



## NAEA WOMEN'S CAUCUS 2010 LOBBY SESSION

WEDNESDAY, APRIL 14, 2010 from  
6-7 p.m. in the  
HILTON BALTIMORE HOTEL LOBBY

At the WC lobby session 2010, the 47 participants introduced themselves to another in attendance who they had not met previously or did not know well, and exchanged contact information to meet each other during the conference, or later via email dialogue. Then we each responded to the question:

### **What is the Image of a Feminist in the Field of Art Education Today?**

Prior to the NAEA lobby session, Joanna Rees, Read Diket, and Karen Keifer-Boyd invited art educators, through the division listservs, to complete a survey. The purpose of the survey was to learn of art educators' perceptions of and relationship to feminism in their work in the field of art education today. A snapshot interim analysis of the 123 responses gathered as April 10, 2010 was provided to all in attendance at the 2010 WC lobby session.

The following is a transcription of the 2010 NAEA WC Lobby session, thanks to the transcription work of Jung-Hyun Kim, who was funded by the Art Education Program at The Pennsylvania State University to transcribe the 53:42 minute recording of the lobby session.

#### **47 Responses to the Question:**

#### **“What is the Image of a Feminist in the Field of Art Education Today?”**

**Elizabeth Delacruz:** I am concerned about the appalling working conditions that the next generation of women art educators now face. Despite 40 years of feminism, our core issues remain largely unresolved. Our salaries are still below our male counterparts, the kind of work we do is often uncredited or just plain hidden, and women are still asked to do the brunt of the menial time-consuming behind the scenes committee work, service, and advising in academia. Our voice and power is continually compromised, and when we do speak out, we are labeled as angry, demanding, or uncooperative. Professional women with dependent children have a particularly difficult terrain to navigate, with little support in their attempts to balance the needs of their children against the encroaching demands of the workplace, and often facing indifference and open hostility toward these needs. My younger feminist friends champion the advent of Third Wave Feminism, but in reality, I see very little to celebrate. These young women's opportunities for professional advancement will be compromised, as were ours, by pervasive and destructive sexism in the workplace, both blatant and hidden.

**0:00 Alice Arnold:** It is so important to support and care for people from other countries as well as people next door, in an almost a priori way — unconditionally respecting and valuing all human life.

**0:30 Enid Zimmerman:** I think a feminist is someone who realizes that there are problems and issues that have to do with gender—equality among men and women—and that happens locally, nationally, and internationally. A feminist is someone who not only recognizes these things but takes action to make change because without that step we're just talking. So, I think that's an important step that needs to be taken with everything that everyone has been saying. So what do we do about it, if we know it happens? Some people deny there's a difference between recognizing and taking some action.

**1:20 Debbie Smith-Shank:** One of the things that I think is really essential especially for my students who might begin to acknowledge the title feminist is that they not only look at their hereness and nowness, but to look at our collective history. And I see that as one of the big errors at this particular time in history. It's like, "it's already been done, why do we need to keep doing it?" And, even my daughter says, "Ma, we already did this. I had this when I was little. Why are you still fighting?" I think if we don't know what's gone on then we continue to fight to same all battles over and over and over again and the one thing that we absolutely need to do, is to talk to each other and to listen to our elders, especially I become *eld*. That's it.

**2:24 Margie Manifold:** I agree. I observed the same kind of reaction from my daughter. She had the good fortune of being in Virginia when they were filming *Iron Butterfly*, a movie about the *Women's Right Movement*. She got a small bit part as an extra in a prison scene. Afterwards, she made the comment to me that she hadn't realize there was a time that woman in the United States couldn't vote or that a woman could be put in prison for trying to vote. I pointed out to her that there are parts of world where that still happens today. I think a lot of people, particularly young men and women who live in privileged situations aren't aware of all the tragedies that occur in other places, injustices against women and men in other parts of the world. I agree that it is a matter of history, but it's also a matter of connectedness. It's being aware of the world. It's our responsibility as nurturers and as maternal figures to awaken our youth to be aware of these inequities.

**3:34 Anne C. Grey:** I just wanted to add that I think that it can happen in both a quiet and in a loud way and especially as teachers, we have an opportunity to be sensitive to when to make that happen and how.

**4:14 Ann Holt:** What I think is in terms of opening the lines of communication between these different worldviews. It's also creating the platform where everybody is listening to each other and everybody is kind of communicating to who's going to be looking at this stuff in the future so it's part of a responsibility to make sure that happens.

**4:44 Flavia Bastos:** The issue of feminism is huge because the new generation of daughters and students are taking for granted the advances and all the work that has been done before them, just like everybody said. But it's also huge in a profession that is 99.9% comprised of women, I don't know exactly what the statistics are, but [the profession is] dominated by women, in a convention that's dominated by women, where there are issues of who is in positions of leadership in this association, who is involved in the council for research and policies studies where the representation is primarily male still; so it's a very important and timely issue for us to be aware of and organize and really take a political stance in the organization in the profession as a whole.

**5:37 Karen Hutzel:** I want to respond as a young feminist to say that we, and I, and many of my peers do really value what's been laid out in the past for us, as women and I think for me, and for many of my friends that I speak to, the battle now has moved to our homes. So the feminist movement, for me, is about equality and being able to have a family and raise children and have a career. I feel like in my career I have lots of opportunity, thanks to the feminists before me. But, for me, and for many of my friends, now it's about balancing that with having family and having a home.

**6:21 Sara Wilson McKay:** I just have to say touché to that one. I guess the other piece that I would add is that I think being a feminist is about being a bit of a rabble rouser, not accepting the status quo as a given and not being comfortable or lured into a false sense of comfort. Not accepting that this is the only way things can be. So if there is a culture of "no," a culture that says this is the limit, I think being a feminist is saying "Yes, but I think there's something else" and acting accordingly.

**7:13 Carrie Markello:** I have zillion thoughts racing through my head. There are so many things that people have already said that I absolutely agree with—Flavia and Karen. And I think the biggest question

in my mind, I think of myself as a feminist, I grew up during the second wave feminism but I didn't really understand what was going on. I'm still trying to understand it, and I'm still trying to understand my position as feminist and also as an educator and how to bring that history—I think someone talked about the connectedness—into the classroom; and not just at the higher education level but also in the K-12 classroom because I'm not sure that it even exists there.

**8:05 Olivia Gude:** First of all, I want to say that I feel such a sense of well-being with people here. It's a community that has extended over many years. What Flavia said made me think about something about which I have felt increasing concern. I have a sense of hope and possibility for the field of art education right now, but I do feel concern about whether there's a move that the next wave of theory in art education will once again be led mostly by men. As I page through the conference catalog, I keep seeing these panels in which somehow or other, it's an all male panel. If women here put together a panel on a subject and it happened to be all women, that wouldn't be statistically significant because around 90 percent of the participants in NAEA conferences are women. But somehow we are seeing theory panels over and over that are all men, as though women have nothing to say about these ideas and issues. It's true that the focus of the topic may shift, that the subject may be reframed if "others" are included in the conversation, but that is precisely why it is important to notice what is omitted from the discourse when everyone's voice is not heard. I think we need to talk to our male colleagues and friends about the fact that all male sessions cannot possibly be neutral explorations or universally applicable. The future of art education must be inflected by the knowledge and awareness that women bring to re-conceptualizing the goals, methods, and practices of our field. An art education of gender invisibility is not the image we want to see develop in our field. It will not represent the life experiences of our fellow teachers or of our students. We need to urgently talk to our colleagues about the seriousness of this issue.

**9:55 Read Diket:** I'd like to share something that happened. I have a colleague who's younger and we've working together on the project and she is a new graduate of a doctorate program and she is working as adjunct with us. She is accustomed to teaching her own classes and we were using a team approach in the class and developing materials together. We were responsible for grading behind each other and on top of each other and anything we had to do to support our students and she said and how can I be accountable for something that I'm doing in tandem with somebody else. I said, "It's not about either one of us. It's about the program and whether or not our students learn from this class." So we got to learn how to relinquish a little power sometimes to work in tandem with somebody else. I've learned as much from working with her because her ideas are very different. She has different technology that she is comfortable with. She has a wonderful rapport with young people in the class because she's closer to their age. So it's worked beautifully but she can't see the whole picture right now because she is worried about her performance. I say you've already proved the pudding you don't have to worry about that. Now let's prove the program.

**11:18 Joanna Rees:** I think that just like Sara Wilson McKay and Olivia Gude were saying: A feminist is someone who has been misunderstood and is a little bit of a rabble-rouser. In order to become a feminist who have to realize that there is not social justice in our society and you have to want to work towards achieving that; and, as well as to fight against tradition. So a lot of women are in conflict between the traditional image of femininity, which is still very prevalent, and feminism. And, unfortunately there is a lack of feminism in many academic institutions that we need to work towards building and achieving.

**12:00 Anonymous::** I got in trouble one year for my voice in fact. I was told I was screaming, and I said "no," I was projecting. It really bothered me though. It was a male teacher by the way. I have been teaching 34 years—art. I am originally from Montreal. I've been in Vegas for 25 years; and I'm a president of Nevada—of the art educators [association]. And I do a lot of stuff. I think it has to do with self-empowerment. I guess I'm the kind of person if I have to do something, I'm going to get up and do it. And someone's going to say "no, you can't do it" I'm gonna find out why. And, if in all honesty, I can

make change and execute that change, then I'm going to try to do it. I never thought small. I always think big and always approach people who might be negative. So I say: "Why do you think like that? How do I make better? How do I change things and what am I supposed to do from there?" Being a woman, mother of six children, nine grandchildren, single parent—I didn't have time, I had to make money. I didn't have time to think "am I doing it right or wrong." I just have to do my best and keep on trucking. Someone who is, I wouldn't say in my way, but if someone misunderstood, I would try to approach in a quiet, subtle, strong way and say "Hey, this is the way I'm gonna do it. I can figure out another alternate." "No you have no money, no you can't do this. No, you can do that." You just keep on doing it. It's part of my personality.

**13:53 Amy Brook Snider:** I'm really happy that I'm about the 20th person to speak so I can be a summarizer, and what I'm hearing is that being a feminist is about listening and about being personal and moved by other people as if they were part of you. And when Enid said, "You know, we have to be activists and then Ann, over there, said, "But then there is the quiet person"—I really respond to that because I have issues with a sort of rampant activism, and I guess I'm a proponent of being an exemplar in your life and in your work of what you believe; and I'll just end there.

**15:00 Anonymous:** I'm sorry. I'm one of the 17 people that said I wasn't a feminist. Anybody else in this group—any other's of the 17 here? Somebody else? Well, I mean it wasn't meant to be provocative. Obviously, I didn't know that we'd be talking about it. But you know, I guess I was second [wave]? I don't know what wave I am but part of my experience was with a lot of White woman feminists who were color blind, or were exclusive, or were not aware of the movements of other people, and other people's quest for social justice. This was my experience as a young person and as a young activist. So, at that moment in time, I said to myself "I'm not a feminist. I'm not part of this. I want to be something else." And, so that stays with me, okay? You know, because I still feel that happening. I guess the third wave that you spoke about earlier about this idea that you can't disconnect it. It is integrated into all issues and I know we keep saying it over and over like a mantra. But even at this conference I stopped by a table session that was out in the lobby. Everyone was having a poster session and everyone spoke in Spanish. I didn't know what it was. I couldn't find it on here and it was huge. Men and women—about 30 or 40 people were there out on the hallway. And I thought. What is this? Where did they come from? I never saw this. This is my second time here. And I went a session on Black women's bodies and representation and that was the most integrated room by race, not by gender, by race and by gender, as a matter of fact, that I've been in today so that's why I do not call myself a feminist.

**17:07 Christine Ballengee Morris:** I want to go back to something that Kathleen and Anniina said last year regarding the lack of support for mothers/new mothers at the conference such as baby/child care. Thirty years ago I was getting into art education, I was pregnant, I gave birth, I had a baby. The point of this is, that it is still a problem today. There is no breastfeeding room or a family room designated for meltdowns or diaper changes or just free time away from the conference for the children. We can't assume everyone is staying in the conference hotel and several conferences have been at conference centers, not hotels. This is such a simple thing to add and yet we haven't and we are not supporting a demographic group. I don't know how long to expect change to occur. I'm finding myself impatient; and I'm not sure if that comes with the fact that I'm getting old-*er* and I'm just tired of it all. We need to support our young art educators.

**19:52 Anniina Suominen Guyas:** Feminism, to me, means acknowledging gender. Not accepting gender as given and predetermined but instead posing questions, attempting to understand and rework gender as something both imposed and performed. And while that is an intriguing space for me, I have a problem, a huge problem with feminism and calling myself feminist because all my life, all my work aims to articulate and depict something more complex than these categories and classifications, including gender. It feels like branding, these logos that we attach to ourselves. To me that is different than promoting

change, attempting to portray a self or community in its full complexity or working toward equity. And that's why even attending these women's caucus lobby sessions and being part of the women's caucus are problematic spaces for me. I see and experience the need to work toward equity but I find separation by gender uncomfortable.

**20:42 Patricia Rain:** I'm from Chicago and many of the women here are some of my inspiration. I want to touch what the young lady was saying regard being a mother and a teacher and I think we've been give permission to through the women's movement now. I used to be that way. I didn't want to be a feminist because I wanted a family and I called myself, feminist, back 25 years ago. I was in Berkeley at the time Judy Chicago presented *The Dinner Party*. I saw it the first time when she showed it. We know it was in storage for many years. We know that is has a home but that piece that I hear that's missing is our history, women's history. We have to read it. We have to embrace it. We have to teach it. And we have a tool. *The Dinner Party* Curriculum provides us with women's history; and amazingly it's from Judy's head, from her research. Judy Chicago's there for us. I just came from kind of the check-in what's going on with *The Dinner Party* Curriculum. They're on Facebook. It's downloadable and it's not being used yet. So I ask my sisters here, art educators to embrace this *Dinner Party* Curriculum and utilize our history. If we don't teach our history starting from the goddess to today to Sara, to Olivia—all of my favorites who are here, Debbie—we have to teach it, to do it, to live it, to know it.

**22:21 Christine Gorbach:** I wanted to comment about a couple of the things people are talking about regarding feminism. Where do we start? I want to tell you a story. I'm here in pain because my sister just told me that she has to make final decisions about respirator, or not respirator, about DNR or not DNR, or hospice, etc., because she's suffering from breast cancer. And, it brings to mind another "sister" of mine named Susie Greathouse who was the best, most wonderful writing instructor I've ever seen. She died of breast cancer. And as she was getting ill, and was dying said "You know what? I have to give up all my feminine issues that I've been working on because I don't have the strength for that anymore. And so my job is, Christine, in my life, is to be the best writing instructor I can ever be." And, for me that was such an inspiration because I decided; you know, what I need to be?...the best art educator I could ever be. And that includes equal opportunity for all my students in class no matter their needs, no matter their skills, no matter their gender. And, so she inspired me and I do that, and I ask that you do the same. Baby steps—do what you can with your own classroom, with your own daily life with the pressures of everything that's going on. Everybody's busy but we only have one life, and so, if we all do what we can, as we can, it certainly will help. (Note: My sister Cynthia Mernagh died on November 22, 2010.)

**23:53 Kathy Miraglia:** If it wasn't for feminism—having all you ladies, my grandmothers, my mothers, and all these people—I wouldn't have been able to fight the battles that I had to fight in my own life. So I commend you all for being here. But you know what really worries me is that we are still battling. I'm still battling those same fights—the same fights in the university setting where I'm working at. Again like I said, if it wasn't for having feminism, what would I have to hold on to except being there by myself. And, having said that, the last thing I want to say is that we should embrace our commonalities and embrace our differences, too. We should celebrate our differences as well as our commonalities.

**24:50 Cathy Smilan:** I work with Kathy Miraglia, and I'm battling some of those same issues and I want to thank many of you in here all of you but especially some of you that have really inspired me and mentored me unbeknownst to you, Debbie Smith. I thought about this question a lot when I was doing this survey and I kind of get the idea of Superwoman, which might not be a feminist vision to some of us. But I think about Linda Hamilton in the Terminator. I'm a single mother and I struggled to put myself through school and follow my own path so I could be the art educator that I thought was needed and that I wanted to be. And, Linda Hamilton, you know she worked out and got really buff to protect this kid, who was going to be out there and changing the world. I hope that I do that with my son and I hope that I do that with my students and I hope that in some little way that I can inspire my colleagues and the people

who are coming up after me, so as a middle level person. I hope that we continue to know that history, find that history, use the resources that we have in the Internet, not in an insular way but to really encourage students to go out and find out what has come before and to present what is going on now in society. I forget who mentioned that how horrific it really is that our students are not aware of the atrocities that are going on right now and I know for my son, my middle school aged son, that they're told not to deal with certain issues, not to find certain things on the Internet. I understand that there are sensitive issues out there, but we need to look at those and help children to deal with that. So, thank you all and I appreciate being here.

**27:12 Jane Cera:** I identify as a lesbian separatist feminist. And I say those words here because maybe other women need to hear them, or say them. I think what feminists do is they sit in circles and they nod when heterosexual women describe feminism in their home, and when lesbian women describe their fear, or when first or second wave feminists decide where they are. The nodding tonight is really a beautiful thing for me so I thank you all for that. And, I think what art educators do is move in the way that they can to change the world. So whether it's because you're working on the issues of feminism in your home, or on the streets, or anywhere in between in bigger, smaller, louder soft ways that we keep moving, we keep using whatever our strengths are for the greater good of the movement. That's it.

**28:47 Kathleen Keys:** I wrote a poem, no just kidding. I sketched out some words and thoughts, so I'll just read them to you. I see an image of a feminist today as a risk taker, or trouble maker, a friend, someone who takes the heat when others can't, one who chooses battles, admits mistakes, keeps moving, works for community, and calls out bullshit when they see it.

**29:25 Pamela Taylor:** I see feminism as not being afraid to share who you love and also not being afraid to share the children of those you love, especially when you don't have your own.

**29:51 Olga Ivashkevich:** It's been said a lot, and I think it's nice that we have here several generations of so-called feminists. I also don't think it's about the label. This is why several women here don't like being called a feminist. The preteen and teenage girls I'm working with—they rarely call themselves feminists. Instead, many of them embody feminism as they've already internalized the second and first waves. Their daily actions, their playful performances and projects are often resistant of gender stereotypes. So we need to recognize this and engage in the inter-generational dialogue about what it means to be a feminist today. We should try to un-do the label of "feminism" and acknowledge that it's not just about the movement, it's not just about the wave, but it's how we embody these values. We also need to include the younger girls who are doing and leaving feminism yet rarely call themselves feminists. So, that's the thing we need to look for. But, at the end, I want to thank previous generations of feminists for creating this movement and for giving us the privilege to enjoy its outcomes and embody it.

**31:48 Juliann Dorff:** I just want to make the point there's such an implied— there's such an, obviously it's been either stated or implied just by the virtue of the name, that a feminist is a woman. And I think it's really valuable that nineteen people responded who are male to the survey and that now we know at least four of them identify themselves as feminists. And I think it's really important that we consider widening the circle and including the male voice who claims to be a feminist in the talk and in the discussion and in the action, because I think that we all would benefit by opening the circle. I think these guys, whoever they are, they're great.

**32:37 Caryl Church:** I'm thinking about the image of a feminist and I can't picture it, which I think is a good thing, like an actual, physical picture. It's movement, it's blurred, and it's action, and one other thing I wanted to add to this discussion, I think everyone's kind of been saying a lot of similar and amazing things, that feminists are also reaching out to other feminists, not because they are weak but

because they know the power and the strength of a community and a collaboration and so that's what I had to add.

**33:33 Jen Allchin:** I just turned 23 yesterday so I feel like all of your legacies, I have such a responsibility to inherit and to push forward. I think being a feminist it's a great sense of pride. It's a great adventure but such a great responsibility at the same time. Am I walking your legacy? Am I prepared to take on that inheritance? Am I being equitable? Am I being a listener? And am I willing to live on that legacy and carry it, because my footsteps will be your footsteps, and your footsteps are my footsteps. So it's just such a great adventure to be embarking on.

**34:27 James H. Sanders III:** Well I was just thinking that I appreciate and thank you for allowing me to be here, because this is really I think important for me, as a man who is researching gender and sexuality issues, to remind younger men and women that we owe a great deal to our feminist leaders. I've been involved in the feminist movement since the early 70s, and it's people like Marcia Tucker, Carolee Schneeman, individuals that really disrupt and challenge but they've caused me to really rethink how I perform my investments in and my commitment to the struggle for equitable treatment and equitable wages and to really remind my male students that they owe a great deal to women, not only as artists, but as thinkers, as theorists, and certainly as their mothers, and as their mentors in many cases. All but one, and in fact all my committee members from my doctoral dissertation, were all self-avowed feminists, and I really value and appreciate and want to honor them. I'm still surrounded by brilliant women that lead me and help me understand how I can still take a stance even as a man and not—I totally agree and I've learned not to feel upset about hearing “oh, men do” it is structural injustice, and a structural injustice that I've delighted and thrilled and honored to be a part of fighting against. So thanks.

**36:27 Wanda Knight:** Something resonated with me as people around the room spoke about feminism. I noticed that most described our efforts (both past and present) as a struggle, as a fight. When I think about first wave, second wave, third wave, and future waves of feminism, I'm wondering if we might not think about changing our language. Struggling and fighting implies that we may be expending our energy in ways that may not be yielding the results we hope for. And that's frustrating, and we are going to get tired as one would in any fight or struggle. Perhaps we might think about language that considers coalition building and other positive actions that move beyond fighting. After all, what are we fighting for? And for whom? And if our fight is about women being oppressed, others are oppressed too. But, if our work is about coalition building, as there's strength in numbers, then we're working toward eradicating oppression for all. When we eradicate oppression for all, then haven't we eradicated oppression for women? So we really have to think about the language that we use, because oftentimes, the language we use affects how we look at and think about this thing called feminism, or whatever we choose to call it. So, I'm just saying if we put a positive spin on the language we use, it might empower us; it might give us a different kind of energy. When we change our energy, we are now in a better position to lead, to move forward. Thank you.

**37:55 Joyce Centofanti:** I also have one of those loud voices and I get accused of yelling. I have a male colleague that talks really loud and never gets accused of that. I have to agree with what everyone said. I think that the younger generation that I teach has trouble oftentimes calling themselves a feminist. I think when I was younger I had trouble calling myself a feminist until I learned that I was empowered to be able to do that. And so, it's opened, I think a lot of doors for myself and for my students because I really try to empower, not only my female students but my male students, because oftentimes I find that they need the empowerment and not so much sometimes my female students. Some of my female students do have trouble calling themselves feminists but I do have one who aligns with Tank Girl. Anybody ever see *Tank Girl*, the movie? And that's her way of seeing how a female could be empowered. And so, you know, a really different generation, I hadn't ever seen it, but it was on one Saturday, and I watched it, and her whole theme is *Tank Girl*. And so, even if it takes something that I see as maybe somewhat silly, it's

a way for her to be able to align and have that understanding. I'd like to thank everybody here for sharing and giving your insights because I find it really important. Last year, my husband Robby was here and wondered where all the men were. And he spoke and had asked "well I think everyone of you females need to bring a man to this session so that we can hear their voice." It's hard, some women, you even invite them and they have this idea that they're not a feminist or a women's caucus, oh the women are going to get together and hug, but that's a good thing. So, hopefully we can somehow open up those gates and have some men here possibly next year, I don't know how long that will take, but I do appreciate the men that are here.

**40:10 Cynthia Bickley-Green:** It's really hard to talk at the end, because so many things have been said, but I think that we should indeed find some new paths and some new ways of thinking, not only about ourselves, but about each other, so that our contributions truly begin to impact. I think sometimes when we stay in our group, whatever our group is, and promote that group, then we don't have the potential to really make change, so I guess I tend to agree with Wanda, that we need to find other habits and have the strength to find the content or create the content that we need to change our situations.

**40:38 Mary Stokrocki:** I don't know if, Karen, if you started talking about *Second Life*, but I'm up there teaching and I belong to the non-profit island and I meet every Friday with different groups, Wanda, and other people and we plan what we're going to do for the week, for the month, to promote social causes, and a couple of the social causes are feminist, and I am learning so much from my colleagues out there. So, if you want more information, why don't you try *Second Life*, as well. Thank you.

**42:17 Julia Lindsey:** It's hard for me to sort of settle on what I need to say, but I want to make some points. First of all, I think that what we need to know is—and to put this in a context that it took two full generations of women at the turn of the century to get us to be able to vote for the president of this United States. And so, there were the old people at that time and there were the young people. And the sacrifices that each made so that we could all go to the polls and vote for our president were made in the late 1800s and in 1920 when women, Alice Paul, finally picked up the banner and went through a few, I'll bring it up again, can anybody remember the movie that was about her life? *Iron Jawed Angels*, right. So that was the second wave. So I think we can look at what we're talking about and within that context, the younger women, and I'm going to single you out, I'm sorry, but I have had an opportunity to work with young women your age on this very issue a few years ago when we did the history of the Women's Caucus. I call you the curious because each group, the women at the turn of the century were the instigators, according to the literature, we're the people who were the inheritors of what they accomplished, and then the group that was right behind us by another decade looked around at us and said "What are you talking about, I don't have any problem getting into higher education, I don't have any problem teaching in a higher ed classroom, I don't have any problem getting promoted," forgetting to look back and see where that came from, and we didn't bother to tell you the stories, and I'm sorry for that, from my own perspective. So when you started to find out, you started identifying those issues, and I'm saying you, but I'm talking about these young women that I worked with, so that's why I call you the curious because you want to know about it. The other point I'd like to make is to remember who defined feminism for us. We didn't start out with the definition that feminists have now. So let's just remember that and those of us who remember the name of Phyllis Shlaffly, who by the way was slamming feminism at every level, every single level, while finishing her law degree, because she could get into graduate school and get into a law school. So anyway, think about who defined what a feminist is because the feminists I know are interested in women and they want women to be there. The next thing I want to say is next week, in 6 days, I'm going to be 69 years old and I look at and I've listened to the young people here. You know what? You've got a trained force. We've been there, we've done it, and we are waiting. So don't reinvent the wheel. Do not, and excuse me, but we have children, we have spouses, we have partners, we do all

those things that women do, and that was the way Betty Freidan defined it. So anyway, I'm going to be quiet now.

**46:50 Sandra Packard:** Our strategy was to caucus, which meant when we wanted to see women in positions, we got together and collectively made that happen because we could in a sense work together. And so, if you want to see women on panels, then get a woman to nominate other women, submit proposals that are just involved with women. In other words, take the initiative, because when you're working together, you have a lot of strength, and that caucus notion. Enid and I were sitting around listening to this because this is how the organization started, with women talking to each other, so if you see areas of our organization or areas of activity where women aren't represented or weren't fairly represented, get together, and nominate, select, etc. do whatever it takes to get women in there. The other things, Deborah Reeve just told me that right now, in NAEA headquarters, all employees but one are females.

**48:00 Enid Zimmerman:** You know, it's really interesting because I was talking to Olga [Ivashkevich], and I had never met her before. I'm doing a Lowenfeld lecture and I purposely always pick women who are up and coming researchers to make sure I mention them and highlight them along with those who are more established. And, I always try to mentor in any way I can and in deference to Mary Rouse, and others who have mentored me. There are a number of my ex-students that I'm very proud of. I think that our role, is to be mentors, and to help, to reach out. Power is leadership reaching out, not down from the top.

**49:07 Rebecca Plummer Rohloff:** Okay, I was just gonna say that the woman that was I think, Jessica, who said that she wasn't a feminist, or didn't claim to be a feminist, that's kind of how I have felt for many many years and it was not until too long ago that I had a bit of a switch of mindset and experience. One image that comes to mind that transformed my thinking about feminism is that I've been researching murals in Guatemala and they're depicting military states, the civil war, men killing men, and right in the middle, and they're painted by men, mostly young boys and men. But right in the middle, there's this painting of a woman, arms out like this, and she's the corn goddess, and it's a prayer to the feminine for healing and it asks on behalf of the feminine to bring us the seeds of life, to plant the seeds of life, to be the water of life, to be flowers, and be the beautiful ones. And this is a prayer spoken to this mural painted by men, but it was this prayer painted by men to return the feminine back to men and women. And, I found it to be very poignant that the message was about life, and that life is interconnected. And as we stand here, I felt, and maybe many of you did, this opening, there's sweetness of being able to be held in the arms of each other, and to be empowered that way. And so I want to end with saying thank you for being open and providing a safe space for voices to be heard. Thank you.

**50:59 Deborah Smith-Shank:** All right, I want to thank you all for coming, although it's not my job to do this, but I want to make a commercial, this is a commercial message. Well we never can have any event like this without commercials. Two publications are available to all of you, one is Betsy is the editor of *Visual Arts Research*, and I'm doing a special issue on Girl Power. If anybody has articles that they're interested in submitting, Debbie Smith-Shank, it's still Debbie Smith-Shank, in spite of what other people have said. And, Karen Keifer-Boyd, and I also are editors of *Visual Culture and Gender*, it's a totally online journal, any of your articles, artworks, we would love to have submissions to *Visual Culture and Gender*. And I particularly would like Girl Power submissions.

**52:14 Karen Keifer-Boyd:** I want to thank you all! For those who are members, we invite you to pick up the *WC President's Annual Report* of all the activities that have been happening this past year and the *WC Exhibition Catalogue*—as these are some of what you get for your membership. I also want to say, I tried so hard to get men here, and talking about the panels, whenever I went to a panel of all women, there were no men in the audience. I really do think if we're going to make change, and we're going to have a

coalition, we need to bring men next year to the Women’s Caucus sessions—to many of the sessions. Thank you. Please see Read Diket if you would like to be a member of the Women’s Caucus.

**Additions from another present but not recorded:**

**Jerry Hausman:** It was many years ago that I attended a NAEA Convention and found myself bored in a particular program presentation. I left and wandered down the hallway peering into other sessions that were being conducted. I looked in on a Women's Caucus Meeting. I recall seeing a number of old friends participating on a panel. I entered and was immediately drawn to the presentations. There was something about the discourse underway—people cared about each other; the ideas put forth were substantial in terms of understandings of art and students; "community" and "love" were included as part of the essential content for discussion. The qualities being advanced were essentially feminist in nature. How wonderful it was to experience this caring and concern for our colleagues and the work we do. I joined the Women's Caucus. That's why I was pleased and proud to have been present in the Lobby Session in Baltimore. The Caucus gives voice to an important part of who we are.

**INTERIM ANALYSIS OF 123 SURVEY RESPONSES:** Prior to the NAEA lobby session, we invited art educators, through the division listservs, to complete a survey. The purpose of this survey is to learn of art educators' perceptions of and relationship to feminism in their work in the field of art education today. What are the reasons that art educators identify with or reject feminism? What are the differences of ideology and teaching practices between those who consider themselves to be feminists and those who don't? A snapshot interim analysis of the 123 responses gathered as April 10, 2010 is presented below to stimulate discussion at the 2010 WC lobby session.

<p><b>GENDER</b></p> <p>104 (84.6%) Female respondents 19 (15.4%) Male respondents</p> <p><b>FEMINIST IDENTITY</b></p> <p>106 Identify as a feminist 17 Do not identify as a feminist</p>	<p><b>AGE RANGE</b></p> <p>33 (26.8%) 50-59 years old 30 (24.4%) 30-39 years old 20 (16.3%) 20-29 years old 21 (17.1%) 60-69 years old 15 (12.2%) 40-49 years old 2 (1.6%) 70-90 years old</p>
---	--

**PROFESSIONAL IDENTITY**

- 81 Higher education in Art Ed (varied ranks of professor, instructor, student, retired)
- 29 k-12 visual art teacher (includes 1 retired & 2 school board employee)
- 12 Art specialist, artist, art consultant, museum educator
- 1 no response

**PERCEPTIONS OF FEMINISM**

**50 Equality/ proactive response to gender inequity /actions toward social justice**

“Feminist is the worldwide initiative to understand the complex inequities facing women in society and political struggle to change those inequities.”

**20 Empowerment** (inclusive, participatory, and emergent practices for and with others)

“Feminism should bring an awareness of the value of women and their abilities and contribution to the world. It should help females to have a sense of self and self worth”

**14 An identity** (“the belief that women do not have to confine themselves to traditional female roles; the appreciation-respect for those qualities of womanhood such as grace, strength, beauty, caring; women’s issues; conjures up images of an unkept, hippie-style woman that is screaming at the top of her lungs ...”

**11 Exposure of power & privilege / Understanding systems of Oppression and women's role within it.**

“considering female gender issues in pedagogy and research expose and teach my students about the hidden power structures as they relate to the students and their lives; men privileged; maintaining the power of the female experience”

**7 Questioner of patriarchal values and practices.**

**4 Balance needed** (“enhance women’s abilities;” “not force women to adopt male power systems”). “It is one of the most destructive movements in our recent history. It has undermined the family unit and victimized women.”

**17 no response /not in above**

## **GENDER DISCRIMINATION**

**100 reported that they had experienced gender discrimination in the following ways:**

- 3 Personal (Relationships)
- 2 Personal (General)
- 35 Professional (General)
- 6 Professional (Hiring)
- 8 Professional (Advancement)
- 38 Dominant Culture (General)
- 8 Feminist Worldview (General)

**21 reported that that they had not experienced gender discrimination.**

**2 no response**



## SURVEY QUESTIONS:

<http://www.surveymonkey.com/s/GBQV8Z6>)

1. What is your educational background and highest level of education attained?
2. What is your job title or brief description of your current or recent employment?
3. How long have you been associated with the field of art education and in what capacity and roles?
4. What is your age?
5. What is your gender?
6. Have you ever studied gender issues in your educational background? If you answered "yes" please explain the context and institutional setting.
7. What is a feminist to you?
8. What does feminism mean to you?
9. Do you consider yourself to be a feminist?
10. Do you feel the study of feminism and gender is relevant in art education?
11. What gender-related issues are most important for researchers to study in art education? For example: salary/ranking differences between women and male professionals, body image, aging, identity, girlhood, adolescence, motherhood, gender role socialization, sexual harassment, gender discrimination, or other?
12. Have you ever been discriminated against because of your gender? If you answered "yes," please describe the acts of gender discrimination you have experienced.
13. Have you ever tried to bring attention to gender issues through your pedagogy, research, or in professional practice? If, you answered "yes" can you please indicate how gender issues are incorporated into your pedagogy, research, or experiences with peers?
14. Are you a member of NAEA Women's Caucus or any other gender related lobbying groups/coalitions? If, you answered "yes" please estimation the duration of involvement and describe what you have derived from the organization(s).
15. Please draw a picture or submit a jpeg of your image of a feminist at [naeawomenscaucus@gmail.com](mailto:naeawomenscaucus@gmail.com)

## OUTCOMES FROM PRIOR NAEA WC LOBBY SESSIONS

### 2008 Collaborative Publication: "Vote 2008: What Should an Art Educator Do?"

Organized by the NAEA Women's Caucus, a group of 16 art educators met at NAEA in New Orleans in 2008 to discuss relevant issues that build on the past, are of the present, and look to the future. An article developed from the 2008 lobby session participants is published in the [July 2008 issue](#) of the Journal of Art Education. The lobby session [notes](#) are on the WC website in the activism section.

### 2009 Enacting Change: What We Can Learn From Each Other?

A group of 31 NAEA Women's Caucus members gathered from 5-6 p.m. in the Hilton Minneapolis Hotel lobby (see [photos](#) on the WC website at <http://naeawc.net/2009NAEA.html> and the transcript from the audio recording of the meeting. We reviewed the mission of the Women's Caucus with the following questions:

- What can we learn from each other? What would you like to ask of each other? What do you think the role of the Women's Caucus is? What is it that we would like to see as our mission?
- How do feminists view "rules" and "boundaries" across cultural difference and socio-political hierarchies intended to maintain order?
- When are rules a matter of state, and when do these allude to human relationships of a global nature?
- Does the Women's Caucus need a collective identity (e.g., a construct of "women") or mission or coalition for socio-political mobilization?

### Outcomes from the 2009 Lobby Session:

WC's history, activism, award speeches, NAEA News WC columns, member's art, and up-to-date news is on the Web! Get involved at <http://naeawc.net/>

WC is on Facebook! Please join us to post announcements, share ideas and resources, and communicate with each other in a public forum. [<http://www.facebook.com/group.php?v=wall&gid=177480239379>]

The collage consists of four screenshots:

- Top-left:** A screenshot of the NAEA Women's Caucus website. The main heading is "NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS". Below it is a section titled "Feminist Art Educator Wikipedia Activism" with a sub-link: "(click here for a plan of action, or click here for a pdf of the plan)". A navigation menu on the left includes: Home/News, Mission, Bylaws, Officers, Awards, Membership, Conference, Publications, Links, History, Activism, Facebook, Survey, Member Interviews, and Survey Blog.
- Top-right:** A screenshot of the Facebook page for the National Art Education Association Women's Caucus. It shows the Facebook logo, a "Sign Up" button, and a "Join" button. A post by Linda Scott is visible: "Do you still have a listserve? If so, how do I post? I am trying re-link it on the NAEA site. Thanks!"
- Bottom-left:** A screenshot of a survey titled "Art Educators' Perceptions of and Relationship to Feminism". It is a "3. NAEA WC 15-minute survey". The text says: "By participating in this 15-minute survey you consent that your responses can be used in a study by NAEA WC member-researchers: Joanna Rees, Read Diket, and Karen Keifer-Boyd. Responses will be grouped, and no respondent can be, or will be, identified in completing the survey or in the analysis and presentation of the responses. The study has Institutional Review Board approval by William Carey University. If you have questions, please contact principle investigator, Dr. Read Diket at [rdiket@wcu.edu](mailto:rdiket@wcu.edu)". There are two numbered questions with text input fields.
- Bottom-right:** A screenshot of the NAEA Women's Caucus website showing the "History" page. It features a video player with a photo of a group of people in a meeting. Below the video is a list of "NAEA Women's Caucus Past Presidents and WC members:" and an invitation to "record or write text to share with others concerning the history of the Women's Caucus." The navigation menu on the left is the same as in the top-left screenshot.