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In 2009, a group of Women's Caucus members initiated The Maryl Fletcher De Jong Service Award. This award will be given annually to honor an individual in the field of art education who has made noteworthy service contributions to art education as an advocate of equity for women and all people who encounter injustice. This individual contributes outstanding service of community, state, national, or international significance that contributes to eliminating discriminatory gender and other stereotyping practices for individuals and groups. We encourage you to nominate a deserving person, and to send your nomination letter by October 1, 2009. The contact information and nomination processes for all five of the annual WC awards are at naeawc.net/awards.html

The NAEA 2009 Women's Caucus Breakfast was a heartfelt event of laughter and tears as we watched a video, edited by **Julia Lindsey**, of **Maryl Fletcher De Jong** speaking as the Distinguished Art Educator for 2008 in the John A. & Betty J. Michael Autobiographical Lecture Series in Art Education at Miami University. Maryl spoke about her life and her activism to fight injustices against women. **Enid Zimmerman** with **Flávia Bastos** facilitated the WC event to recognize Maryl as the first recipient of the award named in honor of her service to the field and to the

Women's Caucus. With a sense of tranquility in organizing the distribution of a wealth of art education history resources, Maryl planned a peaceful retirement from the field for which she had given so much energy and commitment. Please visit the WC website at the "history" link to add your comments to a Maryl Fletcher De Jong Tribute set up as a blog, which includes the video from the Center for the Study of History of Art Education at Miami University of Maryl sharing stories of life events that influenced her feminist beliefs toward teaching, research, and service. Maryl passed in August 2009.

Thanks to the WC Web coordination of **Lilly Lu**, we have added "activism," "history," and "links" portals, and purchased a WC website domain name: naeawc.net. The Women's Caucus website operates as a hub for materials and actions that have the potential to benefit art education professionals and others who have similar concerns and needs. For example, linked to the history portal is the 35-minute video, *A Conversation with June King McFee*, which is a relevant resource for foundation and research in art education courses. We encourage members to share resources, history, and to engage in feminist art educator activism with the interactive tools at the WC website.

It appears that the WC By-laws were last reviewed in 1995, facilitated by **Kathy Connors**. **Jean Langan** (langanj@muohio.edu) is coordinating the 2009 WC By-laws committee. **Pat Stuhr** (stuhr.1@osu.edu) and **Juli Dorff** (jdorff@kent.edu) also volunteered

to work on the By-laws committee. Please send recommendations for changes to members of the By-law committee for consideration and for eventual membership vote of the committee's proposed changes. See the NAEA Women's Caucus current By-laws as a pdf file and the draft of proposed changes posted at <http://naeawc.net/bylaws.html>, which incorporates the protocol arranged with NAEA concerning membership due collection. Also included are revisions based on suggestions given by members at the WC annual executive committee and business meetings in April 2009. Please send recommended changes and comments to the WC By-laws committee and copy to **Read Diket**, WC president, at rdiket@c-gate.net. The Women's Caucus mission is at <http://naeawc.net/mission.html>

Interviews with members of the NAEA Women's Caucus demonstrate the variety of contributions to art education fostered through leadership, research, and pedagogy. Stage one of a new WC project initiated by **Joanna Rees** assembles a wide view of perspectives and relates perspectives to members' personal goals. Those personal goals (aggregated as experiences, aspirations, cultural considerations, and shared and individual notions of identity as art educators) can inform fair and equitable ways to treat all art educators. Current, previous, and future members are invited to continue from the interviews into a dialogue on enacting change. We are working toward developing an action plan to form a collective identity for socio-political mobilization of WC activism discussed

at the Lobby Sessions in 2008 and 2009 (see <http://naeawc.net/activism.html>).

Interested members can contact **Joanna Rees** at reesjoanna@hotmail.com to schedule an interview by phone or complete the questionnaire through e-mail. Or, respond to these questions in a blog at the WC website.

- What is your educational background and where did you complete your PhD? If you have not completed your PhD, please provide information on your highest level of education.
- What are your current research interests and contributions to art education?
- Could you describe your leadership style?
- Could you describe your teaching pedagogy?
- What are your contributions to Women's Caucus and women's issues in art education?
- Could you describe your current identity as a woman and art educator?
- How has this identity changed and grown over time?
- Have you ever felt held back or discriminated against because of your gender?
- Have you seen other professionals in the field discriminated against in educational workplaces?
- What changes would you like to enact in art education? ■

United States Society for Education through Art (USSEA) <http://ussea.sdstate.org/>

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As the summer ends and a new school year begins, we become increasingly aware of how economic distress affects the academic landscape. Students and educators are becoming creative in their searches for solutions to funding scarcities. Distance learning courses and online universities, for example, compete with traditional classrooms and residential universities for students. Several state politicians are considering filling teaching vacancies by proposing alternative teacher preparation and licensure procedures. As a cost-cutting measure, local school boards look to the elimination or reduction of art programs and programs in multicultural, cross-cultural, ESL, and ENL instruction. Art teachers are finding fewer funds being made available for art media and tools, cultural learning materials, and art instructional resources.

Youth who are fortunate to have access to the Internet and various digital hardware and software technologies in their classrooms and/or extracurricular environments may feel the pressure of educational deprivation less intensely than those without technological access. Tech-advantaged youth may be able to exchange knowledge and aesthetic ideas, engage in intellectual discourses, produce artworks (using digital media) and share these works with others across diverse regional, national, and linguistic cultures. There are many youth, however, who do not have access to technological resources; and those who do have this access may lack guidance in how to use such resources to educational advantage.

The aim of USSEA—to promote multi-cultural and cross-cultural understanding and learning through art—cannot be accomplished without considering the needs of youth in their real local communities and

socio-cultural environments. We wonder about the extent to which art programs may ameliorate the disparity between those with access to knowledge and opportunity and those who lack such advantages. How might members of local communities and art educators come together to provide art experiences that ameliorate issues of poverty, privilege, cultural displacement, economic, technological, and informational disparity? These concerns will be addressed during the upcoming USSEA regional conference—Youth and Community Development: How the Arts Serve Economically Impoverished Communities—to be held at State University of New York at New Paltz during the second weekend of June, 2010.

The theme and focus of the conference will be guided by findings from Shirley Brice Heath's extensive research, which suggest that community organizations, especially arts-based organizations, can fill gaps between families and schools in economically disadvantaged neighborhoods. Conference speakers and presenters will broadly consider how young people might shape learning for themselves and their peers in their own local communities; how art education might be extended beyond the school and family; and how art may be of service in building local social (and economic) enterprise.

Alice Wexler is chair of the Outreach Committee planning the conference. Please contact her with proposals for presentations or workshops at Wexler@fastmail.fm. Further details about this regional conference will be forthcoming on the USSEA website: <http://ussea.sdstate.org/> ■



Maryl Fletcher De Jong

While preparing this report, it was brought to my attention that our dear colleague and beloved friend Maryl Fletcher De Jong has passed away. She was an important pillar of USSEA, the Women's Caucus, and NAEA. We have lost one of our true giants in the field of Art Education. In my next column, there will be much more about Maryl—our friend, colleague, and outspoken champion of cultural tolerance, appreciation, and mutual respect through art. In the meantime, our collective prayers go out to her loved ones left behind.

Remembrance of Maryl

Maryl De Jong had been a member of InSEA for over 17 years, an InSEA Vice President, InSEA Treasurer, and Chair of this same committee that now honors her. Dr. De Jong created the idea of "sponsored" InSEA Memberships for art educators in countries without "hard" currency and the program continues today. She personally sponsored several international art educators to come to the NAEA and InSEA conferences.

Maryl won several awards for her hard work: Edwin Ziegfeld Award given by USSEA; USSEA Service Award (2009) for leadership of the Silent Auctions, and former Secretary and President of NAEA's Women's Caucus; and her InSEA 2002 Herbert Read Award, her crowning achievement!

I met Maryl as a young professor at Cleveland State University, my first higher education job. I was all alone and met Maryl at the OAEA State Conference. She was so friendly and inviting, I soon felt more at home, even though she lived 4 hours away in Cincinnati. That year my research paper was accepted by InSEA, but I couldn't afford to go to the conference in Brazil, so Maryl offered to present my research paper. Then I wrote to her that I owed her one—Well, she appointed me Chair of the USSEA Ziegfeld Awards with all its political pressures. After 3 years of torture from various candidates vying for the award, somehow we survived. So I learned from her how to overlook such pressures and stay optimistic!

One of the funniest remembrances of Maryl was of the letters with all the stickers and glitter in them. In London with Rachel Mason, I reminisced about them and how all the glitter would fall out onto the floor. Then I went to Turkey and missed the letters and started to look for them. The traces of her black cats and stardust will never leave me. Maryl was just so much fun!

On a personal level, we honor De Jong as the epitome of a *goodwill ambassador*, because she was always so positive, energetic, happy, and generous to all, especially new InSEA members. Maryl could always find you a place to sleep if you didn't mind sharing and switching beds and rooms because of the "coming and going" of female art educators. You wouldn't get much sleep, but you got introduced and indoctrinated to the "sacred lore" of InSEA's rites of passage. These humble activities are the most meaningful things that any InSEA member can do to promote InSEA. I challenge you to follow her generosity of spirit and resources, even with little acts of kindness, and, in doing so, you honor her leadership.

—Mary Stokrocki

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2010 NAEA National Convention

Notes from the Program Coordinator

Planning for the 2010 NAEA National Convention, on April 14-18 in Baltimore, Maryland, is well under way! This year's theme, **Art Education and Social Justice**, explores the role of visual arts and education as vehicles of social equity and agency in today's increasingly visual culture.



Social Justice is about creating for our students a sense of connection to community and relevancy to the world around them. Therese Quinn writes, "Working for social justice (through teaching and other ways) requires attention to the complex context of people's lives and then, engaged responses aimed at change" (2006, p. 291). I would go further to say that right now the role of social justice within art education is to expand the discourse and dialogue—to push the field into an uncomfortable but necessary place.

It is fitting that our explorations occur in Baltimore. Much like our nation and Association, Baltimore is a city in transition—on the cusp of change. Great strides have been made in the areas of education and government, and the city, filled with promise and hope. Baltimore greets visitors with its bustling Inner Harbor, vibrant nautical heritage, and state-of-the-art sports facilities, but at its heart the city is all about the arts. Baltimore is home to historic museums, eclectic performance spaces, and renowned art institutions. Baltimore has everything to offer from the traditional to the unexpected; Brenda Makle, President of the Maryland Art Education Association and chair of the Host State Committee, has provided leadership for engaging the service of members to plan

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Education and Artists Corps Included in New Community Service Programs

On April 21, 2009, President Barack Obama signed the Edward M. Kennedy Serve America Act, reauthorizing and expanding the nation's service programs as part of the Administration's overall effort to encourage volunteerism. The programs are administered by the Corporation for National and Community Service (CNCS), a federal agency created in 1993. The Serve America Act goes into effect on October 1, 2009.

The White House launched its United We Serve program this spring, beginning 81 days of service on June 22 with the "Summer of Service" and culminating on September 11, a National Day of Service and Remembrance. The goal of United We Serve is to promote service as a way of life for all Americans.

Ongoing CNCS programs include AmeriCorps State and National, AmeriCorps VISTA, Senior Corps (Foster Grandparents, Senior Companion Program, and RSVP), Learn and Serve America, Martin Luther King Jr. Day of Service, and other special initiatives. Learn and Serve America provides grants to schools, higher education institutions, and community-based organizations that engage students, their teachers, and others in service-learning to meet community needs.

Arts education programs have been funded by Learn and Serve America grants in the past. Most of these programs are funded to state education agencies and other intermediaries, including higher education institutions and nonprofits, who in turn re-grant funds. Elson B. Nash, Acting Director of Learn and Serve America, recommends that arts educators (including K-12 arts specialists, higher education faculty, and museum educators) reach out to the CNCS state education agency liaison in their state in order to be among those who receive notices of grant opportunities and expand understanding of the role that the arts can play in these initiatives. (See link on p. 6 for a

The arts and arts education community has been forging a relationship with the White House and the Corporation for National and Community Service, with NAEA being among those organizations represented, through a national arts working group.

list of state education agency liaisons.) Direct grants for service learning programs involved with arts are also possible through the Higher Education Grants Program, which supports collaborations between nonprofits and higher education institutions, and Innovative Community-based Service Learning grants, which can fund arts organizations or consortia of arts organizations, including summer programs reaching a minimum of 200 students.

In discussing the role of arts education, Nash said,

I think the arts have a seat at the table. It gives young people and teachers, and even nonprofit organizations, the opportunity to be creative and express themselves in a way that embodies what I call civic action—art is a tool for civic action, whether it be through dance, whether it be through the visual arts, video, photography, drawing, graffiti—but these are ways that really embody the spirit of where a young person is. Using the fine arts, music, and dance can give young people a way to analyze critical

social issues so that young people have a way to understand issues in their community. So that civic action becomes not a nice thing, but a necessary thing. And if a young person can analyze why, for example, hunger occurs in their community, they can be engaged in civic action. It starts with civic learning and continues with involvement in civic action throughout their lives. (personal communication)

Two components of the Serve America Act are of interest to arts educators: the Education Corps and the Artist Corps.

Cited in the Serve America Act as part of the Education Corps, the Artist Corps will provide "skilled musicians and artists to promote greater community unity through the use of music and arts education and engagement through work in low-income communities, and education, health care, and therapeutic settings and other work in the public domain with citizens of all ages" (2009). The Artist Corps includes working in both schools and community settings.

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Two Professional Development Learning Communities Experience DC Art Museums

Summer 2009 provided the opportunity for two learning communities of diverse educators—one local to the Metropolitan DC area and one drawing from the US and beyond—to study DC art museums and meet one another to share their artful explorations and discoveries.

Christine Ballengee-Morris and Patricia L. Stuhr from The Ohio State University created a graduate course introducing a broad range of issues, theories, policies, and practices of museums within the gaze of American Indians. Graduate students from Italy, Arizona, Pennsylvania, and Ohio met at the Smithsonian's National Museum of the American Indian (NMAI) in Washington, DC for a week exploring the conditions impacting indigenous identity constructions as well as Non-Native understandings of diverse American Indians and their communities through visual culture and art.

The resources of NMAI—personnel, architecture, exhibitions, collections, photo archives, film and video theatre, computer lab and resource center—were investigated in relation to literature pertinent to their exploration. Students

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Participants review visual journals inspired by museum visits.