

NAEA Women's Caucus Board Meeting Minutes
March 19, 2011, 10:00-11:50 a.m. in Sheridan, Seattle

Board Meeting: Educational Agents for Positive Change

An open invitation to join WC Board members to learn how to develop personal stories as political actions for positive change using techniques of autoethnography, narrative inquiry, or arts-based research.

The meeting began with highlights from the year as members receive and refer to the 2011 Annual NAEA Women's Caucus President's Report and 2011 WC Exhibition Catalog. Using social networking in advance of the meeting provided strategies on how to develop personal stories as political actions for positive change using techniques of autoethnography, narrative inquiry, or arts-based research. These resources were shared at the session followed by works in process as each is invited to share stories of concerns, ideas, and solutions in relation to the WC mission of educational agents for positive change.

Karen Keifer-Boyd (WC President) chaired the meeting
with Elizabeth Delacruz and Sheri Klein presenters

26 Meeting Participants:

NAME	EMAIL ADDRESS	COMMENTS
Roberta Bennett	rsbennet@illinois.edu	
Alice Arnold	arnoldm@ecu.edu	Thank you for your efforts.
Jane Cera	jacera@lusb.edu	
Heather Fountain	fountain@kutztown.edu	
Caryl Church	carylchurch@yahoo.com	
Linda Hoeptner Poling	lhoeptne@kent.edu	
Irma Carolina Rubio	i.c.rubio@gmail.com	Thank you. Good to feel a part of.
Samantha Nolte	s-nolte@hotmail.com	
Cathy Smilan	csmilan@umassd.edu	
Kathy Miraglia	kmiraglia@umassd.edu	
Cynthia Bickley-Green	bickleygreenc@ecu.edu	Good work
Carrie Nordlurd	nordlurd@kutztown.edu	
Jennifer Motter	Jennifer.motter@gmail.com	
Lynn Sanders-Bustle	lsb@louisiana.edu	Love the idea of time for peer review of writing.
Danielle Leveston	dleveston@gmail.com	Great topics. I liked the idea of mentorship. Is there a blog?
Sarah Ryan	sryan@umassd.edu	
Paige Lunde	lundeco@gmail.com	Great! I would love to talk with you.
Dr. Rosalyn Gerstein	Rozg@wolfenet.com	I have valued the examples of successful programs (Debra Koppman, Patty Bode) & excellent teachers, & hearing of results of brain research (Foade Afahar)
Joanna Rees	reesjoanna@hotmail.com	
Elka Kazmierczak	elka@art4e.org	
Read Diket	rdiket@wmcarey.edu	
Yuganti Shirodkar	yshirodkar@umassd.edu	
Thomas Brewer	tbrewer@ucf.edu	

- **WC Annual Report (Karen Keifer-Boyd)**
- *Authentic, Holistic, Empowerment: Whose Subjectivity?* (narrative inquiry) (Elizabeth Delacruz)
- *Personal Points of Departure, Where to Begin?* (autoethnography) (Sheri Klein)
- *Shared Experiences, So What?* (arts-based research) (Karen Keifer-Boyd)
- **Participants' Introductions/Sharing**

Minutes respectfully submitted by Karen Keifer-Boyd.

Corrections, Additions, Approved?

May 10, 2011 by a quorum of members at a WC Board meeting using skype conference call.

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Board Meeting: Educational Agents for Positive Change

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2011 NAEA WOMEN'S CAUCUS ANNUAL REPORT

Karen Keifer-Boyd
President 2010-2012

Contents:

Board Members
Making a Difference
2011 NAEA WC Awards
Membership Report
Treasurer's Report

President: **Karen Keifer-Boyd** (2010-2012)

Co-President Elect: **Elizabeth Delacruz & Joanna Rees** (2012-2014)

Past President: **Read Diket** (2008-2010)

Treasurer & Exhibition Coordinator: **Carrie Nordlund** (2009-2011)

Membership Coordinator: **Heather Fountain** (2008-2012)

Program Coordinator: **Sheri Klein** (2010-2012)

Web Coordinator: **Lilly Lu** (since 2007)

Outreach Coordinators: **Jen Allchin & Caryl Rae Church** (2010-2012)

Research Coordinator: **Linda Hoepfner Poling** (2010-2012)

Listserv Coordinator: **Elizabeth Garber** (since 1998)

Archivist: **Julia Lindsey**

Delegate's Assembly Representative: **Ruth Starratt** (since 1996) & **Joanna Rees** (2011)

NAEA WOMEN'S CAUCUS MAKING A DIFFERENCE

The NAEA Women's Caucus supports the NAEA goals and priorities in the following ways:

Learning: NAEA will plan, coordinate and implement exemplary professional development initiatives that build member capacity to be effective educators, leaders, and advocates for art education.

The NAEA Women's Caucus (WC) has engaged in several activist projects described at <http://naeawc.net/activism.html> and research projects described at <http://naeawc.net/research.html>. Initiated in 2010 as an annual exhibition catalogue of juried members artwork, the 2011 WC exhibition color print catalogue designed by **Laura March** is provided to members and available for download at <http://naeawc.net/exhibitions.html>. This year's juror is **Ellen Garvens**, a Professor of Art at the University of Washington in Seattle. Her work has been reviewed in *Arts Magazine*, *Art on Paper*, *Sculpture Magazine*, *The Village Voice*, *New Art Examiner*, *New York Times*, *Creative Camera London*, and *San Francisco Camera*. She has received a Fulbright-Hayes Scholarship, National Endowment for the Arts Individual Fellowship Grant, and an Artist Trust /Washington State Fellowship. Historian and critic Geoffrey Batchen has featured her work in *Each Wild Idea*, published by MIT Press. The January 2009 Issue of "Contact Sheet," published by Light Work Gallery in Syracuse, NY is dedicated to her work.

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Community: NAEA will build a more cohesive professional community among art educators, museum art educators, and artists through enhanced communication strategies.

Women's Caucus members draw attention to initiatives and news on eradicating gender discrimination in all areas of art education on the WC Facebook site at <http://www.facebook.com/group.php?v=wall&gid=177480239379>, and at our blog Voices at <http://naeawcvoices.wordpress.com/>. We also have a listserv for announcements and we use bulk email to all members for particular messages. We have conducted a survey (see <http://naeawc.net/survey.html>), hold an annual informal lobby session discussion (see photos and transcript at <http://naeawc.net/lobby2010.html>), and are planning regional gatherings in 2011-2012. We have also met in the virtual environment of Second Life to discuss feminist art pedagogy. The chat log from the event is at <http://naeawc.net/SL.pdf>. The history section of the WC website is becoming a resource on the history of the organization with audio of past presidents at <http://naeawc.net/history.html> and speeches of awardees are linked to their names at <http://naeawc.net/awards.html>. The 2011 Lobby Session postcard provided to participants at the 2011 Lobby session in Seattle, designed by **Jennifer Motter**, is featured on the WC homepage at <http://naeawc.net/>. I am so very thankful for the energy, dedication, and time of those who have helped me prepare for the WC events in Seattle: **Carrie Nordlund, Caryl Rae Church, Sheri Klein, Joanna Rees, Elizabeth Delacruz, Heather Fountain, Read Diket, David Burton, Marjorie Manifold, Jennifer Motter, Laura March, and Jung-Hyun Kim**. I also give my heartfelt thank you to all of the Women's Caucus members who have contributed postcards to Caryl Rae Church's call as well as engage in the WC mission in diverse and particular ways. Caryl invites further submissions of postcards (see details at the WC Voices blog). When she receives postcards, she will continue to post them on the Voices blog. We invite you to view the installations at Voices and comment.

Advocacy: Focus on communicating the importance of student learning and lifelong learning in the visual arts to art educators, policy makers, parents, and the community.

Through research, publication, workshops, teaching, and awards the Women's Caucus focuses on the importance of learning about issues of gender in the visual arts. **Linda Hoeptner Poling, Carrie Nordlund, Caryl Rae Church, and Christine Gorbach** share their feminist pedagogy in the December 2010 NAEA News WC column. **Eileen Trauth** at Penn State has included this column as an assigned reading for the 95 Information, Science, & Technology (IST) students in the course, *Gender and the Global Information Technology Sector*. NAEA News WC columns can be downloaded as pdfs at <http://naeawc.net/research.html#News>

Research and Knowledge: Focus on expanding access to information on current and emerging policy issues that affect art education.

Women's Caucus members address policy through our research and some address policy per se. Also, through writing and presentations, we provide access to contemporary practices through which learners can address gender identity and issues arising from gender. We have four areas of resources for research that we provide and continue to develop, which are accessible on our website at <http://naeawc.net/research.html>

Research Reports on Gender Issues in Art Education: This area includes research reports or summaries, which state the research problem or question, articulate the methodology, and present findings in a form that can be influential to policy makers and/or put into practice by art educators.

Research into Praxis: This research is dedicated to feminist theory applicable in K-12 art education.

Resources: These are resources helpful in conducting research relevant to the WC mission.

Publications: These are journals, links, videos, organizations, and exhibitions relevant to the WC mission.

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CONGRATULATIONS to the NAEA Women's Caucus Award Winners 2011

JUNE KING MCFEE AWARD: Yvonne M. Gaudelius, an individual who has made distinguished contributions to the profession of art education. First presented 1975. Nomination by Christine Marmé Thompson.

CARRIE NORDLUND preK-12 FEMINIST PEDGAGOGY AWARD: Nan Waterstreet, an individual who has made a special effort to incorporate feminist pedagogy into her pre-K-12 teaching. First presented in 2009. Nomination by Christine Woywod and Deborah Smith-Shank.

KATHY CONNORS AWARD: Patricia M. Amburgy, honoring her dedication to excellence in teaching, mentoring, and collaboration. First presented 1999. Nomination by Wanda B. Knight.

MARY J. ROUSE AWARD: Melanie Gail Davenport, in recognition of her contributions with the potential to make significant contributions to the art education profession. First presented 1979. Nomination by Marjorie Manifold.

Thank you to David Burton, Caryl Rae Church, Elizabeth Delacruz, Sheri Klein, and Marjorie Manifold who served NAEA WC as neutral chairs for the awards.

Acceptance Speeches are linked at each gwardee's name in prior years at <http://naeawc.net/awards.html>

The Women Caucus has grown in 2011 to 119 members from 86 in 2010 and 69 in 2009. Membership in the NAEA Women's Caucus is now easier than ever. Instructions for an online process, to use at the same time that you renew your NAEA membership, is described at <http://naeawc.net/membership.html>. Or, call NAEA toll-free at 800-299-8321 to pay WC annual membership dues via credit card at the same time as renewing your NAEA membership.

Membership in the NAEA's Women's Caucus contributes to the WC mission and is open to all members of the NAEA. Membership is due annually or you may prefer a life-membership. Funds from NAEA WC memberships are used for WC awards, projects, and activities.

NAEA is authorized to collect annual dues for WC in the amounts of \$20 for renewals/contributing members; \$10 for students/retired; \$30 for sustaining; \$225 for life member; \$100 for sponsor; \$5000 for benefactor; \$10,000 for philanthropist; NAEA WC lapel pin \$15. Contributions to the Memorial fund in memory of Kathy Connors may be in any amount.

NAEA Women Caucus Treasurer Report

Carrie Nordlund, WC Treasurer

February 16, 2011

NAEA Women's Caucus Account:

STARTING BALANCE: 4000.00 07/07/2009

DEPOSITS

09/28/C9	\$460.00	Membership Dues/Donations
10/13/C9	\$160.00	Membership Dues/Donations
04/07/10	\$240.00	Membership Dues/Donations
04/12/10	\$115.00	Membership Dues/Donations
04/30/10	\$20.00	Membership Dues/Donations
05/31/10	\$60.00	Membership Dues/Donations
06/30/10	\$40.00	Membership Dues/Donations
07/30/10	\$515.00	Membership Dues/Donations
11/15/10	\$170.00	Membership Dues/Donation
12/31/10	\$270.00	Membership Dues/Donations
01/20/11	\$50.00	Membership Dues/Donations

WITHDRAWALS:

10/01/C9	\$20.00	Fee- Bounced Membership Dues Check
11/12/C9	\$667.80	Kentucky Balfour- 100 WC Pins
04/06/10	\$375.00	Breakfast 2010 Speaker Fee- Rhonda Wall
05/04/10	\$528.63	Exhibition Catalog Printing- William Carey University

Balance: \$4508.57

Women's Caucus Petty Cash Account:

DEPOSITS

06/29/C9	\$375.14	Cashier's Check
07/01/C9	\$105.00	Cash Membership Dues/Donations
09/17/C9	\$173.15	Cashier's Check
09/17/C9	\$76.85	Cashier's Check
07/30/10	\$240.00	Cash Membership Dues/Donations

WITHDRAWALS

09/17/C9	\$173.15	WC Website Fee
08/28/C9	\$7.10	Reimbursement to Crickette Todd (treasurer binder)
09/23/C9	\$9.41	Treasurer mailings/postage
2/20/10	\$155.10	2010 Award plaques from Accolade Designs (Karen Keifer-Boyd)
4/10/10	\$10.04	Membership mailings/postage
05/04/10	\$47.13	Louis (Redo) Award
02/16/11	\$107.32	WC Postcard Project (Caryl Church)
02/21/11	\$149.90	2011 Award plaques from Accolade Designs (Karen Keifer-Boyd)

Balance: \$310.99

TOTAL FUNDS AVAILABLE: \$4819.56 (NAEA Acct. and Petty Cash Acct.)

WITHDRAWALS PENDING as of March 9, 2011

03/20/11	\$350.00	Breakfast 2011 Speaker Fee- Ellen Garvens
03/20/11	\$ 45.00	Breakfast 2011 Speaker breakfast ticket
submitted	\$799.58	120 Exhibition Catalog Printing (11 pgs)—National Bid Center (Keifer-Boyd)
submitted	\$ 62.02	100 Lobby Session Postcard Printing (Jennifer Motter)



NATIONAL ART EDUCATION ASSOCIATION
WOMEN'S CAUCUS

Women's Caucus Breakfast With Regional Artist Speaker Ellen Garvens

Breakfast Program

Seattle, Washington
Sheraton Grand Ballroom B, 2nd Fl

7:00-8:50 a.m. Sunday 3/20/2011

Begin the day with the Women's Caucus Breakfast where member art is projected during informal conversation, followed by a regional artist talk addressing feminist creativity.

Breakfast Program:

- Slide presentation of the 2011 NAEA WC Exhibition: *Creativity, Innovation, and Imagination*
- Breakfast Welcome & WC Highlights of the Year: Karen Keifer-Boyd, Heather Fountain, & Carrie Nordlund
- Ellen Garvens, artist talk

Ellen Garvens has received several notable reviews and fellowships including a National Endowment for the Arts Individual Fellowship Grant. She uses photography, drawing, and sculpture to think about relationships between the human and the mechanical, boundaries between images and sculpture, and emotional states between loss and transformation. For more see: <http://www.ellengarvens.com/>

Circuit



2011 National Art Education Association Women's Caucus Exhibition



Creativity, Imagination, and Innovation



NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS

News

- A list of the 2011 NAEA Women's Caucus Sessions and Events is linked [here](#).
- **2011 WC Lobby Session in Seattle:** At the WC Lobby session 2010, the 47 participants responded to the question: *What is the Image of a Feminist in the Field of Art Education Today?* Photos and a [transcription of the 2010 session is linked here](#) at <http://naeawc.net/lobby2010.html>. This March 2011 at NAEA in Seattle we will assemble again for dialogue and action. Click on the image below for a [postcard](#) about the 2011 Lobby session. The lobby session is open to all.

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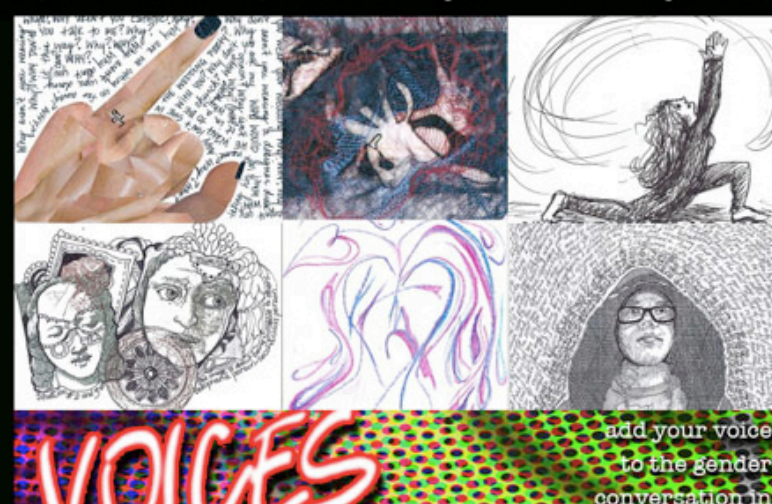
[Exhibitions](#)

[Research](#)

March 17, 2011, Thursday , 6:00-7:00 PM Seattle
2011 Lobby Session: A Time When ...
Everyone Welcome
Sheraton Hotel Lobby (6th & Pike, Seattle)

Facilitators: Karen Keifer-Boyd, Elizabeth Delacruz, Read Diket, and Joanna Rees.
In small groups engage in open-ended discussion to translate personal experiences into possible pedagogical or political actions, and then share with the full group.

<http://naeawcvoices.wordpress.com/> • <http://naeawcvoices.wordpress.com/>



NAEAWC.NET

NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS



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History



powered by voicethread.com

Click on the people icons above to hear NAEA Women's Caucus oral histories!

NAEA Women's Caucus Past Presidents and WC members:
You are invited to record or write text to share with others concerning the history of the Women's Caucus.

History

Activism

Facebook

Survey

Women's Caucus Mission & Policy Development History

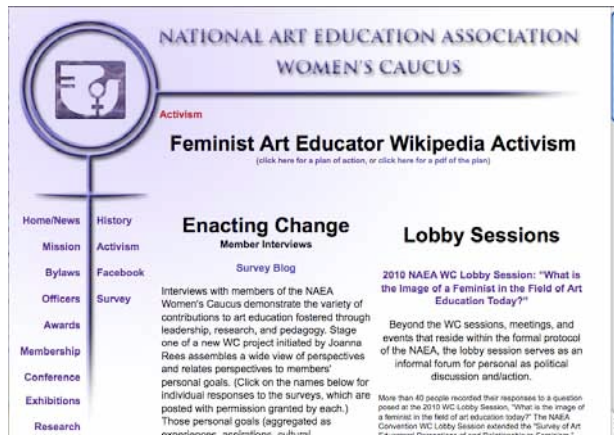
1975 The Report inaugurated with 3 issues per year up to 1996, then less often, with missed years.
1975 WC Bylaws drafted by Judy Loeb
1976 Mission statement adopted and presented to NAEA. NAEA WC officially approved by NAEA.
1983 Mission statement revised
2010 WC Bylaws revised

Women's Caucus Publications:

1975 *The Report* was inaugurated in 1975 with 3 issues per year up to 1996, then less often, with missed years.
1982 Zimmerman, E., & Stankiewicz, M. A. (1982). *Women Art Educators*. Mary Rouse Memorial Fund at Indiana University and the NAEA Women's Caucus.
1984 Collins, G., & Sandell, R. (Eds.). (1984). *Women, art and education*. Reston, VA: NAEA
1985 Stankiewicz, M. A., & Zimmerman, E. (Eds.). *Women, art and educators II*. Mary Rouse Memorial Fund at Indiana University and the NAEA Women's Caucus.
1993 Congdon, K., & Zimmerman, E. (Eds.). (1993). *Women, art and educators III*. Mary Rouse Memorial Endowment, Indiana University Art Education Program, and the NAEA Women's Caucus.
1996 Collins, G., & Sandell, R. (Eds.). (1996). *Gender issues in art education: Content, contexts, and strategies*. Reston, VA: NAEA.
1997 Michael, J. (1997). *The National Art Education Association; Our History--Celebrating 50 years 1947-1997* (pp. 128-132). Reston, VA: NAEA. Used with permission of the National Art Education

Award Speeches Linked on WC Web

2003	Mary Ann Stankiewicz (PA)
2002	Amy Brook Snider (NY)
2001	Larry Kantner (MO)
2000	Elizabeth J. Saccà (QC, Canada)
1999	Renee Sandell (MD)
1998	Cynthia Colbert (SC)
1997	Rogena Degge (OR)
1996	Carmen Armstrong (IL)
1995	Karen Hamblen (LA)
1994	Pearl Greenberg (NY)
1993	Alice Schwartz (PA)
	Enid Zimmerman (IN)
1992	(not awarded)
1991	Georgia Collins (KY)
1990	Marilyn Zurmuehlen (IA)
1989	John A. Michael (OH)
1988	Frances Anderson (IL)
1987	Diana Korzenik (MA)
1986	Sandra Packard (TN)
1985	Jean Rush (AZ)
1984	Arthur Efland (OH)
1983	Jessie Lovano-Kerr (FL)
1982	Hilda Present Lewis (CA)
1981	Marylou Kuhn (FL)
1980	Helen Patton (NC)
1979	Ruth Freyberger (IL)
1978	Laura Chapman (OH)
1977	Eugenia Oole (MN)
1976	Mary J. Rouse (IN)
1975*	June King McFee (OR)
* Year Initiated	

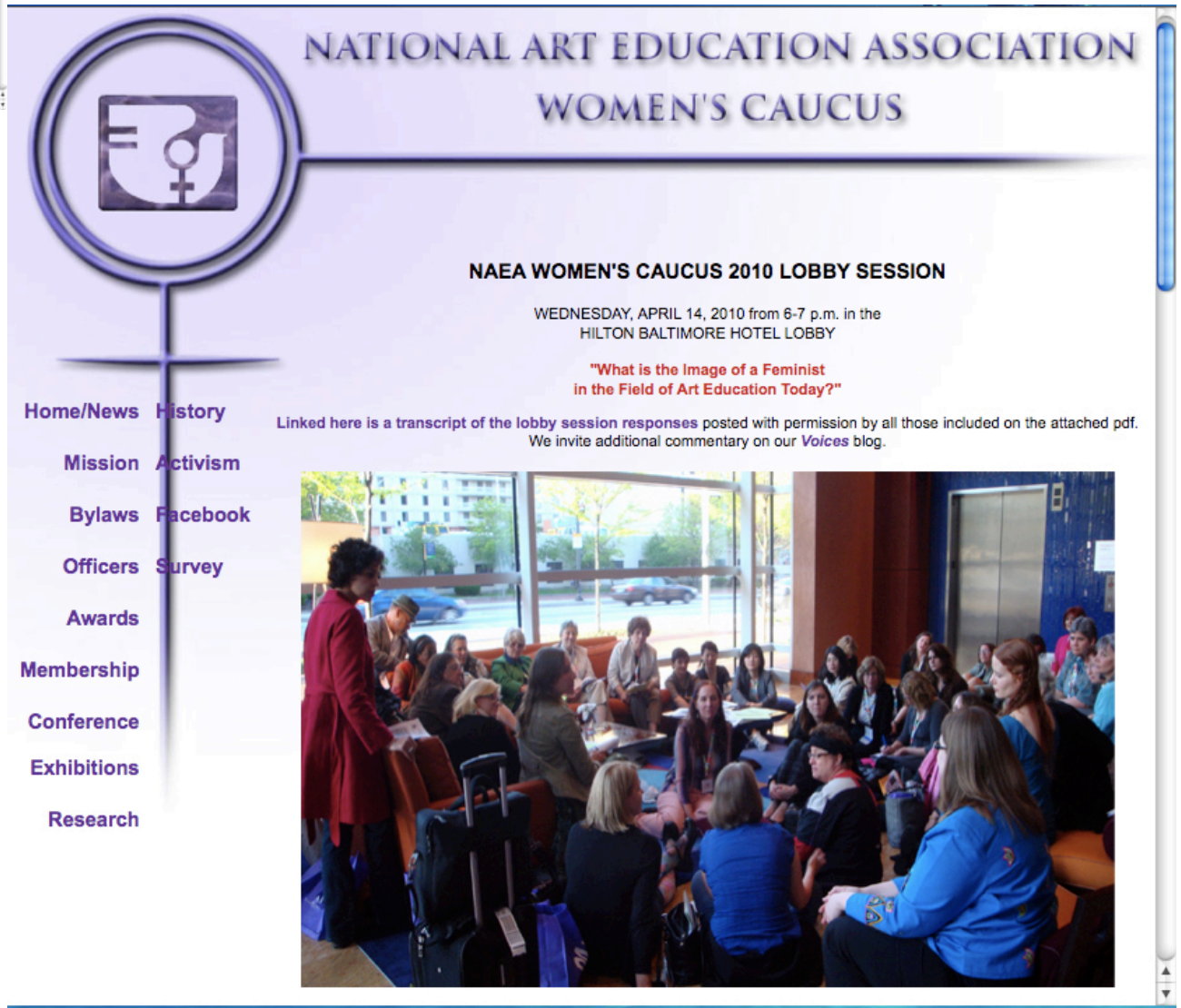


ACTIVISM

2009 & 2010
Transcripts of
Lobby Session
linked to
WC Web

“ASK A MENTOR”
volunteers?

Regional Gatherings? Chicago May 22-24, 2011 *Unsettling Feminisms, Disrupting the Centers, Dismantling Oppression, Transforming Social Work*





NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS

SATURDAY, MARCH 19, 2011 **Educational Agents for Positive Change** **All Welcome to Attend!**

10:00 AM-11:50 AM at Sheraton Cedar, 3rd Fl
Board Meeting: Educational Agents For Positive Change
Karen Keifer-Boyd, Elizabeth Delacruz, Joanna Rees, Sheri Klein

Welcome: This is an open invitation to join Women Caucus Board members to learn how to develop personal stories as political actions for positive change using techniques of autoethnography, narrative inquiry, and arts-based research.

The meeting begins with highlights from the year as members receive and refer to the 2011 Annual NAEA Women's Caucus President's Report and 2011 WC Exhibition Catalog. This document is a resource on strategies to develop personal stories as political actions for positive change. We will use it as reference during the session as each is invited to share stories of concerns, ideas, and solutions in relation to the WC mission of educational agents for positive change. This resource developed by Sheri Klein, Elizabeth Delacruz and Karen Keifer-Boyd is also linked to the research section of the WC website at <http://naeawc.net/research.html>

Focus: Strategies for how to develop personal stories as political actions for positive change

- Sheri Klein: *Personal Points of Departure, Where to Begin?* (autoethnography)
- Elizabeth Delacruz: *Authentic, Holistic, Empowerment: Whose Subjectivity?* (narrative inquiry)
- Karen Keifer-Boyd: *Shared Experiences, So What?* (arts-based research)

NAEA WOMEN'S CAUCUS OFFICIAL POSITION STATEMENT

The National Art Education Association's Women's Caucus exists to eradicate gender discrimination in all areas of art education, to support women art educators in their professional endeavors, and to educate the general public about the contributions of women in the arts.

We believe that *all* women and men, girls and boys, must have equal freedom and opportunity to participate in and benefit from the arts and teaching professions. Educational practices which encourage gender stereotyping in the practice of the arts and or which do not provide equal exposure to the contributions of women artists and art educators perpetuate negative gender attitudes and social patterns. Such practices maintain women in positions of limited power, achievement, and aspiration, *and negatively affect all members of society.*

We recognize that the present problems of women's roles in the art education profession are part of the problems of women's roles in contemporary society in general. Identifying areas of discrimination and implementing solutions are difficult tasks; yet the profession of art education will be strengthened by the full participation of all its members. It is the responsibility of the National Art Education Association's Women's Caucus to facilitate the removal of existing gender barriers and to help establish a genuine parity for women educators within the profession.

As we work toward goals of equity for women, we also support a viable system which will provide parity for people of color and differently abled individuals.

**Personal Points of Departure:
Points of Departure for Auto-ethnography as a Path for Positive Change: Where to Begin?**
Sheri Klein, Ph.D. Professor/UW-Stout

- Auto-ethnography “works toward communitas, where we might speak together of our experiences, find community of spirit....balm for our sorrows, and solace in reaching out to those in need” (Ellis, p. 230).
- Auto-ethnography is “a species of narrative inquiry that has blossomed in reaction to the excesses and limitations of theory-driven, empiricist social science” (Bochner in Ellis, 2009, p. 147).
- Where.... difficult questions can be raised, such as, “How might I use my role as teacher to disrupt oppressive racist, sexist, and classist systems?” (Knight, 2007, p. 27)
- and where...
- “writing difficult stories is a gift to ourselves” (Ellis, 2009, p. 317)
- “words matter and writing toward the moment when the point of creating auto-ethnographic texts is to change the world” (Holman-Jones, 2005, 766)
- “writing stories about our ‘texts’ is thus a way of making sense and changing our lives” (Richardson, 1997, p. 5).

Auto-ethnography allows for:

- looking to the “personal, concrete, and mundane details of experience as a window to understanding the relationships between self and other or between individual and community” (Holman-Jones, 2005, 766).
- enacting on the need to make “critical, political, and personal sense” (Spry, 2001, 711) of one’s lived experiences in ways that allow for the integration and unfolding of “personal, professional, and political voice” (Spry, 2001, 721)
- ‘reclaiming selves lost through trauma’ and ‘to speak of events that may have silenced us’ (Etherington, 2004, p. 147).
- moving “back and forth between theory and personal narrative” (Ellis, 2009, p. 234).
- More importantly, auto-ethnography can “reveal personal problems as public issues, to make possible collective identity and collective solutions” (Richardson, 1997, p. 34)
- Talking about the often taboo subjects of pain, grief, loss, depression, etc. in academia

Points of Departure: Awareness

- Self-awareness is necessary for breaking one’s silence and moving toward public disclosure of one’s personal and professional struggles that can no longer remain private.
- Richardson’s (1997) questions are relevant: What do we write about? How do we write it? And for whom do we write it? (p.12).
- One must determine that the benefits of disclosure outweigh the need to remain silent, and that writing is a matter of personal urgency, and agency that outweighs one’s fears of criticism, alienation, and stigmatization.

Point of Departure: Accessing Memory

Memory of events can be accessed through journals, records, photographs, digital recordings, memorandum, etc. and talking with key players in the events of one’s life. Asking key players to respond to your account of events is what is called “meta-auto-ethnography.”

Points of Departure: Using journals

Keeping journals of events and dreams can be a source for writing and interpreting events.

Points of Departure: Using Arts-based approaches

Arts-based research approaches include telling a story in any number of combinations that include images (diagrams, photographs, drawings, paintings, etc), writing/text (short story, narrative, poetry, screenplay) and through live performance, or through music or dance.

Arts-based approaches can bridge “the artist-self and the researcher-self” (Leavy, 2009, p. 2).

Making visual works: Create drawings, collages, photographs, videos, etc. and integrate them into narratives.

Sound, dance, movement, and performance

Using the voice and body forms of expression and representation. For excellent examples and resources for arts-based approaches see Leavy (2009) and Cahnmann-Taylor & Siegmund (2008).

Using collections of artifacts

Collected images, such as, photographs, souvenirs, letters, cards, etc. can trigger thoughts, memories, and stories.

Reading, Collecting, and Writing Poetry

Writing poetry is a liberating experience; it shakes up linear thinking. Keep a poetry journal. Integrate your poems into your stories. Collect poems that resonate with you.

Points of Departure: Using dreams

Dreams contain a great reservoir of images and feelings.

Keeping a dream journal can facilitate the integration of dreams into auto-ethnography.

Departures After the Gathering

- “writing stories about our ‘texts’ is thus a way of making sense and changing our lives” (Richardson, 1997, p. 5).
- “setting a scene, telling a story, weaving intricate connections among life and art, experience and theory, evocation and explanation... Witnessing experience and testifying about power without foreclosure” (Holman-Jones, 2005, p. 766).
- “my stories feature dramatic plotlines, scenes, dialogue and character development... literary tropes help make these stories more engaging and evocative” (Ellis, 2009, p. 15)
- “writing auto-ethnographies well produces survivor tales for the writer and for those who read them” (Ellis, 2009, p. 17). Example: *The Freedom Writers Diary*
- Stories may also include fiction (novels, novellas, graphic narratives) based on life experiences.

Infusing theory into your auto-ethnography

Auto-ethnography infuses theory and literature from our respective fields that are woven into the auto-ethnographic text at junctures that the auto-ethnographer determines are necessary and relevant.

Using the Graphic Narrative Format

See the graphic narratives by Aline Kominsky-Crumb, Lynda Barry, and Julie Doucet. These address roles and experiences as women and as artists.

The comic-book style format and use of mixed media (Barry) provides examples for those who are inclined to create more visual-based auto-ethnographies.

Holman-Jones (2005, 784) reminds us to “Create disturbances. Value texts that “mean to provoke, to raise questions, [and] to implicate” authors and audiences, texts that create disturbances (Hughes &

Román, 1998, p. 9 in Holman-Jones, 2005).

Try using a graphic narrative format to tell your stories—and create disturbances!

Publishing

Consider these journals:

Feminist Teacher
International Journal of Education and the Arts
International Journal of Qualitative Studies in Education
Journal of Contemporary Ethnography
Journal of Curriculum and Pedagogy
Power and Education
Qualitative Inquiry
Studies in Art Education
Symbolic Interaction
Visual Culture and Gender



Image: "In it/Outside of It" (2008) oil pastel on paper, Sheri Klein

Further Considerations

As Ellis (2009, p. 316) reminds us "sometimes we might need to write but not publish the stories of our lives." If publishing is not a factor, consider sharing your work with 'critical readers,' and trusted colleagues who can provide you with feedback-and support. Read other auto-ethnographic tales (see reference/resources) to expand your understanding of the different approaches to writing auto-ethnography.

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Rituals of Research in the Storytelling Mode: Narrative Research as a Form of Authentic Inquiry, a Holistic Engagement, and Empowerment

Elizabeth M. Delacruz, Ph.D. Professor/University of Illinois

All human communications are a form of storytelling about some aspect of the world. Communications scholar Walter Fisher defines storytelling, or *narration*, as symbolic action, words, or deeds, that have sequence and meaning for those who live, create, or interpret them (1987). Stories, embedded as they are in myths, imagery, and rituals, embody the cultural histories and aspirations of social groups and solidify communitarian values (Campbell, 1949). Stories provide external order, a cultural script, and lasting evidence of aspects of life that are inherently fleeting and often intangible. Cultural anthropologist Ellen Dissanayake observes that when enriched and expressed in heightened and evocative ways, our rituals of interhuman communication *make special* that which we value most and want to share (2003). These rituals bind us to one another in a live *lived together*. In our mutual search for knowledge, our stories show us another way of seeing and understanding.

Our rituals of interhuman communication include *rituals of research* practiced in various governmental, scientific, commercial, and educational institutions. Long understood as a systematic search for knowledge and understanding, *research* has always been a form of story telling. Like stories, research is shaped by human aspirations, grounded in particular cultural and historical context, and shared within and across communities of inquiry. Firmly aligned with a post-positivistic stance, *narrative research* has emerged in the later part of the last century as both a new and an old form of inquiry, borrowing and blending ancient oral traditions and cultural history writing with post-Marxist critical qualitative inquiry methods. Now applied across a wide variety of contemporary disciplines in the humanities and social sciences, narrative inquiry and writing (also referred to as *narratology*) may include biography and autobiography, life writing, phenomenology, introspection, life stories, autoethnography, memory-writing, ethnopsychology, narrative interviews, portraiture, self-portraiture, a/r/tography, ethnohistory, revisionist and feminist histories, case study, oral history, and folklore (Casey, 1995-1996; Connelly & Clandinin, 1990).

Values Underlying Narrative Research: Like much of contemporary qualitative research, narrative research embraces, in varying degrees:

- rejection of the ideology of scientism with its canons of objectivity; abandonment of the search for a grand totalizing narrative
- creative blending of cultural, existential, political, and postmodern perspectives
- reliance on a variety of naturalistic documentary, data collection, and inquiry strategies
- desire to excavate and illuminate hidden or marginalized aspects of human experience
- heightened attention to the multi-dimensional contexts in which experience is grounded
- interest in social interactions; concern for unequal power relations
- acknowledgement of the importance of the conscious subjectivity of the researcher
- privileging of the voice of the researcher and/or the subjects/participants as co-narrators
- writings convey the holistic qualities of experience
- use of evocative language, poetic devices, and metaphoric thinking
- attention to the literary quality of the writing itself

Narrative Research in Education: Narrative research in education now encompasses a vast range of genres and interests. These include studies of teachers' lives, studies of teachers thinking', teachers' stories, classroom stories, school ethnographies, curriculum studies, educational criticism, critical race studies, feminist critiques, teacher-student collaborative inquiries, teachers' critical autoethnographies,

and teachers' phenomenological investigations into the nature and meaning of their work. **Primary data** for narrative research in education include first hand experiences, memories, personal diaries, observational field notes, journal records, interview transcripts, photographs, audio and video recordings, stories and observations shared by others, letters, autobiographical writings, and a plethora of school documents such as curriculum frameworks, mission statements, evaluation plans and instruments, lesson plans, instructional handouts, newsletters, books, advertisements, web sites, parental and community member communications, all kinds of student artifacts and productions...in other words, just about anything associated with teaching and learning institutions, people, and contexts.

Narrative research is **authentic** in that it neither manipulates the natural setting nor obscures or marginalizes the voice of the researcher. It is **holistic** in that it holds in highest regard the embeddedness of both the actors and the acts of inquiry in their multilayered network of interhuman relationships. It is **empowering** insofar as it brings to the foreground a critical consciousness of the hidden consequences of inequalities within these interhuman relationships, both giving voice and conferring agency to the subjects of the story.

Some of my favorites writings that privilege both “the story” and “critical understandings” include Robert Coles' *Their Eyes Meeting the World* (1995), George Dennison *The Lives of Children* (1999), Carole Gilligan's *In a Different Voice* (1982), Madeline Grumet's *Bitter Milk* (1988), Jonathon Kozol's *Savage Inequalities* (1992), Vivian Paley's *White Teacher* (2000), and Neil Postman's & Charles Weingartner's *Teaching as a Subversive Activity* (1971).

My own narrative writings, published as research include: “Telling Stories and Making Special: Portfolios, Sketchbooks, and Scrapbooks,” with Sandy Bales and published in *Art Education* (2009); “Visual arts: Technology Pedagogy as Cultural Citizenship.” *Ubiquitous Learning*. B. Cope and M. Kalantzis (Eds.) University of Illinois Press (2009); “Acts of Engagement,” in M. Buffington & S. Wilson (Eds.), *Practice Theory: Seeing the power of teacher researchers* (forthcoming); and “Entrepreneurial Strategies for Advancing Public Engagement as a Form of University-Sanctioned Professional Activity in the New Creative Economy,” in *The International Journal of Education & the Arts* (forthcoming).

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Shared Experiences, So What? (arts-based research)

Arts-based Strategies and Resources for Personal Stories as Political Actions for Positive Change

Karen Keifer-Boyd, Ph.D. Professor/Penn State University

While arts-based research in and of itself is not necessarily a feminist, critical, or postcolonial approach to research, there are several underlying values that create the potential to “excavate the recurrent patterns of inequity and oppression, as well as the acts of transformation and activism” (Villaverdi, 2008, p. 123). A social justice approach to arts-based research involves continual critical reflexivity in response to injustice. Arts-based research from this perspective aligns with feminist art activism that (a) *responsibly listens* to subalterns' voices and entangled histories; (b) *bears witness* and reveals power structures that control people, cultural narratives, and hegemonic worldviews; (c) *stops traffic* of harmful activities and products; and (d) *envisions* what bell hooks (2000) describes as:

a world of participatory economics grounded in communalism and social democracy, a world without discrimination based on race or gender, a world where recognition of mutuality and interdependency would be the dominant ethos, a global ecological vision of how the planet can survive and how everyone on it can have access to peace and well-being. (p. 110)

Voice in this context refers to “claiming or owning one’s voice” in an arts-based research process “through which ideas, emotions, and experiences are critically analyzed and made public, not for the sake of disclosure in and of itself but for the furthering of collective knowledge production” (Villaverdi, 2008, p. 122). Arts-based research, as social justice activist approaches such as ecofeminist and cyberfeminist work, examines gender inequalities manifested in different forms of privilege and oppression, and exposes the pervasiveness of gender entangled with race and class in structuring social life.

Strategies:

- continual critical reflexivity in response to injustice
- Social justice arts-based research is critical *action* research, with the ACTION emphasized as a palimpsest, or a continuous layered process. Palimpsest, in this arts-based action research sense, can be interpreted as a process metaphor in that it is an action or practice of scraping off layers, and rewriting, yet eventually the past is revealed or re-emerges through the present text/art in various densities of visibility. Palimpsest is a contemporary art process based in theories of intertextuality, and a process-action approach to social justice arts-based research.
- **Arts-based research, in which art is contiguous with insight involves extensive research conducted by artists to create their work.** An art inquiry process that involves transformative identity politics as a historical, dialogical relational process of making meaning; and as a process of remaking meaning are two approaches to palimpsest re-searched, re-creations of personal and social histories.

Relational Process of Making Meaning: “When I identify with you, I am reconstituting myself, my identity, through traveling to your world; through coming to know you, by listening to, witnessing your experience, I am expanding myself to include my relation to you. But rather than assimilating you into myself, assuming sameness, or simply incorporating your difference

without change to myself, I am opening my self to learning about and recognizing you: I cannot do this without changing who I am. And because this process changes our relationship to each other, it also changes you—more so, of course, if the process of identification goes both ways.” (Weir, 2008, p. 125).

- Arts-based inquiry is a reconstitution of self in the act of learning about lives in which the **personal is understood and contextualized as political**. Political, here, refers to agency in the dismantling of power and privilege hierarchies through a communicative arts practice.
- **Relating the histories of systemic socio-institutional practice** to one’s personal experience is *seeing* that the *personal is political*.
- When studio art practice involves creativity and imagination it can be a form of research to develop theory or understandings about life situations. This type of arts-based research, in which art is contiguous with imagination, is based on **dialogue and mutual learning**.
- Use artmaking as a means to reflect on how our own understandings of self are both **informed and misinformed** by many complex discourses in the world, such as history, politics, power, culture, worldviews, feminism, silences, and technology.
- **Arts-embodiment arts-based research**, through direct experience with art, is a multisensory way of exploring ideas or concepts that promote human dignity through subversive renderings of difference that dislodge hatred of self and others.
- **Arts-embodiment is a way to understand subjectivity**. As subject, exert presence through making visible absence—that which is unmarked by societal inscriptions. Interventions in cultural marking by artists are productive in exposing what is unmarked, as well as, what is absent from portrayals of humanity. What do your actions reveal about how you know the world?
- Processes of conducting qualitative research and of creating art share a visible **commitment to choice**. This commitment arises from exploration, risk-taking, ethical questions, awareness of decisions and options, and continual questioning of methodology, interpretations, and aesthetics in reference to completeness, rules and principles of a context, and appearance.

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Excerpts above and strategies from: Keifer-Boyd, K. (forthcoming 2011). Arts-based research as social justice activism: Insight, inquiry, imagination, embodiment, relationality. *International Review of Qualitative Research*, 5(1), 32-58.

POINTS OF DEPARTURE for Autoethnography

Dr. Sheri Klein

Women's Caucus

NAEA 2011, Seattle

BLUR AND FOCUS

- ▣ Genres
 - ▣ Time
 - ▣ Texts
 - ▣ Voices
 - ▣ Issues
 - ▣ Narratives
-

FOCUS

- ❖ Multiple and shifting identities and positions
 - ❖
“Events that may have silenced us” (Etherington, 2004)
 - ❖ Interrogation of being ‘othered’
 - ❖ Re-visioning self (Ellis, 2009)
-

Narcissistic, ranting, whining and complaining?

Airing dirty laundry?

BIG QUESTIONS

❖ Laurel Richardson (1997, p. 12) asks:

❖ **What do we write about?**

Family? Work? Academia? Art world? Community? Other?

❖ **How do we write it?**

Straight narrative? Ethnographic poetry? Screenplay?

❖ **And for whom do we write it?**

Ourselves? Colleagues? Professional communities? Others?

Crafting the writing

- “setting a scene, telling a story, weaving intricate connections among life and art” (Holman-Jones, p. 766); “dramatic plotlines,” (Ellis, 2009, p. 15); crafting tales that are engaging and powerful
 - Looking to a variety of texts-poetry, visual, photographs, etc.
 - Looking to graphic narratives
-

In her 7-page illustrated semi-auto-ethnographic narrative, “Why Bunch Can’t Draw” (1990), Aline Kominsky-Crumb details the highs and lows of her artist journey.



Excerpt from
Julie Doucet's *New
York Diary* (1999)



Excerpt
From
Doin' Art
In Chi-town
By
Sheri Klein
2007



OTHER BIG QUESTIONS

- ▣ What stories should I tell?
 - ▣ Do the stories I tell reveal emotion?
 - ▣ Should I go public? And in what forum?
 - ▣ How do I begin?
-

WHAT IT IS

- ▣ Hard work
 - ▣ Soul searching
 - ▣ Intense
 - ▣ Liberating
 - ▣ Messy
-

PUBLISHING VENUES

❖ *Feminist Teacher*

❖ *International Journal of Education and the Arts*
International Journal of Qualitative Studies in Education

❖ *Journal of Contemporary Ethnography*

❖ *Journal of Curriculum and Pedagogy*

❖ *Power and Education*

❖ *Qualitative Inquiry*

❖ *Studies in Art Education*

❖ *Symbolic Interaction*

❖ *Visual Culture and Gender*

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Content-based Art Pedagogy @

<http://www.throughtheflower.org/pedagogy/>

I. Preparation: 5. Visualization for Content-Search

I. Preparation

1. Readings
2. Research
3. Self-presentations
4. Building group
5. Content search
6. Artmaking goals

II. Process

1. Work mode selection
2. Media selection
3. Format decisions
4. Ideal to real
5. Support structure

III. Artmaking

1. Participant selection
2. Process to image
3. Balancing support
4. Content-based critique
5. Audience
6. Evaluations

A Visualization Approach from

Keifer-Boyd, K., & Maitland-Gholson, J., (2007). *Engaging visual culture*. Worcester, MA: Davis Publication.

When we use visualization, we identify specific memorable experiences and associated imagery.

Step One: Focus on a specific event.

Step Two: Ask specific questions about the concrete nature of that event.

Step Three: Transition to making the visualization, visual.

Step Four: Preparation on how to begin to document content.