

WOMEN'S CAUCUS THE REPORT

NATIONAL ART EDUCATION ASSOCIATION
AFFILIATE

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N.A.E.A. NATIONAL CONVENTION

WOMEN'S CAUCUS - 2 SUPER SESSIONS

Enid Zimmerman reports that the Women's Caucus will have two Super Sessions at the NAEA Chicago National Convention in order to present the June King McFee and Mary J. Rouse Awards. Each Super Session will run about one hour. After an explanation of the Award, the recipient will be announced and will then represent his/her acceptance address.

OTHER NAEA NATIONAL CONVENTION NEWS:

Dr. Dale Dace, National Co-ordinator of the NAEA Chicago Convention, has appointed women as Session Co-ordinators for at least half of the sessions in Chicago.

HILDA LEWIS has been chosen as one of the General Session's keynote speakers. She is a member of the Women's Caucus and served as the Caucus's Program Coordinator in San Francisco for the NAEA Convention in 1979.



Call for NAEA Chicago Proposals

Members of the Women's Caucus who met in Columbus at the Ohio Conference in March 1980, voted not to meet formally at the NAEA National Convention in Chicago, but rather to be involved in activities at the Convention that would benefit all the members of NAEA.

A handout listing all programs offered by Women's Caucus members will be distributed before the NAEA Chicago Convention. Inform Blanche Mallins Rubin when you receive approval of any presentations related to women's issues and/or art education. Send the following information:

- your name, address, and phone number
- the title of your presentation
- a short abstract (3 to 4 sentences)
- day, time, and room number of your presentation.

Mail information to:

Blanche Mallins Rubin
321 North Lincoln
Bloomington, IN 47401



NAEA NATIONAL CONVENTION

Dates: APRIL 10 - 15th, 1981

Place: Chicago, Illinois

Illinois is a non-ERA Ratified State, hence, due to professional ethics many members of the Women's Caucus will be unable to attend their National Convention again this year.

Chicago Programs on Women's Art and Education Planned:



PANEL on Feminist/Nonsexist Art Education

A panel session at the NAEA Chicago Convention is being planned to explore the foundations and applications of feminist/nonsexist art education for all educational levels, pre-school through university. Course syllabi, curricular ideas, sample lessons, teaching methods, and slides of student work, related to the study of women and art (women artists, portrayals of men and women in art, women's issues, etc.) in the past and present, as well as nonsexist approaches to art teaching methods in the areas of studio art, art history and teacher training, will be shared. (Continued on Page 2)



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PANEL on Feminist/Nonsexist Art Education (CONTINUED)

If you would like to be a panel presenter, or if you would like your ideas, lessons plans, student work, etc. presented in this session by the panel chairperson, please contact:

Deadline Date: January 10, 1981.

Dr. Renee Sandell
510 H Street, S.W.
Washington, D.C. 20024

Slide Call for Women's Art Work

A slide sharing session entitled "Unratified Expression: Women's Art in Chicago" is being prepared for presentation at the April 1981 NAEA Convention. This session will be open to all interested in viewing and discussing slides of women's work that have been selected by the artists as personally meaningful expressions of gender-related experiences and ideas. Written comments by participating artists about their included works will be distributed and the artistic and personal value of "women's" art will be discussed.

Those wishing to participate should send one or two slides of their original works and a related typed statement about the works to:

Dr. Georgia Collins
307 Fine Arts Building
Art Education
University of Kentucky
Lexington, Kentucky 40506

To insure their return, all slides must be labeled with the artist's name and address. Deadline for submitting slides and statements: February 1, 1981.



Caucus Members in the News

Sandra Packard, associate professor of art at Miami University, Oxford, Ohio, and editor of Studies in Art Education, has been appointed Associate Provost for special programs at Miami University. She will serve through June 1982. She has been serving as special assistant to the provost and as project director of the Lilly Post-Doctoral Teaching Awards Program. During 1978-79 she was an American Council of Education Fellow in Academic Administration at Miami University.

Renee Sandell is currently working in Washington, D.C. as a consultant to the U.S. Department of Education and the National Endowment for the Arts and as Adjunct assistant professor at George Washington University. She resigned her position at Ohio State University.

Final Candidates for the NAEA Board - Nancy MacGregor will be running for the President-Elect position of the NAEA Board and Sandra Packard was selected as one of the final candidates for the Higher Education Division - Director-Elect position.

June King McFee and Rogena M. Degge report that their text, Art, Culture and Environment which went out of print will be available again this Autumn from the Kendall/Hunt Publishers in paperback for around \$13.95.

Laura H. Chapman, independent consultant in art education, Cincinnati, Ohio, was recently invited to serve for six weeks as the first visiting faculty fellow in the Department of Art and Design, Western Australia Institute of Technology in Perth. Her activities in Western Australia included the keynote address and seminars for the Western Australia Art Education Association; a two-day workshop for docents at the new Art Gallery of Western Australia; special lectures and seminars at a number of area colleges; and a series of public radio programs on art education in the home, school, and community.

Shirley H. Musgrave, chairperson, program of art education at the University of Alabama in Tuscaloosa, was coordinator of the First Alabama Conference on the Arts and Aging, July 15, 1980 at the University, with a focus on "Planning Art Programs for Older Adults." Around 40 participants attended.



For information on the National Women's Art Caucus write to K. Dickinson, WCA Operations Manager, 731 44th Ave., San Francisco, CA 94121. To join send your check for \$10.00 made payable to Women's Caucus for Art.



Course: Women in Art

Taught by: Dr. Sharon Kesterson Bollen
Assistant Professor of Art
College of Mount St. Joseph
Cincinnati, OH 45051

Description: This course included a historical survey of women in art and women as artists, with emphasis on their contemporary position in the art world. It was designed to raise awareness of the particular problems and potential of women artists today.

Content: This course included:

- A reappraisal of art and art history highlighting the contributions of women artists.
- A re-examination of art, artists and society - exploring the feminine experience in contemporary art.
- A restructuring of the preparation of women to be artists

It was anticipated that the examination of the cultural, psychological and economic factors that have affected women artists will lead to a new understanding of the variety of roles that women have assumed in the art world. Students came to know the work and life styles of a great many women artists from whom a role model could be chosen.

Class activities: lectures, handouts, slides, filmstrips, films, guest speakers and demonstrators, discussions and field trips. It provided the opportunity for students to meet and talk with prominent Cincinnati area women involved in the arts, so as to foster a knowledge of the possibilities and realities of being a woman artist today.

Required texts: Judy Loeb, Editor - The Feminist Collage & Karen Petersen and J.J. Wilson's Women Artists: Recognition and Reappraisal, From the Early Middle Ages to the 20th Century. 2 credit hour course. Met: M,W,F for 70 minutes. 31 students enrolled. Offered - Autumn 1980.

This course resulted from Dr. Bollen's interest in women in art. She surveyed her women art students and discovered that not one could name more than five women artists and no one could pick a nationally known women artist as a role model. Through her research she discovered that the art field is dominated by women, finding that 3/4 of all undergraduate art students are women, as are 4/5 of all art history majors. Fifty-three % of candidates for M.A. degrees and 49% of Ph.D.'s in art are held by women. Yet the number of women on art faculties is proportionally much lower. Only 22% of professors on art faculties are women.

Dr. Bollen reviewed 14 galleries in Cincinnati over a 9 month period and discovered that of 200 exhibitions, 150 were by men, 49 were by women. As appalling as that is, in New York only 2% of the galleries were exhibiting women's art work.

As a result of her research, Dr. Bollen designed the new course described above, feeling that the best way for students to learn that women are doing things right now that need recognition was to offer a historical survey of women artists and an opportunity to explore the experience of women in art. The result, she hopes, is that her students will have a good idea as to what is going on in the art world and can more intelligently plan their futures. So far the results look very favorable, some students said it had changed their lives, that it had made them more sensitive and aware.

Dr. Bollen hopes to present a program in Chicago titled: "Developing a Course on Women in Art-Past & Present: One Approach." Look for it on the program.

ANNOUNCEMENT:

WASHINGTON WOMEN'S ARTS CENTER has a monthly newsletter titled: WWAC News. This Women's Arts Center has 710 current members and has recently published an anthology of poetry and prose titled: Centerwords. It is available from WWAC @ \$2.30 each or @ \$2.80 for non-members. WWAC membership dues are \$20 per year or \$5 for subscriptions to the newsletter (11 issues) only. Write to Washington Women's Art Center, 1821 Q Street, N.W., Washington, D.C. 20009 (202) 332-2121



Dr. Marion F. Jefferson

Associate Professor,
Coordinator of Art Education
Department of Educational Leadership and Instruction
University of Miami
Coral Gables, Florida

The MARY J. ROUSE AWARD is given in recognition of a young or early professional, who has demonstrated outstanding performance in scholarship, leadership, and teaching.

Conferred by the NAEA WOMEN'S CAUCUS on March 26, 1980
at The Ohio Conference
Ohio State University

The Award was presented by Dr. Marylou Kuhn, Professor of Art Education, The Florida State University who nominated her for this Award.

Recipient: Marion F. Jefferson

ACCEPTANCE ADDRESS:

It is a very great honor to be the recipient of the Mary J. Rouse Award for 1980. The contributions that Mary made to the field of Art Education through her writing and research have long been and continue to be an inspirational force in my career. Her comparative research between children's cognitive development and the stages of artistic expression is required reading for all my students. This Award has great meaning for me also because I knew Mary and greatly admired her directness and insight in dealing with the issues and concerns of our field -- especially at the research seminars held at our National Conventions.

Your President, Rogena Degge, has asked me to briefly tell you about some of my past accomplishments and to describe my current involvements and beliefs as they relate to future professional endeavors. Being asked to speak about oneself is difficult, I've had to slow down, reflect on past achievements, and, in a sense, change gears. My life evolves around teaching, working with students, and service to my professional associations. I continually look forward to the next "big project on the board."

I majored in Art Education at a small private college in New Jersey -- Monmouth College. My professors there were impressed, they urged me to continue my education at the graduate level and provided me with moral support and a good foundation in art and art education. I was enthusiastic and eager to accept the challenge. Selecting a graduate school was a major transition in my life. I had to make choices and decisions that at the time and subsequently involved many sacrifices.

I met Ivan Johnson on a visit to Florida, he interviewed me and before I left Tallahassee he said, "I want you to join our graduate students, they are a very select group." I knew that I wanted to become a professional art educator, I wanted to study under the guidance and leadership of the faculty at Florida State University. I left my home in New Jersey with two small children and all my belongings packed in a \$300 used Volkswagen bus. I headed for Florida to start my career!

After three years in the graduate program at Florida State I was awarded a Ph.D. in the summer of 1971. As a student I was introduced to many important figures in the field; I attended the National Conventions, and I received my training from one of the most dedicated faculties in the United States. My belief in the importance of art in the basic school curriculum grew; my commitment to excellent in teaching was an established goal.

My first University position was at the University of South Florida in Tampa. This was followed by a request to coordinate the Art Education Program at the University

of Miami in Coral Gables, Florida. I have been in charge of the Art Education Program at the University of Miami for eight years. It has been an intense and rewarding experience; it has given me the opportunity to work with many people; undergraduate and graduate students, the art teachers of Dade County School System (the 4th largest in the nation), professional artists, and museum educators, educational programs in the Caribbean Islands, and the art education leadership in Florida and throughout the United States.

The professional activities which evidence my greatest involvement are as follows:

- (1.) Serving as the regional Vice-President of the Southeast for the National Art Education Association, 1978-1980.
- (2.) Serving as Secretary (1976-78), President-Elect (1978-80), and now President (1980-82) of the Florida Art Education Association. I have been the program chairperson for the annual state conference for three consecutive years.
- (3.) Serving as editor of the *D'Art* magazine, the Journal of the Dade County Art Education Association for seven years.
- (4.) Serving as Project Director of the annual University of Miami Art Workshop program for talented Dade County high school students -- a twelve week Program in which scholarship recipients study in all areas of art. The project has been funded by the Fine Arts Council of Florida, the Dade County Schools, the Metropolitan Dade County Council of Arts and Sciences, and the University of Miami.
- (5.) Teaching and research will always be major priorities. I advise both art and art education majors, supervise the student teachers in art education, develop outreach curriculum for teachers in the Bahamas, and conduct both in-service and professional workshops at school sites and at conferences.

Time is not endless, it is therefore important that priorities be set. The students, teachers, and colleagues that have shared my beliefs and venture forth in the field of education must be able to continue on where individuals like Mary Rouse; and Laura Chapman, June McFee, Rogena Degge, Marylou Kuhn, Sandra Packard, Julia Schwartz, and many others have brought a new consciousness and focus to the field of Art Education.

Please accept my most heartfelt and humble thanks for this most memorable moment in my life. It means more to me than words can express. With my thanks I leave you these words" Sisters, continue on ... the best is yet to be!

Marion F. Jefferson
Dr. Marion F. Jefferson



Art Education - Position

Starting date: August 16, 1981. Salary and Rank: dependent upon qualifications.

Applicants must be currently engaged in activities of demonstrated excellence that are recognized as being significant for Art Education. Req: Doctorate and considerable teaching experience, combining service in elementary or secondary schools and a tenure track appointment in higher education.

Send letter of application, resume, and slides if appropriate. Have 3 letters of recommendation sent directly to Warren Anderson, Chair, Art Education Search Committee, Department of Art, University of Arizona, Tucson, AZ 85721. Deadline: December 31, 1980. EQ/AA Employer. (602) 626-2538.



"Your Portfolio Speaks for You"

This two part sound filmstrip was created by Sylvia K. Corwin, President, New York City Art Teachers Association, Assistant Principal/Supervision, Art Department John F. Kennedy High School, Bronx, New York. She writes: "Daily, we face the responsibility of preparing female high school and college students to take their place in a fiercely competitive arena. One of the most effective tools we can pass along to these young women is competence."

"That is why I wrote, 'Your Portfolio Speaks to You,'" Part One introduces beginners to the Graphics field. By surveying the gamut of 'dream jobs,' they become aware of the variety of applications of their talents before they embark on the difficult, life-long process of creating an individual portfolio. Students view examples taken from portfolios of their peers.

Part Two assists students making the gradual transition from school portfolio to the professional portfolio. Guidance is offered in the selection of a sub-specialty. A glimpse into the portfolios of recent college graduates and successful graphic designers provides the perspective for further self-evaluation and future development. Set: 2 cassettes, 2 filmstrips, study manual for \$54.95. Free Preview. Write See-A-Vision, Inc., 110 Washington Ave, Pleasantville, New York 10570. (914) 769-8180.



Feminist Collage: Educating Women in the Visual Arts

A book on feminism, art, and education edited by Judy Loeb was published in 1979 by Teachers College Press. It is available in paperback for \$12.95. This book comes to grips with the questions concerning educating women in the visual arts, by bringing together ideas on feminists who have worked in a variety of disciplines related to the visual arts. Twenty-eight chapters explore a wide range of topics and recommend educational, institutional, and societal changes.

Margaret Mead offers insights from her broad knowledge of other cultures, while June King McFee examines our own cultural attitudes. Miriam Schapiro describes Womanhouse in Los Angeles, while J.J. Wilson and Karen Petersen tell how to conduct feminist art research. Linda Nochlin, Lucy R. Lippard, Cindy Nemset, Lawrence Alloway, and Else Honig Fine are among the art critics and historians who reappraise the past and try to dispel some of its myths. Other artists and educators discuss unique training programs and offer advice on assertiveness: training, building professionalism, and inclusive jurying.



4th Annual C.W.A.O. Conference

COALITION OF WOMEN'S ART ORGANIZATIONS

Date: February 24, 1981 Tuesday
Place: DeYoung Museum, San Francisco

CWAO Conference will precede the WCA and CAA National Conferences. (W.C.A. - Women's Caucus for Art.)

A new International Organization of Women in the Arts was founded at the International Festival of Women Artists held in Copenhagen in July 1980. For information on this International Organization see the September/October 1980 issue of Women Artist News.



Art Auctions Raise Funds for E.R.A.

The idea came from George I. Platt, Democrat seeking election in the Florida State Senate. He wrote to Gloria Steinem, Editor of Ms. Magazine, "We have an idea that we feel would help not only our campaign, but those campaigns of other PRO-ERA candidates in unratified states - an art auction."

"With the assistance of Ms. Magazine, a call for donations of art works could be made throughout the country. The art works would be donated to pro-ERA organizations... That organization, in turn, would sponsor an art auction with stated intent that those funds raised by the auction would be considered a campaign contributions from each individual purchaser... It is envisioned that many people supporting ERA own art works or are capable themselves of generating art work. This includes a range running from our best professional artists to rank amateurs..."

Gloria Steinem wrote back, "Thank you ... for your initiative and idea on the sale of art works to benefit the ERA. I think precisely the right person to explore ... this idea with you is Ellouise Schoettler. She is herself a distinguished artist who has given the proceeds from her show in Washington this fall to the ERA. She is also both the executive director of the Coalition of Women's Art Organizations, a nationwide network, and ERA coordinator for the League of Women Voters..."

Ellouise Schoettler
Coalition of Women's Art Organizations
9112 Brierly Road
Chevy Chase, Maryland 20015
(202) 296-1770, ext. 240

"I think this is a starting point, though we also need to encourage male artists, plus already successful and established women artists, so that we don't ask for contributions of work only from those who may care the most but can afford it least..." Gloria Steinem.

Alix L. Perry, Deputy Campaign Treasurer, George Platt for Senate, held an art auction to raise funds for ERA. She states that, "...I quit a fulltime, salaried job so I could put all of my time and energy into the ERA ratification effort. Currently I am president of the Nation Organization for Women (NOW) in Broward County and treasurer of Florida NOW. I work hard than I ever have before to get the ERA Amendment ratified..."

A CALL FOR PAPERS: MONOGRAPH on Female Art Educators

The Mary Rouse Memorial Award Fund at Indiana University will sponsor the first of a series of MONOGRAPHS about women's issues as related to art education. The first monograph, Female Art Educators: 1900-1940, will be concerned with historical research focusing upon contributions by female art educators practicing between 1900 and 1940, calling attention to the contributions of female art educators working during the first half of this century.

Papers appropriate for this monograph should be submitted for review before January 15, 1980. Submit a copy to each of the co-editors:

Dr. Enid Zimmerman
Art Education Department
School of Education 002
Indiana University
Bloomington, IN 47405

Dr. Mary Ann Stankiewicz
Department of Art
Carnegie Hall
University of Maine at Orono
Orono, ME 04469

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**The Ninth Decade: Women, Work, and Cultural
Equity in the Art World**

by **Marylou Kuhn**

Professor, Art Education
Public Administration
The Florida State University
Tallahassee, Florida 32306

Prepared for publication as a chapter in The Visual Arts in
Ninth Decade, F. Mills and D. Irving, Editors, National
Council of Art Administration, released November 1980.

Introduction

Objective analysis of the status of women in America today must bring with it recognition that women, who represent at least half of the human constituency, are in revolution. The key to the position of women is their demand for a greater role in the definition of culture as a whole. Do not mistake this as decorative applique patch work into the fabric of civilization. It is centered in ultimate life situations. It is clearly not an effort to equate basic welfare, but a demand for power in the policy making councils of the nation. This means the development of a different social order, not merely access to one already existing. In this lies the resistance to it. Much of society is not ready for such a change. The women leaders of today are telling us that a pressing need of all the population is to eliminate gender based discrimination of all kinds (Miller, 1978). This situation is in the world of art is a part of this total configuration.

Discrimination against both sexes is a dominant factor in current social practices. In advanced technological societies, many values developed when meeting the essential basic biological necessities of food, shelter, and family protection for the species are like remnants of the horse and buggy in a rocket society. The social roles for both men and women which emerged so long ago, which have been clothed in the variations provided by each century's technology for expressing these social-economic roles, have brought us to an intense consideration of women's roles during the decade of the 1970's. The women's movement has been a dominant force in the decade in art as it has been in other areas.

As we step back from the 1970's and consciously try to penetrate the 1980's we are beginning to see how very strong the women's movement has been. By looking at it through the perspective of objective distance several observations can be made. During the nineteenth century and since, there have been numerous boundary breaking examples of women moving toward the mainstream of social equality and opportunity. The 1970's helped us document the long, intensifying efforts on the part of women to transcend their situations. Much of this documentation has been accomplished. One of the most important accomplishments of the decade has been to identify women achievers and to provide them as role models. Pioneering successful women provide essential guides to future women. Not only have we identified how far we have come, but the hard reality of what little power equity exists has also been documented. In this lies much hope for accomplishment and the base for planned development.

Just now some of the mental sets behind women's accomplishments are being explored. These probably will intensify during the 1980's. Thus my first section, on Women: A Mental Set, will consider the inner and outer worlds the women of today and the future inhabit. It will deal with the common psyche given to women by the shared social conditions of the end of this century. Just as much time could, and undoubtedly should, be given to a view of men from some of the same vantage points, but space does not allow. I invite the readers to project their personal selves into such an analysis regardless of their sex. Focus here is upon women because of the limits of this article, but many of these considerations could be made for men as well as women. The point here is that until recently women's place in these concerns were either taken for granted as adapted from earlier stereotyped roles or ignored

completely as not relevant. Currently both women and men have been uniquely identified as having needs in these areas. Lumping them into a world limited by a male dominated and male responsible social order may have done as much damage to men as to women.

The second section will deal with the concept of work and will explore what this means to women. It is work as a significant contribution to the welfare of humankind that is the center of both of the self-concepts of men and of women as phenomena and of the nature of society as group institutionalization of opportunity. Thus, A Work of One's Own, will be the center-piece of this article.

Finally, women in the art world will be considered. This section deals with art on two fronts: (a) the art form, its character and symbolization, and (b) art related social roles. In the short history of art in higher education, preparation of the producing artist has dominated our mythology. Actually most real work results occurred in the fictitiously 'peripheral' area of teaching. And teaching has taken every form from the written word of the art historian and art education researcher, through the master apprentice syndrome of the studio to the traditional facilitators of feminine caring for children. All of these need rethinking in light of new developments. A service society, no longer based on biological necessities, will develop different outlets for arts people. A discussion of women in the ninth decade is a discussion of the social scene for the end of the century, of Equity for Women in the Art World. Women, more equal than ever before, working productively and knowing that it is not only possible but expected, will surprise us. My women students now have no memory of the oppression of the recent past. Their opportunity is limitless and they expect it like they do food and shelter. This long movement is just beginning.

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Conclusion. A variety of social factors will influence the future development of the visual arts in the United States. Affirmative action for women's rights in federal titles is slowly bringing about changes that would not otherwise be possible. Evident primarily in sports, other areas will soon be effected. The fact that funding of the arts must also comply with affirmative action will effect the next two decades. Entry of the older woman student will require major changes in emphasis among arts in leisure services is significant in view of the support of the National Endowment for the Arts, television access for appreciative and critical activities, and the better education in the arts being given to recreators.

Progress will be made toward equity for both men and women when there is no longer either a female or male art symbolism imposed from without by society. By the end of the ninth decade there should be significantly less evidence of this split among artists and a more even criticism available which depends less upon phallic images to develop ideas than has characterized recent writings. There should be progress away from dominance of research design in the arts by paradigms as evidenced in systems borrowed from male dominated fields with scientific and empirical procedures for solving scholarly questions. By the 1990's many kinds of women will be valued for their uniquenesses and differences rather than a stereotype of just one kind of women.

I see changes in women's status as an integral part of the general move to personhood. Women now must be careful not to become overdependent on the recognition thus far attained. Just doing art is not enough. Role models for young women are desperately needed. Self-development in the support structures of art -- administration, management, marketing, law, and so forth -- are essential. Education of young women in the service and caring roles as educators must be diminished to accommodate these other roles. This education must be directly and specifically designed for all young people as it has not been in the past, with a definite place made in the design for younger and older women entering the work force.

By **Marylou Kuhn**



Women's Caucus - STATE'S REPRESENTATIVES

REPORT by Nancy Mac Gregor
Coordinator State's Representatives
Ohio State University, Dept. of Art Ed.
340 Hopkins Hall, Columbus, OH 43210

I would like to hear from those of you who have held, plan to sponsor, or thought about holding a meeting in your state to deal with issues relevant to the NAEA Women's Caucus. This kind of meeting may have been held during a local or state art education Association Conference. Or, interest may have been generated during the conference through a poster or a handout.

Our plan is to make a report of the states during the Women's Caucus business meeting to be held in Chicago, April 1981. The report will include a variety of activities such as planning sessions and workshops. The purpose of the agenda items is to:

1. identify and nurture state's representatives to the caucus;
2. stimulate involvement at the state and local level with women's affairs and the commitments of the caucus;
3. facilitate communication among the state's representatives about activities, problems, and progress; and
4. develop a working relationship between state art education associations and the NAEA Women's Caucus.

In addition, several states will serve as models to help us develop a workable plan for other Women's Caucus members who would like to be involved as State's Representatives. For example, a model for local activity is being developed by Julia Lindsey in the Dayton, Ohio area. Another kind of model is being facilitated by Ann Gregory in Indiana. The following is a copy of the handout distributed at the Ohio Art Education Association Convention held November 1980.

"WOMEN IN ART EDUCATION"

Plans are now being formulated in the greater Dayton area for establishing a network to support and join together women who have a common interest and concern about women in arts education. Goals of THE NETWORK:

1. Create a study group of women in arts education to examine the works and writings by and about women in the arts. The group will begin with the following reading list:

Hess, Thomas B., and Baker, Elizabeth C., ed. Art and Sexual Politics. New York: Collier Books, 1973.

Lippard, Lucy R., From the Center. New York: E.P. Dutton & Company, Incorporated, 1976.

Loeb, Judy, ed. Feminist Collage. New York: Teachers Collage Press, 1979.

2. Establish a working model for organization at the local level. This model will serve as a resource for other women in the varied geographic regions of Ohio.
3. Compile a directory of resources which are available to women in the arts in Ohio.
4. Serve as consultants to other groups of women who wish to organize and become a part of The Network.

If you are interested in meeting with a representative of the Dayton group write: Dr. Julia Lindsey, Coordinator, Art Education, Wright State University, Dayton, OH 45435 (513) 873-2758 or Ms. Constance Lutz, Art Therapy, Wright State University, Dayton, OH 45435 (513) 873-2126."

I look forward to hearing from you regarding this important project. Nancy MacGregor, Coordinator.

NOTE FROM THE EDITOR:

All articles and news items are welcomed. Please limit your articles to 2 or 3 pages of double-spaced type. The Editor reserves the right to 'edit,' 'summarize,' and/or to print only 'excerpts' as space permits.

Two speeches in the last issue were summarized by the Editor in order to fit The Report's format.



Call for Nominations:

Women's Caucus - OFFICER POSITIONS:

1. President-Elect
2. Treasurer

Please review the criteria below and submit one or more names that you would like to have considered for (1.) President-Elect and (2.) Treasurer. Don't hesitate to nominate yourself.

Criteria for Every Office:

1. Commitment to the women's movement and awareness of the issues involved.
2. Cooperative attitude in working with others both male and female.
3. Willingness to help with tasks that may not be assigned.
4. Professional person in appearance and demeanor.
5. Willingness and intention to attend national meetings.

PRESIDENT-ELECT:

Same tasks as President with the following additions:

1. Willingness to learn from and cooperate with the incumbent president.
2. Time commitment - willingness to serve as president-elect before becoming president.
3. Views job as more than a trainee role - specific tasks and responsibilities should be delegated to president-elect.

President's Responsibilities:

1. Takes initiative and responsibility for tasks and decisions and follows through.
2. Sustained commitment and interest in Women's Caucus activities, and the women's movement.
3. Has had previous experience in a leadership role (s).
4. Should have some positional stature in terms of contributions to the field of art education.
5. Politically astute - assertive but not aggressive.
6. Ability to have discourse with diverse groups without evoking hostility from these groups.
7. Strong individual - a mature person who will not take adversity personally.
8. Strong organizational abilities.
9. Major commitment to job as President with a full realization of the time needed for adequate leadership to the NAEA-WC (about 10 hours per week).
10. Access to secretarial and mailing services.

TREASURER:

1. Experience in handling money matters in another organization (s).
2. Mathematical skills - especially computation skills.
3. Honest and reliable.
4. Someone who meets deadlines.
5. A person living in the States - access to United States bank.

NOMINATION FORMAT for PRESIDENT-ELECT and TREASURER

Office nominated for: _____

Name _____

Full Address: _____

Nomination submitted by: _____

Full address: _____

Background/Reason _____

Attach Resume of Nominee.

Submit by January 10th, 1981

Send information to: Ann Sherman
1201 Kentucky
Lawrence, Kansas 66044



**A CALL FOR NOMINATIONS:
The JUNE KING McFEE AWARD**

In Recognition of Outstanding Service to Art Education

The Women's Caucus of the National Art Education Association invites nominations for the annual June King McFee Award to honor an individual who has made a distinguished contribution to the profession of art education.

Eligibility: The nominee should be a person who has brought distinction to the field of art education through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service bearing on education in the visual arts. Current members of the Executive Board of the NAEA Women's Caucus may not be nominated.

Nominations: Nominations may be submitted by any member of NAEA or the Women's Caucus. Announcements of the opening and closing dates for nominations will appear in the NAEA News and the Journal of the Women's Caucus, The Report.

Application Requirements:

1. Current vita of the candidate for the award.
2. Cover letter from the person nominating the candidate.
3. Supplementary letters of recommendation from three established art educators.
4. Other supporting information that would be helpful to the Selection Committee.
5. A stamped, self-addressed envelope for the return of all application materials.

Selection Process:

A five-person Selection Committee will select the recipient of the JUNE KING McFEE AWARD. The Selection Committee will include, as one of its members, the president of the Women's Caucus. Other suggested committee members are as follows: an established art educator, a young art educator, an arts administrator, and the McFee Award Coordinator. The recipient will be announced after the selection has been affirmed by the Women's Caucus Executive Board.

Please send your nominations to:

Jacquelyn Kibbey
June King McFee Award Coordinator
4383-L Balsam
Ft. Wainwright, Alaska 99703

Deadline date for nominations: Nominations must be received by midnight January 1st, 1981, to be considered for this year's 1981 award.



**A CALL FOR NOMINATIONS:
The MARY J. ROUSE Award**

IN RECOGNITION of the YOUNG or EARLY PROFESSIONAL

The Women's Caucus of the National Art Education Association invites nominations for the annual MARY J. ROUSE AWARD given in honor of Mary J. Rouse, a highly respected and professionally active art educator, whose untimely death in 1976 was deeply felt by the profession.

The first award was presented at the 1979 annual Convention of the NAEA. Nominations for the 1981 Mary J. Rouse Award can be submitted until November 30, 1980.

Following are the criteria and procedures for selecting the recipient of the award.

Eligibility Criteria: The nominee should be a young or early professional, female or male, at any level of schooling, who has demonstrated outstanding performance in scholarship, leadership, and teaching.

Nomination Process:

1. Nominations for the award may be submitted by the prospective nominee or a mentor.
2. Announcements of the nominations will appear in the NAEA News and the journal of the Women's Caucus, The Report.

Application Requirements:

1. Vita
2. Evidence of quality of teaching performance.
3. Brief statement of the applicant about her/his work.
4. Evidence of active participation in local, state and/or national professional associations; and/or other extra school/community leadership in art education.
5. Recommendations from three established art educators.

Selection Process:

1. A panel of three judges (Selection Committee) will determine the awardee: a young art educator, an experienced art educator and an administrator.
2. The Selection Committee will make recommendations with supportive materials to the Women's Caucus Board for affirmation.

SEND NOMINATIONS TO: Dr. Anne Gregory, Coordinator
Creative Arts Department, CA #1
Purdue University
West Lafayette, Indiana 47907

DEADLINE: January 1, 1980

Please note that this Deadline Date has been extended from the original November 30th date to the present January 1st, 1981 Deadline.



**WOMEN'S CAUCUS
NATIONAL ART EDUCATION ASSOCIATION
AFFILIATE**

NAME _____
HOME ADDRESS _____ PHONE () _____
CITY _____ STATE _____ ZIP _____
SCHOOL _____
ADDRESS _____ PHONE () _____
CITY _____ STATE _____ ZIP _____

Send to: Dr. Ruth A. Keitz, Treasurer
SRA 1735 - D Hm. (907) 344-6927
Anchorage, Alaska 99507 Of. (907) 274-7517

List your interests, ideas, and/or suggestions on the back.

MEMBERSHIP FORM

Dues: \$ 10.00

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Includes Subscription to **THE REPORT**
Published: Fall, Winter, Spring

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 Member of your state Art Ed. Asso.
 Male Female

Level: Elem. Jr./Mid. Sr.H. College
 Supv. Other: _____

If student: Undergraduate
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*Make checks payable to NAEA WOMEN'S CAUCUS



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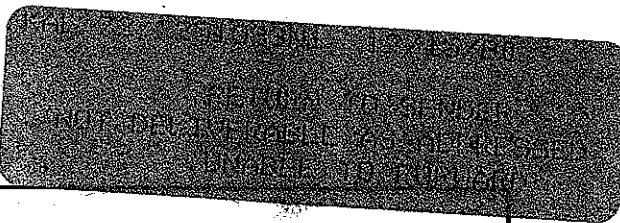
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*The Report: Send information for publication in The Report to either Enid Zimmerman or to Maryl Fletcher DeJong.



WOMEN'S CAUCUS
THE REPORT
NATIONAL ART EDUCATION ASSOCIATION
AFFILIATE
5052 Collinwood Place
Cincinnati, OH 45227



SEND TO:

Dianne L. Kale
1572 Patterson
Eugene, OR 97401

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NATIONAL ART EDUCATION ASSOCIATION
AFFILIATE

Your Membership has EXPIRED.

Please **RENEW** your Membership!