



THE REPORT

Issue No. 12, Spring, 1978
Editor: Marion Cooley
Assistant Editor: Julianne Nickell

NAEA Women's Caucus

New Officers for 1978-1979:

President:	Marylou Kuhn Florida State University	Department of Art Education and Craft EDU 123 Florida State University Tallahassee, Florida 32306	Design
President-Elect:	Rogena Degge Ohio State University	Department of Art Education 340 Hopkins Ohio State University Columbus, Ohio 43210	
Secretary:	Sondra B. Gair George Mason University	5134 Wissioming Road Washington, D.C. 20016	
Treasurer:	Maria Winkler-Green California State University Sacramento	Art Department CSU at Sacramento 6000 J Street Sacramento, California 95819	

The slate of coordinators for the caucus is not complete. The new coordinator/board members will be announced later. The officers represent a national breadth of interest in the status of women. We congratulate and welcome all officers and coordinators.

REPORT ON THE STATUS OF AFFILIATES

Your Winter issue of THE REPORT contained a specially inserted sheet outlining NAEA board action concerning the status of Affiliates. These actions included the prohibiting of dues collection, restriction of convention meeting times and the restriction of the caucus to taking only such actions as are directed by the parent organization. The affiliates, by this Board ruling, were seen as functioning as standing committees.

It was the feeling of the Women's Caucus that the policies adopted threatened the viability of the Caucus, and Past-President Sandra Packard went to the NAEA March convention prepared to object to the board action. The Caucus has come out of this encounter with some positive results, that is, with the agreement of the NAEA Board that a moratorium shall be placed on the adoption of these policies. The NAEA Board is now prepared to consider position papers to be presented by each of the affiliates, and to consider again what shall be the proper status of the NAEA affiliate groups.

Status of Affiliates (continued)

THE REPORT will continue to keep you informed on this vital issue.

A MESSAGE FROM MARYLOU KUHN, PRESIDENT
NAEA WOMEN'S CAUCUS

I had the great pleasure in Houston of assuming the presidency of the NAEA Women's Caucus. At that time I thanked Sandra Packard, Judy Loeb and the other officers and board members for their help and friendship during the time I was preparing for the presidency. I want now to thank every member of the Women's Caucus for their confidence and to pledge that I will endeavor to move the standing of women in art education a bit closer to equity through my administration. The words of my presidential acceptance speech are addressed to the tasks I see as important and its title describes the orientation I have toward the work of the Women's Caucus:

Not For Women Only

As we face new tasks we remember those leaders in whom we have had confidence in order to gain the feel of where we have been through life's passing days. One of the most articulate and fair United States leaders of my younger years was Adlai Stevenson. Fairness based on intellectual objectivity was the standard by which he was known throughout the world. I would have bet a great deal upon him as one of the most important allies women could have in the long effort to equal opportunity. I was wrong, but my consciousness did not see it. As recently as 1955 Stevenson told graduating women at Smith College that their role in life was to "influence us, man and boy," their task "to keep their husbands truly purposeful." (Tallahassee Democrat, Wed., Jan. 25, 1978) No word for the woman herself.

Today his "girls" live in a different world. There is an upheaval in many feminine lives, an aloneness because women are just learning to support one another in the manner men have done for so many years. The need to share equally is here. How to do it remains a difficult question. The need to have the opportunity to achieve in professional circles if we desire is now common, as it was not a few years ago. But the need to have an equal chance goes back as far as our country does. Remember Abigail Adams' admonition to John during the Constitutional Convention to "Remember the Ladies." And that the executrix of Lord Baltimore's estate petitioned the Maryland Legislature but was denied because of her sex. Within 60 years of the writing of the Constitution women tried to gain the vote and equality. Another 61 years passed before the Suffrage Amendment was passed. Now we are in the final year for ratification of ERA with only a few holdout legislators. The current women's movement has improved the atmosphere toward equity a bit. Our consciousness level has altered. Now we must act politically and accompany this action with an educational program which will make it possible to take advantage of the opening door to equality. Regardless of ERA this will happen. With ERA now, it will be easier.

I would like to quote briefly from the position statement of the Women's Caucus. "We recognize that the present problems of women in the art education profession are part of the problems of women's roles in contemporary society..... Our profession will be strengthened by the full participation of all talent within the ranks....."

Your leadership has worked hard to lay a receptive ground for the development of projects toward this end. But it appears, just as we thought it was possible to look outward and make connections with the rest of our profession, we must expend energy to formalize our legitimate right to speak for ourselves within NAEA. The recent decision concerning affiliate boundaries developed by the NAEA Board (January, 1978) has just been received by all affiliates, and their responses are yet to be determined. Our task, as one of NAEA's affiliates, will have to be directed toward very careful determination of our role in regard to NAEA. It would be easy to designate one direction or another based on our feelings. And the temptation will be great. This is a decision, however, which must consider how we will best be able to fulfill our purposes: either within NAEA as an

Not For Women Only (continued)

organization of committee status without our own elected leaders, as an outside affiliate like the state art education associations, or as an independent entity. Like the women's movement on the national scale we have glimpsed the potential of our full participation in our profession as we developed conference programs, The Report, and experienced the personal reinforcement of other women's concern and interest. We liked the view.

But this view has also been glimpsed by others who responded differently. Thus, like the feminist organizations over our nation who are settling in for an extended effort toward full participation, it appears we may have to do the same, unless we are willing to remain in "positions of limited power, achievement and aspiration." (Position Statement)

Clarification and decision regarding this matter I see as a basic goal of my administration. Our efforts for the next year at least will take two directions: 1) our political status both inside and outside of our profession must be our concern, and 2) we must continue the education of our constituency to take advantage of the growing opportunities currently available for equal professional participation.

A continuation of the Task Force on Research into the status of art education is another priority. Mary Brumbach, who has worked closely with it, as new Chair will bring to the Task Force a knowledge of its needs as well as a familiarity with research methodology. Here the contribution of Margaret Hicks in initiating Task Force development will provide a working structure on which to build. They have provided an excellent beginning and are to be congratulated on work well done. These women have developed a plan for "breaking through" to develop career management tools for women art educators.

A study published in January 1978 by the National Endowment for the Arts analyzed the status of Minorities and Women in the Arts: 1970. It points up the need for research and action for women in the arts. Based on the 1970 census, it is a telling indicator of the disproportion between men and women in the artistic labor force. The information it gives provides reinforcement for the need to study the status of women further; while the items included structures it in such a way that the teacher of art in the public schools regardless of sex is not even considered to be in the arts. Like women in the history of art, art teachers are being left out of the picture entirely as the NEA has analyzed the artistic situation within our country.

Flawed as this study is by its biased treatment of art teachers as a class, it does include some data of interest to us.

In 1970 there were about 236,000 women in the labor force as actors, architects, authors, dancers, musicians, painters, sculptors, photographers, radio and television announcers, and university teachers of art, music, or drama.

There were more than twice as many men as women in artistic occupations in 1970, and the proportion of women in the arts was lower than in the total labor force. Women made up 32% of artists in occupations listed above, compared with 40% women in the professional labor force and 37% in the total labor force. (p.12)

A breakdown of these figures into categories of interest to art education shows painters/sculptors as 44% women and 56% men, and university teachers of art, music and drama as 40% to 60%. This is a fairly even distribution, much more so than dance, which was dominated by women (87%), and architects, 95% of whom were men.

A continued focus on this study shows that:

In 1970, women who were established artists - that is, who were thirty years old, who had worked in the same artistic occupation in both 1965 and 1970, and who had worked at least 40 weeks during the previous year - earned less than half the income of men who were established artists: median annual incomes were at about \$12,200 for such men and \$5,500 for such women....half the proportion of women became established artists as did men. Earnings among women artists were considerably below the earnings of black and minority artists.

Not For Women Only (continued)

In every artist occupation large gaps existed between male and female incomes in 1970.

These large differences in earnings between men and women are not unique to the art field....By 1975, median incomes for women in the total labor forces remained at 62% of the earnings of men. (p.p. 13-14)

These findings are a base for our Task Force action. We must continue to collect evidence of our need.

The convention program is our major yearly effort to reach the women and men of art education in an educational manner. I am looking forward to working with the women of the far west in developing a most exciting program. This year we have two coordinators for the convention program. Hilda Lewis, who is from San Francisco, is familiar to you as a leader of our field. She will bring both experience and local know-how to our planning. There are others, too, in California who have been in contact with me who will be making significant contributions. Anne Lindsey-Helseth, the other coordinator, has been active on the Task Force and will act as an extension of myself in the execution of the program. Be sure to let any of us know your ideas and your willingness to help.

As president-elect I have been working on the establishment of a body of States' Representatives. Each state art education association president was contacted for recommendations. As a result a core of women and men have been invited to attend an organizational meeting. We will continue to develop this body. Its purpose will be twofold: to attend to individual state problems in regard to women in art education and to help to carry out our national goals at the state level. I hope you will make yourself known to me if you are interested in working with the Women's Caucus States' Representatives. What happens in the states of our nation, in the local schools, and between individual teacher and learner is the heartbeat of our professional lives. The States' Representatives will be the key to development of a nationwide network of art educators interested in the status of women and the pursuit of common goals for both men and women on the individual level.

The outcome of Florida's failure to pass the ERA a year ago has had important outcomes far beyond the capital of Tallahassee, where I live. The solid southern refusal which Florida led to recognize this effort to equalize women's place in American life is only equaled in the conservative southwestern and individual holdout states. The question, is it our turn yet?, burns into our conscience. The lack of our states to ratify may jeopardize all of the sister states who have ratified ERA. This is our fight, but it must be a continuing effort for all women.

The recent NAEA Newsletter carried the information that plans had been made to hold our national convention in Chicago in 1981. Atlanta, GA had been previously chosen for 1980. Now is the time for concerted action on this item regardless of the immediate outcome of ERA ratification. I, personally, will not attend meetings in any of the 15 states who have in effect delegated women to a less than equal status. Other women art educators have indicated that they will do the same. I think we can muster enough support for this from both men and women of art education to communicate our point. Thus we must continue to show strength and concern.

I believe we are entering into a period where prolonged effort is necessary to accomplish the goals of professional opportunity. Fortunately the small glimpse of how it feels to be equal in professional esteem, of how much easier it is to be enveloped by the supportive milieu of a network of friends in the profession has been a heady one. Our progress in these past few years has changed the way women relate to their work and world. For those who have experienced it, the memory will be a strong impetus to repetitive experiencing. It is particularly pungent for those of us who have been a long time in art education without this fellowship network.

Not For Women Only (continued)

The outcome of the effort to attain equal opportunity in art education is just as cloudy as the difficult ERA struggle I have used as an analogy here. The directives mentioned earlier which we are facing from our central administration in NAEA threaten all affiliates and will greatly diminish their effectiveness. This is not just an attack upon women. I am an officer in the Seminar for Research in Art Education. We started as an independent entity (I was a charter member) of established researchers whose purpose was specific and different from the general national professional body. We were, however, anxious to involve all researchers new to art education; thus SRAE affiliated. My experience with NAEA covers 28 years and I have served on many standing committees and I have chaired some. They have been largely impotent because a lack of leadership tied directly to membership. I do not wish this to happen to the women's movement in art education any more than to art education research. Both appear to me to be vital to the renewed art education. We are under attack from the proliferating art structures other than schools which are taking increasing responsibility for arts opportunities in the U.S. It is this phenomenon which the panel report Coming to our Senses has made us look at. I warned of this situation in a paper given in San Diego in 1973 when I identified seven such administrative entities. I warn you now that we must be active in our profession to preserve what we have developed and to improve it based upon sound social analysis and scholarship. I believe art education has brought some of the attacks upon itself and that it will be better because of the clarification which should result from attention to these problems. The field needs the strength of its women to do this task. NAEA does as well.

Marylou Kuhn, President

SUMMARY OF THE NAEA WOMEN'S CAUCUS CONVENTION

This year the NAEA Women's Caucus program took place in Houston, Texas, March 17-21, 1978, at the Hyatt Regency Hotel. The program was coordinated by Dr. Sandra Packard and Ms. Mary Brumbach. The conference: "Strategies For Success," proved to be an exciting, well attended and meaningful program for us all. The program emphasized practical solutions to our problems as art educators and as women art educators at all levels of our field.

In addition to other meetings, fifteen programs were offered, starting with an informal coffee hour open to all Caucus members and coordinated by Ann McGee. Katherine Hoffman then presented a report, "Recent Conversation With Women Artists: Toward a New Humanism." This unique report was on a series of recent interviews she conducted with women artists in New York and New England. These interviews emphasized ideas concerning art education, feminine imagery, and the individual artist's work.

In the afternoon, Dr. John Michael again this year coordinated a "Research Seminar on Male and Female Differences in Art Education." Three papers were presented: "The Relationship Between the Drawing Characteristics of Children and Their Gender," presented by Margaret Mary Majewski; "Art Students' Attitudes Toward Careers," presented by Lita Whitsel; and "Feminist Art Education: Education of Women Artists Versus Art Teachers," presented by Renee Sandell.

The keynote program of the conference consisted of two very relevant talks.

The first of these, by outgoing president Sandra Packard, is given in abstract, with excerpts, on page 7 of this issue. The second talk, presented by Marylou Kuhn, precedes this summary in this issue.

A most moving program this year was the presentation of the June McFee Award, given to Laura H. Chapman, Senior Editor, Studies in Art Education, and Professor of Art, University of Cincinnati. Her talk, about her life perspectives and our profession, was attended by a standing-room-only crowd and ended with a standing ovation. Watch for a review of her acceptance address in the Fall issue of The Report.

"Revisionist Art History: Visibility for the Forgotten Artist," was a joint program with the Black Caucus, presented by Judy Loeb and Barbara A. Robinson. This program dealt in

Summary of Convention (continued)

depth with a reexamination of art history, considering Blacks, women, and other groups which have been previously excluded. A number of related topics were presented under this program. Featured were "The Black Male Artist," presented by Randall Craig; "The Chicano Artist," and "The Black Woman Artist," by Lana Henderson; and "The Native American Artist," by Leona Zastrow.

Betty Acuff's presentation of "The Intensive Journal: Evoking Personal Imagery for Personal Synthesis and Professional Problem Solving," presented exercises that evoked personal imagery, and could be utilized for artistic expression and planning professional and personal growth.

Al Hurwitz and Jean Mary Mormon participated in "Informal Conversations with Famous Art Educators," giving the audience the opportunity to direct the course of the conversation to meet their specific needs.

A unique and very involved session was "The Skill of Rational Argument," a presentation by Ann Sherman, Dianna Kale, Kris Moser and Charles Garoian. This workshop dealt with the question of why art works are often criticized as being neither analytical nor rational. The source of this problem and techniques to counter and correct it were discussed.

The most significant aspect of our conference did not occur at any one particular meeting or program. It was the coming together of women from many areas of our profession to work together on our common concerns. This work holds much promise. Already, the moratorium on the affiliate status policies has been accomplished, and The Report will keep you informed of other developments as they occur.

NAEA WOMEN'S CAUCUS

Financial Statement for the year, March 25, 1977 to March 12, 1978

Assets from previous year -----	\$ 645.47
Income, March 25, 1977 to March 12, 1978 -----	\$ 1,186.00
Convention Registration -----	\$ 921.00
Report Subscriptions -----	\$ 265.00
Disbursements-----	\$ 707.42
Conventions ('77 & '78) -----	\$ 192.84
Phone -----	\$ 77.17
Postage -----	\$ 2.34
Reception ('77)-----	\$ 13.09
Buttons -----	\$ 37.72
Supplies -----	\$ 12.52
Reception ('78)-----	\$ 50.00
<u>Report</u> expenses -----	\$ 514.24
Postcards -----	\$ 13.95
Paper & Postage -----	\$128.55
Duplication & Printing -----	\$257.74
Typing -----	\$114.00
Bank charge -----	\$.34
Assets as of March 12, 1978 -----	\$ 1,124.05

Dr. Maria Winkler-Green
Treasurer, NAEA Women's Caucus
March 12, 1978

ABSTRACT OF THE KEYNOTE ADDRESS

Myths, Madness, and Methods:
The Inside Story of the Outgoing President
On Discrimination in Our Profession

Sandra Packard, Ed.D., ATR.
Past President, N.A.E.A. Women's Caucus
Miami University, Oxford, Ohio 45056

This paper is an inside view of the myths, madness, and methods that have affected the status of women and resulted in significant sex discrimination within our profession; an attempt to share some of the things I've learned as your President.

Three common myths in our field are presented and strongly refuted: 1) sex discrimination does not exist in art education since we have a much larger ratio of women to men, 2) art education in the public schools is nonsexist as both girls and boys are free to participate in all aspects of the art program, and 3) that the Women's Caucus is a divisive force in art education at a time when cohesive efforts are desperately needed, and that the women involved are either frustrated or self-serving.

A discussion of the reasons and methods for fighting sex discrimination are also presented with the following suggestions for a successful effort:

1. Set your objectives.
2. Examine the road blocks to your goals (who, how, and why).
3. Try education and/or explanation. If that fails,
4. Identify and enlist powerful allies,
5. Plan strategy (don't threaten unless you're willing to carry out threat).
6. Take action (remembering to do as little ego damage as possible and to compromise where necessary).
7. If problem continues, reexamine situation for true source of problem.
8. Persist and go public.
9. When solved, give praise and reward where due.

In sum, I began with the Caucus innocent, eager and hopeful. I leave somewhat wisened and hardened, but still eager and still hopeful that one day a person's sex will be as irrelevant to her/his work as hair color.

(Ed. Note: Even though space does not permit the inclusion of the full text of Sandy's talk, we must find room for this section that so clearly shows the need for the Women's Caucus.)

The final myth (and lowest blow) is that this organization is divisive to the profession when we should all be pulling together... The myth of divisiveness had unfortunately stemmed from a fear of change and a sense of jealousy. Women have at last established a supportive network. We are at last helping and trusting each other. We have rejected the political machinations that have so often characterized professions and organizations and as a result we are getting things done. Further, NAEA is not a unitary group of 20, 100, or even 1000 people with common goals, ideas, and objectives. We are an evergrowing profession, in numbers, in skills, and in objectives. Just as there is no one right way to teach, there is no one right way to do anything in our profession. As a field professing to value individuality and diversity, rather than try to homogenize this diversity and constrict it within a single channel, we should use and cherish our increasing complexity and sophistication. Imagine doctors or psychologists all trying to be generalists working toward an oversimplified concept of making people healthy. Just as the field of medicine needs specialists for research, public health, internal medicine or whatever, so too does our field need people working in different areas of our common domain.

Women are a professional issue. How we educate ourselves and what we accomplish directly affects what our profession achieves. We constitute the majority of the profession, thus issues regarding our contributions are central, not fringe to our profession. Underachievement by women is far more damaging than efforts to eliminate the factors that cause underachievement.

ERA PETITION

Letters and petitions concerning restricting NAEA convention sites to ERA-ratified states should still be helpful. Please send them to the NAEA Board.

A CALL FOR PROGRAM PROPOSALS

The NAEA Women's Caucus program for San Francisco, 1979, is now in the early planning stages. Please send proposals for papers, visual presentations and symposia. Include a single-page abstract in triplicate, and the names and professional affiliation of persons presenting.

Send to:

Hilda P. Lewis
Department of Elementary Education
San Francisco State College
San Francisco, California 94132

Or:

Anne Lindsey-Helseth
Department of Art
Ball State University
Muncie, Indiana 47306

In Recognition of the Young or Early Professional:

The Mary J. Rouse Award

The Women's Caucus is initiating an award 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 awarding will be at the 1979 annual conference of the National Art Education Association. Nominations for the 1979 Mary J. Rouse Award can be submitted until September 1, 1978.

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 Newsletter and the journal of the Women's Caucus, The Report.

Applications Requirements

1. Vita
2. Evidence of quality of teaching performance.
3. Brief statement by 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: Jessie Lovano-Kerr, Memorial Hall East, Indiana University,
Bloomington, Indiana 47401

Criteria and procedures for awarding the Mary J. Rouse Award were determined by a committee consisting of: C. Armstrong, M. Kuhn, J. McFee, E. Eisner, J. L. Kerr, and J. Michael.

THE JUNE McFEE AWARD

Watch for a nomination form and information about the June McFee Award in the Fall issue of The Report.

Legislation Important to Artists Now Being Considered

Judy Loeb reports that there are a number of bills being considered by Congress which directly concern the interests of artists. Regional and state meetings are being held without sufficient publicity. The main thrust of these regional meetings is to decide the agenda for the White House Conference on the Arts, which will determine, among other things, the direction of the National Endowments. If you wish to testify (for women in the arts or for any of the other concerns of artists), call your local state Arts Council and ask to be scheduled. (Or write your support of HJ RES 6600 to Congressman Brademas calling for a White House Conference on the Arts in 1979.)

1. President Carter has requested a 20% increase in funds for the Endowments. Write letters of support to Robert C. Byrd (D-W.V.), Chm. Senate Subcommittee on the Interior, and Sidney Yates (D-Ill.), Chm. House Subcommittee on the Interior.
2. Congresswoman Gladys Spellman is redrafting a bill (H.R. 10469) to mandate ½% for the arts be set aside in all federal construction or renovation. The program would continue to be administered by the General Services Administration.
3. H.R. 9325 (Brademas) calls for a 30% tax credit for creative works donated to museums and other public institutions by the creator. At present, only the cost of materials can be deducted.
4. H.R. 7896 (Richmond) would assess art works at time of death of the artist at the cost of materials in the work. At present estate taxes are based on sale value of the art work.
5. H.R. 1042 (Richmond) would place boxes on IRS forms to allow individuals to make contributions to the arts and/or education.

AMERICAN COUNCIL ON EDUCATION AWARD

Past President Sandy Packard has just been awarded an outstanding honor and opportunity. She has been selected as one of only 40 across the nation to participate in a program, sponsored by the American Council on Education, designed to identify and prepare persons of potential leadership in academic administration. The selection was made from among more than 200 nominated by presidents or chancellors of their institutions. The extensive program is designed to prepare Fellows for administrative careers in higher education. The Women's Caucus can be especially pleased with this honor, since Sandy's fine work for the Caucus undoubtedly bore upon the selection. We wish Sandy a most successful year.

PRATT INSTITUTE AWARD

Congratulations to Audrey S. Keisacker, recipient of a scholarship for work at the Pratt Manhattan Center. The scholarship is part of the program offered by Pratt's Institute on the Arts and Education.

For more information: Contact Roslyn Goldfarb at the Pratt Manhattan Center, 160 Lexington Avenue, New York, New York 10016; telephone: (212) 685 -2973.

PUBLICATIONS OF INTEREST

Women's Studies and the Arts, a review of courses being offered at various institutions, has been published by the Women's Caucus for Art. Elsa Fine, Lola Gellman and Judy Loeb edited this reference book. To order, send \$5.50 to: Elsa Fine, 7008 Sherwood, Knoxville, Tennessee 37919.

Approaches to Art in Education, a college text written by this year's June McFee Award recipient, Laura H. Chapman, has just been released by Harcourt Brace Jovanovich.

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