The Teacher as Public Enemy # 1,
a Response…

Copyright 2011.
Reprinted with permission of the National Art Education Association.

ABOUT NAEA

The National Art Education Association is the world’s largest professional visual arts education association and a leader in educational research, policy, and practice for art education. NAEA’s mission is to advance art education through professional development, service, advancement of knowledge, and leadership.

Membership includes elementary and secondary art teachers, middle school and high school students in the National Art Honor Society programs, artists, administrators, museum educators, arts council staff, university professors, and students from the United States and several foreign countries. It also includes publishers, manufacturers, and suppliers of art materials; parents; students; retired art educators; and others concerned about quality art education in our schools.

NAEA publishes Art Education, Studies in Art Education, and other professional papers on art education; holds an annual convention; conducts research; sponsors a teacher awards program; develops standards for student learning, school programs, and teacher preparation; and co-sponsors workshops, seminars, and institutes on art education.

For further information, visit www.arteducators.org
The Teacher as Public Enemy #1, a Response…

By Elizabeth M. Delacruz

At the annual conference of the National Art Education Association in March of 2011, I delivered an acceptance speech on the occasion of receiving the United States Society for Education through Art (USSEA) 2011 National Ziegfeld Award. My speech was written over the winter and into the spring of 2011 amidst an unprecedented escalation of highly publicized attacks by politicians, the media, and ordinary citizens on public workers and teachers in particular; the outlawing by some states of teachers’ collective bargaining rights; increased (questionable and largely unchallenged) reliance on standardized testing as a measure of teacher effectiveness; and massive government and corporate efforts to privatize public education. The enterprise of public education was shifting right before my(our) eyes, and business as usual (merely being great teachers and public servants) was no longer sufficient.

Wanting to say something hopeful for the future, I suggested four frameworks to guide contemporary educational thinking in art education: asserting the value of teachers as public intellectuals in their own communities; adopting entrepreneurial strategies to strengthen both our aims and work; networking through new digital social media; and establishing common aims in service of civil society across our diverse disciplines and communities of practice. My speech ends with an affirmation of the importance of the work in which we must now engage. I don’t think any of this will be easy, nor do I think I have great answers to teachers’ current working conditions. Nevertheless, from the perspective of a highly experienced art educator, I wanted to directly address these depressing and shocking conditions, and to offer something positive and proactive. Most of all, I wanted K-12 teachers at all levels (teachers I believe to be bearing the brunt of public attacks) to know that many individuals in the higher education community (similarly under attack) are deeply committed to addressing these issues and supporting public school teachers throughout the US.

The body of this article shares my USSEA award speech, with endnotes containing many references to provide further reading and resources for those who, like me, believe in public education and want to find out more about the issues.

(continued on page 6)
The Teacher as Public Enemy #1, a Response:

NEW APPROACHES

Public education today is mired in controversy, fraught with well-orchestrated attacks on teachers at every level, from Head Start to higher education.

As pointed out by leading educational theorists Henry Giroux (2009) and Diane Ravitch (2011), under the guise of fiscal responsibility, powerful interests in this country have been able to convince large sectors of the public that educators (Pre-K through higher education) and young people are now the enemy within: a drain on resources, expendable, untrustworthy, and undeserving of public support. These attacks have little to do with genuine accountability, educational excellence, or fiscal responsibility, and everything to do with furthering the personal fortunes and political agendas of the already obscenely rich and powerful (Goodman, 2011). Media scholar and cultural critic Naomi Klein and many others observe that these are also attacks on women (Goodman, 2011), who do the bulk of teaching and care giving in this country, and on our children, our most precious “commodity.” As third-wave feminist scholar and co-founder of the Woodhull Institute for Ethical Leadership Naomi Wolf (2008) observes, all of this is taking place through the artifice and hype of what she identifies as fake patriotism, fake democracy, and fake crisis.

Harry Boyte, civil rights activist and Director of the Hubert Humphrey Institute of Public Affairs at the University of Minnesota, observes that US schools in towns across America were once vibrant places for community gatherings, town hall meetings, adult education, and social events for all sorts of people (Boyte, 2002). Today, far too many of our schools are dilapidated, locked down, inhospitable, and, in neighborhoods serving poor and minority communities, outright dangerous. I am reminded of the investigative reporting and poignant case studies written by journalist Jonathan Kozol in his book Savage Inequalities (1992). Kozol provides a biting critique and historical analysis of the inherent injustice of municipal, state, and federal tax and funding policies that gave rise to the shocking conditions of education and community life in the poorest and most racially segregated neighborhoods of East St. Louis, Washington, DC, Chicago, New York City, and elsewhere.

Today, 20 years later, these injustices persist throughout the nation (Kozol, 2007; Strauss, 2011).

The orchestrated erosion of support for our public school sector in the past decade in particular is without shame. And the more recent Obama/Duncan administration’s misguided initiatives, including “Race to the Top,” championing of mandate-free publicly funded charter schools, and this administration’s unchallenged reliance on an outrageously expensive standardized testing system, are equally troubling. As Laura Chapman noted to me in a recent e-mail (L. Chapman, personal communication, March 10, 2011), we are witnessing a triumph of econometric thinking over all other frames for addressing today’s complex issues. These programs measure and reward or punish teachers and schools in what Laura referred to as a “value-added system,” and what Diane Ravitch (2010) finds to be a pernicious and punitive system that places all bets on student standardized math and reading test scores to the detriment of other forms of learning that should be taking place in schools—science, social studies, history, literature, and the arts. Moreover, as Ravitch (2010, 2011) and others point out, despite empirical evidence to the contrary that for-profit corporations and publicly funded charter schools can do a better job of educating our failing students, this thinking persists (Dutro, 2011; Hamlinson, 2011; McQuillan & Solomon-Fernandez, 2008; Moscovich, 2010). Public school administrators—people who really should know better—are either silent or buying-in wholesale. I note the lone dissenting voice of Philadelphia Schools Superintendent Arlene Ackerman, who wrote in the Washington Post in October 2010 the following:
to Art Education in These Most Uncivil Times

The truth is our public schools have been asked not only to educate children but also to solve many of the ills that the larger society either cannot or will not fix. I am speaking of issues directly related to poverty—like hunger, violence, homelessness, and unchecked childhood diseases. In spite of these challenges, there are thousands of dedicated and committed educators who are working hard to make access to a quality education for all children who attend public schools a reality. (Strauss, 2010)

What our K-12 colleagues may not know, but we in this room are fully aware of,10 the higher education sector is also under attack,11 with concerted and successful efforts to privatize higher education;12 abolish the tenure system;13 deny educators their rights to academic freedom,14 due process, health care, and retirement benefits;15 to transfer the teaching of our courses to armies of underpaid part-time adjuncts;16 and to convert the teaching of our courses to armies of underpaid part-time adjuncts;16 and to convert the public higher education enterprise in the US into a market-driven, cash-commodity, public higher education enterprise in the US into a market-driven, cash-commodity, limited-liability venture.17 Despite my own privileged position in the academy, I must admit I too often find this environment depressing and demoralizing.

At the same time, I would add to this depressing observation my belief that art educators in post-secondary institutions now need to champion, support, mentor, and collaborate with local K-12 teachers in and around our communities, as together we refine our own tools, strategies, and resources for developing reasoned and persuasive political speech, and for tapping into influential power structures at the local and state levels. This is a very grassroots endeavor, fraught with difficulties and setbacks. But we are not without our own resources and devices. We have our vote, our voice, our intellectual skills, our compassion, and each other in our collective endeavors to inform and shape the public debate over education. Moreover, our professional associations, publications, conferences, and social media give us greater opportunities to engage these issues. We are, in fact, what social learning theorist and business consultant Etienne Wenger (2006) identifies as a “community of practice” (http://www. ewenger.com/theory/). We are a multifaceted, many-layered, amply talented community of practice dedicated to common aims and engaged in learning from one another in furtherance of these common aims. And we have a new generation of scholars and artists and educators to mentor and groom for the rough road ahead.18

We have our VOTE, our VOICE, our INTELLECTUAL SKILLS, our COMPASSION, and EACH OTHER in our collective endeavors to inform and shape the public debate over education.

With this in mind, I suggest four frameworks that might facilitate this work.

1. We need to reassert how we envision ourselves as teachers. Many of us have set forth a notion of the “publicly engaged artist/scholar/teacher.” After teacher/educator Marilyn Cochran-Smith (2005, 2006) at Boston College, I see teachers as local “public intellectuals” in their own communities (although positioning the teacher as a “public intellectual” is hardly a catchy phrase in the current anti-intellectual fervor that appears to have taken hold in the this country). Teachers have many of the same skills and dispositions that public intellectuals in civic life have, and they play a vital role in the life of a community. Both teachers and public intellectuals pursue cross-disciplinary understandings. Teachers and public intellectuals have the ability to communicate well to general audiences, and they encourage their audiences to ask difficult questions—questions such as “Why?”, “Why not?”, and “What if?” And they consider both ethical and pragmatic implications of actions and inactions—local, regional, and global, understanding that it’s not an us/them scenario; rather, we’re all in this together. Intellectual rigor, inquiry, imagination, and civic engagement permeate everything teachers do.

This is no simple task. Teachers’ plates are already full, and they/we are untrained in the sophisticated ways and frenzied pace of the media-muddled world of U.S. public discourse today. This is compounded by the fact that in US public life, we don’t have conversations; we have shout-outs and slap-downs, carefully vetted (as pointed out to me by Laura Chapman) through well-endowed political think tanks and focus groups for just the right effect on just the right faction of an increasingly fractured public. As social historian Jean Bethke Elshtain from the University of Chicago warns, “Without an engaged public, there can be no true public conversations, and no true public intellectuals” (2001, p. 50). We so desperately need an intellectually and morally engaged public.

2. We need to borrow from a framework already well-regarded in the world of corporate capitalism, the language of entrepreneurship. Borrowing from a recent paper I wrote, an entrepreneurial disposition refers both to a conceptual outlook and a cluster of behaviors that include the following: ability to understand particular needs in particular contexts; to discern meaningful patterns; to think big; to innovate; to envision something new and useful; and the ability to contextualize, design, and carry forward concrete plans of action with specific intended outcomes (Delacruz, 2011). Entrepreneurs are good at creative problem solving, social networking, and resource development. Impediments are challenges to overcome, and fear of failure does not truncate entrepreneurial thinking. Most importantly, entrepreneurs create something of value to others.19
We need to EXCITE students about the notion of being a GLOBALLY CONNECTED and ETHICALLY CHARGED citizen as a means of facilitating our creative, educational, and civic goals as a society and as world citizens.

3. I call this framework “DIY meets the Cloud” or, pardon the mixed metaphor, “pie in the sky.” New social media is a game-changer in the enterprise of education. Despite adherence in this country to a social Darwinian myth of rugged individualism, and despite the seductive belief that one can “do it yourself,” the fact is we just can’t do this alone. Peer-to-peer teaching and learning, creative and cultural production, design thinking, and problem-solving are now immensely more powerful through collaboration in online social networks (Delacruz, Carlos, Danker, Flugelstad, Roland, & Stokrocki, 2011). Henry Jenkins, former Director of the MIT Comparative Media Studies Program and now USC media and communications scholar, and his colleagues describe something quite remarkable that is happening online; something he believes to be a distinct yet still emerging form of human intellectual and social evolution (Jenkins, Purushotma, Clinton, Weigel, & Robison, 2007). These media scholars see the rich and powerful online behaviors and the knowledge it produces as a form of distributed cognition. I rather like that concept. It is not just about working together across geographic, cultural, and disciplinary enclaves; rather, it’s both the individual and the collective. It’s about synergy, and the power of we.

4. Fourth, and most importantly, I want to advocate for a notion of the commons and the pursuit of global civil society (Delacruz, 2005, 2009a, 2009b, 2009c). In olden days, the commons was the meadow, the park, and the public square. These were our shared places that were decidedly public, accessible to all, and, importantly, requiring careful stewardship. Today, our commons, or common public assets, include green spaces in our municipalities, the air we breathe, protected wilderness habitats, outer space, the Internet, architectural and artistic monuments, the global knowledge commons, and public education. Our very survival now depends on this stewardship. It requires the joint efforts of civil society, which has been broadly defined as that realm of public and private individuals and entities working for the common public good. “Business as usual” clearly cannot continue. We need to come together across ideological, disciplinary, and cultural boundaries to craft new solutions for old problems. In the aftermath of what is now referred to as the Great Recession (our current global economic meltdown), and in these most uncivil times where the mean-spirited but well-vetted sound bite, “gotcha” journalism, spectacle politics, and public rancor rule the day, this is no easy task. But we have in our midst some powerful beliefs, and it’s now time to roll up our sleeves and get a little messy.

In closing, thank you again for this award, an award I am quite sure that I am most undeserving of receiving. I promise you that, in return for your trust and kindness, I plan to leverage this distinction to the utmost of my ability on behalf of our mutual aims as art educators, public intellectuals, and change agents for a better society through art.

Elizabeth M. Delacruz is Professor Emerita and currently a faculty member in the Art Education Division at the University of Illinois, Urbana-Champaign; Editor of the Visual Arts Research journal; and Adjunct Assistant Professor for the University of Florida online Masters of Arts in Art Education program. E-mail: edelacru@illinois.edu.