



# WOMEN'S CAUCUS THE REPORT

NATIONAL ART EDUCATION ASSOCIATION  
AFFILIATE

ISSUE 13

FALL 1978

## Women's Caucus Executive Board

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*Because of the important of the NAEA Board action in regard to Women's Caucus affiliate status, much of this issue will be devoted to this matter.*

*Marion Cooley*  
Marion Cooley, Editor

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## Affiliated Guidelines Reviewed

Marylou Kuhn  
President, Women's Caucus

The NAEA Board of Directors in their meeting Sept. 28-30, 1978 have revised the affiliate guidelines passed in Jan., 1978. They have responded to affiliate objections with agreement. The two guides which we objected to have been altered, that is the prior review of programs and collection of funds by affiliates. These have been rescinded. Two further alterations to previous policy were also made. They appear quite reasonable.

Rather than paraphrase the on-going communications for all of our members I have asked The Report to print our statement in its entirety as well as the letter citing Board action from NAEA President, Elliot Eisner. These documents follow. The new affiliate guides are in the Eisner letter.

It is important that you study our position statement to note those portions which were not addressed. We must face these concerns in the future and determine action on them. San Francisco will be a busy time for us, with many decisions to be made. So be sure to read the statement sent to the NAEA Board carefully! Bring it to S.F. Your Women's Caucus Board responded marvelously to bring this change about. Thanks to all of them.

I am very pleased with the response of the NAEA governance to our request for change in the guidelines. I want to thank them publically for their consideration of our position. I suggest that members of the Caucus can further our position as responsible professionals by writing a thank you to the NAEA Board, especially since most of you did not receive my request for individual support until after the fact of the Board meeting. (The mails failed us.)

(Eisner Letter found on  
Page 3.)

## Convention Locale Petition (ERA)

The news is good here, too. You will have an opportunity to vote about NAEA holding conventions in states which do not support ERA. This, also, was voted upon at the recent Board of Directors meeting. Petitions with names collected at Houston and after were sent to the national Board accompanied by letters from your leadership and information which stresses how widely the economic boycott is supported among organizations. The response has been to place this matter before the entire membership of NAEA in a referendum to be held along with the election for national offices in January, 1979. The following quotations from Elliot Eisner's letter to me detail the situation.

"I believe you will be pleased to learn that the Board voted to seek input regarding the question of whether the Association should hold conventions in states that have not supported The Equal Rights Amendment. To this end a poll will be taken of the membership during the time that members vote for national officers (January 1979). The results of this poll will serve as information that the Board will consider in determining what is the best interests of the Association. We want very much to respect the needs and values of all of the Association's members and are using this vehicle as a basis for Association policy.

I hope that you will inform the members of the Women's Caucus about the action that has been taken by the Board.

We will use the newsletter to inform the membership of the Board's decision in this matter and the procedures that will be used to implement it."

(continued on page 6.)

## Supportive Statements To NAEA

... We strongly object to the Board action taken in regard to affiliate guidelines. Some of these guidelines will effectively destroy the capacity of the Women's Caucus to do the task for which it was created. Women are the majority of NAEA members, yet our ideas and needs are not met. A glaring example of this is the position taken on location of the 1980 and 1981 Conventions in states which have not approved ERA. Thus far, the Board has refused to stand by the majority of its members in this crucial matter. Further, it is in the process of developing internal governance rulings regarding affiliates which will encourage unequal treatment of women in NAEA governance. If the NAEA Women's Caucus cannot reach out to members and act as a change agent for the total organization, the women of NAEA will not reach their potential as soon as they could. We should be receiving encouragement from the governing body of our professional organization instead of obstacles.....

Marylou Kuhn, President

As President-Elect of the Women's Caucus I am in total support of the position taken in response to the NAEA Affiliate policies adopted in Chicago in early 1978. Please feel free to include my name among those who wish to remain an affiliate of NAEA but only as long as that affiliation is just that - an arrangement that allows the Women's Caucus to be to the larger organization an expanded and necessary body that can act in the best interest of human rights for its members, and can do so with the respect and encouragement of the NAEA Board.....

Rogena M. Degge,  
President-Elect

October 6, 1978

Dr. Marylou Kuhn  
President, Women's Caucus, NAEA  
School of Art  
Southern Illinois University  
Carbondale, Illinois 62901

Dear Marylou:

On September 28 through October 1, 1978, the Board of the National Art Education Association met to discuss a number of policies, one of which pertained to affiliates of the Association.

As you know, there has been concern among the affiliates that some of the policies needed revision in order to be supportive of the purposes of affiliate groups. The Board has received a great deal of correspondence on some of the policies that were approved at the Board meeting in Chicago in January 1978. As a result of the input from various individuals in some of the affiliate groups and after substantial discussions, modifications of affiliate policies were made.

The new policies for affiliates are as follows:

1. All members hold membership in NAEA.
2. All activities must be open to all NAEA members.
3. All program activities must be consistent with the NAEA Constitution.
4. All affiliate goals must be in harmony with NAEA goals.
5. Affiliate meetings at the annual convention may be held only at times when the official convention program is not in session with the exception of a business meeting.
6. The general programs and purposes of affiliates should not duplicate the current and potential purposes and functions of any organizational unit of NAEA.

You will note there are four changes in the modified policies. The first deals with the question of the prior review of the affiliate programs. The Board concluded after deliberation that such review would be inappropriate but has required that programs be consistent with the Constitution of the Association and that a report of the year's programs be received by the Board in time for its annual meeting in September of each

year.

A second alteration has to do with the collection of funds by affiliates. Previous policy prohibited such collection and after extensive discussions, the Board decided that affiliates should be able to continue their previous policy of securing resources for the support of their activities. The Association will not attempt to underwrite program costs for affiliates but will allow the affiliates to continue the previous practice.

A third alteration of previous policy is that affiliates will be able to hold a business meeting designated as such during the course of the national convention. However, program activities of affiliates shall be held outside of the days when the program for the convention is being held. Thus, for example, programs for some affiliates may be held a day prior to the official opening, a practice which the Seminar for Research in Art Education has traditionally embraced.

In addition to existing policies is the new provision for affiliates which states that the general programs and purposes of affiliates should not duplicate the current and potential purposes and functions of any organizational unit of NAEA.

The Board wants each of the affiliates to know that it values its presence and also that the Board has made every effort to enact policies that will support the aims of both affiliate groups and the National Art Education Association.

If for some reason you need additional information regarding these policies, please feel free to contact me.

Sincerely yours,

Elliot W. Eisner  
President

*This board action was taken following their receipt of this memorandum:*

To: Board of Directors, NAEA  
From: NAEA Women's Caucus  
Date: September 15, 1978  
RE: Affiliate Policies Adopted in Chicago in Early 1978

The response of the Women's

Caucus to the guidelines takes two parts (attached).

1. Arguments why this action was inappropriate to the purposes of NAEA and possibly not legal under the present constitution.
2. Arguments about the specific Women's Caucus positions in regard to the five points made by the Board in these guidelines. We have a mixed agreement/disagreement in regard to these specific points.

The Women's Caucus respectfully requests that the Board of Directors reconsider the guidelines directing the activities of "affiliates" as announced in Houston. We also respectfully note that we were not officially told about the moratorium for response set up following the objections of affiliate officers until August 5 in a telephone call from John Mahlmann to myself as president. This is a delay of five months of the six allowed by the moratorium. We have, therefore, not been able to consult with our membership as desired in the time remaining before the meeting at which we are supposed to present a position statement. We have sought this information for some time. The attached interim statement has been prepared in this difficult situation.

The Women's Caucus does not accept the guidelines as presented or as developed principally because we believe they will serve only as a patch on a much more basic concern: the need to restructure the working procedures of the parent organization with the numerous special interests which are currently on the verge of fracturing the organization. The central concern is NAEA staying together and these guidelines do not in our opinion serve this purpose. Further, we do not believe these guidelines fit our type of group which is more like state associations than a standing committee. As it stands there is a very good chance that our membership will decide to disaffiliate as did the Women's Caucus of the College Art Association. We do not wish to take this step! We believe both groups will be damaged by this move. We urge, therefore, that the interim statement

## (Affiliate Guidelines

continued)

attached be studied and responded to by the Board. We urge that some time for dialogue be set up in San Francisco with the many groups affected to develop a forum for new by-laws or clarification of old ones in regard to groups. As a constitutional study committee this should include all "affiliates", the States Assembly and INSEA/USSEA as well as Board representatives.

In summary, we request three actions now:

1. Confirmation of the importance of the Women's Caucus to NAEA and a moratorium on application of the guidelines in question until such time as the Board can respond to our interim statement with dialogue and we can consult with our members.
2. Consider designation of the Women's Caucus as a group similar to state art associations.
3. Set into motion as assembly which will work on the heart of the matter: a structural entity for diverse groups which will strengthen NAEA and the progression through this diversity and the democratic principles individually represented by its membership.

Respectfully submitted by:

Marylou Kuhn, President  
NAEA Women's Caucus

### I. General Constitutional Concerns

A. The current NAEA constitution does not distinguish between kinds of groups which operate under its aegis. As a result all such groups are loosely designated as "affiliates."

The NAEA lawyer indicated at least two types of group structures for these groups. Designation of type to any group (i.e., like a state art association or like a standing committee) after the fact of acceptance in the parent organization and without consultation from them as to the group's view of their structure is questionable constitutional procedure. To make this designation and a distinct separation of guidelines for each type of group under these conditions

is not democratic procedure.

We understand that there was a resolution of the differences between unified states and affiliate groups and that a clarification was made by the NAEA executive committee in Reston, June, 1978. This leaves unresolved the matter of non-unified states and those groups like the Women's Caucus who accepted the "affiliate" status with the expectation of a more broad relationship with NAEA than as a standing committee. And the clarification was a unilateral action by the Board without direct input of the Assembly or other groups.

B. The fact that there was before the Board a two-year-old resolution from the Women's Caucus requesting input into dialogue to resolve problems with its structural relationship with NAEA is indicative of the felt need among groups. The fact that this resolution was ignored and earlier guides (1964 By-Laws) were resurrected to create "new" solutions can also be raised. The fact these By-Laws were made in reference to an earlier constitution leaves an additional question.

There seems to us to be a clear need for constitutional study to resolve these matters. Individual groups should designate their representatives for approval by the NAEA Board and be instrumental in presenting study information to such a committee and to the making of the committee charge. Dialogue among the affected groups which loosely have been designated "affiliates" over the past years of NAEA's existence is important. In addition, the unresolved and largely ignored international affiliation with INSEA which has resulted in development of a separate group, USSEA, has been of concern to some art educators for some time. Of course, Section input would also be essential.

The matter of inadequate formal (structured and reinforcing) relationships between NAEA and special interest groups could destroy the viability of NAEA as the major representative for art

education in the U.S. This is more than a matter of guidelines to keep the existing structure intact in such matters as the U.S. Internal Revenue. It is a matter which deserves the joint counsel represented by a Special Interest Assembly. Such an assembly could be held in San Francisco with its membership chosen from the interested groups. A report could then be given to the NAEA Board of Directors and their action would be in response to democratic development of a viable organization. The States Assembly could be central in organizing such an assemblage.

C. There is clear need for a constitutional study committee to resolve these matters. We would recommend that representatives of the groups have input into the making of the committee charge. Dialogue among the affected groups which loosely have been designated "affiliates" over the past years of NAEA's existence is important. In addition the unresolved and largely ignored international affiliation with INSEA which has resulted in development of a separate group, USSEA, should be of concern.

### II. Specific Responses to the Five Guidelines for Affiliates

Point by point response will be made in a slightly altered sequence.

#### Point 1 - All members hold membership in NAEA

Women's Caucus Position: We completely agree upon this requirement and we have made every effort to comply by directing our activities through either the national or state art education associations.

#### Point 2 - All activities must be open to all NAEA members

Women's Caucus Position: We completely agree with this policy statement. All activities of the Caucus have been open to all NAEA members. We have endeavored to do this in the following manner:

- a. Cooperation with other affiliates where similar purposes would facilitate mutual

(Affiliate Guidelines  
continued)  
concerns.

b. Programmed pre-convention meetings as joint sessions with both the Seminar for Research in Art Education and the Black Caucus.

c. Developed a policy to encourage male members of NAEA to join the Women's Caucus. This was felt to be a need when it became clear that some men in NAEA assumed that only women could be involved either as members or as participants in activities.

d. Advertisement of all activities in NAEA sponsored publications and all meetings held as open meetings at the convention hotel.

Point 4 - All affiliate goals must be in harmony with NAEA goals

Women's Caucus Position: The history and development of the Women's Caucus since 1975 has consistently consulted and worked with NAEA officers, Board and paid personnel to comply with and be harmonious with the parent organization. The compliance with the Board's request for a Position Statement, approved in 1977, is evidence of agreement in this matter. Consultation with NAEA officers and well-known male art educators in policy setting has also been evidence of our attempt to fulfill this purpose. Two examples come to mind. Elliot Eisner was a part of the advisory committee which set up the new Mary Rouse Award while Jerome Hausman is a member of the 1979 selection committee. The formally approved Position Statement, incidentally the only such statement from any group, should be proof as well as prior commitment to working within NAEA goals. Additional statements of good will should not be necessary.

Point 3 - All program activities must be approved by the Board

Women's Caucus Position: Approval by the Board concerning Women's Caucus program should be covered by approval in 1977 of our Position Statement which outlined in detail our proposed activities. (Copy in

Task Force Report enclosed with the copy of this statement sent to John Mahlmann.)

All specific implementation of the above has been cleared through representatives of the Board, the assistant director and program chair of the conventions. Women's Caucus has conformed with this guideline to the letter. Programs scheduled during convention time were with the approval of national's representatives. We have assumed that this plus our prior position paper approval fulfilled this requirement.

Recommendation: Separate convention program guidelines from affiliate guidelines. They are not synonymous. Redefine the latter to meet the needs of a group which operates all year.

Activities of the Women's Caucus are not limited to convention times. We have proposed and carried out separate interim activities. These are basically educational efforts to prepare women to participate more actively in leadership roles in proportions more equal to their membership numbers in NAEA and to be able to be effective in the changing culture at large for equal involvement of men and women. These are year round activities through:

a. Task Force: developed to implement the items listed on the official Position Statement. (A Report of a two year study is enclosed with this statement sent to John Mahlmann.) The Task Force Report: 1978 represents Phase I of this activity. Phase II is now being developed to implement Phase I. Implementation of this Task Force represents many and diverse activities which occur between conventions including those which may be sponsored jointly by NAEA and Women's Caucus.

b. The Report: developed to communicate with Women's Caucus members. This newsletter is published three times a year and is addressed to limited purpose goals of the Caucus in the same manner as the publication of the Black Caucus. Two types of information are contained within this newsletter: messages of import and educational information and guides for pursuit of leadership goals, i.e., articles, information of workshops, books,

etc. There is not adequate space in other NAEA sponsored publications to do the remedial task of imminent importance. Hopefully, as inequities are corrected the need for a separate publication, even organization, will diminish.

The group sees itself as an entity in the tradition of state art associations rather than as a standing committee. We believe that NAEA should be the official voice of the art education profession; therefore we feel it is desirable in the manner that any state relates to the federal or central governing body. Our expressed, and approved, purpose however is change in the central association through educational and political means. We do not see the states organization format as not having the full support of the national, nor do we see them acting in opposition to national purpose. The argument that curtailing the structure of the "affiliates" brings them into a restricted subordinate organizational mode which will make fulfillment of their purpose for existence impotent. It is impractical in concept.

The Women's Caucus believes that it cannot accomplish the purposes for which it was established without a structure significantly different from that of the "standing committee" used in earlier discussions of this problem. Standing committees serve specifically at the pleasure of the president and its members are designated by officers of the parent organization. Such a situation is basically contrary to the reason the Women's Caucus was founded. We believe that accomplishment of these purposes requires a certain amount of autonomy in development of a leadership cadre and a communications network. We believe that as long as we further positions stated and approved in our Position Statement that we should have the tacit approval of the NAEA Board of Directors. Further we would be glad to develop a formal communications scheme whereby the parent body could monitor our activities. Given the nature of volunteer in-

**(Affiliate Guidelines continued)**

field activity this appears to us to be best designed as a report to follow terms of tenure to be used as guides to future activity.

NAEA Women's Caucus must not be misunderstood to represent a standing committee for study and development of the type represented by the present Sections structure. We are a political entity with an educational purpose clearly different from past practice of the NAEA.

**Point 5 - No separate dues may be collected**

**Women's Caucus Position:** This point has arisen primarily due to the legality of Federal Internal Revenue laws. For over a year and a half the Women's Caucus has looked into the advisability of independent filing of their resource records with the Internal Revenue. In April of 1978 through our accountant in San Francisco we have applied for non-profit status covering the three years of time when monies have changed hands.

Technically we are in compliance with the new NAEA Board guide on this matter because no dues are collected. We have carefully referred to our financial support by members as subscription fees for The Report. As cited earlier this publication cannot be equated with other NAEA publications, nor can it be subject to sanction of a non-caucus editor. Rather its relationship to NAEA should be that of publisher once removed from the immediate communication. To treat us otherwise is to indicate a lack of trust and serves as censor upon communications. NAEA has one such publication in Studies in Art Education whose special purpose research function and necessary academic freedom requires independent statements. We believe that political freedom requires the development of The Report.

**(Convention Site continued from Page 2)**

These two internal political concerns with our parent organization have taken a great deal of time and energy. They have absorbed almost all of my efforts as your president. We have been successful in eliciting a response from NAEA leadership which indicates that they wish to support their affiliates, and specifically the Women's Caucus. Questions raised because of the affiliate action will continue to be discussed in meetings. The ERA matter rests in your active participation through elections. This is very fair. I think it is an excellent idea. Be sure to vote your position regarding convention sites! The Women's Caucus official position is against holding a meeting in those states which have not approved the ER Amendment. NAEA elections should also be given your attention. Nominate and vote for qualified women candidates for the next election for NAEA offices.

**REMINDER  
NAEA NOMINATIONS**

NAEA Nominations Committee is preparing a slate of officers. We have requested that at least one woman be presented for each office in view of the fact that more than half of NAEA members are women. Please send your nominations to the chair:

Trinidad Lopez  
Department of Art  
New Mexico State University  
Box 3572

Las Cruces, New Mexico 88003  
If we do not nominate qualified women for offices we cannot object when women are not on the slate. See the September NAEA News for other members of the committee. Act now! Deadline was October 15. Even though the deadline will have passed by the time you receive this reminder, make your suggestions known.

**\*\* SPECIAL NOTICE \*\*  
McFEE AWARD**

All nominations sent to Trudy Shiel for the McFee Award to be given in San Francisco have not been processed. Dr. Shiel has resigned as Coordinator and left no message about nominations she may have received.

Please send nominations immediately (even though you have already sent to Trudy) to:  
Dr. Marylou Kuhn  
School of Art  
Southern Illinois University  
Carbondale, Ill. 62901  
Deadline, Nov. 30.

**WOMEN'S CAUCUS COORDINATORS****Task Forces**

Mary Brumback  
Mountain View College  
Dallas

**States Representatives**

Sr. M. M. Majewski  
Edgewood College  
Madison, Wisconsin

**1979 Convention**

Hilda Lewis  
San Francisco State U.  
and

Anne Lindsey  
Univ. of Tennessee  
Chattanooga

**Publicity**

Maryl DeJong  
Univ. of Cincinnati  
Batavia, Ohio

**Membership**

Nancy R. Johnson  
State University College  
New Paltz, New York

**June McFee Award****OPEN**

(Trudy Shiel has resigned)

**Mary Rouse Award**

Jessie Lovano-Kerr  
Indiana University  
Bloomington

**Correspondence**

Enid Zimmerman  
Indiana University  
Bloomington

**Liaison/Women's Organizations**

Lita Whitesel  
California State Univ.  
Sacramento

**States Assembly Rep.**

To Be Assigned

**Resume' File**

To Be Assigned



LAURA CHAPMAN  
JUNE McFEE AWARD, 1978

Presented before the Women's Caucus, National Art Education Association, Houston, Texas, March 18, 1978.

Leadership and the Question of Professional Identity In Art Education: Some Personal Observations

Laura H. Chapman

I am honored to be this year's recipient of the McFee Award given by the Women's Caucus of the National Art Education Association. This Caucus, like the Black Caucus and the Seminar for Research, was created in response to professional interests that are not met by the divisional and geographic organization of the NAEA. While it is true that NAEA is primarily concerned with the improvement of art education, it cannot remain insulated from the larger social issues which impinge on people. Nor can the organization afford to ignore the reasons why people devote their time and energy to create issue-centered sub-groups that are flexible, and sufficiently organized to take collective action. The leadership of the Women's Caucus is to be commended for creating a forum where issues are joined, openly addressed, and acted upon. A round of applause is in order.

I'm sure that other recipients of the McFee award have experienced the same kind of self-consciousness I feel at this moment. When public recognition is not the reason for doing what you do,

it's disarming to be put up front like this. You are made acutely aware of the fact that others have been making an assessment of your efforts -- efforts that are un-self-conscious because they are motivated by personal imperatives, and so inherently satisfying that positive or negative evaluations by others are less important than the food such evaluations provide for your own thought.

As educators, most of us find our satisfaction in the achievements of others. When we do something well, the most natural response is to think first of others' contributions to our efforts, to think second of struggles along the way, and to think last of the role of our own wit and hard-earned skill in various undertakings.

In preparing these remarks, I was struck by the absolute naturalness of this response pattern. If I were to follow the pattern, I first would tell you about people who have made a difference in my life, move on to describe assorted hurdles knocked down or vaulted in a single bound, and then we'd be out of time so I wouldn't really have to say anything about myself at all.

Tonight, I'd like to offer some observations about leadership and our identity as professionals. I will end my remarks with some personal history that is not totally irrelevant to the topic at hand.

A number of people have said there is a leadership gap in art education. I'm not persuaded that there is a gap, but there are a number of conditions operating in society and art education which do not favor the emergence of leaders. Leaders are not led. Leaders require followers, persons willing to serve in a supporting role. Neither the times nor the networks under which most of us work encourage direct leadership. To an increasing degree, professional activities center on consensus-seeking, comprehensive long-range planning, competency-based performance measures, and advocacy. These systems of working out problems do not favor the emergence of strong leadership. They do

favor the development of bureaucrats, technicians, administrators, functionaries, facilitators, and managers -- but not leaders.

Consensus-seeking, for example, is a method for deciding what to do. It operates on the principle that the more people you involve in making a decision the greater the commitment, and the more representative the total group, the more confident you can be of success. What is sought or undertaken, however, is rarely visionary in nature. The process is designed to minimize the risk of failure by educating from the group those ideas on which all, or almost all, will agree. The process is designed to keep anyone or any few people from establishing priorities. The persons in charge of the process are typically called "facilitators." The term signifies that they are not to lead, but to channel discussion.

Comprehensive and long-range planning also dominate professional activities today. Within such plans, networks of functions, activities, and objectives are charted. The future is envisioned in terms of predicted trends or estimates of various states of affairs. But what incentives are there for leadership beyond the planning stage? What provisions are typically made in such plans for an open track that allows for entrepreneurship and the speculative probes essential for the development of leadership? What is doubly tragic in many long-range planning efforts is that potential leaders are easily attracted into the process -- but are frequently swallowed alive by it. How many of you have spent hours or days adjusting plans and never really gotten to the substance of the plan?

Consider too the current enthusiasm for "competency" as the measure of performance. What incentives are there for leadership -- excellence in any field -- if all we expect of each other is competence. Competent means no more than adequate: Enough to meet the demands of the task or job. It is a necessary condition for leadership, but not a sufficient one. Do we really want

Laura Chapman: McFee Award  
continued)

to settle for merely adequate performance as the goal toward which we work? For professional leadership, competency is not enough.

Much professional effort today is being spent on advocacy. Advocacy proceeds from the assumption that what needs to be advocated is already decided or known -- the chief problem is spreading the word. Advocates, like disciples, must be true believers. In any form of advocacy, it helps to have the energy and endurance of a campaign worker and the know-how of Madison Avenue. While skills in merchandising an idea or a program may be useful to a leader, it is the formulation of ideas and programs -- the basic product -- that distinguishes the leader from the advocate. In the midst of any massive advocacy effort, the exercise of leadership contrary to the party line may be perceived as heretical.

Educators find their satisfaction in the achievement of others and they are accustomed to working in an environment where the overall feeling-tone of the group is of great importance. Leadership, in this context, takes the form of shepherding and guiding, not directing or commandeering. If it is true that educators prefer indirect forms of leadership, invisible leadership so-to-speak, maybe there isn't a leadership gap at all. Maybe our leadership is not vocal enough or maybe the contributions we are making are so buried in the systems surrounding us, committees, structures, leagues, coalitions, consortia, alliances, etc. that they cannot be seen and assessed as our own contributions.

Earlier I noted that the last thing many of us are willing to acknowledge in public is our own wit and hard-earned skill as professionals in the field of education. Women of my generation in particular, have been mentally programmed in three or four different ways not to claim credit for doing what we do.

In the first place, the occupation we have entered seems to be a natural or easy one for women. Education, after all, is a helping profession aimed at growth and nurture. Everyone knows that women's role in life is to be help-mate, devoted servant, and nurturant. We're built that way. This simplistic equation of sex role and occupational role makes anything we do as educators seem altogether simple and so natural that there is no good reason to claim professional skill in doing it. Right?

On top of this we are women in education in art. It is wellknown that women want the finer things in life. We have a natural urge to decorate the nest. So there is nothing exceptional in our wanting to dabble in the crafts or teach the fine arts. It's harmless enough as long as it doesn't cost too much and as long as little boys don't take it too seriously. Not much skill, or wit, or discipline is required for us to teach art. It's as natural for us as falling off a log (or other well-known structures). Right?

If women's interest in art can be explained by the "theory of decorative instinct" or the "theory of refined home crafts," then there is little reason for any one of us to seek or claim credit for our natural endowments. And if some few of us should want to exhibit our work, it's O.K. as long as nobody is expected to take it seriously and appraise it on its merits. Such expectations on the part of women artists are clearly unnatural and best explained by the theory of hormonal imbalance. Right?

On top of these loadings is another more subtle one that is to some extent justified within the field on purely philosophical grounds. A good many of us think of art as a process of growth, a natural avenue of self-expression, inherently creative, intrinsically rewarding, and so on. This system of beliefs minimizes the role of the art teacher as an active agent with any great capability of

enhancing what art and nature can do if art and nature are set in motion and given a chance. After all, what right do we have to claim credit for forces that are largely beyond our personal sphere of influence?

And, on top of these attitudes are several others. One is the general social prohibition against assertiveness in women which makes it improper to express self-satisfaction, impolite to claim justifiable credit for our work, and unladylike to be open and direct in disagreeing with others. Women, like children, are expected to be seen and not heard. I think it is not fear of criticism that quiets us but the unexamined belief that humility is a virtue.

Men who enter our profession get a triple-whammy from the culture. Taught to be competitive and prideful, they opt into a profession requiring tenderness and tolerance for imperfection. Their interest in art very likely has had to be defended. The sex, job, and subject matter stereotyping -- which most have had to cope -- may well leave many excessively defensive and even more vulnerable to direct or implied criticism than women. I do not wish to reinforce stereotypes about the fragile male ego and the retiring female, but I do think there are some unique identity problems in our field which, in combination with the earlier observations about the character of professional activity today, may cause us to deny that we need leadership or want it. If this is the case, is it any wonder that in looking at each other, and others looking at us, some may rightly conclude there is a leadership gap? I am suggesting, in essence, that one of our most important and largely unstudied problems is our own identity as professionals.

What is a professional identity? And how is it shaped? Well, to the extent that any of us do have an identity, it may be instructive to examine the course of its development.



Laura Chapman: McFee Award  
continued)

My own history is herewith offered for any lessons it may suggest, both positive and negative.

I have had the good fortune throughout my life of having continuous experience with people who cared deeply about doing things well and who cared deeply about helping others. I shall try to give you glimpses, cross sections, to suggest the impact of people and events on my professional life. I will be mentioning many names; some of them will be familiar to you, others will not.

I am a child of the Depression years, with all that implies. I am the youngest in a family of five. I grew up in a household where it was customary for some one, or all of us, to have special projects underway. My older brother, Arthur, built delicate aircraft models in balsa, made tiny parts of motors into engines, and had a great collection of salvaged parts of real aircraft. He later was to secure degrees in industrial design and in mechanical engineering. He contributed to the design of the Earth Resources Satellite, and is now head of a 300-person department at Hughes Tool Company. He is a source of great pride in the family, partly because he was a high school drop-out. Bored and talented, he went to work at Langley Field at the age of 16 or 17, and had several design credits under his belt before he finished high school. I am sure I acquired from him my earliest awareness that order can arise from disorder, that parts can be made into wholes, and that attention to detail can make or break an undertaking.

My sister, three years older than I, skipped a grade and graduated as valedictorian of her class. I followed her through school, and so had teachers who expected me to be as studious as she was. I wasn't, but Iva clearly enjoyed school work and research. If she was not chasing something down in our Compton's Pictured Encyclopedia she was poring over books from the library or sending off for infor-

mational brochures for some project. After graduating from high school, she was taken in tow by her namesake, our Aunt Iva, and sent through Texas State College for Women in Denton, where my aunt was a professor of children's literature. My sister first majored in art, then switched to psychology. She is today the wife of an Air Force colonel, has two children in college, and has recently completed a second degree in counseling psychology. Like many women, she is hopeful of starting a second career. My earliest model of scholarship and research came from my sister.

My Mother is now 81. In spite of her conservative New England background, she is an adventurer at heart. Soon after graduating as a registered nurse from Massachusetts General Hospital in 1917, she set off for Labrador to serve at the missionary hospital of Sir Grenfell. She then went to Havana, Cuba to work in the American Hospital. There she met my father, who had grown up on a ranch near Denton, Texas, and had ranched in Venezuela before he became manager of the Lykes Brothers spread in Cuba. My brother was born in Cuba; for my sister's birth, mother went to her parents' home in Bridgewater, then returned to Cuba. The rise of Batista to power in Cuba and the effects of the depression brought the family to Miami, where I was born in 1935.

At some point unknown to me, my father acquired skills in architectural drafting. Work was not easy to find, but at least he had an occupational alternative to cattle ranching. Financial help also came to us from my mother's family. In the year I was born, my uncle, as player-manager of the Detroit Tigers, helped them win the pennant. The Tigers lost the series to the famous Gashouse Gang that year, but in the following year, Uncle Mike (Mickey Cochrane) led the Tigers to the World Series. With income from my father's drafting and help from Uncle Mike and my grandfather, we moved to Tampa and made it through the depression years.

All of these details are less important than what they meant to me in early childhood. In spite of constant financial hardship, my childhood was remarkably coherent. I grew up hearing tales of adventure in the exotic places my mother and father had been. Stories were told and retold of Uncle Mike's achievements and of my Fish grandfather's work as fire fighter, police officer, truck farmer, movie house manager, and caretaker of the Bridgewater cemetery. From my father came tales of his father's and his grandfather's trail driving and life on the range, and there were respectful references always to Aunt Iva, who sent us yearly at Christmas the Caldecott award-winning books, and who later wrote a book on Texas legends and dedicated it to my brother and sister and me. The underlying themes were to take risks, to work hard, to enjoy the unusual, to expect a good outcome if you do things well -- and if you show a bit of Irish pluck.

Our family, like many, moved to Detroit during World War II. There was work there in the defense plants. I entered school and this gave my mother a bit of time to do volunteer work for the American Red Cross. While we were in Detroit, my mother was informed by school counselors that she had three bright children. This external opinion reinforced her pride in us and added to her determination to see that opportunities would not pass us by. I am equally certain that external opinion increased her anguish during the uncertain years after my father's death in 1948, when she seemed least able to help us, and just when the post-war options for everyone seemed to be so bright. Our family returned to Tampa. My brother was able to enroll in college on the GI Bill; my sister was in college in Texas. It was by no means certain that I could go to college but it was taken for granted that

(Laura Chapman: McFee Award continued)

I should. After a grueling year of trying to support us by sewing and alteration work for a dry cleaner, my mother, at age 52, applied for and was accepted into a nurses' retraining program and was able to provide a reliable but small income for us.

It was obvious to many people that I had talent in art. I was never discouraged from drawing or making things, or from copying images from Compton's Pictured Encyclopedia. By the fourth grade I was class artist, except for horses which someone else could do better. In fourth grade we made chalk murals of Kubla Khan in China. In the fifth and sixth grade we really had art. My special feat was to render 3'x5' chalk drawings of Blue Boy, and Pinky from 3"x5" prints. Both drawings were framed and placed in the school hallway.

In seventh grade my art teacher watched in rapture while I copied watercolor illustrations from a book. That qualified me for eighth grade art with Mrs. Haldeman, who required us to make 100% on a test of color mixing theory. She put us through the paces of drawing from life and memory, applied design exercises, woodcarving, ceramics, and weaving. That year I won three gold keys and two honorable mentions in the Scholastic show. There was no ninth grade art, or if so, I had to take algebra instead. Mrs. Haldeman, who knew of our financial problems, arranged for me to take private lessons with Miss Katherine Merrill, a landscape and portrait painter, age 72, who had retired to Florida and built her own studio, complete with north light. Miss Merrill had studied with Chase and Duveneck, been to Paris, and had lived a classic Bohemian life in Greenwich Village. For about two years, I went to her studio on Saturdays and "worked" for her, sifting through her dust-covered morgue (picture file) while she explained the significance of each clipping, photo, etching, and drawing. In exchange for this "work" I

received painting lessons in the afternoon.

In the summer before 10th grade, Mrs. Haldeman arranged for me to paint a mural -- oil on canvas, 13'x6' for the school library. The PTA provided the supplies. It was completed at home in the living room, over a three-month period. Three feet of the canvas had to be rolled back carefully whenever someone came to the front door. (Such was my mother's patience.) Art I in high school was not memorable, and I did not take art in the 11th and 12th grades. I was kept busy by decorations, set designs, posters, and the school annual. For a brief time I had special classes in drawing at the Bel Air Art Center in Clearwater, but these were less memorable than the trips back and forth.

My development as an artist went forward in college. Karl Zerbe, on the fine arts faculty at Florida State, tried to persuade me to switch majors. Even though I majored in art education, I received a senior award for painting from the Art Department. My first one-person show was held at the Tampa Art Institute in 1958. Mrs. Haldeman and Miss Merrill were there. During my M.A. work at New York University I studied painting with Hale Woodruff, who also provided much encouragement for me to continue. I did continue to paint and exhibit my work in the South and Midwest, in group and one-person shows, and juried museum exhibits until 1966, when writing and research became overriding interests. In the last six years, I have turned to the camera for visualizing ideas and events. I have documented the creation of two monumental sculptures in fiberglass by my colleague and life-long friend, Patricia A. Renick. She will be speaking about these projects later in this conference. Her Triceracopter, a three-year project, was shown at the Contemporary Arts Center in Cincinnati this year along with two hundred and fifty black and

white photographs, most of which I took. Over a third of the photographs in my forthcoming book are my own. I have included these facts because it irritates me beyond patience to have people assume that if you are in art education, especially the theoretical side of it, that you are incapable of performing as an artist. If the assumption is improper, it should be corrected. I hope I have.

It is obvious by now that I did make it to college. I don't know all of the people who made it happen, but Dr. Marion Hay, professor of educational philosophy at Florida State is certainly the key figure. She practically adopted me, sight unseen on the recommendation of several people. Dr. Hay was famous for doing the unusual. Her husband had been killed in the early days of World War II. She immediately volunteered to be an ambulance driver on the front, and trained for that, but was persuaded by friends to join the OSS where, as an expert in several languages, she was assigned to the Iberian desk in Washington, was taught to be a spy, and did undercover work in Spain. During the time I stayed at her home, she was also housing and sending through high school a British war orphan. She set up a cooperative house for 20 young men on campus, and was sending through college yet another student from rural north Florida. Her home was an open house for international students on holidays. There is no end to the stories about Dr. Hay. At any rate, she put me through the first year, helped get me work, and taught me much about philosophy, life and writing. She ran the travel agency in Tallahassee and knew Europe like the back of her hand. For a college graduation gift, she arranged for me to travel in Europe for two months and planned the itinerary so I would meet some of her friends and stay in off-beat

(Laura Chapman: McFee Award continued)

places that would be memorable and appropriate for a young woman in the field of art.

Others at Florida State were important to my development, among them Ivan Johnson, department head, Mary Mooty, Julia Schwartz, Hal Sutton and Marylou Kuhn. I was employed as a monitor of the modest art education library and in the many hours I was paid to be there I read and reread much of the literature in our field. Marylou Kuhn provided financial help at several critical points and put me through mind-boggling paces in mapping and synthesizing ideas. I first met Manuel Barkan as an undergraduate; he came for a lecture shortly after his book A Foundation for Art Education was published.

My involvement in professional activities began at Florida State. I was president of the NAEA student chapter one year. We had wanted to go to San Diego for a national conference but couldn't afford it. We staged our own mini-conference on campus with elementary education students as attendees. Our keynote speaker was the president of NAEA who was, by coincidence, Ivan Johnson. Al Hurwitz and Jean Johnson, my first art supervisors, involved me in local and state conferences during my first years of teaching and I have participated in conference activities since. If there are lessons in this, it's that the student membership of NAEA deserves more attention than it gets. Involvement can build commitment.

My first teaching experience was in the elementary schools of Miami, Florida: 55 classrooms, cafeteria style, two schools, one for physically-handicapped children. It was a good time to be there. I first met Jo Kowalchuk there, and did student teaching with her sister-in-law, Bette. Others I learned from were Sara Maddox, Al Hurwitz and Jean Johnson, Margaret Pelton, Clem Pennington, and Patricia Renick. But Helen Donnell, with whom I did

student teaching, and whose schools I inherited when she took a leave of absence -- She was The One. Twenty years ago, she had organized an art volunteer team to purchase, mount, and display reproductions in the school on a regular basis. She had an inservice program for classroom teachers to get art into science, social studies, math, and reading. She got every teacher in the school, at the same time, to teach a unit on the arts for something like six weeks, and rounded that out with an arts festival which brought to the school a contemporary dance group from Barry College, the director of the Miami Symphony Orchestra, actors from the Grove Playhouse, opera singers, authors, poets, potters, painters, and so on. All this without benefit of federal funds. And who had been prepared for the experience? Parents, the principal, the classroom teachers, and 600 children. It was not a one-shot three-ring circus, but a planned part of the educational program, twenty years ago. Perhaps you can understand better why I'm not overwhelmed by the so-called innovations in the Rockefeller Report.

You have to remember that my generation was pretty much raised on Lowenfeld's philosophy and to do that sort of thing -- really teach art flat-out -- was almost taboo. In my second year of teaching (1958) I dared to walk into a second grade class with nothing but paintings, prints, photographs, and 40 minutes ahead. I discovered then that dialogue and looking at art with children was as valid as making art, educationally. During that time, I observed what classroom teachers were doing. I saw second grade students learning to classify rock specimens into the categories of igneous, metamorphic and sedimentary -- I heard children saying those words, spelling those words, and more, all of this before Bruner said that children learn almost anything. A

second grade teacher and I planned a four-week unit around architecture. We worked it out and it worked out. There was plenty of reading, math and geometry, and science but it was all referenced to architecture. And there was plenty of art in that four-week study of architecture -- art of both the making and looking kind. I hope these examples of early experiences in teaching will help you understand why I'm not satisfied with the idea of "hyping" achievement in other subjects through the arts. I'm much more interested in the opposite kind of infusion.

In 1958, at a Florida Art Teacher's conference, Howard Conant spoke on the necessity of teaching art. I was ready for this kind of talk. I applied for graduate study at New York University in 1959, received a tuition scholarship, and left Miami. I got a part-time job in New York City 35 hours a week, at an advertising agency art studio doing paste-ups, answering the phone, and billing the art work. My take-home pay was \$35.00 a week. N.Y.U. classes were available after four in the afternoon, until ten at night, and on Saturdays. It was a good year to be in New York. Pop art was just coming to the fore, and the work of Nevelson, Motherwell, Chamberlain, Raushenburg, Stella, and others was much in evidence in museums and galleries. My job was on 53rd Street, I could walk to the Museum of Modern Art for lunch in the garden there. Near the end of that year of study (1960) I sought Ivan Johnson's advice about job possibilities. Soon after, I received a call from Fred Mills, then head of art education at Indiana University in Bloomington. I was hired by telephone, without benefit of any other interview. I stayed at Indiana University for two years and valued the warm, informal administrative style of Fred Mills, the wisdom of Earl Floyd, and the solid teaching of Beverly Davis, now in the NAEA office. I developed the Saturday school program

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there, arranged field experience in two rural schools for art education sophomores, helped draft an Ed.D Program, wrote, painted, and was gently eased into academic life.

In 1962, I applied for doctoral study at Ohio State. It was then possible to be employed full time at the instructor's rank and to take a full study load; it was possible, if you could take it. I studied with David Ecker, Jerome Hausman, and several faculty who are now at Indiana University -- Egon Guba and David Clark, experts in educational research and federal programs and George Maccia and Elizabeth Steiner, who have pioneered theory construction in education. Manuel Barkan was on academic leave from Ohio State and so my involvement with him was chiefly through faculty meetings. My colleagues in the graduate program were Brent Wilson and Hugh Stumbo.

After completing my course work, I went to the University of Illinois for two years. I completed my dissertation, and learned much about the proper conduct of university programs from Harold Schultz, Harry Breen, Kenneth Lansing, Harry Broudy, and Ralph Smith who had just joined the faculty. I was involved in a pilot aesthetic education program there and was witness to Ralph's effort to start the Journal of Aesthetic Education, and Ken Lansing's careful crafting of his book, Art, Artists and Art Education. As an invited participant to the Penn State Seminar in 1965, I had yet another lesson in the character of authentic research and professional conduct. Among those from whom I learned was June McFee.

Manuel Barkan invited me to rejoin the faculty at Ohio State in 1966. The fact that I had not really been a student of his made it possible to function on a collegial basis from the outset. We collaborated on both the Television and CEMREL guidelines. We worked well together. His writing was too ponderous, mine too full of "ings" to suit

his taste. We drafted and re-drafted materials and learned to trust each other's judgment of each other's skills, blind spots, and weaknesses. After the Television Guidelines were complete, Barkan was asked to scout the territory to see if a fairly large-scale curriculum project spanning all the arts could be put together in a form that might draw federal support. I was again invited to collaborate with him. We spent the Spring of 1967 flying around the country interviewing people in the several arts to determine their interests and priorities for arts education. We then sat down and hammered out a proposal, complete with a crude PERT chart for a ten-year period, for curriculum development in aesthetic education. The second version of that proposal marked the beginning of the CEMREL Aesthetic Education Program completed last year. During Phase I, which was conducted from Ohio State, I served nominally as the visual arts specialist and practically as "scramble planner" on anything else that needed doing. Much of Barkan's time was drawn away from the substance of the project, to his great regret, and much of the final work of the Guidelines fell on my shoulders and Jim Kern's. Various review committees had a go at the document. I take no personal pride in the final version of the Guidelines and I know that Jim Kern has reservations about it. On the whole it is a camel, a horse designed by a committee. An earlier draft, in which my own ideas are more clearly in evidence, was thoroughly shredded in a committee review. It was too prescriptive. The criticism of the final draft was that it failed to be prescriptive enough.

The circumstances under which I left Ohio State are too complex and too painful to recount in any detail. Suffice it to say that Manuel Barkan died of cancer. I heard the prognosis at the same moment his wife did, and throughout my last year there Manny knew that I knew the

score. When, in the Spring of 1969 I told him that I had to resign, he suggested a leave of absence instead. I said no. He understood why and nothing else needed to be said.

There are several points that should be drawn from this narrative. Throughout my graduate studies and early years of university teaching, I had the good fortune of being in the company of people who were productive, superbly talented, deeply committed, and thoroughly professional in their conduct. They freely gave, and were eager for any critical assessment of their efforts. In professional matters it was taken for granted that it was more important to respect people than to like them. That kind of modelling is not universal, but it can be achieved wherever there are people who are involved in issues and matters of substance.

I left Columbus for Cincinnati, leaving behind an energy field to which I felt I could return if necessary. Technically I was on leave, Manny arranged that. The transition for me was planned, at least in part, to allow for two years of full-time teaching back in the classroom. I had concluded at some point along the way that the thing I could do fairly well as a professional was translate theory into practice. I am not fundamentally a researcher or philosopher, and if I was to continue to teach teachers, it was about time for a thorough check with reality -- and I got it. I was pleased to learn that after nine years of university teaching I was certifiable as an art teacher in Ohio. I ended up teaching for one year rather than two, in an inner-city junior high in Cincinnati. I make no grand claims for innovation or great results from that year. I learned more than I taught, and didn't really get on top of things until April of the school year. I finished up with enough of my ego intact to feel I could still teach

(Laura Chapman: McFee Award continued)

teachers. During that same year, I taught a graduate seminar one evening a week at the University of Cincinnati. I joined the faculty there full time the following year.

Over the last seven years my energies have been spent on building the undergraduate and graduate programs at the University of Cincinnati, doing editorial and consultation work, and writing a textbook on teaching art in elementary and junior high schools which, after three years of really concentrated effort, will finally be published this year, six days from today, on March 24th. With any Irish luck, several copies will be available for inspection here at the conference, at the booth marked Harcourt, Brace, Jovanovich.

Finally, I have resigned my position at the University of Cincinnati effective this June. In this day and age, it's absolutely foolhardy for any tenured full professor to do this, especially if you don't have another position to go to. I don't; at the moment -- but I am absolutely certain that it is a wise course for me to take at this point in my life. In the immediate future, I hope to do lectures and workshops and continue with several on-going consultation activities. It is a time for me to be open and to refocus. I expect to choose carefully my next major undertaking. I hope that June McFee, especially, will appreciate the significance of this award -- in this year of my life, I know that Mary Rouse\* would.

\*Deceased, Professor of Art Education at Indiana University.

#### CONGRATULATIONS

Congratulations to June McFee and to Ginny Broch, now heads of their respective departments at the University of Oregon and at Florida State University.

#### Women In The Arts: Opportunities Through Organization

Collected by Judy Loeb

\* \* \*  
"Art and Feminist Criticism"  
© JUNE BLUM

Women have been active in the visual arts for many hundreds of years, but it has been only comparatively recently that they have been sorting out and identifying knowledgeable feminine qualities and sensibilities which they believe to exist. Presently, women are slowly and painfully gaining status and acceptance, and more areas are opening to them. Women artists now are freer to feel and express their femininity. Much of the work by women artists reflects this. Feminist art with its own individuality, its own stamp of female consciousness, has been emerging like a flower bud bursting into full bloom.

In 1972, I curated the "Unmanly Art" show at the Suffolk Museum in Stony Brook, Long Island, New York. The climate was not quite seasoned for an all-woman in-house museum curated show at that time. The director of the museum, Jane des Grange, did support the show, but the artists, critics and public were not quite certain of their positions in and towards it. Women's shows up to that time were mostly handled by an old established organization, The National Association of Women Artists.

Over 80 years old, the National Association of Women Artists mainly assembled and juried its own shows, packaged them and found museums, galleries and art centers throughout the United States and abroad which would take traveling, packaged shows. The quality of these shows varied greatly, but it was the only organized women's group that managed to stay in existence and exhibit and support women's work for a long period of time.

The National Association of Women Artists avoided any

politics and therefore did not contribute to any form of consciousness raising or social change in equal opportunities in exhibitions for women but through their own exhibiting program felt they were educating the public to appreciate women's work. Criticism of their shows therefore was based on the quality and existing styles and not on the basis of a new consciousness, aesthetic, or political stand in women's art.

Interestingly enough, in 1972, some women were suspicious about the all women show "Unmanly Art." All-woman shows at that time were not desirable, and women's consciousnesses had not been raised as yet, and a few people had personal hangups about being identified with such a presentation. Some even considered it demeaning. However, most artists approached welcomed the opportunity to show in a museum.

In dealing with women's art and criticism even today it is still too early to try to analyze the difference between work and theory. Critics attempting to do this even though trying to be objective are imposing their own theories on work that has not developed in its own concepts. I would hate at this point to see criticism taking over and directing the route. Discussing the theory of women's art when it has not been developed is like putting the cart before the horse.

Also, to analyze a few women's work and start making categories such as "Central Core Imagery" and "Mother Goddess" not only leaves out a plethora of categories but supports an existing system. That system upholds a few, perhaps makes a few reputations for artists, and some critics, and goes on quickly to the next style. I doubt if the majority of critics want this today. I feel if the critic deals with words that are more inclusive we might

(Art and Feminist Criticism  
continued)

see a new era in criticism. As an example "feminist art" and "feminine sensibilities" are words that are more inclusive opening up areas of study that do not limit criticism to style alone.

Politics or political attitudes can not be ignored today. It is one of the driving forces behind the women artists' movement. It, consciously or unconsciously, is creating some of the art before us and, I feel, that it will influence much art of the future. Women are now in touch with their feelings about suppression and lack of equality.

Also today women are questioning our concepts about what constitutes an institution of art. Is its function to serve the public like a commercial gallery or serve the artists and critics? Is its function to collect and increase its value (financially) or to enhance the artist's career or reputation and to encourage the continued productivity of the artist, thereby enriching the greater number of artists' work to come before the public? As it stands now the public is viewing art that has "blue chip" value because the museums have promoted the work of artists belonging to a few elite commercial galleries and have concentrated on the work of a few "names" to insure the increasing value of their collections and to protect their "investments." Of course this attitude differs entirely from the time when public and patrons were free to choose among the artists and to commission whatever works were desired. The art was then directed by the buying public (church, patron, or individual) which had immediate access to the artist, and was concerned with the art itself and not its investment value.

We are beginning today to have women initiating an anti-commercial stance in the form of artist-selected shows

and co-operative galleries which try to find non-hierarchical alternatives. Thus feminist criticism today deals with the social changes women's shows are bringing about and barely touches on the still unexplored areas of women's consciousness such as feminine sensibilities and the larger area of feminist art. Opening up and examining the total contributions of women artists, rather than zooming in on narrow categories, is unfolding insights into history. To attempt to rewrite art history when women artists tried to paint deliberately like men is destroying the intent of a new consciousness that is just beginning to be created today.

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June Blum is an artist, curator, art writer, and lecturer who lives and works in New York City. Her works have been exhibited in the Brooklyn Museum, the Bronx Museum, the New York Cultural Center, the Queens Museum, the Hudson River Museum and numerous galleries and universities throughout the country.

She coordinate the show "Works on Paper/Women Artists" at the Brooklyn Museum, Print Gallery, and has curated other shows, including "Unmanly Art" and "Contemporary Realism" at the Suffolk Museum in Stony Brook, New York and "Three American Realists" at Miami-Dade College.

Blum has appeared on panels throughout the U.S. to discuss feminist art and other aspects of art criticism. She has contributed articles to The Feminist Art Journal, The Women Artists News, and Womanart.

Washington Women's Arts Center

-- Ruth Tuft

Only two blocks east of Washington's street of art galleries ("P") and one block north of bustling Du Pont Circle is the renovated brownstone at 1821 Q Street, N.W., which houses the Washington Women's Arts Center. Established as recently as 1975, the WWAC boasts a membership of over

300 artists and writers. The level of professional development may vary and the creative styles may be widely diverse, but the reason that most women artists join WWAC is the desire to meet and exchange ideas and knowledge with other women artists.

The Center is a non-profit organization founded to promote interest in and support of the work of women artists -- past and present, in Washington and elsewhere -- and to encourage women artists by providing a supportive "community" for artists (and writers). To promote these goals, the Center has a number of on-going programs and activities. This past year, WWAC offered a bi-weekly poetry-reading series, three 10-week workshop sessions (teaching over 30 different art-related subjects), exhibitions (changed monthly) of members' art documented by printed catalogues, professional-style gallery services, a slide & photo registry service, a monthly newsletter for members, and various critique and discussion group meetings. We have hope of expanding our programs to include a literary publication, a members' directory, and the publication of a handbook on "How to Create a Women's Art Center."

Money can be a headache. The WWAC has depended largely on the \$15 annual dues, on the financial returns of some of its programs, and small contributions. To ensure financial stability, the Center's programs are designed to be financially self-supporting. With these guidelines, we have been financially sound. In the future, WWAC will seek grants to help support and enlarge present and future programs, and to ease the workload by providing some staff salaries.

Our experience has been that money problems can be licked, but the more precious commodity of time and energy and imagination offered by committee workers, if lacking, can be the bigger stumbling-

(WWAC continued)

block to successful programs. Our successes in these early years are due largely to the participation, enthusiasm and interest of members. From the membership, a small but highly-motivated group of reliable and resourceful artist/writers has created and sustained these programs. Fortunately for us, new talent has emerged as our membership grows. But volunteerism has great shortcomings, and the WWAC is seeking funds to support a full-time paid Director.

The growth and vitality of WWAC is a reality which can be measured in terms of membership growth, program participation, its financial stability, and the community impact. Those who participate and demonstrate leadership come away enriched by their experience in unexpected ways: a new confidence in their work, new skills, new friendships, and a new strong sense of community that only women artists can impart to other women artists.

-- Ruth W. Tuft

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The author, an artist and writer, is the Executive Director of WWAC. Formerly of New York City, "Ronnie" has lived, raised a family, painted and exhibited in Washington D.C. since 1968.

#### The Community of Women Artists St. Louis

-- Silvia Solochek Walters  
The Community of Women Artists of St. Louis is an evolving organization. It was founded in 1971 and is still flourishing. In the beginning it was the brainchild of a graduate student in art at Washington University, Marianne Nowak, who brought Miriam Schapiro to town. And it was Ms. Schapiro, in a rousing talk to approximately 180 women artists and aspiring artists, who acted as our catalyst; her insights into the subject of women and art were sufficient to draw our group together.

But, for reasons which will shortly become clear, it has

been a changing group. The 180 quickly dropped to approximately 35. After the first year, however, with drops and adds, we maintained a steady membership in the area of about 100 women. The group's first primary activity was the formation of consciousness raising groups. They seemed to attract only the most dedicated feminists among us while losing others to whom consciousness raising did not appeal for whatever reason. Shortly thereafter, the structure of the organization was also called into question. Cliques formed, personalities clashed, all on the matter of what the goals of the group ought to be. Such questions as: what type of membership should be encouraged, professional vs. amateur vs. student, etc.; what types of exhibits should be sponsored, juried or not; what types of location for shows should be sought, gallery or alternate kinds of spaces; what types of dues structure could we have that would equalize our disparate members. All of these questions and others turned every general meeting into general chaos.

Most of these troublesome questions were resolved through extensive discussion over a period of time. Eventually the membership became open to any women in the visual arts. After five years, group exhibits are now rare and seem to occur only when some member altruistically takes it upon herself to try and organize one. Due to the peculiarities both of our city and our members, a group gallery has thus far not seemed feasible. Members who found themselves at odds with the particularities of our biweekly programs, perhaps plate lithography or feminist readings or demonstrations in Chinese Brush Painting, are free not to attend. If too many low attraction programs are offered, membership drops and offerings change. Generally, however, there is a dedicated core membership.

Members of the Community of Women Artists have arranged events around the city that called attention to the group

and to the fact that local women in the visual arts feel a need to band together. Webster College, for example, held a successful statewide conference on women in the arts. It was put together by a member of our board of directors. Another member organized the University of Missouri-St. Louis Gallery 210 "St. Louis Women Artists" juried exhibit, the first such in the city. It drew enthusiastic reviews in the Post Dispatch and large crowds attended. Other Community of Women Artists' members have sponsored informative seminars in their homes on such topics as "Educating the Female Artist" and "Conceptual Art," while still others, primarily women with young families, established a drawing group that catered to their specific needs. Significantly, it allowed them to re-establish themselves as working artists at a time when their careers had been interrupted by family-raising responsibilities. Our enthusiasm for each other's abilities became a solid basis for organizing ourselves into a group of individuals whose traditional ambience is otherwise the pursuit of solitary craft and meditation.

We eventually established a home for the group which was soon dubbed the "Women's Art Center." A considerable amount of group effort went into first finding and then furnishing the center, but it was well rewarded in our first years. The Woman's Art Center provided studio space for individuals, as well as generous space for several well attended workshops.

A newsletter, at first nothing more than ditto master in form, keeps the membership informed of group and individual activities. It has become an important tool, a sensitive communications link which not only calls members to meetings, programs and workshops, but also keeps less active women in touch and akin with our growing movement.

## THE WOMEN'S INTERART CENTER by Sherry King

The Women's Interart Center is a unique organization for women in the visual and performing arts. Occupying five floors of a loft building on Manhattan's West Side, its facilities include a theatre and a gallery; its events include video and film festivals, poetry readings, musical and theatrical performances, painting, sculpture and photography exhibitions, seminars and lectures designed for the professional artist.

The interart concept encourages artists trained in one discipline to experiment with a new one. The workshop program is at the heart of this membership organization, providing artists with the opportunity to practice their craft, and to learn new skills. It is in the workshops that a poet can learn to be a video artist, a painter or photographer can become a filmmaker, a filmmaker can become a painter. In the area of visual arts, the Center provides access facilities and instructional workshops in such areas as serigraphy, photography, ceramics, sculpture and painting. These workshops have been funded since 1972 by the New York State Council on the Arts and the National Endowment for the Arts.

The goal of the Center is two-fold: to provide training for women artists and to present to the public the work of women artists. The Interart Gallery averages ten shows a year. Some, such as "Color, Light & Image," an international exhibit to celebrate International Women's Year, showed the work of two hundred artists including Sonia Delauney, Louise Nevelson, Betty Parsons, Alice Baber, Dorothy Gillespie, Alice Neel and Lil Picard. Another show such as the current "Galileo Works" may introduce the work of a relative unknown artist such as Ida Horowitz-Applebroog. A show such as "Conceptual Art" might bring together the work of young artists like Mary Beth Edelson, Athena Tacha Spear and

Nancy Spero, while a theme show such as the "Games" Show attracted the imaginations of Sari Dienes, Howardina Pindell, Minna Citron and Rikki Ripp.

Louise Nevelson has exhibited in several shows at the Center, but she is best remembered for a panel she did with Rosalind Drexler, Shirley Clarke and Vivian Gornick. The name of the panel was "The Politics of Making It" and it packed them in. An equally popular event was the reception given for Alice Neel in honor of her show at the Whitney Museum.

The Fine Arts Museum of the Women's Interart Center sponsors or co-sponsors many conferences at other institutions. Typical is a one-week institute which will be held at the New School for Social Research in January, 1977. Called "Art and The Community" it provides a stellar celebrity list from every area of the art world: Alice Baber, artist; Kate Benet-Mundez, American Museum of National History; Linda Buki, Director of Programs, New Jersey State Council on the Arts; Betty Chamberlain, Director, Art Information Center of New York and writer for American Artist Magazine; Alvine Demick, Publisher, Arts Magazine; Sally Hazelet Drummond, artist; Kosso Eloul, sculptor; Franklin Feldman, lawyer; Audrey Flack, artist; John Hightower, Chairman, Advocates for Arts; Rita Letendre, painter; Richard Martin, Editor, Arts Magazine; Roy Neuberger, New York State Council on the Arts; Alvin Reiss, Editor and Publisher, Arts Management Director, Management Program for the Arts, Adelphi University; Sister Joanne Ryan, Academic Dean, Caldwell College; George Segal, sculptor; Janet Soliner, Director, Associates of the Smithsonian Institution; Sally Townsend, Director of Education, Newark Museum; Marsha Tucker, Curator, Whitney Museum; Rose Weil, Executive Director, College Art Association, Editor, C.A.A. Newsletter.

The Fine Arts Museum of the Women's Interart Center has attempted to extend its projects involving programs with

other institutions. This serves a dual purpose, involving other institutions in the activities of the museum and enabling the Fine Arts Museum to carry through much farther reaching and larger projects. Exchange exhibitions have been sponsored by Pratt Institute and the Museum. Artists connected with the Museum, as well as panels coordinated by the Museum have been held at New York University, Fordham University, the New School, and at Lincoln Center.

The Women's Interart Center looks to the past and to the future. The Women Artists Historical Archives is perhaps one of the most important projects that the Center has attempted and perhaps the most ambitious. It will attempt to document fully the lives of fifty women artists, with video and audio tape, slides, posters, catalogues, and biographical material. Among those already video taped are Audrey Flack, Betty Parsons, Alma Thomas, Alice Baber, Howardina Pindell, Gretna Campbell, Dorothy Gillespie and Faith Ringgold. It is hoped that the Archives will make it impossible for future art historians to overlook the accomplishments of women in the visual arts again. Gallery 101, a commercial gallery in Stamford, Connecticut co-sponsored an exhibit from the women artists in the archives. Some of the artists participating in the Stamford festival were: Rosalind Drexler, Natalie Edgar, Alice Neel, Howardina Pindell, Alice Baber, Buffie Johnson, Perle Fine, Lila Katzen, Mary Frank.

Looking to the future, the Women's Interart Center has instituted an internship program with Caldwell College in New Jersey. The college, which is the first college in New Jersey to give a bachelor's degree in Fine Arts, felt that providing its students with excellent facilities for studying art did not really prepare them for the difficult transition to a professional career in the arts. The intern-



Women's Interart Center continued)  
 ship program with the Center provides such an opportunity to learn what it means to be a "professional" by giving the students a chance to work with the artists at the Center. It is also felt that women artists as they begin to enter into a professional career are particularly in need of "role-models" with which to identify, and that the Center can fill this important need. Some of the students have been doing projects utilizing the Archives.

Caldwell College is also the home of the permanent collection of the Women's Interart Center. The paintings are displayed through out the college, so it is truly a living collection.

The Women's Interart Center is the first organization of its kind and its influence will be felt wherever women artists are struggling to gain recognition until, it is hoped, there will be no need for such an organization to exist.

\* \* \*

Sherry King is a visual artist and the Communication Secretary of the Women's Interart Center. The Center is located at 549 52nd Street, New York, New York, 10019. The telephone is (212) 246-6570.

#### The First Majority: A Women's Alternative Art Gallery

by Janet Cannon

In November 1974, two women artists from Berkeley arranged an open meeting for any other women interested in setting up an alternative art gallery. One of the women had been a member of the "Room of Our Own Gallery" which was a one-year gallery-type situation housed at the Berkeley Public Library. The other woman had been a member of the original "First Majority" which had women's art shows at the Berkeley Y.W.C.A. during the spring of 1974. Attended by many, the meeting was a success, and the new "First Majority" was formed. The group of women artists were committed to

collectively working towards creating an 'alternative space' for women (themselves and others in the community) to show their art work. At that meeting, five new members joined the effort, and immediate plans for the place of showing were begun.

A couple of the women had heard from 'the grapevine' that the Civic Arts Commission in Berkeley had a building with several new shop spaces which they had been unable to rent. They also 'heard' that the City was considering donating the spaces to community art groups. A few of the First Majority members began attending the Civic Art Commission meetings and confirmed the rumors as true. All the women got together a proposal requesting one of those spaces, and it was presented to the Commission in December, 1974. By January, 1975, the space had been granted to the First Majority group for an indefinite period of time or until it could be rented. That's when the real work began!

The space donated had a carpet, and brick and concrete walls. The lighting was poor, it needed paint badly, and gallery furniture was non-existent. The women worked many long hours painting and installing track lighting. Two women built display partitions to expand the existing wall space. Everyone worked extensively towards publicizing the new gallery. On February 15, 1975, "The First Majority Gallery" opened its doors to the public. The event was a month-long group show of the members' work.

There still remained many questions to be answered and policy decisions to be made. The women agreed on some and disagreed on others. They knew what had brought them all together. They knew that that was a mutual feeling of sex discrimination from more established male-controlled galleries on the local level, and the male-dominated 'art scene' on the national level. The members agreed that the gallery would be an alternative for only women to show their art work. As far as membership was concerned, they decided to close that until

their philosophies and policies were more clearly defined.

The group called itself a collective which meant everyone had an equal part in decision making, policy was made with a consensus of the group, and all work was equally shared among the members. The operational particulars of the gallery included a five day week (Tues. through Sat. 12 P.M. - 4 P.M.) with open gallery hours covered by the members on a scheduled rotational basis. All shows were planned to be one month long. Each opening event was to be a celebration around the middle of the month with a 3-5 day closing period. During that time an old show was to be taken down, the gallery refurbished, and a new show hung. It was also agreed at that time that each member would have a one-woman show during the first year of the gallery's existence.

After the first members' show, the collective decided to hang the paintings and poetry of Camilla Hall for one month. The following month two women in the group had a show. During those two months, the women had fund raising activities such as garage sales and women's dances. They found that even though rent and utilities were paid by the City; the publicity, repainting and reorganizing for each new show were costly necessities. Twice-monthly poetry readings were begun by one of the members. A few slide-talk shows on female imagery were held also. The next event was the first one-woman show.

Many policy questions were still unanswered. What about male involvement? Should new women members be allowed into the group? How could more of the women's art community be represented? After six months of being a group, these questions became extremely important to the women.

The collective had a relatively easy chore with involving other women. During the summer an open group show was publicized, and had such a remarkable response that two month-long group shows were held. The shows were for non-members and juried by the

(The First Majority: continued)

members. Everyone in the collective decided that working with the other women would be a good way to acquire new members. Two women had already left the collective (one left town and the other left for personal reasons). Two more original members had asked for a leave of absence for six weeks to two months. The three remaining members coordinated the group shows and accepted three new members into the group. By the end of the summer, one member returned from her leave while the other member extended her leave for a few more months.

The policy decisions seemed urgent by that time. Two camps had formed: open and lesbian separatist. Another original member resigned. The work load piled up as the group was invited to show at the Women's Center at the University of California Campus in Berkeley. That same month the collective had decided to do a group environmental show for their own gallery. Tension increased among the women as the question of whether to allow men into the gallery was still unanswered.

Everyone knew the last original member to resign left for two reasons: 1- she was having personal problems, and 2- she was made to feel uncomfortable. Technically the gallery doors could not be closed to men because the property was owned by the City. The policy was made however, that all events at the gallery (other than shows during regular gallery hours), would be for 'women only' unless otherwise stated. The group was definitely divided on that decision but the separatists seemed to carry the weight of the group because of the couple of new members who were undecided. It was at that time also, that the one of the original members who returned from leave, was in strong disagreement with the separatist policy. Her argument was that women historically had been 'in hiding' (as it were) and that everyone should be able to see what women artists were doing. Nonetheless, one of the women forced

her to resign after many long and heated discussions at meetings.

The gallery continued operating for six more months. The extra-curricular activities of poetry readings and slide lectures on women artists increased for three months and then were dropped. There were two one-woman shows, one two-woman show, and three juried group shows. It was during that time that four members resigned: two original members and two new members. The remaining members were all new with the exception of one original member. Then the news from the City came that the gallery had been rented, and the women, as previously agreed, were given a 30-day notice to vacate the premises.

The remaining women found a place to show in Oakland. It was a shared place and The First Majority women worked quite hard again to get the gallery prepared for showing. They had one juried group show at that location when a conflict arose with the other group involved. There were not any other shows hung at that location.

Now, one year later, there are three women calling themselves The First Majority. There aren't any meetings and there still isn't a gallery space. The women are considering other locations for a showing place but they are not actively involved in the endeavor at the present.

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Artemisia and A.R.C.: Chicago Cooperative Galleries Offer Advice

by Heidi Seidelhuber  
Artemisia and A.R.C. (Artist Residents of Chicago) are women's cooperative galleries in Chicago. They opened four years ago and have provided a forum for their members and the community. A tremendous amount of serious art by women has been shown, and it has received critical notice. They have hosted speakers and educational programs dealing with art and feminist issues. They have greatly encouraged the growth of the artist members. They have provided an obtainable avenue of progress for students.

They have awakened the community to evolving feminist aesthetics, and in the specific case of Chicago they have made abstract art visible in a place where there are no collectors to support it. The galleries have been very beneficial and there is no reason why there shouldn't be more of them. The following is an outline of how Artemisia and A.R.C. were set up with advice for anyone thinking of starting a co-op gallery.

1. Choose members. Start with a nucleus of maybe five energetic people who are talented, have been working for some time, and perhaps some of whom have been recognized for their merit. Invite others who may be interested in co-op to submit slides. Visit the homes or studios of promising applicants. Show slides of existing members' work so the applicant can decide if she wants to join you. Determine if the applicant is really willing to contribute the time, effort, and unfortunately the money that starting a gallery requires. It is most important to choose the members who do the very best art. It is difficult to be taken seriously if there are weak members, and you can't get rid of them later when someone you prefer turns up.

2. Get a lawyer who will draw up a commitment binding members to money and time contributions, assist in renting a space, and set up tax, book-keeping and possible non-profit or tax exempt status for any educational activities.

3. Have a preliminary discussion among members to determine whether a prestige or a loft space is required for what they expect of the gallery. How much space will be required for showing, business, and activities?

4. Renovate the space. You will need good walls, floors, lighting, and a sign. It is hard work, but it creates a valuable bond between the members.

5. Schedule who will show with whom and when. Artemisia and ARC offer one or two person shows and group shows, and members pay graduated amounts

Artemisia and A.R.C.: Chicago  
(continued)

for each category of show. This can be a difficult session, and it won't get easier the second year.

6. Publicity. Compile a mailing list and send invitations for the first show. Contact general news media and critics with a press release and a telephone follow up. Have available for the media 8x10 glossy photos showing the renovation, an opening party, the members and their work.

7. Set up an office structure with filing, bookkeeping, gallery sitting schedules and duties for each member. Use these duties to make use of or develop the talents of the members.

8. After the grand opening have the first of many soul searching meetings to determine what specifically you want the gallery to do:

A. Further your career:

- Have your work taken seriously by critics and others.
- Mount travelling shows for exposure.
- Sell your work.
- Have exchanges with peers regarding the work.
- Stimulate growth in the work.

B. Present educational and feminist programs for the community. (If you do this you may be able to set up tax exempt status for this part of the organization. Your own shows are self serving and do not qualify.)

- Have visiting lecturers into the gallery, and have members available to lecture elsewhere.
- House reference slides, books, periodicals, video-tapes, and audio tapes.
- Mount shows for non-members.
- Make space available for performances, panels, CR groups, etc.

9. If you do engage in educational activities your next step is to apply for tax exempt status, state and national grants, and to solicit for donations. You may get a grant to pay for an employee to coordinate educational projects, but don't succumb to the temptation to abandon all the work to an em-

ployee. It is most valuable when members maintain intimate contact with everything the gallery does so they can be the ones to shape its development, and so they can gain from the experience as well.

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Heidi Seidelhuber is a founding member of Artemisia. She has exhibited large paintings made of twisted or stitched string and has recently shown suspended steel installations.

(in Los Angeles area)  
466-7127 and leave a message.

#### Women's Caucus for Art (WCA):

The WCA retained affiliate status with the College Art Association (CAA) until, at the January, 1978 board meeting, the new WCA president, Judith Brodsky, was told not to attend by the then CAA president, George Sadek. Further, the question of liaison between the WCA and the CAA was sent to a CAA committee for review.

The WCA formed a position statement which deplored the selection of New Orleans as the site for the 1980 CAA conference (since Louisiana had not passed the ERA) and, in response, the CAA board of directors passed a resolution which stated that the CAA would refrain from holding conferences in states that had not passed the ERA until such time as the ERA is finally adopted or rejected. The statement also said the CAA regrets the necessity of meeting in New Orleans in 1980 and asks the president of the CAA to try to relieve the organization of the contract with the hotels.

-- Lita Whitesel

#### NEWS BRIEFS

##### Washington, D.C.:

Grant Money is available for organizations under the NEA's Alternative Spaces program for fiscal year, 1979. If you are planning projects, write for the guidelines to: Visual Arts Program, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506.

A five-volume report entitled "Sex Fairness in Education: Division Communications, Products, and Dissemination Strategies" was prepared by a presidential advisory council. The report, which examines exemplary programs and activities as well as discriminating ones, can be obtained free of charge from the National Advisory Council on Women's Education Programs, 1832 M Street, N.W., Washington, D.C., 20036.

##### Los Angeles Area:

FEMINA: an IntraSpace Voyage" opened in May, 1978 at the Women's Building. It is a collaborative feminist science fiction play out seven women who leave the planet earth to create a new society on a planet called "Femina." Consciousness-raising, fantasy, and movement exercises were used to create the action of the show.

The L.A. Feminist Theater, a troupe that began in the early 1970's, is now under the direction of group members and is seeking scripts by and about women, and new members interested in acting, directing, and production. Call

#### EDITOR'S NOTE

Contributions from members of the Women's Caucus are invited. Submissions may be made to any member of The Report Editorial Board.

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**THE REPORT**

NATIONAL ART EDUCATION ASSOCIATION

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