Introducing Suzanne Choo

Newspapers are sometimes referred to as a ‘dying breed,’ an outdated method of communication in an increasingly digital 21st century. However, to Suzanne Choo, a doctoral student in the English Education Program, they are the tools used to teach students about the connections between images and text. Suzanne is developing a visual media literacy curriculum for 11th grade students at Newcomers High School in Queens, which is composed largely of immigrant students. Using newspapers, she is teaching students to understand the ‘aesthetic composition in multimodal texts’ and the ‘conceptual links’ between words and images. She explains that newspapers are a wonderful way to employ visual media literacy strategies as they are already ‘multimodal,’ containing an accessible ‘infusion’ of images and text. She uses stories that the students are already familiar with, like the Hudson River plane landing, as an impetus for class discussion.

Suzanne says that she began the 15-week curriculum by studying images, even having the students take photos in the first class. This helps students learn that an image can tell a specific story, and that a different angle or focus on the same image can change that story. Also, as many of the students in this particular school are still building their English proficiency, the ‘visual becomes a stimulus’ for discussion more effectively than the written word can.

The final project is a newspaper that the students themselves will write and design. The students are assigned the duties of real newspaper staff: editor, layout designer, photographer, public relations officer, and reporter. During the 15 weeks, the students interview people in various professions and write articles about their experiences. Not only does this help them sharpen their literacy skills but it also helps inform these soon-to-be graduates about various educational paths and employment options. Suzanne explains that, as many of these students are new to the United States, learning about different types of professions and the training required helps them learn more about the opportunities available to them.

Having arrived eight months ago in the United States from Singapore herself, Suzanne says that she identifies with the students, and that they have opened up as well about their own struggles in adapting to a new culture. Through this project, they are learning not only to recognize the depth and complexity in text and images, but they are also developing their own voices and self-confidence. Based on these results, it appears that the lessons are truly multidimensional as well as multimodal. Moving beyond text and images, these literacy lessons help students learn about themselves as well.
Dear colleagues,

When asked what the best thing is about working at Teachers College, I always have one answer: the students!

For the third issue of the A&H Gazette, we highlight just a few of the impressive achievements of Arts and Humanities students as well as introduce you to a few new staff members in the department. This expanded online version of the Gazette includes profiles of other students whose stories we could not fit into these pages.

Thank you so much for supporting this newsletter in its first year. We hope you have enjoyed reading about the many varied projects taking place within the Department of Arts and Humanities.

Have a wonderful summer and see you in the fall!

Yours truly,
Professor Margaret Crocco
Chair, Department of Arts and Humanities

A Very Special Thank-You To:

Inez Alexander  Suzanne Choo  Ellen Livingston
Angela Allmond  Erik Holmgren  Guillermo Marini
Professor Randall Allsup  Shannon Houston-Yvart  Rachel Schwartz
Tom Chandler  Jonathan Lewis  Heather Waters

for graciously agreeing to be interviewed for this issue.

Also, thank you to Lisa Daehlin and Inez Alexander for assisting with proofreading and layout, Ravi Ahmad for her overall assistance, Dr. Steven Dubin for submitting his writings on the Havana Biennial, and Rebecca Solow for taking the beautiful pictures of TC featured in this issue.

Layout design and interviews conducted by Allison Curran
It has been a busy year for **Guillermo Marini**. Like so many at TC, he is involved in a multitude of programs and initiatives. A doctoral student in the Philosophy and Education Program, Guillermo was the recipient of both a Zankel Fellowship and a Weinberg Fellowship and recently gave the student address at the annual Scholarship Luncheon. In addition, he is working with the Student Press Initiative and with a new outreach project for the Philosophy Program.

As part of his Zankel Fellowship work, Guillermo travels to Rikers Island every Thursday to help teenage inmates, primarily Latino illegal immigrants, write their life stories. The Student Press Initiative then publishes these stories and distributes them to schools. The inmates are primarily Latino illegal immigrants. Guillermo says that ‘people in prisons are invisible...you don’t think about them; they don’t exist, in fact.’ Indeed, there are ten prisons and 15,000 inmates at Rikers, which is only 10-15 minutes away from TC. Writing their stories offers a way for inmates to inform other people about their existence. About their stories, Guillermo comments, ‘in those desperate situations, people tend not to fake what they feel...they lie less, pretend less.’ He admits that going there is ‘not a happy experience, not a cheerful experience, but it’s deeply humanizing, it’s real.’

The other project Guillermo feels passionate about is the Philosophy Program’s new outreach project. Last year, the Program’s students began considering how they could ‘make a positive use of all the fine scholarship resources we have.’ As of today, twelve students from the Program work weekly in six NYC high schools that currently do not teach philosophy. Guillermo stresses that this project does not involve lecturing about philosophy; rather, it provides a space for having philosophical discussions and debates with high school students. He and his fellow students argue that encouraging the study of philosophy enhances ‘intellectual literacy.’ Guillermo explains that ‘every human being has a sense of what the word philosophy stands for’ and everyone thinks about what it means to live a good life. He comments that ‘teenagers [are] filled with intrinsic questions about who am I? What’s my place in the world?’ He notes that the project is a win-win situation: high school students are engaged in philosophical discussion and the graduate students sharpen their skills as educators.

Guillermo believes these programs are opportunities for TC students to help their society become ‘unified and cohesive.’ As he explains, ‘at the end of the day, the program is about sharing what we have with the people who don’t have the possibility to have access to it.’ This sentiment seems to be the perfect summation not only of the Philosophy and Education Program but also of TC as a whole.
Introducing Inez Alexander as the Department’s new Faculty Associate!

Inez Alexander

The Gazette would like to welcome Inez Alexander as the Department’s new Faculty Associate!

Inez joined the A&H Department this past October, after working in community development and corporate communications in the private sector. She explains that her jobs consisted of partnering with non-profit organizations and small businesses in the community, building relationships to determine how banks could best support their needs (e.g., financial, sponsorships, technical assistance). Working with diverse urban organizations to uncover their needs, Inez explains, “ignited her passion to be in a cause-driven profession.” Additionally, she spends her free time volunteering with different outreach groups, such as Community Outreach through Perseverance and Blue Nile Rites of Passage, both of which prepare culturally-diverse youth for higher education. Recognizing her talent for building relationships and the academic focus of her volunteer commitments led her to move her career into the world of higher education.

As the Faculty Associate, Inez is responsible for coordinating faculty reviews and searches, sourcing government, private and foundation grants, and special projects for the nine programs within A&H. She appreciates that her work is very project management oriented and she enjoys seeing projects through from start to finish. Being bilingual, she is also able to assist in tasks that require her Spanish skills (Inez spent a semester abroad in Bogotá, Colombia, during college). In addition, she greatly appreciates having the opportunity to attend TC’s many conferences, seminars, and symposia, and praises the “intellectual, culturally stimulating environment of TC.” Inez is thrilled that her professional transition has not removed her from relationship-building, as, in addition to partnering with faculty, she enjoys getting to know people around TC and immersing herself in the TC community. If you are ever near the A&H 334 HM hub office, she welcomes your stopping by to say hello!

Reclaiming the Past: A Thesis to Create a New Cultural Economy

Introducing Trevor Reed

Intellectual property laws in the United States are notoriously tricky and confusing particularly with regard to copyrights. When you look at those laws from another cultures context, the issues get even more complicated. Trevor Reed, a Masters student in the Arts Administration Program, is doing his thesis work on sorting out copyright and intellectual property questions concerning approximately 130 Hopi music recordings from the 1930s and 1940s, currently archived at Columbia.

Trevor’s project plans to examine the question of who owns these recordings and what should be done with them. The United States government and the Hopi have different concepts of intellectual property. Under American law, the Hopi tribe currently has no copyright in the music; however, Hopi are a sovereign people and have their own intellectual property laws. Trevor explains that intellectual property is like personal property to the Hopi; they believe that ‘once we acquire it, we own it, we don’t distribute it.’ The Hopi’s societal structure is based on who knows what.’ Certain types of knowledge determine one’s role in society, and that knowledge is not necessarily available — through distribution or sale — to others.

Trevor explains his interest in this topic stems from his love of music and his personal identity as a Hopi. He came to the project through experiences here at TC. Last year, he attended an ethnomusicology event on campus that sparked his interest. After further inquiry, he helped identify the tracks of Hopi music in Columbia’s archive. Columbia Music Department Chair, Aaron Fox, has been working on returning the recordings in the archive to their natural...

(continued on page 5)
Everyone at TC knows what a hub of activity the Art Education Program is. Walking into Macy Gallery, one is immediately struck by the huge display of student work from the Printmaking, Photography, and Ceramics studios. The Gallery does two student shows a year, one each semester, showing different artistic media. The Gallery also organizes exhibitions of the artwork of children and adolescents, theme-based shows from overseas, the work of well-known artists, as well as solo shows by current students and groups of students fulfilling their degree requirements. The Program takes every opportunity to develop its facilities, the most recent example being the installation of digital media technology in the Gallery over the past summer.

Art Ed students are continuing their work in the classroom at TC as well as in conjunction with the city’s many museums. The Program has strong relationships with the Metropolitan Museum of Art, Museum of Modern Art, Guggenheim, Whitney, and Frick, among others. Several Art Ed students intern at these locations and take courses there. The Program also has relationships with many galleries in New York City, which allows students to examine the contrasting ways in which museums and galleries look at the art world.

The Program is preparing for an influx of new students as part of the summer INSTEP program. INSTEP (an acronym for Intensive Summer Teacher Education Program) is designed to give professional educators additional training in arts education related topics and issues (the Programs in Music Education, English, and Social Studies also have summer INSTEP programs). Two groups from Mexico will also visit TC this summer, one with graduate students and the other undergraduates.

At the Macy Gallery, people from both inside and outside TC converge for a wide variety of exhibits, displays, and events. As staff member and doctoral student Angela Allmond says, the Gallery is notable for being a place where “there is always something to look forward to.” Come by and see for yourself!
The Tenth Havana Biennial
Steven C. Dubin

A swarm of gigantic cockroaches with eerily human faces scales the facade of Cuba’s Museo Nacional de Bellas Artes; a herd of elephant ambles throughout the capital; an outsized igloo sits in the courtyard of a majestic colonial-era edifice; and a turkey struts about Havana’s largest synagogue. Has nature gone berserk in the Caribbean?

No: on closer inspection the insects have been crafted from resin, the elephants out of metal, the igloo from Styrofoam, and the turkey—well, she was performing live with a human partner. These works and hundreds more were featured at the 10th Havana Biennial held March 27-April 30, 2009.

President Barack Obama and the potential thawing of relations between the United States and Cuba generated a great deal of buzz. And it even flavored some of the art. American artists appeared in a large collateral show for the first time since the 1980s: "Chelsea Visits Havana," alluding to the foremost gallery district in Manhattan. Padraig Tarrant’s Castrobama positioned outlines of the two leaders looking eye-to-eye across an expanse of plywood, painted bright red and cut to simulate their respective profiles. Long-Bin Chen’s stacks of intricately carved New York City phonebooks offered an ersatz marbleized New Mount Rushmore, with America’s first black chief executive honored with a spot alongside some of his most distinguished predecessors.

The Biennial featured artists from developing countries in Latin America, Asia and Africa, with a sprinkling of entrants from other locales. South Africa’s presence was especially prominent. Sue Williamson was one of a handful of special invited artists; it was the fourth Havana Biennial in which she has exhibited, the third she has attended. Williamson spent a month in Cuba working with people in Cojimar, just outside the capital. In a featured gallery show, The Truth Is on the Walls, she paired her photographs there with earlier projects she had done in Alexandria, Egypt and Cape Town’s District Six—highlighting communities under threat by corporate interests, the military, or government fiat. In each instance an artistic intervention entailed using public space as a notice board.

A particular highlight of the Biennial was the after-dark pyrotechnic performance staged by Cai Guo-Qiang which had the large crowd jammed into the Plaza de San Francisco both screaming with delight and running in fear from the profusion of sparks and embers flying overhead. The renowned Chinese artist reportedly left Havana in frustration, however, because of the many restrictions placed upon how his work could be executed.

But undeniably the most talked-about event was a minimally scripted conceptual performance staged by Tania Bruguera. The prominent Cuban-born artist set up a microphone on the patio of the Centro de Arte Contemporáneo Wilfredo Lam and invited people in the audience to say whatever they wished, for one minute. Those who took up the offer were flanked on an unadorned platform by a man and a woman, each dressed in military fatigues. An increasingly frazzled white dove was placed on each orator’s right shoulder, a mocking allusion to a legendary incident wherein a bird spontaneously landed on Castro while he was addressing a crowd during the early days of the revolution.

This became an exceedingly rare opportunity for Cubans to express themselves openly and critically. Some shouted slogans and protested their lack of freedom; one young man took a photo of the crowd with a disposable camera, another man mimicked Castro’s voice while speaking from under a cloth hood, and a woman simply let out a loud scream.

It seemed like a facile, even tedious or uninspired (continued on page 7)
Introducing...

The Gazette would like to welcome Rachel Schwartz to the TESOL/Applied Linguistics Program Office!

If you have ever stopped by the TESOL/Applied Linguistics Office in 316 Zankel, you have probably met Rachel, the Program Secretary. Rachel has been at TC since the fall, having recently graduated from UCLA in spring 2008 with a major in linguistics. She had been familiar with TC’s Program and admired its work with teachers and New York’s immigrant population.

As the Program Secretary, Rachel works with two program assistants to coordinate all office activities. She helps run program meetings, plans events, and keeps up with the overall organization of TESOL/Applied Linguistics. She also fields calls to the office from all over the world, which she says can be very interesting. Many of those calls come from Tokyo, where TESOL Japan is located.

Rachel remarks that there have been a few exciting moments since she arrived. Soon after she began, someone informed her that one of the rooms nearby was on fire. Fortunately, it was only smoke generated from new paint on the radiator; the problem was soon fixed. Rachel also fields calls from journalists looking for faculty responses to language-related issues. Among recent memorable calls have been questions about the linguistic origins of nicknames and history of the spelling of ‘Hanukkah.’

Although she is originally from the Bay Area, Rachel enjoys living in New York. She says she ‘fell in love with the energy of the City’ and particularly appreciates the pace of life here as well as the friendliness of Manhattanites. She is also looking forward to further exploring the East Coast. So in keeping with that friendly spirit, we warmly welcome Rachel to TC!

The Tenth Havana Biennial
(continued from page 6)

event to outsiders. But news of it reverberated throughout the country, broke into the international press, and infiltrated the internet as well. Many Cubans were thrilled by what had occurred; it was hailed as ‘daring’ by the Miami Herald and held up as representing a chink in the rusting armor of the current regime; the directors of the Biennial issued a strong denunciation of Bruguera (who, significantly, comes from a prominent Cuban family and teaches at an American university); and rumors even flew about that she might be arrested. The Biennial, in other words, piqued widespread interest, provided political cannon fodder, ruffled feathers, and pricked consciences.

Havana is a faded beauty who can still tart herself up for special occasions. And its Biennial has become one of those recurring instances to do just that (it is worth noting that the event began 25 years ago yet has only now reached its milestone tenth installment). It brings together artists from disparate traditions to create an unexpectedly rich blend of ingredients, much like the ubiquitous local dish Moros y Christianos [Moors and Christians], black beans and white rice.

Photo courtesy of Steven Dubin
Anyone who has seen *An Inconvenient Truth* knows that climate change is one of the most important issues facing our planet. In light of the increased number of natural disasters around the world, people are becoming more aware that changes need to be made to our current way of life. So how do we respond, and what does this mean in terms of ourselves as global citizens? **Tom Chandler**, a doctoral student in the Program in Social Studies, conducted his dissertation on ways this question might be tackled in the classroom.

For his dissertation, Tom conducted a case study of three social studies educators to investigate how they used the “Teaching The Levees” curriculum to teach about climate change. Rather than focusing on the science behind climate change (especially as scientists are still debating whether Hurricane Katrina resulted from human actions or not), Tom, who was also one of the developers of the curriculum, wanted to examine the policy issues related to climate change and possible responses to it, especially as it relates to being a better global citizen. He notes that climate change is very different from natural disasters; it is a ‘permanent change in the environment.’ While other problems in the world can be fixed or undone; ‘once the weather changes, it’s a permanent and disturbing thing.’

Of the three educators in the case study, one was a 10th-grade teacher; another, a college professor; and the third, a minister who taught adults. All three classes studied were located in low-lying areas, which made the possibility of increased change of natural disasters due to climate change feel more immediate to the students. An interesting difference among the classes, he noticed, was that adult learners focused on the issue of climate change as about disaster preparedness, while the other classes viewed it in terms of a social movement. Tom likened the climate change issues to the way the recycling and no smoking movements emerged in the 1970s – changes that seemed radical at the start but became accepted over time. He says one tactic to raise awareness about the importance of being a good citizen of the planet is to see what we can learn from the literary and media techniques those movements utilized.

He said that all three educators noted that ‘climate change represents a fundamental change in our relationship with the weather and nature.’ All of the classes, he reports, were very concerned about what their world might look like in 50 years. With luck, all of the students will take these lessons to heart and continue doing their part to make the world a little greener for the future.

---

**About Our Photographer**

You might be wondering who is taking all these beautiful photos of the TC campus for the *Gazette*. They are the work of Rebecca Solow, who also works as the Academic Secretary for the Program in Social Studies. Rebecca also works as a freelance artist and illustrator, and is an alum from the Hartford Art School in Connecticut. Though now based in Queens, she is originally from Boston. For many more examples of her artistic talent, visit her illustration website at www.rebeccasolow.com.
**More Than Just Pen Pals: Global Service Learning**

**Introducing Ellen Livingston**

One of the common questions people ask when hearing about difficult circumstances in the world is ‘What am I able to do about it?’ Sympathizing with others’ situations can be easy; it is harder to figure out what to do in response.

Ellen Livingston, a doctoral student in the Program in Social Studies is focused on creating curricula that help students answer this question through global citizenship. Ellen has much experience with curriculum writing projects, having participated in the *Teaching The Levees* and the *Mapping the African-American Past* curriculum projects, and, most recently, in creating a study guide for the documentary film, *Pray the Devil Back to Hell*. Currently, she is preparing to write her dissertation, which will focus on teaching students about global citizenship through active partnership with students in African countries.

Ellen is very committed to the idea of global service learning, essentially, as she explains, ‘community service that’s tied to curriculum.’ She says that while people are often interested in the idea of community building, the traditional ‘definition of community is often very, very narrow.’ Global service learning, in contrast, ‘helps students learn about other peoples, cultures, and ways of life while also reaching out to improve it.’ Colleges often do service learning on an international scale but less so in high school. Ellen is trying to explore ways to build partnerships virtually through some of her curriculum. Through these partnerships, students ‘can not only get the benefits of service learning but also expand their understanding of global citizenship.’

For her dissertation, she plans to research what NY students are learning about students in other countries, and then develop a curriculum that offers help in creating partnerships of students that cross national boundaries. Ellen is working with the U.S. Africa Children’s Fellowship (USACF), a nonprofit organization that collects, sends, and repurposes school supplies and equipment to African schools. Through this organization, she is already establishing partnerships between schools in New York and in Zambia and Tanzania.

Ellen is traveling to Tanzania with USACF this summer to explore developing a closer link between schools there and in New York. While virtual connectivity is a potential option, she explains that many of the schools and towns do not have electricity. This, obviously makes ‘the whole computer thing…a little tricky’ (she is considering disposable cameras, among other methods, to help the schools learn about each other). She hopes that her curriculum will help make this a reciprocal relationship between the schools – teaching the New York students to empower students in other countries through the resources they have, as well as studying why not every student already has resources like blackboards and pens.

She comments, ‘If we want to teach our students to be global citizens or have a more cosmopolitan outlook, I think having them involved in hands on projects…can really make that happen in a more concrete way.’ She hopes this work will help give many students, after hearing about conditions throughout the world, a strong and impassioned answer to ‘What can I do about it?’

**Final Thoughts: A Music Doctoral Student Looks Back**

**Introducing Erik Holmgren**

To say that Erik Holmgren, a doctoral student in the Music Education Program, was busy during his years at TC would be an understatement. In addition to finishing his doctorate in three years, Erik says that he has ‘put on different hats all the way through’ the Program. He worked as the Assistant to the Program Chair, as well as the Music Coordinator of the summer INSTEP Program. He was the program liaison to prospective students and worked with the Program on the diversity grant that helped bring Liyana, among other musical acts, to campus this year. He also taught two separate courses at TC, teaches downtown at a community music school, and offers saxophone and clarinet lessons.

Erik has just completed his dissertation, which he defended last week. As part of his work, he created a web site, musicalperspectives.com, that is an online journal focusing on music performance that presents research, an archive of performances, and a space for practitioners to share experiences and opinions in an open forum. This web site is the first forum of its kind.

(continued on page 10)
A Job Well Done: Social Studies Doctoral Student Wins Outstanding Educator of the Year Award

Teachers are among America’s unsung heroes. So when an educator is recognized for her achievements, it is all the more poignant. Heather Waters, a doctoral student in the Program in Social Studies, recently received a 2009 MetLife Foundation Ambassadors In Education Award, naming her New York City’s Outstanding Educator of the Year. Heather received this prestigious award for her work as the Intergenerational Programs Director at the Millennium Art Academy in the Bronx, where she has been for two years.

One of several programs that Heather oversees is the Millennium Pearl Initiative, an amazing living history program currently in its fifth year. In this program, senior citizens work with 11th and 12th graders in their history classes once a week, where they share their memories of American and world history. Currently, eleven seniors, the oldest of whom is 96, participate. One woman has shared her story about hearing Dr. Martin Luther King, Jr. speak and another man talked about Italy under Mussolini. Although the histories were previously compiled into a book, published by TC Press, this year, the students and senior citizens work are developing these oral histories into one-act plays. They will perform these short plays in school as well as nearby senior centers.

As the Intergenerational Program Director, Heather explains her job responsibilities to be “one-thirds teacher, two-thirds administrator.” She helps coordinate the program and teaches the history lessons when the students are not working with the seniors. Heather remarks that the stories align themselves naturally with the curriculum, which culminates in the Regents exam in June. Not only do the students learn much from the seniors’ stories, but a strong bond is also formed between the two groups over the course of the year. Many of the students say they consider their partners to be like family, and the senior citizens echo this sentiment.

As part of the award, the Millennium Art Academy receives a $5000 grant. In addition to using the money to go toward the many programs she runs at the Art Academy, Heather hopes to use a portion towards a field trip with the Pearl Initiative participants. She says she hopes either to take the seniors and students on a trip to Ellis Island or go see the new Broadway production of August Wilson’s Joe Turner’s Come and Gone. Heather notes, ‘I was honored to represent New York City and to have my work recognized…I look forward to using the award money to help the school advance our programs.’

Congratulations Heather, on this fantastic achievement!

Final Thoughts
(continued from page 9)

Erik explains that Music Education is a “transformative program.” He explains that most students in the Program come as performers or teachers in traditional classroom settings; the program is designed to help give students the opportunity to explore new possibilities. He laughs that ‘three years is a short time to reassess everything you know’ Erik is currently planning his steps post-graduation but looks forward to whatever opportunities lie ahead. The Gazette wishes him the very best of luck!

To see a video of the participants of the Millennium Pearl Initiative, visit www.bxmaa.org and click the ‘Intergeneration’ tab.
Making a Difference: Student Advocates for the Arts
Introducing Jonathan Lewis and Shannon Houston-Yvart

Jonathan Lewis and Shannon Houston-Yvart, both students in the Arts Administration Program, want you to join their club. As the incoming and outgoing Presidents of Student Advocates for the Arts, a national advocacy group founded by Arts Administration students at TC in 2002, both are dedicated to spreading awareness about the importance of art in everyone’s lives, and encouraging others to speak up in defense of artists and the arts when necessary.

Advocacy is not uncharted territory for Shannon, whose parents are lobbyists. She stresses, however, that one of SAAs goals for the 2008-2009 school year was to make advocacy more accessible to everyone. Using the slogan of ‘Administration is Advocacy,’ her board tried to ‘make policy more user-friendly’ and accessible, as caring for and working in the arts already makes one the passionate arts supporter that all advocates must be. Jonathan, in contrast, decided he wanted to run for President after attending the Silk Road event with Yo-Yo Ma at TC in February. Inspired by Mr. Ma’s commitment to using the arts in education and by the warm reception that the TC community gave to an artist, he decided to try and ‘facilitate more of this interaction between the TC community and artists’ in the coming year.

In March, both Jonathan and Shannon attended Arts Advocacy Day in Washington, D.C., hosted by Americans for the Arts. Both commented that it was a great experience, and Shannon noted that the recent inclusion of $50 million for the arts in the stimulus bill helped to make the atmosphere particularly positive. As she says, ‘even though economic times are bad, there’s a spirit in the arts community…their voices will be heard.’ Jonathan also enjoyed speaking with famous advocates in attendance, including singer Josh Groban and jazz artist Wynton Marsalis, who delivered the Nancy Hanks keynote lecture at the Kennedy Center.

So what advice does the outgoing President have for the incoming one? Shannon explains that, although advocacy is crucial, ‘arts issues don’t come up every day.’ What it requires is a constant stream of imparting arts issues to as many people as possible so ‘when action is required you are knowledgeable and able to take action.’ She also affirms that arts administrators are ‘certainly not the only people who care about arts.’ Similarly, Jonathan stresses that anyone can get involved in SAA, and says that for next year ‘we really want to open up this organization to everyone in the CU community who wants to take a stronger role.’ Stay tuned for more SAA updates in the near future!

Thank you for your support in the Gazette’s first year!
Have a safe and happy summer!