

The Institute for Community Art Studies

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### History of ICAS Work in Oregon

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"The Institute for Community Art Studies was established by a founding gift from Mrs. Lila A. Wallace in 1965 within the School of Architecture and Allied Arts as a research and public service organization concerned with public understanding and appreciation of art in a broad context. It was not established as an independent and self-sufficient unit, but rather to have the role of initiating, organizing, coordinating and contributing to community service projects that utilize the resources of the School of Architecture and Allied Arts along with other relevant resources in the University."

The continuing core of the Institute staff has generally been small--at most a director, research associate and a secretary--or, more often, just a "half" a secretary. While "the University provided funds for the basic maintenance of the Institute", the "implementation of major projects" was "dependent upon outside resources." "In addition to the founding grant, other funds for programs have been received from the Oregon Arts Commission; U.S. Office of Education; America the Beautiful Fund; John D. Rockefeller III Fund, through the Lane Intermediate Education District."<sup>1</sup> Both scale and content of the Institute's projects have varied through the years, and these shifts have been reflected in changes in the size and professional interests of the Institute staff.

1. These paragraphs are quoted from the official ICAS publicity release of 1970. Wherever possible I have utilized official Institute statements to describe Institute purposes and activities. In the following discussion, all quotations are from ICAS annual reports, unless some other reference is indicated. (Copies of these annual reports are contained in ICAS files in the University of Oregon archives.)

All of the Institute's endeavors, from its inception in 1966, to its conclusion in 1982 have involved study of the relations between communities and the arts, with the goal of nurturing and developing an engagement between the two. Central to the Institute's approach is a definition of the arts which includes environmental design, so that many of the Institute's efforts have sought to retrieve this aspect of the arts from its previous obscurity and neglect.

Among the many projects undertaken by the Institute in its sixteen year existence, three stand out as particularly extensive, the "Community Arts Study Program", which ran through the years 1966 to 1968, was perhaps the largest and most complex of all the Institute's ventures; the sponsorship of the two year sequence of Community Art Center Conferences in 1967 and 1968 was another major enterprise; and the ambitious "Program for Improvement of Art Education in Elementary Schools of Lane County", which ran from 1970 to 1974, achieved impressive results in this time.

The "Community Arts Study Program" was actually a series of related projects. It included an initial conference in 1966, entitled "Oregon Communities: Visual Quality and Economic Growth"; a set of four regional town meetings held in Newport, Pendleton, Coos Bay, and Klamath Falls in November, 1967; the very extensive work of the "Three Communities Study" which ran throughout 1968 in Albany, Newport and Bend; and, finally, in October, 1968, the conference entitled "The Quality of Oregon Community Growth" which presented a summary of the results of the "Three Community Study".

Community leaders from twenty Oregon cities attended the opening conference at Village Green to hear lectures and panel discussions, and to participate in discussion groups. The purpose of this conference is

stated in the introduction to the published proceedings in the following terms:

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"...to involve more people in decisions affecting a community's visual quality,  
...to provide more criteria for evaluating decisions,  
...and, to relate public school art to local and statewide problems.  
In order to:  
...encourage the unique identity of Oregon communities as population and traffic increase, and standardization of buildings and highways foster uniformity;  
...improve the quality of people's daily experience as they go out, between and through houses, buildings, streets and open areas of their communities;  
...and, encourage sensitive, long-range planning as people react to the forces of change, improving rather than destroying the visual spirit or quality of their communities."

An end of the conference questionnaire asked participants to indicate "the most significant ideas" they had received from the conference, and "the most critical problems of visual quality in Oregon". The results of this questionnaire were summarized in the proceedings.

The 1967 Regional Conferences provided an opportunity to hear "progress reports from community groups" and further professional input on environmental problems". Many of the local committees represented at these town meetings had been formed as a result of the Village Green Conference, and so summaries of the regional meetings are included in the published proceedings of the first conference.

The Three Communities Project was an "in depth study of visual quality in three Oregon communities by ICAS staff along with staff and students from the departments of Architecture, Landscape Architecture and Urban planning". The study, directed by ICAS Director June McFee, was supported by a grant from the U. S. Office of Education.

The final report on the Study was issued in March 1969 with the title Community Arts Study Program. The purposes of the study as summarized in

this report are:

... "to explore ways in which the professional staff and students of a School of Architecture and Allied Arts could work with townspeople, high school art teachers, and teenagers in studying the functions, conditions and changes in their communities as a basis for making more qualified judgements about the quality of their environment."

... "to encourage community awareness of environmental design problems through an experimental course with art education and architecture consultants."

... "to provide people with more alternatives for making independent qualified decisions in relationship to the unique cultural, structural and geographic condition of their community."

"It was intended that high school art teachers and students would be involved with townspeople in studying their communities. It was intended that interaction of professionals and townspeople would produce more workable curricular materials to be used for future study of communities for high schools and townspeople alike.

The outcomes worked toward were the development of meaningful and effective methods of involving adults and adolescents with environmental design. It was hoped that the encouragement of art teacher participation in community design problems would lead to more effective and directly applicable design education in the schools; more cooperation between schools and community and more student concern for their communities."

The background for this effort is described in the Report introduction in these terms:

"Problems of community renewal are often solved mainly by using economic and expediency criteria rather than concern for the visual and functional needs of the area or involving persons who have these concerns. As population increases, the need for an aesthetically literate citizenry to control and enhance the growth of towns and cities becomes crucial. General education in art in secondary schools traditionally has been more concerned with creating "art" rather than the development of working criteria for evaluating art and the visual environment.

This emphasis has not given future citizens the critical language nor reasoning understanding of environmental design problems so that they could state the case for better design in competition with the so-called 'hard facts' of economic considerations.

To encourage the development of environmental design as well as introducing it as a professional concern of the art teachers, there is need for both systematic curriculum development as well as cooperation with adults who are concerned with community design problems.

The program is based on the assumption that in a democracy everyone is responsible for what he contributes to the public view.....

... Study of environmental design needs to be carried out in all communities and among all the students preparing to participate in American Society."

The major objectives of this study were stated as:

"1) to give participants working criteria and qualitative concepts through the rational study of design and environmental design problems

as related to the history, developing trends, and culture of their community,  
2) to involve high school art teachers in community design problems as  
a means of encouraging this activity in their work with students,  
3) to explore and evaluate curricula for meeting this need ."

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The three towns selected for study--Bend, Albany and Newport--each represented "a distinct geographical area, with a unique historical development, land use and economic activity base". Bend (pop. 13,200) was a "high plateau winter sports, ranch trading center town". Albany (pop. 16,500) with its related towns of Scio (pop. 468), Lebanon (pop. 6,300), and Halsey (pop. 450) was a "river valley farming and industrial area". And Newport (pop. 5,750) was "a coast resort and commercial fishing center".

The types of program followed in each town were different in response to the different resources and needs of each location. In Newport, "Town-people, school personnel and teenagers studied the community with professional staff help. Their findings were reported to the town via television and town meetings". The principal consulting staff in Newport were William H. Havens, Assistant Professor Landscape Architecture, and Earl Moursund, Associate Professor Architecture. Local coordinators were Robert Updenkelder, Marian Stovall and Elaine Shaeffer.

Happily, the Three Community Program in Newport coincided with another ICAS program, the Newport Summer Study. In this project, which was supported by the America the Beautiful Fund, four graduate architecture and arts students conducted summer studies in Newport. Under the direction of Earl Moursund they looked at "four key aspects of the town's problems: 1) retired people's attitudes toward their living environment, 2) the usage and traffic problems of the harbor, 3) the relationships of the business district to the rest of the town, and 4) a symbol for community identity". Both ICAS groups were able to benefit from this conjunction of effort.

In the Albany area, "seminars were held on ways to study towns, and townspeople who were interested were encouraged to develop study groups". The principal consultant for this area was Richard Smith, Associate Professor Architecture. Donald B. Driscoll, Architect and ICAS Research Assistant, worked as a principal consultant for the town of Lebanon.

In Bend, "Professional staff and University students studied the town and presented their findings to the townspeople". The principal consultant was William Kleinsasser, Associate Professor Architecture; and local coordinators were Richard Dedlow and Michael Shannon.

It is impossible to convey the full richness and complexity of the activities sponsored by this program in the terse phrases necessary to an official summary. The published final report requires 186 pages to outline all the various endeavours related to the study, and this is a condensed description! The numerous transcripts and project reports now on file in the university archives more vividly communicate the wealth of learning and community action which occurred in this program.

Some of the evidenced outcomes of the study are summarized in the report as the following:

"1) When teenagers are asked to study the town, and their findings are listened to by teachers and by the civic leaders of the town, constructive ideas and projects can be developed so that young people can identify with their town, look at it objectively, and be active participants in community development.

2) Teachers can become more active citizens and become better able to help students understand their environment through these types of study...

3) Although our evidence is impressionistic, we did seem to see a change in town-school relationships in those towns in which all three groups of people had an opportunity to act together.

4) By analysis of professional-lay interaction in studying towns, a basis can be found for adult and high school curriculum materials, overcoming problems of professional language and sharpening specific key problems and their relationships to other variables which must be considered in environmental problem solving."

The conference--"Quality of Oregon Community Growth"--held in October, 1968,

provided an opportunity to report on the coordinated activities of townspeople in Newport, Albany and Bend with ICAS staff, and to share the insights gained with representatives from many other Oregon communities.

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About 60 persons attended the two day session. The proceedings of this conference are included in the final report of the Community Arts Study Program.

Also included as an appendix in this report is the "Handbook for Community Study" developed by ICAS Research Associate Donald Driscoll. This handbook ["a self-study guide that can be used with a minimum of professional assistance"] is intended for the use of "community organizations interested in studying the visual quality of their environment".

In the same years as the "Community Arts Study Program," the Institute sponsored a second major program--the 1967/68 sequence of Community Art Center Conferences. Both conferences were coordinated by ICAS member Gordon Kensler. In July 1967, ICAS, working in cooperation with the Friends of the Museum of Art, Statewide Services of the Museum of Art and the Oregon Arts Commission,

"brought together for the first time leaders from over 30 art organizations throughout the state. The central focus of the conference was to help the organizations provide more effective community service. Along with information and ideas on organizational problems, available resources, and examples of successful problems, the conference provided a setting for fruitful interchanges of ideas among the representatives from the organizations."

"During the summer of 1968, a follow-up Community Art Center Conference was held on the campus. The general focus was similar to the first one but with different topics that included reports from organizations on accomplishments that had been made during the year as a result of the previous conference." In the period following the conference, the

Institute "maintained informal communication with many of the organizations and...supplied information and speakers when requested."

Transcripts of lectures and discussions from both these conferences are available in the University of Oregon archives.

A third major ICAS undertaking--the "Program for the Improvement of Art Education in Elementary Schools in Lane County" ran from 1970 to 1974. As its name indicates, the program was established to design and implement an art curriculum for Lane County elementary teachers. As has been typical of the ICAS approach in many instances, the organization of the program emphasizes coordination with regional institutions and utilization of existing resources. Thus, in setting up the curriculum development project, the Institute worked in direct cooperation with the Lane Intermediate District. A major strength of the program derived its use of elementary personnel on the planning team. Eight educators from the county schools (teachers, principals and art coordinators) in conjunction with 2 intern-consultants and staff from the ICAS were involved in the initial planning. The program also engaged the P.T.A., the Eugene Junior League, the Maude Kerns Art Center, the Oregon Museum of Art and the Oregon Arts Commission. In addition to the involvement of this regional network, the project was supported by a grant from the JDR III Fund. The multiple connections of the program are perhaps most simply indicated by this chart of the names of the representatives of the various organizations involved:



LANE IED: Art Program

ADMINISTRATION COMMITTEE

Joyce Benjamin - IED and Junior League  
 Ruth Gould - IED  
 June McFee - ICAS  
 Gordon Kensler - ICAS

DISTRICT ADVISORS

Joyce Benjamin

RESOURCE PERSONS

Richard Paulin  
 Acting Director  
 Museum of Art  
 Ron Jansen  
 Director Maude Kerns  
 Freda Young  
 Art Consultant  
 Tony Reid  
 Executive Director  
 Oregon Arts Commission  
 Gordon Kensler  
 Assoc. Prof. of Art Education  
 Barbara Stoeffler  
 Chairman, Art In the School

JDR III CONSULTANTS

June McFee  
 Kathryn Bloom  
 Stan Madeja

COORDINATORS

Ruth Gould-IED  
 Ron MacGregor-ICAS  
 Mike Youngblood-ICAS

ART CURRICULUM  
 PLANNING COMMITTEE

Eugene Smith  
 Principal  
 Marge Helland  
 Art Consultant  
 Kay Masek  
 Elementary teacher  
 Gordon Slate  
 Elementary teacher  
 Linda Dickerson  
 Elementary teacher  
 Jane Bush  
 Elementary teacher  
 Phyllis Ellison  
 Elementary teacher  
 Mike Van  
 High school teacher  
 Freda Young  
 Art Consultant

Working with the assistance of all these groups, the Institute was able to issue an art education handbook for the intermediate grades, entitled Art in the World Around Us. As indicated by the book's title, the curriculum outlined in the book emphasizes problems of environmental design. The following statement of the "objectives of art education as developed by this program" is taken from the 1970/71 Report on the Art In the Schools Project in Lane County, Oregon:

1. Awareness of the distinct forms of art that man creates in his environment; expressions of man's feelings and ideas; signs and symbols; his use of objects; places to live, work, plan and objects to use.
2. Investigation of forms, sizes, shapes and colors as they change in space, viewpoint, and light. (We live in a world which changes as we look at it; as it changes, our responses to it also change.)
3. Discrimination of the visual and functional properties of shapes, patterns, lines, colors, textures, structures and spaces. (Careful observation is necessary if we are to become fully aware of the variety of shapes and forms in the world around us.)
4. Recognition of the visual and functional relationships among objects, concepts and qualities. (We can try to see how certain things or ideas may be grouped because of features which they have in common.)
5. Exploration of the potentials of tools and materials and the development of ease in using them to express ideas and solve problems. (By using various tools in various ways we can discover how each can help us handle our chosen materials most effectively to serve our purposes.)
6. Development of one's own individuality through invention, innovation, reorganization and improvisation. (One of the things that art work shows us repeatedly is that no two people "see" or create in exactly the same way. To gain a sense of our "specialness" is one of the most important things that we can learn through art.)
7. Development of a language for talking and thinking about art. (Like science, geography or any other area of study, art uses terms that are designed to give us a common ground for understanding each other.)
8. Development of critical and evaluative powers. (Part of learning through art is done by looking carefully at art works, and giving considered judgments on their qualities.)
9. Seeing how men express their differing values through the way things are put together and arranged. (Through the design of dress, architecture, jewelry, cities; sculpture, film making, the value of things is expressed.)
10. Development of sensitivity to natural forms, as they function in nature and are modified by man; understanding the aesthetic and functional properties of natural forms, trees, plants and land forms as changed by nature and man.

In acknowledging the relationships between visual and "economic, political, structural, spatial, and social factors" in environmental design issues, the curriculum has the potential to be integrated with other school subjects, especially social studies.

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However, those involved with this curriculum development program were concerned to achieve more than the construction of a theoretical base. An essential feature of the program was the use of workshops about the curriculum as a means of working towards the actual implementation of the curriculum in the classroom. An initial day-long workshop for supervisors, principals, art organization representatives, and parents was offered to acquaint the educational community with the objectives of the art education program. And the publication of the handbook was complemented by a series of workshops open to all elementary personnel in the district. These workshops were offered through the University of Oregon's Continuing Education Department, and typically lasted 10 weeks, with three hours of class per week. In 1971, the first year of the workshops, more than 270 elementary teachers attended; by the end of the second year, 24% of all the elementary teachers in the district had taken the course.

At the end of every Art in the World Around Us workshop, participants were asked to respond to a questionnaire on their experiences in the workshop, indicating which aspects seemed to them to be particular strengths and weaknesses of the curriculum. The answers to these questionnaires were then used in further revisions of the handbook.

In order to make the book as useful as possible for concrete classroom practice, participants were surveyed again after their return to the classroom. This review of the use of the curriculum in actual

teaching situations was conducted by F. Graeme Chalmers, an Art Education doctorate student. The results functioned as important additional feedback in the continuing development and revision of the Art in the World Around Us curriculum.

The impact of the whole program on Lane County elementary teaching was further assessed by comparing the results of a general survey of attitudes and practice in elementary art teaching done before the program's implementation with the results of a similar survey done in 1972 after several years of the program's operation. The original survey, cost of which was contributed by the Oregon Arts Commission, was intended "to describe the status of the arts in the elementary schools of Lane County, Oregon". Because this survey was not designed as a "basis for experimental study", the information gathered in the "pre" and "post" surveys does not lend itself to succinct comparison. The results of all the program's questionnaires can be found in the appendix of the Revised Continuation Proposal to the JDR III Fund, for January 1973 to August 1974. (Copies of all proposals and reports for this program are on file in the University of Oregon archives.)

In addition to developing the Art in the World Around Us handbook, the Art Education Improvement Program also worked to integrate the community's existing visual and performing artresources with the new curriculum. In cooperation with the Oregon Museum of Art, slides were made of outstanding works in the Museum for distribution to schools by the Instructional Media Center of the Lane IED. "The purpose was to use the slides as illustrative material in the curriculum to relate the ways artists use space, use formal and affective qualities in art, etc. Further, the students would be better prepared to respond

to these works when they see them in actuality in the Museum."

The Institute also coordinated its curriculum efforts with the Junior League's "Art in the Schools" program. This program was operated in conjunction with the Maude Kerns Art Center; the center collected art works for exhibit, and the League provided display models and organized exhibits in the district schools.

In addition to these three clusters of major endeavor, the Institute also sponsored a number of projects which, while still thematically related to the Institutes basic concerns, were somewhat more self-contained.

Prominent among these is the only Institute publication not so far discussed: the Elementary Art Education Handbook, which was produced in cooperation with the Oregon Art Education Association and the Oregon Department of Education. Officially titled Elementary Art Education: A Handbook for Oregon Teachers, but generally referred to affectionately by its cover illustration as the "Ducky" book. The handbook was an outgrowth of work done in 1975-76 when the Institute supported Bev Jones as an intern in the State Department of Education. The material she developed at that time for the art section of the Basic Guide for Oregon Education had to be substantially edited for that publication, and was made available by the ICAS creation of a separate Elementary Art Handbook. The handbook includes course goals derived from the art curriculum materials of Lane Intermediate Education District, Lincoln County School District and the Tri-County Guide. ICAS Director June McFee served as editor, and Bev Jones, working as ICAS Research Fellow, was chief author and coordinator. Typical of

ICAS interest in feedback and revision, every copy includes a questionnaire on user reactions. This handbook proved helpful in the initial development of a liaison with the Eugene District 4J to work with their elementary program.

In 1974-75 the Institute sponsored a "study of responses of docents at Bush Barn, Salem, to art, to identify ranges of affective and analytical responses".

In 1975 the Institute supported a research survey which collected information about the make-up of the NAEA membership. The questionnaire, developed by a University of Oregon graduate seminar led by Gordon Kensler and June McFee, was organized into five groups of questions: personal data, professional satisfaction, the school program, undergrad and graduate preparation, and professional organization involvement. The survey was sent to NAEA members in the Association's November 1975 Newsletter. The analysis of the response was primarily done by ICAS Research Assistant Kristen Sweet; and the results were summarized in a 1977 paper entitled The NAEA: A Sampling of our Identity, by K. Sweet, B. Jones, G. Kensler, and J. McFee. (A copy of this paper is on file in the University of Oregon archives.) Perhaps one of the most exciting generalizations suggested by the data is that the typical (in 1975) art teacher found working with students the major source of satisfaction in their job.

In the years 1975 and 1976, the Institute sponsored a program to identify conceptual relationships between public school curricula and University of Oregon Museum collections. Institute Assistant Dianna Kale interviewed 4J elementary curriculum coordinators in all subjects,

reviewed the museum collections for linkages, and prepared materials for teachers and docents to make museum tours more meaningful for school students.

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In the academic year 1975-76, the Institute aided Mary Christopherson in preparation of her in-depth study of the Sculptural Symposium; part of this report became her M.S. terminal project. Institute staff helped with research design and analysis, and the Institute also provided some materials and secretarial help. Ms. Christopherson worked as a part-time ICAS employee preparing tapes and transcripts of the Symposium for filing in the AAA Library.

In the same academic year, Institute personnel also provided help to Mildred Roske in her preparation of her dissertation on the history of values towards the American home. ICAS staff aided in research design, supplied resource materials, and reviewed the manuscript.

In 1978 the Institute "worked with District 4J Eugene Public Schools, with an exploratory program in the Crest Elementary School. Barbara Boyer (was) an intern working with the teachers in developing programs in art and visual perception, with June McFee as advisor". Ellen Kotz, Institute G.T.F. for this year, also participated in the planning and execution of this program. "Programs included:

- 1) helping teachers themselves become more visually aware
- 2) understanding of the social and aesthetic functions of art
- 3) developing concepts for thinking about art
- 4) developing strategies for helping students of different abilities respond to art
- 5) learning to use the Museum of Art more effectively with children."

At the end of the year district coordinator Dr. Martha Harris described teacher response as very enthusiastic.

In this year Ellen Kotz also worked on a critical review of research reports at NAEA conferences.

An important aspect of ICMS work was the researching and writing of grant proposals. Those ICAS proposals which did not receive funding and thus are not reflected in the Institute programs discussed above are:

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A number of proposals by June McFee which are related to the "Community Arts Study" Program:

- Decision Making and the Urban Visual Environment: A Study of Evaluative Criteria (for September 1967 to July 1968)  
(Submitted concurrently with proposal to HEW - "Community Arts Study Program")
- Responsibility for the Visual Environment: A Study of Decision-Making Criteria of Laymen and Professionals (for Sept. 66 to July 67)
- A Demonstration of Community and University Cooperation to Increase Business Through an Improved Environment (location: Newport)  
(for July 68 to Dec. 70)

A series of proposals by E. Marchall Pallett:

- Empirical Studies of Urban Identifiability
- Connotative Dimensions of Architectural Meaning
- Relationships Between Social Involvement of Retired People and Problems of the Urban Environment (submitted to H.E.W. and to Oregon State Program on Aging for 68/69)
- An Interdisciplinary Study to Develop a Basic Foundation for Environmental Design Education (with Gordon Kensler)  
(submitted to U.S. Office of Education for Sept. 76 to Sept. 77)
- An Interdisciplinary Search for Inquiry Models for Environmental Design Education (submitted to U. S. Office of Education for Sept. 76 to Sept. 77) (with David Sandahl)
- Developing Design Awareness (with David Sandahl)  
(submitted to National Endowment of the Arts for Jan. 77 to Dec. 77)



Several research proposals were worked on by Ellen Kotz in 1976-77; a proposal was submitted by ICMA to the National Trust for Historic Preservation to develop a secondary school curriculum on historic preservation decision-making.

ICAS Publications:

- Oregon Communities: Visual Quality and Economic Growth, 1968
- Community Art Studies Program, 1969 (Final Report, U. S. Office of Education Project No. 6-3054)
- Art in the World Around Us: Guideline to Art in the Elementary School Grades Four, Five and Six (c. 1974) (In cooperation with Lane I.E.D., with support from John D. Rockefeller III Fund)
- Elementary Art Education: A Handbook for Oregon Teachers, 1977

ICAS also contributed to the publication of: Survey of the Arts in Oregon, 1967.

Related Staff Activities

1966  
June McFee

Publications: City Shapes, A fourth grade primer in environmental design, for the National American Institute of Architects.

In-State Services:

Developing state interest in the Institute for Community Art Studies and assessing state needs in art education and community development.

Reports to: Rogue Valley Art Association  
Art Supervisor, Portland Public Schools  
Art and Art Education Departments, Oregon State University  
Roseburg's Women's Club  
Portland Chapter A.I.A.  
Eugene Chapter A.I.A.  
Oregon Art Alliance  
Eugene Realty Board  
Lake Oswego Music and Art Teachers

Other In-State Lectures:

Friends of the Museum (Eugene and Springfield)

Eugene Chapter P.E.O.

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Fourth Annual Conference on Parks and Outdoor Recreation

1968

June McFee continued "work on a book for children on the cities for the National American Institute of Architects with their education task force. This required considerable review of the key concepts of the environment many of which require careful defining to relate to children.

Further, Dr. McFee served as consultant at a task force meeting of sociologists, urban planners, architects and educators in planning a national program for fostering environmental design education in the United States".

"Gordon Kensler directed an Office of Education funded workshop on establishing behavioral objectives for art education before the Pacific Regional, of the National Art Education Association, Conference on 'Design Education: The Visual Environment', for which Dr. McFee was program chairman."

1974

June McFee

Teacher Training Environmental Design Education Institute, National Art Education Association, Chicago, April 8-10, for 100 teachers

Public Service

Lectures and seminars on environmental design and community studies :

Alaska Methodist University July 1973                      Louisville May 15, 16 & 17, 1974

University of Alaska March 29, 30 and 31, 1974

Dallas April 25 and 26, 1974

Publications

New contract with Wadsworth Publishing Co.

"Art, Humanity, Environment" in process

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1975

June McFee

Public Service

Editorial Board "Review of Research in Visual and Environmental Education"

Pub. University of Illinois

Board Member Art Therapy Council

Publications

"How to Get Clean Drinking Water: An Art Education Perspective" in Art Education Journal of the N.A.E.A. 28:2 Feb. 1975  
(Also being published in Science and Social Studies Education Journals in a Compendium)

"New Directions in Art Education" Art Education 27:8 Nov. 1974  
A projection of environmental concerns for art educators

1976

June McFee

Out of State Activities:

Coordinating an Environmental Design Education workshop at the N.A.E.A. conference in St. Louis, April 1976.

Presentation to the above, outlining some perimeters for Environmental Design Education.