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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
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October News Highlights

Learn about the importance of international collaboration in art education. (Higher Ed, page 8)

Reflect on how to stand up for the Arts, like Dr. Seuss' the Lorax stood up for the environment. (Supervision/Administration, page 12)

See what websites art educators and learners use most, and why. (AET, page 15)

Read tips for successful programs between museums and people with special needs. (SNAE, page 17)

Learn about the use of an open studio as a site of lifelong learning. (LLL, page 20)

Experience the connection between the Vietnam Memorial and spirituality in art education. (CSAE, page 22)

Sculptor Deborah Butterfield will be a keynote speaker at the 2014 NAEA National Convention! (Page 24)



SummerVision DC 2013: An Evolving Professional Learning Community Explores DC Art Museums

Coming to Washington, DC, in July 2013 to develop "new eyes," 50 SummerVision DC (SVDC) educators traveled from all over the United States, including Hawaii, and as far away as the United Arab Emirates, Egypt, Switzerland, and Canada. To date, seven sessions of nearly 160 visual arts and other educators, representing teaching levels ranging from K-12 to higher education, arts education organizations, and museums have attended—with three previous attendees returning for a second session. Taking advantage of summer break to gain a new creative and reflective perspective within an evolving professional learning community, participants engaged in multidisciplinary arts connections and experienced the rich offerings of DC museums.

Designed to help participants gain firsthand knowledge about using the museum as an educational resource, SummerVision DC 2013, directed by Renee Sandell (George Mason University) with Carole Henry (University of Georgia), provided educators with an intensive expeditionary learning experience through in-depth, object-specific explorations of artwork, visual journaling, and behind-the-scenes examination of the museum itself as a work of art. The program is guided by Henry's text, *The Museum Experience: The Discovery of Meaning* (NAEA, 2010), and Sandell's Form+Theme+Context (FTC) Palette for Decoding an Art Museum (2009). Linking studio experience with critical response, participants used a "Portable Studio" with Visual Journals to visually document the learning process.

Museum educators led interactive tours and conducted activities that inspired SVDC participant experiences, expanding possibilities for the classroom and future museum visits.

Each museum provided participants with educator packets and materials, and the private museums also provided free admission passes for participants to spend additional time at their museums. NAEA Executive Director Deborah Reeve provided closing comments at both celebrations and exhibition of New Eyes Maps, which gave visual representation to the week's experiences. She also presented certificates to all participants and documentation that certified hours necessary for continuing educational credits.

This summer, social media helped expand the professional learning community. Using the SummerVision DC Facebook group page (www.facebook.com/groups/160602843997493) to connect SummerVision DC 2013 participants before, during, and after the 4-day intensive experience, participants shared photographs, visual journals, and insights, with plans to meet at state conferences and NAEA 2014 in San Diego. In addition, SVDC 2013 photos from both sessions were posted on NAEA Pinterest boards. Finally, the learning continues in virtual time and space, since a number of SummerVision DC alums from different sessions enrolled in the Coursera MOOC entitled "Art and Inquiry: Museum Teaching Strategies for Your Classroom," offered by the Museum of Modern Art for 17,000 enrolled from around the globe.

For more information on SummerVision DC, visit: <http://naea.digication.com/SummerVisionDC/Home> and view the Pinterest images at: <http://pinterest.com/arteducators/naea-summervision-dc-2013-session-1> <http://pinterest.com/arteducators/naea-summervision-dc-2013-session-2>

Plan to join us next July for SummerVision DC 2014! ■



SummerVision DC 2013 museum learning sites (and educators) included:

- The National Gallery of Art (Elisa Patterson, Heidi Hinish, Zev Slurzberg, Lorena Baines, Deirdre Palmer)
- Freer/Sackler Gallery (Theresa Esterlund)
- National Museum of African Art (Deborah Stokes, Karen E. Milbourne)
- National Museum of Women in the Arts (Deborah Gaston, Addriene Gayoso, Elizabeth Keaney, Laura Hoffman)
- The Phillips Collection (Paul Ruther, Meagan Estep)
- National Building Museum (Lara Finder, Mary Hendrickse)
- Corcoran Gallery of Art (Liz Lloyd, Anne Taylor)
- Smithsonian American Art Museum (Suzannah Niepold, Matthew Lasnoski, Elizabeth Dale-Deines)
- National Portrait Gallery (Briana Zavadil White, Kita McCord)



"It was wonderful to be in a community of kindred spirits, all of whom just wanted to enrich themselves and be the best art educators they could be. A once-in-a-lifetime opportunity to really learn, grow, and expand my horizons. I will never forget this trip—the art or the people. I'll certainly use what I learned in my classroom. I wish every art teacher could have this experience."

—2013 SummerVision DC attendee



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NEWS

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

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

Welcome...

Naea

**to the October 2013
issue of *NAEA News*!**

Submissions for
December *NAEA News*
are due October 11.

For **ADVERTISING**, visit
www.arteducators.org/advertising

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

MESSAGE FROM THE PRESIDENT

What Next Generation Visual Arts Standards Are *Not*

Dennis Inhulsen

Nearly 1,000 art educators from around the country have reviewed and provided feedback on our Next Generation Visual Arts Standards. The standards are highly supported, with an 85-92% approval rate in all categories. I am proud of our writing team and impressed by their perseverance and professionalism. While the standards are still a work in progress, we are on a positive path to support art education for all students and the teachers that serve them.

What Standards Are

According to the Common Core State Standards Initiative (www.corestandards.org):

Educational standards help teachers ensure their students have the skills and knowledge they need to be successful by providing clear goals for student learning.

Further, educational standards are developmentally appropriate, assess with reliable measures, and pay close attention to gaps for all students. Standards in education can be traced to the early 1980s when "A Nation at Risk" was published, prompting legislation by congress through the Elementary and Secondary Education Act (ESEA). Standards for Arts Education were first published in 1994. Since the birth of the standards, art teachers have been increasingly held accountable to them.

Our standards reflect **new** practices in art education, and are aligned to address new challenges teachers face today; they will advocate for demonstrating student growth for teacher effectiveness ratings, and will help teachers with qualities that matter most. The standards will further make the case for more **learning in and through the Arts**.

Through the review process it was noted that there is a fine line between standards and instruction & curriculum. Indeed, standards in the new Common Core for English Language Arts & Math often-times have a tone suggesting *how* to teach, not just *what* to teach. Like our standards, they are a hybrid providing enough impetus for teachers to plan meaningful learning with art.

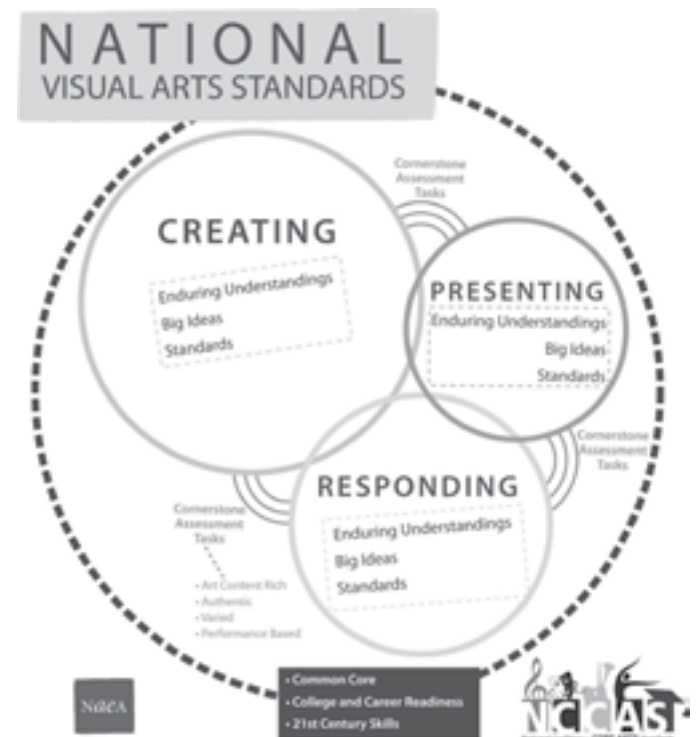
This is an exciting time in our field; the standards will provide the language needed to support our members and their students for the next generation.

What Standards Are Not

Mandatory. The standards are voluntary. Art teachers are faced with expectations from their local school communities, counties, and states. National standards in the Arts are sometimes adopted as they are, amended for local conditions, or used as a resource—but they are not required.

Instructional- or Curriculum-Specific. Standards do not suggest *how* to teach. At best, they will clarify what students should be able to know and do in art and at what age, but not how to get there. The standards should provide a springboard for art educators to develop meaningful art experiences. The structure of the standards, placing Enduring Understanding as paramount, supports pathways teachers may take with students over time into adulthood. For example: A "design-centered" approach or a "media-arts-based approach" with specific problem-solving or instructional strategies can easily be used to reach the Enduring Understandings through adulthood. The standards do not emphasize any particular style, belief, or philosophy of art or design education.

Just About Ideas and Not Artmaking. The artistic processes of Creating, Presenting, and Responding organize the standards. The structure allows teachers to plan comprehensive experiences; however, creating art is still viewed paramount by most and is reflected in the number of standards presented. The standards promote artmaking, skill building, practice, hard work, and perseverance, using both traditional and non-traditional language to support art education.



Media-Specific. The Visual Arts Standards will not be media-centric. While the standards support a wide variety of media, including digital technologies, it is up to the teachers which materials they decide will best help their students.

Proponents of High Stakes Tests. NAEA will provide models of assessments that are art content-specific with benchmarked examples. Formative models or "assessing along the way," as well as project-based units, will be shared over time. We believe student learning is best assessed by authentic measures that are important and relevant, such as: portfolios, exhibitions, place-specific presentations, and use of technology.

Permanent and Rigid. The standards will be Web-based and "ever-green" in nature: flexible and change over time. Processes will be in place with linked examples or units of study for art teachers to adapt to their teaching circumstance.

Impossible or Difficult to Attain. The standards will be aspirational but still attainable. Educational standards by their very nature aspire to reach all students with optimal learning experiences. Standards can be "cluster grouped" by artistic processes and embedded into units of study. Our standards will help make the case for more instruction in art for all students, yet still allow flexibility.

NAEA is committed to developing strategies that will help members implement the standards. Multiple modalities such as focused sessions at the Convention; online video presentations; partnering with states, regions, and universities; and the use of technology to exchange ideas are all being considered. This is an exciting time in our field; the standards will provide the language needed to support our members and their students for the next generation. ■

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

Elect: Patricia Franklin. Supervisor of Fine Arts, Newport News Public Schools, 12465 Warwick Blvd, Newport News, VA 23606. pat.franklin@nn.k12.va.us

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve



Most educators have lived with some version of “educational reform” throughout their careers. If you Google “education reform,” the search will turn up more than 3 million entries.

Education reform is a big deal. Professional and political careers can be made or broken on the promise of education reform—Google “education reform” and “Arne Duncan” and you get 190,000 results.

But maybe the buzz is misplaced. Maybe, instead of focusing efforts on **RE**forming education, we should be reframing the debate to be about **TRANS**forming education.

Instead of focusing on the **input** of how to teach differently, perhaps we should concentrate more on the **output** of transformative educational experiences for students?

It is, after all, the transformative educational experience that turns the obligatory student into the eager and searching student.

It is the transformative educational experience that turns the student who is merely occupying space into the student who explores new spaces.

It's not easy to quantify the transformative education experience—what metric can measure such groundbreaking change?

But you can see it when it happens. You see student engagement deepen and the nature of their questions shift from “Will that be on the test?” to “But wouldn't that mean...?”

Can algebra do that? Can grammar and syntax? Can the periodic table?

Art education is uniquely—**uniquely**—capable of providing transformative educational experiences for all students, broadly challenging their intellects on deeper levels.

I briefly introduced the notion of transformation in the summer Palette. But in this “Year of the Common Core,” and with the release of the Core Arts Standards next spring, I think we need to look more closely at art education as a catalyst for educational transformation.

What is the distinctive role of art education in ensuring transformative learning experiences for students? What can you do this school year to expedite transformation experiences in your learning community?

Let's open the conversation on art education and the transformative educational experience—and I suspect we'll have a transformative experience of our own. ■

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

Artists Supporting Education!



Washington, DC, artist JPalmer hosted his annual “Art Affair” event, donating a portion of the proceeds to NAEA. Palmer is pictured here at NAEA headquarters in August with Deborah Reeve, NAEA Executive Director, and the “big check” for \$1,000. See more about JPalmer and “Art Affair” at www.theartistjpalmer.com.

Know a Super Art Teacher?

NAEA Award nominations for 2014 are due October 1, 2013.

NAEA Awards honor those who create a lasting impression on the future through visual arts education. View descriptions of all awards, nomination instructions, and all forms necessary to nominate an outstanding art educator, student, or supporter of visual arts education.

www.arteducators.org/awards

Naea

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

- **2014 NAEA National Convention in San Diego.**

Extraordinary planning is well underway! A record number of outstanding proposals were submitted, and based on peer evaluations, 42% were accepted. Registration is open: www.arteducators.org/convention

- **NAEA Board of Directors and Elects met July 19-21 in Reston, VA.**

The Board participated in a series of activities including organizational orientation; a review of Year II Strategic Plan accomplishments; presentation of data from the member/nonmember needs assessment; and preliminary planning related to Year III priority objectives including membership growth, new standards and related professional development, NAHS program, and the 2014 national leadership conference. Graphic Recorder Brian Tarallo captured the lively conversations and work: www.arteducators.org/community/visual-recording-july-2013

- **Research Commission Planning Retreat** was held July 18-20 in Alexandria, VA. Find out more about the Research Commission (see page 11) and how the Commission is connecting its work throughout the NAEA community: www.arteducators.org/research/commission

- **Vote!** Watch for the ballot this fall and cast your vote for Regional Vice President positions on the national Board of Directors.



- **Welcome new members! Being an active member of the state and national 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!

- **More than 509,601 site visits and 1,975,382 page views over the past year**—Have you experienced the award-winning NAEA website recently? Free digital *Studies in Art Education* on the home page OR archives at www.arteducators.org/research/studies

- **Get a first look at the new Visual Arts Standards! The Standards are scheduled for release March 2014.**

Learn more about the Instructional Resources Gallery and how it is being redesigned to align with the new standards, and learn about other professional learning opportunities that support the standards—coming soon! For updated information, visit www.arteducators.org/nccas

- **NAEA International Delegation to Myanmar (Burma) November 2-9!** NAEA will host an art education delegation, led by President Dennis Inhulsen, as part of a larger U.S. Education Delegation. For itinerary and registration information, visit www.professionalsabroad.org

- **NAEA Next! 2011–2014 Strategic Plan!** See the many accomplishments achieved by NAEA leaders, members, and staff working together! <http://prezi.com/f-izzwf5xv3d/mission-forward>

- **NAEA Formal Position Statements:** Find out where NAEA members stand on important 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

New statements adopted this year include Arts Integration; Distance Learning in Art Education; Student Assessment in the Visual Arts Classroom; Teacher Evaluation and Student Growth; and Visual Art and Its Relationship to CTE. Position statements that were reviewed and revised include 21st Century Skills and Visual Arts Education; Certified/Licensed Visual Art Educators in Pre-K through 12 School Settings; Deaccessioning Objects in Art Museum Collections; and Distance Learning in Art Education.

- **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—coming this fall!

- **Reauthorization of the Elementary and Secondary Education Act (NCLB)**—See recommendations by NAEA and the arts education community: www.arteducators.org/esea

- **View the 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. Use these papers to make your case for why art matters!

- **A Conference for National Art Honor Society students and advisers: Coming Fall 2015!** There are now more than 47,000 high school and middle school art students in 2,000 chapters across the nation! Do you have an NAHS Chapter? Find out more at 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! **The pARTners Membership Growth Rewards Program has officially begun**, and we need your participation. Recruit a new member and be entered into a drawing to win prizes including a \$500 Blick Art Materials gift certificate, FREE 2014 NAEA National Convention Registration, and more! Details at www.arteducators.org/partners



- **2014 NAEA National Leadership Conference**—Save the date! July 25-27, 2014, Santa Fe, NM. Open to state association leaders and any members who have an interest in leadership.

Connect!



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

NATIONAL CONVENTION!

www.arteducators.org/convention

- **Save the Date** for the 2014 NAEA National Convention—*Spark! Fusing Innovative Teaching & Emerging Technologies*—March 29-31 in San Diego, California.
- **ONLINE REGISTRATION IS OPEN!**
- **Book your hotel rooms early!** Reserve online.
- **Interested in exhibiting or advertising** at the Convention? Learn more today! **www.arteducators.org/exhibits**

RESEARCH & KNOWLEDGE!

• National Coalition for Core Arts Standards (NCCAS)

The National Coalition for Core Art Standards was awarded a \$30,000 National Endowment for the Arts grant to support the convening of a national Artist Advisory Council at an NCCAS writers and leadership meeting in Reston, VA, August 1-5, 2013. Nationally recognized artist advisors met with dance, media arts, music, theatre, and visual arts writing teams and NCCAS leadership to offer feedback and guidance to the respective arts groups about their work on the new arts standards. View the latest 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**

- Access the **first digital issue** of *Studies in Art Education*, Summer 2013. **www.arteducators.org**
- View the Spring 2013 set of **NAEA Advisory** on Meaningful Making **www.arteducators.org/research/naea-advisory**
- View **Translations: From Theory to Practice**, Empathetic Engagement with Artwork: New Insights from Neuroscience **www.arteducators.org/research/translations**
- View the **2012 Lowenfeld Lecture**, "The Importance of Self-Identification in Art, Culture, and Ethnicity" by Bernard Young. **www.arteducators.org/research/Lowenfeld2012_BernardYoung.pdf**
- **NEW! Research Commission Microsite**
The **NAEA Research Commission**, formed as part of the 2011-2014 NAEA Strategic Plan, and launched at the 2012 NAEA National Convention, has created a new microsite designed to accommodate both commission-sponsored research projects and independent initiatives by individuals and NAEA groups. Visit the new site today! **www.arteducators.org/research/commission**

SOCIAL CONNECTIONS!

NAEA Why Art Matters YouTube Channel

See videos created by your Board of Directors on Why Art Matters.

www.youtube.com/whyartmatters

Facebook:

- NAEA: **www.facebook.com/arteducators**
- NAEA Elementary Division **www.facebook.com/NAEAElementaryDivision**
- NAEA Middle Level Division **www.facebook.com/groups/naeamiddlelevel/**
- NAEA Secondary Division **www.facebook.com/naeasecondary**
- NAEA Student Chapter: **www.facebook.com/profile.php?id=2061914&ref=ts**
- NAEA Women's Caucus: **www.facebook.com/groups/177480239379/**
- InSEA: **www.facebook.com/groups/41284817989/**
- NAEA SummerVision DC: **www.facebook.com/groups/160602843997493/**

Twitter: **www.twitter.com/naea**

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

Pinterest: **http://pinterest.com/arteducators**

Listsers: **www.arteducators.org/emaillists**

Ning:

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

COMMUNITY!

www.arteducators.org/community

Connect to information on membership, the National Art Honor Society, issues groups, and state associations.

- **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**
- **Check out NAHS Link**, a new microsite dedicated to NAHS sponsors and their students. View sections on how to Establish or Renew a Chapter, About, Sponsors, Students, Facts & Forms, and Resources. **www.arteducators.org/nahs**
- **Classroom Galleries Powered by Artsonia.** Share and view lesson plan starters and student artwork, enter contests, and more. Pay for your NAEA annual membership dues with your Artsonia Fundraising Account. Check funds and more at **www.artsonia.com/naea/paywithfunds.asp**



- **Member Directory** and **NAHS Sponsor Directory** **www.arteducators.org/directory**

- What's happening at NAEA? Check out the **visual recording charts** from the Board of Directors meeting in Reston, VA, July 20, 2013. See examples on page 13. **www.arteducators.org/community/visual-recording-july-2013**

EVENTS!

• NAEA Delegation to Myanmar

As Myanmar embarks on a Democratic transition, and embraces the West, this once secluded country welcomes the opportunity to meet with their professional counterparts. **To learn more**, please call 1-877-298-9677 or go to **www.professionalsabroad.org**

• State Conferences

Stay connected to your state and regional colleagues! Find your state's conference information at **www.arteducators.org/conferences**

• NAEA SummerVision DC

Check out the 2013 SummerVision Pinterest boards featuring highlights from both sessions held this summer. **http://pinterest.com/arteducators**

RESOURCES!

www.arteducators.org/store

Discounts on books to cultivate your professional development, practice, and advocacy in your field!

- Check out the 2013-2014 **NAEA Resources Catalog!** **www.arteducators.org/NAEA_Resources_Catalog_2013-2014.pdf**
- **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! Be sure to check out the NEW NAHS/NJAHS T-Shirts! View resources online: **www.arteducators.org/community/nahs/resources**
Note: Only sponsors of current registered NAHS/NJAHS Chapters may order Art Honor Society merchandise.



ADVOCACY!

www.arteducators.org/advocacy

• NAEA White Papers

"Advocacy White Papers for Art Education" 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 NAEA Executive Director Deborah Reeve from the 2013 Delegates Assembly. **www.arteducators.org/advocacy/advocacy-resources-message**
- **Share** the redesigned PDF, "10 Lessons the Arts Teach" from Elliot Eisner. **http://tinyurl.com/a3cm6lt**

NAEA and AEP Visit the Experiment Station

Suzanne Wright, Director of Education at The Phillips Collection, Washington, DC

On July 9th, art education forces united when the staff of the National Art Education Association (NAEA) and the Arts Education Partnership (AEP) arrived at The Phillips Collection in Washington, DC, for an intensive, full-day professional development workshop. Phillips educators carefully crafted the event to engage NAEA and AEP staffs in immersive and dynamic museum experiences. Phillips staff created a range of participatory activities, encouraging each participant to step outside of his or her comfort zone and approach new experiences with fresh eyes.

The group jumped in head first, exploring the artistic process of American artist Arthur Dove. They created continuous line drawings while listening to the song that inspired Dove to paint *Me and the Moon*. Following this artmaking exploration, the group crafted haiku poems inspired by the painting, responding to prompts such as, “write five syllables to describe how this painting makes you feel.” The NAEA and AEP staffs gave new meaning to the word “teamwork” as they developed and performed drama and dialogue around Renoir’s *Luncheon of the Boating Party*. They were also encouraged to connect with their inner child as they experienced activities designed for Phillips school tours, including in-gallery collage and mapmaking exercises. As part of each activity, participants reflected, sketched, and wrote in journals that would serve as a final artistic product to be exhibited at the NAEA headquarters in Reston, VA.

After a long day of risk-taking, exploration, and collaboration, participants reflected on the

experience as they embellished their journals using color and collage. Many appreciated interacting with colleagues (NAEA, AEP, and Phillips staffs alike) in new ways. Reflecting on the day, one participant commented,

Group interaction gave me a chance to connect with my colleagues on a new level. Although we connect through art (on some level) on a daily basis, we rarely get the opportunity to connect on a personal level over something we are all so passionate about. I think it has made us a strong team.

The Phillips’ mission is to be “an intimate museum combined with an experiment station,” and we took this opportunity to test a new format of professional development. We hope to use this specialized event as a model for future professional development programs for educators and professionals. Many thanks to our NAEA and AEP colleagues for enthusiastically embracing the “experiment,” setting the bar high for future participants! ■



Above: Staff members of NAEA and AEP pose as characters of Renoir’s *Luncheon of the Boating Party*.



Left: Staff of NAEA and AEP come together to complete their visual journals at The Phillips Collection in Washington, DC.

People in the News

The **Nebraska Art Teachers Association (NATA)** is celebrating its 90th birthday this year! The official celebration will take place during the NATA Fall Conference at Wayne State College in September 2013. Conference attendees will decorate a black box theater as part of the celebration. **HAPPY BIRTHDAY, NATA!**

Lorinda Rice is the new Art Curriculum specialist for Lincoln Public Schools, Lincoln, Nebraska, where she oversees about 60 art teachers in 50 schools. Rice has taught at several Lincoln public schools. She recently served as NAEA Western Region Elementary Division Representative and is co-president of the Nebraska Art Teachers Association. She is currently a reviewer of the National Art Education Standards, as well as helping to write the first Nebraska Fine Art Standards.

Artist/Educator **Laurie Marshall** has co-authored *Let’s Create Peace*, featuring daily peace practices, art-for-peace projects, and peace studies. It connects students to themselves, each other, and the global community, while meeting academic standards. Teachers will gain practical tools to use art for creating a school culture where learning, self-reflection, and love are cool. *Let’s Create Peace* can be purchased at www.createpeaceproject.org

Award-winning art educator **Angie Spady** has published *Channing O’Banning and the Rainforest Rescue*, a children’s book that follows a feisty 4th-grade artist who keeps a pencil in her ponytail and documents her frustrations in her secret sketchbook. Geared toward 5–10-year olds, the *Channing O’Banning* series instills a love of reading,

learning, and creating, and provides a means to enforce curriculum standards. For more information, visit www.channingobanning.com

A new blog site titled Charlie & Peter will house monthly posts written by **Peter London**, author of *No More Secondhand Art*. The blog is about the lessons and epiphanies Peter had as a young high school art teacher in the 1960s, under the guise of his mentor and friend Charlie Beck. Readers are invited to learn about the transparent moments that came to shape Peter as a teacher and human. The blog can be accessed at: <http://charlieandpeter.blogspot.com/2013/03/charlie-peter.html#more>



Anita Sinner, Assistant Professor in Art Education at Concordia University, Montreal, Canada, has published a new book, *Unfolding the Unexpectedness of Uncertainty: Creative Nonfiction and the Lives of Becoming Teachers*.

The book shares the stories of Ruth, Ann, and Nathalie as they transition from students to teachers, in a creative nonfiction format that brings a dimension of social biography to scholarship. The stories help make sense

of practices in public schools and in postsecondary teacher training, and help students, teachers, and teacher educators to better understand the operations of the educational system. For more information and to order, visit www.sensepublishers.com

The Centre for Educational Research and Innovation (CERI) released a new book ***Art for Art’s Sake? The Impact of Arts Education***, by Ellen Winner, Thalia R. Goldstein, and Stéphan Vincent-Lancrin. The book examines the state of empirical knowledge about the impact of arts education on outcomes defined as “skills for innovation”; subject-based skills, including in non-arts subjects; skills in thinking and creativity; and behavioral and social skills. Arts classes in school, arts-integrated classes, and arts study undertaken outside of school are examined.

Order a hard copy at www.oecdbookshop.org or download a free copy at www.oecd.org/edu/ceri/



NAEA President Dennis Inhulsen and NAEA Past President Susan Gabbard, with Daniel Pink, a keynote speaker at the National Association of Elementary and Secondary Principals’ (NAESP) 2013 convention.

In Memoriam

Longtime NAEA member **J. Eugene Grigsby Jr.** passed away at the age of 94 on June 9, 2013. A prominent artist/art educator and a WWII veteran, Grigsby earned his BA from Morehouse College, MA from Ohio State University, and PhD from New York University. His art career spans several decades, most recently teaching at



Arizona State University for 22 years. He founded The Consortium of Black Organizations for the Arts (COBA), which is dedicated to supporting African and African-American Arts and Artists, and helped establish NAEA’s Committee on Multiethnic Concerns (COMC).

He was selected by the Museum of Modern Art to teach at the Brussels World’s Fair, and is the recipient of numerous awards, including the National Gallery of Art’s 25th Anniversary Medallion of Merit, honorary Doctor of Fine Arts from

Philadelphia College of Art, and NAEA National Art Educator of the Year. Grigsby was a leader in NAEA, serving as Vice President of the Association (Pacific Region) and President of the Arizona Art Education Association. Grigsby published *Art and Ethics: Background for Teaching Youth in a Pluralistic Society*, was the subject of an exhibit at the Phoenix Art Museum, and is the namesake of an annual award given by NAEA.

“J. Eugene Grigsby Jr. was a civic leader and pioneer in art and education and he lived a long and productive life,” stated Arizona State University Professor Bernard Young. “He influenced generations of people internationally, nationally, and in Phoenix as an educator, artist, teacher, writer, Africanist, multiculturalist, painter, printmaker, diplomat, and historian. He will be missed as a dear friend and mentor to many.”

Former NAEA President Mac Arthur Goodwin says that Grigsby was “by far one of the most giving art educators that I have had the pleasure of knowing. The list of individuals that he nurtured over the years includes NAEA Presidents, researchers, and art teachers. We will miss Dr. G. immeasurably, but his legacy will live on through his prodigies’ exemplary work.”

Donations in memory of J. Eugene Grigsby Jr. can be made to the Booker T. Washington Child Development Center, 1529 E. Adams Street, Phoenix, AZ 85034.

EASTERN REGION

Hello, TEAM EAST! Welcome back to another amazing opportunity to work with creative young people every day. They make your day, so be sure to make their days, too. I believe in the "FISH! Philosophy" (of Seattle's Pike Place Fish Market—see www.charthouse.com). Make your job fun. Choose your attitude. Be there. Make their day. It serves me well on a daily basis! I highly recommend it.

Make this your best school year ever, because ART MATTERS! We provide for students beyond words and numbers. We help children become like themselves, instead of like everyone else. I'm sure you can add many other qualities to this list. Let's advocate for ourselves and show all stakeholders how ART MATTERS. You can see that I've already started to gather images of: Where does ART MATTER? and ART MATTERS to whom? Follow the fun at #teameastnaea. Consider asking your students to illustrate how ART MATTERS, then e-mail me several images and I will tweet them (talk about teaching an old dog new tricks).

It was a great summer, beginning with our annual Team East Retreat in New Bedford, MA. NAEA Past President Bob Sabol joined amazing art educators from the Eastern Region and presented "New Evidence for Why Art Education and Your Leadership Matter." We worked collaboratively to review NAEA Position Statements from 2011 in order to give our input to the NAEA Platform Working Group who will make recommendations to the Delegates Assembly in March. The Delegates Assembly approves or modifies the recommendations and then submits them to the NAEA Board. The process truly is by our members, for our members.

We learned about pARTners, the membership growth rewards program. Members recruit new members and are entered in a drawing to win great prizes. States are in friendly competition to see who can grow the most by December 2013. Let's go Team East!!!! I think

one of our states can do this and we will all get bragging rights at the NAEA 2014 National Convention. You know how important your NAEA membership is to you, and now it's time to pass it along. If each of us encourages one new teacher to join, we can own this. I say, let's DO IT!

We learned about revisions in the NAEA Awards Program. The new booklet is at www.arteducators.org/awards. We know how important it is to recognize the achievements of our students, and it is equally important to recognize the outstanding visual arts educators in our region. Gene Neglia, New Jersey Art Educator 2013, said that "receiving this award was a great honor and has brought recognition to New Jersey art education, as well as myself."

Speaking of awards, I am very proud to say that an NAEA Eastern Region art educator was winner of the ASCD 2013 Outstanding Young Educator Award. Ryan Twentey is

a Photography and Multimedia teacher at Parkville High, Baltimore County Public Schools. Ryan said, "I build relationships with my students to create an environment of support so that through our experiences and triumphs we all develop, progress and master knowledge, techniques and communication that help us conquer our challenges." I love it when an art teacher is recognized by a non-art organization! There will be a video of Ryan in his classroom on the ASCD website soon (Association for Supervision and Curriculum Development).

So what's with the rooster, anyway? The first Eastern Region Leadership Retreat took place in Philadelphia in 1997. That's when we voted to name ourselves TEAM EAST. The logo for that first Team East Retreat was a rooster, since, like the sun, "Creativity Rises In The East." He has been our mascot through the years, though his style changes every so often. Next year, NAEA will be hosting a National Leadership Conference instead of regional

sessions. This will be a great opportunity to network with art education leaders from across the country. Watch for the news on the NAEA website.

It's time for state conferences. Check your state association's website to get all of the latest information. Take a new teacher with you... just saying. ■



Linda Popp

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

Elect: Peter Geisser, 19 Philmont Avenue Cranston, RI 02910. 401-829-7142. petergeisser@cox.net

SOUTHEASTERN REGION

The Southeastern Region recently met for our summer leadership forum in Nashville, TN. Thanks to the TAEA and our hostess, Anne Henderson, we had a wonderful experience! In addition to completing work on position statements, brainstorming with the research committee, and networking and sharing between the states, we found time to visit the Country Music Hall of Fame, Hatch Show Print, the Parthenon, Cheekwood Garden and Museum of Art, and the Grand Ole Opry.

Exciting things are coming up in the Southeastern Region this fall. Read on for information on fall conferences.

The MAEA is preparing for their Fall Conference in Jackson, MS, at the Mississippi Museum of Art, November 6-9, 2013. Our theme is "Remember Your Roots... They're Your Stability." Workshops will be a variety of lessons about art that are somehow connected to where the instructor lives and teaches. For example: use of clay from a local river, gulf coast theme, blues musical influence, etc.

The 2013 TAEA Fall PDC will be in Nashville, TN, October 24-26, 2013, at Watkins College of Art, Design and Film. This year's theme is "Repo Renaissance: A Transformation," and our keynote speaker is Bruce Larsen. His specialties include found object sculpture and special effects. The annual conference offers presentations on curriculum development, arts integration, community resources, and hands-on studio experiences with outstanding artists and educators for quality professional development.

Join KyAEA October 4-5, 2013, for a very special Conference in Louisville, KY: "I Believe I Can!" We will focus on the inclusiveness of students with special needs in our classrooms. The keynote session on Saturday will feature two students sharing their love of art through a reading. Several of the sessions will zero in on teaching art to students with special needs. If you have a heart for these students you will enjoy everything this conference has to offer. If you struggle with inclusion and differentiation then I believe you will be inspired! For more information, go to www.kyaea.org

The GAEA's Annual Fall PLC, "9 for Design," will be held in Savannah, GA, at the Savannah International Trade and Convention Center on October 10-13, 2013. The keynote speaker is Jessica Hamlin, Director at Art21 Educators. The theme of the conference is based on a book by Robert and Michele Root-Bernstein, *Sparks of Genius*. Presenters were urged to read the book and design their presentations around the following concepts: modeling, observing, body thinking, transforming, playing, forming patterns, abstracting, and dimensional thinking. Participants were also encouraged to read the book prior to the conference. Activities include screening of new Art21 videos, a masquerade ball, and mask-making extravaganza. The host hotel is the Savannah Westin. For more information go to <http://gaeafallconference2013.weebly.com/index.html>

The 61st FAEA Conference will be held October 10-13, 2013, at the Hilton Daytona Beach Resort. Playing off of this year's oceanfront location, the conference theme is "Making Waves through Visual Literacy." The conference will be 4 days filled with over 100 informational sessions, hands-on workshops, general sessions, and special events. This year's keynote speakers are Wesley Fryer, a creative Common Core expert, and Florida comic strip creator Carlos Castellanos.

NCAEA's annual conference will be in the capital city of Raleigh, NC, on October 3-6. A special preconference day (Thurs, Oct. 3) is planned for school teams to learn more on art integration. The theme is "Capitalize on Art" as we focus on what Raleigh provides to all citizens on the state. Workshops, presentation, speakers, meetings, banquet, art walks, student and member exhibits, member sales, and silent auctions are part of our PDC. The

downtown Raleigh Sheraton is the conference headquarters.

The VAEA conference will be held at the Falls Church Marriott in Northern Virginia. There are 140 sessions from October 31 – November 2, 2013. We will have our Artisans Gallery on Thursday after the Vendor Reception and there will be a Day of the Dead event on Friday evening.

Louisiana's "Transformation Conference" October 18-20, 2013, in New Orleans includes: Ogden Museum of Southern Art activity and New Orleans Museum of Art activities; Terrance Osborne, a New Orleans artist will be Keynote Speaker followed by presentations, hands-on activities; NOMA tour of the museum and discuss opportunities for teachers. Hotel Indigo; 2203 St Charles Ave.; New Orleans 70130; 504-522-3650 Contact: Carolee Miller; 504-443-1142; miller8933@bellsouth.net

The annual conference of the AAEA will be held this year at Orange Beach, AL, October 17-19, 2013. The conference, titled "Creativity on the Coast," will feature over 30 workshops, vendors, meal functions, and awards dinner. The host hotel is The Island House Hotel and the workshops will take place at the Orange Beach Event Center. For more information go to aaeaonline.org. Early bird registration ends September 6. ■



Debra Pylypiw

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

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



Above: Eastern Region Leadership Retreat, New Bedford, Massachusetts.

Left: Linda Popp, Peter Geisser, Coni Moore, Kristi Oliver, and Bob Sabol at Team East Retreat.



2013 Southeastern Region Leadership Forum in Nashville, TN

WESTERN REGION

Oklahoma City, OK, was the site of the biannual Western Region Leadership Forum and annual Western Region Leadership Conference. The Okalahoma Team included: Marsha Carman, OAEA Past President; Eric Lyons, OAEA President; and Isolete De Almeida, OAEA President-Elect. Bob Curtis, Past OAEA President, was instrumental in coordinating the conference, as were the members of the planning team: Bryon Chambers, Susan Gabbard, Marsha Carman, Michael Eddens, and Barbara Gabel. From advocacy to board development, the Leadership Forum day brought together over 70 art educators to hear from a wide range of experts. Speakers included: Deborah Reeve, NAEA Executive Director; Dennis Inhulsen, NAEA President; Barbara Gabel, Kennedy Center Alliance for the Arts; and Susan Gabbard, Past NAEA President. A panel discussion on arts advocacy moderated by Jennifer James, Executive Director of Oklahomans for the Arts, included Julia Kirt, Executive Director of the Oklahoma Visual Arts Coalition; Joel Gavin, Communications Director of the Oklahoma Arts Council; Bob Palmer, University of Oklahoma; Ann Tomlins, Art Director of Tulsa Public Schools; and Oklahoma State Senator Connie Johnson. The afternoon allowed attendees to partake in a series of breakout sessions. Western Region would like to thank Scott Bensen of Davis Publishing; Paulette Black, the program officer for the Kirkpatrick Foundation; and the Oklahoma City Museum of Art team of Susan Bailey, Chandra Boyd, Donna Merkt, and Bryon Chambers for making the day possible.

Following the Leadership Forum were 3 productive and cultural days with over 40 state leaders from the Western Region. Highlights included special sessions by Linda Fleetwood of TAEA, Bob Reeker and Lorinda Rice of NATA,



Left: Angela Fischer and Elizabeth Harris Willett share in the fun.



Center: Bob Curtis, Marsha Carman, Isolete De Almeida, and Scott Bensen at the National Cowboy and Western Heritage Museum.

Right: Western Region Group at the National Cowboy and Western Heritage Museum. (Photos courtesy of Frank Juarez.)

Cindy Todd of Michigan, and Elizabeth Harris Willett, Western Region Vice President-Elect. Beyond sharing state concerns and successes, we were able to view art at the National Cowboy and Western Heritage Museum and the Paseo Art District.

As we look forward to the first NAEA National Leadership Conference in Santa Fe, NM, it is important to highlight what makes leadership so rewarding and powerful to art, art students, and ourselves. Please consider:

“Being a state leader has been an educational journey, a lot of hard work, and very rewarding. Without my MAEA family I know I would not be the educator or leader I am today. Being a volunteer has provided numerous opportunities I would not have otherwise experienced. State leaders help shape the future of arts education. Who wouldn’t want to be a part of that!?” states Missouri President, Connie Shoemaker.

Shanise Brockshus, President of Art Educators of Iowa said, **“It is like a family reunion** each

and every time I see my AEI family. Our individuality, our ability to think creatively, and our passion for visual arts education are evident when we get together. We talk, complain, laugh, cry, but most of all we put our heART into our mission for quality visual arts education for our students.”

“The most amazing benefits of taking on a leadership role are the connections and friendships that one will make with other art professionals throughout the nation. This is the most wonderful gift of taking on a leadership role. We all learn from each other and support each other as we go through this process and those relationships are priceless,” describes Linda Morgan, Kansas Art Education Association, Co-President.

“I am more aware of what is going on nationally and locally in art education. How has it changed my classroom; I have been able to try new things in how I teach my students. They get excited when I tell them about something new I learned,” says Jennifer Cates, Arkansas Art Education, President-Elect.

“In our classrooms we constantly develop creative, nurturing, supportive environments, which is exactly what our organization strives to do for our membership. Volunteering, therefore, is an extension of our classrooms and our professional selves... the encouragement (that) members show to their students can translate to their colleagues as well create new dialog, new opportunities, and a progressive, vibrant association landscape year after year,” declares Randy Robart, Ohio Art Education Association President. ■



Laura Milas

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

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

PACIFIC REGION

The Pacific Region Summer Leadership Conference was held in spectacular Vancouver, British Columbia. The pre-conference culture day was a filled-to-the-brim occasion starting with a tour of the Univ. of British Columbia Outdoor Art and the Belken Art Center of Contemporary Art, followed by the magnificent Museum of Anthropology that showcased, in both the architecture and collection, Northwest native totem poles. Afterward, lunch was enjoyed on Granville Island, a collection of galleries, artists’ studios, eateries, an art and design school, and views of the surrounding harbor and city.

In North Vancouver we were introduced to the Smith Foundation for Young Artists. This one-of-a-kind program includes gallery and studio space within the Board of Education Offices and supports after-school and summer programs. Canadian artists donate work to be reproduced in limited editions for sale, specifically to school personnel through payroll deductions or monthly payments. This pays for the programs. The district also purchases a work of art from the artist that forms the permanent collection on view to the public and to school students. It is a mind-boggling program that shows what can happen when a dedicated group won’t let up. The Provincial Government Building also has a permanent student gallery. In summer when teachers pick up student work, they put their own work up for the teacher show.

From there, we journeyed to the Capilano Suspension Bridge Rain Forest Park. We crossed the 230-foot high suspension bridge over the Capilano River, climbed through the trees and learning stations on steps and more bridges, and hugged the canyon wall on the cliff walk. Beautiful learning installations, artful displays, more totem poles, and interactive stations completed the time there.

During our quality meeting time, participants worked on the Position Statements from 2011 that are up for review. Meaningful discussion took place about future Position Statements and states shared their successes and needs. Networking provided helpful information regarding ways to meet concerns. Members kept their hands busy, helping to imbed the information being discussed, by working on process journals with ideas triggered by fortune packets that members unwound to find items to use in their art.

Also of note was our fantastic ferryboat ride to Bowen Island for dinner hosted by the BC committee at the home of a member. A beautiful, relaxing, delicious evening was followed by the return trip by moonlight. Vancouver is a beautiful, clean, friendly city filled with art, the sea, fresh air, and exciting experiences for visitors. Going out of the country for this conference was a true learning experience.

As we swing into state conference time, states are in full preparation mode. You are encouraged to attend your state conference and perhaps also attend a nearby state conference to pick up new and helpful ideas.

Alaska: “Creating STEAM: Adding the Arts to STEM,” October 11-13, Girdwood. **Arizona:** “Renaissance and Renewal,” November 21-23, Sedona. **British Columbia:** “British Columbia Art Teacher’s Association Conference,” October 24-26, Princess Margaret Secondary and Kwantlen University, Surrey. **California:** “Reconnecting Art 2013: Now through Common Core Standards,” North: November 8-10, Sausalito. Central: November 1-2, Visalia. South: November 2-3, Idyllwild. **Colorado:** “Get Smart: Engage the Mind, Expand the Arts, Infiltrate the Curriculum,” November 7-10, Breckenridge. **Idaho:** “Elements and Principles of Possibility,” October 3-4, Frank Church High School, Boise. **Montana:** Annual



Clockwise from above: NAEA President-Elect Pat Franklin, entering the Rodney Graham Millennial Time Machine, 2003—a landau carriage converted to a mobile camera obscura, on the grounds of UBC.

2013 Pacific Region Group at University of British Columbia.

Patrick Fahey and other group members climbing through the trees at the Capilano Suspension Bridge Rain Forest Park.



Conference, November 17-18, Belgrade.

Nevada: “ART SQUARED II: Art, Advocacy, Technical Tools, & Techniques,” November 8-10, Boulder Dam Hotel, Boulder. **Oregon:** “Make an Imprint,” October 11-12, Sisters High School, Sisters of Central Oregon. **Utah:** “Fall Workshops,” September 28, Weber State University, Ogden. “Spring Art In The Sun,” February 20-22, 2014, St. George. **Washington:** “The UNcommon Core,” October 26, Glacier Peak High School, Snohomish.

Wishing each and every one of you a great school year with many opportunities to step forward as leaders and make your mark for VISUAL ART EDUCATION. ■



Penelope Venola

2197 Santa Ana Ave., Costa Mesa, CA 92627. Phone/fax: 949-631-5667. Cell: 949-945-8225. pvenola1@gmail.com

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

HIGHER EDUCATION DIVISION

*As an international scholar, I am very passionate about the need to consider and embrace the global contexts of art. In fact, one of my goals as Higher Education Division Director, and formerly as editor of Art Education, is to facilitate conversations within our division that bring greater awareness about international developments in art education. To that end, **Melanie Davenport**, Associate Professor of Art Education at Georgia State University and engaged advocate for international art education, shares her perspectives in this column.*

For many in Higher Education, interest in international art education programs, practices, and policies may begin with personal experiences and relationships gained through living, traveling, or working abroad. For others, it may stem from a desire to gain insights into local programs, practices, and policies through comparison. Thankfully, there are many opportunities for faculty and students in higher education settings to broaden their perspectives through international interactions.

Many universities have study-abroad programs specific to art education, such as the Cortona Program in Italy run by University of Georgia's Lamar Dodd School of Art and the more recently developed Maymester China program at Georgia State University led by my colleague Kevin Hsieh. Other universities that provide art-education-specific international programs include Ohio State University (Brazil and Finland), Virginia Commonwealth University (Guatemala), Massachusetts College of Art and Design (Ecuador), and Western Michigan University (Java and Italy), among many others. Such programs seek to engage

We must design our courses to include content and experiences that foster awareness of the global contexts within which art teaching and learning take place.

students directly with art education contexts, practitioners, scholars, peers, and school-children so that they may gain insights into diverse ways of learning and teaching, as well as share their ideas and learn about the cultures encountered.

Higher Education faculty may also take advantage of programs such as Fulbright to spend time in other countries, or make their own connections and arrangements to conduct research or teach abroad. In my own case, I became fascinated with comparative educational research during my stint as a participant in the Japan Exchange in Teaching (JET) Program. Seeing the differences between middle schools in Atlanta and Shinsei-cho through immersion set the direction for my future research and collaborations. After taking advantage of my year in a Japanese school to do my master's research on middle school art education in Japan, I returned a few years later to participate in an International Society for Education through Art (InSEA) Asian Regional Congress in Tokyo, where I could share this research with those who were the focus of the study. At that conference, I enjoyed a rambling conversation with an art teacher from Kumamoto. We decided to collaborate on an exchange program between

children in rural Indiana, and children in his classroom. Afterward, he came to the United States to visit the school and present the project with me at an NAEA conference. When I most recently visited Japan for the InSEA World Congress in Osaka, I was pleased to be able to meet him again and exchange updates about our work.

More recently, at a conference in Finland, I met a professor from Hungary who taught the exact same courses I teach. Our lunch-time conversation led to an ongoing online exchange of artwork and animation between our students, and additional ideas for conducting research together.

Meeting like-minded art educators from other countries in person is one avenue toward collaboration, but it is also worthwhile to pursue opportunities through professional contacts. To learn more about art education in Mexico, I wrote to an educational anthropologist whom I had met during a symposium at Indiana University. She responded to my e-mail and sent me an article by a Communications professor in Guadalajara, whom I then contacted and arranged to meet. Cold calling worked out wonderfully for me in this case. My new friend and collaborator in Mexico opened doors for me to be able to conduct art education research and workshops with members of the very private Wixarika (Huichol) population, whom I would never have been able to meet on my own.

Traveling abroad to undertake projects can be expensive, and fortunately I have been able to secure grant funding for many of these projects. However, establishing working relationships with art educators in other countries

does not absolutely require travel. It is possible to contact peers through online resources, such as InSEA's member database. This searchable list allows identification of other members worldwide who share professional interests and the desire to develop projects across borders.

Internationalizing art education should be a priority in higher education, to promote intercultural understanding through diffusion of ideas. At the very least, we must design our courses to include content and experiences that foster awareness of the global contexts within which art teaching and learning take place. ■



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

Elect: Sara Wilson McKay, Art Education Chair, School of the Arts, Virginia Commonwealth University, P.O. Box 843084, Richmond, VA 23284. swilsonmckay@vcu.edu

Regional Directors: Eastern Region: Jessie Whitehead, whiteheadj3@southernct.edu; Southeastern Region: Jeff Broome, jbroome@fsu.edu; Western Region: Kim Cosier, kcosier@uwm.edu; Pacific Region: Julia Marshall, jmarsh@sfsu.edu

ELEMENTARY DIVISION

Why should you plan on attending the 2014 NAEA National Convention in San Diego March 29-31? You don't want to miss the world's largest art education convention featuring over 1,000 workshops, tours, keynote addresses, and commercial exhibits, and the opportunity to meaningfully connect with fellow art teachers from around the world. The theme will be Spark! Fusing Innovating Teaching & Emerging Technologies.

The Elementary division has planned a number of offerings just for you at the Convention! On the first day we'll start with Conversation with Colleagues to help you get acquainted with fellow elementary art teachers, to provide an overview of the convention, and to present other information of interest. We'll also have an awards luncheon and two carousels: one on advocacy and one on technology. You'll hear from four experienced teachers in each of these sessions. In addition, Bob Reeker, the 2013 Elementary Art Educator of the Year, will share his exemplary program with us.

Another perk of attending the National Convention is the opportunity to visit multiple world-class art museums and cultural centers. Where else can you choose from 17 museums in just one park? San Diego's Balboa Park is an unbelievably wonderful 1,200-acre urban cultural park. My two favorite there are the San Diego Museum of Art and the Mingei International Museum, but there are plenty others from which to choose! And there is a new children's museum downtown! Plan your visits at www.sandiego.org/what-to-do/arts-culture/museums.aspx

Don't miss out! Register and make your hotel reservations right now! www.arteducators.org/convention

Being the only art teacher in a school is often the case if you are an elementary art teacher. With the Internet, though, you don't need to be alone. If you haven't already, please join the NAEA Elementary Division community on Facebook (www.facebook.com/)



Nancy at Balboa Park in San Diego with Poet and Muse by Niki de Saint Phalle.

Where else can you choose from 17 museums in just one park?

NAEAElementaryDivision) and Ning (<http://naaelementarydivision.ning.com>). The purpose of both sites is to provide electronic gathering places for elementary art specialists to communicate with other educators about best practices in art education, share student art and advocacy efforts, and collaborate with teachers across the nation and world. You can also add blog posts and post images of student artwork (with permission, of course). Please join us! ■



Nancy Walkup

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

Elect: Thom Knab, 388 Summer Street #1, Buffalo, NY 14213. tkvolley15@aol.com

Regional Directors: Eastern Region: Susan Bivona, spbivona@earthlink.net; Southeastern Region: Tina Atkinson, tinaatkinson@yahoo.com; Western Region: Michelle Lemons, mlemons85@live.com; Pacific Region: Andrean Andrus, aandrus@graland.org

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MIDDLE LEVEL DIVISION

“The joy is in creating, not maintaining.”
— Vince Lombardi

Like the start of football season for coaches trying to emulate legendary Green Bay Packers football coach Vince Lombardi, the start of the school year brings an excitement to art educators, as we strive to create an inviting space in the art room for our students. I truly believe each and every one of us, as educators, looks for innovative teaching strategies and emerging technologies to engage students and inspire creativity. Much like the coach researching a new defense or trying out new plays, we look for tools we can use to help us evolve in our profession. The wonderful thing about our world today is the variety of tools available. Social media sites such as Facebook, Pinterest, and Twitter offer virtually unlimited access to highly skilled and creative art educators across the country. One can submit a question or post a thought, and have thoughtful responses and excellent suggestions without leaving the classroom. Though these methods have provided me with a variety of tools as a teacher, they cannot quite compare to the personal opportunities for professional growth available when one attends an NAEA Convention. Beautiful San Diego will be the host to over 1,000 presentations tied to the theme: Spark! Fusing Innovative Teaching & Emerging Technologies. Held March 29-31, 2014, art educators from around the world will gather to take in the record number of submitted presentations this year, displaying the desire of art educators to share their innovative teaching methods.

Experiencing, firsthand, the energy that comes from a gathering of likeminded art education professionals will provide you with a “Spark!” that will continue through the end of the school year, in addition to the learning that you are able to bring home. Soon, a preliminary convention schedule will be available on NAEA’s website, highlighting this amazing gathering. Some of the Middle Level Division convention sessions you should target include:

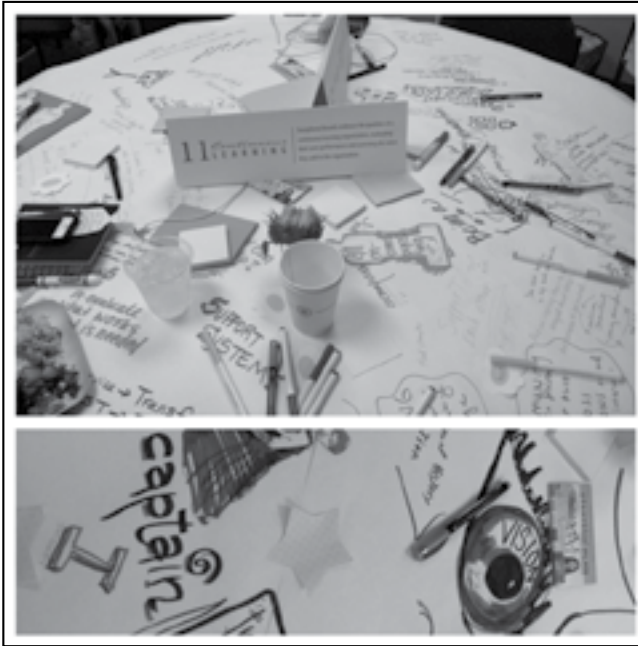
- Middle Level Division Awards:** Celebrating and Connecting
- Middle Level Round Tables:** Discussions about Middle Level Concerns with Middle Level Educators
- Conversations With Colleagues:** Connecting with Middle Level Educators
- Middle Level Showcase:** Sharing Excellence – Presented by our NAEA National Middle Level Educator of the Year
- Middle Level Medley I and II:** Multiple presentations during the course of each session

Convention registration opens in Fall. Visit www.arteducators.org/convention for updates, schedules, and additional information (see page 24). I hope you are able to add to your playbook and join us this year. Though the 2013-2014 art education season is in its infancy, it is time to consider MVP candidates. Consider the following words: excellence, quality, generous, motivated, and inspirational. Chances are you know an art educator that can be defined by those terms. If you do, consider nominating them as an NAEA Awardee. The deadline to submit award nominations is **October 1, 2013**. We know our Middle Level division has many educators that are exemplary and highly effective in the profession. Please consider nominating someone you know in your State or Province.

As each of us look to define what an award-winning educator or highly effective teacher is, these five points listed in the September 2009 [15(3)] ASCD article “Highly Effective Teachers: Defining, Rewarding, Supporting, and Expanding Their Roles” by Laura Varlas help define it for us. However, the urgent need for highly effective teachers in every classroom calls for a clear definition of effectiveness and action toward creating the conditions for it. Simply put, education communities must develop a comprehensive definition of teacher effectiveness, the professional support to maintain

- and build it, the methods to measure it, and the sustained incentives to reward it.
- A research synthesis** for NCCTQ (Goe, Bell, & Little, 2008) breaks down teacher effectiveness into five points:
- Effective teachers have high expectations for all students and help them learn, as demonstrated on value-added, test-based, or alternative measures.
 - Effective teachers contribute to positive academic, attitudinal, and social outcomes for students such as regular attendance, on-time promotion to the next grade and graduation, self-efficacy, and cooperative behavior.
 - Effective teachers use diverse resources to plan and structure engaging learning opportunities; monitor student progress formatively, adapting instruction as needed; and evaluate learning using multiple sources of evidence.
 - Effective teachers contribute to the development of classrooms and schools that value diversity and civic-mindedness.
 - Effective teachers collaborate with other teachers, administrators, parents, and education professionals to ensure students’ success, particularly the success of students with special needs and those at high risk of failure.

These teacher factors also align with a vision of whole child education, one in which students are healthy, safe, engaged, supported, and challenged. ■



Creative table space at the NAEA Super Summer Summit held in Reston, VA, for the NAEA Board of Directors.



Kimberly Cairy
P.O. Box 239, Freeland, MI 48623. 989-625-1222.
Kim.Cairy@gmail.com
Elect: September Buys, 1322 Mark St NE, Grand Rapids, MI 49525. 231-349-1274.
septemberbuys@yahoo.com

Regional Directors: *Eastern Region:* Julie Sawyer, sawyerj@fpsct.org; *Western Region:* Joan Maresh Hansen, jmh5@mac.com; *Southeastern Region:* Aimee Burgamy, Aburgamy1@gmail.com; *Pacific Region:* Pamela Valentine, pamelia@centurytel.net

SECONDARY DIVISION

Spark! Fusing Innovative Teaching & Emerging Technologies
This past July Andrea and I met with the rest of the Board at the NAEA office in Reston where we became aware of the vibrancy of our division. The Secondary division has grown from 27.8% to 36.9% over the past 4 years! I believe this is largely due to your great teaching examples and continued word-of-mouth communication about the benefit of being a member of NAEA.

One of the activities we participated in at this Board meeting was called “World Café.” Here different topics were placed on tables scattered throughout a room; people moved around, engaging in conversations addressing the topic of each table. As I engaged in these meaningful dialogues, I came away with some interesting insights that I think are relevant to our division. I felt the strong need to provide similar informal environments that could also create a sense of intimacy and connection as colleagues. This type of meaningful communication is really essential to our continued success as a vibrant Secondary community.

As a Secondary leadership team, we’ve harnessed the idea of creating “World Café” conversations on various themes by creating a Facebook page, sending out e-mail blasts, and encouraging subscriptions to NAEA’s YouTube page (www.youtube.com/whyart-matters). The e-mail blasts, which you’re hopefully already receiving, will convey a concise message along with important dates and events. In addition to these new avenues to

This type of meaningful communication is really essential to our continued success as a vibrant Secondary community.

stay connected as a community, we encourage you to continue the use of our Ning (<http://naea-secondary-teachers.ning.com>) and contribute to the thoughtful interaction that is typical among our members. I enjoy seeing and hearing about the great work that you’re doing with your students. We hope that you’ll use these various technology platforms to connect and share diverse views on teaching and that these spaces will create a sense of connection and community fostered by our National Conventions. Even though the school year is just underway, I’m already looking forward to meeting at the end of March in San Diego. I spent part of my summer looking over the great presentations and workshops that will be offered at our National Convention. I’m really impressed with the quality, breadth, and depth of content that will be shared.

We all know high school colleagues who are doing great things in art education in and outside their classrooms, but often we neglect to take the time to acknowledge their great work. Hopefully you’ve nominated a fellow

art educator for a well-deserved award (due October 1!). Let’s continue to be strong advocates for the arts and art education! At the conclusion of the “World Café” experience, I reached a table with the placard, “What have we missed?” providing a place and space for us to share anything we felt was missing from the other topics and conversations. I’d like to ask you to communicate with us anything that may be missing from our conversations and topics in the various online venues. Please e-mail or post a topic on our Ning that helps us as a community address things that may be currently missing from our discussions. ■



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

Elect: Andrea Haas.
Wethersfield High School,
411 Wolcott Hill Road,
Wethersfield, CT 06109. 860-571-8200 x645.
Fax: 860-571-8240. ahaas@wethersfield.k12.ct.us

Regional Directors: *Southeastern Region:* Josh Drews, jdrews@richland2.org; *Eastern Region:* Sherri Fisher, sfisher7@bcps.org; *Western Region:* Jesse Wyss, jzwyss@cps.edu, jzwyss@gmail.com; *Pacific Region:* Gale Riley, galeriley@frontier.com, griley@crista.net

Scholarship for National Art Honor Society Students
The Charles M. Robertson Memorial Scholarship at Pratt Institute School of Art and Design

December 13 Deadline for Application
The Charles M. Robertson Memorial Scholarship is a 4-year partial scholarship to the Pratt Institute School of Art and Design in Brooklyn, New York. This scholarship is open to all high school seniors who are members of an active NAHS chapter with a 3.0 or higher GPA in all subjects, planning to major in art education. To retain the scholarship, students are required by Pratt to major in art education and maintain a minimum GPA of 3.0. Visit www.arteducators.org/awards to download the NAEA Awards Program booklet containing more information on this scholarship, or contact Kathy Duse, Executive Services and Convention/Programs Manager, awards@arteducators.org, 703-889-1281.

Submit to: kduse@arteducators.org or mail to NAEA Charles M. Robertson Memorial Scholarship, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191.

Have a Research Question? ??? Ask A Fellow ???

NAEA's Distinguished Fellows are members who are recognized for their service to NAEA and to their profession.

“The information and tips that I received from **Ask A Fellow** had a defining impact on my research paper and presentation. The responses I received were insightful and directive. I was given advice about using a book that turned out to be one of the most important sources I used. A variety of people volunteered their time to meet my needs as a researcher and this was really incredible. My final product, a presentation to the Ontario Council of Exceptional Children's annual conference in Niagara Falls, was a reflection of the input I received through the Ask A Fellow program. I still intend to present this work to more teachers here in Ontario. As a Canadian, I felt especially honoured to be offered the support of American educators. It was a privilege to have the opportunity to use the ASK A FELLOW program. When I reflected on my research project for the Ontario Secondary School Teacher's Federation (OSSTF), I recognized that the NAEA's Ask A Fellow service really was the gateway that allowed me to successfully engage in and complete that work. Your member Fellows identified key resources and generously shared their time and expertise. The service was pivotal to the success of my visual arts research project. I would encourage others in visual arts education to utilize this important NAEA resource.”

—Natalie Mathews, Secondary School Visual Arts Special Education Teacher, West Credit Secondary School, Mississauga, Ontario, Canada

www.arteducators.org/contact-us/ask-us-a-question



Call for Nominations NAEA Research Commission Call for Research Commissioner

The NAEA Research Commission has an opening for an AT-LARGE Commission member. The Commission, founded by the NAEA Board of Directors in 2011, promotes a vibrant culture of research that encourages NAEA members and the broader educational community to understand, utilize, and value research as a means for improving art education practice, advocacy, and policy. The Commission also helps NAEA members develop their interactive experiences with research practices and products, enhance their own skills and understandings as researchers, and locate and apply research findings to their professional practices.

The Commission establishes research priorities, coordinates working groups to encourage sound ethical research, identifies sources of funding for research, serves as an advisor for philanthropic organizations considering funding visual arts research, facilitates research partnerships, aids in the dissemination of research information and findings, undertakes professional development for research initiatives, contributes to leadership development in the area of research, encourages the use of research to influence education policy, and advocates for a vibrant research culture within NAEA and in the field of education. A commissioner serves a term of 2 years, with an option for renewal. For more information, see www.arteducators.org/research/commission/about

To be considered, please submit: (1) Standard vitae; (2) The Division you belong to; (3) A discussion of your research; (4) What Division level does your research address? and (5) A list of your published work. Commissioner nominees must have research experience either within NAEA or on other recognized research endeavors (e.g. AERA, NAEP).

DEADLINE: November 1. Submit nomination package to: Graeme Sullivan, School of Visual Arts, The Pennsylvania State University, 210 Patterson Building, University Park, 16802

For more information, please contact Graeme Sullivan: gl527@psu.edu

Call for Nominations 2014 USSEA EDWIN ZIEGFELD AWARDS

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the National and International fields of art education. Two Ziegfeld Awards will be presented during the 2014 Convention in San Diego, March 29-31.

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

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

NOMINATIONS: Nominations may be submitted by any member of USSEA, InSAE, or NAEA. Forms are available at the USSEA website <http://ussea.net>.

DEADLINE DATE: Nomination materials are due by **November 1, 2013** or as soon as possible (some flexibility). Letters of nomination, acceptance, and support must be written in English.

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



Call for Entries 17th Annual National K12 Ceramic Exhibition at NCECA in Milwaukee

The 17th National K12 Ceramic Exhibition requests entries for the 2014 show held in conjunction with the 48th National Council for Education in the Ceramic Arts (NCECA) Conference (see www.k12clay.org). Designed to showcase the best K12 ceramic work made in the country, the exhibition is scheduled for the Milwaukee Art Museum, March 19-22.

Teachers may submit entries anytime between November and **January 10, 2014**. Works made during the last part of the previous school year may be entered this fall. Each school may submit up to 10 works for \$30. Each piece entered may have two images sent in JPEG format to the curator using an easy online entry system. Teachers, follow the online instructions for entering student work.

Jurors for The National K12 Ceramic Exhibition are top-ranking American ceramic artists. Teachers are notified in February via e-mail of accepted work, which is then shipped to the NCECA host city. The K12 Foundation produces a poster, catalog, and CD each year with the names and works of the accepted students. Students and teachers receive a poster and catalog. Scholarships and awards are presented to many of the winners. Student work is shipped back to teachers on the last day of the NCECA Conference.

Of about 1,100 entries received in 2013, 150 were juried into the show. Nearly 100 awards were given (cash, books, supplies, equipment), including four \$1,000 scholarships (some renewable), and a kiln and wheel. 4,000+ NCECA conference attendees view the exhibition. The K12 show has become one of the most attended and respected exhibitions of the conference.

The National K12 Ceramic Exhibition Foundation is an educational foundation and was established to permanently support the exhibition. This group maintains the website (www.k12clay.org) and coordinates the details of the show.

The exhibition and awards are sponsored by the NCECA Board, Skutt Kilns, Clayworld, Potters Council, Spectrum Glazes, Aardvark Clay, Hyperglaze Software, Studio Potter, American Ceramic Society through *Ceramics Monthly*, *Clay Times*, Ceramic Services, Ingrid Mahan Foundation, Axner, Trinity, Bailey, Ceramic Supply of NY/NJ, National Art Education Association, The Orton Foundation, and others. The K12 Foundation is a federally recognized 501(c)(3) nonprofit that supports the exhibition, organizes scholarships, and provides education opportunities for ceramics teachers.



CALL FOR PAPERS for 2014 JOURNAL of CULTURAL RESEARCH in ART EDUCATION (JCRAE)

Mini-themed issue on *Space, Place, And Time in Art and Visual Culture Education*

How do space and place affect the way we experience the world and create art? How do they affect the politics of who we are and how we teach? The *Journal of Cultural Research in Art Education* invites submissions for a mini-themed issue on Space, Place, and (or) Time in Art and Visual Culture Education, to be published Summer 2014.

Submissions from a broad range of perspectives are encouraged. A variety of formats are also welcome—including traditional academic essays, visual essays, or alternative formats—that fit the purposes of the journal to address issues of art, education, and culture. Image-based submissions should be accompanied by explanatory text or an artist statement. Short manuscripts are generally 1,000 to 2,000 words, longer manuscripts 3,000 to 4,000 words. For more information about publishing in JCRAE, visit jcrae.org.

Send submissions to Elizabeth Garber, Senior Editor, egarber@email.arizona.edu.

Submissions on other topics are welcome; space, place, and (or) time is a “mini-theme.”

Preferred deadline: November 1, 2013



Call for Papers JSTAE Volume 34: Growth, Learning, Assessment, and Assassination

DEADLINE: NOVEMBER 15, 2013

Many art educators continually readjust their attitudes, approaches, and teaching strategies in this era of increasing teacher accountability and high stakes tests. While some are up to the challenge, others are seemingly exhausted by the constantly changing landscape of policies, acronyms, and assessment measures of teachers and students. But what is the utility of assessment in the art room, museum, university, community setting or grant writing? Can we effectively quantify the boundless teaching and learning experiences that we engage in through the visual arts? What are the advantages of the imminent changes assessment in the visual arts might bring? Or, will these measures result in the further dismantlement—assassination—of the unique learning that only the visual arts can facilitate?

We welcome multiple interpretations of the theme for *The Journal of Social Theory in Art Education* (Volume 34: Growth, Learning, Assessment, and Assassination) and encourage submissions from any possible author, poet, artist, writer, researcher, teacher, whether in higher education, K-12, administration, policy, museum education, community-based art education, or general education.

Please direct any questions or concerns to Sharif Bey, JSTAE Editor 2013-2015 at shbey@syr.edu. **For details see website: jstae.org**



Research Commission Update

By John Howell White, NAEA Research Commission Chair

This summer the Commission met in Washington, DC, to continue its work on: 1) creating a durable structure for the development and implementation of shared research interests, 2) establishing a research agenda that is broad enough to accommodate both the short-term and long-term interests of the Association, 3) developing communications with potential partners with shared goals of arts education, and 4) working to promote the vibrancy of the research community as we plan for new leadership within the Commission and for research leadership within the Association.

- In order to implement this work, the Commission established three kinds of working groups (followed by present groups with their chairs or members):
- **Commission Working Groups (CWG):** Commission Working Groups investigate particular issues or concerns that arise in the course of commission business. Working Group members are drawn from the commissioners and relevant parties needed to facilitate business.
 - **Website Working Group** (Doug Blandy, John Howell White, Diane Scully, & Mary Hafeli)
 - **Data Visualization Working Group** (Graeme Sullivan, Chris Grodoski, & Randi Korn)
 - **Arts Education Partnership Working Group** (Melanie Milbrandt & Enid Zimmerman)
 - **Professional Working Groups (PWG):** Professional Working Groups are established to carry out initiatives that are central to the implementation of the broad goals of the Commission, including professional learning and advocacy.
 - **Professional Learning Working Group** (Kelly Berwager [liaison], Amy Pfeiler-Wunder, & Diane Jaquith [co-chairs]).
 - **Research Working Groups (RWG):** Research Working Groups are associated with specific initiatives, which have defined objectives. RWG members come from the NAEA membership. Guest members whose

- work on the topic may inform the group are encouraged.
- TBA, in accordance with the research agenda
1. **Structures:** The Commission has worked throughout the past 6 months to develop its website, which was made possible through the hard work of Linda Scott and Kathi Levin. That work included the development of microsite pages and protocols for the submission of postings for the site. The most dynamic feature of the site, the Research Café, is still under development, but we hope to have that up and running by mid-fall. As NAEA works toward developing enhanced capabilities of its website, the Commission will monitor the kinds of dynamic communications capabilities we might need to make the Research Café the place for members to share their work and form research communities. www.arteducators.org/research/commission
 2. **Research Agenda:** The Commission spent considerable time working through our survey of research interests, which the commission liaisons had distributed to the NAEA leadership (Board Members, Interest Group Leaders, and Publications Editors). Those responses, synthesized around topics by Enid Zimmerman, provided the foundation for the Commission's discussions about a Research Agenda. The results of that work are under development and focus on the intersection of research impact areas, such as Students, Educators,

- Community Contexts, and Visual Arts Content, and broad research orientations such as Measurement and Assessment, Human Development and Global Impact, Technology, and Demographic Data.
- Two projects are in their formative stages. The Data Visualization Project, led by Chris Grodoski, explores ways to envision data that will both influence the kinds of data collected and the influence of that data as it reaches different audiences. This project will work toward creating effective means of research communicating. The Arts Education Partnership initiative, led by Melody Milbrandt and Enid Zimmerman, is working on collecting existing research in visual arts education that will support the goals that the NAEA and other key arts agencies. This project will work toward creating robust advocacy information about the impact of art education. As these Commission Working Groups identify their goals, they will facilitate the development of Research Working Groups to accomplish specific Research Objectives.
3. **Outreach & Shared Interests:** The Commission met with the National Endowment for the Arts' Director of Arts Education, Ayannna Hudson, and Director of Research, Sunil Iyengar. The purpose of the session was to get acquainted with one another as leadership representatives and as professional research responsive organizations with shared goals. During this session Ms. Hudson and Dr. Iyengar

- provided the Commission with an overview of their approach, which had as its goals: 1) an arts education for every child, and 2) a broad impact on communities through the development of intersecting groups with shared interests. The outcome of this meeting was to establish a platform from which knowledge and initiatives could be shared, developed, and communicated.
4. **Vibrancy:** The commissioners selected for the inaugural 2-year term of the Commission will conclude at the end of the National Convention in March. In accordance with the charter document approved by the NAEA Board, commissioners may choose to serve a second 2-year term. I am pleased to announce that all of the commissioners up for review have agreed to serve another term. In addition, the present Chair, John Howell White, will become the Past Chair, and the present Associate Chair, Graeme Sullivan, will become Chair. I am pleased to announce that Professor Mary Hafeli, Teachers College, Columbia University, has been selected to be the new Associate Chair. The Commission has announced a call for nominations for a commissioner to replace the at-large seat held on the Commission.

Contact the NAEA Research Commission at research@arteducators.org or visit www.arteducators.org/research/commission ■



AEP Puts Arts Education Resources Just a Click Away

By Sandra Ruppert, Director of the Arts Education Partnership

As summer slips away and a new school year begins, we here at the Arts Education Partnership (AEP) invite you to explore some of the many resources that we hope will be useful to you over the coming months.

Whether it's a new publication on how the Arts prepare students for college and career success, a Web database of research on arts education, or a snapshot of the arts education policies in one's state, AEP offers something for every arts educator, policymaker, and advocate.

At one's fingertips is AEP's ArtsEdSearch.org. Launched last April, ArtsEdSearch is the nation's first clearinghouse of high-quality research focused entirely on student and educator outcomes associated with learning in and through the Arts. This unique online resource features hundreds of easy-to-read summaries, as well as potential policy implications of the research. With a simple registration on the site, users can bookmark favorite pages and engage with other arts educators, researchers, and advocates through the Discussions page. Whether one is looking for general information on the impact of the Arts on students and teachers, or is specifically interested in how visual arts education strengthens learning in—for example—math-

ematics, ArtsEdSearch provides a gateway to fully understanding the essential skills the Arts teach.

AEP's website (www.aep-arts.org) is also home to one of our most utilized resources, the State Policy Database. Initially developed in 1999 and updated biannually, it provides a breakdown of arts education policies from all 50 states. And for those looking for a summary, AEP's State of the States offers a snapshot of all state-level arts education policies.

As part of the Council of Chief State School Officers, AEP stays abreast of national education issues that have a major impact on arts education. With the Common Core State Standards leading the way as one of the most pressing K-12 education issues of our time, AEP has developed a set of Common Core and the Arts Resources to help our colleagues learn more about the standards and their implications for the Arts. We are constantly building new knowledge around this subject, so we invite colleagues to share any resources for posting on this portal.

Over the past 19 years, AEP has become known for its clear and concise publications that make research jargon-free and accessible. Our recently released research bulletin, *Preparing Students for the Next America: The Benefits of an Arts Education*, explores the many ways that arts education helps prepare students for success in school, work, and life. This publication is ideal for sharing with teachers, principals, and policymakers to show the importance of ensuring an arts education for every young person.

Another favorite, *What School Leaders Can Do to Increase Arts Education*, was written with principals and district-level school leaders in mind and provides concrete, inexpensive, and effective ways that school leaders can ensure access to high quality arts education at their schools. These publications, along with our well-respected *Critical Evidence* and *From Anecdote to Evidence*, are available for purchase or download (many for free!) on our website.

Finally, every year AEP gathers leaders in the Arts, education, and policy sectors at a National Forum. We're already planning for next year's Forum to be held in Pittsburgh, PA, in September 2014. Mark your calendars and join us in Pittsburgh!

Staying up-to-date on the developments in the field is easy through AEP's *ArtsEdDigest*, our semimonthly newsletter highlighting new reports, research, and job opportunities, as well as announcements from our partners. Registering for the *ArtsEdDigest* is simple on the AEP website.

As we all settle into the new school year and consider the important role that arts education plays in the lives of students, we hope these AEP resources will keep your toolkit fully stocked. Best wishes for an arts-filled school year that moves every student toward his or her full potential! ■

The Arts Education Partnership, a part of the Council of Chief State School Officers, is dedicated to securing a high quality arts education for every young person in America. A national coalition of more than 100 education, arts, cultural, government, business, and philanthropic organizations, AEP was created in 1995 by the National Endowment for the Arts and U.S. Department of Education and is currently administered by the Council of Chief State School Officers and the National Assembly of State Arts Agencies.

MUSEUM EDUCATION DIVISION

Adjoining Mexico, facing the Pacific and San Diego Bay, grooved by canyons, and crowned by Balboa Park, San Diego is like no other city. Lucky for us, the city will be our host for the 2014 NAEA National Convention from March 29-31 and our much-anticipated Museum Education Division Preconference on Friday, March 28. Director-Elect Emily Holtrop and I traveled to San Diego in late June to meet with colleagues, visit museums, and plan the division's events.

Cultural hybridity and contrasts mark San Diego. The Museum of Contemporary Art San Diego has made this quality a hallmark of their programming, with two locations and three large, architecturally distinctive buildings—one by the ocean in La Jolla, one occupying the former Santa Fe Depot baggage building, and one across the street. The museum's

programs have long enacted its mandate—to “engage regional, national, and international audiences including the binational constituency of the San Diego/Tijuana region.” These programs are often created in dialogue with artists, government entities, community arts organizations, and other distinguished museums.

A short walk away, close to the Convention Center, the New Children's Museum makes any adult feel like a child again. Its tagline “think, play, create” serves as its ethos and permeates every facet of its building and programs. The spaces are welcoming, airy, and fun. It's an art museum for children, a space for holistic learning, a place where invention and surprise rule. Exhibitions feature artworks created by artists or collectives who are often commissioned to make new work with an audience of

children in mind. Other works, such as a giant photograph by internationally renowned artist Vic Muniz, invite reflection about matters that have no age boundary. Thoughtfully designed resources and displays invite interaction, contemplation, and conversation in ways that respect visitors and works of art. In a drop-in outdoor studio, children paint unprompted. They apply color on paper, on objects, or on a life-sized car provided for this purpose.

A short ride away is Balboa Park, where the 2014 Preconference will take place. It is home to museums, performing arts venues, beautiful gardens, and the San Diego Zoo. Most are housed in flamboyant Spanish-Renaissance architecture linked by open-air promenades and gardens. In 1868, San Diego civic leaders set aside 1,400 acres of land. The 1915-1916 Panama-California Exposition commemorated the opening of the Panama Canal and provided the impetus for the establishment of the Park as we now know it. Visiting the park and its institutions—located literally steps from each other—is a unique experience. There you will find the San Diego Museum of Art, the Museum of Photographic Arts, the Timken Museum of Arts, the Mingei International Museum, and the Centro Cultural de la Raza, among others.

Collaboration is the theme of this year's Preconference, inspired by the cultural partnerships that guide and structure Balboa Park organizations and other institutions in San Diego. Aided by colleagues in the city, Emily has spent much of the summer identifying panelists, curating breakout sessions, and planning the many logistics of what will be a fantastic day. A stellar line-up of panelists will kick off your experience and offer insight into what it means to forge effective, sustainable, and innovative external collaborations. Register today, and pack your sunglasses!

At the 2014 Convention we will update you on progress related to the Division's Research Initiative. We accomplished a major milestone this summer when the leadership of NAEA approved the next steps of the Initiative. The Board agreed to provide

organizational support that will enable the Division to approach researchers and develop a request for proposals. The Association, in turn, will work with the Division to prepare and submit letters of inquiry to funders with the goal of securing support to begin an initial research project. This first study would investigate this question: *What are the benefits to students of engaging with original works of art within the context of curriculum-based art museum programs that take place during the formal school day?* Wendy Wolf of the Vizcaya Museum & Gardens (our Southeastern Division Representative) and Barbara Bassett of the Philadelphia Art Museum (our Eastern Region Representative-Elect) will lead a task force charged with defining the scope of the research, interviewing potential researchers, and preparing a call for research proposals. Four additional members from across the country complete the group. The Division will consult with the Research Commission, seeking its advice on goals and scope for the study as well as research design. It will also help us make the Initiative visible through its online networks, galvanizing interest across the field. ■



Clockwise from left: Mingei Museum exhibition. Studio at The New Children's Museum. Botanical Building.



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

Elect: Emily Holtrop, Director of Learning & Interpretation, Cincinnati Art Museum, 953 Eden Park Drive, Cincinnati, OH 45202. 513-639-2879. emily.holtrop@cincyart.org

Regional Directors: *Eastern Region:* Michelle Grohe, mgrohe@isgm.org; *Southeastern Region:* Wendy Wolf, wendy.wolf@vizcayamuseum.org; *Western Region:* Stacy Fuller, stacy.fuller@cartermuseum.org; *Pacific Region:* Ben Garcia, ben.garcia@berkeley.edu

SUPERVISION AND ADMINISTRATION DIVISION

“I am the Lorax, I speak for the trees.” Many of you are familiar with the classic Dr. Seuss story of the Lorax, but it has recently taken on new meaning in my life and impacted my beliefs of the state of art education in my community. As we begin the new school year and meet our anxious students and teachers, we may be contemplating how we can make

a difference. I am definitely wondering, as I am in the midst of this role as the NAEA Supervision/Administration Director, how can I make a difference?

The Lorax communicated and fought for the trees and the environment. This tale still rings true so many years later. Our local museum,

Joslyn Art Museum, currently has original illustrations by Dr. Seuss of *The Lorax*. I was able to spend some time in the small exhibit. After hearing about schedules, increased cafeteria and recess duties, and shortened art class periods, I wonder how—like the Lorax—I can speak for the art educators.

As administrators and supervisors of hundreds and thousands of teachers, how do you speak for the art specialists? I am reminded of how it has been said that everyone is special and that we work with art specialists. I hope for all art educators to be considered special, but not at the cost of planning time, lack of passing periods, more cafeteria duty, and less emphasis on the skills and knowledge we teach our students.

I recently met with an outstanding art educator and she told me a 4th-grade teacher from her

building returned art supplies to her, saying, “Teaching used to be fun.” My art specialist is not giving up; she is going to return the supplies and discuss how engaging all students in the curriculum can be done in and through the Arts. By the way, one reason this teacher felt defeated was from hearing about a new student in her class. She was told this promising new student “would be a good tester.” Wow, it that what is has come to? As our President, Dennis Inhulsen, has said many times, “it is not good enough.” We cannot stand by while art education is diminishing. He recently got more time for art because his students deserve more. We all deserve more art because art matters.

What can you do to make the arts matter in your community? Fellow Board member and S/A member Linda Popp is currently asking her staff to take NAEA's Art Matters totes and photograph themselves, wherever they are, so everyone would know that Art Matters in [fill in your location]!



Division Directors' Dinner.

Think about why Art Matters and write, post, and/or discuss this with everyone you encounter. Also, please do not forget to nominate members of our division for NAEA awards. The deadline is October 1st. We have many leaders who are deserving of this recognition and we need your voice and help to nominate them.

I am fortunate to be serving as your Division Director and please do not hesitate to contact me for anything. I am excited to see you in San Diego and participate in a preconference regarding our Next Generation Arts Standards. Have a great year! ■



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

Elect: Cheryl L. Maney, 700 E. Stonewall St. Suite 506, Charlotte, NC 28202.

cheryl.maney@cms.k12.nc.us

Regional Directors: *Southeastern Region:* Larry Barnfield, lbarnfield@dorchester2.k12.sc.us; *Eastern Region:* Lisa Stuart, Elizabeth_G_Stuart@mcpsmd.org; *Western Region:* Kristin Marstaller, kmarstal@austinsisd.org; *Pacific Region:* Mary Wilts, wilts_mary@asdk12.org

Media Reviews

Children of the World: How We Live, Learn, and Play in Poems, Drawings, and Photographs

Anthony Asael and Stephanie Rabemifara. New York, NY: Universe, 2011.



Children of the World is a delightful anthology of children's art and poetry from around the world. The premise of the book is that there is art in all of us. The authors more than prove their point. In the Introduction the authors' stories about their adventures while gathering information leads the reader to expect what they get: multicultural excitement.

Countries are arranged alphabetically from Afghanistan to Zimbabwe. Each double-page spread features one country. The first of the two pages is a charming combination of information, art, and poetry. The information includes the continental location, the language spoken, most common foods, and the country's favorite sport—things that interest most children all over the world. An original artwork is beautifully displayed in color as well as a poem in both its original language and its English translation. All artwork and poetry have been created by children between the ages of 6 and 16. The second page is always a photograph of children in action.

The book has a charm all its own, blending the original works of art with the photographs. The most significant message readers take away is that despite the many cultural differences that exist around the world, children are more alike than different. In sharing this book children can relate to children who live, love, laugh, and play just as they do. This valuable message of sameness within difference sends a strong message of multicultural richness and the beauty of diversity. *Children of the World* provides a wonderful springboard to introduce a multicultural unit as well as a rich resource of information to be read again and again.

Reviewed by Rae Pelletier, Art Teacher, Dent-Phelps R-3 School District, Salem, Missouri

Common Threads: Discovering Cultural Connections Through Art

Watertown, MA: Charlesbridge, 2013. Included in this set:

American Indian Art by Stephanie Salomon, 2012.

Latin American Art by Kimberly Lane, 2007.

Asian Art by Kimberly Lane, 2008.

Discovering African American Art for Children by James Haywood Rolling Jr, 2005.

Common Threads is a set of 4 interactive *Come Look With Me* art books, each with 12 beautiful full-color art reproductions.

The reproductions are accompanied by three or four general questions, which can be used to generate conversations about the work. In addition, each piece is accompanied by four or five paragraphs providing

insights into the artist, culture, historical perspectives, and so on. Artwork examples range from drawing and painting to sculpture, dolls, and masks. At the end of each book are questions that encourage reflection and a holistic consideration of the works and artists. The set also comes with a Discussion Guide containing questions designed to accompany one image from each book, to help children make multicultural connections.

The range of cultural and historical issues each book covers is succinct and pertinent. In *Asian Art*, for example, Lane juxtaposes hand scrolls from the Ming Dynasty and Indian sculptures from the 14th to 15th century with Shahzia Sikander's *The Scroll* (1991-1992) and Takashi Murakami's *Jellyfish Eyes—Max & Shimon in the Strange Forest* (2004). Rather than being incongruous, the inclusion of such works illustrates the traditions of Asian art, while also demonstrating how contemporary artists are influenced by the past.

The general questions are open-ended and encourage the viewer to really look at the work. They identify imagery or tiny details that might be missed on first examination. The descriptive text (which answers the questions) is sophisticated and engaging, informative and thoughtful. In *Discovering African American Art for Children*, Rolling describes how Henry Ossawa Tanner's *The Banjo Lesson*,

tells the story of a child honoring the wisdom and lessons freely offered by his elder. The subjects in the painting do not have many possessions, but they do have one another. The painting communicates

the love and responsibility within the African American family. Tanner painted *The Banjo Lesson* to raise the self-image of African Americans, and to change our image in the eyes of so much harm to the African American community. (pg. 13)

The Discussion Guide prompts students to describe the artwork and react to it, with no right or wrong answers. Students will be encouraged to discover the story behind the artwork, recognize familiar aspects of a piece, and speculate how it was made. Through this Discussion Guide teachers can open children's minds to the cultures and traditions presented in the *Come Look With Me* series.

In the preface, Rolling explains why the publishers chose the works they did. Not only do the images represent African American art, but they also address questions that *all* Americans grapple with: "Who are we as a people? Who am I as a human being? What is my value to the world?" These universal questions resonate with all humans, and therefore make the work more relevant.

The *Common Threads* set is appropriate for art instructors and general education teachers, as well as for home use. Although it is aimed at a younger audience, the questions and accompanying text can engage students at all levels.

Reviewed by Elizabeth P. Randell, Arts Department Chair, Tonawanda City High School, Tonawanda, New York

Process and Progress: Recent University Graduates in Pursuit of the Visual Arts

Edited by Nishan Patel. USA: Nishan Arts LLC. 2012.

Process and Progress begins by asking the question, "What can you possibly do with a degree in art?" This book is designed to serve as a guide for today's young artists who are looking at their future with uncertainty. In a compilation of voices, 30 recently graduated artists from Syracuse University explain their own feelings of hesitation and exhilaration for a career path in the arts.

A two-page spread is dedicated to each artist, complete with colored prints of their artwork and a personal narrative. The inspirational narratives are laden with information about their experience as an art student, feelings of

self-doubt, studying abroad, and the trials and tribulation of being a professional artist. The writing style of the artists is set in a personal tone that makes the reader feel as if a friend were giving advice.

Process and Progress is an important piece of literature for students who are considering becoming a professional artist, but do not know what or whom to ask. It gives an honest opinion from several vantage points regarding entering a career in the arts. Every high school counselor should have this book at hand for aspiring young artists.

Reviewed by Tracey Hunter-Doniger, Assistant Professor of Creativity in Education at The College of Charleston, Charleston, South Carolina

Southology: Artwork by High School Students

Edited by Nishan Patel. USA: Nishan Arts LLC. 2012.

This book is a remarkable way to advocate for the arts globally, beyond the predictable school art show. Nishan Patel, a student teacher from South High School in New Jersey, creates an anthology of his students' work as a collaborative experience under the broad topic of identity.

With the exception of the last few pages, where the artists are identified, there are only two full pages of text. The remaining 75+ pages consist of the students' artwork in full color providing a visual narrative free of research, but full of personality. It is evident that the students put their heart and soul into the images of their identity. The premise of this book is to communicate a story about the self without using the written word. While this concept is appreciated, I was left wanting to know more about the stories behind the artwork, or about the artists' themselves.

Despite the lack of information about the artists and their work, *Southology* is an impressive collection of artwork and a brilliant idea for disseminating student work on a global level.

Reviewed by Tracey Hunter-Doniger, Assistant Professor of Creativity in Education at The College of Charleston, Charleston, South Carolina

Check www.arteducators.org/booksavailable for a list of books currently available for review.



NAEA Summer Board Meeting Visual Recordings



Why visual recording?
Because we think in pictures, not just words!
At the July NAEA Board Meeting, Graphic Recorder Brian Tarallo listened and synthesized main ideas and themes into drawings using a combination of images and words. Board members and staff contributed as they progressed through presentations, discussions, and World Cafe topics.
To see larger images, go to: www.arteducators.org/community/visual-recording-july-2013

First Ever NAEA Curriculum Slam!

New School Art Styles: Contemporary Art Brought to You by Contemporary Pedagogy

For 21st-century art teachers there are so many competing pressures for time and attention that it can sometimes be difficult to focus on a core concern of creative teachers—how to gather innovative ideas for projects and curricula that introduce students to a wide range of contemporary artmaking strategies.

“Recognizing the need to create opportunities for teachers to share innovative practice and understanding that old-style curriculum-sharing methods may not be the most efficient or engaging ways of exchanging quality curriculum, the Museum of Contemporary Art (MCA) in Chicago’s Educator Salon invented a fast-paced and fun format to share art projects—the Curriculum Slam!” explained Chicago art educator Olivia Gude. “Today’s society of media saturation has given us all a touch of ADD. The curriculum slam format works well because it’s quick and entertaining, and because the careful selection and preparation process guarantees that the content is fresh and well-thought out—based on significant contemporary ideas about making art.”

Inspired by the emceed hip-hop-style poetry slams pioneered in Chicago in the 1980s that brought contemporary aesthetics and style to traditional poetry readings, the Curriculum Slam! reinvents the old-style curriculum fair by adapting a 21st-century presentation innovation—the rapid style PechaKucha format. PechaKucha (in which 20 images are set to advance automatically every 20 seconds) was developed by the Klein Dytham architectural firm in Tokyo because there was a need for a public forum to share innovative work, but if you “Give a microphone and some images to... most creative people... they’ll go on forever!”

The Curriculum Slam! has become a popular yearly feature of the MCA’s teacher programming since 2010. Teachers have presented on a wide range of topics—using the work



Curriculum Slam, Museum of Contemporary Art Chicago, April 16, 2013. Photo by Lauren Goldstein, © MCA Chicago.

of contemporary artists to inspire contemporary curriculum. Subjects have ranged from 5th graders making paintings with self-imposed limitations (based on the work of Matthew Barney), building and photographing miniature environments (in the style of artists such as Laurie Simmons and Mark Hogencamp), creating humorous horror drawings (inspired by drawings and animation of Tim Burton), and exploring self-identify in the digital age in which students’ text messages contribute to making self-representations.

“The Museum of Contemporary Art is a learning institution as well as a presenting institution. Through this project we are tapping into many forms of contemporary pedagogy. We are learning from teachers,” explained Marissa Reyes, Associate Director of Education, School & Teacher Programs at the MCA.

The PechaKucha format has been adapted to enhance curriculum sharing—“We have been using a 14-slides-in-40-seconds format to allow teachers the time to explain some of the details relating to core objectives, materials, choice of artists and other details that contribute to successful projects. We wanted to create a format that balanced being fun and sort of frantic with conveying useful content.”

Now Chicago brings this dynamic presentation format to the country with the first ever NAEA Convention Curriculum Slam! emceed by OMGude, Marissa Reyes, and DJ Jamie Rees. The event will be held during the 2014 NAEA National Convention in San Diego on Monday, March 31 from 4-5:50 pm. NAEA Secondary Division Director, James Rees commented, “One thing teachers seem to be always looking for is timely content that matters to their students. This curriculum slam will model a dynamic method of communication, along with a dizzying array of meaningful curriculum. This will be a must attend event this year at the conference!” ■

CALL FOR APPLICATIONS

All members of the NAEA community are invited to apply to be a presenter in the San Diego Convention Curriculum Slam! by sending a short initial application explaining how the teacher’s curriculum unites great contemporary art and great contemporary curriculum, accompanied by a few images. The Museum of Contemporary Art Teacher Advisory Committee will review the applications, conduct phone interviews, choose participants and help presenters prepare for the fast-paced format.

Go to the NAEA e-Portfolio: Curriculum Slam! https://naea.digication.com/curriculum_slam/Welcome/ There you will find more information about the Curriculum Slam! format, examples of past presentation subjects, and application materials for applying to be a 2014 NAEA Curriculum Slam! presenter.

Applications are due on December 18, 2013.



VOTE! Help Decide the Future of Your Association

Execute Your Right to Vote!

Beginning with the 2010 election, voting is now conducted online for NAEA National Officer elections. This year online voting will be conducted for the offices of Vice Presidents-Elect for the Eastern, Pacific, Southeastern, and Western regions.

Eligible members will also be voting to decide on a possible new Division of NAEA, Preservice Education.

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

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

Please keep this e-mail as the NAEA office will NOT have access to the secure passwords.

Make sure your membership is current or you will not receive an email to vote. Eligible members to vote are Active, Retired, Student, and Life Members who are current at the time the ballot is made available for voting.

Questions? Please send an e-mail to elections@arteducators.org or call 1-800-299-8321.

NAEA Members to Vote on Establishing Preservice Division

For more than a year, the NAEA Board of Directors studied a proposal submitted by Student Chapter leaders calling for the establishment of a new Preservice Division. Currently, members are represented on the National Board of Directors through one of four regions headed by elected Regional Vice Presidents; or by one of six divisions, headed by elected Division Directors: Elementary, Middle Level, Secondary, Administration/Supervision, Higher Education, or Museum Education.

Based upon careful study that included input from state affiliate leaders, review of current governance and fiscal impact, and NAEA policy, the Board recommended action by the 2013 Delegates Assembly. Past President F. Robert Sabol—along with Regional Vice Presidents Linda Popp, Penelope Venola, Debra Pylypiw, and Laura Milas—presented the recommendation to the 2013 Assembly; registered delegates voted unanimously to recommend the establishment of a new Preservice Division to the membership for their consideration and vote.

On the election ballot this fall, members will be asked to vote on the proposed new Preservice Division and related amendment to the NAEA Constitution. Contingent upon a favorable vote of the membership, the Student Chapter leadership structure will transition over this year and next to align with the NAEA Division structures. According to NAEA President Dennis Inhulsen, “such action clearly indicates the value of engaging preservice art educators [those who spend 51% or more of their time in undergraduate or graduate studies] in leadership conversations that will help shape the future of NAEA.”

Call for NAEF Grant Applications

The National Art Education Foundation (NAEF) annually invites applications for the Ruth Halvorsen Professional Development Grants, Mary McMullan Grants, NAEF Research Grants, SHIP Grants, and Teacher Incentive Grants. Grants range from \$500 to \$10,000 depending on the grant category. The Project Year is July 1, 2014-June 30, 2015. for more information: www.arteducators.org/naef

Deadline: October 1, 2013

Call for Nominations

RAEA Outstanding Student Chapter Award

Deadline for the 2014 RAEA Outstanding Student Chapter Award is **November 1, 2013**. The form can be downloaded at www.arteducators.org/awards or contact Kathy Duse, Executive Services and Convention/Programs Manager for a nomination form and details: awards@arteducators.org, 703-889-1281.

NAEA Invites Co-Sponsored Academies and Institutes for 2014

NAEA Co-Sponsored Academies and Institutes are member-driven programs identified by NAEA as substantive professional development opportunities for members, based on the *NAEA Goals for Quality Art Education*.

Eligibility: Organizations holding NAEA Institutional Memberships are invited to apply. The Program Director must be a current NAEA member.

Requirements: Programs must adhere to the *NAEA Goals for Quality Art Education*. Proposals should include a description of the facilities, accommodations, dates, program duration, faculty résumés, credit and non-credit stipulations, estimated total cost to participants, and any applicable NAEA member discounts. Within 3 months of the program’s conclusion, a report including participant evaluations must be submitted to NAEA.

Deadline: Submissions must be postmarked on or before **January 10, 2014**.

Submit to: kduse@arteducators.org (preferred method) or mail to NAEA Co-Sponsored Academies, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191.

Information: Additional information (including a checklist for submission materials and a PDF of the *NAEA Goals for Quality Art Education*) can be found at www.arteducators.org or by contacting Kathy Duse, Executive Services and Convention & Programs Manager.

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

The school year has begun! Hopefully, this school year will lend itself to renewed enthusiasm toward goals and accomplishments in the visual arts in your classroom and school. As the school year gains momentum, consider your role as an independent school art educator. You are not only important to your students, school families, and school community; your work in the field is valuable and important in the field of art education! Every day you make choices that further the profession by educating about the visual arts. However, your reach has the capacity to extend far beyond your school and community. Did you know that you could be involved at the state level with your independent school art education colleagues? Your state art education association may have an ad-hoc position on the board for independent school art education representation. Do you know who your independent school representative is at the state level? If not, contact your state art education association president to determine if there is a board position for independent schools and who your representative is. Further, consider attending your state conference this fall. State conferences are a perfect opportunity to meet and collaborate with independent school art educators across the state.

The role of the ISAE is to connect independent school art educators throughout the country, and it starts with you! If you don't have plans to attend your state art education conference, make plans to ask other independent school

art educators to join you. State conferences are an opportunity to attend presentations to further your teaching in the classroom and to share your commonalities with other independent school art educators. Hopefully, your state has an independent school representative that could help coordinate a coffee, lunch, or other informal meeting for independent school art educators to participate in. Meetings like this are important for community building within the independent school sector and are invaluable for program development. If you are already presenting at your state conference or leading and collaborating with other independent school art educators, bravo to you! You are a leader not only in your school and community, but also in your state.

As stated in our constitution, the goals of the ISEA are to promote art education through professional development, service, advancement of knowledge, and leadership in the independent school setting. This can only be accomplished through communication and relationships built between independent school educators and NAEA.

We want to hear from you! Please e-mail Barbara Nueske-Perez and me to let us know what is happening in your school and state. We are especially interested in hearing how you are collaborating with other independent school art educators! We have started a new blog at: <http://independentschoolart-education.wordpress.com> and want to feature schools and art education programs across

We have started a new blog at: <http://independentschoolarteducation.wordpress.com> and want to feature schools and art education programs across the country.

- the country. We encourage you to send us a 650-word synopsis of your art education program in your school (limit of three photos). We would also like to feature state events for independent school art educators so that others may share in your collaborative ideas! The purpose of the blog will be to highlight independent school art education programs and practices that are furthering the field of art education.
- As adopted during the business meeting, our goals for the 2013-2014 school year are to:
- Connect independent school art educators across the country.
 - Highlight effective independent school art education programs and best practices through our web presence and *NAEA News* articles.
 - Develop a blog.
 - Create a strategic plan that will further the work for future independent school and all art educators in the field.
 - Grow our membership and encourage others to join NAEA and us!

As a member (or future member) of the ISAE, please participate in a short member survey by answering the following questions:

- What do we want the NAEA to know about us?
- What do we contribute to the profession?
- How are we reflective of the membership?

The survey is located at: <http://tinyurl.com/csznqvl>

Join us today! Your opinion, your work, and your dedication to the profession matter! You can find us at Facebook (www.facebook.com/pages/Independent-School-Art-Education-ISAE) and Ning (<http://naea-secondary-teachers.ning.com> and <http://isenet.ning.com/group/independentschoolarteducation>). Subscribe to our listserv by e-mailing ISAE@artedlists.org with the word *subscribe* in the subject line. Finally, if you would like to join the ISAE, please complete our membership form at: <http://tinyurl.com/d2oxb94>

We appreciate your time, dedication, and inspiration to the field of art education! ■

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

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

For this issue, I am pleased to introduce Tingting Windy Wang, a new member of AET and first-time columnist. Her research offers great suggestions for those of us looking for fresh new art-related Web content, and she examines the vast expanse of the World Wide Web, finding that great content trumps flashy new technology every time.

What Websites Do Art Learners and Teachers Use?

Guest Columnist: Tingting Windy Wang, Assistant Professor, Department of Art, Rowan University. E-mail: wangt@rowan.edu

The rapid development of Internet technology has made creation and maintenance of websites comparatively simple and inexpensive, which leads to increased online information and resources available. More and more, art learners and educators are learning about art online. Survey results indicate that the majority of art teachers search online for images and information that can be used in their teaching. But what websites are these art learners and teachers using, and which of these websites are most popular? What are the characteristics of these websites? With Web 2.0 being popular for so many years, what technologies are utilized by these websites? To seek answers to these questions, I located, collected, and reviewed 67 art teaching and learning websites, and then shared them with 22 preservice art educators. We then evaluated these websites using a seven-part coding scheme based mainly on the websites' content and technological features. Here are some of the top rated:

Google Art Project is a website as well as an online platform where audiences can access high-quality images of artwork housed in

Google's partner museums. Given the fact that Google Art Project utilizes an indoor version of Google's street view 360-degree camera system technology, it is logical that it ranks the highest among all art teaching and learning websites.

Artsology utilizes a wide variety of relatively innovative technology including interactive games and arts investigation quizzes. The website is written in Hypertext Preprocessor (PHP), which allows more interactivity between audiences and the website. Gaming is a possible main reason that helps the website receive a high rating and large audiences; as one participant mentions, "I love the incorporation of games and art history. [It is] the great assessment to learn how much knowledge the students have about art history."

The total visit number for **Incredibleart** was 13,419,469 in 2012, which reveals that this is a very popular website. Although no unique technologies are found, rich content and resources probably account for its popularity. As one of the participants comments, "This website is incredibly useful for art educators and students. It has ideas for lesson plans, links to art-related activities/games, information on art history, updates on the art world, and an online community. I will definitely use this in future art education-related classes and endeavors." Similarly, although **Artyfactory** does not have unique or cool technology, the rich content and potential for learning were attractive to the participants.

Drawingnow is a website with the educational purpose of teaching people of all ages how to draw cartoons, manga, anime, etc. It offers rich resources including step-by-step online tutorial videos for diverse-level learners.

Art educators should begin to fathom the potential of online art learning, and be open to wise selection of online resources.

deviantArt is an online community where art lovers and enthusiasts of all genres and styles share their original artwork. Its Web page claims that "deviantArt is the largest online social network for artists and art enthusiasts with over 27 million registered members, attracting 65 million unique visitors per month."

Kinderart is a website specifically for art educators, offering free art and craft lesson plans and activities for all ages. The lesson plans and resources are why this website is highly rated. **Eggtempera** introduces and teaches about egg tempera painting. **Watercolorpainting**, as the name implies, provides thorough information and tutorials about how to create watercolor paintings.

Art Colony is an interactive online community specifically for artists. The total visit number, 2,581,793 over the past year, indicates its popularity among artists. Comments from the study participants also reveal high ratings for the rich content of the website, including "all kinds of artists, mediums, and projects," and the friendly feel of the online community it offers, as well as the appealing visual design of the site.

The popularity of art learning and teaching websites is indicated by the site visit statistics as well as higher ratings given by preservice

art educators. Evidence from this study suggests that these websites have a great impact on current and future art teaching and learning activities. This implies that art educators should begin to fathom the potential of online art learning, and be open to wise selection of online resources. Being familiar with online resources and knowing these websites' characteristics can better help art educators gain the latest and most appropriate resources for their professional development as well as guiding their students in locating the information they need. ■



EARLY CHILDHOOD ART EDUCATORS (ECAE)

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

Happy Fall, ECAE members! In this column, I am excited to share the work of two ECAE members: Leah Hanson and Kristine Sunday. I think the stories they share and the questions they raise will inspire all of us working with young children and their families.

Leah Hanson, Manager of Early Learning Programs at the Dallas Museum of Art, shares:

After attending a presentation by Dr. Kathy Dakno-McGhee at the 2013 NAEA Convention, museum educators at the Dallas Museum of Art had baby fever! Dr. Dakno-McGhee's work with babies at the Toledo Museum of Art inspired us to test our own program for infants—*Art Babies*. For the pilot tour, eight babies ranging from 9-24 months visited the museum galleries with their parents. The babies' cooing, squealing, kicking legs, and reaching hands as they looked at works of art brought the galleries to life, and parents were excited to see their children engage with the art. One parent noticed, "She recognizes much more than I would imagine which is motivating to keep coming back." Additional test tours are scheduled for the fall, and DMA educators hope to debut a regular monthly baby tour soon.

Kristine Sunday, Assistant Professor of Early Childhood Education at the Pennsylvania State University, shares:

I am likely not alone when I say that one of the biggest challenges I face with undergraduate early childhood education majors is identifying, disrupting, and reconstructing modernistic paradigms of child art. Even when students agree on the importance of artistic experiences for young children, fear of the art content area and a belief in hands-off approaches that promote free expression lead teachers to prescriptive craft projects

"Art allows children to take risks and in allowing children to take these risks, we also have to take risks with them."

and/or unstructured art centers that do little to scaffold the skills and techniques to allow children increasingly sophisticated ways to articulate and know in/ through/ and with arts-based approached to learning.

At the Pennsylvania State University, faculty members in the School of Visual Arts and the Department of Curriculum and Instruction have come together to address transdisciplinary questions about the role of art in early childhood education. A cohort of undergraduate elementary majors, recruited in the fall of 2011, took part in a pilot program designed to integrate Art Education and Early Childhood Education. Our goal is to assist early childhood preservice teachers with developing the necessary foundations to design, implement, and interpret children's work in arts-integrated learning environments. A multiyear sequencing of courses was created to prepare the preservice teachers to participate in a summer practicum, and will continue through graduate work with an emphasis in early childhood art.

In preparation for the arts-integrated practicum, the undergraduate students participated in courses that focused on project learning and environmental design, in the summer of 2012. The content of these courses was germane to understanding key features of the summer practicum, including pedagogical documentation, the epistemological scope of arts-integration, and classroom design and environment. In July of 2013, 30 children ranging from 2.9-6

years of age arrived on campus for a 4-week arts-integrated preschool that not only allowed the undergraduates to apply prior knowledge in a practicum setting, but also to deepen understanding through experiential learning.

The multilayered course provided preservice teachers with workshops in painting, printmaking, sculpture, and collage while they concurrently designed and implemented arts-based curriculum for young children. Their use of pedagogical documentation in the classroom functioned as both a reflective tool to extend their thinking about children and artmaking while also versing them on ways to identify children's strengths and creating innovative tools of assessment in the early childhood classroom. Additionally, the preservice teachers learned about the scope and pedagogical uses of curation through the installation of a gallery and subsequent reception with parents and children.

Of notable success were the shifts that occurred in preservice teachers' paradigmatic thinking about teaching and learning.

In weekly reflections and class discussion sessions, they shared their fear of letting go of predetermined answers and reveled in the ways that the Arts created possibilities for children's complex, self-directed meaning making. As one student noted, "Art allows children to take risks and in allowing children to take these risks, we also have to take risks with them. Art allowed us to use cross-curricular modes of teaching our main theme and create a well-rounded unit for learners of all backgrounds and learning styles."



Since I cross the disciplinary boundaries of content areas, the opportunity to work with colleagues in multiple departments has given me the chance to engage with the complex questions about art and general education. What challenges do we face in creating teacher education programs that feature arts-integration? How do we bring content areas together in symbiotic relationships that attend to the strengths that each area contributes to the dialogue? My work over the past year has only scratched the surface in finding answers to these and many other questions. ■

UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA)

<http://ussea.sdstate.org>

Steve Willis, USSEA President. Professor of Art Education and Coordinator of Foundation Studies, Missouri State University. E-mail: stevewillis@missouristate.edu

We are very pleased to announce that the USSEA website (www.ussea.net) has five exciting new components. There is a tab, Database Resources, where information is available for Diversity and Multicultural Instruction, Research Initiatives, Research Mentors, and Videoconferencing. Additionally, the new online USSEA Gallery is actively recruiting new gallery membership and representation.

The tab for **Diversity and Multicultural Instruction** is a new resource provided by the USSEA membership. This database will include instructional suggestions for pK-college as lesson plans. We are seeking submissions to develop the depth and breadth needed to accommodate our diverse student and teacher population. Please contact Alice Wexler (wexlera@newpaltz.edu) for information about the USSEA lesson plan format to send submissions.

The tab for **Research Initiatives** is a database for scholars who wish to converse or collaborate on research potentials. In this database, there are those who have listed their research interests so others can collaboratively develop new directions and ideas. Please send your database information (first and last name, institutional affiliation, contact information, and research interests) to Steve Willis (stevewillis@missouristate.edu) to be uploaded to the database.

Research Mentors is a service provided by USSEA members wishing to assist other

scholars as an extra set of eyes, preliminary editor, or a friendly colleague. In this pay-it-forward appreciation, please consider adding your name to the list of professionals who offer collegial, scholarly support. Send your information (first and last name, institutional affiliation, and contact information) to Steve Willis (stevewillis@missouristate.edu) to be uploaded to the database.

The database for those interested in **Videoconferencing** (Skype, Adobe Connect, Google Hangout, Oovoo) provides information for a visiting scholar or artist. I can personally attest to the effectiveness of these types of educational opportunities. Overwhelmingly, my students respond positively to the presentation, information, and dynamic dialog that ensue. Send videoconferencing information (first and last name, institutional affiliation, contact information, and areas of expertise) to Steve Willis (stevewillis@missouristate.edu) and the information will be uploaded to the database.

The **USSEA Gallery** is an online opportunity for USSEA members. Inclusion in the gallery and exhibitions is juried by peers. At the NAEA Convention, USSEA hosts an exhibition of small works by USSEA members. A percentage of the sales of this exhibition supports USSEA Gallery operations. In addition to the annual exhibition, the online gallery is active throughout the year representing USSEA members in national and international venues since USSEA is affiliated with InSEA. There is no additional fee beyond membership to be

represented in the USSEA Gallery. Access to view the artwork of gallery members is open and can be viewed by students, colleagues, other galleries and organizations, and the community. For information, contact Fatih Benzer (fatihbenzer70@yahoo.com), University of Minnesota-Duluth, (605) 695 5337.

Voices is a forum to explore issues in theory and practice. It encourages dialogue, stories, and narrated lessons that focus on multicultural, cross-cultural, and cultural pluralism in the classroom or related to the students, teachers, or community events. The goal is to provide information for and by teachers on a wide variety of topics. With a photo release, photographs of student images and the teaching environment are welcome. Send submissions to Editor Nancy Lampert (nalamper@vcu.edu), Virginia Commonwealth University, 804-828-3772.

The Journal of Cultural Research in Art Education (jCRAE) is an annual publication of the USSEA. jCRAE focuses on social and cultural research relevant for art and visual culture education, including cultural foundations of art education, cross-cultural and multicultural research in art education, and cultural aspects of art in education. These areas should be interpreted in a broad sense and can include community arts organizations, schools, arts administration, art therapy, and other disciplinary and interdisciplinary approaches that are relevant to art and visual culture education. Theoretical research and research in which qualitative and/or quantitative methods

as well as visual and other formats and strategies are used will be considered for publication. Send your submissions electronically to the journal editor, Elizabeth Garber (egarber@email.arizona.edu).

Child Art Exchange is designed to celebrate diverse activities and ideas within art education and is open to all USSEA and InSEA members and their students. We believe that art is important for aesthetic, emotional, social, physical, and cognitive growth. Teachers can submit student work to share with colleagues around the world to express their passion for art. More information is on the USSEA website.

For **Membership**, use the website portal at www.ussea.net. Allan Richards, Vice President for Membership, is diligently working to provide many opportunities for professional art educators. For information, contact Allan Richards (richard@uky.edu), University of Kentucky, (859) 257-3944. For information about payment by check, contact Nanyoung Kim (kimn@ecu.edu), East Carolina University, (252) 328-1298.

For those members who have not been active in USSEA recently, we invite you to return to engage in conversation, collaborate in new ways, share your expertise, and help USSEA grow; we are diverse, active, and committed. Use our online system—it is easy to maintain membership or to become a new member. ■

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

Lynne Horoschak, SNAE President. Professor, Moore College of Art & Design, Philadelphia, PA. E-mail: lhoroschak@moore.edu

At the 2013 NAEA Convention, I had the pleasure of listening to a presentation of the collaboration between Yale Center for British Art and Chapel Haven. It is thought provoking to hear about successful art programs for adults with special needs. I hope you enjoy the article.

“Never A Dull Moment”: Collaborative Programming for Adults With Special Needs at an Art Museum

Guest Columnists: Jennifer S. Kowitt is a doctoral student in the special education program at the University of Connecticut and a former museum educator. Tina Menchetti is the Art Director at Chapel Haven in New Haven, CT. Jaime Ursic is the Assistant Curator of Education at the Yale Center for British Art in New Haven, CT.

Since 2010, the Yale Center for British Art (YCBA) has collaborated with Chapel Haven, a transitional school for independent living for adults with special needs. Chapel Haven provides a program of individualized support services for adults with cognitive and social disabilities, enabling them to live independent and productive lives. Students enrolled in their Out to Art class visit the YCBA weekly. Museum educators, volunteer docents, and the school’s art director lead the 2-hour classes that include close-looking at artworks, studio activities, and behind-the-scenes tours.

Through our experience, we have identified five key elements for a successful partnership between a museum and a school for people with special needs. These are:

- 1. Engage All Staff.**
While this partnership is between the YCBA’s education department and the school, support of all museum staff is critical. Creating a positive relationship with security is of paramount importance. An informed security staff creates a welcoming foundation and promotes appropriate museum etiquette without alienating students. In addition, special lessons by curators make students feel part of the museum community.
- 2. Make Students Comfortable.**
First impression is crucial to how students feel at the museum. Educators must remember that the museum space can be intimidating and take mitigating steps. When teachers, security, and information volunteers greet students by name as soon as they enter, students feel that they are welcome. One of our students reported that, “There is never a dull moment. People [at the museum] make you feel good.” Repetition can be important for comfort. Reviewing museum rules every class helps students feel confident in their behaviors and takes away uncertainty. The first lesson of each semester begins with a walkthrough of the museum so students can navigate the space independently.
- 3. Differentiate Instruction.**
Lesson plans should incorporate activities that allow everyone to participate. Sound and movement activities give all students the chance to respond, even if they struggle verbally. Directing specific questions to specific students enables everyone to share,

- regardless of aptitude. Although instructors plan lessons in advance, flexibility is key for responding to students’ abilities and interests. Lessons consider both age and skill level; students are treated like adults, but lessons are no-fail and geared to a range of cognitive abilities.
- 4. Include Multi-Sensory Elements in All Lessons.**
Multi-sensory elements include touch objects, music, and scents. Incorporating these into a gallery lesson increases student engagement and involvement. Multi-sensory education naturally includes multiple learning styles and is particularly useful for people who learn and process differently. Bringing multi-sensory elements into a lesson assists with memory because the experience is richer when more senses are included.
 - 5. Provide Related Hands-On Studio Activities.**
Following the gallery discussion, students spend time making art related to the lesson. Artmaking gives students another opportunity to react to what they have seen in the museum. Through this form of expression they can respond individually. Making art allows students to connect with their experience in the galleries through tactile creation. No-fail activities provide students with a feeling of accomplishment when



they have a final product. Collaborative artmaking fosters teamwork.

Over the past 4 years, we have identified five elements we believe are crucial to a successful partnership between a museum and a school for people with special needs. By making students feel comfortable, they become confident, independent, repeat museum visitors. Differentiated instruction, multi-sensory elements, and artmaking ensure all students learn and participate successfully. As one of our students told us, “It’s really an exciting program and it’s one that I feel should be expanded—should and could be expanded—to a lot of different museums.”

Mark your calendars for the Art & Special Education Symposium at Moore College of Art & Design, Philadelphia, on November 9, 2013, from 9:00-3:30. This free symposium features keynote speaker Juliann Dorff, Art Educator at Kent State University, followed by discussions building on the keynote address of “The Keys to Engaging All Students through Art: Be Playful and Relevant!” Let’s hear what is going on in your community and we will e-mail the information to our SNAE members. ■

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

Kayla Gale, Student Chapter President. K-8 Art Educator, Chicago Public School District. E-mail: kgale.naea@gmail.com

Convention

The Student Chapter (SC) leadership team has been working hard and getting excited to attend the National Convention with our members in San Diego! The SC will be hosting over five informative, interactive, and fun sessions. We will start the Convention with a SC Meet and Greet. This is a great way to mingle with the SC team, advisors, and students. We will be hosting Roundtables where students will get the opportunity to present teaching experiences, lessons, and demonstrations to their peers. Sessions focusing on SC experiences, entering the profession, and leadership will also be held.

Come enjoy our Mardi Gras-style Annual Reception as we honor our accomplishments from this year and get excited for the 2015 National Convention in New Orleans! In the midst of all these sessions, we are very proud to have many SC members from all over the nation presenting sessions on their unique experiences in the field. Remember to register early for the Convention to get the early bird rate!

RAEA Award

Every SC in our organization is simply outstanding. Each year the RAEA offers the RAEA Outstanding Student Chapter Award in recognition of these outstanding activities carried out by a SC. The hard work, professionalism, and enthusiasm each SC member shares in the art education community is profound and recognized by this award.

The RAEA Outstanding Student Chapter Award goes to the SC that demonstrates excellence in the following categories:

- Digital Media Communications
- Advocacy

- Student Chapter Government
 - Community Service
 - Professional Development
 - NAEA Membership
 - Fundraising
 - Presentations
- The award includes a certificate of accomplishment, a monetary award, and professional recognition. Guidelines for submission and the scoring rubric can be found on the SC website and the RAEA website. All applications must be postmarked by **November 1st!**
- Outstanding Student Chapter Award Checklist**
- RAEA Student Chapter Award Application completed and signed (pg. 1 of application)
 - One-page letter from the Advisor
 - One-page letter from Chapter President
 - List of Student Chapter members with their NAEA membership numbers
 - Your Student Chapter activity examples are **eight pages or less**
 - Your entire submission **does not exceed twelve pages**
 - You have **six copies** of your entire submission stapled separately. Binders are not necessary. This makes it easier to distribute your submissions to a committee for review.
 - REVIEW THE RUBRIC!
- **All Student Chapters must be registered through the NAEA office in order to be applicable!**
- If you can check off all items on this list, then pat yourself on the back and submit all six copies to: Kathy Duse, Awards Coordinator, NAEA, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191. If you have any questions about the award or the RAEA please feel free to contact any one on your presidential team.



Student Chapter Past President Melissa Righter, President Kayla Gale, President-Elect Carla Majczan, and Student Chapter Advisor Amy Pfeiler-Wunder.

NAEA Student Chapter form. Find the registration form on the SC Ning!

Super Summer Summit Meeting, Reston, VA

This summer, the SC leadership team attended the Summer Board meeting in Reston, VA. It was a great experience working with the National Board and NAEA staff at their headquarters. We had enlightening brainstorming sessions, leadership training, and most notably the NAEA Summer Board meeting. During the Board meeting, I had the privilege of representing our members, as an ex-officio board member. It was a great honor to represent our group’s voice at this meeting. I look forward to the bright future ahead for our preservice members in NAEA and to seeing everyone in San Diego! ■

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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

Half the Sky: A Worldwide Call for Action

Sheri Klein, Co-President-Elect. E-mail: Kleinsheri353@gmail.com

A recent movement titled Half the Sky highlights the lives of women, who are believed to hold up "half the sky." In their daily lives, women and girls around the world struggle against tremendous oppression and violence. This is particularly true in the developing world, where women are politically and economically marginalized. Nicholas Kristof's and Sheryl WuDunn's 2009 book, *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (now in its 25th printing), explores the issues of lack of education, economic disempowerment, forced prostitution, sex-trafficking, maternal mortality, gender-based violence, and violence against women in war-torn regions. With the book turned into a PBS documentary in 2012, Half the Sky has become a worldwide movement with a website, educational tools, and resources to inspire others in joining forces on behalf of women and girls (www.halfttheskymovement.org). Half the Sky's website encourages volunteering, educating others, advocating, hosting local events, becoming a campus representative, donating money, and supporting women-owned businesses from developing countries. This movement is connected to international initiatives by the United Nations to end violence against women and to develop an action agenda for ensuring full participation of women in social and economic recovery. With the aim of raising awareness, connecting artists and art educators worldwide, and spurring action to end violence, the Women's Caucus for Art (www.nationalwca.org), a national organization, has recently supported

the movement in sponsoring an exhibition in China in an open call for artists to address the theme of Half the Sky.

Feminist art educators have long been concerned with and have addressed the oppression of women, violence toward women, and the empowerment of women and girls. Art educators and NAEA Women's Caucus members are in a unique position to interpret this theme. Some questions for reflection, inquiry, and action include: What does it mean to be a member of the majority of the world's population? What first steps can you take (through teaching, artmaking, educational research, advocacy, etc.) toward ending oppression and violence against women? How can you begin within your own community? How can artmaking and the creation of exhibits strengthen the call for justice? What initiatives are already in place by art educators? What stories can you share about initiatives and results? How can you make a difference individually? More importantly, how can we as a Women's Caucus *collectively* work together for positive change? How can we work across the NAEA Caucuses to address Half the Sky? What are some of your ideas as to how we can address issues related to Half the Sky?

We invite you to engage in individual and collective action aligned with the Half the Sky movement. We also seek your stories, ideas, and suggestions for initiatives through the Women's Caucus Facebook page at www.facebook.com/groups/177480239379, and blog at <http://naeawcvoices.wordpress.com>. WC blog coordinators, Olga Ivashkevich and Christine Woywod, will be starting Postcard Project III, aimed as a response to Half the Sky, and to facilitate an arts-based dialogue on the

How can we work across the NAEA Caucuses to address Half the Sky? What are some of your ideas as to how we can address issues related to Half the Sky?

issue of gender and violence. WC members will receive postcards inviting them to respond to the issues posted on the WC blog and are highly encouraged to participate in this exciting project.

Women's Caucus Annual Awards for 2014

The Women's Caucus seeks nominations for outstanding individuals for the 2014 Women's Caucus annual Kathy Connors, Carrie Nordlund, Mary Rouse, June King McFee, and Maryl de Jong Awards. Any NAEA member whose work meets our award criteria is eligible for these awards. Nominations are due to the chairs of our respective award committees by October 1, 2013. Award criteria, along with Award Chairs' names and e-mails, are available at <http://naeawc.net/awards.html>.

Women's Caucus Election of New Officers for 2014

The Women's Caucus seeks nominations for President-Elect, Treasurer, Membership, and Conference Coordinator. Nominations are due to the nominating committee members, Sheri Klein (Kleinsheri353@gmail.com) and Elizabeth Delacruz (edelacru@illinois.edu), by **January 1, 2014**. Please think about WC

members who you might nominate for a Board position.

Women's Caucus 2014 Art Exhibition and Nominations for Women's Caucus 2014 Guest Artist Juror /Speaker

The Women's Caucus seeks submissions for our 2014 Annual Art Exhibition and catalogue. Submissions are due by **January 1, 2014**. Guidelines for submissions are found on the WC Exhibition webpage at <http://naeawc.net/exhibitions.html>. We also seek nominations for a San Diego-area or regional Feminist Artist who might serve as our art exhibition juror and guest artist presenter at our annual Women's Caucus Breakfast. Please send names and contact information of individual artists to the WC Exhibition Coordinator, Elizabeth Garber, at elizabethjessiegarber@gmail.com. ■

Resources

National Women's Caucus for Art. www.nationalwca.org

Ensler, E. (2013). *In the body of the world: A memoir.* New York, NY: Metropolitan Books.

Facts on Gender Based Violence. http://16dayscwg.rutgers.edu/component/docman/doc_view/442-gbv-fact-sheetpdf

Half the Sky Movement. www.halfttheskymovement.org

NAEA Women's Caucus Art Blog. <http://naeavoices.wordpress.com>

NAEA Women's Caucus Facebook page. www.facebook.com/groups/177480239379

NAEA Women's Caucus webpage. <http://naeawc.net>

Violence against Women. (n.d.). World Health Organization. http://who.int/topics/gender_based_violence/en

CALL FOR ARTISTS Fusion: 2014 Women's Caucus Exhibition

Members of the NAEA Women's Caucus are invited to submit artwork entries for the 2014 Women's Caucus Exhibition, "Fusion." Fusion is energy, coming together, creating sparks. It refers to ideas, cultures, art media, music, chemistry, physics, food. Entries are due to the Women's Caucus 2014 Picasso website no later than **November 1, 2013**. To upload images:

1. Please make sure that your Women's Caucus membership is current, or that you join WC before you submit. You may renew or join by visiting www.arteducators.org, clicking on "join," and scrolling down to and clicking on the Women's Caucus logo (please follow directions from there).
2. You need a Gmail address to submit. Please send your Gmail address to Elizabeth Garber at NAEAWCgallery@gmail.com with the subject line reading "2014 Women's Caucus Exhibition Submission."
3. Wait to receive an invitation e-mail to submit photos.

NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

<http://nasdae.ning.com>

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

Limeul Eubanks, NASDAE, Mississippi Department of Education. Tel: 601-359-2586. E-mail: leubanks@mde.k12.ms.us

National Core Arts Standards

Column Co-Authors: Lynn Tuttle, Arizona Director of Arts Education, SEADAE and NCCAS Leadership Team Member; Joyce Huser, Kansas Fine Arts Education Consultant, SEADAE and NCCAS Writing Team Member

As participants of the writing team for the National Core Arts Standards in Visual Arts, we are pleased to say the work is progressing well. We have completed Tier 1 and 2 of the review process for pK-8 standards. More than 3,000 people completed the surveys for the Tier 2 public review, with 1,071 respondents in visual arts alone! All 50 states were represented in the review—thank you for providing us with your feedback! Reviewing results from the field and writing high school standards will follow. Here is a little background on the format the Next Generation Standards will take.

The Visual Arts standards begin with overarching processes. These address Creating, Presenting, and Responding as witnessed through the visual arts. Components are identified for each process. Enduring Understandings (EU) and Essential Questions (EQ) were developed for these components. This is followed by an Anchor Standard for each component and Performance Standards for each EU, aligning with the EUs and EQs. This style of writing standards is based on Grant Wiggins and Jay McTighe's

Understanding by Design, a curriculum design model that has been very effective over the years and used by many school districts with great success.

The Enduring Understanding is what all students should obtain from an education, specifically understandings that can be learned through an experience in visual arts education and will endure with them throughout the rest of their lives. The Essential Questions are questions that students should be able to answer regarding that EU. They can be questions teachers ask to check if the student has learned that understanding through their instruction or questions teachers use to guide their development of their own questions for students.

Anchor Standards are overarching and Performance Standards are more specific. Performance standards are grade band evidence of the Enduring Understanding. They show change and growth over time,

combining action and content and are measurable.

These Next Generation Core Arts Standards are intended to assist both teachers and students. They are designed to help teachers ensure their students have the knowledge and skills needed to be college and career ready. They challenge students to go beyond content and skills and provide models to measure student growth over time in each process area.

This work will be followed with quality opportunities for professional development focused on implementing these standards. NAEA is working diligently on planning a variety of professional development opportunities—in person, in writing, and virtually—around the standards beginning with the 2014 NAEA Convention. ■



For more information about the National Core Arts Standards, visit <http://nccas.wikispaces.com>

COMMUNITY ARTS CAUCUS (CAC)

Ross Schlemmer, *President*. Faculty in Art Education at Edinboro University of Pennsylvania. **Meaghan Brady Nelson**, *Vice President*. Assistant Professor of Art Education, Middle Tennessee State University. **Natalia Pilato**, *Communications Liaison*. Student and Executive Director of the Community Arts Collective in State College, Pennsylvania. **Krista Robinson**, *Past President and Columnist*. Program Manager at Downtown Aurora Visual Arts in Aurora, Colorado. E-mail: outreach@davarts.org

As a newer issues group, the Community Arts Caucus has spent a lot of time lately discussing our interests and goals. How do we define community arts? What makes our group different from the larger Community Arts category in NAEA’s programming? In this issue, we share some diverse perspectives and discuss how our goals are driving future research initiatives and exciting conference events.

As I work to help guide this greater initiative, I have often reflected on my own personal search for a sense of belonging in art education and in NAEA. For 8 years, I have managed and taught out-of-school art programs at Downtown Aurora Visual Arts, a community art center outside of Denver, CO. It is a high-risk community where engaging kids to think critically about the social issues surrounding them is not a choice. Our curriculum is challenging, progressive, and project-based. Youth make art about everything from cultural identity to environmental sustainability and substance abuse. They thrive in a constructive environment where their voice matters, and where they can develop the tools necessary to become creative participants in our community. We also raise every dollar it takes to serve thousands of kids each year. I not only teach; I worry about funding these programs. I think about evaluating programs, and how that secures funding. I am the administration for my programs. Where do I belong? The Social Justice themed NAEA Convention in Baltimore (2010) brought me back. Back to

actively searching for a sense of belonging within NAEA and connecting to others doing great work outside of schools. I am one of the educators that have made the CAC a professional “home.”

It helps to start by understanding the bigger, inclusive picture, which is the NAEA Community Arts category for Convention presentations. This category is meant to be more general, like Elementary, Secondary, Higher Ed, etc., that includes all “outside of school” or “outside of museum” art education. It serves to include all who work in settings they define as “the community.” In this category, you will find a wide variety of presentations beyond those given by CAC members or those who share a similar focus. **The CAC was founded with the more specific goal of shaping the discourse and direction of the field of Community Arts.** The CAC is committed to characterizing practices and evolving the theory of quality community arts that has connections to dialogical pedagogy and is socially engaged. We believe that community art is generated within the community, and that its purpose is to identify and investigate generative themes in a community and/or celebrate and commemorate life experiences of a community.

Thus, we are working to develop our understanding of the intertwining aesthetic, social, and political implications of community arts practice. We are committed to exploring diverse perspectives and emerging practices

We hope to open up networks and channels between community arts organizations and practitioners and those conducting research in higher education (or otherwise).

in this news column, in Convention presentations and events, and in our future Digication site (hopefully coming soon!). In a recent NAEA Research Commission survey, CAC members enthusiastically discussed how we might foster new research collaborations. Several respondents recognized that their needs running art programming in the nonprofit world are very different from “school art teachers” and perhaps equally distinct from those affiliated with higher education. With this in mind, we hope to open up networks and channels between community arts organizations and practitioners and those conducting research in higher education (or otherwise). We are particularly interested in partnering institutions of higher learning with community organizations that don’t typically have the time or budget to conduct research on that level.

It is also one of our goals to help foster a network to share our evaluation practices and data to collectively evaluate how we are impacting kids and communities together to build stronger evidence as a distinct field of art education. It is important for community practitioners and researchers to build a network

of information that will help sustain, develop, and advance the field.

With this in mind, several highlights for the NAEA Convention in San Diego have already been confirmed. The CAC is hosting two panels focused on exploring the diverse principles and practices that characterize community arts. These panels include such distinguished practitioners and scholars as Olivia Gude, Doug Blandy, Ken Krafchek, and Sonia Mañon. The CAC will also sponsor an off-site tour of the incredible youth programs at The Media Arts Center San Diego.

It is our hope to include many more voices working in communities across our nation. If you read this article and found yourself saying, “That’s me!” we’d like to hear from you. Join the Community Arts Caucus, participate in our Facebook conversations, and find your sense of belonging among our fascinating members. Please e-mail us (outreach@davarts.org) or find us online (www.facebook.com/groups/325319077516100). We hope to hear from you soon! ■



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LIFELONG LEARNING (LLL)

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

Through the theme for the 2013 NAEA National Convention, art educators were invited to make community connections. Given the wide range of lifelong learning experiences in art and the increasing interest in art education for all ages and settings, making connections is an important tool for reflection, growth, and resources. In this issue the Committee on Lifelong Learning celebrates the connections made at the Convention by highlighting the education experiences in lifelong learning of Veronica Sahagun.

Guest Columnist: Veronica Sahagun, Concordia University. E-mail: veronicasahagun@gmail.com

The Open Studio as an Informal Site for Lifelong Learning

As a Mexican artist currently pursuing doctoral studies in art education in Montreal, my doctoral research is an exploration of my cultural identity. This has been done through the creation of artwork inspired by vernacular Mexican textiles. As an educator, my goal has been to share my findings and studio practice with other Mexican people living in Montreal. This has led to critical and creative dialogues related to Mexican cultural identity within informal settings of education.

During the summer of 2012, I created a “one-of-a-kind” research setting, which I called the “open studio.” At this site I set up my own works-in-progress while visitors were encouraged to bring a Mexican vernacular textile that might hold a special meaning for them. Once in the studio, they made a written narra-

tive in which they shared personal memories associated with their textile. Visitors were also introduced to paper weaving techniques in order to create an artwork inspired by such narrative. Both the narrative and the artwork were displayed within the open studio.

Sharing a Visitor’s Experience

Claudia Cisneros was my first visitor. Originally from Mexico City, she first arrived in Montreal in 2008. When I talked to her, Claudia mentioned she did not have any artistic skills but that she would be willing to share her ideas and experiences. However, once she came into the open studio, she quickly became engaged with the provided activities. Claudia brought in a pair of *manta* trousers. Manta is a cotton fabric first created during colonial times that continues to be used by most of the Indigenous communities of Mexico. They use manta to create clothing for daily or domestic chores. As a result, Mexican people automatically associate manta with the Indigenous context. Claudia shared many memories related to this fabric with me. In her narrative, Claudia created a metaphor in which she associated the manta fabric with a tree standing in her parents’ backyard. The following text is an excerpt of this narrative:

The manta’s freshness for me is equal to that feeling of happiness and tranquility that I had when sitting on one of the tree’s branches. That tree grew up with me. We are almost the same age. My parents planted it in their house’s backyard the day before

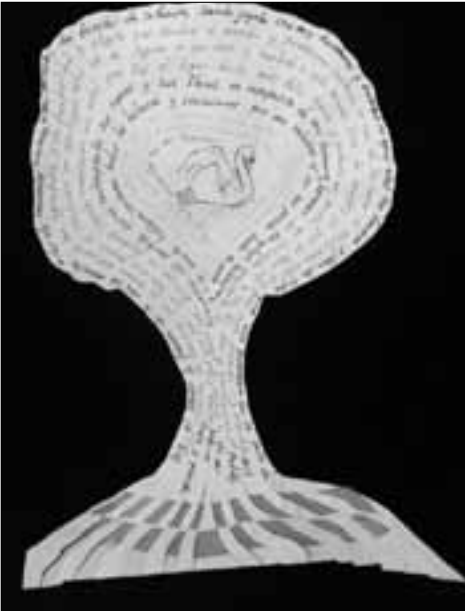
I was born. Without knowing it, this tree was their gift to me. It was the place where I felt most safe and happy. I loved to climb up it and stay there for hours looking at the branches and flowers in the company of my siblings. (Claudia Cisneros, personal communication, July 6, 2012)

Claudia decided that her paper work would have the shape of a tree. She drew a silhouette of a tree on a large sheet of paper and then cut it out. She used colored sharpies to write her narrative inside the tree and fill the leaves and branches of the tree. The roots were woven using pink ribbons.

At the end of the session Claudia was satisfied with her artwork. I told her that she was good with scissors and glue. This reminded her of a nickname that she used to have during her school years. Her classmates called her “pape,” which is an abbreviation for the Spanish word *papelería*, which means stationery store. Claudia enthusiastically recalled having had all sorts of stationery and using it regularly to embellish her school works. In other words, this activity allowed Claudia to recall previous experiences of having used her hands to create visually appealing texts.

Claudia Cisneros’s contribution to the open studio was valuable in two ways. First, throughout our session, she communicated her pride of being a Mexican person of Indigenous descent. She created visual poetry inspired by one of the most humble garments worn by Indigenous people from Mexico.

Secondly, this creative experience was transformative for Claudia since she was able to re-evaluate the image that she had of herself as a “non-creative” person. Her example shows how informal education may provide a space in which “non-artist” adults may reconnect with a creative side that was possibly more awake at a younger age. ■



Visual Poetry by Claudia Cisneros. Inspired by the manta, a cotton fabric created in the Indigenous communities of Mexico.

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

www.wix.com/khsieh/naea-lgbtq

Mindi Rhodes, *Co-Chair*. Ohio State University. E-mail: Rhoades.89@osu.edu
GE Washington, *Co-Chair and Columnist*. Performance Artist, Independent Scholar, and Community Organizer. Philadelphia, PA. <http://garnellwashington.com>
E-mail: garnell.washington@yahoo.com

Presence, Not Acceptance Happy National Coming-Out Month!

This summer I was telling a teaching friend how moving an art teacher’s coming-out story was at the Fort Worth NAEA Convention. Even in the retelling, this young educator was crying. My friend, who is an out and visible LGBT leader in his Indiana high school, immediately responded, “After coming-out we are able to get the information that students need; real advice about the real world that our real students are facing. Coming-out helps prepare a teacher to be of service!”

Why is allowing others to recognize who we are such a painful process? What is it about our social relation that causes this experience to be so difficult? Why is this a struggle, especially in our schools? The problem of moving toward presence, not gay acceptance, is a situation that together we have made more difficult. The violence of hiding our identities is a habitual performance that we have woven into the daily routine of school. In fact, as I was finishing my dissertation (2005) I realized that I had been trying to use my art teaching to break this cycle of “soft violence.” The following

is a coming-out story that was fearfully included in my thesis.¹

F___in’ Faggot

It’s a Thursday evening in February 1996. I am a performance art teacher in a Washington, DC, school for teenagers with learning disabilities. I am standing at the front of a school bus, looking back as students take their seats. We are leaving to perform in a Black History Month program. I make an announcement, “Could everyone please sit down so the bus driver can quickly get us to the program.” We were late, so I walk down the bus aisle and ask each student one by one to be seated. As I approach a fourteen-year-old, female African American, she yells, “Get-out my face, you f___in’ faggot!” I stand there stunned! Not moving, not saying a word, I just stared blankly past her through the window of the emergency exit door directly behind the student. A co-teacher grabs the girl by the arm, pulls her past me, and they got off the bus. She is dismissed from the performance, and is told to telephone her guardian for a ride home.

Until that incident, I thought there was a healthy distance between my private life, my pedagogy, and the lives of my students. I thought my personal experiences in the world had no bearing on what, how, and why I taught. While teaching I did not look too closely at any subject outside of the immediate boundaries of our daily lessons. In college a friend once told me, “If you don’t want to be seen, then don’t look.” This was the attitude that I adopted while teaching: I didn’t look too closely at my students and I thought they didn’t look at me. My sexuality was nobody’s business. And after all, I thought I was no different than other African American males. I just happen to sleep with other men.

Should the art teacher be heard but not recognized? Should the art teacher inhabit a body that is seen yet unidentifiable, invisible, and unknown? What can the invisible teacher do? Nothing! I believe the process of teaching art requires the recognition of the self and the other as tangible locations in the everyday experience. Art learning involves recognizing, interpreting, and making meaning from the world near us. How can the art educator who is “hidden” play an effective role in the classroom? I was terrified of not only the term “f___in’ faggot,” but also at the very idea of a student recognizing me. I should make it clear that I was shocked not only at being verbally assaulted but also at the very idea of being “called-out” (Butler, 1998). I was completely surprised that any student would identify me as a homosexual. (p. 178-181)

This event was an utter violation to the ideal performance of identity that I had carefully constructed. In school I identified myself as a teacher, a male African American performance

art teacher, but not a homosexual. Today, however, it is not the particular circumstances surrounding this story that has drawn my attention, but rather the sheer violence of the whole exchange. In fact, the attack and my response are both very good illustrations of how violence is accepted, condoned, perpetuated, and sometimes even expected within the culture and social structure of our schools. At some point we all do it, yet masking identity is a violent act! We sense this, but because masking is part of our daily experiences, the violence of the act is easy to overlook.

Returning to the conversation with my friend from Indiana, he ended the chat by explaining that he decided being fully present was the only way to actually help his students. To support this idea he shared a personal story. It started with a teenager asking him, “If I come-out, are people going to kill me?”

The LGBTIC welcomes guest column submissions at any time. We also welcome any type of response and feedback. Submissions and feedback can be e-mailed to GE Washington at garnellwashington@yahoo.com ■

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Endnote

¹ I would like to acknowledge the dedication and foresight of my dissertation committee: Yvonne Gaudelius (Chair), Marjorie Wilson, Christine Marme Thompson, and Ian Baptiste. Their work has shaped me into a brave critical thinker!

STAPLES OFFERS NEW TEACHERS REWARDS PROGRAM

Staples is introducing a new Teachers Rewards program exclusively for educators. The program will give teachers 10% back in Staples Rewards on teaching and art supplies including décor, educational games and puzzles, teaching aids, dictionaries, locker accessories, colored pencils and crayons, drafting tools, easel pads, maps, teacher planners, and more. For everything else, including technology and services, teachers will receive 5% back. Find out more at www.staplesrewardscenter.com [Click “About the Program” then “Teacher Rewards.”]

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

Ross Schlemmer, *Columnist*, Assistant Professor, Edinboro University, Pennsylvania. E-mail: rschlemmer@edinboro.edu

What Difference Does It Make?

For better or worse, our role as art educators is seldom confined to the classroom. We are engaging with our schools, administrators, politicians, and within our communities more and more. We are confronted with school closings, standardized testing, the assault on teaching in general, and the continued marginalization of the Arts—among other issues.

There seems to be a growing consensus toward educational reform through the Arts, but they are still not funded adequately. Yet, as funding for the Arts in schools continues to dwindle, parents and students are increasingly finding arts education opportunities outside of the classroom. I tell all my art education students that grant writing has become a necessary and essential skill.

Neighborhood and community organizations are forced to compete for a dwindling supply of funding, but they still make a difference with the little amounts that they are provided. There is a certain irony in that there isn't as much money available for arts in the schools, yet state and federal dollars are still available for community programs. Our role has expanded to that of advocate and fundraiser, but what difference can one person make?

In Cincinnati, OH, a small, privately funded community arts center partnered with the local YMCA to create after-school programs in several area elementary schools. These programs worked to restore and enhance aspects of the school curriculum, such as the Arts, that had been reduced or eliminated. This

was accomplished through federally funded 21st Century School grants.

Another privately endowed school in Cincinnati served as an arts magnet school providing area high school students with art classes that were no longer offered in their schools, yet remained a state requirement for graduation. With the help of local businesses and robust fundraising efforts, including the sale of student artwork, the school took over an abandoned warehouse space and now has a waiting list of students trying to enroll.

In addition to their regular community outreach programs, the local art academy also developed art classes for high school students including a portfolio prep program for students who wanted to study art in college. Many of these students had little or no art classes available in their schools, particularly at the point where the state was becoming very "creative" as to how they were defining fine arts credits.

When I was a student teacher, one of my mentor teachers had half of her salary paid through private, external funding. Parents and community members helped solicit the contributions after funding for the Arts in the school had been cut. This was at the feeder school for the School of Creative and Performing Arts, which values and places emphasis on art education yet couldn't continue funding on their own.

There are other encouraging stories such as the Arts making a comeback in Los Angeles public schools (www.takepart.com/article/2013/07/15/arts-education-revived-los-angeles-schools). One of my favorite stories

We have a responsibility to speak out and to inform those who are creating policies that are damaging to schools and children. At the same time, we need to keep finding creative ways to include the Arts in our schools and in our communities.

is about a principal who fired the school security guards and used the money to hire art teachers instead (http://dailynightly.nbcnews.com/_news/2013/05/01/18005192-principal-fires-security-guards-to-hire-art-teachers-and-transforms-elementary-school).

Museums are also having increased difficulty getting school children to visit, as schools can't afford to bring students to the museums. Community outreach has become part of their vernacular. One of my fellow students in graduate school devoted her thesis to designing museum education programs that could be brought out into the schools.

State and local arts agencies have increasingly become powerful allies for the Arts. Here in Pennsylvania, the Citizens for the Arts Council lists the legislators who have been supporters of the Arts. The Education Policy and Leadership Council keeps citizens abreast of legislative initiatives that both support and threaten the Arts and education and publishes guidelines and suggestions on how to influence decision makers and advocating public arts support. Organizations such as the Pennsylvania Council on the Arts continue to be sources for partnerships and grants.

Social media has made significant contributions such as providing the means for

contacting local and state politicians regarding the Arts and educational reform, as well as providing a place for collective voices to be heard. It also creates a space where teachers can share their struggles and successes. Social media and the Internet provide creative ways for art educators to secure funds. I often see posts about art teachers entering contests to win free art supplies for their students.

We have a responsibility to speak out and to inform those who are creating policies that are damaging to schools and children. At the same time, we need to keep finding creative ways to include the Arts in our schools and in our communities. We have to continue to prepare and equip future teachers with the tools necessary to thrive amid an oftentimes-adverse environment. What all these stories have in common were small groups of people and individuals that decided to make a difference. From an advocacy perspective, we should care about policy.

As an Issues Group of the NAEA, the PPAA continues to provide a platform for continuing dialogue about policy issues, research, and advocacy for the Arts. Anyone interested in becoming a member should contact Amanda Alexander at amandaa@uta.edu. It's free! ■

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

Beth Thomas, *Columnist*. SUNY New Paltz, E-mail: thomasbanne@gmail.com
Ross Schlemmer, *Columnist*. Edinboro University of Pennsylvania, E-mail: rschlemmer@edinboro.edu

Why Social Theory?

When I tell people I teach art education, I often get questions like “who are some of your influences?” They seem surprised when I refer to works by Foucault, Habermas, Deleuze, and Hall—as opposed to Monet, Picasso, or van Gogh. When I explain that my research encompasses identity, discourse, power, and knowledge, the conversation generally comes to an abrupt halt. So the challenge becomes how to explain the relevance of social theory to art education.

Generally speaking, social theories are analytical frameworks or paradigms used to examine how society changes and develops, and they offer perspectives through which to explain social behavior as well as address a diverse range of educational issues. It draws upon a range of disciplines such as “sociology, anthropology, history, media and communication studies, psychology and psychoanalysis, linguistics, cultural studies, and literary criticism” (Murphy, 2013, p. 6). Social theory addresses core concerns such as the nature of social life, the relationship between self and society, the structure of social institutions, and the possibilities for social transformation.

CSTAE Online

CSTAE website: www.cstae.org
CSTAE Facebook group: [CSTAE@groups.facebook.com](https://www.facebook.com/cstae)
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CSTAE Coordinator: Alice Pennisi, Associate Professor, SUNY Buffalo State. E-mail: alicecarla75@gmail.com

The emphasis on social theory in educational research began in the 1980s, as historical, economic, and sociocultural forces produced behaviors that were too subtle and complex to be experimentally manipulated and quantified. Numbers and the search for quantifiable truth became insufficient for understanding the complex conditions that described the human experience. Conversely, social theory described a broad range of philosophical, linguistic, social-psychological, and literary arguments in response to a period of great social, technological, and political change known as modernity. Postmodernism contributed to the advancement of social theory by reformulating cultural practices, which “have become potent forms of ideological persuasion” and by “considering the ways in which theories of modernity... are no longer fully adequate to understand the present” (Agger, 2006, p. 74). Social theory can be used as more than just a critique of modernism. It can be used to critically examine the discourses that have become so seductive that they effectively limit our ability to imagine or explore other perspectives.

In an educational context, social theory challenges the traditional means of knowledge production and resists ritualized forms of normalizing practices. For example, it addresses questions of power and privilege, inequality and inclusion, and “the ways in which schooling and learning generally are mediated by, and impacted on, issues of class, race and gender” (Murphy, p. 9). It explores how these dynamics play themselves out in educational institutions, and their impact upon educational values, accountability, standardization, professionalism, curriculum, and pedagogy. Applying social theory becomes purposeful when looking for “cultural

spaces, both physical and discursive, in which individuals and marginalized social groups might find resources for resisting, and in time, changing the normative structures of societies” (Dressman, 2008, p. 44). Art education, more specifically, focuses on the visual forms of art and culture “as a region of political contest and ideological manipulation” (Agger, p. 75). Social theory provides a foundation that both guides and challenges practices and reflects upon the significance of the visual arts in shaping both culture and society.

Whereas this theoretical perspective draws upon other disciplines, it hardly makes art education subservient to them. Much of contemporary culture has become visual; consequently art and art education “can help people understand aspects of the world that they could not gain access to through other means” (Freedman, 2003, p. xi). Our mission is to apply these concepts from the social sciences to the study of visual culture and the teaching of art and to develop socially relevant programs for use in the teaching of art, including community, social justice, multiculturalism, activism, and equity—among others. This challenges us to change our perceptions of art education.

At least, that’s how I explain to people what I do.

Our next column, written by Beth Thomas, will discuss social theory and educational identities.

Call for Lesson/Unit Plans for the CSTAE Digication Site

You are invited to submit lesson/unit plans from pK-12 schools, higher education, community settings, after-school programs, museum education, and other sites of art education practice to CSTAE’s e-portfolio on

the NAEA Digication website. We hope to develop an inspiring and interactive space of useful resources for projects that embody social theory. See <https://naea.digication.com/cstae> for criteria and submission instruction or contact jennifer.combe@mso.umt.edu for more information.

JSTAE Vol. 33: PreOccupy/Maximum Occupancy is now available online: www.jstae.org/index.php/jstae

November 15, 2013, is the deadline to submit to JSTAE Vol. 34: Growth, Learning, Assessment and ASSESSination. Find the call on our website and on page 10 of this issue of *NAEA News*. For more information, contact senior editor Sharif Bey at shbey@syr.edu

Join or renew your membership in CSTAE at www.arteducators.org. Your \$20 yearly membership helps support travel stipends to the NAEA Convention. We encourage graduate students and/or pK-12 teachers who are presenting NAEA sessions integrating social theory to apply for **CSTAE travel awards**. Awardees receive \$300 to support their participation at next year’s NAEA Convention. ■

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CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE) www.csae-naea.org

John Derby, *CSAE Chair*. Assistant Professor, University of Kansas. E-mail: johnderby@ku.edu
David Gall, *CSAE Publications Coordinator*. Area Coordinator, Art Education, UNC Charlotte. E-mail: dvdgll52@gmail.com or davidgall@unc.edu

Greetings to CSAE members and non-members. As Chair of CSAE, I plan to implement two series of guest columns, each spanning a year of my tenure. The first series will feature guest columns by CSAE members who will discuss pertinent issues regarding spirituality, art, and art education. Jerry's column below is the first example of this exciting series. The following series will feature guest columnists representing other NAEA Issues Groups who will discuss how spirituality intersects other important issues. My aim is to mediate a respectful dialogue between CSAE and other NAEA members. While I have no plans to publish articles that blatantly undermine us, I do wish to demonstrate that CSAE is an open-minded, welcoming, inclusive caucus. My hope is that the two series together will highlight what CSAE is about and what it has to offer, and that they will spark future dialogue about the relevance of spirituality, which remains marginalized in most academic circles.

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CSAE Ning site: www.csae-naea.org/Community-Site.html

The Spirit of What We Do

Guest Columnist: Jerome J. Hausman, Visiting Faculty at School of the Art Institute of Chicago.

Many years ago I visited the Vietnam Memorial. For many it seemed so unlike other Washington edifices as to rouse cries of protest. Yet with the passage of time it is now regarded as a fitting and eloquent memorial appropriate for its lofty purpose.

The work was done by Maya Lin, then a graduate student at Yale University’s School of Architecture. I knew her father, Henry Lin, who in the 1950s was a faculty member in the Art Department of Ohio University in Athens. Henry was a frequent visitor to Ohio State University. He taught ceramics and was a close friend of many of my colleagues teaching in the same area.

As a child, Maya experienced the *effigy mounds* of prehistoric Native American cultures in that area. Undulating land formations, such as the Great Serpent Mound, can be seen near Athens and throughout the Ohio River Valley. They seem so much a part of the natural environment moving gently as human-made hills of earth. In a word, “they fit,” as if nature’s forces had shaped their gentle contours. How different from Greek or Roman structures—there is no ornamentation. The adjacent, simple burial mound is even less spectacular, a humble grave without names.

May Lin has spoken of the influence of the Serpent Mound on the design for the Vietnam Memorial. The form is made of a gently curved,

black marble slab that is human scale in its height. The printed names of individuals killed in the Vietnam War are listed, one by one, on the surface. There is an overall pattern that must be scanned by onlookers. Like pebbles on a beach, individual identities meld into a larger surface pattern. The thousands upon thousands killed in the conflict became part of a larger totality.

So it is with human history. People are born and die. With time, we can discuss the larger pattern in which individuals leave their mark—some great, others of lesser significance. With the passage of time, we all give way to successive people and events.

I shall be forever grateful for the many people whose lives have interacted with my own little things, fleeting encounters, accidental and unanticipated happenings—all have combined with more planned, noteworthy experiences in shaping my attitudes and values. The spirit of what I do!

Many years ago, I agreed to write a series of brief articles on “Art Teachers I have Known” for *Arts & Activities*. These were more in the style of memoirs rather than a precise, historical account. Yet, when I finished, there were still so many others I had not written about. I created a scatter diagram (i.e., visual map) of the many people who have influenced me in my work, a detail of which I have provided. Like pebbles on a beach, like the Vietnam Memorial, like



so many documents listing the names of people involved in the NAEA, the names can only be understood as part of a layer pattern. The further we get from the map or diagram, the less clear the individual names appear. Yet, what continue are the larger ideas and generalizations that are incorporated into our thinking and actions. It is the spirit of what we do that endures. ■

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

Guest Columnist: David Herman Jr., Creative Director of Preservation LINK, Inc. (www.preservationlink.org) and PhD Art Education student, University of North Texas, College of Visual Arts and Design.

Using Photography in the Classroom

The principle of art is to pause, not bypass. The principle of true art is not to portray, but to evoke. This requires a moment of pause—a contract with yourself through the object you look at or the page you read. In that moment of pause, I think life expands. And really the purpose of art—for me, of fiction—is to alert, to indicate to stop, to say: Make certain that when you rush through you will not miss the moment which you might have had, or might still have. That is the moment of finding something which you have not known about yourself, or your environment, about others and about life.

—Jerzy Kosinski (1991). *Passing By*. New York, NY: Grove.

When I first began using photography to engage children some 14 years ago, I never thought that it would become a lifelong journey. I knew at the time I was personally compelled to make a positive difference in the educational and social construct of our society, and more directly in the lives of children from under-resourced communities, but my forethought did not extend much further than simply starting with a practice that I knew worked for me: photography. The vantage point from behind the lens is a power place of influence. The art of image making is a very present tense vocation. It is a process that, in its multiplicity, transcribes the past and

future, varied perspectives of the individual, and the collective. When an image is created, everything about it becomes significant. The most profound aspect of image making is the intersection between the creator and critic—the image itself.

Exploring Content and Context

Viewing photographs inherently requires us to self reflect and bring to the conversation bits and pieces of who we think we are. In my work through Preservation LINK, Inc., we create a visual arts curriculum that attempts to do precisely that—bring students closer to themselves. Photography lends itself to teaching and learning in profound ways. Students love to look at photographs. As an educator, when you introduce images into classroom instruction, you provide opportunities for students to broaden their perspective.

The really exciting aspect of integrative-arts-based learning in the classroom is its ability to fundamentally employ students’ innate sense of curiosity, imagination, and creativity. Aside from the fact that the process of “reading” an image is so closely akin to language arts, the intrinsic value is that students are able to develop and express ideas and thoughts that foster their critical thinking skills.

When students are asked to “read” the image, they are challenged to carefully observe all of the elements within it. The process of looking intently at the content of an image and first identifying the factual aspects of the image forces students to pay close attention. Next, students begin to connect the factual

elements and deepen their understanding by identifying relationships within the image and expressing thoughts and ideas about what emotions are evoked through those relationships. We all know that photographs are worth a thousand words and helping students to construct ideas about images using words is a worthy task. As a final step, students are asked to form opinions and inferences about the context of the image. The entire process of reading images creates pathways for students to work collaboratively as they share their own ideas and thoughts with each other. Exploring the content and context of images helps students to focus on the practice of developing critical thinking skills and deepening their understanding of visual literacy and storytelling.

The classroom is an invaluable space, as it provides opportunities for educators and students to broaden their perspective. Using arts-integrated instruction is a tangible way of engaging students academically, socially, and emotionally—critical aspects of child development. With this, it is important to include arts education in the strand of value-



Fourth-grade students critique photographs during their participation in Preservation LINK’s Visual Literacy Workshop.

added methods for learning and instruction. Photography, along with many other art disciplines, creates a framework for deeper understanding of the world as it relates to the self. ■

(The Summer COMC column was not attributed to Joni Boyd Acuff, Assistant Professor of Art Education at the University of North Texas. E-mail: Joni.Acuff@unt.edu. NAEA apologizes for the error.)

RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

Linda Willis Fisher, RAEA President-Elect. E-mail: lmwfis@ilstu.edu

I know you looked at this photo and said to yourself: “Dean has finally gone around the bend. What does the Battleship USS Wilmington have to do with this column?” Apart from all the analogies I could make about big ideas, enduring understandings, clarifying objectives, or ship design (I won’t! Promise!!), my first thought when being on the grounds was that it was retired, too! But very much serving an active retirement within the community at large and continuing a legacy.

Thousands of people visit and marvel at the structure itself. Others are amazed at the “do not feed the alligator” signs until one look over the side of the ship makes you realize it is not a joke. Alligators are in evidence alongside the bank of the river inlet where the ship is docked. (Do the alligators give us an integrated unit about biology and zoology? Cool!!) But back to my main point. An active retirement is just what a majority of RAEA members are living. They are continuing to scrap off any rust, refurbish and refit themselves, and develop personally and professionally as art educators. The E-Bulletin gives us the opportunity to spotlight and focus on the stories of our “USS NAEAs” who might be in dry dock but are far from inactive. Just like the USS Wilmington, they continue to create legacies for future generations.

In the **RAEA/NAEA CONSTITUTION, ARTICLE II, PURPOSES** it is stated that RAEA goals shall be:

- to define and establish the role of the retired art educators as an issues group of NAEA;



- to conduct programs of professional activities at state and national events;
- to encourage continued personal involvement and development in art education;
- to inform State Associations and NAEA of concerns relevant to members of long-standing; and
- to encourage and provide mentorship for members of the National Student NAEA Chapter.

Cooperative Venture With the Student Chapter

One opportunity for cooperation is with the National Student Chapter, an Issues Group representing art students in colleges and universities that have established local chapters. The NAEA Student Chapter has ties with the Higher Education Division of NAEA, which is responsible for appointing an advisor for the group.

The August E-Bulletin focused on the Student Chapter, Awards, RAEA Mentoring, and general information about operating a student chapter. RAEA Members who have an interest in this program should contact Linda Willis Fisher (lmwf@ilstu.edu).

NAEA San Diego Convention

Let’s all sing! (This is an interactive column.) “California here we come...” The Convention schedule is in the works and will be out soon. I do know the RAEA Awards Luncheon and Annual Business Meeting will be held back-to-back as in previous

years on Sunday, March 30. Please remember that the Convention is March 29-31. The last day is a full Convention day, so plan accordingly!!!! Looking forward to seeing you there!!!

2014 Silent Auction

The Silent Auction will be held during the Artisan’s Gallery at the Opening Night Celebration. Michael Ramsey (Kentucky) will again be handling this once-a-year opportunity to purchase original works of art. All NAEA members are invited to donate a piece of their own original artwork. **New for this year:** If you don’t have work to donate but would like to participate, sponsor a table instead by paying the table fee. All proceeds support joint programming with the NAEA Student Chapter and the RAEA Awards Program. To donate artwork for purchase or to sponsor a table, please contact Mike (janeandmichaelramsey@hotmail.com).

2014 Outstanding Emeritus Art Educator Award

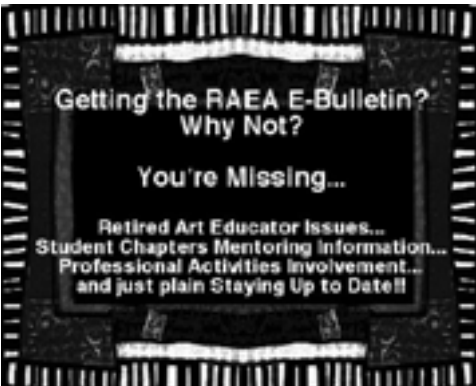
Now is the time to consider nominating a colleague for the **2014 Outstanding Emeritus Art Educator Award**. Instructions and application can be found at www.arteducators.org/awards or www.arteducators.org/community/committees-issues-groups/raea. **The deadline is October 1, 2013.**

National Art Education Foundation

Please make plans to purchase a ticket and attend the **3rd Annual NAEF Fundraising Benefit Event**, “Mastering the Chaos of Creativity,” Sunday, March 30, 10:30-11:50 a.m., Hilton San Diego Bayfront. Arts Education Researcher James S. Catterall will share his ideas about advancing creativity. You won’t want to miss it!!!

Legacy Statements

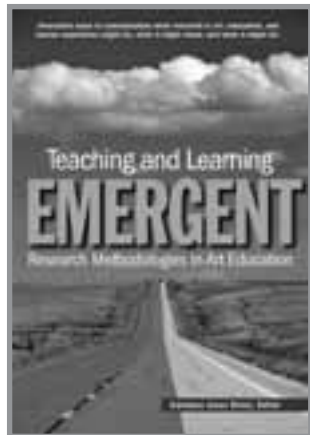
Don’t forget to send your statements to me or Bob Curtis (rcartguy@aol.com) for inclusion in the *News* column or the E-Bulletin. ■



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Candace Jesse Stout, Editor

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2014 NAEA National Convention

Intellectual Intrigue: Innovative Teaching and Emerging Technologies

The 2014 NAEA National Convention in San Diego, CA, is **3 FULL DAYS** of intellectual intrigue beginning Saturday morning, March 29, and ending Monday evening, March 31. **This is a shift 1 day forward from past years.** Plan on arriving Thursday if you are signing up for any of the preconference tours or workshops, or on Friday to be ready for the Convention activities beginning Saturday morning. Sessions run through Monday evening, so plan on departing on Tuesday morning.

The **Hilton Bayfront** hotel and the **Marriott Hotel** are located on either end of the Convention Center. These are all situated along the marina of San Diego Bay, which includes a gorgeous walking path for those of you who are walkers, joggers, and runners. And if you are a geocacher, there are several located in the vicinity. There are all sorts of restaurants including American, Mexican, Italian, and Thai, just a short walk from the Convention Center to San Diego's Historic Gaslamp Quarter, the center of downtown nightlife. The drive from the San Diego Airport to the hotels is about 10 minutes (unless you are in 5 o'clock traffic). The cost of a taxi from the airport to the hotels will run about \$18, not including tip. Check your hotel and airport websites for more information.

Deborah Butterfield, American sculptor, will be our Sunday afternoon keynote speaker. She has also offered to do a smaller discussion session for interested NAEA members, along with a book signing. We have arranged very engaging keynotes, super sessions, tours, offsite workshops, and book signings for you. Some of the many topics to be covered include: the use of augmented reality by students, the impact of visuals in digital storytelling, understanding the role culture plays in finding hidden talents, the new national core arts standards, the intersection of arts education and special education, urban art, redeveloped cultural art centers, museums, and, of course, current technology trends in art education.

This is definitely going to be an upbeat, exciting National Convention! Make your plans now to come to San Diego next March and be part of the world's largest gathering of art educators!

—Cris Guenter, 2014 NAEA National Convention Program Coordinator



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