educator, Danville Primary School, Danville, Pennsylvania*

## Awakening Creativity: Dandelion School Blossoms

Lily Yeh. Oakland, CA: New Village Press. 2011.

This beautifully illustrated book recounts author Lily Yeh's endeavor to bring color into the lives of students—the children of migrant workers who attended the Dandelion School, located on the outskirts of Beijing. The story begins with the author's personal journey as an artist, art educator, and art activist. It is Lily's belief in the transformative powers of art that led her to this school. Here she encountered a dismal environment of cement, harsh lines, and muted shades of gray. Against this background, the students were dispirited by the separation from their parents and the hardships in their lives. Their painful reality is something that Lily explains in the larger context of a massive migration in China. Over a million people from rural areas have fled to the cities, which have a higher level of development and a more established economy. As parents are compelled to leave home to find work, families are forced apart. These unfortunate circumstances highlight the magnitude of what was accomplished at Dandelion. Lily describes in detail her activities and interactions with the students and teachers as she introduces them to artmaking. She openly shares her struggles and successes. Under her gentle direction, the students collaborated on various projects ranging from paint to mosaics, which culminate in the beautification of the school and a metamorphosis of their environment. Lily encourages the students to express themselves freely, providing an outlet for pain and sorrow, as well as an opportunity for playfulness and joy. The resulting collection of words and images, represented through photos of student artwork and writing, evidences the sense of personal awakening students experienced as they discovered their own creative

voices. This book offers an uplifting story that merges culture, art, education, and the power of one woman's personal vision to brighten a school.

*Reviewed by Tammy Cline, Visiting Professor, Yantai University, China/ Doctoral Student, Art Education, University of Georgia*

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

Jennifer Klein and Elizabeth Stuart. Lanham, MD: Rowman & Littlefield; Reston, VA: National Art Education Association. 2013.

The greatest strength of the 109-page book *Using Art to Teach Reading Comprehension: Strategies Lesson Plans for Teachers* is the emphasis on developing strategic thinking skills through art and language arts.

The book acknowledges social assumptions about the importance of text-based works (the subject of language arts) and text-free works (the subject of visual arts). "Text-free" visual arts content is described as friendlier and as a stepping-stone for scaffolding to primarily text-based works. I submit that, contrary to top-down policies that place a primacy on literacy, it is important to trouble-make the idea that visual works as less complex. Visual art can be ambiguous, but the default response to ambiguity (that if no clear answer exists, every interpretation is valid) is misleading; a picture is, after all, worth 1,000 words.

Klien and Stuart offer both art and general education teachers clearly scaffolded and detailed plans organized around a few central skills. These skills are reflected in 21st Century Skills and the Common Core literature. The lessons also include resources for young learners to navigate visual and text-based information.

*Using Art to Teach Reading Comprehension* is ideally suited for its intended audience: generalists and art educators asked to integrate art education to other content areas. Art educators might use the text to remind stakeholders of the similarity of thinking skills across domains.

While the front-end planning of each of lesson is very robust, the connection of assessment to all of the original elements late out in the plans is less direct. In this text, the assessment does not always match up with the intentions of the planning. Nonetheless, the robustness of the lesson plans is more than adequate for aiding teachers unfamiliar with the content of visual arts or language arts to successfully bridge the subject-matter gap.

*Reviewed by Chris Grodoski, Middle Level Educator, West Chicago, Illinois*

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- Cindy Meyers Foley, Director of Education, Columbus Museum of Art and Center for Creativity

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

<http://nasdae.ning.com>

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## NASDAE Information and Membership

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

**State Education Agency Director's of Arts Education (SEADAE) report, by President Lynn Tuttle (AZ):** *Update on National Coalition for Core Arts Standards (NCCAS)*

NCCAS has released a narrative framework document that details the rationale, goals, and strategy of the new National Standards for Arts Education that are currently being written by five arts discipline teams in dance, media arts, music, theatre, and visual arts. "The National Core Arts Standards: A Conceptual Framework for Arts Learning" was formally released as part of a streaming video presentation during the January 18-20 meeting of the coalition's leadership and writing teams at the New York City headquarters of The College Board.

The framework document guides readers through the historical context for arts education and standards, the foundational research and philosophical basis for the work, and explores what it means to be artistically literate, based on the artistic processes of creating, performing/presenting/producing, responding, and connecting. The narrative also articulates the fundamental creative arts practices by which students learn in individual arts disciplines and transfer their knowledge, skills, and habits to other contexts and settings.

Writing teams, including a visual arts writing team led by NAEA's incoming President Dennis Inhulsen, have been meeting both in person and virtually to create standards. A public review of standards is scheduled for June 2013, and the Coalition welcomes input from all NAEA members as we work together to create a usable, thoughtful, rigorous set of standards for the visual arts.

You can find updates on all NCCAS work at the Coalition's wikispace: <http://nccas.wikispaces.com>. One recently added item is a thorough review of the connections between Common Core State Standards in English Language Arts and Mathematics and the Framework for the new National Standards for Arts Education done by The College Board. You can find this research report in the research section of the wikispace or at <http://nccas.wikispaces.com/common+core+alignment>

**Colorado report, by Karol Gates, Arts Content Specialist:** *Colorado's District Sample Curriculum Project*

Colorado recently launched important resources to assist local districts in implementing strong curriculum planning and assessment. The most recent launch was the Colorado's District Sample Curriculum Project on February 1, 2013. The samples, the blank template upon which they are based, and a template with definitions can currently be accessed on the Standards and Instructional Support office website. This past December, the Colorado Content Collaboratives project released the CDE Resource Bank to provide districts with optional assessments that can be

used in their schools to measure growth. More assessments will be added to this bank as reviews are finalized. The Assessment Review Tool used by reviewers in each discipline is also available for local districts to use.

## Colorado's District Sample Curriculum Project was Launched February 1, 2013

In curriculum design workshops this fall, over 500 Colorado educators, representing 61 school districts, created 670 curriculum samples based on all 10 content areas (grades K-12) of the Colorado Academic Standards (CAS). Utilizing a Colorado-designed and refined research-based template, the samples provide organizing structures for addressing the grade-level expectations (GLEs), evidence outcomes (EOs) and 21st Century Skills that build students' mastery of the standards at each grade level. The samples, the blank template upon which they are based, and a template with definitions can currently be accessed on the Standards and Instructional Support office website. Together, these resources were created by and for Colorado educators to support school districts as they intentionally plan for the successful implementation of the CAS in the 2013-14 SY. For more information, contact Karol Gates, Colorado Content Specialist for the Arts, at [gates\\_k@cde.state.co.us](mailto:gates_k@cde.state.co.us)

**Michigan report, by Ana Luisa Cardona, Education Arts Creativity Innovation: Michigan's Model Arts Education Instruction and Assessment Program (MAEIA)**

The first phase of this work is development of a blueprint and audit tool that describes the gold standard of arts education, provides districts a tool for assessing their progress toward that standard, and offers districts support and resources they can use to make progress toward that standard. You can follow their work at: [mi-arts.wikispaces.com](http://mi-arts.wikispaces.com). For more information, contact Ana Luisa Cardona at [cardona.analuisa@gmail.com](mailto:cardona.analuisa@gmail.com)

**Minnesota and Kentucky** are developing models that are similar and have rubrics for school level accountability. For more information contact [pam.paulson@pcae.k12.mn.us](mailto:pam.paulson@pcae.k12.mn.us) and [robert.duncan@education.ky.gov](mailto:robert.duncan@education.ky.gov) ■

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

[www.wix.com/khsieh/naea-lgbtq](http://www.wix.com/khsieh/naea-lgbtq)

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## Uncontained Curiosity and Other Skills Used in Cross-Reading "One Today"

"I want my colleagues to see art can be used to teach all sorts of subjects like English and even mathematics!" A young and very talented high school art teacher was making this proclamation, trying to convince me that her school needed to engage in more expansive arts integration. Unfortunately, I missed most of what she was saying. For some reason, funny thoughts about the wild things I've done during art classes kept running through my head. Do not misunderstand me; I am a huge advocate for arts integration, but on the other hand, I enjoy art primarily because it makes things look different. For me art does not make English or math better.

### One sun rose on us today

I am grateful for my uncontrollable curiosity, my skill in combing unusual things, and a profession that requires constant creative and critical thinking. While doing research for this column, I came across a video of Richard Blanco reciting his poem, "One Today," at the second inauguration of President Obama (Boghani, 2013). Then, I accidentally clicked a link for *The Advocate*, a widely circulated gay rights advocacy magazine. Quickly, I read the short article, "South Lyon Teacher Suspended for Playing Song about Being Gay." (Brydum, 2012) After watching an embedded Fox News television interview of the teacher, I clicked two links: "Indiana Town Launches Gay Panic over Prom" and "Op-ed: An open letter regarding the gay banned promo." For no good reason, I then ran a Google search of

"homophobia school bullying"; shockingly, there were 5,260,000 hits.

**One sky... sometimes praising a mother who knew how to give, or forgiving a father who couldn't give what you wanted.**

Finally, I re-opened Richard Blanco's poem, but did not expect to find much inspiration (Blanco, 2013). I had already heard "One Today," and frankly, I hated it! Nevertheless, I forced myself to be clear-minded and took a second look.

**"If we can get a good promo then we can convince more people to come and follow what they believe."**

Much to my surprise, I was moved almost to tears. Maybe hearing the poem after being inundated with news of bigotry made me feel softer. Or, maybe the weight and significance of our American experience hit me when Blanco's reading was juxtaposed, in my mind's eye, with persistent stories of school-based homophobia. I am not sure what happened, but I am glad I took a second look. This second reading left me enthralled by Blanco's simple focus on the ordinary habitual terms of his existence in American. This type of reading, what Craig Roland simply calls creative and critical thinking, is a basis for much of the work we do in art and visual culture education (2012).

**I went to promo with my cousin. I was scared, ashamed, embarrassed. Does she remember it?**

When teachers talk about advocating for the difference that art makes, I often find myself saying a prayer of gratitude. Art education has

helped me shift from "getting it" to having fun "getting into it!"

**Do you remember the time that you decided to be heterosexual? Probably not**

For what are you grateful? Describing your gratitude is a way of building *emotional awareness*. This is "...the ability to identify and express what you are feeling from moment to moment and to understand the connection between your feelings and your actions" (Segal & Smith, 2012). How emotionally aware is our field? What would happen if we spent more time sharing our gratitude for what we do, and less time advocating for the right to continue our work? As we become more emotionally aware as a field, will our attributes be more readily cherished by our colleagues?

**Hope—a new constellation waiting for us to map it, waiting for us to name it—together**

The LGBTQIC welcomes guest column submissions at any time. We also welcome any type of response and feedback. Submissions and feedback can be e-mailed to Dr. GE Washington at [garnellwashington@yahoo.com](mailto:garnellwashington@yahoo.com) ■

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## 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

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**T**he national Alzheimer's Association has predicted that by 2030, the number of people living with some form of dementia will double. This indicates not only the growing need for creative engagement experiences for individuals with memory loss, but a growing need to prepare artists, art educators, museum educators, and docents who will work with these individuals and their caregivers.

Learning from the Meet Me at MOMA program, SPARK! is a model used by several museums in the Midwest looking to address the question "What can we do to provide a museum experience for people living with memory loss outside of larger cities?" Institutions within the SPARK! alliance aim to provide individuals with memory loss and their caregivers opportunities to engage with and through art and artifacts, guided by trained docents and volunteers (Tygesson, 2012). SPARK! is an initiative of the Helen Bader Foundation and includes institutions such as the Museum of Wisconsin Art and the Minneapolis Institute of Arts.

### Benefits for SPARK! Participants

According to Margaret Groff, Education Program Manager at the John Michael Kohler Art Center (JMKAC) in Sheboygan, Wisconsin, SPARK! participants benefit from opportunities to communicate and connect with prior skills. She explained: "Often we have people in the program who haven't communicated for a long time, but then an activity or physical movement, such as dancing, will trigger a memory and then the participant will start talking about all sorts of things." In another example, participants were drawing

into the surface of wet clay masks with various tools. One client became very focused and his wife said, "You know, he hasn't drawn in 25 years and now he is doing it again." Groff also described instances where SPARK! programming led to moments where discussing artworks brought up stories that even participants' family members didn't know, explaining "In this setting participants feel that they have interesting things to share and that somebody is going to listen."

Other benefits include being a part of a community and the pleasure of being in the moment. Groff explained that for some SPARK! participants and their caregivers, getting out into the community and doing something with similar people can alleviate the stress of having to perform in a particular way. It is

a safe environment and it is social time. For the caregivers, having time with other people who are having comparable experiences and challenges is important; it is being part of a community. At JMKAC, volunteers make it possible for the caregivers to participate, so it is a creative time for them too.

### Benefits for Cultural Institutions

Groff explained that a benefit for both the participants and the art center is that SPARK! programming helps people get comfortable in the space, feel welcome, and know that they could even come back to visit on their own.

For SPARK! facilitators, Groff explained that the programming "has developed patience in us, empathy, and a deeper understanding for what the disease is and all the challenges of it. It is also fun to see people interacting.

When there are jokes and humorous moments, like when we are working with participants to develop a Timeslips story, we get to laugh too." She pointed out that SPARK! programming has also helped the art center think about accessibility institution-wide and what needs to be done to ensure that it is truly accessible to all patrons on a daily basis.

**SPARK! participants work in clay at John Michael Kohler Arts Center in connection with the exhibition, *Animal Magnetism*.**



### Lessons and Advice

Jane Tygesson, a long-time docent for the Minneapolis Institute of Art, has compiled a manual to help others who want to start a program and learn from the experiences at SPARK! institutions. The manual has three parts: first, a snapshot of the programming at eight different SPARK! institutions; second, a description of the process used to develop the Discover Your Story program at the Minneapolis Institute of Arts; and third, a variety of training materials and resources including ones that can be used when preparing staff and volunteers, as well as some that are useful when developing a new program. This comprehensive resource is available for free at: [www.ageandcommunity.org/index.attachment/sparkmanual\\_\\_digital-2621/SparkManual\\_\\_digital.pdf](http://www.ageandcommunity.org/index.attachment/sparkmanual__digital-2621/SparkManual__digital.pdf)

Memory plays a significant role in shaping identity and situating our experiences in contexts of time and place. Therefore, the stigmas related to memory loss are profound and widely felt. The benefits of JMKAC's SPARK! program allude to the powerful potential of art to generate and reclaim meaningful experiences for persons with memory loss and their caregivers, as well as enriching the lives of the arts educators and volunteers who work with these individuals. In light of growing concerns related to aging and memory loss, we applaud the efforts of artists, art educators, and art institutions that are leading the way in creating quality art opportunities for all! ■



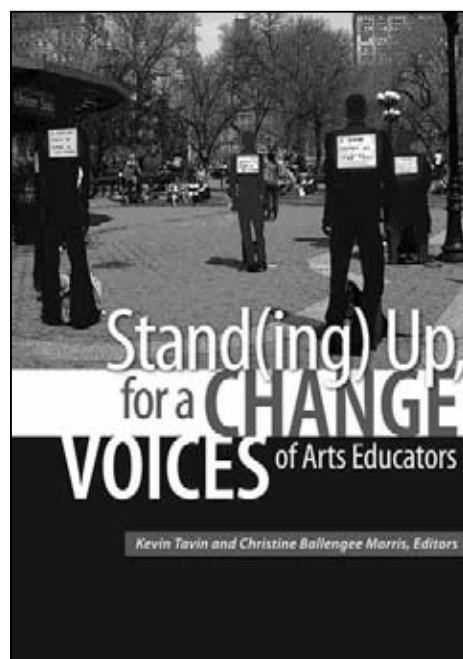
**Got a professional or research question?**

## ASK A FELLOW!

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

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

## New Resource from NAEA!



*"Every K-12 art teacher and university professor of art education who wishes to become aware of the current state of art education should read this book."*

—Brent Wilson, Professor Emeritus, The Pennsylvania State University School of Visual Arts

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

**Kevin Tavin and Christine Ballengee Morris, Editors**

Standing up for change requires passion and transformational leadership. One aspect of leadership is the delicacy of negotiating for multiple voices to be represented, toward social justice. Where does this type of leadership come from, and how can we encourage it? How do we teach others to be activists? Where are these lessons in our teaching training? *Stand(ing) Up, for a Change* explores these questions.

The contributors to this book are risk takers, and it is through their stories that concepts of standing up are shared, including how teachers challenged high stakes testing, unyielding standards, racism, privatization, uncritical curricula, and other institutional and ideological constraints. The use of art as a tool to overcome injustice and arts-based activism to stand up for the rights of marginalized students and

teachers are also explored. Narratives are shared about crossing disciplinary and geographical borders, to engage various community members—including children and youth from rural, suburban, and urban areas in the US and abroad. The stories also address the difficulty of standing up for change and the limits of being critical, through self-reflecting on fantasies, experiences, and disappointments of enacting social change.

No. 320. 216 pgs. (2013) ISBN 978-1-890160-56-2

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

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## COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

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

*Written by Joni Boyd Acuff: COMC Co-Chair*

### Grace Hampton Lecture Series

This year COMC continued the Grace Hampton Lecture Series at the National Convention in Fort Worth. The lecture series was established by the Committee on Multiethnic Concerns (COMC) affiliate of NAEA in 2012 as a tribute to Dr. Grace Hampton's courageous leadership and involvement in the field of art and art education. The Grace Hampton Lecture Series was designed to provide a platform for scholars to address significant issues and research that focus on the lives, culture, art, teaching and learning of all minorities in the United States and worldwide. Additionally, this series desires to promote and support the advancement of diverse voices in NAEA. The invited speakers are chosen with this goal in mind. COMC is dedicated to highlighting scholars, artists, and educators who work effortlessly to bring criticality to art education and bring culture to the forefront of the discourse. A special thank you to Dr. Zerric Clinton, COMC Co-Chair, for his leadership in organizing COMC activities and events for this convention year.

The awardee and invited speaker for the 1st Annual Grace Hampton Lecture Series in 2012 was **Dr. Paulette Fleming**, Professor of Art and Design at Fresno State. Dr. Fleming holds a PhD in Art Education from The Ohio State University. She began her teaching career at the age of 14, and has taught Art at

all levels—from preschool to postgraduate. She was one of the Eugene Grigsby Award recipients in 1988. We thank Dr. Fleming for accepting our invitation to be the first lecturer in this distinguished invited series. The invited speakers for the 2013 Grace Hampton Lecture Series at this year's National Convention were Ms. Indira Bailey and Dr. Mina Cheon. **Indira Bailey** is an African American artist, illustrator, and educator from Plainfield, New Jersey. Indira received a BFA in Illustration from Pratt Institute and MA in Educational Leadership & Supervision from Kean University. Read more about her artistry and pedagogy at [www.ibdesignstudio.com/index.html](http://www.ibdesignstudio.com/index.html). **Mina Cheon** is a Korean American new media artist, scholar, and educator. She received a PhD in Philosophy of Media and Communications from the European Graduate School, European University for Interdisciplinary Studies, Switzerland in 2008 and is currently on the faculty of Maryland Institute College of Art. Read more about her artistry and scholarship at [www.minacheon.com](http://www.minacheon.com).

The Grace Hampton Lecture series event was on Saturday, March 9, at 3 pm in the Fort Worth Ballroom of the Omni Hotel. The Grace Hampton Lecture Series Committee will be seeking nominations for invited speakers for this award for the upcoming NAEA 2014 in the coming months. If you would like to nominate an art education scholar, artist, or teacher, please e-mail your query about the series to COMC Co-Chair, [joni.acuff@unt.edu](mailto:joni.acuff@unt.edu).

I will forward your information to the Grace Hampton Lecture Series Committee. More information will be sent upon receipt of your e-mail.

### J. Eugene Grigsby Award

The J. Eugene Grigsby Jr. COMC award honors individuals who have made distinguished contributions to the field of art education in advancing and promoting education, investigation, and celebration of cultural and ethnic heritage within our global community. The record of achievement may reflect remarkable scholarly writing, research, professional leadership, teaching and/or community service that advance the ideals of culturally responsive pedagogy in teaching and learning communities. Further, this award highlights the legacy of **Dr. J. Eugene Grigsby Jr.** in bringing to light accomplishments historically and contemporarily by people of color in fully advancing NAEA policy and practice.

This year no nominations were put forward for the J. Eugene Grigsby Award for 2013. As a group, it is imperative that we make sure we put forth nominations and keep in the forefront the importance of this work in our field. To nominate an art education scholar whose work fits the above description, please e-mail COMC Co-Chair, [joni.acuff@unt.edu](mailto:joni.acuff@unt.edu). I will forward your information to the Eugene Grigsby Award Committee. More information will be sent upon receipt of your e-mail.

### COMC Membership

Becoming a member of COMC is easy! Unlike in the past, where you had to submit a form via snail mail to the Association's Membership Coordinator, the task is now done online. When you renew your NAEA membership, choose to become a part of COMC at the same time. Receive updates on scholarship relevant to culturally responsive teaching pedagogy and collaborate on research initiatives that create opportunities to learn. The cost, \$15, will be added to your membership and you pay online right then and there. Current members: please don't forget to renew! Current and future members: we want to hear from you. Share your vision for art education by contacting us at [z.clinton@grady.k12.ga.us](mailto:z.clinton@grady.k12.ga.us)

Lastly, we would like to thank all of the NAEA members who submitted their conference proposals under COMC. We appreciate everyone's ideas and ask that you please keep the submissions coming! We look forward to seeing your fresh ideas for the 2014 National Convention in San Diego, California. ■



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## The 2014 NAEA Call for Presentations will be open soon!

The Call for Presentations for the 2014 NAEA National Convention—in San Diego, CA, March 29-31, 2014—will be open soon. Watch [www.arteducators.org](http://www.arteducators.org) and your e-mail from NAEA.

NAEA membership is REQUIRED for all presenters and co-presenters to submit presentations and to present at the 2014 NAEA National Convention. We will immediately verify membership for the main presenter and co-presenters upon presentation submission. All memberships must be active now and in March 2014.

Presentations not meeting NAEA membership requirements for presenters and co-presenters will not be considered.

Before adding a co-presenter, please verify with them that they wish to be added to your session and acquire their membership status and NAEA ID number. Co-presenters may not be added or changed after presentations are submitted.

Individual Presentation Limit Policy: Individuals may not be accepted for more than two presentations as the principal presenter and two presentations as the co-presenter, with the exception of business meetings, divisional or regional functions, or at the invitation of the Convention Coordinator.

Please verify your NAEA membership, renew, and/or join PRIOR to submitting a presentation. E-mail membership inquiries to [members@arteducators.org](mailto:members@arteducators.org) or call us toll-free:

800-299-8321, 8:15am-4:30pm ET, Mon-Fri.

The presentation deadline is May 15, 2013. For more information, please contact [convention@arteducators.org](mailto:convention@arteducators.org)



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## Thank You...

To Convention Coordinator Elizabeth Willett, all of NAEA's leaders and members, our exhibitors and cooperating partners, our presenters and speakers—and most especially the participants—who made our 2013 NAEA National Convention in Fort Worth such a success! Watch for more coverage in the Summer *NAEA News*, and begin making your plans to be in San Diego next year!



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