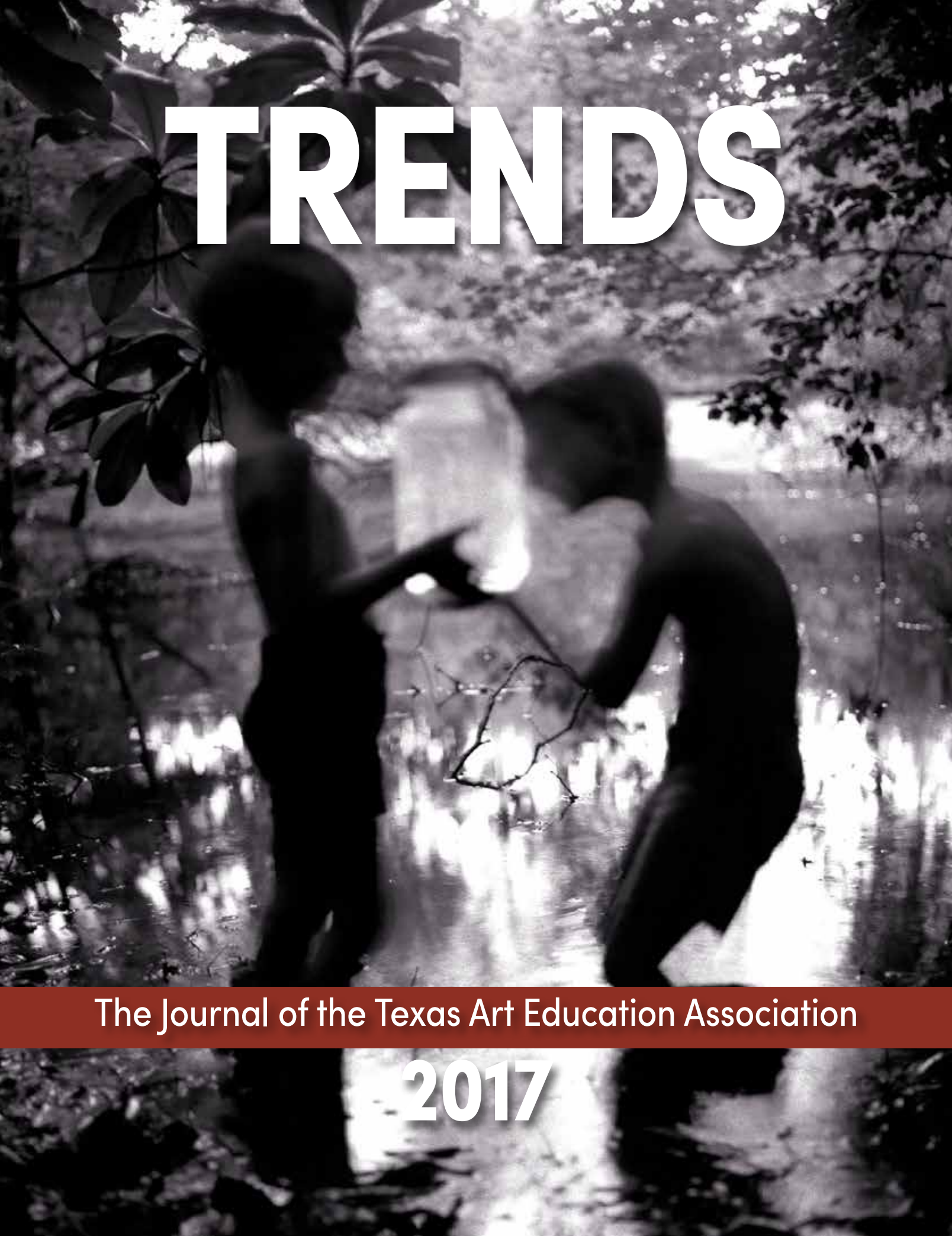

# TRENDS

The Journal of the Texas Art Education Association

2017

# ADVOCACY

**This is a huge word which all art teachers need to be aware of and learn. It is defined as "public support for or recommendation of a particular cause or policy."**

## That cause is your job.

Did you know that TAEA has programs to help you? Tim Lowke, our Advocacy Chair, has a lot of information to help you advocate for yourself, your students, and most importantly, your art program. We are working on improving our website to help you connect with others art educators who share your struggles.

Do you connect to the other art teachers in your region? Your area representative is there to assist you. These Regional Representatives have many exciting workshops you can attend over the summer or the beginning of school. Please take advantage of these opportunities. Many of them are free.

Are you a private school or community based art educator? You both have a representative who is eager to assist you with your program and represent your field on TAEA Council at Large.

Are you higher education or retired? You too have representatives on the council who are willing to give you advice, present workshops, and do what they can to make your program stronger.

Are you aware we have a very strong Museum Division that is always willing to reach out to school districts to help educate students in the appreciation of art. They offer so many programs many teachers do not know about. Google your local museum and see what they offer. Many have after school programs or evenings for educators. Go to one.

I recommend you engage in dialog with one of these representatives in your field. Reach out to your executive board, we are always there for any and all art educators. This will make you a stronger teacher in whatever field you are teaching.

We all are a band of teachers from the pre-k through college and adult education with common goals – to insure the success of art education for everyone throughout the state. Texas Art Education Association – TAEA—is for all art educators.

Suzanne Greene taught middle school art in Spring Branch ISD for 40 years and helped the school board realize the need for art teachers in all of the elementary schools. She holds a BFA Art Education from Southern Methodist University, and worked in the SMU Experimental Art School from 1967-1971. She helped establish the Shoal Creek Art School in 1972. She has held many positions in the TAEA leadership including Vice-President YAM, Vice-President of Membership, Middle School Division Chair, and TAEA Region IV Representative. She currently holds the office of President and State Director of Jr. VASE. She was recognized as Middle School Art Educator of the Year in 2003, and Art Educator of the Year in 2010. She co-authored the Art and Digital Communication Curriculum and Flower Teachers-One Generation Speaks to Another NAEA publication. Though retired from teaching, she is still very active in art education in Texas.

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# Trends, The Journal of the Texas Art Education Association 2018 Call for Submissions

"Disrupting the Everyday: Encountering Awareness and New Curiosities"

The Editors of Trends invite essays, articles and artworks that provoke and explore creative disruption. As Maxine Greene wrote, "We are interested in breakthroughs and new beginnings, in the kind of wide-awakeness that allows for wonder and unease and questioning and the pursuit of what is not yet." That is to say, creative disruption amplifies curiosity for the new because it interrupts the daily humdrum with wonder and awareness—in classrooms, museums, and community spaces, as well as in everyday public and domestic encounters.

Trends 2018 will explore the aesthetic wonder that fuels our work. Whether we're teaching in classrooms, engaging in research, pursuing cultural change, or helping to develop art and education policy, curiosity and a desire for inquiry are essential. In many cases, social practice and acts of "serious play" activate the ordinary and unnoticed beauty of our daily lives.

We welcome arts-based and text-based submissions that explore image-making, collage, mixed media, photography, creative writing, performance, walking, listening, collecting, cartography, graphic interventions, and other unanticipated explorations. We also welcome research manuscripts that analyze the potential of these practices.

Questions to consider: How do we encourage exploration that sparks wonder and awareness? How does wide-awakeness feed your teaching practice, whether inside or outside the classroom? Where do such moments surface in young people's lives? How might we create policies that encourage creative disruptions? What disruptions drive your research? How might your submission to Trends provoke readers to think and act anew?

Guidelines depend on the type of submission: for example, arts-based submissions with minimal text should be accompanied by a 200-500 word contextual description (which might not be published but will be used to review the submission). We also welcome creative written submissions of between 1000-2000 words, as well as traditional research manuscripts (which should follow the Trends Author Guidelines).

Trends, The Journal of the Texas Art Education Association, is a refereed professional journal, published annually by the Texas Art Education Association. The journal accepts articles written by authors residing both inside and outside of the state of Texas.

**Deadline:**

Original manuscripts must be received by January 15, 2018 as MS Word document attachments. Please submit electronically via e-mail to: Taeatrends@gmail.com


For more information, please contact Cala Coats and Sean Justice at **taeatrends@gmailcom**

**Amanda Alexander**
Dr. Amanda Alexander is an Associate Professor in the Department of Art + Art History at the University of Texas Arlington, and she is the Program Coordinator for the department's Art Education program. Alexander's research explores (inter) national and local community-based arts research and learning, sustainable social and culture development, and social justice. Living, working, and conducting research in Peru with native artists, she has presented and published work in journals such as: Journal of *Social Theory in Art Education, Art Education*, and *International Journal of Education through Art.*

**Christina Bain**
Dr. Christina Bain is an Associate Professor of Art Education at The University of Texas at Austin. She earned a BFA and MS from Syracuse University and a PhD in Art Education from the University of Georgia. Her research centers on the scholarship of teaching and learning, focusing on issues related to preservice preparation and teacher identity. She has published widely and has conducted more than fifty presentations at state, national, and international conferences. Bain has received numerous teaching awards, including the prestigious University of Texas Regents Outstanding Teaching Award (2015), the COFA Teaching Award (2013), the Texas Art Educator of the Year Award (2011), the TAEA Higher Educator of the Year Award (2005), and the NAEA Student Chapter Sponsor Award (2009).

**Diane Gregory**
Dr. Diane Gregory is Director of Undergraduate and Graduate Art Education Programs at Texas Woman's University. Since I was 7 years old I have had a passion for art. That passion led me to teach art in K-12 schools and Art Education in five different universities including Texas Woman's University where I have served as the Undergraduate/Graduate Coordinator of Art Education. I am honored to serve as a reviewer for this Trends issue on Advocacy since this theme has been like a river that has run through my entire professional life.

**Claire Williamson**
Claire Williamson is pursuing an MA in Art Education: Community Focus at the University of Texas at Austin. She earned a BA in International Communication at Saint Louis University, Madrid Campus. Her research centers on material culture examinations of folk art education. Committed to advocacy in art education, she currently works at the Blanton Museum of Art with a fellowship in Family and Community Programs, and as the Education Programs Intern at the Texas Cultural Trust.

**Maggie Leysath**
Dr. Maggie Leysath has been teaching art for grades 7-12 for ten years and served as Fine Arts Department Chair for her campus for 8 years. The focus of Maggie's work and research has been in the areas of advocacy, arts integration, and reaching the reluctant student. An educational philosophy of inclusion rather than exclusion, creativity and originality rather than conformity and standardization informs her pedagogical practice and research.

**Jennifer Hartman**
Jennifer Hartman received her BFA in Painting and Digital Media from the University of Colorado and her MA in Art Education from the University of North Texas. She has taught seven years in public schools and has worked with students at both the elementary and secondary level. She is currently a PhD candidate in Art Education at the University of North Texas and an elementary art teacher.



**Maria de la Luz Leake**
Dr. Maria de la Luz Leake is Assistant Professor of Art Education with the University of Nebraska at Kearney as an online instructor and a high school teacher at James Madison High School in the North East Independent School District in San Antonio, Texas. She served as co-editor for *Trends*, The Journal of The Texas Art Education from 2011-2013. Her writing has been included in *Art Education, the Journal of Social Theory in Art Education, Visual Culture and Gender*, and *Trends*, The Journal of the Texas Art Education Association.

**Sarah Travis**
Sarah Travis is a PhD candidate in Art Education at the University of North Texas. Her scholarship focuses on issues of equity within art education contexts as well as racialized, classed, and gendered experiences of art students and art educators. She has published research in *Studies in Art Education, International Journal of Education & the Arts*, and *The Urban Review*. Her current research examines practices, contexts, and consequences of artist identity formation through an arts internship program in New Orleans.

**Sean Justice**
Dr. Sean Justice is Assistant Professor, Art Education at Texas State University. Sean's work addresses teacher education in the age of computing and digital networks. Prior to arriving in Texas he taught digital fabrication, creative coding, and photography to pre- and in-service teachers at Teachers College, Columbia University. He has exhibited photographs, videos and computer animations both nationally and internationally. His book *Learning to Teach in the Digital Age: New Materialities and Maker Paradigms in Schools* was published by Peter Lang, in 2016.

**Kate Wurtzel**
Kate Wurtzel is an art educator with experience as a museum educator and public school teacher. She received her BA in Art History from Texas State and her MA in Art Education from the University of North Texas. As a museum educator she worked at the Kimbell Art Museum, the Crow Collection of Asian Art, and the Contemporary in Austin Texas. She also taught K-5 art in Austin for several years before moving to Denton and accepting a teaching position at an elementary school there. Kate has a strong interest in curriculum and instruction and social justice in the classroom.

ART | FACTS

# Artifacts of Advocacy

In addition to traditional research articles, in this issue, we also wanted to include examples of ways that arts advocacy takes visual form on a local, national, and global level as a way of unifying our voices, sharing our experiences, and recognizing our collective effort to advocate for art education. To explore this idea, we added an addendum to the call for papers that asked educators, administrators, students, and artists to send images of their efforts towards arts advocacy. Recognizing the ubiquity of visual culture in our society and where social media has become a primary communications source, we were curious how arts advocacy looks in the world. To elicit images for the issue, we asked: Have you promoted your art program through flyers, posters, or social media? Have you written a letter to your principal, district art coordinator, state representative, or anyone else in support of your art program or the significance of art education in general? Do you have images or artifacts from an event, art show, performance, or intervention that advocated for the arts in your community? Throughout the issue, submissions from the call for "Artifacts of Advocacy" appear with a logo and a short blurb describing the images pictured. Readers sent in photographs, screen shots of webpages, letters to the legislature, and first-hand written reflections. We hope these artifacts act as inspiration, letting us see the work of arts advocates in a variety of settings.

Invited to help with recovery efforts in New Orleans following Hurricane Katrina, artist Mel Chin said, "I remember standing in the ruins of the Ninth Ward and realizing as a creative individual that I felt hopeless and inadequate." In remarks he gave to members of the National Art Education Association at the annual conference in New Orleans in 2008, he furthermore said, "And I was flooded by this terrible insecurity that being an artist was not enough to deal with the tragedy that was before me." (Shindler, 2008, para. 2)

Many of us, I am sure, feel similarly overwhelmed by the disaster wreaked by Hurricane Harvey all along the gulf coast of Texas. As an artist, Chin persevered though, and after gathering himself, found meaningful ways to contribute to the recovery of that city through art making—the thing he knows best.

In the Hurrican Harvey Relief feature of this issue, we see similar responses from teachers in the Houston region, teachers who found ways to overcome the hopelessness and use their knowledge of art and teaching to help—to make things better.

### Understanding Advocacy

The focus of this year's issue, Advocacy, can sometimes seem nearly as daunting as facing a natural disaster. What can we as individual artists, teachers, or administrators do to change the course of national policies that threaten to sweep away the National Endowment for the Arts and otherwise undercut the vitality of arts on a national scale?

Jeff Poulin, a member of the arts education team at Americans for the Arts notes in his interview with Joana Hyatt that as individuals, we are not alone in this. Americans for the Arts includes many people in Washington, D.C. advocating for the arts. Our individual voices are all important in supporting the arts. Equally important is connecting our voices to organizations and networks focused on promoting the arts. Lillian Lewis and Dawn Steinecker also note in their conversation that many people feel overwhelmed with the "slash-and-burn" approach to arts funding we are seeing, and though we may have an authentic desire to advocate for the arts, knowing where to start can be a challenge. Bringing our unique areas of expertise to the table, and finding ways to share our personal passion for the arts and our knowledge of how they contribute to society is an important part of the effort. We can't all be brilliant public speakers, but we can all contribute in our own unique way.

Often, efforts to educate others about advocacy are misunderstood. Educators may view it as a complicated concept intertwined with politics, policies, statistics, and data. But advocacy is also aligned with the agentive processes of praxis, collaboration, and momentum, and building sustainable structural changes. TAEA has resources to help get started. Our organization's president Suzy Greene strongly believes that advocacy is a responsibility each and every one of us share, and she discusses numerous resources our organization is invested in to help teachers. All of our organization's members find ways to get started or extend their advocacy efforts.

### Art & Advocacy

Paul Ramírez Jonas who recently exhibited a twenty-five-year survey of his work at The Contemporary Arts Museum Houston is interviewed by Zachary Gresham in this issue. Advocacy is intrinsically tied to imagining a different world for Ramirez Jonas. The possibility of transformation is tied not only to imagining change, but also to interacting with the world differently. Artists, he asserts, are not necessarily bound to advocate for change, but as citizens of the world we have a responsibility "to advocate for the kind of society we want to live in."

Ramírez Jonas discusses the importance of context—his place of origin—as very influential in his life and artmaking. Internationally known photographer Keith Carter, interviewed by Bill Nieberding, also finds the concept of place very influential in his art. For Carter though, the idea of belonging to a place came to him during to a lecture by a famous Texas playwright. Though Carter grew up in Beaumont, and has spent most of his life there, seeing it as a creative wellspring was a transformative idea. When asked about his vision of advocacy, Carter sees the work of every art teacher as foundational. The work art teachers do on a daily basis is the first line of defense.

If teaching may be seen as a grass-roots form of advocacy as Carter suggests, might we also see artmaking as advocacy? For the Alaskan Tlingit woodcarver Tommy Joseph, interviewed by Heidi C. Powell, artmaking, teaching and advocacy are closely intertwined at times. While carving in museums or historic parks, Joseph has the opportunity to educate as he creates, dispelling misconceptions about the artwork and the thriving culture to which he belongs which tourists often see as locked in the past.

### Speaking up, Giving Voice

Sometimes, as arts educators we identify a need in our school or university, and set out to make programmatic changes to see that need met. This too is a form of advocacy. Texas Christian University professor Amanda Allison describes her efforts developing connections between her students and people in her community who practice and benefit from the therapeutic arts. She draws parallels between her mother's practice of lovingly preparing healthy and delicious meals for their family, and the ways in which she nourishes the hungry minds of her students—who then carry this enrichment out into to the community.

Jennifer Hartman teaches at Pecan Creek Elementary in Denton, and similarly notes that advocacy often means speaking up when needs are not being met: advocating for more time with students, reasonable class size, art supplies, or even for the existence of the art program itself. Is it possible, she asks, to advocate for growth in our own well-situated programs while advocating for those who have less? Hartman describes an exhibition she and her students put together at a major metropolitan zoo. By giving voice to her students, the project became a powerful promotion for their art program.

Maria Leake describes the experiences of meeting Japanese atomic bomb survivors dedicated to advocating for peace internationally on a study tour to Japan. Inspired by these individuals, the art she saw, and young people advocating for peace that she met, she decided to take action when she returned to her classroom in San Antonio. She writes about the challenges and successes of exploring social realities and advocating for change through art projects created by her Madison High School art students.

What other forms might advocacy take? Is advocacy research? Not long ago, a good friend and mentor expressed to Joana Hyatt that advocacy was not research. We would argue that it should implicitly be understood as a part of all research. To value the action and process of advocacy, one must see it as the foundation that creates broad-based support, from the individual artist up to large non-profit arts organizations.

Teresa Torres de Eca, President of International Society for Education through Art (InSEA), shares an international perspective on art advocacy. Eca states, "Art creations are our referent," and contemporary artists are showing us strategies for questioning and creating hybrid spaces as we work with the prima materia of the future—next generations. She highlights the agentive nature of advocacy through concepts of praxis, as she proposes three key competencies that promote social reform through art education. Teresa illustrates how she applies these tools and strategies and outlines a survival kit for art education activists.

### References

Shindler, K. (2008). Mel Chin "Paydirt." *Art 21 Magazine* (website). Retrieved from http://magazine.art21.org/2008/06/19/mel-chin-paydirt/#.WbWb8K3MyRs

**Joana Hyatt Co-Editor**

Dr. Joana Hyatt is Assistant Professor of Art Education at Lamar University, where she teaches preservice educators and art educators. She earned her PhD in Art Education from the University of North Texas, where she was awarded the Priddy Fellowship. Dr. Hyatt has been a K-16 art educator for over twenty years, teaching in Nevada, Oklahoma, and Texas. Her research interests and teaching emphasize arts-based research, narrative inquiry, performative critical pedagogy, critical theory, inquiry-based curriculum, and evaluation approaches. Dr. Hyatt has published in *Art Education, The Journal of Social Theory in Art Education*, and *Trends*, The Journal of the Texas Art Education Association. She will have a chapter featured in T*he Concept of MA: Materiality in Teaching and Learning* (edited by, Sameshina, Sinner, & Boyd). Dr. Hyatt serves on the NAEA Research Commission - Professional Learning through Research Working Group as the Western Division Representative.

**Bill Nieberding Co-Editor**

Dr. Bill Nieberding is Assistant Professor of Art Education at Stephen F. Austin State University. His research interests include integrated curriculum and incorporating technology in the art making classroom. Photography, phenomenology and the discourse of vision also inform his research. Dr. Nieberding has published in *Photographies* and Art *Education*, and has presented his research at conferences of the National Art Education Association, Texas Art Education Association, and the Society for Photographic Education. His art making practice includes traditional silver-based black and white portrait and landscapes and digital documentary projects. His work has been exhibited both in Texas and nationally. He is the director of the Educators' Summer Art Studio at Stephen F. Austin State University. Dr. Nieberding holds a Ph.D. in Art Education from The Ohio State University and masters in photography from Purdue University.

**Cala Coats Incoming Co-Editor**

Dr. Cala Coats is Assistant Professor of Art Education at Stephen F. Austin State University. She has taught art in K–12, museum, and community settings. She also teaches art education, design and art history at the university level. Dr. Coats is the Director of the Summer Art Academy at Stephen F. Austin State University. Her research focuses on the intersection of ethics and aesthetics with an emphasis on public pedagogy, nomadic inquiry, and socially engaged art. Dr. Coats has published in *Art Education, The Journal of Cultural Research in Art Education, The International Journal of Education & The Arts, Visual Arts Research, Trends*: The Journal of the Texas Art Education Association, and recently published a chapter in *Convergence of Contemporary Art, Visual Culture, and Global Civic Engagement.*

BigArtDay: Collaged Big Art Day sidewalk chalk letters by Lakeside Elementary Students

An internet search for #BigArtDay17 reveals hundreds of images of teachers raising the visibility of their art programs on Big Art Day.

The following are accounts and images of a few of the exciting events our Texas art educators put together this year:



**C.D. Fulkes Middle School-Round Rock**

Sixth grade art students at C.D. Fulkes Middle School celebrated big art in the park on March 2, 2017 at Round Rock Memorial Park. Students went to art stations that featured fine arts integration in every project. They connected the visual arts with what they are currently learning in science, math, social studies, and language arts.

Student at C.D. Fulkes Middle School creating art in the park

Students at Carroll Elementary stitching designs into burlap

**Carroll Elementary School-Houston**

At Carroll Elementary, Aldine ISD in Houston, the students entering the art room on Big Art Day were given a needle and thread and contributed to our Carroll Community Loom! Grades k-4 participated, the kids had a blast! What was a huge blank burlap in the morning turned into a colorful and creative piece of art by the end of the day. The artwork was placed on display for all members of the school to see and enjoy. Fiberarts for the win!

Students at Caroll Elementary stitching designs into burlap

**Lakeside Elementary-Coppell**

At Lakeside Elementary we celebrated Big Art day by creating side-walk chalk letters, spelling out "Big Art Day"!

Each grade level made their own creations and we then photographed the letters individually to stitch together using collage apps. Our learners had such a blast making such beautiful messes.


Sidewalk chalk art at Lake Side Elementary

**Chapel Hill High School-Tyler**

Our Big Art Day event started with the installation of a Little Neighborhood Food Pantry. The students painted their version of Andy Warhol's soup cans on the sides. They also brought donations of food to put in it. Further donations will be collected at a later date. We also had an 8-hour drawing activity going on outside the Art rooms throughout the school day. Several students were overheard saying things like "This is the best school day ever!" Non-Art students were also able to participate and draw.

Over all, this was a great day and a great event!!

Chapel Hill HS eight hour drawing in progress

Chapel Hill High School students placing canned goods in the food pantry


Warhol inspired soup cans on the little neighborhood food pantry


BigArtDay: All the completed circles in the foyer at Gatesville Elementary

**Gatesville Elementary-Gatesville**

All students and staff at Gatesville Elementary were given a quarter of a circle to create anything they wanted for Big Art Day. These were then assembled into circles and displayed in our school foyer for everyone to enjoy. The students especially liked pointing out their designs to their parents when they joined them for lunch. Mona Lisa and other famous paintings were hidden in the display for students to find.


A completed circle


Painted quarter circles being assembled




Mural created by Francone Elementary third and fourth graders

Detail of the Francone elementary mural

**Francone Elementary School-Houston**

I explained to my class what Big Art Day is about, and said it is a great way to celebrate art around the whole state. Then, I simply asked the kids what they liked about art, and let them choose what to paint on the mural we created. We have recently studied Romero Britto and I saw some strong lines and repeated patterns that reminded me of his work. We also just did some shoe zentangle designs so that may have influenced them also. They loved the opportunity to create something so big in just one day! Third and fourth grade classes worked on both murals so the third graders came in after fourth grade and worked on what had already been started.

For me, I did not realize the choices I was making for my classroom was considered art advocacy until I reflected on the year. I used to think advocacy was too big for me, and that it took a lot of planning, and effort, and being in the spotlight. Through my personal experience, I know now the value, and how it is not so scary. It happened naturally.

It began with change in the district. My school is becoming a public Montessori school, so the district can offer more choice to parents and students. My initial thoughts were, "What does that look like in the art room?", and "What are the expectations going to be for my classroom?" My curiosity lead me to research, and to seek information on how I could be the best for this style of teaching. I quickly discovered there was no one way to teach the "Montessori" way for art. I observed an art teacher at a Montessori school in a nearby district, reached out to another teacher friend in another state teaching art at a Montessori school, and both exchanges left me with more questions.

Research eventually lead me to a professional development course on student-centered learning in the art room. The online course was a few hundred dollars and I wondered if others would think it was applicable to our Montessori transformation, so I asked for a meeting with my principal. When I sat down to discuss the possibilities, I was surprised to recieve full support of the course, and even suggested that I make a wish list of tools and furniture I might need to implement what I would learn from the program. Word spread on campus how I self-advocated for my class and other teachers started asking me about my plans and research. Some of the staff was open and welcoming to change, while others could not understand how the changes I was making could improve student successes, not only in the art room, but also flow into other subjects.

I was not intentionally seeking populanty from my peers, but just expressing my passion to provide the best opportunities to learn for my students. Looking back on the year, I realize the impact of my actions, and how I promoted art on my school campus. I am so grateful for my administration's encouragement, which now motivates me to set new professional goals for myself and my classroom. I am proud of the step I took and the journey I am on to see the impact it has made on my students.

Advocacy, for me, has been about standing up for what I believe in, and what I desire for my students through art class. If I can't share my goals with my colleques, then how will students encourage and support their peers? If I can't be an example of managing change, then how can I expect students to deal with change appropriately? I have used advocacy as a reflection of the citizen I want to be what I want my students to grow up to be.

ART I FACTS

Kelsey Rae Robinson,
Luna Elementary School
Garland, TX

Bog Dog, 2014 © Keith Carter, courtesy of the artist.



# An Interview with artist and educator Keith Carter

By Bill Nieberding, Stephen F. Austin State University

Recipient of the 2009 Texas Medal of Arts, Keith Carter holds the Endowed Walles Chair of Performing Arts at Lamar University in Beaumont, Texas where he has been awarded the university's three highest teaching honors. He has exhibited his photographs in over 100 solo exhibitions in 13 countries. In addition, 13 books of his work have been published, and his photographs are in numerous public and private collections. I had the opportunity this summer to sit down with Keith in his home and studio and talk about his work and his views on art making.

Bill Nieberding (BN): You've been making photographs for quite some time, your first book Uncertain to Blue was published about thirty years ago. Are there things about photography that you still find exciting after all these years?

Keith Carter (KC): Oh yes! I probably find it more exciting now that I did in the beginning, and I was completely on fire in the beginning. It's just with all the changes and the decades that have passed, and as you grow older and hopefully a little wiser, and a little more sure about the kinds of things you want to spend your time doing with respect to the art world. It's just invigorating! I mean it's always invigorating. It's an exciting way to live a life. It's relatively few and far in between when you have bouts of boredom.

BN: What do you do when they come, what if there is a bout of boredom, is there a trick you have to break out of that?

KC: Do you mean like when you get to a stopping point and you are not sure where to go?

BN: Yeah, right.

KC: Well I think that happens to all artists at some point. Sometimes multiple times in their career, and in my experience, what you do is you get back to work right away. And it's in the working and the making of the pictures that things start to happen. In my experience if you sit here at your desk like Saint Paul on the road to Damascus waiting for light to strike you, you are going to wait forever.

BN: Right.

KC: But if you are out there working or sketching or drawing or making photographs, or reading, which is a lot of the time where my ideas come from, I think my goodness! What a paragraph, you know, then you get to work.

BN: Anything in particular that's caught your interest right now in the field of photography?

KC: Well, I'm working on a number of projects, and all of them are interesting to me. One of them is a retrospective book with the University of Texas of forty years of work, which has necessitated going back and looking at sort of how my creative arc evolved. That's one. I've been working on a couple of projects in the last couple years that have involved the digital world, which was relatively new to me, since I historically am a film person and still prefer it given the choice. At the same time, I went the other way and learned some other historical antiquarian processes, and working in all of them at the same time was just wonderful.

BN: Do you see connections between the processes, the very old and the very new?

KC: I do, you know the beautiful thing about the medium of photography, is if you look at the history of photography, you learn that you stand on the shoulders of giants. Men and women who have made photographs or art when they didn't even know it was art, under the world's worst conditions: bad chemistry, dangerous everything, capricious weather, terrible water.

BN: What lead you to become an art photographer? What made you choose this path in your life, does anything stand out in your mind?

KC: Well partially it was my mom. We were a single parent household, and she was very encouraging and she loved art, but she was geared by necessity to making a living and doing commercial kinds of work. But one of our best friends was a sculptor here in town at the time, and he was Beaux Arts trained and I loved being around him and I loved his library, and so between the two of them I had a lot of encouragement. But from the very beginning when I first saw Henri Cartier-Bresson's famous book *The Decisive Moment* with

Maricella, 1998 © Keith Carter, courtesy of the artist

the cover by Matisse, a woodcut by Matisse, that was probably in the late sixties, I was just electrified! I'd never seen photographs, let alone black and white photographs that looked anything like that. David Cargill had given me the book out of his library, and said "you need to look at this."

BN: Huh!

KC: Well that just completely undid me and I didn't want to do anything else. Also, I was like 20 years old. I didn't care anything about money. I just wanted to make pictures that mattered. That's how it began anyway. I just was on fire! It's hard to explain. It's like you're slightly directionless, you are getting ready to graduate from university with your degree, mine was business at the time, and then all of a sudden, my path was so clear! And I just couldn't wait to get on it. The irony is, I've lived most of my life in a town where art is not the first thing on peoples' minds. And that's justifiable. The other side of the coin is, in my career, the search for those motifs in the photographs and so on and so forth, have taken me pretty much around the world, so it's a kind of a yin-yang existence.

BN: Right, right... how much do you think being from here influenced the way you make your art?

KC: Well, a lot! And I've been thinking a lot about it lately with respect to this retrospective book. What happened in my case was, you know in the very beginnings of learning your craft, you stumble around and you try to be everybody who's work you admire.

BN: Right!

KC: That's a useful thing, and then if you're lucky you sort of stumble out of that and you stumble into starting to become yourself. But what happened to me was, I went to a film festival in Galveston where the playwright Horton Foote was talking. It was a panel discussion. He said that when he was a boy growing up in Wharton, Texas, smaller than Beaumont, that he told one of his teachers he wanted to be an artist, an actor, and she said if you want to be an artist, you have to learn a couple of things. You have to learn the history of



Fireflies, 1992 © Keith Carter, courtesy of the artist.

your medium. And I sat up in the Galveston Opera House, and I thought, "Yeah," I know that." And then he said, she told me I needed to be a product of my own times. I need to know the history of acting, of theater, but I needed to act in my own generational way, and I sat up a little straighter, and it thought, "I sorta know that too," and then he said "I went to New York, and I did that." Then he said, "after a while I found out that wasn't enough. For me," Foote said, "I found that I needed to belong to a place." And I sat bolt upright in the opera house, and I was electrified. I thought, oh my God, belong to a place! Whereas most of my friends and my thoughts often were running from this place. But what if....

> "what the world needs is you, telling your stories, singing your songs, and writing your poems and making your photographs."

The Greater Flamingo, 2015 © Keith Carter, courtesy of the artist.

Anyway, that's when I started to become—this is in answer to your question—when I started to begin the aesthetic that I pretty much continue today. I thought well, I'm going to play like I don't know anything about this place. That I've never been here. That I don't know the history, that I don't know the music, I don't know the religion. I don't know foods, I don't know the animals, I don't know anything. And I'll go photograph them.

BN: To learn about them?

KC: To learn about them. So that led me to doing the project 'Uncertain to Blue' in all those communities. So, these are personal things, but that's what happened in my world. And now at this stage of my life that I'm in, I pretty much just take this place, and those superstitions...

BN: And they go with you?

KC: And they go with me. The locales change, but the thinking, of trying to view the world as something at once crystal clear, and at the same time completely mysterious and wondrous, stays the same.

BN: That describes the way your photographs sort of 'resolve' at the same time. There are parts that are crystal clear, and there are parts that are... quite unknowable, when you look at the images.

KC: Well, I think that's how things evolved, at least in my world, and again it goes back to your earlier question. It evolves while you are working. While you are doing the work, rather than thinking so much about the work.

BN: So, after that initial inspiration of the notion of having a place, what did you do with it? What changed in you when that realization hit you?

KC: Well, it made my world manageable. Instead of scattering myself in so many directions, I thought it would make things geographically manageable, physically manageable, intellectually manageable, and because there is art everywhere, and at the same time you look at folk art, you look at outsider art, you look at great paintings and everything else, you read great stories, and the best of them are the fundamentals. Of your spiritual life, who you love, how you love, the stories we tell to comfort each other, and hold us together, the poetry. I didn't think that it was any better coming out of New York City than it was coming out of some of these small places, and I still subscribe to that, and that was helpful! To me it made things doable, whereas before I didn't quite know which way I should go. I didn't think the world needed another Ansel Adams.

BN: There are a lot of people who take that route though!

KC: But I tell students, and every now and then, one of them listens, you know: what the world needs is you, telling your stories, singing your songs, and writing your poems and making your photographs. You as a teacher know what I'm talking about. And you know it's true. But it takes a while to become yourself. And it takes some work.

BN: That's for sure.

KC: Well one of the things that hugely influenced me was a line from Wallace Stephens when he was talking about his own work, and he said: "poetry must almost successfully resist intelligence." And I have played a game my entire career, anytime I read the word poetry or poem, I just change the word to photography or photograph, and the meaning would remain the same. And I thought well, yeah! My photographs must almost successfully resist intelligence. MUST ALMOST!

BN: Almost! Oh, that's beautiful!

KC: It's true!

BN: So, when you talk about making photographs in other places, how do you know that "this is it?" Is there that moment when there is a particular something in front of you that you know is really worth spending time with? Because there are all of these moments and spaces around us. How do you know when this scene or whatever it is, is really worth investing in?

KC: Sure. Well sometimes you don't. But there are moments, and I call them perfect moments, when you know something important is going on here, and you need to do this. But they are not as common as when you just have to have some faith, you know.

BN: That you are pushing the button and something's going to happen?

KC: No, that what you are seeing is worth doing. That or "let's just see what it looks like photographed." You know. Instead of trying to talk yourself out of it... "well no, no, it's been done before, blah blah blah..." There are things like the photograph of the little boys, It's probably my signature image. It's called fireflies, and they are holding a jar of fireflies standing in the bayous not far from here. That wasn't at all what I intended to make, that kind of thing. But I knew there was something there! But I wasn't going to get what I wanted. And I didn't! It turned out that through mysterious circumstances I got something better than I even knew how to get.

: Wow! Did that image change the way you think about your work?

KC: Oh, completely. And I'd have thrown it away had it not been for Pat. Because when I made that picture, and I developed the film, I was really excited, and a little worried, and when I saw the film, which is always exciting, I was so depressed! It was all out of focus. Everything! You know they just didn't hold still. So, I made a contact sheet and I was really depressed, and a few days later I showed it to Pat, and she said, "You should go print one." "Which one?" I said, "they are not sharp." So, we picked, and I went and made a small print and she came out and looked at it, and she said "Print that bigger!" So, I made a big print, and she came back out and looked, and I was looking at it askance, and she was looking at it askance, and she said 'oh my God' and I thought 'oh my God' you know.

BN: Then you saw what she saw?

KC: Yeah! That wasn't at all what I intended, but it was pure photography. Time, light, and it was just a little bit of motion. Optics, and an implied narrative of some sort that you didn't even consider. But in the doing, it changed the way I work. It made me think about the imperfections as being more perfect than the perfection of photography.

BN: Wow, That's fabulous.

KC: It just changed everything. And it's probably why I make pictures like I do today.

BN: So, the theme for this issue of Trends is advocacy. What do you think we can do or should do, as arts educators to advocate for our field?

KC: That probably one that I'm not the best equipped for answers... to advocate for our field... are you talking about legislatively?

BN: Well I guess in broad terms advocacy is anything that is specifically aimed to promote our interests, and it's a question that you can pass on if you want.

KC: Ok, one of the things is to introduce people at a younger age to the beauty, joy and fulfillment of thinking about, making, and living with art. Summer camps, scholarships, anything that brings students that could not have that opportunity. I think that's my idea of advocacy.

BN: Along those lines, is there any advice you would give to a person studying art?

KC: Oh sure! Essentially, it's what you don't want to hear nowadays. Learn your craft. Learn the fundamentals. Learn to draw, learn how the backbone of your art works, and then look at everybody's work that interests you. And look hard at it, and deconstruct it as best you can. Then the thing is, if you equip yourself with these sort of fundamentals, ask yourself: "what do I want to say?" That's the hardest part. What do you want to say?

BN: That is always the hardest question...

KC: Uh huh, and who do you want to say it to, and why do you want to say it? You pick a project. One project. Some people, and sometimes I've done this, work on several projects overlapping. Writers do that, painters do that. And there have been times when I do that, but a lot of times I just give myself a couple years and I'm going to work on one thing. I write it down. I try to define it. And then I get to work. Knowing full well that it's going to change.

BN: That's a very good thought. I think a lot of us are scared that we won't achieve the result, without being free to allow it to be what it will be, and discover it along the way.

KC: But if you think like that it paralyzes you. You can count on it not being what it started out to be. I guarantee it's not going to turn out the way you think it's going to turn out! So be it. I mean, big deal.

BN: That's so true.

KC: It's kind of exciting.

BN: Yeah, it is. Then my final question is: I asked what advice you might give to a student, what advice would you give to an art teacher?

KC: I would tell an art teacher that I think that you are hugely, hugely important. Probably more so at this juncture of our culture than ever before. When the arts are politically under fire. And sometimes closer to home, even by parents, you know. What you teach and how you teach it is our very first line of defense against what we are seeing evolving right now. And I don't know of anything more important. It all starts with one good student paying attention to one good teacher.

BN: Well, thank you so very much for your time.

KC: You are very welcome!

**Bill Nieberding**

Dr. Bill Nieberding is Assistant Professor of Art Education at Stephen F. Austin State University. His photographic work includes traditional silver-based black and white portraits, landscapes, and figure studies as well as digital work that explores notions of social identity in public contexts. Dr. Nieberding also writes about art, photography, and the discourse of vision with a focus on phenomenology, and how different ways of seeing offer insight into contemporary understandings of photography. William holds a Ph.D. in Art Education from The Ohio State University, and masters in photography from Purdue University.

# Paul Ramírez Jonas

by Zachary Gresham, University of Houston

Paul Ramírez Jonas' select solo exhibitions include a 25-year survey of his work at The Contemporary Arts Museum Houston; Pinacoteca do Estado, Sao Paulo, Brazil; The Aldrich Contemporary Art Museum, Ridgefield, Connecticut; The Jack S. Blanton Museum of Art, Austin, Texas; a survey at Ikon Gallery (UK) and Cornerhouse (UK).

He has been included in group exhibitions at P.S.1 (NYC); the Brooklyn Museum; The Whitechapel (UK); Irish Museum of Modern Art (Ireland); The New Museum (NYC); and Kunsthaus Zurich (Switzerland). He participated in the 1st Johannesburg Biennale; the 1st Seoul Biennial; the 6th Shanghai Biennial; the 28th Sao Paulo Biennial; the 53rd Venice Biennial; and the 7th Bienal do Mercosul , Porto Alegre, Brazil. In 2010, his Key to the City project was presented by Creative Time in cooperation with the City of New York. In 2016, his Public Trust project was presented by Now & There in Boston. He is currently an Associate Professor at Hunter College, City University of New York CUNY.

*Atlas, Plural, Monumental*, Paul Ramírez Jonas
Contemporary Arts Museum Houston
April 29–August 6, 2017
Installation images by Nash Baker

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Zachary Gresham (ZG): Your survey exhibition at the Contemporary Arts Museum Houston is really spectacular. Congratulations on such an awesome show and thank you for making the time to talk. The theme of this issue of Trends relates to the idea of advocacy. Let's start with that. Would you say that you are advocating something with your work? If so, what would that be?

Paul Ramírez Jonas (PRJ): I am advocating for very specific things. Bertolt Brecht wrote in Brecht on Theater: The Development of an Aesthetic that, "the present-day world can only be described to present day people if it is described as capable of transformation." I want to advocate for the possibility of both imagining the world differently; but furthermore, with that imagining then interacting with the world differently. The change does not have to be big. Part of my goal is to break down the world into small parts that we can play with in our imaginations and then act upon, within our own individual capabilities.

ZG: Do you feel that it is important for the responsibility of an artist to also be an advocate?

PRJ: I don't want to be prescriptive, and artists should have the freedom to do whatever they want. Absolutely. And yet, we are also citizens. We are responsible as citizens to advocate for the kind of society we want to live in. Artists are not exempt; but they have a choice to manifest it in their work or somewhere else in their lives. Paulo Freire, an educator and philosopher from Brazil has been a great influence and I often go back to something he wrote: "To affirm that men and women are persons and as persons should be free and yet to do nothing tangible to make this affirmation a reality, is a farce." So, do something.

ZG: Your work is extremely varied, especially in the materials that you use to execute the work. When I was visiting your exhibition at the Contemporary Art Museum Houston, I started wondering what your studio space must be like. I sort of envisioned a fairly large warehouse that would be spacious enough to work on multiple projects as well as a rather large library of science and history books. Would you mind describing where you make your work?

PRJ: There is something funny and sad about this question! I live in New York City where rent is astronomical. My studio is 800 square feet; about half of it is storage of older work, a well-organized set of tools, and miscellaneous materials. Everything is on wheels, the work tables, the storage shelves, the desks, so I can reconfigure the space depending on what I need. Most of the books I read for research are at home in a tiny office that is about 200 square feet. I love small and cozy spaces; but then again –I have no choice but to. Often, I make work that is larger than my work space. For example, Ghazi Stadium on view at CAMH was made in panels but I could only see about a third of it at time. I kept having to hang the parts over and over, "What does the bottom third look like? Okay, back to the top left!" etc. Likewise, The Commons was made in parts so it could come in and out of my studio. The horse's head and neck come off so the body can make it through my small door!

ZG: In addition to your art practice, you are an Associate Professor at Hunter College, City University of New York. I am curious how you balance your art-making and teaching practices. Do you see these as separate or do you feel that pedagogy is part of your studio practice?

PRJ: Balancing a family, friends, teaching and making art is a challenge. I am not sure how I, or anyone else does it, but somehow it has worked for years. My friend and colleague Nari Ward at Hunter once told me, "Sometimes you are a bad teacher, sometimes you are a bad parent, sometimes you are a bad artist, no one can do all three well at the same the time." I see both activities as separate but they inform each other. In both instances, I see my job as creating opportunities for others to increase or exercise their imagination.

ZG: Are there any examples of your work that you feel specially address the blurred line between your art and education practices?

PRJ: Art works exist under a different social contract than art assignment, or good in-class workshops; art creates true public situations. Around artwork, people congregate out of their own free will –thus creating a public. Class rooms are different. Students congregate under different power dynamics. The students might


"We are responsible as citizens to advocate for the kind of society we want to live in"

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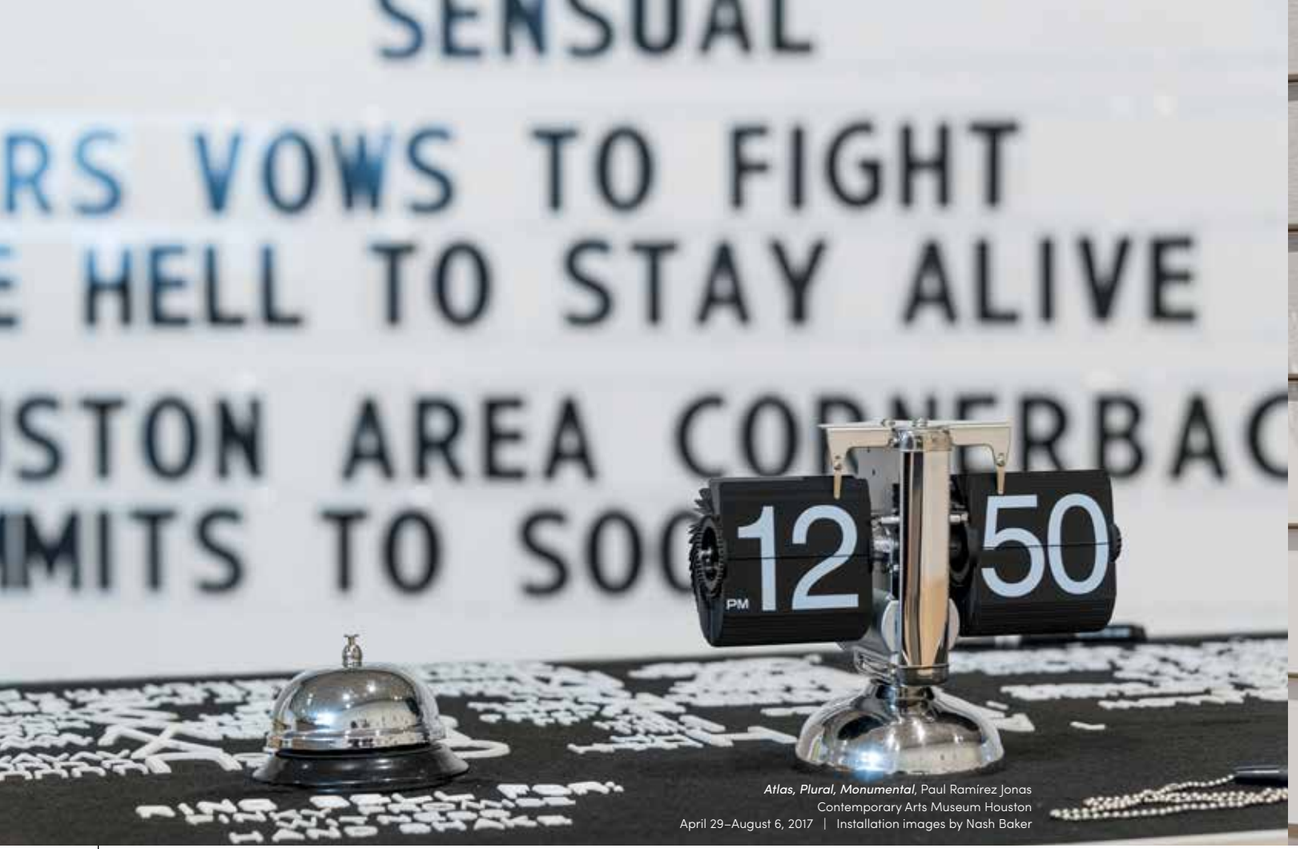


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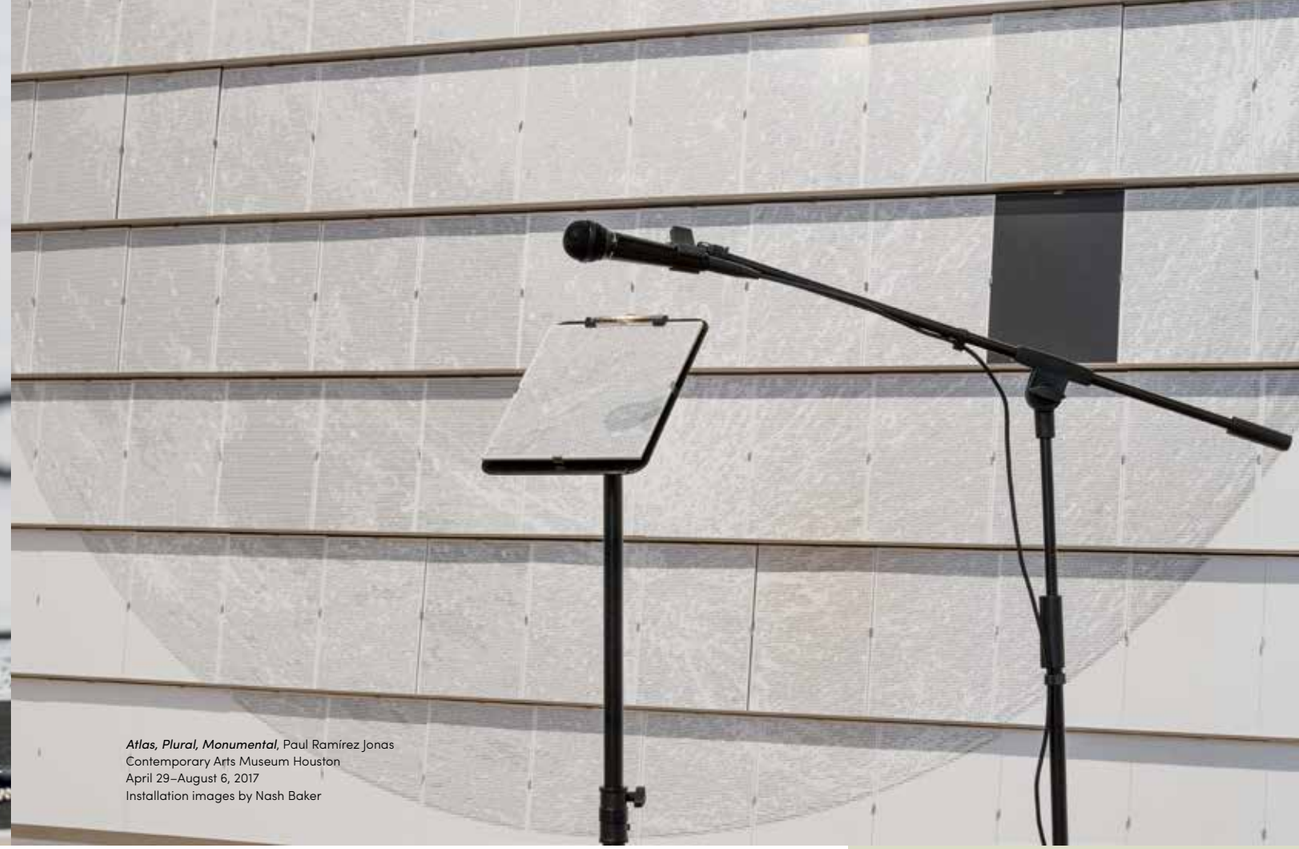

***Atlas, Plural, Monumental,*** Paul Ramírez Jonas
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be there because they have to, or they are paying tuition so their expectations are different. They have a completely different set of expectations regarding the outcome of the experience; likewise, they are subject to the authority of the teacher—ultimately, they will be graded. Students in a classroom do not form a public.

Still, they share some structural or formal features. In both situations, I prefer not to deliver content; but rather to create very clear parameters that frame and facilitate an experience that the participant creates and contributes to.

But there is often a migration back and forth. Sometimes an idea migrates to the classroom, and sometimes the other way around. And perhaps the blurriest line is me. I can't remember if I learned to be a performer in the classroom, or in the artworks—but I am a performer in both.

ZG: Is there an assignment that you give students in your class that is your favorite?
PRJ: For undergrads, I am fond of an assignment where I ask them to make a proposal for an imaginary grant worth several million dollars. The grant also includes help securing any site in the world for their work. The students themselves will be the jurors that listen and evaluate the proposals, so they must go all out with their presentations. At the end of all the presentation I give every student a lottery scratch card. I then tell them the assignment for next week is to execute the proposal with whatever amount of money they win in the lottery. Dream big, execute within your means.

> "I think of creativity and imagination as a force of change."

For graduate students, I sometimes ask them to show one thing they made alongside a forgery, also of their own making, of a work of art made by someone else. The coupling should make some sort of sense. All I can say, is that the reviews of the resulting pairs are always full of surprises; and it is a subtle way to re-introduce a pre-modern way of learning: copying the masters.

ZG: As a student yourself, were there any educators that you think influenced your journey to becoming an artist?

PRJ: What is amazing about learning and teaching art is how much of it remains something that can only be transmitted verbally. I learned to how to mix paint and clean brushes from the painter Wendy Edwards; I was shown how much ink to wipe off an etching plate (with the palm of my hand) from printmaker Jane Kent; I was trained on how to turn my ideas upside down and inside out, so I may consider their opposite, from artist Tom Lawson; and I was inducted into what is the right amount of formal exactitude from sculptor Roni Horn. But what was really transmitted while they were doing that is hard to put into words.
Finally, I learned a tremendous amount from someone who was never my teacher: Paulo Freire. His books on pedagogy remain a tremendous influence on what I do.

ZG: Since many of the readers of the publication are K-12 educators, can you talk about the experiences in school that you had with art prior to university?

PRJ: I was raised in Honduras and while I went to good schools, we could not escape our context. It was the second poorest country in the hemisphere at the time, and there was no art museum in the entire country when I grew up. It was a fairly conservative milieu and I frankly cannot even remember if we had art classes as a separate subject. What I do recall was an awareness of things we could not have, but knew existed. Thus, I remember my brother and I trying to make toys we had seen in pictures only; not because we could not afford them, but because they simply were not available in the entire country. This process of making do, in fact, of making all the time, was very influential.

ZG: Finally, how do you envision the future of art education?

PRJ: This is a tough question. I would like to be very optimistic and tell you about my hopes for a utopian version of future art education; but as someone who teaches in the public sector, I am frankly just hanging on to the idea that there will be free and affordable art education in the future! Arjun Appadurai said, "The imagination is now central to all forms of agency, is itself a social fact, and is the key component of the new global order." Art is one of the main subjects where we nurture and augment our students' imaginations. I think of creativity and imagination as a force of change. Art is also a form of speech. Because of this, I see art on par with other human rights, and as such it should not be denied based on how much money you have.

**Zachary Gresham**

Zachary Gresham is an arts administrator and educator who has worked as the Education Programs Director at Art League Houston since 2012. Previously, he worked at Lawndale Art Center, the Museum of Fine Arts, Houston, and the Mayor's Office of Cultural Affairs at The City of Houston. He is an adjunct lecturer in the College of Education and the College of the Arts at The University of Houston, where he teaches Art in Elementary Schools, an art education course for upper-level education majors and Technology in the Arts, a graduate seminar in the MA in Arts Leadership program.

# Interview with Tommy Joseph

by Heidi Powell, University of Florida

Tommy Joseph is a Tlingit artist and carver from Southeast Alaska. He has been actively engaged in Northwest Coast carving since the 1980s as an instructor, interpreter, demonstrator, and as a commissioned artist.

Since the early 1990s, he has been in charge of the carving shop at the Southeast Alaska Indian Cultural Center in Sitka, demonstrating and interpreting art of the Northwest Coast. Additionally, he has been employed by the National Park Service to restore and replicate some pieces from their extensive collection of totem poles at Sitka National Historical Park. Over his career, Tommy has produced a wide range of artwork including totem poles, house posts, beautifully detailed masks, and bentwood boxes. He has made replicas of Tlingit ceremonial at.oow (treasured objects) and armor. He continues to create, teach, mentor, and share his artistry in his home studio in Sitka, Alaska.

In 2010, I met Tommy in Sitka, Alaska, when I was serving as a National Endowment for the Humanities Fellow. I observed him creating art in his workshop and also had the opportunity to share in some of his art making experiences.

Heidi Powell (HP): Hi Tommy, tell me a little bit about yourself and what brought you to doing community arts as a carver and totem pole artist. Where did your interest as a carver start? How has this helped you become the community artist you are today, advocating for Northwest Coast culture and arts?

Tommy Joseph (TJ): I am originally from Ketchikan, Alaska, another island 200 miles down the coast from where I live now. I live in Sitka and have been here for 31 years. My very first opportunity to do carving was with a knife on a piece of wood in 1972 when I was in the third grade. We had a carver come into our school in Ketchikan and work with a small group of us and he showed us how to make a fish hook. A halibut hook. The school doesn't exist anymore—the building is still there—but it was called Valley Park Elementary School. It was a new elementary school, and I was one of the first students in the school, which was built in my neighborhood. It was a different way of educating, a lot of hands-on stuff, different than what you see today.

HP: The halibut hook was the beginning of your carving experience. Where did it go from there?

TJ: From there, my next opportunity to carve was when I was enrolled in a summer camp to learn about design and basic carving, sewing, language, and songs. It was a Native-based program, and it was my second opportunity to explore carving. I got to carve a plaque with a salmon on it. After that, I was on my own. I didn't have any carving knives of my own, so I would sneak knives out of the kitchen, a serrated steak knife or whatever I could get my hands on, and go try on my own. I would get caught and my mom would tell me to stop playing with knives. So, I don't say I play with knives, but I still work with knives for a living. I didn't listen to Mom, I guess [laughter].

HP: Tell me about what you do now because you "didn't listen to Mom," and how does your artistry lend itself to advocacy for not only Native-based programs, but Native education, and the general public?

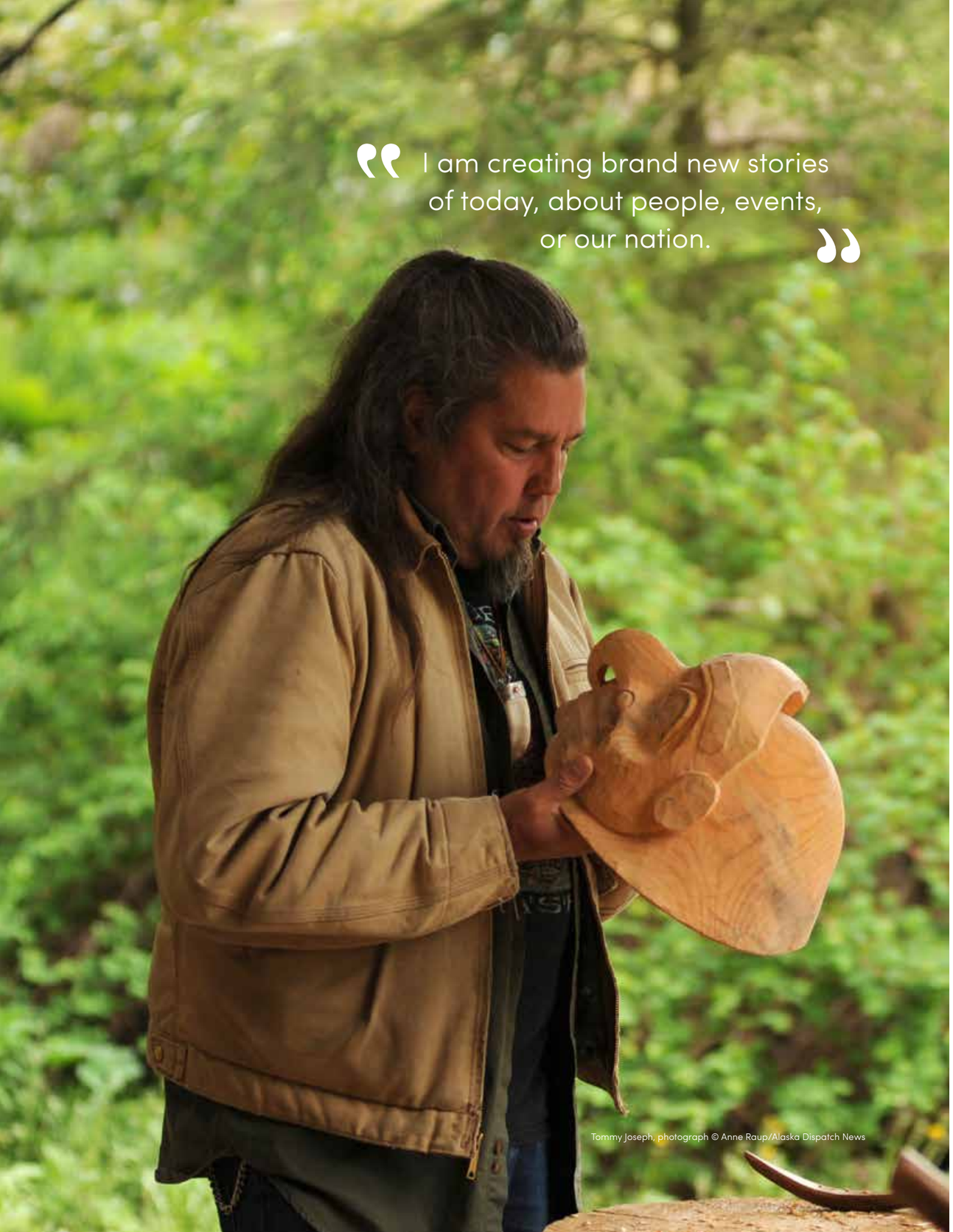
> "I then would educate them about who we really are and what the totem poles mean."

TJ: In 1991 I started working at the Southeast Alaska Indian Cultural Center, which was at the Sitka National Historical Park and were in partnership with each other for 42 years. It doesn't exist formally anymore, but I worked there as a demonstrating artist and educator for 21 years before it shut down and then I began working at my house and a gallery studio, and it is where I have been working ever since. It's in the central business district in Sitka. It's a commercial zone, so in my front yard I have a 20-foot beam that is a canoe I'm currently working on, and the past few years I have created totem poles there and I have the opportunity to educate as I create. I have been a teacher at the University of Alaska Southeast, where I pick a topic for the semester, a box, a mask, or something else as a beginning project for the course. I also go out to different cities in Alaska. I work with high school students, the most recent in Craig and Petersburg, teaching carving.

HP: When I met you, you were creating masks in the Sitka National Historical Park. How did your artistry there function as advocacy? It is not a traditional space you would find an artist in.

TJ: I would work in the summertime, a time of tourists. Thousands and thousands of people from cruise ships and boats would come in through the studio, and usually come here with the idea that we are all Eskimos here in Alaska, and I then would educate them about who we really are and what the totem poles mean. Many think that totem poles are religious or they are worshipped because that's what missionaries were teaching a hundred years ago, so I was educating them about what they really are about. Year-round students have the opportunity to come to the park and watch me carve a reproduction totem pole, one group of fourth graders got to come back again later and help me paint

Tommy Joseph Carving a Totem Pole
© Anne Raup/Alaska Dispatch News




Tommy Joseph, photograph © Anne Raup/Alaska Dispatch News

the totem and were excited because it will be up forever and, hey, they painted the pole, they did it. It creates a bigger sense of community.

HP: The work you create obviously reflects back to the Northwest Coast traditions and rituals. What are some that are your favorites? What do you enjoy communicating most through your artwork?

TJ: Totem poles are what I have out there in the world the most, teaching people about them and what they are all about. Totems are visual tools for my culture and the Northwest Coast Indians. To tell a story, you have to have the visual of the totem and the storyteller. You look at the pole and its characters as they come into the story. Today, I'm not telling the same story over and over through my work, there are new stories to tell. So I am creating brand new stories of today, about people, events, or our nation.

HP: Do you have a favorite story, one you like the most?

Tide Woman by Tommy Joseph, courtesy of the artist.

TJ: A couple years ago I created a sixteen-foot totem pole for the Carnegie Museums of Pittsburgh. They wanted a raven themed totem pole, but left it up to me to tell any kind of story I wanted. So I sat down and wrote the story. It was a story told to me by an elder 20-some years past, and it was a story about my dad. My dad was lost at sea when I was six, so I grew up not knowing him, and occasionally I would meet people that would tell me about my dad. This particular elder was one of those people, and he told me a story about how he and my dad, when they were young men, were out on a seal hunt. The story I wrote is called "The Hunt" and it's about my dad and this man called Bennie. I changed the names of the characters and didn't tell the Carnegie what the story was really about until I had it all done. I presented it publically with the totem there. The story was about AJ (Arnold Joseph) and Bennie (Bennie James), and they were the main characters of the story. So I started with the Raven [moiety] at the base, and above the Raven were two guys in a canoe with hunting harpoons and a seal hanging, and above that was a dog salmon [which is a clan symbol]. The reason I chose Raven Dog Salmon to be a part of the totem is because that was my dad's clan crest. He was from Klawok, Prince of Wales Island.

HP: That's a wonderful story, ripe with both cultural and personal history. In the wide range of work that you create—totem poles, masks, carvings—do you have a philosophy or approach to how you think about art-making as it relates to your heritage?

TJ: Northwest Coast art is a huge part of my indigenous identity, our identity. Our people are most recognized by the type of art we do, Northwest Coast Formline art. All the tribes, Haida, Tsimshian, Tlingit, and others, we all have our own variations of Formline, because we are all neighbors to each other. It can be seen as similar, but there are distinct differences and all of what we do is based on stories. We tell stories about our culture. We have the two moieties [governing deities]: we are born into the Raven or the Eagle, and you follow the moiety of your mother, it's a matrilineal society. We also have different clans that fall under Eagle or Raven moieties. Like I said, my father, he was Raven [moiety] Dog Salmon [clan]. I am Eagle [moiety] Wolf [clan].

HP: What or who were your artistic influences growing up, and how did they influence your decision to follow art as a profession?

TJ: I have always been an artist, if I can think of it, draw it or make it using whatever, doing something with my hands and being creative. Carving was what you did, there wasn't a lot of public demonstration as a kid, but when there was, I would hang out, learn, and try to see what I could. I didn't have a specific mentor. I had teachers along the way that helped with this and that and my interests. It was always me putting myself in it or around it, looking at books in museums or the library; going to see it where I could. Most of my education as a carver has been going and doing research at museum collections. I have been to Russia, St. Petersburg, and I saw their amazing collection at the Kunstkamera (Museum of Anthropology and Ethnography of Peoples of the World), the British Museum in London, and in Paris, at the Musée du quai Branly. I was able to look and see our old, old pieces there. Those are my ancestry, those are, and have been, my teachers.

HP: I love that the art of your ancestors are your teachers, and so, I have to ask if you consider yourself an art educator or teaching artist? What I mean by the first term is that you teach people about the arts, and what it means to be creative, the processes to create and make art with an understanding of how to teach; or the second, that you are a practicing artist that shares their work in order to help others understand the craft and process of what they do?

TJ: I do both, I sometimes go and do talks, public speaking, where I teach about different topics related to Northwest Coast art, that is sharing and educating about these things, and in classes I teach I show

my processes and ways of doing that are specific to me, and allow students to ask questions.

HP: In many indigenous cultures, apprenticeship is foundational to art making. As you have followed your path, how has the carver/artist community which you are a part of changing as they move toward the future with new technologies and 21st-century ways of being?

TJ: There are a lot of us out there, but when you think in global terms there are just not that many. Social media keeps us connected to changes and transitions and what is emerging and being said about totem poles and Northwest Coast art.

HP: What do you think the future holds for Northwest Coast artists in relation to maintaining traditions as well as new technology?

TJ: There are definitely Northwest Coast artists who fully embrace the new technologies and the digital age, and I am amazed at what some artists are doing. I am not into tech and am more traditional, but I also do enjoy incorporating things of today into traditional practice that didn't exist in our world, 20, 30 years ago, 50 years ago, a hundred years ago. There are so many things in our world today that need to be incorporated because we are still here moving forward in history, but I still like to be true to the form and history as much as possible.

HP: What would you say to students who want to pursue carving or create work after the Northwest Coast tradition as a point of beginning?

TJ: Do research, look in books, look at pictures, find the history of the tribes you're looking at, do it and keep doing it, there is never just one piece that is a masterpiece. If you think there is, you need to hang it up, so you keep doing, and making, and don't stop. Every piece you do is practice and preparation for the next piece you will make, that's what I tell my students. Don't stop.

HP: How could a teacher best share the Northwest Coast culture and art as a point of multiculturalism?

TJ: I have worked with non-natives and different backgrounds, and I would rather teach and share with our people, but I also like to share with others because they are interested to keep the culture present, and perpetuate our stories. Learn about it. Make others curious.

HP: I know that in Northwest Coast culture, stories and songs are owned and cannot be shared except by the owner or with permission. How do you balance the idea of ownership?

TJ: I did a totem pole for the BBC television station in London. I used Northwest Coast imagery, but I am not copying anyone else's story. I used traditional images and more contemporary images: a teacher, student, educating, and an imaginary ship that sails around the world, for a show called Blue Peter. It's the longest-running kids show in the world and pre-dates Sesame Street, Mr. Rogers, and others. So stories can be merged with Northwest Coast symbols. I used the bear, the wolf, and the raven, and they represent the teacher, student, and educating. The bear being upright, the wolf facing upward. The bear was the teacher, the wolf was the student, and the tongue falls out of the mouth of the bear and into the mouth of the student. When you see a shared tongue, it means they speak the same language of communication. I put the bears paws holding its tongue which symbolizes hands-on educating, and it was all about the show and the hosts of the show, two boys and a girl, and the stories they bring back to educate.

HP: I have seen many of your masks. Tell me about the mask pictured here, and how do you approach mask making differently than totem pole making.

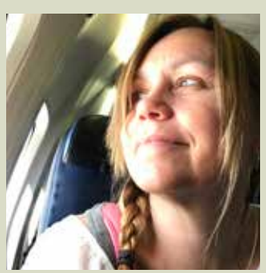
TJ: When I was working at the Cultural Center at the totem park, my job was to be a demonstrating artist. All the tourists coming through, and I would come up with ideas for bentwood boxes or masks. Again, masks are tools for telling stories, different than the totem pole and my interpretations of animals. I use green fresh cut alder and show techniques so I as an artist, I am on display as well as my work. This mask, Tide Woman, is in process. I intend to inlay it with abalone. She is the woman in the moon who controls the tides, high tides and low tides and the movement of the ocean. The mask represents her.

HP: Is she used for any specific ceremony or tradition?

TJ: She [the mask] would be used as part of a dance group, with songs, singing that relate to the stories about Raven and the Wolf. There is a song that talks about the tide, because the tide is related to food. When the tide is out, the table is set, there is food everywhere on our beaches, it is just amazing. You wouldn't starve to death here, there is so much food year-round, and that is the story that Tide Woman shares. So the mask shares the story.

HP: I can't wait to see it finished. Is there anything else you'd like to share with our readers about what you do, not only as a Tlingit artist, but also about the Tlingit culture and indigenous identity?

TJ: I want them to know we are still here, we are not a people that you just read about, we are a people still living the life. A lot of people think that we are past, but we are here, and making art about our culture is what we do. We are valid today!



**Heidi C. Powell**

Powell is the Director of Graduate Studies for Art Education and an Assistant Professor at the University of Florida. She is an artist and scholar of Native American (Lenni Lenape) and Norwegian descent, her more recent scholarly research emphasizes Narrative Inquiry and Experienced-Based research methods, addressing Memory Pedagogy in arts education across disciplines. Her most recent publication is titled "Becoming a curator of memories: Memorializing memory as place in art making for art education" in *Revitalizing History* (Vernon Press). Her creative work focuses on indigenous and isolated histories and their relationship to contemporary society as landscape. She recently received Texas Art Education Association's Art Educator of the year in Higher Education for TAEA (2016-2017).





# Drs. Lillian Lewis & Dawn Steinecker

On the occasion of the special issue of Trends on arts advocacy, Drs. Lillian Lewis and Dawn Steinecker spent an afternoon in conversation on the subject. Lewis and Steinecker met as graduate students at the University of North Texas. Steinecker, a doctoral student, and Lewis, a master's student, participated in the Priddy Fellowship in Arts Leadership. Beginning in 2005 and continuing through 2010, the North Texas Institute For Educators On The Visual Arts, in collaboration with the College of Visual Arts and Design (CVAD) and the College of Music (COM) provided fellowships for graduate students in art and music interested in developing their leadership abilities and skills through the Priddy Charitable Trust Fellowships in Arts Leadership Program.

Supported by the Robert and Ruby Priddy Charitable Trust, fifty (50) students completed the year-long intensive program. Many of these students are filling important leadership roles in arts organizations throughout the country and abroad. Since completing the Priddy Fellowship, both Steinecker and Lewis have been active advocates for visual arts in public K-12 schools, higher education, art museums, and community settings.

Lillian Lewis: The inspiration for this conversation was reflecting on the fact that we met eleven years ago in grad school and there were some things that we talked about in terms of advocating for visual art, and advocating for the arts in general, that happened while we were in grad school and I can't help but wonder where we are now.

Dawn SteineckerS: I can't believe it's been that long!

LL: I know, right? So it was 2006?

DS: It might have been 2008, but it's been about a decade. Either way it's been a long time. I did go into the program wanting to learn how to advocate for the arts better and to learn as much as I could. So you know, we learned a ton of stuff. We learned about how to track legislation, we went to the capital and were introduced to people. We had an opportunity to learn about the political things – such as how to make yourself visible, writing letters, understanding legislation and other things like that. But you and I also worked together on the "Instant Advocacy" project.

LL: Right.

DS: Remember we talked about the importance of advocating every day, week, and month. You have to always be doing it on the ground floor level. I think one of the things with that was we were using a little bit of trickery to get people to understand what was going on with people learning in the arts. We have a really wide gamut of experiences, coming from that program.

LL: The thing I recall about "Instant Advocacy" that has really stuck with me was that we brainstormed these ideas that were kind of subversive in positive ways. They made a crack in the door to open up conversations with parents, community members, administrators, and colleagues. It was metered. We asked, "what can you do on a daily basis, on a monthly basis, to advocate for art?" I find myself vacillating between the small-scale efforts we presented at TAEA and some of the larger national issues. I really don't know, a decade later, where I personally need to focus my efforts. Given the different professional positions I've held since finishing graduate school that there is not a single right answer. Is that consistent with your experiences since leaving school?

DS: Yeah, I would agree. I did teach college for a while and now I'm back in the classroom. You know, when you teach college I think you're trying to help each individual find their own niche and how they can, in turn, advocate for art. I remember one of my students did a hospital project that was community based. I loved seeing that. In my own classroom I find myself pushing very hard to connect those dots and keep what we're doing from being just make-and-take projects but "why are we doing this? Why are we making this thing that is decorative? How is utilitarian art evaluated differently?" So I feel like I'm always trying to do it on a daily basis. Since I'm close to Austin I'm starting to learn the ins and outs of speaking [to state legislators]. I have a friend who's very politically active and so I'm starting to learn the ropes and I want to do more of that... but I think that it has to be a constant effort coming from everyone and I think it has to be coming from a sincere place. You know what I mean?

LL: Absolutely. It's interesting that you say that because I return to this idea of consistency. So much of what I hear from many people I encounter lately is they are overwhelmed with this slash-and-

burn approach to arts and humanities funding. It seems overwhelming – in talking to professors, classroom teachers, and community members there is an authentic desire to advocate for art but not knowing where to begin. I return sometimes to the statement that the mayor of Houston made way back in...what was that, 2009, when I rode with you in the art car parade?

DS: I think it was 2012.

LL: 2012, okay. The mayor spoke at the American Alliance of Museums. She said: "If you want politicians to support the arts, vote for politicians who support the arts." It was a very funny yet direct and relevant statement. I think we've found ourselves in a place at the state and national level with some politicians who don't support the arts and yet we voted them into office. The thing I find myself struggling with is: how should we make recommendations to others for consistent advocacy actions? The first step for me is thinking about how we prepare ourselves for the next election cycle. What do we need to know about candidates? How can we shed light on candidates who support the arts? As I think about art advocacy today its one of the weaknesses we have nationally. We were focused on other issues and arts and humanities took a back seat.

> "If you want politicians to support the arts, vote for politicians who support the arts."

DS: Well, there are certain things I know and understand. I know and understand education. I know and understand art. So I do pay attention to those things and I do base my votes on those candidates. But there are a couple of other things that I think about. We have art as a core requirement in high school and we have the arts as core requirements in college, but if people are not being informed about why it's so significant and how it has been throughout all cultures and all times, then the educators are missing the boat. That disperses outward because the people we touch, if we aren't informing them...then they just leave getting the course credit or some other variety of things they may be getting out of our classes. Unless we're making it really clear why the arts are important what happens varies. Our district has shows but I don't know if that's getting through to people other than "hey it's great we're having a social time. Look what our kids can do." You don't want to be overly didactic, but I feel like it really important to reach as many people as you can in every capacity that you can. It's letting parents know why art is important beyond that their child likes it. The fact that you can do it as a career is just one aspect. It's a much bigger picture. Parents have so much sway with politicians and there are parents who want to speak up and do what's right for their kids. I'm not sure how all that fits together.

LL: Well, I think you make a good point though. The notion that they want to do what's right for their kids, you know, we want to do what's right for our communities. We also want to do what's right for ourselves as individuals. Ultimately it comes down to that disconnect. That big question: why? I find that so many times the comments people make to me about visual art, for instance in art museums, is that going to see art is nice, but it's not necessary. In some ways I find it is connected to the ideas of intrinsic versus extrinsic motivation. It seems that there are so few things that people find that intrinsic passion for. With visual art there is a lot of intrinsic motivation at a certain point in life or under certain conditions. In the situation where creating art is compulsory and is has diminished value in society it creates a strange paradox because you have people who are making art for a grade and they don't often see any other value other than the grade. This is unlike STEM fields where there is so much emphasis on how it results in employment and the research produces tangible, measurable results in society. We've shifted to a very utilitarian kind of thinking. It concerns me that so much of the rhetoric about why we do what we do ultimately comes back to this notion of utility. As a society we have focused so much of our efforts on utility that I see a lack of intrinsic motivation as a result. It's not just students in classrooms in compulsory settings but also learners in noncompulsory settings and parents. I have noticed a kind of dispassionate movement through life that is concerning to me. Maybe I am cynical but I am concerned that if the way we advocate for art is try to put it on par with things like STEM or to try to look directly at its economic impact or employability that we're missing something much more important about the artistic process.

DS: Did you happen to see the CBS Sunday morning show with Neil deGrasse-Tyson?

LL: I didn't. No.

DS: He was talking about physics and his passion for physics. It developed very, very early on. His parents supported that. I didn't know who he was before the show but he is fantastic.

LL: It's funny that you mention him because he also spoke at AAM in 2012.

DS: Wow! So when he talked about physics some of it related to what we were doing when we were working on "Instant Advocacy". We were kind of tricking people by saying, "today I was a keen observer," it sounds like science but really we're teaching that when we're teaching drawing. Or "today I analyzed, described, interpreted and evaluated" and it sounded like something you did in language arts. There are two things I'm trying to get to here. One of those is: with deGrasse-Tyson he talked about the importance of reaching people. Physicists may talk to other physicists but so often they don't talk to regular people and make physics accessible. He talked about comics and he was very accessible. He reaches people and he does talk about using a bit of trickery in terms of hooking people and getting them to buy into a conversation about science. It was fascinating. He is brilliant and he could be above it all and say, "I know something stellar and other people can't even understand. I can't watch a movie without seeing the flaws in the science." But he can point them out in a way that makes me say "Oh, wow! Physics is really interesting!" So that's one thing. Advocacy is about reaching people on multiple levels; stakeholder and non-stakeholders . How do you get non-stakeholders to become stakeholders? Also, last weekend when I was doing the flags for endangered species, one of the things that I kept encountering was the opportunity it created for advocacy. The flags were on the endangered species of Texas. Students did research about endangered species, they made prints, and they made posters. I presented it as a community event and took these prayer flags out into the community. Everybody who came to the table, after I told them about the project, said, "wow, it's so cool that they're learning that!" People are surprised that my students are learning so much about what they're doing in art. So I think we need to think about what we need to do to make these things known. How do we follow through and reach all the different people who need to be reached?

LL: I agree and I do think there are so many silos we can find ourselves in as art educators. So our advocacy efforts tend to focus on having conversations with like minds. It's really easy for me to pick up the phone and call you and we can talk about these kinds of things because we have so much common ground. What I find personally challenging is: how do I talk about my passion for visual art and making art accessible to all people to people in my community that I don't know who may or may not have an interest in art education or a background in art? I find my conversations don't naturally drift that direction because to me it feels a little overbearing. I don't think I'm alone when, very often the kinds of conversations we have about what we're passionate about tend to be with other people who share those passions. I think that's partly how we find ourselves in these polarized positions in society where there is no middle ground. I was having a conversation recently with a friend online and we were talking about differences of opinions in politics and how that has, in some cases, ripped families apart. I'm not trying to imply that advocating for art has a negative consequence but I do think there is a reticence or a discomfort with talking to people in a direct or straightforward manner about things we know to be potentially polarizing. For various reasons visual art have the potential to be polarizing. So I think that's what's interesting about approaching art advocacy from a vernacular point of view, like Neil deGrasse-Tyson. Here's a man who can be as cerebral as he wants to be yet he chooses to be accessible, to engage with pop culture. He uses so many different media that are not exclusive to his field or generation, such as his podcasts and online videos. Young people like him because he is accessible yet it does not diminish the impact of his content. That's that crucial balance to strike: to be accessible but to be robust. Good advocacy is accessible and robust. That's what I know right now. Whether it's on a small level, talking with people on my campus or on a national level, it's staying aware of how you communicate things.

DS: Yeah. You know, I think one of the good things... thinking back to our graduate class with Dr. Davis, was that he encouraged us not to just buy into whatever popular trend was going around regarding what art was "doing". Such as, "well the arts can improve test scores". You have to recognize that there may or may not be a correlation there. For me, what it comes down to is: knowing the statistics, knowing the research, knowing the resources we can access to support ourselves as art teachers. Also, it's recognizing that we can't all be Neil deGrasse-Tyson. We don't all have that kind of personality but I think that if each of us brings what we have it makes a difference. One person may be great at understanding the economic impact of the arts. Another person may be really good at understanding what art therapy does for our society. I think there are so many ways in and I think that all those voices need to be heard by students to parents to politicians. We need to have a semi-united front but we also need to have our own voices and to each follow through with communicating why the arts are meaningful to us on a personal level.

LL: I absolutely agree. I think that that goes back to the issue with the binaries we can find ourselves in. I don't think art advocacy has to be economics versus some higher philosophical value. There's a space for all those conversations as we discuss visual art. I think that art has provided intense material for philosophers to contemplate for centuries but it also creates jobs and it does both of those things simultaneously. You're right that we're not all charismatic and we're not all drawn to speak to large audiences but I think that because the arts are so many things to so many people and the variety of arguments to support art are vital it's important that we work to avoid the trap of not advocating for art at all. On a personal note, I strive to advocate for art in a way that tries to avoid the traps of capitalism but it's still very often an argument I have to acknowledge because economic impact is what people value. Advocacy isn't necessarily about bending somebody's philosophy to your will. It's about recognizing that society is made up of a wide variety of people with varied needs and whose needs change over time. In the midst of all that we still have to find a way to provide opportunities for visual art education to continue; for artists to have funding to continue to make work; because its valuable to society on a wide variety of levels. Demonstrating the value of art spans from very personal, private, and singular, to things that are entirely global.


**Dawn Steinecker**

An art educator with over 15 years of teaching experience, Dr. Dawn Stienecker has taught early childhood to university level settings. Her research interests are focused on classroom and community practices and the ways these practices can shift to become formal research projects that demonstrate critical investigation.

**Lillian Lewis**

Dr. Lillian Lewis is assistant professor of art education at Youngstown State University. Lewis received her Ph.D. in art education with a graduate minor in art history from The Pennsylvania State University. She received her M.A. in art education and was awarded a Graduate Certificate in Museum Education from the University of North Texas. Lewis is a Youngstown Awesome Foundation trustee, community arts volunteer, and mother of three. Her research interests include: visual art as intercultural practice of social inquiry, public pedagogy facilitating learning communities in digital and analog settings, and the roles of intersectional identities in classroom and museum practices.

# FACT CHECK:

by Joana Hyatt, Lamar University

Americans for the Arts is the leading organization for the advancement of the arts and arts education in the United States. The organization was formed in 1960 and their first big advocacy effort was for the creation of the National Endowment for the Arts. Since that time, they have been working to protect NEA, but also to build infrastructure to ensure that every state has a state arts council, every community has a local arts agency, primarily members of Americans for the Arts, and that there is a parallel infrastructure of advocacy organizations that will increase equitable access to arts education through federal, state, and local policy pipelines.

On March 3rd at the Hilton NAEA conference in New York City, I had the opportunity to meet with Jeff Poulin, Art Education Program Manager for Americans for the Arts. In this brief interview, we discuss the role of Americans for the Arts, advocacy resources, how politics affect art advocacy, data that supports what the arts can do, what art educators can do to help advocate for the arts in their communities, as well as how to influence art policies.

Joana Hyatt: Hello Jeff, can you share with our readers information about what your position is within the Americans for the Arts organization?

**Jeff Poulin**: I oversee the Arts Education Program, which is one of several programs at Americans for the Arts. That program has a network of members who are arts education professionals whom we work to support, but it also has a portfolio of activities which coalesce the field nationally to influence federal, state, and local policy. I primarily work with a number of partners to build that movement and build national visibility for arts education, train advocates on the ground, produce tools and resources, and really work to connect the federal, state, and local policy pipelines to ensure equitable access to arts education for all people who can learn through the arts.

Joana: Can you explain to our individual TAEA stakeholders who work in K-12, museums, administration, and higher education who are wondering, what can Americans for the Arts do for me?

Jeff: We are, at our core, a membership organization like NAEA, but we do work in partnership with organizations like NAEA. First of all, our membership is extremely inexpensive, but what we do as a national organization is cull together all of the partners to bring national attention to the causes of the arts and arts education.

In fact, we hosted a national Arts Advocacy Day in March, which was a national day on Capitol Hill where we work with all of our members of Congress and the Administration to bring forth the issues of access and equity in arts education, among other issues regarding the arts and cultural field. We bring together over 90 national partners, including NAEA, so if you think about the entire ecosystem, there are all of the local folks that are on the ground doing the work, they belong to their state organizations, those state organizations belong to the national associations, and those national associations all come together under the banner of Americans for the Arts.

We also work with our sister organization, called the Arts Action Fund. Some people have reservations about PACs, I do too, personally, but I think that if big pharma and big oil have PACs, arts and culture needs to have one too to be at the table. We actually work to build a one-million-member army of arts and cultural advocates to use our voice collectively and show decision makers that we are here and we care and these are the things that we ask for. Right now, we invite people to join, they can join at ArtsActionFund.org, and be part of the army, because it's cool that we work consistently to elect a pro-arts majority, we are non-partisan, we do not care about political affiliations. What we want is that more than half of the people in the room care about the arts. We're well on our way, we do sponsor candidates and we work to put out information about presidential candidates, in fact you can read about previous candidates and those who are elected and their stances on the arts, and you'd be surprised, a lot of them are actually quite positive. We have to do that together, but we also intervene.

I will share the story about the Tucson Pima Arts Council: Tucson, in Pima County, Arizona has an arts council which was up to be eliminated by their city council. We were able to go into the database of members of the Arts Action Fund, request that people do so, and we delivered tens of thousands of letters in the course of 24 hours to the mayor's desk, and immediately reversed that decision.

We know that the collective voices of people coming together can really make a difference, because we know that the American public is behind it, we know that the arts are transformative for students through data and through their stories, and we really know that there is policy footing that we can rely on. Sometimes its just a matter of making a decision to enforce the policy, to allocate the funds necessary, or to provide the resourcing and support that is required to create comprehensive arts education for students. With Americans for the Arts, we invite you to join the movement, we invite you to plug into our networks and really stand at the ready, especially in this time of great change.

Joana: That's wonderful information, Jeff. However, what about those who feel

disenfranchised and are concerned that the current administration does not support the arts? There seems to be the notion that certain political parties are non-art friendly people. Is there any truth to that?

Jeff: At a certain point, it's about being a team player, and as an advocate, looking at the long term and understand that most decision makers are dealing with a situation of very scarce resources and a lot of needs. Right now, I think a lot of people are very anxious about what's happening in Washington and decisions being made, especially since January 20th, ramping up military spending and cutting domestic spending.

I've had to say to people, first know that there are a lot of people working on behalf of you in Washington right now to try and make this all work out. So don't feel like you need to hold this burden as an art teacher in Midland, Texas to do that. Plug into those networks and absolutely use your voice, but don't feel that responsibility. Second, know it's a long game. Sometimes we're going to have to compromise. If you look at NEA allocations over time, it does fluctuate. In fact, it has taken some things, especially using the arts to work with wounded warriors and returning veterans who are suffering from PTSD or traumatic brain injuries, that was the latest bump in funding, which is something that appeals to the more conservative base.

As advocates, we also need to understand there are two types of folks that we face that are non-arts friendly per our rating system on bills at the legislative level, the first are folks that are truly in a bind, there is not enough money to do everything and they have to make decisions. We understand that and we want to work with them, but we also can pivot those people and say, "Well great, because did you know that there are four goals of Title I, and arts can actually achieve those goals. Title I is the largest pot of money, so instead of just using it for remedial math and English, why don't we use the arts as a strategy to get to those students that would really benefit from it." The other person that might be non-arts friendly is someone who truly just believes that there should be less government, and that they don't think that the government should be in the business of funding the arts and it should be through private philanthropy. Though I think many of us probably disagree with that and have a different view of government, especially because the data is there that for every one dollar invested, nine dollars goes back to the federal government. It's a larger section of our GDP than construction or tourism, if you look at the creative industries, the amount of people who are employed in the creative nonprofit arts industry is gigantic. On average, people spend in their community $25+ on top of the ticket price for the cultural event that they're going to, for local businesses, and parking, and babysitters and gas, so the impact is there. But those people just truly believe in smaller government and so what we can do is work with them on things like the charitable tax deduction because we know that arts and cultural organizations and arts education organizations benefit from donors giving them money. In fact, if you go to Lincoln Center, the two people who want to shrink the size of federal government the most, the Koch brothers, one theater is named for one of them and the other theater is named for the other! They believe in personal philanthropy, so we can work with those folks to help make it easier to achieve those things. It's all about finding a pathway and building this coalition, which is why we are nonpartisan, we do not belong to any political party or any candidate, but if you believe in the arts, we will show our support for you in order to build that pro-arts majority.

Joana: As you know, art is political. And, artists are political. Although I believe we should encourage private funding from patrons of the arts, relying solely on private donations for the arts is problematic, because patrons that make private donations might only fund certain types of art that align with their beliefs.

Jeff: That is part of the freedom of speech in America, and money can be considered speech and you're welcome to do that and support the types of things that you particularly want to support. This is one of the reasons why we support public investment in the arts, that equity and access piece, to ensure that our rural communities, our less fortunate or economically disadvantaged communities, or those communities who are systematically left out of the picture because of the language they speak or their intellectual ability or their physical disabilities, we want to make sure that they are also participating, also able to learn in and through the arts.

At Americans for the Arts we are now in a position of working with folks throughout the nation's capitol; and we have a goal to work with the Trump Administration, which likely means a lot of talk about economic development and workforce. For example, you will likely hear that the arts give to STEM to make STEAM, and STEAM is innovation, and innovation is workforce development and 21st century economy.

At the same time, we stand by our values that students should not be censored in their art, in fact there was a case in Washington, D.C., where a student won an art contest and their art was displayed in the halls of Congress. The student was from Ferguson, MO and depicted police officers as animals. Some folks that felt more conservatively about that, including the Fraternal Order of Police, disagreed with that. There was this whole hurrah where this Republican congressperson tore it down off the wall, and a Democrat put it back up and then he tore it down again, and then the Congressional Black Caucus put it back up and then they sued him or filed a complaint or something.

For me, my standpoint is that student entered the art contest, won it in a juried panel of arts peers, and, yes it is a highly political slant to what they were doing, but we also live in a country where you can speak your mind, and part of that is through art, and it should not be censored, especially in a place like the House of Congress, where there are slave owners

who are held up as statues. We can't make the argument that it is totally politically correct anyway, so for us it's about making an argument that is going to work, but also thinking about the values that we believe. At Americans for the Arts, we believe in public schools as a pathway to achieving the goals of equity of access, freedom of speech and creative expression and really the values of achieving those goals around access and equity in public funding.

Joana: Speaking of public schools, I overheard a group of art educators saying, nobody cares about the arts, but you have data that contradicts this notion.

Jeff: That is one of the biggest misconceptions I think there is. In fact 89% of Americans believe that the arts should be part of a well-rounded education. Additionally, that has been consistent for the past 20 or so years, and over time we've seen it improve when we break it down and say, "When should that be important?", it used to just be for elementary school, and now public opinion shows that the same 9 out of 10 Americans believe that the arts are vital in elementary school, middle school, high school, and out of school, which is pretty cool. So I think as advocates we need to understand that the American public is behind us, so if we're talking to elected officials and saying, "Your constituents believe this, and here's the study," and then you can share your own story about how you've seen the transformative power of the arts in your classroom or in school or in a student's life.

I think it's a really big misconception and what I often say is that we can't fall into our own victim spiral of "Oh it's so hard, there's no money." We work in the arts and we're creative problem-solvers, so we are the perfect people to be able to come up with these solutions. In ways, the arts community can actually lead the way in new and innovative models of assessment and teaching and learning, and in improving school climate and culture. In fact, the arts have been leading the way for solutions-oriented educational policy-making. I find it funny when I see a new newspaper article that says, "Oh there's this new thing called project-based learning," In the arts, we've been doing it for years! Anther example is how to incorporate well-rounded education subjects in Title I schools to achieve the goals of Title I: the improvement of school climate and culture, student achievement, and engagement of parents and communities. If you could tell me about putting on a performance or exhibit where families come in and students feel empowered and there's a festive spirit to the school for several days after, that's definitely achieving that goal. I think we can really help to lead the way.

Joana: What hurdles are standing in our way to make this policy? What can we do as art educators to help make changes in the policies for the arts?

Jeff: In many ways decision makers struggle with creating policies around arts and culture, or arts education, because it's not as quantifiable, it's not as black and white as other things. To say that you're improving school climate and culture, or that you're improving confidence in students, is hard to measure. Some states have very cool innovative ways where they measure student growth in creativity, and that aggregates to a school grade and aggregates to a district level. But, that's hard to wrap people's brains around, so one of the things that we do is that we actually rely on some of the data that has been collected.

The majority of states, because of No Child Left Behind and the waiver period following, had to collect longitudinal data on student participation, student access, as well as student achievement in all of the core academic subjects at the time, the arts being one. What some leaders in the field have been doing is helping states scrub that data and really make it visually appealing so that people can look at graphs and see the impact. Additionally, we also rely on the fact that—I give credence to the fact that when you've seen one community, you've really only seen one community—however, if you look at it in the aggregate and say well, I'm from Dallas and Dallas is the same size city as a lot of cities in the country, and they might have similar demographics, or your district may have similar challenges to other comparable districts. Why not work together as an entire field to share data and say "Yeah, my school looks like this school, and in this school they did a study that said so-and-so, so we can use that to help inform our decisions."

There is so much data available, in fact when people complain about not having enough data, I can get frustrated. Say you care about civic engagement, we know that students who participate in the arts are more likely to vote and serve on a board of directors of a nonprofit and volunteer in their community when they're adults. When you look at the data about math and science, we know that students who participate in the arts are more likely to enter a science fair and win an award for math. If you care about standardized tests, we know that students who participate in the arts in high school score on average 100 points higher on the SAT. Regardless of what you're looking for, there is data for it.

What we know as advocates is that you really have to combine that data with the story. Especially as an educator, you're so empowered to look at a student and see their growth over time or see how their family was impacted, or see how maybe they didn't speak the first couple of weeks of school and now they're a chatterbox at the end and it's because they really discovered theater, as an example. Or students who might be tackling issues of depression, really are dealing with it because of their art class. Or other students that are not finding a mentor or a safe space and they're finding it in your classroom. Those are the stories combined with that data that really will make the difference.

As a goal, we would like to ensure that in every state there is a state arts action organization, and in local communities, people feel empowered to take action at the grassroots level. Similarly, we work with partners like NAEA to ensure that the state chapters are all working together, and in every community people know the resources and tools that they have available to help drive forward that mission of equitable access to arts education for all of our children.

**Joana Hyatt**

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ART in Motion (2012), was a collaborative street performance in which art education students "annotated" the streets of Erie, PA along the path from the Warner Theatre (where the Governor's Awards for the Arts was being held) to the Erie Art Museum, where the reception was being held.

# ART I FACTS

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# Advocate in Your Community: Making Art Programs Visible

by Jennifer Hartman, University of North Texas

Effective art advocacy requires a clearly defined objective and collective effort on the part of both dedicated individuals and arts organizations (Bobick & Dicindo, 2012; Kania & Kramer, 2011; Hawkins, 2012; Miksza, 2013). As art educators, we can play an important role in advocating for the importance of a quality arts education for all students. In this article, I will describe the process of designing and participating in an art exhibition at a major metropolitan zoo, with my elementary age students, that sought to advocate for both our art program and the value that art has in our community.

Advocacy in art education can come in many forms. As an art teacher, in public schools, I have found it necessary to advocate for time with my students, appropriate class sizes, money for supplies and instructional materials, and the curricular flexibility to create engaging, relevant lessons.

I know many colleagues across the nation who find themselves advocating for the very existence of the art programs in their schools. In fact, while a 2005 survey found that 93% of Americans believe an education in the arts is important (Americans for the Arts, 2005), in 2008 only 57.9% of white students, 28.1% of Hispanic students, and 26.2% of African American students had access to an arts education (Americans for the Arts, 2015). In light of statistics like these, our advocacy efforts in public kindergarten through twelfth grade art education are often targeted at meeting basic needs. According to Miksza (2013), "advocates for school arts instruction must be concerned with acquiring resources such as funding, enhanced staffing (in terms of numbers or specialization/credentials), and instructional time with children, because without such resources, comprehensive arts instruction is not likely to occur" (p. 25).

Several scholars have noted that successful advocacy takes collective effort (Bobick & Dicindo, 2012; Kania & Kramer, 2011; Hawkins, 2012; Miksza, 2013). In particular, they assert that effective advocacy requires both individuals and organizations working together towards a single common goal. As a group of art educators, we must advocate in our communities and beyond for all students to have access to quality arts education. However, for teachers, like myself, who are fortunate enough to currently work in a place where those basic needs are met, I would like to pose a question: Can we advocate for the growth of our own programs and students while simultaneously advocating for those who do not yet have access to the basic components necessary for a quality arts education? I am confident that the answer is yes!

> "Teaching is reflexive and our advocacy efforts should be as well"

I believe that by advocating for, and participating in, opportunities that engage students in authentic art experiences in the community we can make ourselves, our students, and our programs more visible. In doing so, we can demonstrate the true value of an education in the visual arts. Additionally, we extend the role of arts advocate from ourselves to our students. In the process, students develop the capability to explain to others the value of the arts in their lives. As these students mature and become active members of their communities, they will hopefully see the value of the arts and possess the skills necessary to advocate for them.

Hawkins (2012) asserted that over time, the means of advocacy has changed and we are now in a time "where individuals have an increasing ability to organize and leverage community networks to effect policy change" (p. 129). She encourages arts advocacy organizations to consider leveraging everyday arts champions in their advocacy efforts. I believe that art teachers, students, parents, and administrators can be act as everyday champions for the arts.

In the following sections I will describe how I was inspired to create an advocacy opportunity for my students which culminated with an art show at a major metropolitan zoo. In the following sections I will describe the lessons I designed, the artworks that my students created, and the resulting show experience that my students and I participated in as an example of what this type of arts advocacy might look like.

Designing Lessons and Advocacy Events

Like many art teachers, inspiration for my classroom lessons comes from a variety of sources, including my own experiences.


While on a family trip to the zoo, I came across an exhibit of artwork highlighting endangered animals which sparked an idea for student learning. My elementary age students love to draw and paint pictures of animals and I saw potential to connect their love of art and animals to help them realize a larger goal of raising awareness about endangered species. When I returned to school the following week, I began the process by making contact with the zoo and setting up an art show for my students that would highlight endangered animals. In the process, I discovered that the resulting lessons, artwork, and show gave a voice to my students and advocated for our program better than anything I had done before.

> “Advocacy in art education can come in many forms”

Initially my focus was on developing high quality, engaging lessons for my students, and advocacy was not a priority. As I went through this experience however, I quickly discovered that high quality and engaging lessons are a great first step for teachers wanting to advocate for their programs. In fact, Hetland, Winner, Veenema, and Sheridan (2013) argue that “before we can make the case for the importance of arts education, we need to find out what the arts actually teach and what art students actually learn” (p. 1). It is with this mindset that I would recommend any teacher begin their advocacy efforts, because by designing lessons that encourage authentic engagement with art making, students will be equipped to advocate for the importance of art in their own life.

There are a variety of frameworks that teachers can use to help guide the content and delivery of their lessons. Regardless of the framework used, the first step is to determine what goals you have for the lesson. I decided that I wanted students to learn about a variety of endangered animals, to learn about the ways artists can affect social change, and to have an opportunity to express what they learned in the form of art. Then, based on our district-wide scope and sequence I selected media and skills that students would use to create their work.

In addition to considering the big ideas and studio art content of our lessons, I added some interdisciplinary connections by asking my contacts at the zoo to share some information about the types of animals that my students might feature in their artwork. I was provided a list of endangered animals that the zoo focuses on when educating the public during their special wildlife weekends. They also shared with me some simple actions that people can take to help protect those animals. For example, one animal local to us is the Texas Horned Lizard. To protect this animal, the zoo asks visitors to pledge to leave Texas Horned Lizards in the wild alone (capturing them for pets is one of their largest threats). With these lists of specific animals and pledges I set out to create lessons where students could learn about a variety of wildlife in need of protection and some things we could do to help these creatures. I also added a geography component by organizing the animals we would study according to their location in the world. For example, my second and third grade students learned about the different geographic regions of Africa and 6 different animals there in need of protection, while my first grade and kindergarten students learned about the wildlife in Texas and Mexico. After learning some interesting facts about the region and some simple ways we can help each animal, we discussed how artists can help the environment and animals by making artwork and looked at a variety of art examples. While I did this research for my students, if you are teaching older students or have an opportunity to partner with other teachers, encouraging students to do the research themselves would be a nice extension. Additionally, tying their art learning into other subjects would be an excellent way to advocate on your campus.

### Putting Your Best Foot Forward: The Process vs. the Product

As art teachers, we often seek to value the artistic process of each of our students (Hetland et al., 2013) but, when we are going to increase the visibility of our program to the community in the form of an art show, we should not underestimate the value of the product. Each art teacher will need to navigate his or her own path between the process and the product, but I can offer a few suggestions that have worked for me. First, to honor the process, I often allow students to have time to plan, respond, and create something related to the topic or theme that is entirely their own, from the idea to the creation. As our second activity, I plan a more guided lesson where most students will be successful. Typically, in this lesson I have preplanned some components, but within the lesson framework I still allow for limited choices. Choice for my students might come in the form of the materials used, the subject selected for the work, or in the finishing details. For each lesson, I encourage students to express their ideas about the animals, their habitats, and conservation. For elementary students, I find that between the two projects each student is usually able to feel confident in choosing one work of art they will feel proud to see representing the school. During the critique portion of our learning we discuss what makes a work of art show-ready. For my students, that might be the quality of the art or it might be the learning that took place. For example, one student might choose a piece because they mastered the watercolor techniques we learned, while another may choose a less polished piece that demonstrates the color combinations she created along with her recorded observations about how she made them. Regardless of how you decide to navigate this process/product tightrope, I believe the most important thing is that you stay true to your lesson goals and objectives. Then, when all is said and done, your students will walk away with the understanding of what they need to know as artists and art consumers and that is an extremely valuable form of advocacy.

Preparing to talk about our work was our final step in class before the exhibition. We talked about the techniques we used, what was expressed in our artwork, how our artwork may speak to others, and what we would like people to know about the animals we painted. Students were then encouraged to share this information with their parents and visitors on the day of the exhibition.

### Planning the Event

Although initially I did not consider advocacy when designing the lessons, while working with my students and observing their personal connections to the lessons, I became excited about the potential this show could have to advocate for our program and for art education. Just as you begin lesson planning with objectives and the learning you want students to focus on, you can also begin planning for advocacy events in a similar way. First, decide who

your target audience is and what you want them to see, experience, or learn. For this particular show, our primary audience was the parents and relatives of students in our school, but we knew any visitor of the zoo would also see our work so we kept this secondary audience in mind as well. Next, set advocacy goals or objectives. The zoo had asked that we focus on endangered animals, so we created works of art featuring a variety of endangered animals and learned facts about how we could help those animals to share with our parents and the zoo visitors. For this event, our advocacy goals were:

1) The students will be able to effectively communicate the role art can play in helping raise awareness about important issues like endangered animals.
2) The students will be able to share their artwork and learning with their family.
3) The students will be able to share their artwork with community members outside of our school.

After deciding on your audience and advocacy goals you should consider logistics of the show, such as the location, times, display space, etc. Our show was displayed in a very popular portion of the zoo that allowed both parents and visitors of the zoo easy access to visit the art. It was sheltered, which both protected the art from the elements and made the show a popular place for visitors to stop and rest out of the sun. Our show was spread out over the entire weekend, adding flexibility for parents and students to come see the work and increasing the number of zoo guests who were able to see it as well. Also, the show was planned for a special weekend with many activities around the zoo, and discounted ticket prices, making it easier for families to attend. This special weekend was well advertised by the zoo and, since one of our goals on the exhibition day was to advocate for endangered animals and arts education, we wanted to make sure it was well advertised to our school community as well, because encouraging event attendance is an essential component for advocacy (Bobick & Dicindo, 2012; Miksza, 2013).

To achieve strong community awareness of our show, I had to take on the role of public relations director. First, understanding that every parent and student would not be able to attend our show at the zoo, I created a pre-exhibition with every work of art created for the zoo on display for our parents to see at our campus open house in August. Alongside the work were posters advertising our upcoming show at the zoo in September. Then, as the show date approached, each student was given an invitation to take home to invite their friends and family. Additionally, for this show I partnered with our music teacher, who directs our school choir. He taught his choir songs related to animals and they planned a performance near the artwork at the zoo. In our experience, we have better event attendance when there are either multiple siblings participating or when there are multiple activities/events for the students to attend. By coordinating our efforts, we knew we would be able to highlight our school and increase attendance to both the show and performance.

> "the show was a powerful advocacy tool for the arts in our community"

In order to reach out to additional community members who were not able to attend the event, we contacted our district's communications department and our local newspaper, and both were happy to cover the event. Finally, during the show and performances, we took many pictures. These pictures were turned into a short movie highlighting the day, which can be used to share with students and members of the community who could not attend. It will also serve as helpful advertising for future art shows and can be shared on our school and district social media outlets. Hopefully by utilizing these social tools we will reach an even larger audience with our efforts as Hawkins (2012) encourages advocacy groups to do.

### Facing Challenges and Evaluating the Results: Did We Advocate?

Teaching is reflexive and our advocacy efforts should be as well. After the completion of any event we should reflect on the successes and challenges in order to monitor and adjust future efforts. When assessing student learning you need to focus on the goals and objectives of your lesson. Similarly, when you assess advocacy effectiveness you need to focus on your advocacy goals and objectives. To assess this event, I asked:

1) Were students able to effectively communicate the role art can play in helping raise awareness about important issues like endangered animals?
2) Were students able to share their artwork and learning with their family?
3) Were community members outside of our school able to see the art and understand its role in raising awareness about important issues?

For this event, I believe we accomplished each of these three objectives to some extent and although there were some challenges along the way, they presented opportunities to grow our advocacy efforts.

In evaluating the aforementioned goals one and two, I saw evidence that students could communicate the role of art and share their work with their families, but often did not do so without prompting. During our lessons, students learned not only about endangered animals, but also about artists who have created work for a cause that was important to them. When students were viewing the art with their parents they would often stand shyly to the side, or they would excitedly point at it, but not offer in depth discussions. When prompted by their parents, I often heard them discussing the animal, the habitat (if it was portrayed in the artwork), and even the facts about protecting the animals, but I did not often hear them discuss the specific role art might play in this or other important issues. However, when I asked the students I found they readily shared this information, so one idea I will try in the future is to create a poster that has a few questions viewers might ask the students about their work. I hope this will encourage more in depth conversations, especially about the importance of art and art education. Another idea to help with this goal would be to have students create an artist's statement or reflection of their learning which may make it easier for them to share with others.

In response to goal three, I believe that community members were able to see and understand the art, but there is still room for growth. Our students had the opportunity to share their work and learn with their parents at both our campus open house and at the zoo. We had wonderful turnout at both events. We also had many visitors who were not part of our school community visit the show at the zoo. Visitors seemed to be curious about the art and the student learning and several even inquired about purchasing student art. I was also very interested to see how excited the zoo staff was about the art. Many of them work closely with the animals that were represented and they had very thoughtful insights for the students about their art. As well attended as the event was however, most students only communicated about their artworks with their own friends and family, so other visitors of the show were greeted by myself. While this was nice, it would have been more successful to have students explaining their own work. In the future, I hope to select student docents who feel comfortable sharing their work and the work of others with visitors.

### Conclusion

Based on the feedback I received from students, parents, administration, visitors, and zoo personnel, I think the show was a powerful advocacy tool for the arts in our community. Miksza (2013) found that "school arts programs are more likely to thrive when teachers can enlist the support of their surrounding community and parent organizations when advocating for the arts" (p. 30). I think that with this event students, parents, administrators, and the surrounding community were able to engage with art and see the role it can play in students' lives and in our community. Additionally, I believe that the show helped to extend the role of arts advocate from myself to my students.

Initially the event was conceived as a learning opportunity for my students to connect a subject matter they felt passionate about with an opportunity to display and communicate about their art in public. As the planning process evolved, it became something more, an opportunity to share with the community the role art and art education plays in the lives of our students. As I begin planning future events and opportunities for student advocacy, my next step will be to consider how this advocacy can be sustained. Effective advocacy requires collective effort (Bobick & Dicindo, 2012; Kania & Kramer, 2011; Hawkins, 2012; Miksza, 2013). As art educators, it is our responsibility to advocate in our communities and beyond for all students to have access to a quality arts education, and this can be done by showing the public how the arts play a vital role in the community. Hawkins (2012) asserted that over time, the means of advocacy has changed, and we are now in a time "where individuals have an increasing ability to organize and leverage community networks to effect policy change," (p. 129). She encourages arts organizations to leverage everyday arts champions in their advocacy efforts. I believe that art teachers and even art students can serve as this type of advocate for the arts. I hope that by providing my students opportunities to share their voice within their community, they not only will develop the ability to tell others about the importance of art in their lives, but that hopefully they will be encouraged to engage with, and support, the arts in a variety of ways throughout their lives.


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# Advocating for Peace and Reconciliation: Lessons from Japan

Maria Leake, Madison High School

On the 75th Anniversary of the attack on Pearl Harbor, Japan's Prime Minister Shinzo Abe and the United States' President Barack Obama stood side by side in Oahu, Hawaii. Together these world leaders stood as advocates of peace, offering heartfelt condolences to the fallen victims of the Pacific War (Schmidt, 2016).

While this event was punctuated with many thoughtful reflections of how our two countries have fostered mutually respectful relationships following the war, the following excerpt from Prime Minister Abe's (2016) speech captured my full attention.

*It has now been 75 years since that Pearl Harbor. Japan and the United States, which fought a fierce war that will go down in the annals of human history, have become allies, with deep and strong ties rarely found anywhere in history. We are allies that will tackle together to an even greater degree than ever before the many challenges covering the globe. Ours is an alliance of hope that will lead us to the future.*

*What has binded [sic]us together is the hope of reconciliation made possible through the spirit, the tolerance. What I want to appeal to the people of the world here at Pearl Harbor, together with President Obama, is this power of reconciliation. Even today, the horrors of war have not been eradicated from the surface of the world. There is no end to the spiral where hatred creates hatred. The world needs the spirit of tolerance and the power of reconciliation now, and especially now. (Abe, 2016, para. 15 & 16)*

Advocacy can take many forms. Take for example when President Obama wrote a message dedicated to the fallen of Hiroshima which stated, "We have known the agony of war. Let us now find the courage, together, to spread peace and pursue a world without nuclear weapons." The act of sharing this handwritten message, along with his offering of handmade paper cranes (see Figure 1), were symbolic acts working to support peaceful interactions between former enemy nations. During the summer of 2016, I took advantage of viewing these artifacts when participating in a study tour program with eleven other U.S. educators in Hiroshima and Nagasaki, Japan. The goal of this study tour led by Dr. Anne Prescott and John Frank , was to help US educators better understand how the Japanese people of different ages and backgrounds are promoting peace education and why it matters. Although I have traveled to Japan twice previously to explore life and culture as a participant in Fulbright programs , socially interacting with various Japanese activists and survivors of war made this a uniquely situated and emotional learning experience for me. This article highlights examples of advocacy utilized in Japan to promote peace and reconciliation and considers the educational implications and challenges of adopting these ideas for art explorations with high school art students.

Photo of handwritten note and origami cranes made and presented by President Barack Obama to the citizens of Japan on May 27, 2016.

## The Social Qualities of Advocacy

What does "advocacy" mean and what does it look like? While the concept of advocacy in art education has evolved since the 1970s, Bobrick and Dicindio (2012) agree that the common goal of advocacy is to increase public awareness on how art can impact peoples' lives and also society. Interactions that call upon individuals to form "new social relationships or collaborations" that will help our students critically reflect on issues affecting our world is an example of the participatory nature of advocacy (O'Donoghue and Berard, 2014, p. 7).

O'Donoghue and Berard (2014) suggest six qualities for fostering meaningful social learning that can help K-12 art students raise public awareness on an issue, thus engaging in advocacy. Recommendations include focusing on a specific social issue, generating context-specific solutions to problems, inviting community participation to find solutions, blurring the sites where learning can unfold, creating conditions to bring people together to learn, and lastly, expanding how pedagogy can shift beyond the classroom. Gude (2009) agrees that when art educators foster connections between our students' lives, the artistic process, and the development of an art product, we are helping students become aware of how they can "shape the world" (p. 7). Furthermore, Zimmerman (2011) reminds us to speak out to audiences beyond our classrooms to share how and why art education matters; suggesting educators use the National Art Education's Advocacy White Papers for ideas on how to do this. Whether we chose to advocate for the types of educational programs we value publicly or privately, our decisions regarding what to include and exclude from our curriculum is intentional.

As educators, our personal beliefs inform what types of learning opportunities we decide to share with our students and why (Bolin & Hoskings, 2015), leading us to prioritize our own educational agendas. Thus, my decision to participate in a socially engaged study tour opportunity that advocates for peace and reconciliation, aligned with my personal goals to guide students to be thoughtful global citizens. Throughout the process of looking, listening, and observing the actions of the people in Japan, I wondered how I might get my students to internalize this information in a meaningful way. As a fan of social learning theories and the practicality of putting ideas into practice in the real world (Bandura, 1977; Lave & Wenger, 1991; Wenger, 1998; and Wenger, McDermott, & Snyder, 2002), I was excited to see how my students might create art that brought the topic of peace into our local school community and what impact that might have locally. Social justice art education, which is rooted in social learning theory, posits that "as long as the process of making art offers participants a way to construct knowledge, critically analyze an idea, and take action in the world, they are engaged in a practice of social justice artmaking" (Dewhurst, 2010, p. 7). There are many ways to conceptualize what social justice art education means (Bastos, 2010; Bell, 2007; Bell & Desai, 2011; Dewhurst, 2011; Dewhurst, 2014) but working towards transformative change is an underlying goal. I will now share the parallels I found between socially engaged learning theories with the actions taken by the people of Japan to promote peace.

Photo of artifacts on display at the Nagasaki Atomic Bomb Museum. Image of young Japanese student groups exploring the exhibitions.

## Advocating for Peace in Japan

In preparation for our visit to Japan, each teacher was provided with ten books to read about the war in the Pacific from multiple points of view. Although I acknowledge that history will always remain contested, the information and insights presented in these books were intended to extend our prior knowledge of the war, and use it as a foundation for meeting and interacting with individuals and organizations working to promote peace education. When we engaged in both formal and informal exchanges, learning became transformative in that it facilitated access to ideas situated in real-world issues and concerns as recommended by Bastos (2006), Darder (2002), Dewhurst (2010, 2011, 2014), and Freire (1970). In the following examples, teaching and learning unfolded within and beyond the museum setting.

In the museum settings in both Hiroshima and Nagasaki, student groups of all ages, including very young elementary students, viewed and took notes on the artifacts they encountered in the museum with their tour guides. Even graphic images of the burned bodies of hibakusha, atomic bomb survivors, were on full display and used as educational tools to inform visitors of the realities of nuclear warfare (see Figures 2 & 3).

In Nagasaki, our teacher group was led by two dynamic volunteers who have dedicated many years to educating visitors about the efforts of the museum. They each shared both official and personal stories of the war with us and made clear their intentions to do everything possible to make sure nuclear warfare is never repeated. In fact, one of our guides, Tomoko Maekawa, invited us to meet with her English language students at Nagasaki University, which we did. During our exchange of questions and answers with her English language class, I was paired with four young men. After our formal exchanges to help them practice their English language skills were completed, I asked if they wanted to share a message with students in the United States. Each young man took their time to compose their responses. Daiki, age 20 said, "Japan did many bad things, but Japan was also damaged...so I want people to never forget these things" (personal communication, July 4, 2016). Hiro, also age 20, suggested, "When U.S. children learn about atomic bombing, please think about the people who were bombed; don't think only about a conclusion" (personal communication, July 4, 2016). Kazuya, age 18, shared, "I hope innocent people are never killed by other people and this never happens again" (personal communication, July 4, 2016). The final comment was one I have heard repeated numerous times by the people we encountered in Japan. "We never want atomic bombing to happen again. We need to stop nuclear weapons" was the message Kouich, an 18 year old student shared with me as I departed (personal communication, July 4, 2016). Personally, I was moved by the thoughtful responses these young adults shared. Thinking about the interactions which were initiated in the museum setting, followed by my conversation with the young men, our socially situated learning interactions went well beyond the superficial aspects of social learning, as Kundu and Kalin (2015) are critical of. Instead, our interactions supported purposeful and open-ended possibilities for learning.

Not only did our study tour have adult guides, but when our study tour group went to Hiroshima, a fellow teacher and I were paired with four young students from Hiroshima University's Mihara Junior High School. Our first order of business was to talk and get to know each other over lunch. We then walked through the Hiroshima Peace Memorial Museum, and the Hiroshima Peace Memorial Park, taking time to stop and talk about the artifacts surrounding us and sharing insights as to what they represent. In this photo (see Figure 4) the students who took us on the tour stand at the site where President Obama and Prime Minister Abe laid wreaths together. What I noticed was that the students were not only practicing their English language

Image of four Japanese students who led me on a tour of the Hiroshima Peace Memorial Museum and Hiroshima Peace Memorial Park.

skills by sharing prepared statements with us about the war, but they were also reinforcing human to human interactions that are essential in maintaining peaceful social relationships. I noticed many groups of Japanese students walking with journals (see Figure 5), coming up to strangers they thought could speak English, and began

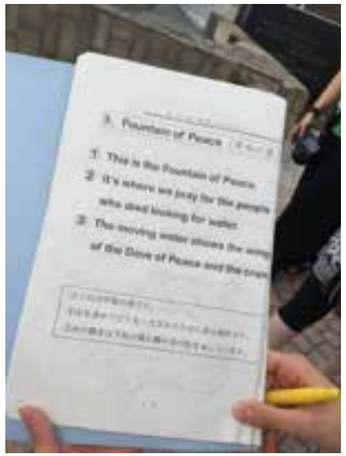



Photo of student holding an English language booklet related to monuments located within the Nagasaki Peace Park.

engaging in dialogue about peace. These impromptu interactions were always positive exchanges, which usually led to taking photos and exchanging contact information.

More somber social engagements also took the form of listening to the stories of the atomic bomb survivors, referred to as hibakusha, and asking them questions both within and beyond museum settings. One hibakusha named Masahiro Sasaki shared his memories of watching his sister, Sadako Sasaki, the girl who inspired the children's book called Sadako and the Thousand Paper Cranes (Coerr, 1977) suffer from radiation exposure. Mr. Sasaki told us what it was like for him and his family experiencing life after the bombing and why it was important to honor his sister's memory by setting up a foundation in her honor called Sadako Legacy . Mr. Sasaki's stories gave us personal insights into what he witnessed, how he felt, and how his family suffered. Our group also met and listened to hibakusha Mr. Yamawaki, where he recounted his memories of being a young child in Nagasaki on August 9, 1945. Mr. Yamawaki read from a transcript of his recollection, and with the help of a translator, answered our questions. Mr. Yamawaki shared during our questions and answers that he is concerned that people are forgetting what happened already, and it was obvious this was weighing heavy on his mind. As our time with Mr. Yamawaki was ending, we had the pleasure of watching him rush to another room to begin a live webcast with students somewhere else in Japan. Mr. Yamawaki was enthusiastically engaging with young children, taking their questions and answering them, using 21st century technology so they might revisit the past through his eyes.

Each interaction with hibakusha was unique. Mr. Toshimi Ishida, whom we met at Honkawa Elementary School, was full of energy and had a beaming smile on his face throughout most of our time together. Mr. Ishida was a young child at the time of the atomic bombing on August 4, 1945. Mr. Ishida reminded us that the nuclear bomb killed approximately 400 children at Honkawa Elementary School that day. Mr. Ishida told us he enrolled at Honkawa shortly after the school re-opened. He took us around the grounds of the school to show us evidence of the bombing and described some of the artifacts that remained from the explosion. One artifact in particular that caught my attention were drawings he and his classmates made, using art supplies donated by church members from Washington, D.C. After the bombing, the members of the U.S. church hoped giving art supplies to the children at this Japanese school that experienced so much devastation, might facilitate the healing process. This relationship is fully explored in the documentary film called Pictures from a Hiroshima Schoolyard (Manale & Reichardt, 2014). What struck me most was when Mr. Ishida stopped during our tour to wave and smile at the young elementary students currently enrolled at Honkawa, as they walked to class. He looked on with pride as they danced, and played during our tour.

We had the honor of meeting numerous hibakusha during our time in Japan, and each person had his or her own unique story to share . Fortunately, there are numerous filmed online testimonies documented by artist and director Shinpei Takeda (2011), in conjunction with the United Nations Office for Disarmament Affairs, which work to remind viewers of the human stories behind nuclear warfare. These video recorded stories are emotional, thus conveying a first-hand narrative that transcends what can normally be conveyed in traditional history books. Their stories contribute to the global conversations about war and how it impacts lives. I was equally moved by the public and private art that addressed the topic of war and peace, and learning about the inspiration motivating their creation.

### Advocating for Peace through Art

There were so many examples of artists within and beyond the museum settings that used art to promote awareness to various implications of nuclear war. Take for example, at the Mori Art Museum in Tokyo, video piece by Japanese artist Fujii Hikaru called The Educational System of Japan (2016), that I found to be relevant to the disconnect youth often feel towards nuclear war. In this work, Hikaru captures the responses of South Korean teenage students after they watched both propaganda films created by the U.S Military in the 1940s to demonize the Japanese enemy, and then watched documentary footage of actual images of death and destruction collected during the war. Hikaru's video piece helped to articulate for me, as the viewer, the awkward reactions youth have in response to viewing these images of war, realizing that these events took place before they were born and the historical context seems far removed from our daily lives now.

Another example of art that actively reinforces the power of collaboration is evident in the Nagasaki Peace Park. The public art located throughout the park is noteworthy because the pieces were made and donated by countries outside of Japan. Art representing Portugal, Czechoslovakia, Bulgaria, Germany, Netherlands, USSR,

This public art piece called Triumph of Peace over War was donated by Argentina in April 1996 to the people of Nagasaki on the commemoration of the 50th anniversary of the atomic bombing.

China, Poland, Italy Cuba, Brazil, Turkey, U.S., and Argentina (see Figure 6) all share in promoting a message of peace visually, as well as in the statements that contextualize the work.



Smaller-scale works of art about war also captured my attention, particularly the work made by a Dutch prisoner of war named René Schäfer, because of the contextual information that was presented alongside his art. Schäfer shared that as a prisoner of war forced into hard labor, he hated the Japanese soldiers. Yet, as he experienced the force of an atomic bomb falling on him while digging an airstrip, he described how the hate left his body and he did not hesitate in helping injured Japanese soldiers along with his fellow prisoners

Art created by Dutch prisoner of war René Schäfer reflecting on his memories.

when they all shared in the bombing experience (see Figures 7 & 8). Schäfer donated his art in 1980 at a Nagasaki Peace Ceremony, which he personally attended, and his art remains on permanent display at the Nagasaki Atomic Bomb Museum.

More highly visible examples of graphic arts are used throughout Japan to promote respectful behavior in daily life, which I have found to be functional, educational, and entertaining. Take for example the ever-changing Japanese Manner Posters (Gakuran, 2012), which are used throughout the Tokyo Metro system (see Figure 9) to teach people what bad behavior and etiquette looks like, while politely stating what you should do as a friendly reminder.

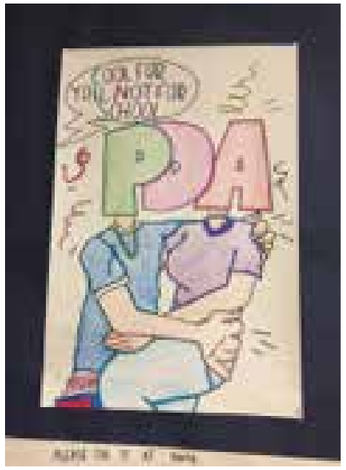

Example of Manner Poster utilized in Tokyo Metro system to promote proper etiquette while riding mass transportation.


Example of poster encouraging positive behavior in the community.

These images, along with other public notices to promote good behavior (see Figure 10) seemed like good places to begin using art to engage my students in the conversation of being advocates for positive behavior.

### Taking Action in the Classroom using Art

As Buffington, Cramer, Agnelli, and Norris (2015) make clear, using art to foster social engagements can take on non-traditional artistic forms of expression. However, Tremblay (2013) encourages educators consider three pedagogical recommendations when framing learning initiatives that seek to promote social change. First, we need to share examples of works of art with our students that successfully draw attention to a topic of social inequality or injustice. Second, we should model ways to create socially engaged art and discuss how to display it. Third, we should raise questions about how the art will help viewers reflect on social realities. Dewhurst (2014) agrees that when we teach our students how to connect, question, and translate ideas using art, learning is a purposeful act that allows for uniquely situated responses. This was the case when my students viewed and discussed the meanings and intentions behind the Japanese Manner Posters, and the types of behaviors taking place on our campus, that do not illustrate good behavior (see Figures 11&12). The students discussed which behaviors take place on our high school campus that they felt were problematic. They decided individually which topic they wanted to explore and how to teach others using art with a clear message, with the knowledge that their work would be put up in the school hallways. Like the Japanese Manner Posters, my students thought about the message,





Student art inspired by the Japanese Manner Posters.

how they wanted to draw attention to the behavior, and select the appropriate text to convey the message to their peers. It was fantastic to see students walking up to the posters in the hallways and talking about them and identifying with the themes.

Unfortunately, not all of the student work was approved by the principal to be hung up for public display, and this became part of the learning process too. Take for example the image in Figure 13. At our campus, we have students from different countries and respecting other people's culture, as noted in this student work, is a problem. Despite this image sending a clear message that conforms with our school's commitment to the "Resolution of Respect" pledge put out by the Anti-Defamation League (2016), it was not approved for public display. The censored imagery reminded me of the oppressive educational practices


Student art that was not approved for public display.

discussed by Freire (1970). The art students in my classes asked for further clarification regarding why this image and many others


Student who came up with concept for banner poses proudly in front of it after it is removed from public display due to parent complaint.

were not deemed appropriate for public display. These questions led to unscripted critical discussions which opened the door for further dialogues.

Similarly, when my students created collaborative banners promoting messages of peace, one of our posters was approved for display by the principal, but a parent complained that it was inappropriate, and it was taken down (see Figure 14). In this poster, one student came up with the concept of a woman crying as she looked down on the nuclear devastation. Within this banner, another student added a quote from Gandhi which says, "There is no path to peace. Peace is the path." Yet, once again, I shared this parent's response to our art with my students, and we came to realize together how breaking down barriers to promote social awareness is not without obstacles, even with the best of intentions in mind. Rather than be discouraged, although those experiences were challenging, my students and I realized we were getting people talking about peace; an unlikely topic for high school students to have to defend to parents and administrators. I acknowledge that our efforts did not change the world, however, my high school art students and I took the first steps towards being advocates for change.

## Closing Thoughts

As art educators contemplate how to move forward to advocate for a more peaceful future in collaboration with our students, it might be helpful to reflect on the following passage from the 2016 Nagasaki Peace Declaration :

There is also something that each and every one of us can do as members of civil society. This is to mutually understand the differences in each other's languages, cultures and ways of thinking, and to create trust on a familiar level by taking part in exchange with people regardless of their nationality. The warm reception given to President Obama by the people of Hiroshima is one example of this. The conduct of civil society may appear small on an individual basis, but it is in fact a powerful and irreplaceable tool for building up relationships of trust between nations. (Tsue, 2016, para. 16)

Helping guide our students to enact change locally and become active knowledge producers who can call attention to important social issues is challenging, but perhaps our greatest challenge is taking the first step . Socially engaging with others to promote peace will remain unpredictable and likely full of challenges, but the opportunity to see students move forward towards supporting a peaceful future is a path worth exploring .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# Lessons Learned from a Southern Mother: Advocacy and the Creative Process

by Amanda Allison, Texas Christian University

My mother was a culinary artist, though she would have never claimed such an extravagant title. Daily, I watched this 6-foot tall lady saunter through our kitchen, pulling ingredients from the pantry and refrigerator until the countertops were full. Then she began to work her magic—cutting, chopping, blending—all with such ease that I hardly knew it was happening.

The synergy became apparent when ingredients, one by one, went into a large cast iron pot. As the food released its juices, a magical aroma filled the air. My stomach rumbled from the smells and the sights in that kitchen. I was awaiting something special: Dinner.

My mother identified her primary job as that of a homemaker, and more specifically, as one who fed her family often and well. She attended to us through her actions. Resourcefulness and ingenuity infused her work. She studied her craft, watched cooking shows and read hundreds of cookbooks. She knew her space—everything in her kitchen had a place. My mother was in a state of creative flow (Csikszentmihályi, 1990) when she cooked. One ingredient begged the use of another. The results were informed, serendipitous and delicious—all at once.

I cook just like my mother. That's one way I keep her near me after her passing eleven years ago. From watching her, I observed the creativity inherent in the process of cooking. I carry this same creative process into most areas of my life. I don't just cook in my kitchen; I "cook" in my university art education classroom at Texas Christian University (TCU). How is the creative process of cooking I describe above related to what I do as a teacher? Unmistakably, I make the regular event of a university class special. Five years ago, I designed an innovative university class, The Therapeutic Arts, based on this practice of using the "ingredients" around me to create experiences that invite and satisfy. More than satisfy, I believe these experiences also nourish human beings at their deepest levels. Anthropologist Ellen Dissanayake, in her book Homo Aestheticus (1992), makes the claim that making art is as necessary to survival as food, clothing, shelter and even procreation!

In this article, I aim to provide a thick description (Stake, 1995) of the creative process of cooking and sharing food with others and compare it to my process of designing and teaching classes that respond to and fulfill student interests. I believe this course both satisfies and nourishes in the same way that a thoughtfully designed meal does. Many meals can be satisfying, meeting a craving or inciting pleasure, but for a meal to be satisfying and nourishing is a bonus. Walnut encrusted salmon paired with garlic sautéed kale and sweet potatoes and quinoa is a powerhouse of a meal. I am aware of the Omega 3 fatty acids in the fish, the anti-inflammatory properties of the garlic, the beta carotene in the potatoes, the Vitamin D in the Kale, the complete amino acids in the quinoa and the manganese in the walnuts. I serve this meal because I want to nourish my loved ones and all the flavors pair together in a symphony of taste and visual beauty. It's our family's favorite meal. In the same vein, I design experiences in my class that address topics that students care about in a way that is dynamic and a powerhouse of artistic, cognitive experiences. For instance, when we explore the topic of child abuse, the students research the topic and then have interactions with children who have experienced abuse. Their learning culminates in the production of a piece of art that speaks out for an abused child and a field experience where students design and teach therapeutic art to children who have been abused.

To be an advocate is to support a cause, idea, or action. In this article, I will describe the conditions and events that led me to advocate for this class and the larger cause of the therapeutic arts at TCU and in the community of Fort Worth, Texas. Advocacy for the therapeutic arts is needed for three main reasons: knowledge and understanding about therapeutic art is just developing, the benefits of therapeutic art are substantive, and the needs in our communities are numerous.

To fully understand the content of this article, therapeutic art and art therapy should be defined. Therapeutic art is a process of making art with oftentimes marginalized populations, where the outcome is an enhanced quality of life. This outcome is achieved by:

- Developing a relationship with the person with whom you are making art. This involves tracking the person's actions (Kottman, 2014) by saying things like, "I notice you are using a lot of green in your picture, and your lines are very strong and bold. Can you tell me more about why you made these choices?"
- Creating a prompt for art making that lends itself to reflection, such as: "Using the stencil of a key, trace the stencil as many times as you'd like and then illustrate what "keys" you need in your life to be content and successful."
- Choosing materials and processes that reach the intended goals, and supporting the art maker for success by differentiating instruction (demonstrating the process in multiple ways, enabling experimentation beforehand so that students have confidence).

It is my belief that as people are given choices in the artmaking process, they gain



control of materials and outcomes. They communicate their ideas. They develop competence as art makers (Andrus, 2006; Andrus, 2012). It is also my belief that these behaviors transfer to other life situations and result in greater self-efficacy for the art maker. Studies have shown that art making can produce resiliency, or the ability to withstand stressful situations (Bolwerk, Mack-Andrick, Lang, Dörfler, and Maihöfner, 2014).

Art therapy is a form of treatment, performed by a licensed professional counselor. The counselor meets with the client to determine goals and they help he client reach these goals through appropriate art materials and processes.

At TCU, we practice therapeutic art and train our students in the actions listed above. We learn about art therapy, and many of our students enter graduate school in art therapy, but we are not equipped to practice art therapy. Our primary goal is to enhance the quality of life of the persons with whom we work (Martin, 2017).

It is my hope that as the reader enters into this thick description of my process of advocacy for the therapeutic arts, they see it as a creative, nourishing venture, much like cooking and feasting with those you love; I also hope that the reader will be able to examine their own professional and personal trajectories and uncover the causes that are most germane for them to support.

My primary job is that of a professor. I attend to my students by knowing their tastes, their professional and personal palettes (what mix of experiences, preferences, and talents make each student unique?) I want my students to be both satisfied and nourished by my course offerings. My instructional strategies and curricula begin with their interests. My teaching philosophy begs me to look at my students in a holistic manner; realizing that each student has social, emotional, physical and cognitive needs that should be identified and addressed (Comer, Haynes, Joyner and Ben-Avie, 1996) and funds of knowledge (Moll, Amanti, Neff, and Gonzalez, 1992) from their families and lived experiences, as well as cultural capital (Freire, 1993) of interests from popular culture that can and should be utilized in constructing curriculum.

A few years ago, I noticed that art education majors in my art education class were designing K-12 art lessons with therapeutic goals. For example, they wanted elementary students to understand their strengths as they created a power shield in the style of the Plains Indians; they wanted middle school students to see that media ads influenced their body image; they also wanted these students to have control over the power of these images by asking them to deconstruct and reconstruct them. As I spoke to art education majors about their future classrooms, they expressed to me that wanted to help others use art making as a tool for responding to adversity. Many of them had personally experienced abuse, bullying or stigmatization because of learning differences as K-12 students. They wanted art making in their classroom to help their future students. By attending to these requests, I was honoring their funds of knowledge (Moll et al., 1992) and cultural capital (Freire, 1993). I moved forward by incorporating child abuse prevention training and field trips to a local art therapy studio and an art program in a children's hospital into my freshman art education course.

Very often, my mom would find good deals at the grocery store...four pints of overripe strawberries, for instance. The mass of these ingredients directed her cooking. Jellies, jams, shortcake and pies were just a few of the delicious results. I do the same thing at my university. When many non-art majors began to enroll in my course and wondered how to use art in their future professions, I paid attention to this collective evidence and begin creating. I had, like my mother, essentially amassed a 12" wheel of brie on sale and I needed to spread raspberry walnut chutney on it, wrap it in puff pastry and bake it! So, in response to these students, I incorporated therapeutic art prompts into my existing courses, and more non-art majors from across the university began to approach me about therapeutic art and art therapy. I explained the distinction among the two in my courses, and I brought art therapists to campus for guest lectures. Events like this whetted the appetite of students; they wanted second helpings of other community organizations that used the arts for personal growth and healing. They wanted to learn to use the arts in their future professions of speech therapy, education, child development and psychology. This led me back to my area of Fort Worth, where I located a number of art programs for various populations: senior citizens, adults with disabilities, and children in hospitals. The influx of these resources led me to design The Therapeutic Arts, a course which explores service-oriented professions that use the visual arts for therapeutic ends. The class is open to all majors, freshman through seniors,

and there are no prerequisites. Students in the class make personal artwork for therapeutic ends. They learn how art is therapeutic (enhances the life quality) for marginalized populations such as persons with disabilities, those who are chronically ill, children who experience abuse, and the homeless, to name a few. They design and lead art experiences for these groups through a rigorous pre-visit meeting, in-class research and practice teaching with peers, the actual teaching event, and a post visit debrief. Course activities and field trips introduce students to the various careers that use art in therapeutic ways, such as art therapy, child life, museum education, public school art teaching and community programming.

These activities meet real needs in the community. Special education and art teacher Ranella Franklin regularly writes about our five-year collaboration with her life skills classes in Everman ISD (Franklin, 2015). One of the main outcomes of our work together is that both her students and my students understand that art is a way to engender real communication and connection among groups. I have worked with Alliance for Children for three years. They are a child abuse advocacy center, and each year my students create art packs for teens who are attending court hearings due to sexual abuse by a family member. These art packs help the teens cope with a devastating experience and even draw them closer to the caregivers who are with them during the process, as they work in the art packs together (Martin, 2017). Art therapist and founder of The Art Station, Jane Avila, told me that she was delighted that we are providing a layer of mental health support to persons in Fort Worth, where the mental health community is taxed for appropriate services to meet the myriad of needs (J. Avila, personal communication, January 2015).

Just like my mother perfected her craft by collecting cookbooks, watching cooking shows, and testing out new recipes, I seek out and spend time with people and organizations in the city that have therapeutic goals, or seek to enhance the quality of life of their audiences. As an educator of art teachers, I meet new art teachers every week. Many of these teachers believe that art making is therapeutic and they strive to create an environment and curriculum that makes their students' lives calmer through some of the principles listed at the beginning of this article (prompts, pedagogical strategies like tracking, and novel, special art materials). These therapeutic teachers become mentors to my art education majors. One such teacher attended a summer workshop I designed where teachers explored the use of therapeutic art in their public school art classrooms. After that workshop, the art teacher, Cally Tilly, could put a name to the profession that was ultimately her calling. She began the graduate art therapy program at Prescott University in New Mexico and is currently in her final semester. Last year, Cally acted as a cooperating teacher for Alex Sharp, an art education major who was completing her student teaching assignment. Alex completed student teaching and was accepted into the graduate art therapy program of the School of the Art Institute of Chicago. Cally helped Alex succeed in pursuing art therapy because both of their experiences, interests and beliefs about art education are similar. It is gratifying to see the outcomes of providing relevant professional development for teachers (Allison, 2013). As our faculty provide knowledge and experiences in therapeutic art, practicing art teachers subsequently host our student observers in their classrooms and show them what a therapeutic art class looks like and talk to them about how to create such an environment. They are, in a very real way, an extension of the curriculum at TCU. It is not uncommon for the art teachers and the students to have experienced the same therapeutic art activity at TCU, such as mandala drawing or spontaneous painting. The teachers and TCU students thus oftentimes have a common topic for dialogue. Because of this dynamic connection, they can train our students in an extremely effective manner.

Just like my mother knew her pantry and exactly where to find each ingredient, I make it a goal to know my city. I regularly drive around and explore Fort Worth. As I began to take a different route to work last year, I discovered the area of town where our homeless population receives services. Shortly after, I received an email from the director of one of the homeless centers asking if we had any volunteers for their art program. My Therapeutic Arts class visited this program and met some of their clients. We now regularly send students to the homeless center to teach art classes to children and teens. The following year, I met a hospice director at a local hospital while I was visiting a family member. She asked me if my class would be available to teach a therapeutic art lesson to families and patients under her care. We did, and during the session, a nurse from another floor came to meet me because she had seen flyers advertising the event. She was in graduate school for nursing and wanted to design a study that proved that art making could reduce the pain of cancer patients under her care. That very same week, my students returned from a field trip to Cook Children's Hospital, where the art therapist on staff told the story of a doctor coming to the art department to understand why his patient was requiring less pain medicine every day from 2-4 PM. She explained to the doctor that the patient was engaged in an art lesson during that time. One university student on this trip, Cami McCurdy, heard that story and came to me to say that she was a nursing major and wanted to see this proven out scientifically; she wanted to witness this for herself. After these two events occurred, the TCU student and the cancer nurse met and developed a therapeutic art program. (Mittie, 2015).

Had I not been out in the community (my pantry), this serendipitous connection would not have occurred. And, this event was a catalyst in advocating for the therapeutic use of art in Fort Worth and instilling a desire in other students to volunteer in therapeutic art settings throughout our community. Alex Sharp, the student teacher mentioned earlier, taught watercolor painting for 4 years at James L. West, an Alzheimer's care facility (Dillard, 2016). Non-art and art majors at TCU began to rally for official university internships at health care facilities like the ones mentioned above, and in summer 2017, an official partnership was launched with Cook Children's Hospital with six TCU students completing therapeutic art internships. Published articles and partnerships like these influence policy makers, especially those in large organizations like hospitals, to agree that art making can enhance the quality of life of patients and should be a part of their total health care plan. The children's hospital has since increased the resources they devote to art funding and another large hospital has approached us and asked us to design therapeutic art programming for their patients for fall 2017.

Just as my mother was in a constant state of creative flow (Csikszentmihályi, 1990) when she cooked, so am I when I teach. Flow is characterized by total absorption in an activity, where the challenge matches your skill and where you have the power to achieve outcomes that you desire. Last semester, I was sitting with my Therapeutic Arts students during our visit to the art program at Cook Children's Hospital. A 9-year old patient, Abby, was sharing one of her paintings with us and telling us how art helped her relax and feel normal. As I listened to her, I felt a surge of invigoration that was palpable—it showed itself in my affect, my breathing, my body; I witnessed this same response in my students.



This class field trip brought me—and my class—to my rendition of my mother's table, savoring every bite and marveling at how each carefully chosen dish of the semester came together all at once, like the food in the cast iron pot. In this one field trip, we were nourished by the therapeutic powerhouse of the visual arts. A regular university class meeting had become special. It was a result of, and response to, all that had come before. It was delicious.

My mother developed specialties in her cooking. There were many dishes that she made which our family frequently requested. She became known for cooking these items well. Yellow squash casserole, turnip greens, cornbread cakes, homemade bread, cinnamon rolls, and teacakes, to name a few. After teaching the Therapeutic Arts course for 5 years, I have had the opportunity to forge sustainable connections with dozens of agencies and organizations in Fort Worth who seek therapeutic art experiences for their clients. I have met with graduate students and professionals from across the U.S. who hear about our unique program. TCU is considering including parts of this curriculum in their upcoming medical school. The Student Government Association passed a resolution in fall 2016 asking for a Therapeutic Arts minor at TCU. The work is expanding, and I am grateful to be doing it, directing and connecting entities and students for an enhanced quality of life for Fort Worth residents through art making.

My mother often used food in her speech. The saying, "the proof is in the pudding," spoke to the final results of something. How have I learned the lessons of my mother? While I don't saunter across my classroom, I do design experiences for my students that are special, lasting and (ful)filling. I nourish them by providing the professional nutrients that build a strong body and practice for their future careers. I creatively respond to my environment. Ironically, my mother is nearer to me now than she was when I was in her kitchen eleven years ago. She is sauntering through me as I explore my teaching pantry, mix my ingredients, savor the results and nourish others.

**Amanda Allison**

Dr. Amanda Allison is an Associate Professor and Coordinator of Art Education at Texas Christian University. For the past ten years, she has been developing and designing therapeutic art experiences for a variety of populations in Fort Worth. Her current projects include a research study with cancer patients participating in a watercolor workshop, coauthoring a book on solution-focused therapy and art making, and a video art production about chronic pain. She lives in Fort Worth with her husband Justin and her 7 year old son, Arthur.

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# Activist Art Education: Creation of Hybrid Spaces for Learning and Living

by Teresa Torres de Eca University of Porto, Portugal

### Education in general

Several core texts were extremely influential to my generation: Learning to be (Faure, 1972); Learning: The treasure within, (Delors, 1996), The Seven Complex Lessons in Education for the Future (Morin, 1999), and three core education reports commissioned by the United Nations Educational, Scientific and Cultural Organization (UNESCO). Common to these texts was an humanistic view of education for values and the hope that through education and critical pedagogy, society would be more equitable and sustainable. These seminal texts are still relevant for our debates about learning today, but they face the competence-based focus seen in educational policies around the world during the last two decades. As Foucault (1991) claimed, schools are selection mechanisms and sites of power control. I believe governments are not really interested in humanistic visions for education or in thinkers such as Dewey (1934), Freire (1994), Illich (1970), and Morin (1999) who believed that education could transform societies through peace and cultural understanding.

Society's obsession with financial value and profit has maintained inequality, and far from bringing more sustainability, has created more injustice. The contemporary political climate is characterized by particularism and economic hegemony (Elfert, 2015, p. 96).

Rather than promoting solidarity and sharing, in education, the system promotes individual achievement, creativity, and entrepreneurship. The only discourse that matters is business. Considering this so-called economic development, education systems have barely preserved humanistic visions. Instead, assessment systems that only validate hard core measurable skills, which are not necessarily the skills human beings need to survive and to maintain equilibrium on our planet take precedence. Western education systems are based on the laws of elimination of those less able to compete, based on standardized testing. These types of pedagogical approaches fit the new age of authoritarianism, arising from a kind of ignorance; ignorance resulting from an excess of information and a lack of critical tools to select, analyze and transform it (Jenkins, 2006). This dramatic overdose is a tool of censorship more efficient than a pair of scissors.

### Reform

In my work, I advocate for changes in educational practice through the value of experiencing the learning process. The field of art education has fostered re-constructionist practices advocating for educators as facilitators focusing on a curriculum that highlights social reform as the aim of education. Since the second half of the twentieth century, education has been used as a tool for immediate and continuous change (Freire, 1971; Morin, 1999) through multicultural understanding and social and environmental conscientiousness.

> "How is art able to help us be more creative, sharp, and critical in the face of current reality?"

Outlining the tools and strategies that promote social reform in art education, I explore three key competencies and capabilities that relate to the practices and actions of creating hybrid spaces for learning and living: 1) physical and socio-cultural tools, 2) interacting with diverse groups, and 3) taking responsibility for one's own actions (DeSeCo, 2005).

### Call to action

From an activist approach, there is a need for making visible and deepening updated methodologies of art in education. As art educators, our driving question is about taking responsibility, asking, 'How can we contribute to the improvement of social life and have an impact on people's lives?' We need to take action, to compromise ourselves in the process. We live in amazing times; challenging long standing referents, opening new ways for exploring uncertainty. Contemporary artists are showing us strategies for questioning and navigation tools that may be of good use in education. Art creations are our referent.

It is time to start practices in our classroom, in our collaborative work space. There are too many words, too much written discourse in the repositories of scholars who have done nothing to change education or art education. We are privileged because we work with the most valuable treasure in the world: the prima materia of the future—next generations. We do not need more advocacy papers, but we do need praxis to inform politicians and theory. We need to create the hybrid spaces where new rationales for education may grow through the arts.

### International advocacy

The UNESCO road map for arts education (UNESCO, 2006) and the Seoul Agenda for arts education (UNESCO, 2010) were historical reports that developed common documents for art education advocacy purposes, but these were mainly based on the economic interests of creative industries. The dream of art education for peace and cultural understanding was reduced to a very tiny part of the recommendations. Nevertheless, regardless of whether opportunities for art education are promoted privately, by the state, by not-for-profits or by commercial bodies, they may offer people from differing social and ethnic backgrounds the


Lost identity. Photo by Clara for an augmented reality game designed by Joao Tadeu

Art students Carlos, Maria, and Eugenia reading replies to a questionnaire they conducted with students from other classes about Mental Health.

chance to get involved in the community. Through exploring art production, learners acquire artistic inquiry and negotiating skills, learn how to form their own opinions, and begin to accept criticism from others. In this way, young people learn through experimentation how "a life with contrasts and ambivalences works [... and they learn] to live with the risks that go with that" (Eckart, 2016, p. 11). Art education explores the development of subjectivity and inter-subjectivities, from the inner self to the community, by establishing aesthetic relationships.

> "Contemporary artists are showing us strategies for questioning and navigation tools that may be of good use in education."

**A guide to creating activist spaces**

Educators, students, and parents need to regain the sense of time that was taken away from us, to slow down the frenetic pace of school life, the stress of rankings, assessment results on standardized tests that do not evaluate the skills to survive in the real world long term. I think there is a need to challenge the collective hysteria of speed in the work place, of indicators of achievement based on non-relevant evidence.

As believers in education through art we may use physical and socio-cultural tools as a way of interacting with diverse groups, to question notions of time, space and power, no matter how subversive it may appear. We can use all the tools of contemporary art to have a voice, to express our views and to enable others to express themselves.

Depression. Photo by high school student Gonçalo Santos



## ART | FACTS

Maltratadas/'Battered' project

Two Battered Women's Project quilt images and hyperlink

In an InSEA European congress held in Portugal in March 2016, Spanish researchers and members of the activist art education group C3, Maria Jesus Agra Pardiñas and Cristina Trigo listed the following recommendations for a survival kit in art education:

1. Assuming our ignorance is the first step; acknowledging our incapacity, we can stop and pay attention to the nearest people and surroundings.
2. Let us promote pauses and let us consider that work is the creation of spaces to think/feel, to slow down, to restrain, and to make.
3. Avoid Sintropia: Starting from reflection and research, break conventions that are anesthetizing us, that never generate energy.
4. We do not have to convince people: we must construct a story, involving us in an adventure directly connected with emotions.
5. We must be committed to experiences that have the capacity to change us, to make us think about other ways of considering our actions.
6. We need to make our actions visible.

Herbert Read (1965), one of the pioneers of education through art, stated, "We declare that our foremost aim is 'the establishment of an education in art which will develop the imaginative and creative powers of children,' and... to bring about a revolution in the whole structure of our Society" (Read, 1965). These tools and strategies may seem quite radical, but by looking to the stories of education through art, and particularly the founders of the International Society of Education through Art (InSEA), we will find in the beginnings of InSEA the same energy and hope for the future.

**Conclusion**

In 2017, art education has not yet reached the expectations of Herbert Read. But in micro terms, in many schools, and many places in the world, there are art education practices developing the imaginative and creative powers of children. Art education is now present in many contexts, enabling spaces of reflection, creation, and art production, aesthetic spaces of questioning color, humor, contemplation, appreciation, and respect for the others. Questions for art educators to explore further: How is art able to help us be more creative, sharp, and critical in the face of current reality? How can artists living in elitist contexts far away from the problems of the world contribute to promoting collective reflection, some sort of introspection that makes us change our actions? How can educators democratize the artistic process of the art market and remix it, using it in educational settings?

Art educators bring art to schools and other educational settings, not only for art appreciation but to promote skills dealing with ambiguity and uncertainty. Learners and teachers can transform art spaces allowing these vestiges of inquiry that make art a necessity in our daily lives. Beyond the formulas and guidelines, the key to successful programming is people passionate about education for social change and artistic process as learning strategies.

**Teresa Torres de Eca**

Teresa Torres de Eca began her career as a painter, printer, and ceramic artist in the eighties in her native Portugal. Subsequently, she transitioned to working as an art teacher and completed her master's and PhD in Art Education in the UK. During this time, she discovered the International Society for Education Through Art-InSEA, a worldwide community of researchers in art education, and art educators committed to education through art. Continuing her work as a visual artist and an art teacher, Teresa has been teaching drawing and studio art in a secondary public school in Portugal for many years. As a researcher, she collaborates with researchers in Portugal and Spain, and as an advocate, Teresa has served on the Executive Board of the Portuguese Art Teachers' Association, collaborating with both K-12 educators and community art programming. Teresa has also been heavily involved with InSEA since 2006, and currently serves as the President of the organization since 2014, giving her a vision of art education from the global level, and opening her up to the multifarious ways of practicing and developing art education in different social and cultural contexts and purposes, a diversity which she views as a major strength for art education.

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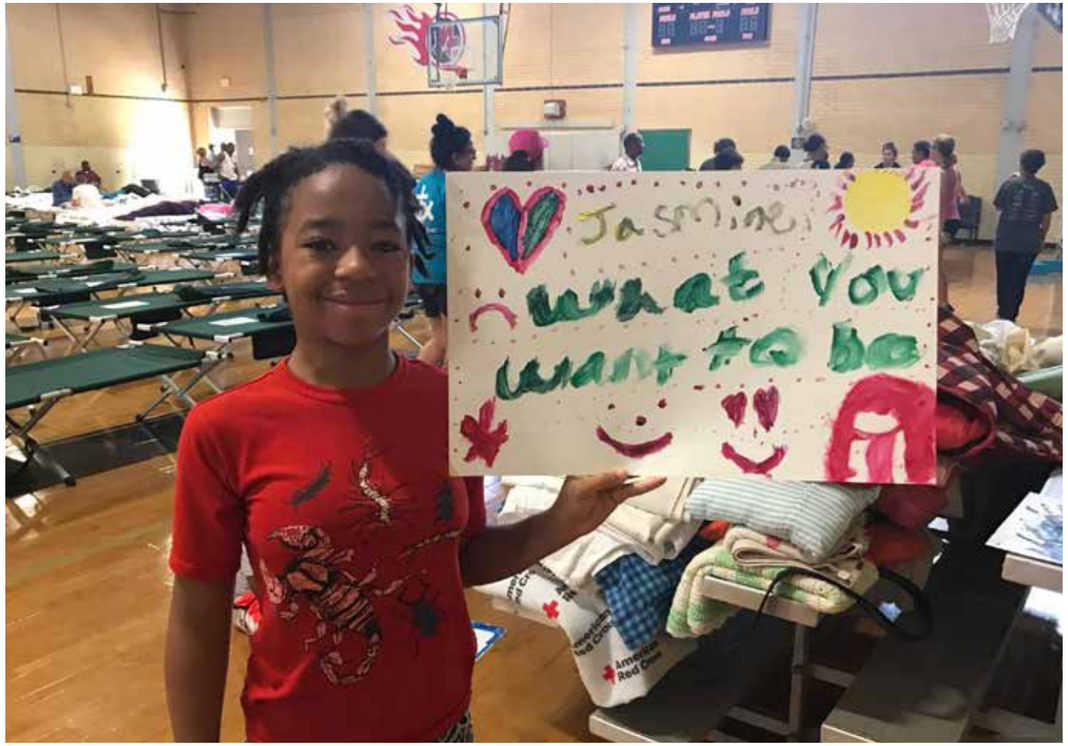
**Teresa Eca's response concerning the Maltratadas/'Battered' project**

A young university student from Spain was doing volunteer work in my town at a cultural association, and she wanted to make a manifestation for the 26 November (celebration of the eradication of violence against women. They called me to help, maybe because they know I make activist art projects. After having talked about the project, we decided to make a patchwork quilt in the main square of the city. I started to talk with colleagues, friends, and wrote a public letter, a call to join us in making the patchwork. Other communities became interested, and soon it took on great proportions. I learned a lot in doing the project, like you may change the lives of people with small things, like the patchwork. In Porto, one of my friends, the artist Emilia Lopes, made the squares with women who told stories about family abuse, and through telling their stories with needles, string and old fabrics, they become self-confident, and they found emotional support. Many people came and are still willing to participate. I think it is about political action, the empowerment of people when they collaborate and share a craft/art work to make change.

Access more information about the Maltratadas/'Battered' project by going to the website: https://sharingsketchbooks.wordpress.com/maltratadas/

**Update**

Now, we are re-activating the Maltratadas/'Battered' project by cutting the original piece in parts and sending each part to another place in the world, to begin new projects, like a rhizome. Each square is a node that is capable of generating new networks, making stories visible through arts and crafts.




# Hurricane Harvey Relief

**by Kelsey Thibodeaux, Groves Middles School**

Hurricanes can be a traumatic experience for so many, especially for children. I live in Port Neches, Texas and on August 29, 2017 we experienced the wrath of mother nature as Hurricane Harvey landed in Southeast Texas.

Rain poured on our area and rose so quickly that families were forced out of their homes; many being rescued by boat, helicopter and high water rescue vehicles. As rain continued to pour, churches and schools quickly opened their doors and began to take in those who were being rescued with no where to go. When the water began to recede, I was finally able to leave my home and begin to volunteer in shelters that were giving families a dry place to stay and a hot meal. When I came across the first shelter I noticed there were many children that could use a distraction and I immediately went into "art teacher" mode and started searching for supplies to keep the kids occupied. As the days went on I decided this is what I was called to do to help with the recovery efforts. I knew several of my colleagues were also looking for ways to help so I enlisted the help of my fellow art teachers. Now that there were more of us, we were able to not only distract the kids, but actually interact with them on a more personal level; listening to their fears and concerns, learning more about them and their families, and just providing a listening ear. We were awestruck by the way the kids

opened up and started sharing with us as we were able to form a bond with these children through a mutual love of creativity.

From these first couple of days working in the local shelters, we were inspired to take this even further. After the recovery efforts began many parents were involved in either gutting houses, helping first responders, and also working in the shelters. My local parish decided to open the doors and provide babysitting/childcare for parents who needed to be out and about helping with recovery efforts. Once again, we were able to take our idea and utilize it with these children as well. We began with following the same methods that we used in the shelters listening to the kids and just being there for them, but then we turned it into a service project as well. We encouraged the kids to create messages/artwork for the first responders, national guardsmen, etc. This helped the kids realize that the helicopters, rescue boats, and all of the people that they had been seeing on the news and in their community also had families of their own and were tired and needing some encouragement. The kids began to realize that even in a scary situation we have heroes that help us and that together we can help each other.

Hurricane Harvey was a life changing experience for sure not just our area, but for me personally. I saw my community come together like I've never seen before; neighbor helping neighbor, stranger helping stranger. Through it all there was a common bond and a need for a sense of normalcy. My love for children and art and my belief that we are bound by a universal love of creative expression was the driving force for my recovery effort. I hope to take this a step further in the coming weeks and months to help schools recover who have lost many of their art rooms/supplies. During times like these fine arts programs get overlooked when it comes time for donations and recovery. My goal is to help those teachers with their needs so that they can in turn help their students heal and move on through creative expression.

# Hurricane Harvey Relief (continued)

**by Lee Carrier, Cypress-Fairbanks ISD**

Artist and Art Coordinator of Cypress-Fairbanks Independent School District, Lee Carrier collaborated with art therapist Ashley Jones and reached out to the executive director of the Community Artists' Collective, Michelle Barnes and Co-founder Dr. Sarah Trotty to host an art therapy event for the children affected by Hurricane Harvey. The "Collective" is a nonprofit organization created to meet the needs of professional African American artists, and has served the community for over 30 years. The organization opened their doors during the aftermath of Harvey to take in art supplies donated by local Houstonians including art educators and art patrons who wanted to support the cause. Michelle, Ashley, Sarah and Lee worked together to plan art making sessions for the Salvation Army located at McGowen in Houston's 3rd Ward to serve over 50 children housed during the storm. The art therapy event was held on September 7, 2017. Also included in the art therapy sessions were yoga activities through Republic Yoga who donated yoga mats and their time to conclude the art making sessions with healing through relaxation and meditation. The group of women banded together along with volunteers from the Houston community (consisting of friends and family of the 4 women) the day of the event which turned out to be a great success. Many children asked if the volunteers could come back as they ended the sessions. The art therapy group thought it necessary to be art advocates for the children affected by Harvey because they know that art is a significant means of communication for children, especially in troubled times. The group hoped to uplift the spirit of the community by giving children an outlet but also provided hope by leaving them with art care packages to continue to create art throughout their recovery and journey. For more information about The Community Artists' Collective visit www.thecollective.org.

# ARTIFACTS


Jillian Richards, represented Coppell Independent School District when she visited Austin on the Legislative Day at the Capitol. Ms. Richards met with representatives and senators from our state.

She advocated for public schools and art programs. She discussed school vouchers, funding and finance, the A-F rating system, and districts of innovation in regards to possible standardized testing options.


Jillian specifically focused on recapturing funding that is intended to go to poorer districts but does not make its way there (as noted in the artifacts). Jillian explains, "This means that schools are not receiving the funds that people believe they are and that programs like ours, visual arts, can be cut from these poorer districts."



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**About the cover:**
Fireflies (1992) by Keith Carter 10"x10" gelatin-silver print. image courtesy of the artist

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