



WOMEN'S CAUCUS THE REPORT

NATIONAL ART EDUCATION ASSOCIATION
AFFILIATE

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Women's Caucus Executive Board

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**NAEA Board Reconsiders
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NAEA Board Reconsiders Conference Site Issue

After two years of intense work begun by Sandra Packard, and continued by Marylou Kuhn and myself, the new NAEA Board under the leadership of Kent Anderson approved a new motion overturning the decision made in San Francisco regarding conference sites. The following letter reflects the extent of support the Women's Caucus received at the September Board meeting and is one indication that our dedication and hard work IS WORTHWHILE AND EFFECTIVE:

October 3, 1979

Dr. Rogena Degge
National Art Education Association
Women's Caucus

Dear Rogena:

Just returned from the NAEA Board meeting and thought you would want to know of actions relating to your concerns. We had an excellent Board meeting, passing forty resolutions that ranged from necessary housekeeping tasks to a wide range of membership services. We also identified a number of realizable (I hope) two year goals that should advance the association -- and the profession.

I will be reporting on these actions in the next NAEA Newsletter, but want you to have the exact wording of two statements relative to human rights.

As noted in my recent letter, the ERA convention site issue was on the executive agenda, and although not officially on the Board agenda, I did open the topic for discussion and/or reconsideration at an appropriate time during the full Board meeting. In respect to commitments made to, and plans underway by, the Illinois Art Education Association, the Board indicated no interest in shifting to another site. As a result of discussion, however, I am pleased to say that the NAEA Board went on record as follows.

Motion #36 -- Following the 1981 Illinois conference, the NAEA shall only hold its national conference in an ERA-ratified state. Moved by J. Poor, Seconded by P. Greenberg. Motion carried.

Motion #37 -- Lest it be construed that the NAEA Board of Directors is in any way opposed to, or indifferent to, human rights, especially the rights of women, the Board herewith expresses its sincere support of the goal of equal rights for all persons. Moved by E. Feldman, Seconded by J. Poor. Motion carried (by unanimous vote).

As a result of Motion #36 (which meets the original request of the Women's Caucus), I have directed John Mahlmann to terminate any

possible negotiations with Phoenix, Arizona, which had been proposed for the 1983 convention.

On another matter that is of interest to the Caucus, I re-introduced the earlier request of the Caucus calling for a "structure of diverse groups". After much discussion, Motion #12 was introduced and carried. It reads:

"Move that a council of affiliates be formed as discussed and developed with the approval of the States Assembly and the affiliates." (Moved by Zastrow, Seconded by Feldman.)

Within the next month or so, we will be in touch on this item to identify a leadership committee that can meet and work through the details of such a council.

Overall, we had an excellent meeting and I can assure everyone that the Board I will have the pleasure of working with over the next two years is an outstanding group of individuals. I believe the membership of the association can have full confidence in their leadership. I'll be in contact soon concerning the council planning group.

Sincerely,

KENT ANDERSON, President
National Art Education Association

While the question on whether to go to Atlanta logically arose again, it was too late to poll the membership again. I have spoken at length with Marylou, Sandy and a few other Caucus Board members and the decision was to continue our plans to go to Ohio. This was based on the following points: (1) Since Atlanta is still a non-ERA state, many members will not go there and want an alternative. We are committed to that position of members; (2) Meeting in Ohio reaffirms our commitment to a cause that was ultimately effective, but won't be a realization until 1982, and (3) An information session in Atlanta will demonstrate our commitment to NAEA.

Rogena Degge
October 8, 1979

1980 Ohio Conference

CALL FOR PAPERS:
1980 NAEA WOMEN'S CAUCUS CONFERENCE

Please submit papers and program proposals for the 1980 NAEA Women's Caucus Conference to be held March 25-27 at The Ohio State University Campus in Columbus, Ohio. The conference theme is "Professional Ethics and Political Action." While programs relating to this theme are desirable, any proposals in the field of the women's movement and art education are encouraged.

Proposals for programs and papers should be sent by December 1, 1979 to:

Jean Sharon Griffith,
Vice President of Student Services
Richland College -- 12800 Abrams
Dallas, Texas 75243
(214) 746-4503

Atlanta Information Session

Plans are now being made to coordinate information sessions in Atlanta at the NAEA conference. Suggested topics for a panel presentation include non-sexist curriculum and professional development for elementary, secondary and university levels. Please send proposals, ideas and offers to participate to:

Ann Sherman
4709 Chestnut St.
Bethesda, MD 20014

Presidential Memorandum

From: Rogena Degge
To: Women's Caucus Members
Re: Current Caucus Concerns
Date: October 2, 1979

1. Survey Report on Conference Site: Appreciation is extended to all of you who responded to my survey. Forty-six forms were returned by October 2, and tallied as follows:

- 12 I plan to attend the Ohio planned Women's Caucus program only. I will not go to Atlanta.
- 10 I plan to attend the Ohio program and then go on to Atlanta.
- 8 I will only attend the Atlanta conference.
- 12 I will not be going either to Ohio or Atlanta.
- 4 I haven't made up my mind yet.

The NAEA Women's Caucus should:

- 11 completely boycott Atlanta.
- 28 meet in the ERA state of Ohio, but schedule one business/informational meeting in Atlanta for the Atlanta-based members and other interested persons who cannot travel to Ohio yet want to remain or be involved.

Written additional comments were numerous. Most of those going on to Atlanta have NAEA Board or other programmatic commitments. At least one with NAEA commitments is doing the work but not going to Atlanta. Others seem to be considering this action.

Those only going to Atlanta are job hunting or are unable to finance both and feel the need to be there. Most that are not going to either can't get away from work because the dates (for either conference meeting) don't coincide with a break, or release time

isn't available. One specifically mentioned that his state, Connecticut, will not finance travel to non-ERA states -- a concern that may be true elsewhere, as well.

Indications are that our attendance in Ohio will be larger if the SRAE and Council on Policy Studies meet with us. Some who indicated they would not attend the Atlanta conference would go to Ohio if the groups meet together. Otherwise they would limit their conference going to their own state and region this year.

Those indicating the Caucus should be present in Atlanta clearly want only an INFORMATIONAL meeting. It is my hope that those who must go to Atlanta because of NAEA commitments will offer to be involved in such a meeting. Others indicated they will go to Atlanta only if we have such a meeting. Several believe that many NAEA members would like the opportunity to become more informed on the directions and concerns of the Caucus, particularly those in elementary and secondary education, and new NAEA members.

2. Call for Program Presentations:

OHIO. Jean Sharon Griffith has put out a call for presentations for our Ohio program. I urge you to submit a wide variety of proposals. Please let her know if you can only attend and get financed if you are on the program. Every effort will be made to accommodate that need. Let's have a strong and meaningful program in an ERA STATE!

ATLANTA. Because of the strong desire by the membership to have a presence in Atlanta, an INFORMATIONAL session is being planned. Ann Sherman has volunteered to coordinate that session and will work with Sharon Griffith and the Atlanta conference planners on this. Ann is anxious to receive suggestions and an indication of who will participate. Immediate action on your part is essential.

3. Membership registration space for the Women's Caucus in Atlanta. A recent letter from NAEA President, Kent Anderson, stated that he has urged those planning the Atlanta conference to make registration space available to us.

4. Status of the tri-group meeting in Ohio: Late September correspondence indicated that although the Council for Policy Studies decision is still not firm, it is likely they will meet with us prior to the NAEA Atlanta conference. A September 26th phone call from George Hardiman revealed his plans for the possibility of SRAE not meeting at all as an NAEA group. Pursuing plans for another research conference not connected with NAEA was suggested. The Caucus would not be part of that separate conference, should it occur -- suggested to be in either Missouri or Illinois, both non-ERA states.

5. Status of financing THE REPORT: I asked our Treasurer, Ruth Keitz for a cost analysis to determine the feasibility of continuing to publish The Report in its present form and to what degree we can carry last year's expired memberships on our mailing list. It is clear that, until funds increase again, mailings must go only to active members and the NAEA Board, and printing costs must be greatly reduced, beginning with this issue. This issue will be mailed to non-current members and reminders to renew will again be attached. What follows will depend on the size of our membership. Increased, appropriate use of the NAEA News will be pursued as well as spots in state newsletters. Securing outside grant funding for The Report has also been suggested by our editor. I have directed a search for possible sources, but any success would probably be a year or more away.

6. Revised Membership Form: This issue carries the revised form designed by Maryl DeJong. Its more inclusive nature will provide us with data heretofore unknown and should help us better serve and solicit our members' needs and interests.

7. NAEA Officer Nominations: In the July issue of NAEA News is a call for regional NAEA Vice-President-elects. No deadline was given but get your nomination in quickly. No doubt it will close soon since elections will be held this winter.

San Francisco W's C Program~ Some Highlights

While the Winter 1979 issue of The Report contained a complete list of the sessions, this issue presents the following highlights of Women's Caucus sessions for which abstracts/summaries were received by the editor.

WORKSHOP: THE WOMAN ADMINISTRATOR

Papers and dialogue from this all-day workshop on April 16th, coordinated by Marylou Kuhn, will be reviewed at a later date. Sandra Packard's report, THE WOMAN ADMINISTRATOR IN TRAINING follows this section.

PANEL: BECOMING AN ART EDUCATOR: THE WOMAN STUDENT'S VIEW

This panel discussion, moderated by Kelly O. Finnerty, explored the way graduate students make their way through graduate programs as they enter into a career in art education. Sister (Dr.) Margaret Mary Majewski discussed the need for setting realistic goals and planning effective courses of action. She stressed following priorities and suggested several survival techniques for students enrolled in doctoral programs. Pamela Weil, whose area is creative dramatics, examined the importance of arts teacher education and of viewing teaching itself as an art form. The

importance of making opportunities as a means to success was probed by Bryna Rifkind who also offered concrete suggestions for setting goals, making contacts and utilizing resources. Ina Rae Belue Cannell described the very real predicament of conflicting multiple commitments to husband, child, self, schooling and art. After citing several problems and solutions, she recommended focusing one's concentration and prioritizing in one's activities as ways of surmounting the fragmented experience of playing many roles. Jennifer Tofflemire discussed the need to expand one's rather limited exposure to educational experiences obtained in teacher preparation courses by seeking outside, extra-curricular involvements. In exploring the myths of artists and teachers, Christina Weber-Johnson examined the prevailing societal sexual-stereotyping and offered a solution to a personal dilemma of being an artist and/or a teacher. The audience discussion which followed the presentations centered on the topic of career vs. family commitments. (April 18, 1979)

INDIVIDUAL PRESENTATIONS

In her paper, SEX DIFFERENCES IN ARTISTIC ACHIEVEMENT: A NATIONAL STUDY, Dr. Sarah Knight, gave a report of the findings on sex differences in 9, 13, and 17 year-olds in attitudes towards, knowledge about and skill in art, based on data from the National Assessment of Educational Progress. Comparisons were made between age and sex. Related (i.e., music) and contrasting (i.e., math) learning area assessments were also examined. (April 18, 1979)

In a joint session entitled IDEOLOGY, FEMALE AESTHETICS AND THE FEMININE STATUS OF ART: PROBLEMS FOR ART EDUCATION, issues regarding women's art and status were explored. Georgia C. Collins examined feminist proposals to improve the status of women in art via Integrationist, Separatist and Pluralist orientations. An inquiry into these alternative approaches was made to give art educators a better understanding of societal values which have assigned minor roles to art and women. Renee Sandell investigated the ideological basis of the women's art movement. Issues which constitute the major aesthetic split of the women's art movement, i.e., the debate of the concept of "female aesthetic," were explicated, as well as a presentation of other still-unresolved issues facing art educators. (April 19, 1979)

WOMEN MAKING ART: IMPLICATIONS FOR EDUCATION, a slide presentation by Enid Zimmerman, focused upon several relevant educational issues related to the study of art created by women. Major questions concentrated upon these areas: women artists and art

history; sex differences inherent in art production and style; approaches to art criticism of women's art; and, the significance of such questions to the field of art education. (April 19, 1979)

The Woman Administrator In Training

Sandra Packard

The following is a summary of my report: In 1947 less than 1/3 of the work force were women. Today they are nearly 1/2. In 1947 exactly 1/20 (5%) of women in the labor force were managers/administrators. Today women are just over 1/20 (5%) of managers/administrators. There are just 10 women presidents of state universities and only one woman president of a black college. If these figures have not scared you off, I shall proceed.

An explanation of the American Council on Education and the American Council on Education Fellows Program in which I participated was highlighted with particular attention given to the benefits offered to women. This was followed by a discussion of training programs for women in administration.*

Training programs are one of the most popular strategies of the 1970's for facilitating the entry of women into academic administration.

Six such programs have been developed since 1973, ranging from weekend conferences designed to explore career paths in administration to full-time internships of up to ten months. The early programs were founded on the assumption that faculty women needed compensatory education as they had been excluded from both the formal and informal training experiences that prepared male faculty for senior administrative posts.

The first institute designed specifically for faculty women was the Institute for Administrative Advancement (IAA), which was sponsored by the Carnegie Corporation and the Ford Foundation. Originally held at the University of Michigan in 1973, the program moved in the following year to the University of Wisconsin, Madison, where it is still housed. The IAA offered a six-week residential program and attracted a nationally selected audience.

In the same year the University of Michigan's Alumnae Council independently initiated an internship program for women. Eight-month internships with senior administrators at Michigan were awarded to recent Ph.D. recipients who intended to seek faculty positions leading to careers in academic administration. Three interns per year were chosen in 1974 and 1975, two in 1976. Since 1976, the internship program has developed into a summer seminar in academic administration.

In 1974, the Carnegie Corporation funded the Administrative Intern Program for Women in Higher Education (AIP), located at Cedar Crest College and serving a consortium of sixteen small colleges. In the same year Carnegie funded another internship program "for mature faculty women" at the Claremont Colleges in California. This program lasted two years, from 1974 to 1976.

More recently established programs for women have an increased emphasis on the managerial skills and fiscal knowledge that are generally seen as necessary for administrators of both sexes.

In 1976 Higher Education Resource Services (HERS)-MidAtlantic began the Summer Institute for Women in Higher Education Administration, co-sponsored by HERS-MidAtlantic and Bryn Mawr College and funded by the Donner Foundation. Like the IAA, the Summer Institute is a residential program. Its audience is national in scope. The Summer Institute stresses the creation of professional networks using the case study method of instruction. Building upon the experience of its sister program, in 1977 HERS-New England began the Administrative Skills Program for Women, a series of six weekend seminars held at Wellesley College.

Other training programs discussed were the following: Harvard's IEM, National Endowment Internships, White House Fellows, In-House Programs -- Miami Fellows in Academic Administration (MAFIA), On the job programs, and ACE's Identification of Women in Higher Education Administration.** These programs are designed to create a new image for the woman administrator, adapting attitudes and behaviors necessary to succeed. Also important is the teaching of university structure, governance, laws, budgeting, and government. Skills, such as collective bargaining, administrative styles, and planning, and decision making, are considered vital parts of the programs, as well as networking to establish ties with other administrators, both inside and outside institutions.

Next, we focused on what is important to learn personally as we become administrators. Some of the areas discussed were: a) how institutions work-formally and informally, b) handling yourself, c) having a sense of mission for higher education, d) process and procedure for getting things done, e) learning to live with ambiguity, f) timing and sensitivity (massaging, listening, sizing up situations), g) people skills -- soft and hard (delegating authority, "Queen Bee Syndrome", sharing), h) career patterns and planning, i) skills for dealing with discrimination, j) professional ethics and standards (confidentiality, basic sense of mission of institution, and follow through), and k) marketing skills -- personal and professional (i.e., selling yourself for the job).

Women's Caucus AWARDS NIGHT

April 17, 1979
San Francisco, California

The June King McFee Award
In Recognition of Outstanding Service
to Art Education
JOAN MONDALE
RUTH FRYBERGER
AND

The NEW Mary J. Rouse Award
In Recognition of a Young Professional
MARIANNE SUGGS

June McFee Award

Presentation of the Award to Joan Mondale
Marylou Kuhn, President

Mrs. Joan Mondale has not been able to attend this presentation of the McFee Award, but we would like the audience to know why she was chosen and to hear her response.

Joan Adams Mondale, who is the wife of the 42nd Vice-President of the United States, is a former arts educator from Minneapolis. She was born in Eugene, Oregon and grew up in Columbus, Ohio and Wallingford, Pennsylvania. She has said, "Context is content." Her present context is as the Carter Administration's spokesperson for the arts. She speaks of herself as a facilitator and a connector: a liaison between the government and the world of the arts. Some of the concerns which she has addressed are: the adverse effects of tax laws on artists, the nature of art and creativity, the use of museums in educating children, and the concerns of an artist in society. Through her official capacity these are directly translated into the world of political power. She has intervened personally to put more art into public architecture, HUD has included an art fund for "livable cities", transportation has been influenced to monitor design and art projects in city bus and subway systems and in airports, and CETA has been broadened. Through her efforts the largely unassessed role of government in the arts will be addressed by the Federal Council on the Arts to seek an answer to the question of the government's proper role.

September, 1978 Artnews magazine has called her "Washington's Joan of Art". We salute the public Joan Mondale in the giving of the McFee Award, but we also salute the private Mrs. Mondale because of her long-standing personal and professional commitment to the visual arts.

She has been said to be extravagantly expressive with a response of absolute rapture in the face of outstanding works of art. Her

assistant, Bess Abell, says, "Visiting a gallery is like a B-12 shot for her. . . . She really mainlines on art."

She has been making ceramics since high school. She continues to throw and to take lessons today on a regular basis.

Her love of museums comes from her parents and uncle, Philip Adams, a director of the Cincinnati Art Museum. She has worked as an art educator in a number of the nation's leading art museums: first, the Minneapolis Institute of Arts, then at the Boston Museum of Fine Arts and later back at the Minneapolis Institute. She sees ". . . the arts as a strong factor in the total quality of life, not as an abstraction but as a tangible reality to be experienced every day."

In both of these facets of her personality -- the public and the private -- amply illustrated by her unique accomplishments, she exemplifies the best in leadership in arts education. Her expertise is why she has been so effective at the highest governmental levels; her professionalism is a positive and effective force.

The National Art Education Association Women's Caucus is proud to present a 1979 June McFEE Award to Joan Adams Mondale.

Written Response

The Vice-President's House
Washington, D.C. 20501
April 3, 1979

Dr. Marylou Kuhn
President, NAEA Women's Caucus
Florida State University
Tallahassee, Florida 32306

Dear Dr. Kuhn:

I am deeply honored to receive the June King McFee Award.

Art educators have the opportunity to refine and enhance the quality of life in our nation. Physical accessibility to the arts is greater than ever before -- there is a wealth of art for all who would see and hear. But we must

have intellectual accessibility as well. We must understand what it is we see and hear, and you, as educators, open the gates to love and appreciation of art.

I salute the NAEA Women's Caucus for your pioneering role of leadership in art education. Let's work toward a renewed emphasis on inclusion of the arts in all levels of educational curricula and work to discover and nurture artistically talented children -- wherever they may be. Truly they are our nation's valuable resource.

Sincerely,

Joan Mondale

Introduction to the Recipient:
Ruth Freyberger

Sister (Dr.) Margaret Mary Majewski

The thought has often occurred to me that many people give years of service to other human beings through their job or profession with little or no special recognition. When I read that nominations were being received and reviewed for the 1979 June McFee Awards, I took time to reflect upon whom I thought worthy of this honor. I had been a TA at Illinois State University for several years and had had the opportunity not only to socialize on occasion with Dr. Freyberger, but to observe the relationship she established with her students. Most of them were preparing to teach children and under her guidance they developed their own ability as artists and rediscovered the joy of learning and creating, as well as preparing to teach.

I found Dr. Freyberger to be a dedicated, hardworking person, but also one who was willing to stop and talk for a minute, to share a story, a sorrow, a joy, a laugh! The great American authoress, May Sarton, in her book, A Small Room, describes a teacher introducing herself to her new class. She ends her introduction with the words, "We often realize what good teachers we have had years after we have suffered under them." (Isn't that beautiful and true!) Dr. Freyberger's students, like many of our own, are required to work hard and like students everywhere, there are probably some who think that they work too hard. I feel confident that her students have and will continue to enrich the lives of their students just as Dr. Freyberger has enriched their lives. In addition to her years of dedicated teaching, Dr. Freyberger has to her credit an impressive list of publications and other services too long to enumerate here.

It is my distinct privilege and honor to present to you, Dr. Viktor Lowenfeld's first graduate student and this year's recipient of the June McFee Award, Dr. Ruth Freyberger. Dr. Laura Chapman will present the award.

Acceptance Speech

TEACHING AND IDENTITY:
PERSONAL ACHIEVEMENT IN ART EDUCATION

Ruth Freyberger

I am, indeed, gratified to be this year's McFee Award recipient. When I was first made aware that I was nominated for the award, I felt honored to know that I would be "in the company of those whose professional accomplishments were on a level worthy of consideration." Assuming a retrospective attitude, I suddenly became acutely aware of the distance I had traveled since I first embarked on my lengthy and at times tumultuous career in teaching art to persons of all ages, both on and off-campus, as well as in community adult programs. It spans the years from 1935 when I received my B.S. diploma from Kutztown Teachers College in Pennsylvania, to my present position as Professor of Art at Illinois State University at Normal, Illinois.

My acceptance speech is divided into three parts. The first part describes the ethnical, cultural, and environmental elements of my personal background and the influences that played a large part in my professional accomplishments. The society of which I was a part was amphibolous in nature -- simultaneously giving opportunities for "moving ahead" on one hand while completely overwhelming and even destroying initiative on the other.

The second part is woven around and pays homage to three art educators whose influence and guidance have been paramount in my development as a teacher and art educator. Although all are now deceased, all were actively involved with elementary, secondary and university teaching. To varying degrees, all were active participants in state, regional, and national art associations. Their leadership roles in these organizations were an inspiration to me and many other young professionals during the 1930's, 40's and 50's.

The third part, projecting into the future, presents directions for art teaching in the next decade.

Concerning my parentage -- family background -- both of my parents were born into large Pennsylvania families. Dad was born in 1886 on a farm in Lancaster County. His immediate relatives dressed in the "plain garb" of that area -- a living testimonial to their religious beliefs. When he was eleven, his family left the farm and moved to the Pennsylvania-Dutch city of Reading. My paternal grandfather and uncles became skilled tradesmen who served apprenticeships before becoming journeymen. None boasted a high school education.

Mother was born in Dauphin County in a small anthracite coal mining area, Lykens Valley, recognized for its contribution to folk art culture. Her maternal grandfather was a cabinetmaker, her paternal grandfather a wheelwright. Her talented father was a folk musician, a tax collector, proprietor of a country store, an amateur horticulturist, and an avid reader. He believed in education and instilled in my mother a desire for "learning," though his death before my mother's sixth birthday precluded her dreams of an education. Grandmother, like so many other women without social security or other financial support in her day, held a series of "housekeeping" positions until she, too, eventually moved to Reading where there were more opportunities for employment. At this time, my mother was thirteen and though she had just been promoted to high school, her formal schooling ended. While she then became employed in the hosiery industry, her admiration for teachers and her unfulfilled desire for an education remained as basic drives in securing education for her own two daughters.

The rich folk art heritage of my mother's Pennsylvania Dutch family was to greatly affect me. Cabinetmakers, wheelwrights, bricklayers, carpenters, folk musicians, and artists -- all these were my immediate ancestors -- versatile craftsmen, many of whose characteristics I have inherited. None were teachers with academic diplomas; many transmitted their skills to others and thus deserve the title of "teachers."

Shortly after my parents married, the first World War began, forcing them into hard living conditions with a scarcity of food. When my sister, Grace, and I were born, we lived in a "row house" on a half street in Reading which had no electricity nor indoor plumbing until I reached junior high school age. This, then was the socio-economic and ethnic strata into which my sister and I were born. With less than two years' difference in our ages, Grace and I were playmates and close friends to each other. When she was still of pre-school age it was discovered that she had serious eye problems. While this greatly affected her life, it also affected mine.

We had few toys, partly because dad's culturally "plain" background negated their purchase or any involvement with them. We designed and made clothes for paper dolls that we journeyed with to countries we knew only through our geography books. Never in our wildest dreams did we think that we would ever visit those countries. Both of us have, for through education we have realized dreams that never could have materialized otherwise.

Grace, being older than I, started school ahead of me. I so much wished to go with her

and greatly enjoyed "visitors' days," for then I could attend school and sit with her at her desk. Alas, when I became a bona fide pupil, much of the magic had left. In analyzing the reasons (years later after receiving my doctorate and while taking an elementary reading course for elementary certification), I realized that in the primary grades I had had few teachers who really cared about or challenged me! While my grades were above average, school was a non-growth, actually inhibiting environment. The little art we did was "pattern copying," "directed and dictated." My mother, feeling a need for more art activity, provided my sister and me with a number of art projects, most of which were from "recycled materials." We did not have "boughten" games so we made our own!

In the intermediate grades I "blossomed." While I ranked either first or second in my class, dad would comment on my report card, "You could have done better!" While classmates were, even then, rewarded for "good grades," our reward from mother was in the form of a special dessert or favorite food for lunch. Further learning was stimulated by an inner urge for growth and a desire to please our parents, mostly mother.

The junior high system brought a reorganization of the educational structure in Reading. For many children the co-educational high school would be the terminal point in their formal schooling since the state mandated attendance until the age of sixteen. Many of my classmates entered the work force at that age because few young people from my neighborhood were interested enough in the pursuit of knowledge to make sacrifices for it. When I was in high school my "drop-out" classmates were earning salaries that enabled them to be financially independent. Years later, when working in hat and shoe factories during summer months to earn college tuition money, I realized how tedious their lives were. Repeating the same operation hour after hour, day after day. No decisions to make except produce: do the same thing over and over and over! I believe we were ready for Creativity when it dropped upon us in the 40's.

My mother was counseled by my junior high teachers to enter me in the College Preparatory program. My father had expected me to quit school when I reached the age of sixteen since no one in his family had graduated from high school. He was earning a living without a high school education -- so could I! But times were changing and employers were asking for high school graduates. Since I would be almost through high school when I became sixteen, my mother supported me in my goal to graduate.

Then, two things happened to change my life! One was that when I moved into the College

Preparatory program I moved into a new social group. To acquire any kind of status with the group of which I was now a part, I had to find a niche for myself based on my achievements, since I hadn't comparable money, clothes nor social life. I maintained my achievement -- motivation throughout the remaining years of my public school education. (continued on p. 13)

Mary Rouse Award

Description of the Mary Rouse Award

Sandra Packard, Past President

Mary Rouse embraced life and scholarship. She gave 150% to everything: her family, friends, students, field, and university. In 11 brief years, overcoming difficult hurdles, she became a leader in our profession, noted for her research, writing, and editorship of Studies in Art Education. Her dedication to her students did not end with their graduation; their accomplishments were her joys. She wrote one of her students once --

I was going to write you anyway, and tell you how very pleased I was with everything I saw you do at the convention . . . that kind of exceptional quality is the best kind of payoff that I know in life for any of us in the education racket. We literally have to define ourselves by what our ex-students are doing . . .

As teacher, mentor, and friend we respected and loved her. I loved her.

The last time we talked before she died she was all excited about a new left brain/right brain theory she was developing that would have an important impact on our field. She died before she could give us this last gift.

Through this new award we honor you for your scholarship, achievements, and potential. More importantly we pass on to you, Marianne Suggs, her legacy of courage, excellence, and commitment. As Mary would say, "Now go out and give 'em hell."

Acceptance Speech

Marianne Suggs

Thank you. I am deeply honored and sincerely appreciative. To receive the Mary Rouse Award in recognition of the young or early professional is indeed a big "stroke."

I have been extremely fortunate in that I have been able to work with many committed, exciting individuals. I was able to spend two full time years "immersed" in a stimulating environment at Florida State University surrounded by hard-working, serious students and faculty. Dr. Ivan Johnson, Dr. Julia Schwartz, Dr. Eugene Kaelin, and many others contributed to

my maturation in art education in more ways than they will ever know. Dr. Johnson was always introducing us to the "biggies" that he somehow coerced to visit FSU. Dr. Elliot Eisner, Dr. David Ecker, Dr. Edmund Feldman, representatives from Cemrel, and many others all helped to make the environment at FSU a challenging and motivating one. I have also spent some in-depth time with Dr. Harold McWhinnie at the University of Maryland. He is a dedicated, scholarly, deeply committed individual who very willingly shares his knowledge. Those of us who are "young" or "early" professionals in this field have so many fine examples that are inspiring and motivating. We thank you.

To top all of this off I also reside in the ever lovely mountains of North Carolina and have the tremendous opportunity to work with a super group of people. Dr. Lorraine Force, an enthusiastic, positive thinker, sets an unbelievable example in the Art Department at Appalachian State University. In accepting this award I must accept it in the behalf of many people that have motivated me with their personality, style, knowledge, dedication, art, and research. Dr. Force sets an excellent example in all those areas.

When in undergraduate school I had a very dear friend who was always looking forward to "Friday", to the "holiday", to the end of the semester year, or whatever. I have always been the opposite. The very thought that time will go any faster than it already is sends me into a wild panic. There is simply not enough time to do all that needs to be done! Only 48 hour days would help at this point in my life. Therefore it is hard for me to provide you with any personal aspirations. I have simply been too busy. However, my interests lie in children's visual images and what they say about them. My research centers around the visual and aesthetic development of young children. My art production is in the area of fibers . . . weaving in particular. My recent work may be described as relief panels which are formed and dyed after removal from the loom. I am also involved with the Faculty Grievance Committee at A.S.U., a group which represents faculty members who for any reason feel they have been treated unfairly. I sincerely hope that I can continue to maintain high standards in my teaching, research, and art production, and in Sandra Packard's words, "to give 'em hell."

One more personal note: while I did not know Mary Rouse personally, I did admire her from a distance. Her texts have been invaluable to me, particularly during my first year of public school teaching. And without her "Descriptive Scale for Art Products", I might still be working on my dissertation. She was invaluable in that she provided an excellent role model and contributed professional materials to the field that have aided many like myself.

EQUAL TIME*

THE RIGHT TO BECOME HUMAN

Kenneth Marantz

A recent piece in Newsweek has animated a chain of thought somehow existing in limbo for many years. The thesis of the article was that children aren't especially creative or honest or good, "they are only human." I have no quarrel with the ideas because they do an effective job of debunking the myth of the Child as Superman. Hurrah for that! But my contention is that children are not human yet, they are merely potentially human. In a literal sense they are humans in training, apprentices in our adult world going through the motions of our adult behavior as they play at the game of humanness. I fear that much of the mess our society has created has been due to our refusing to accept this fact of life and, most important, our refusal to accept the responsibility for helping to shape the young in ways that would better guarantee their acquiring the characteristics of humanity most of us seem to prize.

Fundamentally I don't believe children have rights. Indeed I don't believe that any class of beings have rights, pure and simple. We all have to earn our rights by accepting balancing responsibilities. Such compromises with natural selfish instincts are discovered through education. Of course, it would be most comforting to believe in a form of rationally benign universe in which our roles were predestined and part of some grand scheme. If we do, then perhaps the notion of being born (or even conceived) with certain inalienable rights makes a kind of sense. But surely, beyond the metaphysical or philosophical pleasantries of such an ideal, the realities of practice immediately make that ideal suspect. Am I indeed guaranteed life in the USA? What about capital punishment or being sent off to die in war or in the line of police duty? And how absolute a concept is "liberty"? Are any of us totally free? With all the laws and rules that regulate our lives, what meaning can a guarantee of my right to pursue happiness have? Vocalizing these declared rights is proper political drivel fit for Fourth of July picnics only.

Any individual or group who stands up and demands rights had better show how those rights are earned. I have a right to a job if someone needs my skills and I fulfill my employment contract. I have a right to drive an automobile if I pass the driver's test and obey the traffic laws. I have a right to play my radio as loud as I like whenever I like if the sound doesn't invade another's right to sleep. Children have no right to be

called artists or treated as artists until they have learned how to behave as artists. They have no special class rights any more than any other segment of the population. Being neophyte humans, they must be helped to understand that a demand feeding schedule is not a right but a privilege bestowed by benevolent, tired or misguided parents. Living in a society demands compromises.

The concept of the intimate unity of freedom and responsibility is to be taught. Every bill of rights for kids that is produced must have a mirror-image bill of responsibilities. Thus, to repeat, children have no right to be artists. Matisse reminds us that "A work of art is a climax of a long work of preparation. The artist takes from his surrounding everything that can nourish his internal vision, either directly, when the object he is drawing is to appear in his composition, or by analogy. In this way he puts himself into a position where he can create." To become creative, to earn the right to be called an artist, the child must gain mastery over media and develop a consistency in the quality of his products. And just as we study to become artists we must become educated to achieve the other qualities that define us as being human. Neither artistry or humanity is a birthright.

Kenneth Marantz, Chairperson, Department of Art Education, The Ohio State University, Columbus, Ohio.

* Readers are encouraged to respond to EQUAL TIME via letters to the editor, as well as submit editorials for publication in future issues of The Report.

Editorial

From its beginnings, the Women's Caucus has been an active organization focusing on human rights issues, promoting innovative programs and existing as a supportive system for professionals in art education attempting to counter the sexist stereotypes so frequently associated with the field. Recent political struggles, financial difficulties and declining membership are beginning to constrain its effectiveness. For the Caucus to remain viable and productive, we should (1) reassess and update our goals to serve the needs of our membership and of the field of art education, (2) take pride in the Caucus and contribute by sharing the work, and (3) strive to acquire new members. If each current member were to get one new member to join, the Caucus would progressively increase in size and stature. Additionally, male participation in our programs should be encouraged since our

concerns for sexual equity for the field begin with our own operation.

Editing The Report has been an enjoyable and valuable learning experience for me. However, due to my not having access to institutional support services while on a one-year leave of absence from O.S.U. and the impending birth of my first child at the preparation time of the next issue, I will be unable to continue to work as editor. I wish the newly-appointed editor much success and support. Support can be obtained from members and readers who contribute their ideas and skills via editorials (i.e., Equal Time column), letters of response, newsbriefs, etc. Additionally, I hope that an Editorial Board which existed before my term as editor, be reinstated to assist the editor with a load that involves editing, correspondence, typing, layout, and printing as well as attempting to work with a shrinking budget.

I wish to express my sincere thanks and gratitude to assistant editor Maryl DeJong, former editors Marion Cooley and Judy Loeb as well as president Rogena Degge, for their help and support. I hope the Caucus continues to grow and flourish and that The Report positively affects the Caucus membership and the field of art education.

Renee Sandell
Renee Sandell

Members Exchange (ME)

SEARCH FOR CURRENT ADDRESSES

The Women's Caucus would like to keep its membership files current and correct. If you know the current address of any of the following individuals, will you please send them to Maryl Fletcher DeJong, 5052 Collinwood Place, Cincinnati, OH 45227. These individuals have been members of the NAEA Women's Caucus but their mailings have been returned to us.

Please help us to locate the following individuals:

Natalie H. Cockrell
Barbara Hochman
Pearl Elka Maier
Joelynn Snyder-Ott
Margaret Pelton
Amalie Rothchild
Glenys Saynard
Barbara Simpson
Susan J. Slavik
Kaye S. Winder
Cynthia Watkins
Debbie Zorecki
Margaret Weber
Ruth C. Strick

CHANGE OF ADDRESSES

Please note the following address changes:

Rogena Degge, 3969 Pam Street, Eugene, Oregon 97402

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

Judy Loeb, 3286 Alpine Drive, Ann Arbor, Mich. 48104

Jacqueline Kibbey, 4384L Balsam Street, Ft. Wainwright, Alaska 99703

Jeane Ladewig-Goodman, 2118 N. Seminary, Chicago, IL 60614

Announcements

NEW BOOK ON FEMINISM, ART AND EDUCATION

Feminist Collage: Educating Women in the Visual Arts, edited by Judy Loeb, was recently published by Teachers College Press, and is now available in paperback for \$12.95. This book comes to grips with these questions by bringing together transforming ideas of feminists who have worked in a variety of disciplines related to the visual arts. Twenty-eight chapters, many written especially for this volume, explore a wide range of topics and recommend educational, institutional, and societal changes.

Linda Nochlin, Luch R. Lippard, Cindy Nemser, Lawrence Alloway, and Else Honig Fine are among the art critics and historians who re-appraise the past and try to dispel some of its myths. Margaret Mead offers insights from her broad knowledge of other cultures, while June King McFee examines our own cultural attitudes. Miriam Schapiro describes Womanhouse in Los Angeles, while J.J. Wilson and Karen Petersen tell how to conduct feminist art research. Other artists and educators discuss unique training programs and proffer advice on assertiveness training, building professionalism, and inclusive jurying. Reprints of now classic articles include Gloria Feman Orenstein's "Women of Surrealism" and June Wayne's "The Male Artist as Stereotypical Female."

WOMAN'S ART JOURNAL

Elsa Honig Fine is seeking advice and support for a new project: a scholarly/communicative semi-annual publication called the Woman's Art Journal. Since the demise of the Feminist Art Journal and Womanart, a journal is needed to publish articles on neglected women artists of the past; to publish portions of works in progress; to publish the papers presented at regional and national conferences; to review

books on women artists; to serve as a vehicle for critical analysis of contemporary art issues as they relate to women. Elsa Fine needs people to write, edit, design pages, market and sell advertising space, as well as write grants. She will also need money for the first issue. (Tax exempt status is pending.) If you have expertise in any of these areas and wish to work for the journal, please write to her:

Elsa Honig Fine, Editor
 Woman's Art Journal
 7008 Sherwood Drive
 Knoxville, Tennessee 37919

News Brief

CHAOS AND CONFUSION IN W.C.A. AND C.W.A.O.

Judy Loeb

The Women's Caucus for Art, which has traditionally met just prior to and during the College Art Association's Annual Conference, is in a divided state of chaos this year. At the 1979 meeting last winter, the National Advisory Board of WCA voted to meet again with CAA in 1980 even though the Conference for this winter is scheduled in New Orleans which is in a non-ERA state. (The College Art Association had already agreed to have all future conferences in ERA states and had cancelled those scheduled after 1980 in non-ERA states.) The WCA Advisory Board stipulated that room in private houses were to be found for women wishing to attend and engage in political protest in New Orleans.

A very strong and vocal group of Advisory Board members -- including 2 of the 3 past presidents -- is now protesting that decision (even though at least one of the past presidents originally voted for the conference in New Orleans). Lee Anne Miller, present President of WCA, recently repelled the National Advisory Board; again the majority -- about 2/3 -- voted to go to New Orleans.

The protesting group is planning an alternative conference probably to be held in New York at the Feminist Art Institute just prior to the WCA Conference in New Orleans. A constitutional problem has developed in that the protestors are asking for WCA funds to run the second conference.

Adding to these complications, the President and Executive Director of the Coalition of Women's Art Organizations have joined the WCA protestors. A good deal of CWAO's energy has gone this year to fighting the WCA battle. Where and when the CWAO will meet this year is still uncertain, possibly in New York with the alternative WCA conferees, or possibly in Washington before or after the CAA meeting.

(WOMAN ADMINISTRATOR, cont. from p. 5)

A cautionary note was added here for those individuals who are weighing the personal benefits of training programs. Despite the evident benefits of administrative training programs. Despite the evident benefits of administrative training programs, they do not substitute for academic credentials: e.g., the terminal degree, the tenure-track position, or, in the case of senior administrative posts, the successful faculty career. The training programs seem to work best as an added credential for persons already "in place." One possible effect of the predicted no-growth phase of higher education in the 1980's and '90's may be that tenured faculty, a group that is still predominantly male, may be increasingly attracted to administrative posts as their chances for mobility as faculty members decline. Even those women who have made it through to tenured positions may face increasingly stiff competition from male colleagues for senior administrative positions. Women who are considering entering a training program should be aware that the benefits of such a program are limited. Training is not a panacea!

How, then, does one decide on administration? Ask yourself the following when considering making the step to administration! Do you have a strong commitment to the field, or a vision of what it should be like? Do you have a high level of energy and a thick skin? Can you finesse your way out or into most anything? Is your personal life in manageable order? Are you willing to risk unemployment? Can you work six days a week, 12 hours a day, and still maintain a balanced perspective? Are you organized and efficient? Can you function calmly in crises or in company of male chauvinists? Finally, can you answer "YES" to all of the above and still maintain a sense of your and other's humanity? If you have answered "YES", you are ready for SAINTHOOD or an ADMINISTRATIVE POSITION. Take your pick!

* For a thorough discussion of available training programs, see "Training Women for Administration," by Rae Andre and Mary I. Edwards, *Journal of NAWDAC*, Fall 1978, vol. 42, no. 1.

**Institute for Administrative Advancement, University of Wisconsin, Madison, Wisconsin 53706; Administrative Intern Program for Women in Higher Ed., Cedar Crest College, Allentown, Pa. 18104; Higher Education Resource Services (HERS)-MidAtlantic, University of Pa., 3601 Locust Walk/C8, Phila., Pa. 19104; Higher Education Resource Services (HERS)-New England, Wellesley College, Wellesley, Mass. 02181; National Endowment

for the Humanities, 806 15th St., N.W., Washington, D.C. 20506; Institute for Educational Management, 337 Gutman Library, Appian Way, Harvard University, Cambridge, Mass. 02138; White House Fellows, White House, Washington, D.C. 20501; Dr. Madeleine Green, Director, American Council on Education, Fellows in Academic Administration, One Dupont Circle, Washington, D.C. 20036; Dr. Cynthia Secor, Director, HERS-MidAtlantic, University of Pa., 3601 Locust Walk/C8, Phila., Pa. 19104.

Sandra Packard, Administrative Fellow, American Council on Education and Associate Professor, Department of Art, Miami University, Oxford, Ohio.

(TEACHING AND IDENTITY, cont. from p. 9)

The second event almost had catastrophic effects! At thirteen, I weighed ninety pounds and was tall, thin, with seemingly too long arms and legs. My physical education teacher's answer for growth problems of teenage adolescents was to excel in jumping activities such as "high jump" and "broad jump." In trying to please her I pushed myself for higher and higher scores until my knee was injured and interfered with my walking. After a medically-prescribed rest and resumption of gym activities, I reinjured my knee, and never again walked without crutches until the following fall.

I had lots of energy but could not use physical activity to "run it off!" What could I do with myself when I wasn't studying or reading? No, there was no television in those days! Few people had radios. At the age of 14, I opened an "Art Shoppe." I painted small items, put them in our front window and hoped the children, on their way to the school in the next block, would purchase them. Some did! Selling 5¢, 10¢, and 25¢ items, I paid for a wrist watch for myself and one for Grace as well as for clothing I wore throughout my college years (during which period I kept my little business going).

In lieu of the required physical education program in high school, I elected art. This subject met five days a week and was taught by a young, energetic teacher, Italo de Francesco! With him starts part two of this acceptance speech. Discerning my interest and ability in art, he submitted my name to the Reading Museum and Art Gallery for attendance in a Saturday morning art class for talented youngsters, in which I never enrolled because of transportation difficulties. Later,

when I was a senior graduating with honors, Mr. de Francesco secured a tuition scholarship for me at the Museum School of Industrial Art in Philadelphia. Unfortunately I could not accept the scholarship since the cost of room and board plus art supplies, was extraneous to our family budget during those years of the Depression.

My dreams of going to college were not to be fulfilled the first year after graduation. I enrolled in night school, took a typing course, and began a correspondence course in art. I worked hard but soon discovered the importance of working with others in a classroom situation. Since I wanted to be a teacher and not a commercial artist, I had to get a college degree. Luckily for me, Kutztown Teachers College, one of Pennsylvania's fourteen state teachers colleges, which specialized in art and library science, was just 18 miles from Reading. Because I was an honor student in high school, I was allowed to borrow two hundred dollars at 6% interest to start my college education. That interest was exceptionally high in the early 1930's. However, without collateral, no one could borrow from banks or any other source. I had no relatives, friends, or patrons of the arts to help me.

As an art student, I had to pay an extra tuition above the regular one. I paid two dollars a week for transportation from Reading to Kutztown and return. I carried a lunch, spent my free time in the college library, and upon arriving home at the end of the day, I did my homework, completed unfinished library work at the Reading Library, and then painted any Art Shoppe orders my mother may have gotten for me. Bedtime was anywhere after twelve. Summers I worked in a hat or shoe factory. During my junior year I was lucky to get a Saturday position in a Woolworth 5¢ & 10¢ store where I earned \$2.89, not quite 30¢ an hour. I was pleased to have the work for after paying \$2.00 for my car fare I had 89¢ for art supplies and to apply toward the "special tuition" I needed to pay.

While I was fulfilling my dream of securing a college education, the fear of economic disaster continuously hung overhead. We were in the midst of the depression and lived mainly on my sister's meager salary. Our last five dollars paid for the B.S. diploma that put me in the privileged class of a Teacher of Art and English in the Commonwealth of Pennsylvania. I graduated cum laude and through this scholastic rating I received my first teaching assignment.

At this time Italo de Francesco was preparing himself for moving from a high school position into college teaching. He went to Kutztown Teachers College the year after my graduation,

became a director of the Art Department in the late 1930's, and, eventually, achieved a position rare to art educators -- he became President of the college itself.

Through Dr. "D" I learned about the Eastern Art Association and joined its membership. I followed with admiration his progress as president of the association and his role as one of the founders of NAEA.

My first teaching position was in New Holland, Pennsylvania. Sometimes I'm amazed that I ever lived through that first year of teaching! My responsibilities included art in grades 1-12, 9th grade English, physical education for girls in 7th-12th, 11th and 12th grade health -- coaching girls' basketball, three assembly programs a year, and an annual art exhibition. Nightly, I labored over eight class preparations needed for the next day. If "life had been easier," I may have become a "quitter" before the year ended. I had no social life, only "preparation nights." By the end of the first year when the physical education and health classes were given to a new beginning teacher, I decided to start earning the credits needed to make my degree permanent in Pennsylvania and begin work toward a Master's degree. Penn State was the place to go!

About the only art methods book on the market during the mid 30's was the Klar, Winslow and Kirby book, Art Education in Principle and Practice. C. Valentine Kirby was state director of art education in Pennsylvania, who during the course of my grade school years, frequently visited in my classroom. As an undergraduate student at Kutztown, I purchased his book for use in my art methods courses. In my graduate work at Penn State, I was to become acquainted with the other co-authors: Dr. Leon Lloyd Winslow became my advisor and Prof. Walter Klar was a member of the summer session faculty. During a course I had with Dr. Winslow, I wrote a unit on the high school mural which was later published in his book, "The Integrated School Arts Program" (1939). That same year I completed work for my Master of Education degree with a major in art education.

I was still in the same teaching situation in which I started but I hoped the advanced degree would open new opportunities for me. At first, I could not understand why I was not offered contracts for positions I applied for. When I discovered my supervising principal purposely delayed sending in recommendations until too late for consideration, I appealed to the Placement Director at Penn State, Dr. C.O. Williams, and he secured a position for me in the Huntingdon Borough Schools, within fifty miles of Pennsylvania State College. In Huntingdon I had the unique opportunity to start an art program where one had

never previously existed. There, I taught in two grade schools and one high school. I had moved from a town of 2300 inhabitants to one of 7500. The accents, customs, arts of the Pennsylvania Dutch were replaced by the "great majority" of the melting pot that made up Pennsylvania's vast population.

Teaching in Huntingdon was challenging but I knew I would not be content with that type of position for the remainder of my teaching career. I wanted a more open type of environment, one in which there was more freedom in organizing, more time for non-project art activities. To move out of the eight classes a day syndrome, I needed more education, a higher degree and different types of experience from those I had. Accordingly, I applied for and received a Carnegie Fellowship in Art History and Fine Arts at the University of Pennsylvania in the summer of 1945 under the administration of Dr. David Robb, co-author of Art in the Western World. This experience stands out as one of the most memorable in my professional career. The love for American Art, transmitted in the required course, Genesis of American Art, opened for me a whole new field of research -- folk art -- the heritage I received from my Pennsylvania Dutch ancestors. Twenty-five years later this was further crystallized by my teaching folk art courses at the university level.

Continuing my search for an academic institution where I could receive a meaningful doctor's degree, I enrolled in a summer program at the University of Iowa where there was, unfortunately, no art education program and little interest in one. Since there were few institutions offering the doctorate in art education, I decided to return to Penn State to work on my doctorate.

The graduate art education staff at Penn State in the late 1940's was the psychologist and art educator, Viktor Lowenfeld. Of German-Jewish parentage, he migrated to the United States shortly after Hitler entered Austria, his homeland in the late 1930's. Prior to assuming his leadership post at Penn State he worked with physically and mentally handicapped children in New York State and with black students at Hampton Institute, Virginia. At that time he began a friendship with Victor d'Amico, educational director of the newly-opened Museum of Modern Art, which was to take them through many leadership responsibilities on national committees, such as the NAEA, International Federation of Education Through Art, and the Committee on Art Education, of which they were charter members.

My returning to graduate work in art education at Penn State and pioneering in a new doc-

torate field resulted in many unanticipated problems. Since Lowenfeld, as I mentioned, was the sole member of the graduate staff, my doctoral committee was made up otherwise, of persons outside my major field. With Fine Arts as a minor and the degree being given by the College of Education, both of these were equally represented. Since, as yet, no graduate art education seminars had even been in the planning, all my educational courses were with persons preparing for administrative positions, mostly superintendents. However, I could not be swayed, I still adhered to my original goal of educating myself to be a top-notch teacher.

Returning to my public school experience, when I received an invitation to teach in the secondary and junior college levels in Hershey, Pennsylvania, I happily moved to this district known for the high rating of its teachers. Unfortunately, the pay did not match the quality of the educational system. I remained there five years, during which financial problems at home and completion of my doctoral study plus the writing of the dissertation made it imperative for me to earn more money. In 1950, I found I was ineligible for a sabbatical I thought I was entitled to and was granted a personal leave without pay. On top of this, Lowenfeld had delayed the taking of my comprehensives so that I'd be "more than well prepared." Additional consternation was felt when I learned that 30 hours had to be earned after completion of the comprehensive. I had done much research prior to my "comps," whose significance had previously been permission to "go ahead." I did thirty more credit hours, which necessitated an extra summer session over what my previous plans had been. Economically, I was at about the same level as when I finished my bachelor's degree.

Viktor Lowenfeld considered all his graduate students as part of "his family." Identification with you and your needs was strong; as a student you had to face identification with yourself, your professional goals. One way of accomplishing this was thru the designing and painting of an autobiographical mural on the walls of one of the temporary classroom buildings at Penn State. Work on the mural required a personal introspective look at "me" -- where I had been and where I was going, something like this paper I am presenting to you. I chose just about the smallest space I was allowed to use since anything large frightened me. My educational goals, as yet fairly elusive, were expressed in the depiction of a large contemporary building housing an educational institution in which I hoped to some day teach. The mural decorated walls had signatures of many persons who later made names for themselves in art education, persons working on advanced degrees in the late 1940's

and early 50's, colleagues of mine including Edward Mattil, Earl Palmater, Horace Heilman, Arthur Carpenter, Kenneth Beittel, Lambert Brittain, Lawrence McVitty. They became art researchers, art administrators, supervisors, some chose as myself to continue in teaching. When I try to visualize what my mural looked like (for after that the walls were repainted for new murals by succeeding graduating students) the building I depicted looked much like Illinois State University's present Center for the Visual Arts where I now work and have an office.

Searching for a worthy topic for my doctoral research, I chose one that was an outgrowth of the public school experiences I had in Pennsylvania. Lowenfeld's love for children's drawings, expressed in his classroom teaching, led me to use children's drawings as I set up the structure for finding out Differences (or Similarities) in the Drawings of Children from Varying Ethnic and Socio-Economic Backgrounds in Pennsylvania Based on Samplings of Grades One Through Six. The populations of New Holland, Huntingdon, and Hershey represented varying ethnic groups. Were there differences? I would note in their creative products that could be attributed definitely to their nationalities, or were the differences because of their socio-economic backgrounds, rural, residential, industrial or other factors as age/grade differences? Of the over two thousand drawings collected, fifteen hundred and ninety-six were evaluated on one hundred and ten points. After months of "sit-down work," the dissertation was completed. The first doctorate in art education from The Pennsylvania State University was conferred Summer Session of 1951. And, I, a woman, had pioneered for that degree! Dr. Lowenfeld told me that I would be "one in a million" with an Ed.D. degree in art education with much opportunity in the job market. However, when the Korean War began, the whole picture in higher education changed since college enrollments became uncertain.

A week before graduation I was asked to Illinois State Normal University to interview for an art position that required a person with a doctorate to work as a master teacher in their Metcalf Elementary Laboratory School, plus teach undergraduate and graduate courses. In a way, it resembled the first teaching position I held in New Holland with its wide gamut of responsibilities. However, in New Holland I had had a desk in another teacher's room. At I.S.N.U. I didn't even have an office. I had no car and I lived in rented rooms for the first seven years there. The extra credits I had to secure at Penn State, the financial responsibilities at home in Pennsylvania, the rather low beginning salary for incoming teachers, even with Ed.D. degrees, created an economic situation that

precluded the luxuries of life.

My father, who had been institutionalized, died at the end of my first teaching year in higher education. My mother, not yet sixty-five, had no income until she became eligible for Social Security. Those years were lean! Yet, I had achieved my goal. I had secured the highest degree I could get in my field. What was next, professionally? What new goals should I set for myself?

The University found me an office the next year. Today our doctoral teaching assistants would feel misused if no office space was assigned to them. As the years accumulated, the university changed its name with its growth in size. From less than 3,000 students we are now 18,000 plus. I've had two sabbaticals which earned me twenty some post doctoral credits plus two European study semesters. The little girl from Reading has gone a long way since making her decision to be a teacher.

When in 1957 I.S.N.U. celebrated its Centennial, the newly built Centennial Art Building was opened as well as the new Metcalf Laboratory School. The Art Department had grown considerably and wished to put added emphasis on its graduate program with the thought of later offering a doctoral degree. At that time I made the heart rendering decision to give up my assigned work in Metcalf and teach totally on the college level. Through all these intervening years I have kept my contacts in Metcalf and have even returned for short periods of assigned teaching as well as some master teaching each semester in connection with undergraduate student requirements. I saved children's work over the eight years in the lab school and organized them into teaching units following the developmental levels in art which Lowenfeld published in his first and following editions of Creative and Mental Growth. Two years after his death in 1962, the International Film Company, Inc. published my research with children's drawings in a filmstrip series, Understanding Children's Art Expression which has three units -- "Development of Space Concept," "Development of Figure Concept," and "Developmental Levels in Children's Art Expression." My research relating to children has been published in Art Education Bulletin, publication of The Eastern Arts Association, Seventh Yearbook of the NAEA, Research in Art Education, Arts and Activities, and School Arts.

Moving from the rank of associate professor, which I negotiated for before accepting a contract at I.S.N.U., to that of full professor was not easy! One of my greatest handi-

caps was being a woman and seeking this highest collegiate rank before the days of Affirmative Action. Denied it two consecutive years for trivial reasons, I was finally granted this sought after rank in 1962. Its meaningfulness was clouded by a system definitely geared towards a male hierarchy. Knowing I had earned it many times over minimized the importance of receiving it. Even now, as senior full professor in a department of over fifty full-time faculty, this rank has meant little in the way of earned recognition.

Working extensively with elementary education majors, I was given responsibility for starting a highly successful resource specialty program for them. To know their needs better, I enrolled in several key elementary programs -- music, reading, children's literature -- deciding to secure certification in elementary education in 1970. In 1973, I also secured certification in secondary education in Illinois. This was to qualify me for more service in the adult education community program that I've been involved with for over twenty-five years. Extension or Continuing Education work has been an additional part of my teaching load. At first it replaced summer teaching on campus and was entirely concerned with teaching art methods courses. More recently I have been gratified to be able to teach two unique cultural folk art courses, American Folk Art, and Art of the Pennsylvania Dutch, both on and off campus. Originally, the courses were made possible through a research grant in Innovative Teaching awarded me in 1969-70. Both of the courses give me an opportunity to enrich existing resource material with the many examples of folk art I have from my family in Pennsylvania. Their uniqueness stems from the organized integration of art history with slide lectures, readings on cultural, religious, historical and educational qualities of people, folk craft, "doing activities" and sensory-oriented tasting of typical ethnic food.

And now for Part III, my observations and concerns for art education.

I am greatly concerned over present trends to reduce the exposure of elementary and special education majors to the arts with simultaneous reduction in credit requirements. This is a step backwards in time! During the mid 1960's I was a member of a national committee whose charge it was to survey and evaluate the art preparation of elementary education majors. My portion of the research was to gather statistics on art requirements in the undergraduate preparation of classroom teachers. Data was secured from a vast sampling of colleges and universities throughout the United States. Requirements in methods

courses offered ranged from one to five credits in which latter category was my own institution, Illinois State University. Our high reputation in teacher education was not achieved through minimal preparation but through quality programs above the average offered by competitors in the field.

Educational cycles, just like fashions, come and go. The strong elementary art program gave way to innovative teaching methods which greatly reduced the allowable credits an elementary major could take in art. Now the pendulum, largely pushed by economic necessity, is making the role of these classroom teachers, persons who presently are responsible for art in their classroom, exceedingly important. Recent surveys show ninety percent of the art in elementary grades is taught by the classroom teacher. Who should be getting the benefit of our highly trained art faculty? Only art majors, destined because of their expressed choices to work on secondary or higher education levels? Who educates young children for entrance into the aforementioned, deemed more prestigious, secondary levels? Are we thinking clearly when we opt out of assignments in "so-called" less prestigious, service courses? I feel it is time to re-evaluate all methods courses for elementary teachers, to increase art awareness and the use of curricula that encourage growth and are based upon fundamentals that prepare the child for art evaluations and judgments. The latter should have relationship to living and decision making within an ever changing social structure.

While at one time, kindergarten and primary teachers were on the lower recognition rungs of the educational ladder, their important role in the beginnings of "education for life" was finally identified and their salaries made commensurate with those of their secondary level colleagues. The analogy between them and our elementary education teachers of art is very apparent. Both are in a position to lay strong foundations for future levels of growth -- or the exact opposite! Whatever happens, we teachers in higher education must bear a large share of the responsibility. Leaders in art education are much involved presently with aesthetic education but unless the "soil for seeding" is prepared well, the fruits will be disappointing. Our goals cannot bear constant change even if under the guise of innovation. We must study mistakes of the past decades, then move with sureness towards education in the next decade. It need not be a trip through ever changing "tea leaves," but rather an assessment of our needs with a direct approach in reaching them.

Trends in higher education are for definite shifts in the ages of persons serviced by our institutions. The classes scheduled for "after four and evening hours" may well form the nucleus of our offerings and thus, cause a reorganization of all faculty work loads. Saturday classes will gain added importance in the collegiate work week. Instruction "outside the walls of the university" through college instituted extension programs, through community oriented adult education programs and through art programs in retirement and nursing homes, will open opportunities for specially trained majors in art. Reduction of job opportunities in the public schools should not mean a closing of opportunities for persons dedicating themselves to teaching in the arts. Directional shifts continually open opportunities for insight into new and exciting fields of endeavor. Education has always been involved with the "opening of new doors" and the challenging directions luring educators to new fields of thinking. My personal accomplishments in art education, achieving Identity Through Teaching has been an exciting road to travel. I'm glad I became an art teacher!

New REPORT Editor

Maryl Fletcher DeJong will assume the editorship of The Report, beginning with the Winter 1980 issue. The new assistant editor will be named shortly. Please mail material to be included in the Winter 1980 issue of The Report to:

Dr. Maryl Fletcher DeJong
5052 Collinwood Place
Cincinnati, OH 45227

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PRIORITIES

THE MARY J. ROUSE AWARD In Recognition of the Young or Early Professional

The Women's Caucus has initiated an award in honor of Mary J. Rouse, a highly respected and professionally active art educator, whose untimely death in 1976 was deeply felt by the profession. The first award was made at the 1979 annual conference of the National Art Education Association.

SELECTION CRITERIA AND PROCEDURES

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

Nomination Process: (1) Nominations for the award may be submitted by the prospective nominee or a mentor; (2) Announcements of the nominations will appear in the NAEA Newsletter and The Report.

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

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

Send nominations for the 1980 Mary J. Rouse Award, by December 1, 1979, to:
Dr. Sondra B. Gair, 5134 Wissioning Road, Washington, D.C. 20016.

McFEE AWARD NOMINATIONS

The annual June King McFee Award nominations should be made for persons, male or female, who have contributed significantly to the field of art education over many years of service. Resumes and letters of support should accompany the nominations which should be sent to: Jacqueline Kibbey, 4384 L Balsam St., Ft. Wainwright, Alaska 99703. Deadline: January 10, 1980.

STATE AND REGIONAL CONFERENCE PROGRAMS: INCREASING THE VISIBILITY OF THE WOMEN'S CAUCUS

One way to greatly and sensitively increase our membership is having sessions at state and regional conferences. Many of you have the opportunity and skills to plan sessions that will offer involvement in the Caucus to many persons who attend these conferences but cannot get to national ones. I URGE YOU TO MAKE EVERY EFFORT TO PARTICIPATE IN ONE OF THESE PROGRAMS THIS YEAR, and present our concerns as they relate to teachers and students in elementary and secondary schools as well as in higher education. Send me information on any sessions you plan to coordinate. We will do our best to have membership information available for your distribution.

Rogena Degge

NOMINATION OF PRESIDENT-ELECT

Please review the criteria below and submit one or more name(s) you would like to have as your next president. Don't hesitate to nominate yourself. This office will be held for one and ½ years prior to assuming the presidency in April 1981.

For Every Office in NAEA Women's Caucus

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

President

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

President-Elect

Same tasks as President with the following additions:

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

NOMINATION FORM FOR PRESIDENT-ELECT:

President-Elect

Name _____

Address _____

Background/Reason:

(attach resume, if available)

Nomination submitted by: (optional)

Submit by December 1, 1979 to: Rogena Degge, 3969 Pam St., Eugene OR 97402.

**WOMEN'S CAUCUS**

NATIONAL ART EDUCATION ASSOCIATION
AFFILIATE

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

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

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

MEMBERSHIP FORM

Dues: \$ 10.00

Membership Year: April 1st - March 31st

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

Membership: ☐ New ☐ Renewal ☐ Gift
☐ NAEA Member
☐ Member of your state Art Ed. Asso.
☐ Male ☐ Female

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

If student: ☐ Undergraduate
☐ Graduate

*Make checks payable to **NAEA WOMEN'S CAUCUS**



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