4. I have since found a text titled Heidegger, Habermas and the Mobile Phone by George Myerson that I would contrast with Locke's TIZ. Myerson does not seem to be able to accept that mobile technologies could have such a space; in part I believe that this is because his argument is based on the speech of advertisng and media around mobile communciation and m-commerce rather than on a reading of the actual practices, behaviour, experiences, and conversations of mobile phone users, as does Locke. Were Myerson to do a reading of users' behaviours, dialogues and experience, he may find that they symbolically create a space, such as the TIZ, where they can replicate the experience of F2F communication, and that such a space has validity as a meaningful communicative space.

5. See Castells, Manuel. *Network Society*, 2nd Edition (Oxford, UK: Blackwell Publishers, 1996/2000).

6. Debord, Guy, "Toward a Situationist International," June, 1957. In *Situationist International Anthology*. Edited and trans. Ken Knabb (Bureau of Public Secrets, 1981).

7. "Definitions", Internationale Situationiste No 1, June 1958. In *Situationist International Anthology*. Edited and trans. Ken Knabb (Bureau of Public Secrets, 1981).

8. Garcia and Lovink, "The ABCs of Tactical Media", first presented online on Nettime. The text is archived online at http://www.ljudmila.org/nettime/zkp4/74.htm

9. BLO can be found online at http://www.rtmark.com/blo.html, The BIT website is http://www.bureauit.org/

10. See http://www.datsun.net/kati/gambit/

Canceling the Queers Heightens National Awareness in Arts Education

Donalyn Heise

In November 2001, a state art education organization conference session entitled *Sexual Identity and Arts Education* was canceled. If the original goal of this panel discussion was to bring awareness to issues related to the topic; then, I conclude that the unfortunate cancellation of this session has resulted in exceeding its goal. Had the conference session taken place as planned, issues related to Lesbian, Gay, Bisexual, and Transgender (LGBT) and arts education would have been explored and discussed on the state level (Keifer-Boyd, Fehr, Check, Akins, 2002). However, because the session was canceled, publicity and subsequent public outrage has heightened awareness at the national level. Furthermore, I contend that it is the responsibility of arts educators to provide an inclusive curriculum that encourages self-expression and exploration of identity to prepare students for participation in a democratic society.

Arts education can play an important role in a democracy. Educators have explored the relationship between art and society by expanding art making to include opportunities to explore social issues and the interconnectedness between art, community, and environment (Lankford, 1997; Stuhr, 1994; and Ulbricht,1998). Arts education can

minimize or illuminate underlying values embodied in a community, including homophobia, racism, and sexism. John Goodlad (1994) states that the arts can create and strengthen a democratic society by "introducing the young to the human conversation and the narratives that constitute it" (p.14). In the case of the canceled conference session, it appears that hatred or fears of homosexuality prevented conversation on content of sexual identity in arts education (Keifer-Boyd, et al., 2002). One powerful, homophobic administrator demanded that teachers in the local school district not attend the conference if the sexual identity in art education session was part of the conference offerings of sessions. Therefore, the teachers were not allowed to participate in this important conversation.

For centuries, John Goodlad has advocated collaborations between university faculty, teacher education programs, and K-12 teachers so that they can engage in dialogue, pursue education renewal and develop strategies for educating in a democracy (Sirotnik & Soder, 1999). Goodland and his colleagues at the Institute for Educational Inquiry contend that education is a moral endeavor (Goodlad, Soder, & Sirotnik, 1990). A four-part mission guides their efforts: access to knowledge for all, nurturing pedagogy, stewardship of the schools, and enculturation of youth in a political and social democracy. The planned panel session seemed a perfect opportunity for university and K-12 teachers to engage in dialogue about arts education pedagogy, share beliefs, and strategies. The educators that coordinated the panel for the state convention seem to be acting as stewards in the schools and change agents. They are helping to change attitudes, promote tolerance and understanding and to provide an inclusive curriculum for all students.

An informed public is an important component in a democratic society. Forums such as the panel discussion advocated by the conference coordinators encourage research and dialogue that seeks to understand Lesbian, Gay, Bisexual, Transgender (LGBT) content in artists' work; as well as provide greater equality and visibility of LGBT people in art classrooms, schools, art museums, and other educational realms. Postmodern theory in practice is the study of an object's meaning in relation to its context (Hurwitz & Day, 2001). When we teach students about artists, we tend to stress the relationship between the artists' life and their art, but if the artist is lesbian, gay, bisexual, or transgender, many art educators are uncomfortable or unsure how to discuss the art. Is it appropriate to reveal artists' sexual orientation when discussing their art? What are some ways to discuss art that expresses a gay artist's life without getting fired from our jobs if we work in a homophobic environment? These are questions I have encountered as a university supervisor of pre-service teachers. These questions could have been discussed at the state conference panel session.

Admirably, the National Art Education Association (NAEA) has recently begun to provide leadership in this area by forming the Lesbian, Gay, Bisexual, and Transgender Issues Caucus (LGBTIC). This group met in Miami at the 2002 NAEA Convention to discuss such issues. The cancellation of the panel session at the state art education conference was one of the items on the agenda. Participants represented several states across the nation. Many were outraged at this oppressive, homophobic incident. Conversations about the cancellation continued after the meeting, involving art educators who were not aware of the state conference incident and who are not members of the LGBT caucus. Many rallied to explore activist solutions.

Other people became aware of the cancellation of the art education conference session from reading the article in the 2002 publication of the Journal of Social Theory in Art Education entitled, *Canceling the Queers: Activism in Art Education Conference Planning*, by K. Keifer-Boyd, D. Fehr, E. Check, F. Akins. This article not only documents the incident but also emphasizes the struggles to break the silence. Ed Check and Future Akins expressed extreme frustration and distress from the state's decision to cancel this important session. Their efforts to establish a foundation for communication and advocacy are timely and admirable. It is understandable that they seemed incredibly burned out. There are Gay-Straight Alliances being formed in schools and colleges across the nation. Students and adults need role models that let them know it's okay to stand for gay, lesbian, bisexual and transgender issues if you are straight! As Future Akins (Keifer-Boyd, et al., 2002) expressed, "human rights are important to us all" (p. 139).

I suspect that had the session entitled *Sexual Identities and the Art Classroom* taken place as planned at the state conference, fewer at the national level would have heard about it. If we had heard that the session had taken place as planned many would have responded favorably to a session that seeks to help art educators share pedagogical strategies. But since it was censored, greater numbers of art educators throughout the national organization learned of the overt homophobic attitudes that pervade our educational institutions and organizations. We are more passionately involved in this issue because we were outraged at the injustice of some not recognizing all voices in our society. Simply being aware does not constitute social change, but may be the first step (Conti, & Counter, 1991). As Dennis Fehr (Keifer-Boyd, et al., 2002) said, "The world is different now" and therefore "Art education must change" (p. 127).

In a recent community transformative research project, three stages were documented as essential to social action, 1) awareness, 2) active involvement, and 3) social reconstruction (Conti, & Counter, 1991). Awareness is important. Shared vision is essential. I think that before active involvement is prompted, one must be passionately involved in the action. As previously stated, simply being aware does not make one want to be involved. People need to be deeply committed and willing to put forth the necessary efforts to act as change agents or stewards in our schools or communities.

Karen Keifer-Boyd (Keifer-Boyd, et al., 2002) reminds us that exploring one's identity and one's heritage is one of the National Standards of Visual Art. Then if we interpret this standard to mean cultural identity exclusive of sexual identity, we are ignoring our responsibility as art educators.

I recall when the multicultural movement began in my district. Administrators were emphatic about teachers including a multicultural component in each unit. Soon it became a requirement. Teachers scrambled to learn more about diversity and cultural artifacts, components that were already embedded in art curriculum. I remember how one African American student's eyes lit up when we began to learn about the art of the Harlem renaissance. He worked harder than he had all year because he loved that unit. He could made a personal connection to the curriculum content. And I remember how proud one Japanese student was to share family traditions of her cultural heritage. I also recall a student coming after class to thank me for reading a story to the class about an "adopted" grandmother. She felt she could relate to the girl in the story because she too had no blood relatives, so she now felt empowered to share her story of her neighbor, a woman she considered family. How powerful it would be for more art teachers to introduce students to what Dennis Fehr (Keifer-Boyd, et al., 2002) calls

"real art to real kids". (What a concept!) It would empower students to learn about a gay artist, or an artist in a non-traditional family by expanding conventional definitions of "normal".

John Dewey (1916) contends that schools should serve as a microcosm in which students learn particular processes, values and attitudes to live effectively as citizens in a democratic society. He emphasized that democracy entails habits of mind that citizens cultivate as they participate. What habits of mind are we encouraging by censoring the voices of the disenfranchised?

Benjamin R. Barber states, "[The Arts] have the power to give voice to and hence empower and recognize the marginalized and the minorities, and the same moment to constitute from them an inclusive culture from which none were excluded" (1997, p. 1). Maybe its time we used this power as arts educators to create a nurturing environment in which all students can successfully learn and grow. Only then can we all participate in the human conversation.

Art Education and New Technology: Are You Ready?

Susan Witwicki

I don't think I'm ready...

As an Art education major, I was somewhat daunted by a recent job offer requiring me to teach in the Career and Technology Studies department. As a recovering technophobe and lover of scissors and paste, I was cautious of this 'Brave New World' of computers. I perceived post-millennial teens to be cyber savvy know-it-alls, largely due to the way in which they were portrayed in the media. As well, if the ads were true, teens weren't the only ones riding the new technological wave; Cisco Systems 1999 television campaign presented a global Utopia of citizens united through surfing the net. Shot in a series of exotic locales, the Cisco ads featured various cultural ambassadors garbed in ethnic dress asking the western TV audience "Are you ready?" Ready for what, you ask? Well, the *Internet*, of course! Cisco shows us a (fake?) Greek grandma tending her flock of sheep and *she's* asking *you* if *you're* ready for the new information age! Get with it, dude! If Mongolian nomads were hip to on-line education and instant messaging, I could only imagine the dizzying cyber heights being reached by upper middle class teens in Canada!