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I would like to begin by thanking the individuals who were involved with my nomination and the Women's Caucus for granting me this award. At this stage of my career, it is a unique experience to be given an opportunity to talk about my personal perspectives on art education, especially when the evaluation of what I will say is tacitly positive in advance!

My work addresses such issues and opportunities surrounding the education and learning of adults - including a broad base of populations that can be served in today's changing system of higher education. The proliferation of terms that are used to talk about new patterns in the post secondary educational arena, such as "adult education", "life-long learning", "professional development", "continuing education", "in-service training", and "women's education" reflects a larger contemporary acknowledgment of the cognitive and cultural differences that exist among people, and the burgeoning roles played by higher education in an attempt to meet varied educational needs.

I am convinced that Art Education has a central and important role to play in the development of higher education and the education of adults as a whole. We are both a complex field and a connecting field, with plenty of experience that enables us to perform as leaders in an evolving academic community. At a time when visual communication is assuming a predominant place in many areas of society, it is alarming to note the numbers of people who believe that "things visual" have nothing to do with their lives. The dearth of art education in elementary and secondary schools, the current debate surrounding the NEA and public funding of the arts, and the pervasiveness of visual phenomena in many areas of our contemporary information society are all examples that point to the need for art education.

In the Department of Art Education at the University of Oregon I work within a larger context of a School of Architecture and Applied Arts, including departments of

fine arts, art history, planning, public policy, and management, architecture, interior architecture, landscape architecture, and a program in historic preservation. This environment provides me with fertile territory in which to develop my professional interests, which focus on the centrality of the visual arts in a way to exist in the world and the value of cross-disciplinary collaboration as a way to function. My own academic background includes a degree in art history from Southwest Missouri State University, a degree in studio art - metalsmithing from Illinois State University and a degree in art education from the University of Oregon. Perhaps because of this experience, it is not possible for me to consider issues in art education without seeing connections and relationships among these and other areas.

My work has been guided by a pervasive enthusiasm and respect for people - in particular, those with whom I live day to day: my colleagues, students, and family. I am curious about how people learn, and I try to enable myself and others to envision expanded possibilities. I approach my work as much as possible in a collaborative manner, working with students and colleagues in my own department, across campus, and outside of the established academic environment. Very often my work involves the examination of practice. My understandings of art and the aesthetic are informed by examinations of the ways in which "the visual" (visual objects, visual strategies, visual information) functions in people's lives. An important goal in all my work is to bridge a separation that has evolved as conventional divisions between *expert-knowledge* and *lived experience*. I believe this separation has contributed to the hierarchical system of higher education that is in many cases repressive and restrictive. When contemporary practice is examined against time-honored definitions, it is evident that anomalies exist. These anomalies provide the specific foci for my work, in which I relate the areas of research methods, academic administration, and curriculum design.

In the area of research, my work addresses methods termed qualitative. In two recent articles published in *Studies in Art Education*, I provided frameworks that identify and extend the application of (1) descriptive methods for data collection, and (2) interpretive approaches to data analysis. In the first article, I build upon work from the field of anthropology and education, addressing the topic of ethnography in education. An array of these kinds of studies has been developed by art educators over the past twenty years. My purpose is to present a taxonomy consisting of fourteen approaches to conducting on-site descriptive research. I hope this taxonomy is used and further developed by art educators and others as a guide for the careful conceptualizing and design of a range of descriptive studies in our field. It is structured in a way that focuses on the significance of relationships between choice and method and underlying theoretical assumptions. It is presented to encourage the use of on-site descriptive techniques, and discrimination among different approaches most often lumped under the single category of "ethnography". In a more recent article, written in collaboration with my colleague Jane Maitland-Gholson, I am developing another taxonomy designed to explore the underlying interpretive nature of all research.

This taxonomy is based upon research in literary theory - in particular the area of text analysis. Different arts predominate in theoretical dialogue in different time periods - concepts from literary theory contribute important ideas today in the study of interpretation and meaning. This article is meant to provide an entry into ways to analyze and interpret the meaning of various forms of "text", including verbal, visual, and behavioral phenomena. Currently Dr. Gholson and I are working on a follow-up piece that will explore the ways that art educators are already involved in the investigation of theoretical issues and practical applications concerning various interpretive conventions. We will be looking at the work of authors in our field including Joanne Gullfall and her work with cognitive maps and behavioral maps, Terry Barrett and his work with interpretive stages in photography, Robyn Wasson and her visual inventory method, and Martin Rayala and his work with ethnographic drawing, among many others.

In the area of academic administration, my work is based upon a belief in the value of interdisciplinary and participatory team efforts. The term "interdisciplinary" is problematic. Disciplines exist in higher education for historical reasons. Today, the content of many disciplines is shifting as fields of study evolve that cross traditional boundaries. But the structure of higher education is not conducive to the development of shifting disciplines. Budgets, political territories, and the concept of "ownership of knowledge" all mitigate against the design of educational programs that view topics from a multidimensional point of view. As a consequence, and as a way to prevent much valuable study from falling through the cracks, programs termed "interdisciplinary", that reach beyond traditional university departments, must be developed. The list of interdisciplinary programs with which I have been involved, including seminars, conferences, publications, and off-campus degree programs, continue to grow. I spent four years directing an annual computer graphics conference, designed with an educational focus, which pulled together faculty from art education, fine arts, architecture, computer science, mathematics, science, and journalism, and individuals from the larger professional community. As you know, electronic information can be used in various forms, including text, image, sound, and numbers. Today, as various electronic machines converge, these kinds of information can also be merged, as evidenced in the facsimile machine and interactive video. And as computers and other forms of technology become more and more pervasive, the need for visual literacy among many groups is increasing. Art educators have much to offer. For example, as director of a master's degree program in applied information management, I am able to point to the centrality of visual information in the continued education of professional managers operating in today's high technology corporations. This interdisciplinary off-campus graduate degree, located in a large metropolitan area, was developed at the request of and in cooperation with representatives from industry. It offers individuals working toward professional positions as information managers a program of study that combines course work in information systems, business management, and visual/telecommunication.

The course in visual communication, including *Information Design & Presentation* and *Design & Computing* provide students with the academic edge needed to operate as leaders in our information society. Our academic goals in these courses include: the importance of visual literacy and art criticism in a contemporary, information based environment; the study of design as it relates to electronic communication; and an awareness of aesthetic and ethical choices in the development and application of high technology. There are many aspects of this degree program that fall outside traditional university approaches. Students are encouraged to enter the program with varied backgrounds including data processing, management, journalism, graphic communication, education, etc. Faculty from varied departments, with my direction, are experimenting with team teaching of some content areas. Professional consultants contribute market-driven points of view through the presentation of special workshops. Many of the students in this degree program have over ten years professional experience in some area of information management - their opinions and expertise are solicited and expected in the curriculum planning and flow of classroom interaction.

My work in curriculum development addresses visual inquiry and art content, presented through the use of instructional strategies designed to foster personal responsibility, commitment, and empowerment. My efforts have been geared toward programs for students traditionally served and also not traditionally served by our field. The topic of women in art allows me to explore approaches to curriculum that more nearly reflect patterns of interaction and learning experienced by women historically. These patterns are not the same as those traditionally found in most institutions of higher education. In particular, I have been working, with the assistance (of) two graduate students, on an experimental participatory curriculum in a course called *Women and Their Art*. Our goal is to develop ways of teaching that allow examination of the larger community cultural values without dismantling personal belief systems. One objective is to validate the life experiences of some women (and men) students who currently feel disenfranchised in higher education. Students attending these courses come from many disciplines on campus, including Women's Studies, sociology, art history, and political science. The curriculum incorporates the concept of collaboration as an important way to function. The process of collaboration is demonstrated in the making of a quilt, which is studied as a valid and productive educational metaphor. You can read about this curriculum experiment in the July 1990 issue of *Art Education*.

In another curriculum experiment, I organized a team of faculty from the School of Architecture and Allied Arts to plan and implement a course examining a topic of mutual interest - art criticism. Our academic goals in this course included: the examination of strategies for teaching art criticism which are appropriate to diverse audiences; the examination of varying views of the role of the art critic and art criticism in educational contexts; and the exploration of relationships that exist among the practice of art criticism, critical theory, and aesthetic theory. With the support of grant money, faculty from art history, fine arts,

architecture, and art education organized an art criticism course designed for students throughout the School. The architectural critic from San Francisco Chronicle also participated. Even though we work in the same school, faculty and students rarely have the opportunity to interact. Degree requirements, disciplinary specializations, and the departmental structure of the School keep us apart, although topics of interest may directly overlap. I am happy to announce that the course will be offered for a second time next year. I will be working this time with a faculty member from the Landscape Architecture Department - and I am looking forward to seeing how the content and presentation of the course will shift and evolve with her input. Under my editorship, the lectures presented during the first offering of the course were worked into papers this year which form the contents of the third issue of a journal published from our department, titled *Controversies in Art & Culture*. Articles address the topics of: feminist issues in art criticism; issues in architectural criticism - both vernacular and conventional; issues in the professional art criticism arena; and issues in the field of art education. I invited faculty in the Department of Art Education to each respond to one of the articles, in order to begin a professional dialogue. The journal provides a valuable addition to current literature in the area of art criticism education, and I hope it will be used in various courses around the country, and encourage additional dialogue.

My ideas and interests concerning the role of art educators as leaders find direct application in a course I teach titled Arts Administration. Academic goals in this course include: a focus on an interdisciplinary approach through an examination of traditional academic divisions that tend to obscure the rich interconnections that exist among arts disciplines; and the study of management and learning as collaborative and participatory. At the core of this course is a principle developed in cooperation with Jim Hutchens from the Ohio State University called "interprofessional education". Educating future arts administrators who will be able to address complex demands of collaborative management requires the design of professional development programs in higher education that support cooperative values. Interprofessional education is designed to bring together future arts administrators from diverse disciplinary backgrounds to study content, goals, and management methods of separate but related groups that now comprise the arts organization complex. This year I am team teaching the course with a woman who works as assistant to the dean for research in the Business School, and also as a professional arts consultant. Guest presentations will be made by several members of the professional community. You read more about the concept of interprofessional education in the article Dr. Hutchens and I wrote last year for *Designs for Art Education*.

In all of this, I draw upon others both in and outside the field of art education for direction and insight. Most certainly my study with June King McFee left a profound mark. Her own research in the fields of anthropology and psychology, resulting in a focus on cultural and individual differences, set an excellent model for the benefits to be had from reaching out to other fields and respecting various cognitive and cultural approaches.

My own experiences have proven time and again that developing ways of bringing people together who have mutual interests, but who come from varied disciplinary backgrounds, results in situations that promote creative insight and productive learning. The ideas and critical perspectives of my colleague Beverly Jones have also been important - in particular her notions of the value of critical thinking and her innate wariness of what she terms "the hardening of the categories" provide a constant light for my efforts. Finally, I am indebted to Rogena Degge, who, as department head at the University of Oregon, allows me to try new things and supports me as I take risks. This award is truly a recognition of each of these individuals, and many more. I hope my work encourages others in our field to celebrate the importance of art education in our world, and to live the connections.



*The King and Queen of Harlem*, about 1975. Alfred Smith. Oil on canvas. Photograph courtesy of the Museum of the National Center of Afro-American Artists.