



Editorial: A New Editor

Terry Barrett

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STUDIES in Art Education

A Journal of Issues and Research

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Editorial

A New Editor

Who reads *Studies* editorials and why? I am more comfortable writing articles, or editing them, than editorializing. I don't often read editorials, although I always read the first editorial of a new editor in a journal in which I want to publish to try to decipher what that editor might want in manuscripts. This first editorial, then, is for readers who want to know what the new editor might want in manuscripts.

Writers for *Studies* should know at the outset, however, that the editor of *Studies* has much less control of the journal than they might think. Every manuscript is sent out to three members of the editorial board listed on the inside front cover if, after a quick glance, it is written in English, double-spaced, on white paper, about twenty pages long, looks like research, and is roughly in APA style. This policy assures authors of a fair reading. These unpaid but highly qualified professional reviewers, elected to their positions on the basis of their own published research, carefully read the manuscript, usually comment in its margins, write a summary opinion, and then mark one of the following decisions: "accept as is ___, minor rewrite ___, rewrite ___, major rewrite ___, reject ___." I carefully read their reviews, the manuscript, interpret and summarize the reviewers' comments in a letter to the author, return the reviews and marked manuscript, and give advice—usually, "Please carefully consider what the reviewers have written about your manuscript." Sometimes I receive contradictory advice from reviewers, and in those cases I make a decision in favor of one view over the other to help guide the author toward a successful rewrite.

Even when I receive what I consider to be a brilliant piece of research, clearly and eloquently written, I am obligated still to send it out for review. Ralph Smith, for example, founding editor of *The Journal of Aesthetic Education*, need not do this, (although he does utilize reviewers), because that journal is his, whereas *Studies* is a journal of The National Art Education Association edited according to its by-laws. Its editor changes, by election of the editorial board, every two years. *Studies in Art Education* should be a consistently good journal, regardless of its editor.

I believe in the review process. Although negative reviews I have received on my own work have been immediately painful, they have always been very helpful in improving my work. Karen Hamblen, former senior editor, has asked that all writers give their work to a respected peer for review before they submit it to *Studies*. I think this is very good policy, practice it myself, and oftentimes

also hire a professional editor to make suggestions before I submit a manuscript to a publication. Such scrupulousness will help authors receive positive reviews and timely publications.

Although editors do have a responsibility to the reputation of the journal, especially one with the prominence of *Studies in Art Education*, and its publisher, the National Art Education Association, writers ought not fear editors. Editors need authors in order to edit and publish the journal. I will try to be encouraging of good research, scholarship, and writing, and hope to always be in the luxurious position of having too many good manuscripts for any given issue.

I have long admired the writing of Sally Hagaman and am very pleased to have Sally as co-editor. I communicate with her often and rely on her opinions. As co-editor, Sally reviews every manuscript and always provides authors with intelligent, insightful, careful, and caring critical readings.

I am fortunate to have the support of Ohio State University and my chairperson Michael Parsons, who is providing me with a graduate assistant, Linda Himes, who has professional editing experience. We will all benefit from her careful copy editing and proofreading.

This first issue is as much the former senior editor's as it is the present senior editor's. As co-editor, though, I have previously reviewed each of the articles in this issue, so the transition from past to present should appear seamless.

I look forward to soon receiving many manuscripts from professionally new and established authors and to see them in the pages of future issues of *Studies in Art Education*.

Terry Barrett
Senior Editor

A Call for Papers

The Spring 1995 issue of *Studies in Art Education* will focus on the topic of "Understanding Works of Art: Teaching and Learning for Higher-Order Understanding." Authors are invited to submit papers that report qualitative and quantitative research on how students and teachers understand works of art. "Works of art" should be interpreted in the most inclusive sense. Some but not all questions that might be explored are:

- What does a teacher need to know and understand about a work of art in order to foster higher-order understandings among students?
- What evidence is there on how teacher preparation programs nurture understanding of artworks among preservice teachers?
- How is expertise acquired in understanding art, and what variables influence that understanding?
- What learning obstacles do teachers and students confront when they attempt to interpret works of art?

The deadline is **March 1, 1994**. Send inquiries and manuscripts (5 copies) for publication in this special issue to: Judith Smith Koroscik, Associate Dean, College of the Arts, The Ohio State University, 304 Mershon Auditorium, 1871 North High Street, Columbus, OH 43210-1105.