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Editorial: The New Culture Wars

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This issue's mini-theme and resulting articles address implications for art education during a time of political chaos and cultural division in the United States. When we (the editors of this journal) put out the call for this "New Culture Wars" mini-theme in July of 2016, the country had not yet voted in the Presidential election that resulted in Donald Trump—business mogul and reality game show host—becoming the 45th President of the United States. Rhetoric on news and social media have suggested deep emotional responses to a cultural division highlighted in American politics and practices. These New Culture Wars have been referred to in the media as different from the Culture Wars of the 70s and 80s, the earlier highlighted by disagreements over immigration policies and post-industrialism and the current inclusive of social, economic, and political divisions as well (Mitchell, 2017).

New Culture Wars also implicate K-12 and Higher Education, as the percentage of Republicans who value higher education has declined and Republican politicians attempt to censor K-12 Ethnic Studies curricula (Sandoval, Ratcliff, Buenavista, & Marín, 2016). Arts also play a significant role in the New Culture Wars. Close to the publication date of this issue, chaos ensued on the campus of the University of Virginia in Charlottesville, Virginia at the removal of the Robert E. Lee confederate statue, resulting in the death of one and injury of many counter-protesters to Alt-Right – an ideological group associated with extremely conservative viewpoints including white nationalism – protesters carrying Confederate and Nazi flags, tiki torches, and chanting anti-Semitic epithets and Nazi slogans such as "Sieg heil" and "blood and soil." The New Culture Wars have revealed themselves over historic and present meanings and values assigned to pieces of public art and visual symbols hailed by the Neo-Nazis and White Supremacists opposed to their removal. Art and visual culture are seemingly at the center of this recent eruption and cultural conflict, raising many potent questions for the field of art education. The contributing authors to this issue grapple with these questions in a collection of articles that highlight the voices, histories, and values of art and art education in our country.

Sunday and Kaplan point out the absence of addressing issues of class in multicultural art education discourse, providing an historical overview of Culture Wars in the U. S. Criticizing multicultural education as overly focused on identity politics and elitism, they argue for a more inclusive and intersectional approach to art education as a way to explore the entanglements of discourse and matter, introducing Feminist theorist Karen Barad's (2007) notion of new materialism. Further, they implicate art and art education in the erasure of legitimate concerns posed by rural white working-class people and argue that multicultural art education should focus on agency, equality, and inclusiveness, addressing the power structures of oppression and the economic conditions of neoliberalism.

Hetrick explores a shared culture of disillusionment that she argues has evolved on both sides of the cultural and political divide. She questions how to engage and teach in a culture of disillusionment instead of disavowing disillusionment and potentially trying to eradicate its existence. She suggests that art educators engage students with the culture of disillusionment, offering eight ways of action for change within each individual. In reconstructing an empathetic and collaborative social reality, she opines that art educators provide the ideal environments to facilitate significant change and transformation within individuals and their communities, working through disillusionments to create a better tomorrow.

The next article by Buffington is particularly potent at the point in time of this publication due to the recent chaos in Charlottesville, Virginia over the removal of a confederate monument. Buffington applies Critical Race Theory as a lens through which to unpack the political nature of the built environment through studying the work of contemporary artists who challenge symbols of the Confederacy, such as confederate monuments. This article also offers an historic lens to the existence of confederate monuments to put into perspective current events and issues around their removal and ensuing protests.

Nelson provides a personal narrative of her practice in higher education immediately following the election of Donald Trump in a divided classroom of students. She describes her exploratory process of teaching using color concepts of Blue and Red with the goal to promote empathy among her divided class of students. She also reflects on her journey as a liberal educator in a conservative state, attempting to use current visual culture in order to best promote empathy for bipartisanship among students in a time of political unrest.

Woywod provides a teacher research study about pivotal encounters that occurred in a course entitled Multicultural Art and Visual Learning as she faced the challenge of how to responsibly engage with Culture Wars as an educator during the heated political environment of 2016. She suggests the possibility that learning with and through the arts can provide students opportunities to make meaningful learning choices, support their development of empathy

for each other, engage them in challenging dialogues about culture, and prepare them to contribute to civic life in a democratic society.

The following three articles address other educational and cultural issues. They offer a range of views and suggestions in dealing with conflicting interests and values in schools and other settings. As a unique visual essay, Lawrence illustrates that the deficiency and declination of art in schools, with extreme emphasis on computer literacy, coding, and STEM (Science, Technology, Engineering, Mathematics) education, forecast a dire future for students' art learning, providing a case study of comics as a pedagogical tool. He investigates ways of integrating the language of comics into classroom learning strategies, sharing that A/r/tography, semiotics, and life-writing are useful in addressing students' negotiation of identity and development of authorship.

Moxley and Feen discuss social innovation through arts-based organizations that can empower both helping professions and those who seek help. Relying on their work experiences with arts-based organizations, they conceptualize three kinds of organizations for linking arts, social action, and the provision of helping marginalized or oppressed people in society. The organizations they identify involve the development of marginalized artists, those that link the arts and social action, particularly for protest, and those that produce innovations in social arrangements, helping processes, or group support.

West, Daugherty, and Maples report the effect of interactive theater in a high school setting, examining the prevalence and impact of bullying among high school students. The outcome of their study is in strong support of applying interactive theater in bullying prevention and response, indicating students' improvement in self-efficacy and communication. The authors suggest interactive theater as part of an effective intervention of bullying, noting that bullied students are particularly responsive to interventions and build communication and problem-solving skills.

Finally, Bradshaw reviews the 2016 book *Arts Integration in Education: Teachers and Teaching Artists as Agents of Change - Theory Impact Practice* (edited by Gail H. Mardirosian and Yvonne P. Lewis). She reiterates the book authors' argument that the real power in arts integration is all the more relevant today given our political, cultural, economic, and social challenges faced in the high stakes testing environment that is schooling.

In this volume, all authors share their unique voices, visions, and engaging curricula and pedagogical practices. Their voices and pedagogy in their classrooms offer thoughtful and insightful responses and reactions to the New Culture Wars. They all share that we are facing unprecedented pressures and conflicts within ourselves, between students, and among communities. Our call and this mini-theme is a response to this social climate of the United States, offering a collective voice of the authors for change that takes place in their educational contexts. Toward inclusive, open, and an embracing education and society, these authors reiterate that art education and classrooms are ideal sites for building a more equitable society, even though this volume might offer only several examples toward the promises and powers of our teaching and research. We hope that this volume facilitates further discussion and future empowering pedagogy in schools and other educational settings.

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Beyond Identity Politics: The New Culture Wars and Art Education

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ABSTRACT

With the surprise election of Donald J. Trump as the 45th president of the United States and the subsequent resurgence of conservative social policies, this article situates the culture wars - the mini theme of this issue - within art education's focus on multicultural and social justice initiatives. Harkening back to the battle between conservative republican moralist legislative policy and liberal values, we situate our work in the populist political landscape of Trump's victory, which has re-inscribed difference marked by geography, race, class, gender, and religion while simultaneously engendering hostility towards the liberal values that seek to build inclusiveness and political agency for marginalized and oppressed peoples. Addressing rhetorical pastiche, we focus on how the identity politics of postmodern, multicultural art education have failed to give adequate consideration to the material systems of power and production. We then introduce the idea of new material precarity as a way to think about the entanglements of discourse and matter to suggest a more inclusive and intersectional approach to art education.

The November, 2016 US election results, in which the fiscal and socially conservative republican team of Donald Trump and Mike Pence became the president and vice president elect, sent shockwaves and surprise across the country and the world. As artists, art educators, and members of the academy, it has been difficult for us not to feel embattled by a protectionist economic and foreign policy of nationalism, but also by the resurgence in conservative social politics (and policies).

Asking fundamental questions about who we are and who we want to be as a nation, the term *culture wars* refers to struggles between two conflicting cultural values marked by polarities between defining social and political issues. Emerging out of the normative views of the American family in the 1950's, Hartman (2015) contends that the culture wars began in the tumultuous social contexts of the 1960's, when divergent visions of national life were taking shape in the United States. Politically and culturally performed, the culture wars took on discursive and rhetorical power through divisions between the "left" (liberal/democrat) and "right" (conservative/republican) – or rather, the two party pillars that are believed to uphold western democracy.

Though shocking to many, the populist support for the "return to normalcy" of the Trump/Pence ticket poses a very different understanding than that which most millenials and post millenials have experience with. Growing up in decades marked by politics of governmental recognition framed by feminism, gay rights, non-traditional families, and sexual freedom, as well as being profoundly shaped by technologies that are globally connective, millennials are thought to be more progressive and idealistic than preceding generations (Howe & Strauss, 2000). Meanwhile the resurgence of conservative social politics re-inscribes differences that have already been transcended by millennials – those marked by identity classifications pursuant to geography, gender, religion, and ethnicity (Greenberg & Weber, 2008). We are not suggesting a successful end to the culture wars, or that we now live in a post-racial world; however, we do contend that differences between the old and new culture wars are a crucial and necessary aspect of re-thinking art education in the age of the Trump presidency. In doing so, we also believe that it is important to keep a pulse on contemporary students, how they communicate, and what they bring (socially, economically, and politically) to the art classroom.

In this paper, we argue that although class increasingly defines America's new culture wars, it is largely left unaccounted for in art education's discussion and implementation of multicultural and social justice education. In the wake of worsening race relations, the need to accommodate undocumented, poor immigrants in our schools, and the rise of the "alt right" as leaders of the United States, we consider how the political and social hostility surrounding issues such as race, religion, immigration, homosexuality, and gender have played out in postmodern art education's commitment to identity politics and acceptance of cultural difference, heretofore identified as "multicultural" and "social justice" education. To do so, we begin with a discussion that helps to define culture wars before positioning Discipline Based Art Education (DBAE) and Visual Culture Art Education (VCAE) within the context of the culture wars. Next we move to a discussion of late capitalism and the ways that structures of power are linked to the economic conditions (and ideologies) of neoliberalism and how globalism is implicated in dislocating the system of production. We conclude by considering how rhetoric is implicated in the connections and disconnections pursuant to neoliberal identity politics. The goal of this paper is to help expand concepts of multiculturalism in art education. Specifically, we proffer intersectionality as a way of re-thinking the position of the rural poor in art education discourse, teaching, and learning. In doing so, we implicate art and art education in the erasure of legitimate concerns posed by white working class people and suggest that multicultural art education's focus on the power structures of oppression must address the economic conditions of neoliberalism if we are to forward

a call for equality and inclusiveness.

The Culture Wars, Representation, and Identity Politics

Originally, the term *culture wars* came from the German word Kulturkampf that translates to "a struggle for the control of culture" (Williams, 2003, p. 10). This term, discussed by Wallis, Weems, and Yenawine (1999) in the pivotal text, *Art Matters: How the Culture Wars Changed America*, harkens back to the battle between conservative republican moralist legislative policy and liberal values of free speech, inclusion, and tolerance as it played out through the identity politics[1] of the 1980's and 90's, with the elitist aesthetics[2] of the leftist art world front and center. Wallace (1999) claims that initially the term culture wars was "limited to the immediate ramifications of the successful effort by the Christian right and conservative politicians to censure and decimate the National Endowment for the Arts (NEA)" (p. 167). However, Williams (2003) claims a broader conception of the term as invoked by Republican presidential hopeful Patrick Buchanan during a speech to the Republican National Convention in 1992, when he claimed that "conservatives must declare a cultural revolution – 'a war for the nation's soul'" (p. 10). Generally the culture wars have come to mean the political battle between the cultural ideologies of the religious right and the liberal left. According to Dombrink (2012), the culture wars also signaled the "hyperpartisanship that had been characterizing American politics from the time of Richard Nixon and the Vietnam War" (p. 302).

From a broader and more politicized definition then, the culture wars are situated in partisan politics and cultural ideologies associated with both activist and academic interests. In this sense, we view the first (or most recently concluded) culture wars as beginning in the 1960's with social and activist movements for civil rights and gender equality (Hartman, 2015). Mutually constitutive of one another, this social activism reverberated through the academy in the decades that

followed, through the expansion of poststructural feminist theory that considers social and cultural constructions of reality and their relationship to power (Alcoff & Mohanty, 2006).

The early iteration of the culture wars situated "traditional" family values – normalized as white, middle class, hetero-normative, and patriarchal – against the struggles of minority and oppressed groups for representation, recognition, and political agency (Butler, 2006). During these first culture wars, boundaries were drawn along the lines of racial and gender status, with the greatest material losses and embodied casualties incurred by the most vulnerable and invisible racial and gender minorities. In the 1960's during the Civil Rights Era, African American communities endured innumerable atrocities in the fight for equal treatment and recognition under the law, and the sexual revolution saw women embattled for equality as a shift in gender roles, particularly those of middle class women, which reexamined women's place in the world. In the 1980's and 1990's we saw the now LGBTQ community besieged by a politics of invisibility in which the withholding of basic human and governmental rights of recognition delayed responsive and appropriate action to the HIV/AIDS crisis (Cogan & France, 2013; Wojnarowicz, 1989). We also saw the defunding of the NEA under the guise of calls for decency and the fortification of the moral center.

What is important to note about the first culture wars is the relationship between identity, politics, and (material) power (Butler, 2006). These were initially discursive battles in which a politics of identity and recognition presumably aligned to "matters" (or the matter and material modes) of power and production. During the Civil Rights Era, the sexual revolution, and the culture wars of the 80's and 90's, issues of identity and representation were not only about social and cultural acceptance of difference, but the very notion of identity politics was also tied to a very real concept of representational politics and governmentality. During this era, issues of identity representation were tethered to calls for equal treatment under the law as promised by the Fourteenth Amendment's Equal Protection Clause, which states: "no State shall…deny to any person within its jurisdiction equal protection of the laws" (U.S. Const. amend. XIV). This assured citizens' equal protection under the law. Here, the assumption was that equal representation and protection produced equal power, which manifested materially and discursively. Visibility through governmental representation and protection promised equal power and access.

The culture wars continued until the late 2000's when the election of Barack Obama signaled what Dombrink (2012) viewed as "an era of 'post partisanship' and an end to the "culture wars' … [and the end] of the 'era of Regan conservatism'" (p. 303). Despite this claim, the

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1 Here, we use the term *identity politics* as referent to political positions, social movements, and activism forwarded by feminist theory that sought to displace masculine assumptions of modernist thought (Alcoff, 1988). Identity politics places oppressed groups as important agents of social activism by suggesting that identity as a resource of/for knowledge is key to successful social change.

2 *Elitist aesthetics* refers to the institutional power and cultural capital of the world of high art and culture, which manifests in soft ways, often through notions of taste, judgment, and temporality. Here, power has a "softness" that seems to guide or persuade ideas of value, and as the right would contend, it has the power to influence and shape morality through customs and attitudes. As Lippard (1999) explains, it also has the power to create hierarchies within the art world and culture.

election of Donald Trump has initiated new concerns over culture – specifically in his rally cries of ethnic decline, as well as his contempt for both political elites and the liberal media. Trump's campaign and subsequent election have shifted attention to the invisibility of the rural, white, working class and how the previous culture wars essentialized identity constructs of "whiteness" as singularly privileged.

As a normative/ normalizing agent that serves to develop (and produce) community identity and social order, schooling has remained a key context where culture is institutionalized (Shor, 1992). Insofar as schooling serves to develop (and produce) community identity and social order and the art classroom specifically serves as a site for the kind of critical thinking that "challenges power in the name of tolerance, transparency, accuracy and sheer experimentation" (Viveros-Fauné, 2016, para 7), we now turn our attention to the ways that the culture wars were taken up in the field of art education.

The Culture Wars and Art Education

As noted by Darts (2008), "the culture wars within and around art education have most recently manifested in two interrelated battles—the first over the adoption of a visual culture paradigm for the field, and the second over art teachers' moral responsibilities and academic and expressive freedoms" (p. 105). While he continues to explain that the former argues the distinctions between formal aesthetics and an approach for a more socially engaged inclusion of art in everyday democracies, the latter includes controversies over contemporary art exhibits that beget questions of nationalism, moral decency, government funding, and art students' exposure to museum exhibitions.

Adopting a Visual Culture Paradigm

In 1988, Elliot Eisner noted that the turn towards Discipline Based Art Education (DBAE) invigorated a discussion of what should be taught in art. Although presented as an approach rather than a formula for art curricula, DBAE was largely focused and directed toward a curricular emphasis on traditional art skills (i.e., painting and drawing), interpretation of canonical works, and art criticism via western artistic values (Clark, 1997; Eisner, 1988). While DBAE brought legitimacy to art as an academic school subject, it did so under a limited focus, ignoring contemporary forms of art and failing to address multiculturalism as well as the growing interest in democracy and social perspectives on art education (Delacruz & Dunn, 1995). Described by Wilson (2003),

art education, with its restricted and selective use of artifacts and practices, [drew] primarily from the art museum territory embraced by DBAE—and of course from the residue of folk handicrafts and the modernist inspired elements and principles of design. (p. 219)

Thus, DBAE reflected an approach to art education that privileged "high culture," or rather, a view of culture as hierarchy in which the educated and elite determine the aesthetic value, merit, and preservation of mental and spiritual cultivation.

Breaking down hierarchies between fine art and low art, Visual Culture Art Education (VCAE) created new possibilities to move past formalism and bring students' everyday experiences and contexts into art making and interpretation. Recognizing the value of working with and expanding students' cultural experiences, VCAE took as its starting point images of (and within) everyday contexts as sites of ideological struggle that could offer flexible and powerful connecting points for critical thinking and empowerment among students (Duncum, 2002). Thus, visual culture acknowledges the proliferation of images, including the appropriation of fine arts into advertising and everyday objects (such as Sunday's credit card that hosts an image of Michelangelo's David). Television, billboards, children's clothing and backpacks, film, social media, and the ease of photography aided by the iPhone have served to shift how we consume, produce, and make meaning with/from visual images (Freedman, 2000).

The deconstruction of everyday images is intended to allow new conversations to emerge about visuality, or the politics of producing and consuming images (Mirzoeff, 2006). Pursuant to issues of race, class, and gender – in both high and low culture – VCAE sought to give voice to "little narratives," and in doing so attempted to invite multicultural art education as a transformative experience that was complementary, if not synonymous, with postmodern art education. Fueled by the ubiquitous surge of images brought about by easy reproduction in the technological age, art teachers were encouraged to embrace postmodern practice (Gude, 2004) and bring a contemporary art perspective to their work. While students juxtaposed, appropriated, recontextualized, hybridized, and represented, the move to VCAE placed art education front and center in a postmodern aesthetic that engaged representational (and identity) politics – calling out assumptions of fixed meaning and symbolic totality while seeking recognition, if not celebration, of culturally defined differences.

Challenging Multiculturalism

Despite its efforts, VCAE ultimately lost sight of the historical and political struggles of those it sought to emancipate through its emphasis on multiculturalism. Taken up in the museum, multiculturalism became a "crisis of representation" (Desai, 2000, p. 116), in which culture became a commodity produced and consumed by the elite, ultimately reifying the homogenization of culture through an inability to address the systemic and "unequal power relations that underpin inequality" (Acuff, 2015, p. 32). Desai (2005) suggested that museums and other cultural institutions lacked the necessary criticality to address the impact of globalization, and in their failure to do so, essentialized rather than opened up culture. Teachers who drew upon their collections oversimplified (or totally ignored) the context of a global political economy, and also globalization's impact on the "discursive practices of speaking for and about others" (Desai, 2000, p. 116).

Thus, rather than realizing its transformative potential and ability to confront power structures of oppression, multiculturalism was largely taken up as critically unexamined tolerance of the "other." In becoming a zeitgeist of political correctness, multicultural approaches further alienated those for whom economic oppression crossed racial, ethnic, and gendered lines. Rather than seeing themselves as part of the neo-liberal system that constructs *all* subjects in terms of their market value, the rural white appear to be frustrated by liberal rhetoric of accepting cultural difference without any real sense of how politics, power structures, and economics were implicated not only in others' oppression, but also their own. Thus, the multicultural movement became primarily focused on a politics of identity without consideration for how the politics of wealth redistribution is implicated in equality (North, 2005). In other words, multiculturalism focused in terms of culture rather than in terms of lack of power, and as a result, singularly positioned white as oppressor without consideration for the multiple and intersectional conditions that make up race and gender. Class became increasingly less visible, specifically for those geographically located in the rural areas of the United States and particularly among whites. As a consequence, multicultural art education failed to help all students understand how power structures and economics were implicated in the oppression of differences based on race, gender, *and* class—issues that are especially visible in the new culture wars.

Resistant White Ruralism and the Academic Elite

Reflecting on a recent article in the November 16 *New York Times* titled, "The Two Americas of 2016," Wallace's (2016) suggestion of a nation divided along the lines of ruralism advances the question of whether we as art educators are directing our efforts in ways that may already be preaching to the converted. In other words, the report seems to show that not only do many of our institutions of higher education fall within this liberal exteriority (or as islands within a sea of ruralism), but also our students seem to find work and populate these same urban areas. This begs the question, how can the work of education and art education departments of our higher education system react and respond to the needs of rural America? Do progressive educational politics impact all of the country equally, or are they unable to permeate vast regions of the US?

Upon close examination of the data from exit polling, such as that conducted by the Pew Research Center (Tyson & Maniam, 2016), it was determined that education played a large part in how Americans voted. According to pewresearch.org, among (all) college graduates, Mrs. Clinton was backed by a "nine point margin (52%- 43%), while those without a college degree backed Mr. Trump 52%-44% . . . the widest gap in support among college and non-college graduates in exit polls" as compared to 2012, where there was "hardly any difference" between college graduates' choices of Romney and Obama. Even more astounding was the difference between "college-educated" and "non-college-educated whites." According to the same poll,

> Two-thirds (67%) of non-college whites backed Trump, compared with 28% who supported Clinton, resulting in a 39-point advantage for Trump…Due largely to the dramatic movement among whites with no college degree, the gap between college and non-college whites is wider in 2016 than in any past election dating to 1980. (Tyson & Maniam, 2016)

What this shows higher educators, particularly those in education and the social sciences whose programs wish to be in conversation with progressive social change, is how far removed we are from making an impact upon the lives of those who exceed the direct reach of our university classroom – we are not in conversation with them.

Multiculturalism as Elitism

On May 2nd, 2017 the popular news satire organization The Onion presented a video titled, *Trump Voter Feels Betrayed By President After Reading 800 Pages Of Queer Feminist Theory*. The video, a mere 2 minutes and 6 seconds, features fictional Mike Bridger, who fades in and out of focus as he speaks:

> I voted for Donald Trump. I voted for Trump because

I thought he'd create a better America for everyone. But after reading 800 or so pages of queer feminist theory, I realize now how much I've been duped. You gotta understand, I come from a small steel town in Pennsylvania. If I had known the foundational texts on intersectional theory, I would never have chanted "lock her up." We were told Hillary Clinton was the enemy, but it's clear now that the true enemy is a patriarchal capitalistic society that maintains its ascendance by making powerful and ambitious women appear threatening, only to protect my status in a system purposefully designed to benefit cis-het white men like myself. Jesus. When Donald Trump said he was going to make America great again, it's obvious to me now that he was only trying to play off my own complicity and comfort in an unequal social structure that disproportionately strips women AND minorities, particularly trans and gender queer people of color, of their autonomy and seeks to subjugate them into an inverderant and antagonistic andocratic order. I get that now after I attended a gender fluid, non-binary poetry slam at Swarthmore. A couple of other guys attended it too, and now it's all we talk about on the line. I liked Trump because I thought he told it like it is. But you know who really tells it like it is? Judith Butler. (The Onion, 2017)

Reading from the book, *Gender Trouble* (Butler, 1990), he continues,

> Gender is not to culture as sex is to nature; gender is also the discursive cultural means by which "sexed nature" or a "natural sex" is produced and established as 'prediscursive' or prior to culture, a politically neutral surface on which culture acts." If I had just known that back in November, I would have never voted for Trump. God. How could I have been so stupid. (The Onion, 2017)

With more than 8 million views on social networking sites such as Facebook and Twitter, the now viral video speaks to the elitist rhetoric that has failed to communicate in a language that is accessible to a majority of Americans. While the 13,000 comments are much too vast for analysis at this juncture, a scroll through the comments accentuates the idea that the liberal elite is so out of touch that they themselves do not fully understand the satire.

Art critic, theorist, and activist Lucy Lippard (1999) describes how political movements, through cultural elitism, fall prey to the very same representational practices they are trying to thwart. She describes how the culture wars experienced a rhetorical shift and formalization of language that produced an exclusive material reality and revealed a politics of the exclusion and representation within the movement itself. Here, the movement's previously grassroots and people-led activism has been transformed to reveal the movement's elitist and growing institutional power to produce and embattle material and rhetorical dichotomies and exclusions. She explains,

> As postmodern theory became further divorced from the activist practice within the complexities of deconstruction, the normally fragmented art world split into even smaller pieces. In this process only certain histories were recalled . . . One form of censorship is cultural amnesia. What is dismissed often reveals as much about the zeitgeist as what is canonized. Events and artists forgotten by art-world power structures (and even the alternative art scene has its power structures) can, when recalled, evoke something alien, perhaps threatening to a high-culture identity. (Lippard, 1999, p. 41)

Watching (and listening to) "Mike Bridger" describe his multicultural awakening is a reminder of Lippard's (1999) term "amnesiac rhetoric," in which disenfranchised voices are further forgotten and excluded from new discourses and structures of power. The culture wars, according to Lippard (1999), shifted to an academized formalization of language whereby "sexism became 'gender' and racism became 'multiculturalism'" (p. 40-41). Subsequently, discourse became decoupled from political action, power, and matters of materiality and production.

Likewise, the cultural elite are the very people whom feminist theorist Audre Lorde (1984) describes as the people "who still define the master's house as their only source of support" (p. 113) and who are faced with the conundrum that the tools they are using, such as identity politics and multiculturalism, offer the distinct possibility of never truly dismantling the representational system that they are opposing. Lorde (1984) claims, "For the master's tools will never really dismantle the master's house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change" (p. 113).

Identity is (and No Longer is) the Problem

As has been our claim, the focus of multicultural education in terms of culture rather than power suggests that identity politics is positioned

front and center in educational initiatives of multiculturalism. While identity politics are still very much produced and reproduced within the power structures of this late capitalist and globalized economy and the promise of post-racial society emboldened by the first black president has yet to be realized, there are some difficulties in looking to identity as it is often conceived of or as a lone qualifier. To be sure, it is not the authors' intention to diminish the continued and reinvigorated call to recognition, representation, equality, and justice sought by marginalized and oppressed groups, but rather it is our intention to open up this discussion to additional ways in which these and other groups are conceived of and to expose the ways they are exploited, deceived, or misrepresented.

To begin it is important to remember that identity is neither singularly defined by one qualifier, nor is the power it manifests. This conception of identity as multiple, plural, and complex is defined as *intersectionality*, a term that contends that identity is constructed from multiple factors. Furthermore, taking from queer theory, it is important to remember that identities are also performed (Butler, 1990) and relational (Bhabha, 1994). Therefore, it is important to remember that when identities are constructed based on gender and race, they are done so against a static, unified idea of whiteness. This, however, could not be further from contemporary understandings of identity as multiple, fluid, and relational.

Intersectionality as described by Crenshaw (1991) involves the complex layering or "intersection" of multiple identities or social attributes in order to create a different understanding of the identity as a whole. In her writings, Crenshaw (1991) focuses on the intersection of race and gender as it applies to women of color and concludes that "gender identities have been obscured in antiracist discourses, just as race identities have been obscured in feminist discourses" (p. 1299). While her work seems to focus heavily on the intersection of race and gender, Crenshaw (1991) claims, "Intersectionality may provide the means for dealing with other marginalizations" (p. 1299) through the collations or groups people find themselves in. Here, she opens up the possibility of class and modes of material production as a possible site for "constructing group politics" (p. 1299). Likewise Bhabha (1994) makes a similar if not more fluid call for intersectional politics:

> What is theoretically innovative, and politically crucial, is the need to think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences. These 'in-between' spaces provide the terrain for elaborating strategies of selfhood – singular or communal – that initiate new

signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. (p. 1-2)

Bhabha not only considers representational strategies beyond race and gender, including additional spheres of class, nationality, generation/age, location, and sexual orientation, but he also opens the possibility for fluid, hybrid understandings of identity yet to be created. With these expanded notions of identity politics, it is possible to entertain multiple identifiers when considering group politics. It makes it possible and desirable to consider class in terms of its relationship to economic and material power and production and to consider the ways in which capitalist systems reproduce difference within traditionally understood cultural groups such as race and gender. It also makes it possible to consider differences locally, rurally, nationally, and globally in terms of identity and material modes of production. We need not make the mistake that simply because someone is white and male, their difference is static and irreconcilable and they are automatically in power, disaffected by oppressive systems of production.

Matters of Matter in Late Capitalism and Art Education

What is different about the new culture wars is what might be termed a "new material" precarity – or a condition in which the discursive or rhetorical misaligns with the material to produce heightened systemic vulnerabilities. We extrapolate the term *new material precarity* from Feminist theorist Karen Barad's (2007) notion of new materialism, in which matter and discourse are co-constitutive of each other, or entangled. Given that new materialism hinges on the co-constitution of discourse and matter, the term new material precarity implies a breakdown in agency or power that results from discord between what is (materially) and what is said.

The authors contend that the new culture wars are different from the previous culture wars in their rhetorical pastiche, or use of an imitative, stylized discourse, that speaks to but ultimately mismatches with the economics of late capitalism. Pastiche is an art or cultural term which refers to a work that imitates the style of another. American literary critic and Marxist political theorist Fredric Jameson (1991) claims that "Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated of the satiric impulse, devoid of laughter" (p. 17). Therefore, building off this definition of earnest imitation, rhetorical pastiche is the earnest imitation of a style or politic of language or discourse.

While the new culture wars engage in representational politics, they do so differently and in response to a battle that has already progressed. Here both the left and the right engage with a rhetorical pastiche of identity politics that feels or seems similar to the same old issues of representation and recognition, but which are complicated by both their imitation of previous rhetoric (i.e., the culture wars of the preceding fifty years) and the dissolution or decoupling of the rhetorical/discursive and the material. An example of this might be the right's only recently revisited discussion to end funding of the NEA, despite this issue's 20+ year hiatus from the political stage and negligible share of the total national budget. While nationally the issue posseses little budgetary and material impact, it signals a larger symbolic or discursive power. Here, the imitation and recalling of outmoded rhetoric possesses infinitely more value through its association with past politics and ability to entrench political division than as an action with material impact.

What makes this imitative discourse particularly precarious is when it is read against a contemporary economic structure of globalized late capitalism. This discursive anachronism diverts the power of the public away from the matter at hand, a matter which is very much about economic materiality, or rather the economic and material systems of power and production – one with which we have more in common than we have differences. Yet in this rhetorical pastiche, which is not really of our time, we are overtaken by divisiveness, and more tragically we are distracted, diverted, and delayed from our power to act collectively and materially. We are too busy fighting among ourselves to see the material disadvantage produced by a system that reproduces the very differences over which we fight. Identity politics as rhetorical pastiche ultimately results in a weakened or powerless materiality. Therefore, an identity politics (and multicultural art education) that comprises a more contemporaneous understanding of the material possibilities of hybridity and intersectionality proffers material and political agency.

Concluding Thoughts: The Art Education Classroom

Much like the way that VCAE reconsidered notions of what and whose culture counted through an invigorated discussion and resulting curriculum that reconsidered art education curricula in terms of high and low culture and art (Tavin, 2005; Wilson, 2003), once again it is art education's charge to reconsider and rethink the impact of cultural and artistic inclusion and exclusion within our own practices. In our multicultural studies, it is not only important to consider the ways that fluid, hybrid notions of identity impact what we know and how we interact with the world, art and otherwise, but we must also critically examine, challenge, and problematize

our rhetoric and the discursive practices we enact and in which we are embedded. We must consider how rhetoric and discourse manifest in relation to difference produced by material distribution and whether we are reproducing an imitative discourse or engaged creative practices and discourses that produce new coalitions and understandings of collectivity and identity. We must also direct our research and pedagogy toward examining how power and modes of production manifest materially and materialize in culture. As North (2005) suggests, we must not "ignore the political economy" and its inequities when considering multicultural issues (p. 511).

As Crenshaw (1991) purports, we must consider and "understand the need for and to summon the courage to challenge groups that are after all, in one sense 'home' to us, in the name of the parts not made home" (p. 1299). We must reconsider whom and by what criteria we have excluded from the scope of our practice and reexamine our understanding of home. We must prepare our students who will enter the homes of others and who will have encounters that will be complicated, difficult, intersectional, and interstitial (Bhabha, 1994). We must prepare them to resist a polemic of pastiche and to work to create new hybrid understandings of culture and new coalitions the likes of which we cannot imagine.

As art educators and members of the academy, we must remember that our abilities to make connections with the electorate and act as agents of change happen primarily through our work with pre-service teachers. It is our students who are charged with being the interface between politics and so-called identity politics. Not only must we help students understand the political, cultural, and economic contexts of art and art education, but we must also help build the tools that will enable them to work within and against a growing national, political polarity. To do so, we ourselves must take into consideration the rural contexts from which many of our students arrive – and to which they will likely return.

In light of the new culture wars it seems time to reconsider our own practices of identity politics as they relate to inclusion and exclusion and revisit the ways that multiculturalism has been taken up in the field (and in the classroom). We suggest that an incorporation of ruralism into art education's robust discussions of urbanity and urbanism can create a point of generative hybridity with the possibility to create new conversations, communities of knowledge, and coalitions of people.

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Renewed Culture Wars and their Malcontent: How to Engage with a Culture of Disillusionment

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ABSTRACT

I begin with a brief introduction to the New Culture Wars in the US, which are already socially positioned as a dichotomy of perspectives between traditional and progressive political and moral values. Next, while attempting to neither elevate nor denigrate either side, I aim to explore a shared culture of disillusionment that I posit has evolved on both sides. While the leading causes of disillusionment may be instigated by myriad opposing views, the effects of this social occurrence are quite similar. I offer the consideration that instead of disavowing disillusionment and potentially trying to eradicate its existence, arts educators should engage with the culture of disillusionment in themselves, their students, and in our communities, as a call to action to incite profound change within each individual. I conclude by offering suggestions so that arts educators recognize the signs of disillusionment and actively utilize key tenets already extant in art education scholarship and practice to create a more empathic tomorrow.

KEYWORDS: Culture of Disillusionment; Art Education

It was the middle of summer; we were in the midst of a major heat wave; and I was sitting at a restaurant across the table from my senior colleague. He hesitantly asked, "Should I even ask how writing is going?"

"Disillusioned… I am in a state of disillusionment," I dramatically lamented.

"Disillusioned about what?" he asked with bewilderment.

"Everything. The state of the State [that I reside in]; the state of the academy; the future of art education; bombings and shootings; people getting shot because of the color of their skin; presidential elections; civil unrest; you name it. How does writing for the sake of tenure even factor in with the very real happenings of the world? Besides that, is art education really the answer to these problems?" I bemoaned while looking down at my plate.

I was so near tears that I couldn't make eye contact at that moment. When I looked up, he seemed concerned, but didn't really have an answer for me. I'm convinced my pessimism was not what he expected to hear, nor wanted to hear,

from a junior colleague on tenure track. We continued our talk for another two hours, but on the way home and for the rest of the afternoon, I couldn't stop thinking about [my] disillusionment. Why was I feeling such despair and resignation in my life? And furthermore, I began to ponder if my "pessimism [was] justifiable, let alone [my] resignation and despair" (Alexander, 2016, p. 73). What was this demoralizing acquiescence of which I had found myself? I began wondering, could it just be me and my current situation?

It did not take long before I assured myself that I was not the only one feeling this way—it only took a quick glance at my Facebook and Twitter newsfeeds to see that I was not alone in my lamentations, and the actual US presidential election hadn't even happened yet. Immediately I began to surmise about what, if anything, had been written about disillusionment and how one could overcome it. I knew it was something I was feeling with extreme intensity, but I was unsure if it had been previously written about in a scholarly manner. I began searching frantically on my university library databases and found results, but most were tied directly to a specific country's politics during a particular time period. I kept searching. Serendipitously, later that same week, this journal's call for papers on New Culture Wars appeared on my Facebook newsfeed. Suddenly, my mental immobility and swirling thoughts about disillusionment transformed with clarity and purpose and started amalgamating instantly.

New Culture Wars

For many in society, *cultures* are often erroneously conflated solely with nationalities or recognizable social traits passed on from one generation to another, but cultures are multi-faceted conceptual entities that evolve over time and in different ways. These can include sub-cultures, which are groups having other traits distinctive enough to distinguish them from others within the same culture. This paper builds the understanding of the culture of disillusionment on the foundation of Sturken & Cartwright's (2001) definition of culture, which is "the shared practices of a group, community, or society, through which meaning is made out of the visual, aural, and textual world of representations" (p. 3). Furthermore, culture can be understood as not necessarily a group of things, but as a "set of processes or practices through which individuals and groups come to make sense of those things. Culture is the production and exchange of meanings, the giving and taking of meaning, between members of a society or group" (Sturken & Cartwright, 2001, p. 3-4). This includes those processes and practices that are shared by a group of individuals who may never have physically met due to the global

reaches of social media; however, they share the same practices for meaning making and embody similar feelings due to relatable internal values and/or external societal influences and events.

With Sturken & Cartwright's (2001) definition of culture advanced, and in order to contextualize the intellection of a culture of disillusionment, I begin with a brief introduction to the concept of the New Culture Wars in the United States (US). The phrase "culture war" etymologizes from the German *Kulturkampf*. The German word *Kulturkampf* (literally *culture struggle*), refers to the clash between German governmental groups and Roman Catholic religious groups in the late 1800s, mainly over the control of education and ecclesiastical appointments (Spahn, 1910). The Culture Wars in the US refer to conflict between what can be imperfectly referred to as traditionalist/conservative values and progressive/liberal values. Culture Wars have influenced the debates over many issues of politics and morality, such as human reproductive rights, civil rights, education, sexuality, the arts, etc. James D. Hunter's (1991) book, *Culture Wars: The Struggle to Define America*, provides analytical explanations and metaphors for the dichotomous nature of the contemporary Culture Wars.

First, Hunter (1991) defines cultural conflict as "political and social hostility rooted in different systems of moral understanding. The end to which these hostilities tend is the domination of one cultural and moral ethos over all others" (p. 42). He provides a historical analysis of the polarizing impulses that each side has revealed through vociferous expressions and actions, which are essential to their moral tendencies in the public arena of US politics and cultural day-to-day operations. Though he was speaking about social events nearly 30 years ago, the descriptions of both sides of the Culture Wars still resonate today. In short, the traditionalist/conservative or orthodox side has a "commitment on the part of adherents to an external, definable, and transcendent authority" (p. 44); whereas the progressive/liberal side has a "tendency to resymbolize historic faiths according to the prevailing assumptions of contemporary life" (p. 44-45). In other words, progressives do not think of one truth/authority outside of themselves, but rather think of truth as a process that is always unfolding in context of the Zeitgeist. What Hunter clarifies is that this is not merely about differences of opinions, attitudes, or assumptions, but it is about "fundamentally different conceptions of moral authority, over different ideas and beliefs about truth, the good, obligation to one another, the nature of community, and so on" (p. 49). Therefore, it is not a war of rhetoric that can end with a debate,

and this is precisely why each side is so passionate in defending its struggle for cultural domination. Both sides firmly believe that they are right and the others are evil, which leads to unethical civilities or no civility at all.

> Economic, religious, and ethnic pressures are often not just non-civil but anti-civil; they enter deeply into the civil sphere, distorting its utopian promises, creating destructive intrusions difficult to repair. Sometimes social movements are rallying efforts to expand the civil sphere and gain inclusion; just as frequently, however, they are backlash efforts to narrow solidarity and create exclusions… The discourse of civil society stigmatizes some people and groups as evil, as threatening and anti-civil, even as it purifies others as democratic and good. (Alexander, 2016, p. 75)

It only takes visits to our social media accounts or news media outlets to see social movements on either side of the Culture Wars rallying their efforts to expand their ideas and gain power through inclusion of like minds and exclusion of opposers. Consequently, I believe that through this public operationalizing of the conflicting values in the US, disillusionment on one or both sides is inevitable. Here I segue into literature on the concept of disillusionment to set the stage for delineating the more specific intellection of what I call a *culture of disillusionment*.

Defining Disillusionment

In this section, I begin by defining disillusionment both in a vernacular sense and then in a psychoanalytic sense. For clarification and depth, I provide potential signs of disillusionment by outlining the concomitant feelings that many have as a result of an utter disappointment in reality. As I mentioned in my short introductory narrative, when I began searching my university library databases for scholarly writings on disillusionment, I quickly found results, but most were tied directly to a specific country's politics during a particular time period (e.g., *Progressivism and postwar disillusionment, 1898-1928*). Upon further searches, I found the concept of disillusionment scantly scattered in literature on the helping professions (nurses, teachers), psychoanalysis, and the social sciences. I focus my attention on the literature of disillusionment within the

field of psychoanalysis, relying heavily upon the work of Dr. Stanley Teitelbaum (1999), who discusses the role disillusionment plays in human functioning from a developmental, theoretical, and clinical perspective.

To begin, the dictionary definition of the word disillusionment provides the concept of "a freeing or a being freed from illusion or conviction; disenchantment" (dictionary.com). In other words, disillusionment in the vernacular sense is a state of utter disappointment when one's (perceived) impression of reality doesn't meet personal expectations of reality. Disillusionment is "the process that springs from the realization that one's wishes, beliefs, expectations, and assumptions are not going to be fulfilled. In extreme situations disillusionment may be felt as devastating and demolishing to one's belief systems" (Teitelbaum, 1999, p. 3). Disillusionment, when considered with a psychoanalytic lens, might be compared to the psychic break/discordance that is felt when one realizes that fantasy is just a deceptive illusion of one's own positing. What was hoped for, or was sincerely believed to be so, isn't so.

For some individuals, the "relinquishment of a needed illusion can be traumatic… the task of giving up their illusions, mourning their loss, and working through the ensuing disillusionment engenders unthinkable anxiety" (Teitelbaum, 1999, p. xiv). As a result, a person is likely to feel frustration and even hopelessness in addition to their anxiety. The concept or effect of frustration is a feeling of dissatisfaction, often accompanied by anxiety or depression, resulting from unfulfilled needs or unresolved problems. Within psychoanalysis, frustration "does not concern biological needs but the DEMAND for love" (Evans, 1996, p. 69). In the case of the Culture Wars, it may be the demand for love in the form of acknowledgement or buy-in of ideas from individuals on the opposing side. An individual may become frustrated when she feels her perspective is not being respected or even considered by someone with conflicting views. So, in effect, this individual is feeling frustrated because the other is not answering the demand for love of the individual as someone-who-matters and/or her ideas. Similarly, the vernacular understanding of anxiety is not only a feeling of distress or uneasiness of mind caused by fear of danger or misfortune, but also a state of apprehension and psychic tension. Within psychoanalysis, anxiety has been theorized as the threat of fragmentation of the body in the mirror stage, and more recently as "the point where the subject is suspended between a moment where he no longer knows where he is and a future where he will never again be able to refind himself (S4, 226)" (Evans, 1996,

p. 11). Within the contemporary Culture Wars, the occurrence of an individual feeling an immense loss of both sense of self (suspension of a recognizable entity that matters and has agency) and a perceived stable positionality in a future equitable society is unfortunately all too common.

In addition to feelings of frustration and anxiety, disillusionment can lead to an overwhelming hopelessness that emerges in the form of depression. A common psychiatric definition of depression is that it is a condition of general emotional dejection and withdrawal and/or sadness greater and more prolonged than that warranted by any objective reason (dictionary.com). From a more psychoanalytic understanding, depression "often emanates from the loss of core illusions and the concomitant disillusionment that is experienced" (Teitelbaum, 1999, p. 169). An illusion is a human (mis)perception that deceives by producing a false or misleading impression of reality. Core illusions are necessary to deal with everyday life and are often developed to protect oneself against depression and from the painful truth of reality. It is the loss of those illusions (e.g., living in an equitable society) that leads to disillusionment and depression. To be more succinct, "it is disillusionment pertaining to the loss of life dreams, ambitions, and goals that leads to depression" (Teitelbaum, 1999, p. 176). To return to the context of the Culture Wars, an individual from either side would potentially feel disillusionment when the reality of the US, its perceived/actual culture and politics, as well as its moral consciousness, are not the same as, or do not resonate with, the individual. As an example, a traditionalist/ conservative individual might feel disillusioned when political pundits or policy makers ban the mention of God in the Pledge of Allegiance or put laws in place where abortions are funded by tax dollars. Likewise, a progressive/liberal individual might feel disillusionment if the mention of God is *not* removed or if abortions are made illegal. Again, with a quick scroll through my social media outlets, I recognize that I have individuals that I care for deeply on both sides of these contemporary Culture Wars. Both sides make very passionate posts about their underlying moral convictions and resultant general animosity (e.g., "I will unfriend anyone who voted for a particular presidential nominee") toward those on the opposing side. What I also noticed was that individuals on both sides were disillusioned with the general state of the country and the larger geo-political (in)actions of the global community in which we reside. "In the place of high hopes, there is a bitter taste of disappointment. Confidence that social strains can be repaired has weakened and, in many quarters, there is a growing sense of despair" (Alexander, 2016,

p. 73).

To return to my introductory narrative in order to provide a personal example, the disillusionment that I expressed to my colleague may have been initiated by the loss of my core illusion of myself as a competent scholar who should have had enough articles in my nascent career. I had potentially invested in this illusion of heightened literary competency in order to protect myself against the realities of negotiating a prolonged personal illness and investing copious amounts of time into myriad acts of service to the university during my tenure track process. The reality that I was entering the last stretch before my tenure package was due to the school had suddenly set in and broken a core illusion that I harbored out of a psychic necessity for my functional wellbeing. "It is this loss of one's hopes, ideals, and the frustration of one's expectations that leads a person into a state of nihilism or fragmentation" (Morales, 2001, p. 1). My personal disillusionment was potentially generated out of the loss of my hopes and goals of a straightforward maneuvering through the tenure process and frustration that my expectations of myself had fallen short in actuality. It was indeed a painful emancipation from the ideal view I held of myself as a scholar versus the reality of where I found myself not quite meeting the mark.

Sometimes disillusionment in an individual can manifest in quite a different way, such as denial, which is inherently different than frustration or anxiety. It can be understood that denial is the refusal to acknowledge the validity or existence of something/someone as true or actual. Psychoanalytically speaking, "denial is a defense mechanism that involves a refusal to believe or accept a painful or unwanted reality. It includes an investment of energy devoted to changing the choreography of real-life events" (Teitelbaum, 1999, p. 101). It usually involves ignoring some portion of reality that is unfavorable in order to unconsciously bypass the results and consequences of that portion of reality's existence. Through denial, the individual is attempting to alter reality as it is.

Other times, disillusionment in an individual can lead to the state of mourning or feelings of intense sorrow or lamentation. Psychoanalytically speaking, according to Freud (1917), "mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal and so on" (p. 243). This can include mourning the loss of a core illusion in the actual state of the society or country in which one lives, as can be evidenced by the lamenting

outcries of individuals after the 2016 US presidential election. As a result of the election, some individuals actually mourned the loss of societal liberties that were threatened to be eradicated through policy reform and intimidation. There may have also been an (un)conscious mourning over the realization that the Culture Wars of earlier years in the US had never been resolved, as evidenced by still rampant racism, homophobia, and xenophobia within the US.

Lastly, disillusionment in an individual can lead to idealization or overestimating an admired attribute of another person, culture, or entity. In idealization, "illusions about the magnificence of the other person abound, and the connection one has to such a person serves to bolster feelings of well-being and security… [this] serves as a defense against underlying feelings of vulnerability and inadequacy" (Teitelbaum, 1999, p. 97). Again, the 2016 US presidential election serves as a perfect example of how many disillusioned individuals from both sides of the Culture Wars idealized their candidate in hopes of deriving a sense of security in their perceived connection to that candidate and her/his campaign promises. As an example, some individuals from the progressive/liberal side took immediate action to compensate for feelings of disillusionment and despair by offering support groups through social media, such as *The Pantsuit Nation*. In concentrated efforts of self-therapy and providing support for like-minded individuals, those joining this group, grasping their "true state of vulnerability in the world… may attempt to compensate for [their] lost illusion by investing in the belief that [they are] attached to something or someone who is big and strong" (Teitelbaum, 1999, p. 8). As individual voters/citizens, people often feel inadequate in being able to make large societal changes that can lead to a more egalitarian society that values differences and honors civility, so they must emotionally invest in someone much *larger* and more politically capable than themselves. Idealization of a presidential candidate and her/his abilities is one way to navigate this disillusionment.

In this section, I defined the concept of disillusionment to set the stage for delineating what I call a *culture of disillusionment*. By first defining culture and then defining disillusionment, I aim to align the two concepts to help arts educators understand the shared psychic state that many in the US and our arts classrooms are currently feeling. Regardless of what side of the Culture Wars they may identify with and rest their hopes in, most of our students may need some assistance in recognizing this in themselves and consequently be offered strategies for successfully working through their disillusionment.

Culture of Disillusionment

While attempting to neither elevate nor denigrate either side of the Culture Wars, I explore the concept of a common *culture of disillusionment* that I posit has evolved on both sides. While the leading causes of disillusionment on either side may be instigated by myriad opposing views, the effects of this social occurrence are quite similar. I provide more general illustrations of cultures of disillusionment to showcase that while the effects may manifest differently, the affects do not.

As a reminder, in this paper, culture is defined as the shared practices of a group of individuals who may never have physically met due to the isolating yet global reaches of social media; however, they share the same processes for meaning making and embody similar feelings due to relatable internal values and/or external societal influences and events. Clearly, cultures of disillusionment can exist in different social classes, ethnicities, and occupations and within any persons or groups at any given moment for various reasons. Some examples of disillusionment are readily found in the subcultures of the helping professions such as poverty lawyers, public health nurses, high school teachers, social workers, and psychologists (Cherniss, 1995). For the sake of size constraints and specificity of audience, I will only focus on disillusionment in teacher culture and student culture to expound the intellection of a culture of disillusionment that we may be more familiar with or (un)knowingly engage with every day.

One of the possible reasons for a culture of disillusionment in teachers might be due to a collision between their idealism of the profession's perceived impact on the world and the reality of little impact for the greater good. Other real-life reasons might be budget cuts, lay-offs, student misbehavior, low wages, and general lack of parental, administrative and/or societal support (Maslach & Leiter, 2008; Näring, Briët, & Brouwers, 2006). Because of similarities of external factors (e.g., structures of schools/schedules, administration, national testing), as well as internal thoughts and feelings (e.g., altruism, leadership), teachers can share in a culture of disillusionment. Though signs of disillusionment may be different for each individual, there are some similarities in what those in the same culture may experience. For example, some of the potential signs of a culture of disillusionment in teachers may manifest in actions such as:

> frequent tardiness; frequent requests for sick days; frequent parent calls to the principal; same children

being sent to the office on a regular basis; avoiding faculty interaction; leaving daily with large stacks of paperwork; delaying responses to requests from the principal's office; using blaming language; regularly appearing negative and frustrated; having a high rate of student failure; and/or consistently lacking clarity about goals and student performance. (Michigan State University, 2016)

While there is literature (Beltman, Mansfield, & Price, 2011; Perry, 2015) about how teachers thrive despite the factors listed above, the main goal here is to familiarize teachers with feelings they or their colleagues may be exhibiting. A teacher may display any number of these signs of disillusionment; however, the feelings that lead to/underlie these actions, such as anxiety, frustration, depression, mourning, denial, and/or idealization (discussed in the preceding section), are what other teachers and administrators should be aware of and help the individual work through.

Seguing into student culture, two of the possible reasons for a culture of disillusionment in students might be due to their perceived lack of control of their state of being (e.g., their home lives, classes, future careers) and the perceived lack of relevance of schooling (e.g., disconnected courses, boring lectures, high-stakes testing). As Cardon (2014) points out, "Millennial students are generally resistant to highly abstract material if denied the opportunity to reflect on its relevance" (p. 39). Other real-life reasons might be difficult academic schedules, demanding extracurricular activities, unfavorable afterschool working conditions, and/or animosity with friends. Because of similarities of external factors (e.g., compulsory education, structures of schools/schedules), as well as internal thoughts and feelings (e.g., distractedness, boredom, fear of missing out), students can share in a culture of disillusionment. Though signs of disillusionment may be different for each individual, there are some similarities in what those in the same culture may experience. For example, some of the potential signs of a culture of disillusionment in students may manifest in actions such as:

Lack of participation or only observing things passively; often off task, delay completion of tasks or they don't complete tasks at all; only do the minimum work and are satisfied with average results; avoid challenges; openly or quietly resist learning; are in a state of aversiveness (e.g., this task is boring,

there is nothing to do); unsure of the expectations or learning; lack the ambition to authentically care about the content; are apathetic towards individual development and goal attainment; and/or believe school is unimportant and does not relate to their future job or personal interests. (Gutierrez, 2014, para. 16)

I provided descriptions of these two specific cultures of disillusionment to illustrate that though leading causes of disillusionment in any culture may be instigated by myriad reasons, the effects of this occurrence are quite parallel. Similar to teachers, while a student may exhibit any number of these signs of disillusionment, the feelings/affects that underlie these actions may actually be anxiety, frustration, depression, mourning, denial, and/or idealization. In the next section I offer ways that arts educators may help students work through their disillusionment.

Engaging with the Culture of Disillusionment

It is here at the intersection of different sides of the Culture Wars where students may share a commonality in a culture of disillusionment that arts educators can work with individuals and groups of individuals to re-envision a more equitable society. I offer the consideration that instead of disavowing disillusionment or potentially trying to eradicate its existence, arts educators should engage with the culture of disillusionment in themselves, in their students, and in their communities, as a call to action to incite profound change within each individual and eventually within society. I conclude this section by offering suggestions for ways that arts educators may actively utilize key tenets already extant in art education scholarship and practice (supportive space, meaningful work, etc.) to help students work through their disillusionment and to create a more empathic tomorrow.

To be clear, it must be said that hatred, racism, sexism, and xenophobia cannot be tolerated; however, we cannot disavow that they exist within some of our students, so working through these issues and letting go of illusions should be encouraged in a supportive space such as an art classroom. "To let go of an illusion in which one remains invested is a painful experience that requires a tolerance for disillusionment" (Teitelbaum, 1999, p. 3). Allowing students to feel these negativities and then having them productively work through these issues may be difficult for the art educator to navigate, but with

tolerance, patience and empathy, it can be a transformative experience for all involved. As a reminder, "disillusionment is traumatic, and social reconstruction requires trust" (Alexander, 2016, p. 74). This is why I believe arts educators have immense potential in assisting students with reconstructing a social reality that is more collaborative and empathic toward all peoples. Arts teachers are often the authority figures in the educational landscape that are most trusted with an individual student's innermost thoughts and feelings—that is usually the subject matter of our art processes/products. With some of our students, it may be helpful for them to make artworks that uncover their "defenses in order to remove them as constricting impediments to productive functioning" (Teitelbaum, 1999, p. 88). Again, I have no misgivings that this will be easy or enjoyable, but it is necessary for actual change, and arts educators have the abilities to grow with their students during this messy process. Whether we frame these as merely intense work sessions or calls to action, arts educators most often have the ideal attributes (e.g., caring, receptive, creative) and environments (e.g., supportive, engaging) to motivate actual change within each individual and within communities/society.

Following is a list of eight practical hands-on ways that arts educators can engage with a culture of disillusionment in their classrooms and that helps individuals thrive in the midst of their inner turmoil. These are based on recommendations Cherniss (1995) made for individuals in the helping professions who had been experiencing disillusionment; however, Cherniss' recommendations are also appropriate in addressing the disillusionment of our arts students.

Supportive work setting. It all starts with a space that is supportive for students to work through their disillusionment. As I have written elsewhere (Hetrick, 2017), while one might argue that the space being opened up to talk with students should also be a *safe* space, when talking about one's (un)conscious disillusions on either side of the Culture Wars, the space is anything but *safe*. Divulging and coming to terms with concepts that may be disturbing one's idea of self and/or society will be intensely personal and potentially disrupting (Aoki, 2000). Therefore, I suggest that the space for talking through disillusionment should be done in a *supportive* space because of the potentially unavoidable and necessary disruptions that may result.
Trust and confidence of the teacher. In order for a supportive space to be created and *felt* by the students, they must trust the arts educator and each other. The teacher's trust and confidence in students' abilities can be shown by giving students a greater role in the planning of projects/changes to curriculum. It should be noted that

if students share personal thoughts and feelings, the arts educator should take care to keep that information private unless harm may befall the student or others if proper authorities are not informed.

Make meaningful work and cultivate special interests. Set up lessons that are not pre-determined or mimetic, but rather flexible and problem-based with timely issues important to/chosen by the students. Teach the students how to critically research topics or encourage them to take initiative in cultivating an interest in something bigger than themselves or the local community.

Intellectual challenge. Along with their own topics, allow them to choose the media and modes of expression to further their personal investment. Challenge the students to go conceptually further than they normally aspire. Educators should allow for a high degree of autonomy in the students' work environment.

Make a significant impact. Closely related to making meaningful work, have students choose topics and produce work that may create a direct and significant impact in dissolving their own disillusions or those of their communities. Projects may include aspects of research such as interviewing community members about their thoughts and experiences, conducting and charting opinion surveys, or creating and displaying murals that depict peaceful resolutions to situations that have occurred or are occurring in the area. This may also mean taking literal actions including talking to school administrators or public legislators to affect policy changes.

Importance of change. Nurture an environment where change is not only acceptable, but championed. Remind students that change can be difficult within the self and even more challenging when trying to change the ideas of others, especially when connected to ideas of moral authority. When an individual is "devastated by the loss of a much-needed illusion and is unable to deal effectively with the accompanying disillusionment…the individual may need to institute new illusions in order to restore a sense of emotional homeostasis" (Teitelbaum, 1999, p. 87). This means change happens gradually, with stops and restarts, but the results are generally worth the effort involved. Patience, listening, and empathic understanding are necessary for true change.

Active interest of the teacher through recognition and critical/timely feedback. It is important for students working through feelings of disillusionment to feel that the teacher is interested in what s/he is

doing. The arts educator can show interest through recognizing and validating what the student is trying to say/show in the artwork and provide critical and timely feedback. The feedback should be as unbiased as possible, specific to the student and the work, and get the student to expand her/his thinking. As educators, maintaining our biases is considerably difficult if the student is perceived to be on the *opposing side*, but we must try to help all students work through their issues without harsh judgment. This is where knowing our students and how best to scaffold their learning and self-discoveries toward a social justice mindset will be integral, as each student and situation will be different. However, if hateful or harmful actions may come to fruition, it is our responsibility to stop those using appropriate measures, which may include disciplinary consequences outlined by our schools or districts.

Support for continued learning. Lastly, arts educators should support and encourage their students' desires for continued learning. It is favorable for a teacher to acknowledge that learning can and does happen even after the creative process of artmaking may be over and a *final* product may have been produced. Show the students how they can continue to research more about their special interests and inspire others to join them in the quest for more information and new/multiple perspectives. Instilling a desire to continue learning will benefit our students in their adult lives.

Concluding Thoughts

This list of eight ways to engage with a culture of disillusionment offers actions that many arts educators already may be implementing in their classrooms, thus reinforcing my belief that arts educators have the ideal attributes and environments to motivate actual change within each individual and within society; we can all use a friendly reminder that what we are doing does make a difference. This paper underscores disillusionment as not just a hot topic to study or something that we should want to erase, avoid, or sweep under the rug. Instead, it is an overall feeling that I am sensing from so many individuals with opposing views at this present time in our society. This leads me to believe we need to step up to the challenge before us, engage the culture of disillusionment that we find ourselves within and surrounded by, and realize that it "includes an investment of energy devoted to changing the choreography of real-life events," (Teitelbaum, 1999, p. 101). Together, by focusing our energies on the similarities of the affects of disillusionment, we can work through

these Culture Wars, transform and renew our minds, and create a better tomorrow.

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Contemporary Culture Wars: Challenging the Legacy of the Confederacy

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ABSTRACT

This paper focuses on the ongoing culture war related to representations of the Confederacy and those who fought for white supremacy since the end of the Civil War. Throughout the United States, and particularly in the southern states, there are physical reminders of the Confederacy on public land that take many forms, including monuments and the names of schools. The author shares two in-depth examples of community response grappling with this history and suggests Critical Race Theory as a lens through which to unpack the political nature of the built environment. Through studying the work of contemporary artists who challenge symbols of the Confederacy, students can engage in ongoing dialogues with regional and national implications.

KEYWORDS: culture wars, Confederacy, Confederate flag, monuments, Bree Newsome, Sonya Clark

Since before the inception of the United States and continuing until today, issues of equity have been an ongoing struggle. The struggle for equity takes many contemporary forms, including the criminal justice system, the school-to-prison (or cradle-to-prison) pipeline, educational funding, housing discrimination, equal pay for equal work, access to healthcare, representation and equity for LGBTQIA+ communities, the status of undocumented migrants, and acceptance of religious minorities and people who do not practice religion, among others. Though there are multiple ways to understand each of these issues, these can be broadly understood as ongoing culture wars among people with different viewpoints. Some work to recreate a version of the past when equality and rights were not legally or reliably available to a wide segment of the population based on moral, religious, or other belief systems, and others actively seek a more equitable future in which these issues are present and openly addressed. While some contemporary citizens decry efforts to be inclusive in presentations of history and art as "politically correct" or "revisionist history," others note that the works and accomplishments of various people who contributed to the development of the United States should also be recognized.

In this paper, I focus on a specific cultural battle related to how historic and artistic representations of the Confederacy and its legacy are contested. After starting with a background about two issues–the
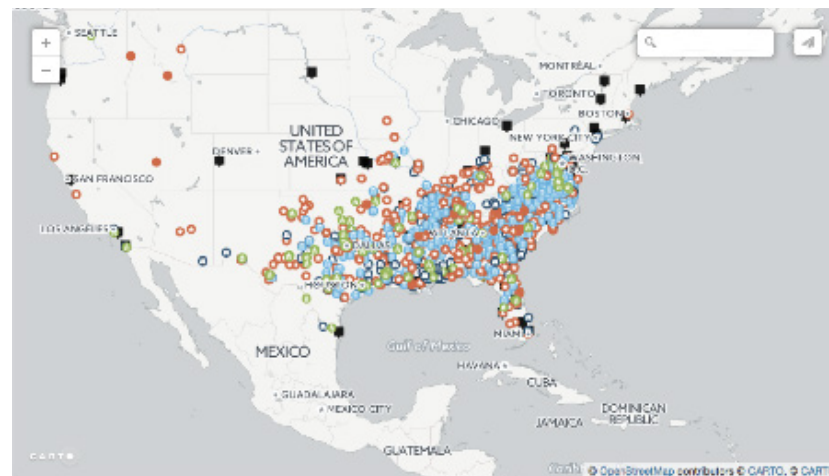
creation of monuments to Confederate leaders and schools named after people who fought to limit educational access–I move on to explore how two communities are addressing these issues. Next, I delve into Critical Race Theory (CRT) as explained by art education scholars and argue for an expanded view of the topics through CRT. The article concludes by addressing the work of two contemporary artists with suggestions for how the artists' work, along with national and local dialogues, could relate to school practice at the secondary level.

Creation of Confederate Monuments and Schools Named for Confederates

Monuments to the Civil War are dotted across the United States. They are particularly prevalent in southern towns and mainly honor Confederates. While they sometimes represent a singular leader and his (or in very rare instances, her) accomplishments, they also frequently represent soldiers in a general sense without calling out specific individuals or events (Mergen, 2015). In his article, photographer Michael Mergen (2015) points out that statues depicting "Johnny Reb" are common in small towns throughout the South, with notable aspects of figures standing at attention with their weapons. Since these sculptures were erected well after the end of the Civil War as one means of disseminating the Lost Cause legacy of the Civil War, Mergen postulates that soldiers are depicted at attention because "the war didn't end but would merely be engaged on other battlefields: Klan terrorism, Jim Crow, redlining, housing covenants, voting rights restrictions" (p. 1). In light of the June 17, 2015 Charleston massacre and the reverence for the Confederate flag that the mass murderer[1] displayed in photographs he posted online, the Southern Poverty Law Center (SPLC) embarked on an ambitious project to document and map the symbols of the Confederacy on public land today. Using public and private records as well as crowd-sourcing information, the SPLC created GPS-based maps of Confederate monuments on courthouse grounds and at other locations, as well as schools named for Confederates (Southern Poverty Law Center [SPLC], 2016). These maps show the locations of confederate symbols as well as a timeline that visualizes the temporal trends and current events when these symbols were erected. When examining these documents, one can find some trends relevant to art education.

Figure 1. Geographic map showing the distribution of symbols of the Confederacy on public land or supported by public funds.

In Figure 1, we see the geographic distribution of the symbols of the confederacy throughout the United States, with blue dots representing monuments on courthouse grounds, green dots representing schools named for Confederates, and red dots representing other sites (including monuments). To those familiar with U.S. history post-Civil War, the significant concentration of these symbols in the southern United States is not surprising. However, it is important to reflect on ways art educators can expose students, especially students in the United States, to the constructed nature of history via culture wars, especially in areas that have a strong contemporary reverence for confederates.
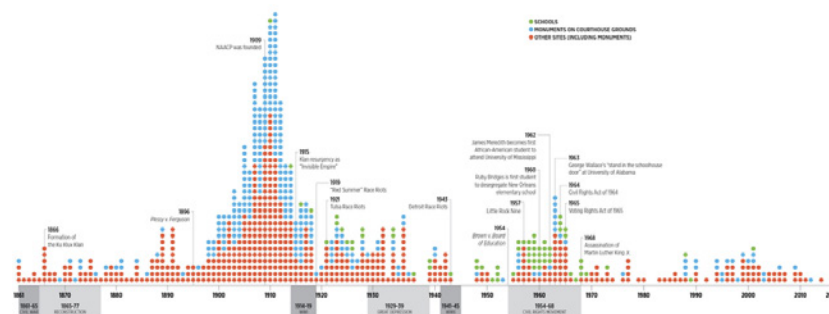
Figure 2. Full timeline showing when various monuments were created and schools were named in honor of Confederates. Green dots indicate schools, blue dots indicate monuments on courthouse grounds, and red dots indicate other symbols (including monuments).

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1   It is my deliberate choice not to use the name of the mass murderer because I do not want to draw attention to him, but rather to focus on the individuals who were murdered. They include: Cynthia Marie Graham Hurd, Susie Jackson, Ethel Lee Lance, Depayne Middleton-Doctor, Clementa C. Pinckney, Tywanza Sanders, Daniel Simmons, Sharonda Coleman-Singleton, and Myra Thompson.

The timeline of when monuments were erected and schools were named for Confederates is important because of the trends visible over time. While a few monuments were built during the Civil War, the majority of monuments and schools named for Confederates came well after the 1877 end of Reconstruction and during the Jim Crow era.[2] For instance, the SPLC study found that the first school was named for a Confederate in 1910, and there were few schools (represented on the graphic by green dots) named for Confederates during or shortly after their lifetimes.

Figure 3. Detail image of the timeline focusing on the Civil Rights era. Particularly notable is the concentration of schools (shown in green dots) named for Confederates during this time.[3]

In this detail image from the timeline, we can see other significant historical events around racial equality, including the Brown vs. Board of Education decision of 1954, the Civil Rights movement, and Ruby Bridges desegregating the first school in New Orleans. During the Civil Rights era, in which millions of people protested and worked for equal rights, many school districts intentionally resisted integration by various means, including violence and intimidation. One method of resistance was naming schools after Confederates. The SPLC study found more schools from the Civil Rights era named for Confederates than any other era (SPLC, 2016). Rather than being open to rethinking issues of equity, rights, and democracy, people fought to maintain white supremacy in the educational system, actively preventing people of color from the right to education. These naming conventions continue to more recent times; the study found one school named for a Confederate in 2001 (SPLC, 2016).

Throughout this timeline, it is clear that the vast majority of public symbols of the Confederacy were created well after the demise of the regime. The two most prolific periods were the Jim Crow and Civil Rights eras. This reverence for a past in which millions of people were held in chattel slavery contributed to the development of some of the contemporary culture wars in the United States related to race and equity.
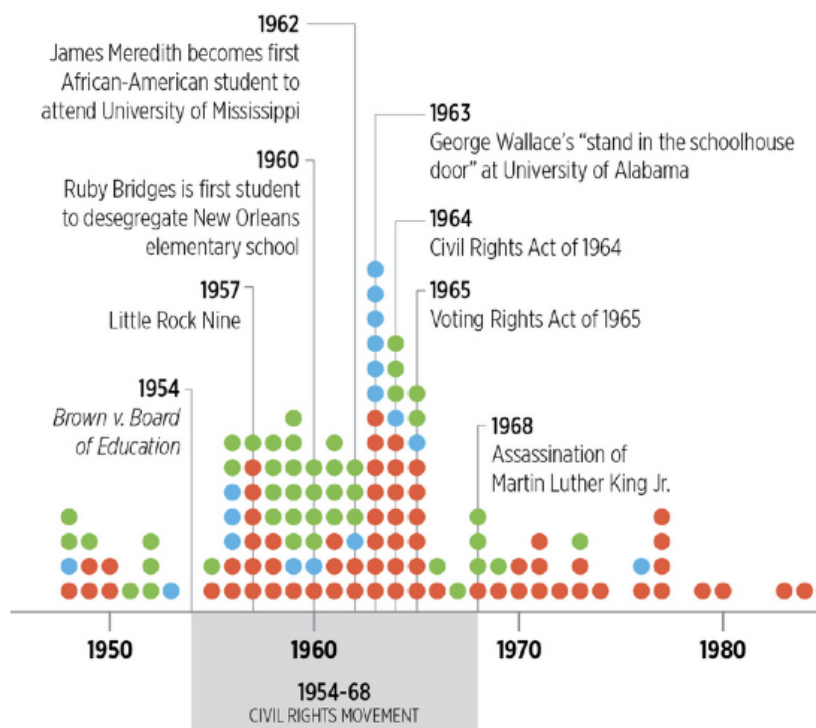
Two Contemporary Examples

In the wake of the Charleston massacre, efforts to rethink the reverence for symbols of the Confederacy and other eras of white supremacy are gaining traction and have met with different results in various places. In Charlottesville, VA, the city council voted in February of 2017 to remove a sculpture of Robert E. Lee from a public park and rename the park (Cairns, 2017). As is the case in other cities, this is being litigated and though the park was renamed Emancipation Park, it is not clear when decisions may come about removing the statue (Cox, 2017). On August 11-12, 2017, Charlottesville was the scene for a Unite the Right rally of Nazis, KKK members, white nationalists, white supremacists, and other hate groups who gathered in support of keeping the monument. After a Friday night torch-lit march of intimidation through the campus of the University of Virginia (UVA) in which hundreds of white supremacists surrounded a small group of UVA students who were protecting a statue of Thomas Jefferson on UVA's campus, the protests continued on Saturday. Saturday afternoon, after skirmishes and fights throughout the day, one of the white supremacist members deliberately drove a car into a crowd of counter protestors, killing a young woman and injuring 19 others.

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2   Jim Crow era refers to the time period when state and local laws and ordinances were established, especially in the Southern United States, to require racial segregation in all public places. These laws and cultural practices also restricted the rights of African-Americans in many other facets of their lives, including voting, education, housing, and transportation, among many others.
3   Special thanks to the Southern Poverty Law Center for allowing the use of their images from their site Whose Heritage? https://www.splcenter.org/20160421/whose-heritage-public-symbols-confederacy

In 2015, Baltimore, Maryland's mayor appointed a commission to evaluate the status of its four major Confederate monuments. This commission voted to remove two monuments and retain two monuments. Due to the significant costs associated with moving monuments, the initial step for all four monuments was the addition of contextual signage installed in December of 2016. According to the public document from the self-study, this signage was the first step in their ongoing work (Special Commission to Review Baltimore's Confederate Monuments, 2016). However, a few days after the Charlottesville rally and violence, the Baltimore City Council approved a plan for the removal of the four monuments. The current mayor of Baltimore ordered the removal of the large Confederate monuments and they were taken down on the night of August 15, 2017.

Thus, this issue of Confederate monuments continues to take on increased importance as lives continue to be lost due to the reverence some show for the Confederacy. In the following section, I discuss the ongoing work in New Orleans to remove a series of four Confederate monuments and the successful efforts in Richmond, Virginia to rename Harry F. Byrd Middle School. I present these as significant examples due to the intense public policy and legal debates on the role and the impact of public monuments on ongoing culture wars that art educators and artists should consider.

New Orleans, Louisiana

New Orleans was home to many large monuments of Confederate leaders, including Robert E. Lee, P.G.T. Beauregard, and Jefferson Davis, as well as a monument to the Battle of Liberty Place, an attempt to overthrow the Reconstructionist government in 1874. Shortly after the Charleston Massacre in 2015, which raised awareness of the impact of public spaces and monuments on ongoing racial issues, efforts to remove these four monuments began. These efforts were a battle in the larger culture war about remembering the past.

After numerous meetings and public feedback sessions, the City Council voted 6-1 on December 17, 2015 to remove these four monuments and indicated it might be willing to rename Lee Circle (Rainey, 2015). Due to the fact that the city did not have the necessary equipment to remove and relocate the monuments, they hired a local contractor for the job. After repeated threats, protests, and the firebombing of the owner's car, the company withdrew its bid to complete the project ("Confederate Statue Removal in New Orleans Turns Nasty," 2016). A group, Save our Circle, formed to preserve the Robert E. Lee monument and Lee Circle. Via social media, they encouraged their more than 10,000 members to contact construction companies and make it clear that participating in this removal would

"not be appreciated" (McClendon, 2016, p. 2). The tactics of phone calls, threats, and firebombs used against the removal of the monuments are reminiscent of those used by the Ku Klux Klan (KKK) during the Jim Crow era and by those opposed to the Civil Rights legislation. A civil rights advocate, Bill Quigley, noted similarities between the contemporary resistance to removing the monuments, the resistance to Ruby Bridges integrating an elementary school, and the resistance to integrating Mardi Gras parades in the 1990s ("Confederate Statue Removal in New Orleans Turns Nasty," 2016).

The project stalled for months while legal battles ensued. After a March 6, 2017 5th Circuit U.S. Court of Appeals ruling, New Orleans was authorized to remove the monuments (Litten, 2017a). During the dark early morning hours on April 24, 2017, the monument to the Battle of Liberty Place was removed by workers wearing bullet proof vests, scarves over their faces, and military-style helmets (Holland & Herbert, 2017). The timing of the removal, the security measures, and not naming the contractor were necessary due to the "intense level of threats and intimidation" (Litten, 2017b, para. 1) that the previous contractor received. New Orleans mayor Mitch Landrieu noted that this sculpture was the most offensive of the four because it represented an effort on the part of the Crescent City White-League to overthrow the Reconstructionist government. The original plaque on this monument praised "white supremacy in the south" and the more recent inscription covered the previous one and commemorated "Americans on both sides" who died in the battle (Evans, 2017, para. 5). This monument was built to honor white supremacists who attempted to topple a government that protected the rights of African-Americans, and the fact that this monument was allowed to stand until 2017 tells us how strong the systemic and insidious nature of white supremacist thought is. As the initial inscription was literally covered by a softer, kinder, less accurate version of events, so too do some commemorative groups cover the past as they claim "heritage" to conceal the long history of racial violence. Since April 24, the remaining three large Confederate monuments have also been removed from New Orleans.

Richmond, Virginia

Harry F. Byrd Middle School, opened in 1971, was named for Virginia senator, governor, and ardent segregationist Harry Flood Byrd who served in the U.S. Senate from 1933-1965 (Heinemann, 2014). Though not a Confederate, Byrd continued the legacy of the Confederacy through his work as the architect of Massive Resistance, which was a series of interventions to resist the Supreme Court's 1954 Brown vs. Board of Education decision to require school desegregation. These interventions included pupil placement boards in which

municipalities had the right to decide various criteria they would use to assign students to schools. In reality, the only criterion that mattered was race (Hershman, 2011). If Virginia schools followed the federal law and defied the illegal laws implemented by Virginia, they were subject to significant sanctions, including the complete removal of state funding, and Harry F. Byrd advocated for closing schools rather than integrating them (Heinemann, 2014). These efforts led to the Prince Edward County School District closing for five years rather than integrating, depriving thousands of children of their educational rights (Hershman, 2011). Byrd's actions brought significant national attention to Virginia's efforts to retain segregated schools as he worked tirelessly to promote school segregation, scheming with various state officials to devise the Massive Resistance interventions. It is important to consider the context of who Harry F. Byrd was and the actions he was most known for when we consider that this school was named for him in 1971, fully 17 years after the Brown ruling. What message did the political act of naming a school just outside the former capital of the Confederacy for a segregationist send?

In 2015, after a history teacher taught about Byrd's efforts to keep schools segregated, Jordan Chapman, a student at a nearby high school, began publicly expressing concerns about the name of Byrd Middle School. She created an online petition, collected hundreds of signatures, and presented this to the school board. Her letter contained the following statement, "Why on earth should a school be named after someone who actively denied schoolchildren education?" (Williams, 2016).

Unbeknownst to her, there was a simultaneous movement underway with parents at Byrd Middle School. After the initial press report about the teen's actions, the groups merged and worked together, beginning the effort to reexamine the school's name and work toward a change promoting equity (Williams, 2016). Through a year-long process, the school board solicited input, collected more than 200 new name ideas from the public, held public meetings, and eventually came to the decision to rename the school Quiocassin Middle School on April 28, 2016 (Robinson, 2016). The word "Quiocassin" comes from a Native American language and means, "the gathering spot." Further, Quiocassin is also the name of the historically African American community that previously occupied the land where the school is now located (Robinson, 2016). Certainly, there were those who believed the name should not change and others were not pleased with the new name. However, through a transparent process, many voices were included in the discussion that influenced the school board's decision (Robinson, 2016). Thus, the new name and this process worked to bridge the culture war between those who long for the past and those who see aspects of the past as ones we should not venerate.

Relationship to Art Education

The scenarios in New Orleans, LA and Richmond, VA as described above show how cities are grappling with racist works of art and racist school names. Within the context of art education, many scholars point out that our field has historically sidestepped conversations about race and difference (Alfredson & Desai, 2012; Knight, 2006; Kraehe & Acuff, 2013). Recently, more scholars have begun to employ CRT, drawing on the foundational work of Kimberlé Williams Crenshaw (1991) to challenge the status quo. Crenshaw's key work around intersectionality, the idea that humans have multiple social and cultural identities that intersect related to systems of oppression and domination, has impacted art education. Further, CRT is premised upon the understanding that there are systemic factors that create and perpetuate inequities based upon race (Delgado & Stefancic, 2001). Racism is not fixed, but continues to mutate in response to changing cultural forces. An example of this is how schools in the southern U.S. were named after Confederates during the Civil Rights era. Though federal laws and Supreme Court decisions were attempting to open up educational access, racist efforts morphed, and they increasingly named schools after Confederates, resisted desegregation, and enacted discriminatory bussing practices, among other efforts.

Art Education and Critical Race Theory

Current art education scholars look to issues of teacher and personal identity, cultural representation, the curriculum, the display of objects, histories of art education, and community-based programs, among others, as systems of oppression (Acuff, 2013; Chernoff, 2015; Desai, 2000, 2010; Kraehe, 2015; Kraehe & Acuff, 2013; Levenson, 2014; Spillane, 2015; Stankiewicz, 2013). In discussing some racialized aspects of community-based art programs, Carolyn Chernoff (2015) notes, "The social context of teaching (a diverse, divided America) cannot help but influence what happens in the classroom" (p. 98). To this existing scholarship, I wish to add the notion that the literal settings of our schools and communities need to be investigated and understood through these same critical lenses. As countless schoolchildren and adults passed by the monument to the Battle of Liberty Place, they were learning racist messages. Decades of children who attended Harry F. Byrd Middle School were exposed to white supremacy. As a field, we now address and critique the inequities in our curriculum with some regularity. If we broaden our understanding of education to include learning as experience in communities, art education becomes a site to address historical and contemporary works of public art that may be among the most prominent in a community's built environment.

If we draw from the ideas of Elizabeth Ellsworth (2005) that places are sites of learning embedded with pedagogical force, we need to consider the lessons embedded within the public spaces we inhabit. She notes that "learning as a lived experience" (p. 17) is something that deserves additional consideration. Further, as Carolyn Chernoff (2015) notes, art educators need to examine "what the rhetoric of 'community' assumes, silences, and reproduces with regard to racialized conflict" (p. 97). Thus, CRT functions as a tool to help investigate the intersections of place, race, community, and other facets in public spaces.

In that vein, the culture war discussed here addresses numerous issues including works of public art and school names (i.e. Robert E. Lee Elementary School). Groups, public or private, with significant political and economic power are usually the ones who commission public art to tell stories that reinforce their power in a complimentary fashion, often ignoring or glossing over other views, frequently creating a single hegemonic narrative. These works of public art may then obscure the stories of others who are not privy to the political and economic power of the elite (Loewen, 1999). In the case of Confederate statues throughout the southern U.S., these works go far beyond obscuring other stories by creating a dominant racist narrative within many communities. This sets up an important situation for art educators wishing to engage their students in a study of their community or works of public art in which the educator needs to grapple with and teach about the racist origins of the works. Some questions that educators may consider include: Who or what aspects of U.S. history should be commemorated with works of public art? What should we do with works that revere the Confederacy or other intolerant regimes? What messages do racist school names and mascots send to students? What are ways that cities in the U.S. can address Confederate artworks that conflict with democratic values?

Activist Artist Bree Newsome

On June 27, 2015, artist, activist, and filmmaker Bree Newsome (http://www.breenewsome.com/) climbed the flagpole at the statehouse in Columbia, South Carolina and removed the Confederate flag from the place that it had flown since 1961 (McCrummen & Izadi, 2015). It is ironic to note that the flag was added to the statehouse grounds during the midst of the Civil Rights era when schools were being named for Confederates. Just ten days after the Charleston massacre, Newsome's artistic act of civil disobedience garnered international attention to the issue of displays of the Confederacy on public grounds. Newsome discussed her now famous act as a performance art piece, and the documentation of it shows the highly visual elements she clearly intended (Gaiter, 2015).

The Confederate Flag as an Impetus for Artmaking

Throughout the United States, the Confederate flag is an incredibly divisive symbol that changed several times during the Civil War. The first two Confederate *national* flags were changed because they too closely resembled the U.S. flag and a surrender flag, respectively, causing confusion on the battlefield (Clemens, 2016; Coski, 2005). What we know today as the Confederate flag evolved from the *battle* flag of the Army of Northern Virginia, created in 1861. This was a square flag with a red field, two dark blue intersecting diagonal lines, and, eventually, thirteen white stars representing the thirteen states that receded. Rectangular versions of this flag served as the Confederate naval jack and the battle flag of the Army of Tennessee, which is most often the subject of frequent protests today. However, immediately after the Civil War, the flag was considered sacred by white southerners and was not routinely used for racial intimidation until the late 1930s when the KKK began using it (Clemens, 2016; Coski, 2005). Throughout that era, into the Civil Rights era, and up to today, the Confederate flag has been widely used by white supremacist groups as they inflict violence upon others and prevent people from exercising their rights. The use of the flag continues today with many groups claiming that its presence is a reminder of their heritage. For instance, in Richmond, Virginia, a group called the Virginia Flaggers regularly protests at a local site where a Confederate flag was removed in 2010. These protests typically occur three times per week and involve groups of people standing and sitting on public sidewalks holding large Confederate flags. Some protestors have added flag pole holders to the back of their trucks to fly large Confederate flags.

Artists including Sonya Clark (http://sonyaclark.com/) reinterpret the Confederate flag in a variety of ways. In one of Clark's pieces from 2015, *Unraveling*, she worked with gallery visitors to literally unravel a Confederate flag. This piece went on display about ten days before the Charleston massacre, required participation, and took a great deal of time, metaphorically addressing the slow and communal work of racial progress (Boucher, 2015). In a piece from 2010, *Black Hair Flag*, she used black fiber and stitched the stars and stripes of the U.S. flag on top of the Confederate flag in a manner to allow both to be visible. The black fiber is reminiscent of hair, and the piece relates to her as an African American woman from the northern U.S. now living in the south. With this work, she is artistically engaging in the culture war about the meaning of the Confederate flag and projecting her own identity, experiences, and hopes for the future through her art.

Conclusion

In addition to the obvious connections to art education through the artistic form of monuments and aforementioned anti-racist artistic practices, as well as a movement to change school names, there may be less obvious connections related to the contemporary role of artists in civic life. Rabkin (2013) describes the role of the arts in a community as "powerful tools that can serve meaningful social purposes, and it assigns great value to engaging *communities in making art* that reflects and is relevant to their lives" (p. 6). He goes on to describe that these ideas are at the heart of the concept of the citizen artist who is engaged with the community. This is fundamentally different from programs and people who promote the idea of art for art's sake and the elitism of many traditional arts programs (Rabkin, 2013). Further, many art educators promote the study of contemporary art as a means to understand the contemporary world and challenge racist beliefs and practices (Denmead & Brown, 2014; Desai, 2010; Desai, Hamlin, & Matson, 2010; Knight, 2006; Whitehead, 2009). If we want our students to be engaged in the life of their communities, exposing them to the culture wars related to racist practices in their communities is one way to foster this mindset.

It is crucial to teach students that history and art are living disciplines involving interpretations that change over time (Desai, Hamlin, & Mattson, 2010; Levenson, 2014). These changing interpretations and understandings may be the cause of culture wars, as is presently the case in the U.S. To help students understand a variety of issues, such as race, embedded in larger culture wars, we need to recognize and acknowledge the atrocities of the past and how those with power have silenced, and continue to silence, others. At the same time, as teachers, we need to be sure to include works of contemporary art that directly address ongoing culture wars within our curricula. Bree Newsome and Sonya Clark are two artists, among many, who do just that. To help our students become citizen artists, we need to look at the present day with a critical eye, using art to call out injustice and oppression as a means to promote human rights and preserve our democracy. Desai (2010) argued "that through new representations of race/racism in the art-world, media, and classrooms we can shape anti-bias art education practices" (p. 22). To her point, I would like to add that considerations of space, including schools and other public sites, can help teachers and students work to dismantle enduring legacies of white supremacy. Working with our students to create a democratic future requires that we help them understand the ways public art and power have shaped their understandings of the past and how challenging traditional, and often inaccurate, views is a part of ongoing culture wars and an important role for artists.

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Blue Educator in a Red State: Creating Spaces of Purple Empathy through Civil Bipartisan Discourse

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ABSTRACT

Using personal narrative, the author describes her exploratory process as an art educator working with a large, politically divided group of non-art major students as they process their opposing views surrounding the 2016 American Presidential Election. The author reflects on her journey as a liberal educator in a conservative state, attempting to use current visual culture in order to best promote empathy for bipartisanship among students in a time of political unrest. Using visual inquiry as a vehicle for constructive civil discourse concerning insulated echo chambers, students' commonalities and differences are shared as they transpired.

KEYWORDS: civil discourse, critical consciousness, critical visual literacy, bipartisanship, bipartisan discourse, echo chamber, empathy, hashtag, memes, political images, purple empathy, social justice, social consciousness, social responsibility, visual culture, visual literacy, visual influence.

> *"How can we talk about anything else -*
> *when it's all anyone is thinking about?"*
> - *Anonymous student*

The 2016 American Presidential Election conjures many opinions, debates, beliefs, emotions, and memories for those who experienced it. As a highly publicized event, American visual culture was saturated with images in the news and social media that called into question what it means to be *visually literate*. Duncum (2002) states, "the term visual culture is a reworking in contemporary terms of an earlier art education project described as visual literacy" (p. 17). To be literate is to be able to read and write, whereas visual literacy is the ability to read visual text and understand and/or produce culturally significant images (Boughton, 1986; Chung, 2013; Duncum, 2002, 2004; Felten, 2008). Chung (2013) claims, "the proliferation of visually mediated texts in our globalized culture has made visual literacy a necessary skill" (p. 4). Lankshear and McLaren (1993) asserted that *critical literacy* enables "human subjects to understand and engage the politics of daily life in the quest for a more truly democratic social order" (p. xviii, as cited in Chung, 2013). In 2013, Chung explored the processes of teaching visual literacy for social justice and cultural democracy as a critical approach to art education in order to best prepare young people to "navigate in a visually mediated society" (p. 1). Through a deep analysis of visual culture, visual literacy, cultural literacy, and

social justice, Chung (2013) defines and advocates for *critical visual literacy* as "the ability to investigate the social, cultural, and economic 'contexts' of visual texts in order to illuminate the power relationships in society" (p. 6). By experimenting with critical visual literacy skills in response to the influences of visual culture and visual imagery surrounding the 2016 United States Presidential election, I worked to create spaces where bipartisan civil discourse could inspire empathy.

The following is a personal narrative surrounding my exploratory process as an art educator working with a politically divided group of non-art major students. In the roles of professor and researcher I reflect on and grapple with how and if my political beliefs should enter the classroom - and if they are ever truly left out.

Blue Educator

This journey began the day of the Presidential Election, November 8, 2016. I had recently returned to campus mid-semester after being on Family Medical Leave for the birth of my second daughter and immediately walked into a course I had never taught. This course was a non-art major Art Appreciation, and with over 70 students is the largest class I had ever taught. I had only returned to campus for two weeks when the election arrived, and I was just beginning to get to know my community of learners. On the day of the election, many of my students arrived wearing t-shirts and hats that promoted their political party's affiliation.

The class was a sea of blue[1] and red[2], either proclaiming that "We are Stronger Together" or that they wanted to "Make America Great Again." When I gathered the class to begin for the day, the students in the front of the room were debating their feelings on the day's election. One student asked for my opinion and all 70 students suddenly stopped their conversations, looked directly at me, and waited for my reaction. I told them it was not my place to use my position as their professor to hold court and preach my strong feelings on the election. A student then stated, "you are the only one of my professors not trying to shove your agenda down my throat - in all of my classes every

one of my professors is ranting about both political parties." Neal, French, and Siegel (2005) state, "there are now countless stories (and large volumes of hard data) about political pressure in college

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[1]   For the purpose of this article, blue represents those that support the Democratic Party and liberal values in regard to voting.
[2]   For the purpose of this article, red represents those that support the Republican Party and conservative values in regard to voting.

classrooms, and faculty hostility to non-liberal viewpoints" (p. 30). I responded to this student's powerful comment by saying that it is not my job to influence how my students vote, but it did cause me to pause. Later, I questioned - *was I fully doing my job?* As David Horowitz states in an interview with Steven Burg (2005), "this doesn't mean that politics shouldn't be discussed in the classroom, it means that professors should not be political partisans in the classroom" (p. 7). Here were 70 students all wanting to talk about the contentious election our country was consumed with, and I couldn't help feeling that I was doing them a disservice by fully ignoring it. That night, the election was decided, and like many others around the world, I felt many emotions over the results.

I have always been a registered Democrat. I was nurtured in blue territory, born in San Francisco and raised mostly in Seattle. I grew up on the West coast, which in every election I have been of age to vote in has gone blue. As I am writing this, it is the West Coast who has made the strongest attempts to stop this administration's current executive orders in regards to a travel ban. My only sibling worked on Secretary Hillary Clinton's campaign in the months leading up to the election. Her stories of working with and for the first female nominated by the Democratic Party for presidential candidate were inspiring.

Each time I vote, I take both the Republican and Democratic candidate(s) into consideration. In every election I have disagreed with the issue stances of some candidates, but have always found respect for them all. This election was the first time I did not respect both candidates. I do not respect how President Trump treats people and, as a female, I am personally offended by his sexist remarks. I embrace and reflect on my position as a White privileged woman. I have been afforded the opportunity of a higher education, I was born here in the United States of America, I am not an immigrant, I am straight, and I am not a minority. I have empathy for the groups of people subjected to discrimination by this administration, and consider myself an ally to all said groups. I am also deeply troubled with this administration's subjective handling of what they declare to be truths, or what they call *alternative facts*, and the conspiracy theories they have placed in people's minds concerning the integrity of our media.

This was the first presidential election in which I voted in a red state with over 60 percent voting red. I recognize that many of the people I come into contact with on a daily basis have equally strong feelings toward this election as I do, but we are in stark contrast to each other. These are people I have gotten to know outside of politics and respect as good people. These people are not just strangers; they are friends, the people who care for my children – they are part of my life and I trust them as smart, kind-hearted, and well intentioned. Living in a red state has afforded me the opportunity to understand that not all

who disagree with me politically mirror the worst of our 45th president and his administration. There is much we will never agree on, but our differences and reasons for voting the way we did in this election are multi-layered. With respectful communication, similarities and understanding(s) within our differences are found. With this confessional reflection, the question is: *how - and should – I keep my views to myself when playing the role of professor?*

Creating Spaces for Purple Empathy

With this understanding of myself as a blue art educator teaching in a red state and working with non-art major undergrad students of all backgrounds, I was left with questions: *How could I authentically address the current cultural conflicts happening? Is there a way for a blue educator to create space for purple empathy in a red state? Can we ever fully check our political intentions at the classroom door, and if non-partisan teaching is attainable and necessary, then how?*
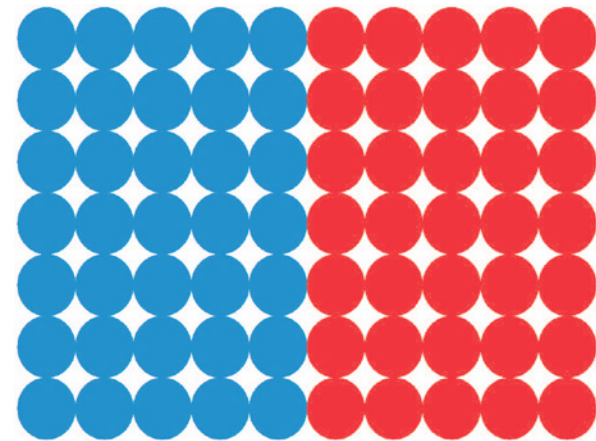
Figure 1.

On Election Day, my students were deeply divided, as visually represented in Figure 1. As an art educator teaching art appreciation to non-art majors, I decided the best way to create spaces for bipartisan discourse would be by focusing on the visual imagery and graphic nature of the election that had become a catalyst for civil – and non-civil – discourse across the political divide. My intention of creating spaces for purple empathy was not a true blending of red and blue; I did not set out to change my blue-liberal and red-conservative students all to moderate/centrist. For this experience, *purple empathy* was an *optical blending* of blue and red students coming together to engage in civil bipartisan discourse (see Figure 2). If empathy is "the action of understanding, being aware of, being

sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another" (Merriam-Webster, 2017), then *purple empathy* is the action of understanding, being aware of, being sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another's political views, political experiences, political opinions, political understandings, political intentions, and political decisions.
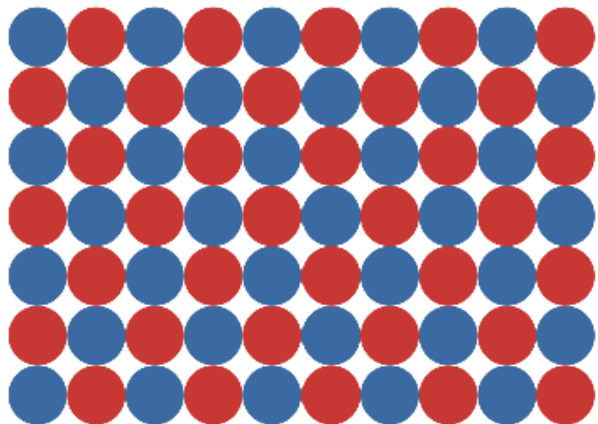
Figure 2.

Purple empathy can occur in a space of bipartisan listening and sharing, with the purpose of bridging understandings from radically different perspectives of people sharing a geographical location, a place of learning, and an important time in American history. Just as *The New York Times* writer Nicholas Kristof (2016) states, "When perspectives are unrepresented in discussions, when some kinds of thinking aren't at the table, classrooms become echo chambers rather than sounding boards – and we all lose" (p. 2). An echo chamber is a space where our own beliefs are amplified and those with different or competing views are silenced. I reflected on the visual construction of my own blue echo chamber through my choices of media and entertainment consumption. I was compelled to understand the visual imagery within the echo chambers of red voters in order to best mediate a productive discussion. This was the best journey I could embark on in order to attempt to create a class dynamic where both red and blue students felt safe to openly engage in bipartisan discourse in order to develop purple empathy.

The Day After Election Results

On November 10th, I stood at the front of the classroom as my students found their seats in the lecture hall. I noticed how many of them were wearing their candidates' campaign signage, even more

than on Election Day. The classroom was full of red hats stating "Make America Great Again" and blue t-shirts stating "Stronger Together." The room was full of energy, noise, and angry conversations. I could hear debates surrounding the election results, with words such as *racist* and *criminal* being thrown around. I took my place and quieted the room down, but a negative energy lingered in the room. A student in the front row locked eyes with me and simply asked how I was doing. I could feel my heart pounding. There was so much I wanted to say, so many thoughts and emotions packed into one question. My answer was simple:

> No matter if and how you voted, we currently are a divided nation, and this class is a sample of this. Whether you are indifferent, proud, happy, sad, scared, angry, or confused in response to the election results, I believe you could find someone in this room who agrees and disagrees with you. The challenge now is trying to understand one another. How do we move forward with empathy for each other? I am not prepared to lead a discussion surrounding this today. Is this something you want to discuss here?

They responded with an overwhelming "YES." One student asked, "how can we talk about anything else, when it's all anyone is thinking about?" I told them I needed time in order to lead this kind of discussion and would do my research over the weekend and come prepared for Tuesday's class. *If I came at my students using my place of power, preaching how awful I feel the administration of our 45th president is and not placing any value with those who disagree with me, then it becomes a question of whether I am better than the administration I am preaching about.* The role of an educator is to create spaces of learning and promote the sharing of opposing ideas in order to promote collective empathy. As Berg (2005) states, "the role of the teacher is to introduce students to materials that will help them to reason, not to draw conclusions" (p. 9-10). To teach with integrity and not draw my own conclusions, then, I must not silence the students I disagree with. As educators, we have a duty to develop critical consciousness and social responsibility in our students. As Nelson (2012) commented:

> Socially responsible people understand that they are part of a larger social network that has interlocking communities. They are conscious of the ways in which they can be influenced by others, and in turn respond by acting with integrity because they are conscious of their influence on the social world. (p. 14)

In order to develop critically conscious and socially responsible students, I could not shut out the red section of my students or shame

them into questioning their own beliefs and have them simply repeat what I believe to be true; by doing so, I have done them no good (Osborn, 2017). It is said that the Resistance[3] comes in all shapes and sizes, and I chose to create spaces for constructive discourse. I was committed to helping my students see that there is more that connects us than divides us, with the hope that civil discourse would be the bridge to mutual understanding. At the very least, perhaps my red students would leave with greater empathy for the purpose and necessity of protest and disagreement. Perhaps my blue and/or purple students would leave with a fuller picture as to why the election results were not such a shock to everyone – i.e., the latent frustrations in mid-America that became apparent post-Election Day. Perhaps we can all rediscover our own personal privileges with regard to gender, race, and socio-economic standings. Perhaps it will lead us all to better understand how these privileges influence our views on politics.

As previously stated, this was an Art Appreciation course filled with non-art majors. For this body of students, this may be the only visual art course they take in their college career. I wanted to inspire purple empathy by creating spaces for civil bipartisan discourse in response to the art, in the form of visual culture, which surrounded the 2016 Presidential Election. As Freedman (2000) states, "art is a vital part and contributor to social life and students have the possibility of learning about life through art" (p. 324). In response to the visual imagery of the highly contested election we had all recently experienced, I wanted to challenge my non-art students to question how they encounter and understand the images and visual culture that have influenced them.

Visual Solicitation

In order to lead a class discussion on November 15th, I reflected on our current course construction. Since taking over the course a few weeks earlier, I had intentionally focused on exposing this group of students to contemporary artists who speak to, create, and comment on our country's current cultural standings. I wanted them to appreciate how art can help us become aware of issues of our time and how others are dealing with these same issues. I had recently lectured on Big Ideas, which Sydney Walker (2001) describes as "broad, important human issues – characterized by complexity, ambiguity, contradiction, and multiplicity" (p. 1). I asked my

students to contemplate each big idea we discussed and how they could personally relate to the big idea (Walker, 2001). By asking students to first connect personally to the big idea, they could then build a deeper understanding of the artists' meanings in their creations, and in turn attempt to understand the social situations the art is commenting on. Some of the big ideas we grappled with before the election were home, race, gender, and power.

On November 12th, I harnessed the power of social media to gather information in order to further these discussions in my course. I created this post on my personal Facebook page:

> Fellow Art Educators, using art as a catalyst for discourse surrounding our current social climate what artists have you investigated? We have covered Theaster Gates, Kara Walker, Nick Cave, Cai Guo-Qia, Ida Applebroog, Krzysztof Wodiczko, Kerry James Marshall, Faith Ringgold, May Lin (to name a few)…I want to know who you have used in class so I can further expose my students and deepen the conversations. I greatly appreciate you sharing your favorite artists.[4]

I was honored that my fellow art and art education friends took the time to help compose an extensive and important list. With only three class sessions left until the end of the semester, I could not

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3   Created in 1967, the Resist Foundation supports people's movements for justice and liberation. In the aftermath of the 2016 Presidential Election, the hashtags of Resist and Resistance have been used as collective social gatherings for those who disagree with the administration of the 45th president.

4   Many fellow art educators (Courtnie Wolfgang, Melissa Newman, Sunny Spillane, Lillian Lewis, Mindi Rhoades, Thomas Sturgill, John Derby, Michael Kellner, Ross Schlemmer, and Melissa Crum) responded with the following artists names: Pepon Osorio, Catherine Opie, Mickalene Thoman, Kehinde Wiley, David Wojnarowicz, Felix Gonzalez Torres, Keith Harring, Shephard Fairey, Annie Leibovitz, Zoe Leonard, Kelli Connell, Jenny Holzer, Barbara Kruger, Glenn Ligon, Fred Wilson, Thoman Hirschhorn, Michael Mararian, Ai Weiwei, Janine Antoni, Richard Misrach, Andreas Gursky, Doris Salcedo, Mierle Laderman Ukeles, Noah Purifoy, Ellen Gallagher, Shazia Sikander, Sarah Sze, Nasreen Mohamedi, Stan Douglas, William Pope L, Mona Hatoum, Do Ho Suh, Mark Bradford, Theaster Gates, Rick Lowe, Carolle Schneeman, Suzanne Lacy, Hassan Elahi, Lenka Clayton, Wangechi Mutu, Latoya Ruby Frazier, Hank Willis Thomas, Judy Chicago, Annie Sprinkle, Yoko Ono, Marina Ambromovic, Tracy Emin, Michael Rakowitz, David Michael, Zanele Muholi, Jasmine Thomas-Girvan, Judith Salmon, Berette Macauley, Prudence Lovell, Amy Laskin, Miriam Hinds-Smith, Kareina Chang-Fatt, Elizabeth Garber, Jyoti Gupta, Mesma Belsare, Tejal Shah, Anuradha Chandra, Consuelo Novoa, Wangechi Mutu, Mickalene Thomas, Chitra Ganesh, Noel'le Longhaul, Wu Tsang, Shirin Neshat, Allison Lapper, Adrian Piper, Nijideka Akunyili, Alvin Baltrop, Michael Armitage, Isaac Julien, Yayoi Kusama, Ana Mendieta, Shinique Smith, Gabriel Dawe, Nick Cave, Margaret Bowland, Vaginal Davis, Phil Ferguson, Catherine Opie, and Julie Mehretu.

authentically cover this large a list of artists. Therefore, I elected to teach Art Appreciation again in Fall 2017 so that I could have adequate time to create a curriculum composed of these contemporary artists. Chung (2013) states that teachers should

> raise awareness of the politics of knowledge about visual practices with respect to whose are served, who is (dis)empowered, and who is (dis) enfranchised. They should problematize the systems of visual (mis)representations to understand how the world as known today is constructed by power relations and factored by class, gender, race, and sexual orientation. (p. 18-19).

It is important that art educators teach non-art majors. We must use our privileged knowledge base to expose large groups of non-art students to contemporary artists working within societies' social issues. Art educators should use art to support and challenge students to reflect on their own privileges within class, gender, race, and sexual orientation in order to grow socially conscious and socially responsible (Nelson, 2012). As art educator Freedman (2000) claims, from her "social perspective, it is the responsibility of our field to address the issues and problems of student experience with visual culture" (p. 325). In a diverse undergrad class, there is opportunity to have many of the hard necessary conversations our society is desperately in need of. This is where change can start. With this group of students, I needed to take a different course of action in order to lead a discussion surrounding the election results. At that current moment in time there was not one single artist who could speak to the current political climate. In turn, I decided to focus solely on the visual culture and visual imagery surrounding the 2016 Presidential Election.

Freedman (2000) stated that, "highly seductive and widely distributed images with sophisticated aesthetics intricately tied to sociopolitical meaning are now seen every day by students" (p. 325). Compounding this is research finding that among Millennials, Facebook is their most common source for news about government and politics (Mitchell, Gottfried, & Matsa, 2015). Reflecting on this and current discussions surrounding echo chambers, specifically, *what did my blue echo chamber sound and look like, in contrast to a red echo chamber*? How could I help my students make considerate efforts to become aware of their own echo chambers in order to become critically engaged with the visual culture they encounter? I used Facebook to gather visual imagery surrounding the election in an attempt to break out of my own echo chamber. I realized that of my almost 1000 *friends* on Facebook, most of them lean liberal blue or even socialist. I teach in the College of Liberal Arts, not Conservative

Arts; just as Berg (2005) states, "our faculties are almost universally, 90 to 95% politically left" (p. 10). I have friends and family from all political backgrounds, but most of my life has been lived in blue or swing states, and therefore my Facebook feed was full of images I wanted to see and what I felt to be true. I needed to expose myself to the images from the other side, and I further realized that if I was going to mediate a fair discussion of election images, then I needed to become immersed in the visuals from all sides. In order to explore and practice my own critical visual literacy skills, I needed to place myself in multiple echo chambers and have the images reverberate as they have for my students. On November 13th, I posted to my Facebook timeline:

> Trump Supporters, those that voted for him in opposition of Clinton, and those that chose not to vote...I am working on collecting images to prompt discussions in my teaching. I feel lucky to be working with a large diverse group of students at this moment, and in order to represent them all, and get them talking, I need images that represent both sides of the election. I would greatly appreciate it if you would forward me any cartoons, memes, ANY visual you have seen before and after the election that represents how you feel toward the election, Clinton(s) and DNC. I need to have an equal balance in my class of images in order to represent both sides. I will of course keep your identity private. I only want to collect the visual to prompt discourse in my class. Any images you can send my way would be greatly appreciated.

I also personally messaged those friends who I could clearly tell from their feeds were Trump supporters (or Clinton haters) to share the images they found most powerful. I had people from all moments in my life reach out to me. Some answered publicly by posting under this call, and many others with personal emails. Participants included a college friend from my undergraduate degree whom I hadn't seen in years, previous students and colleagues from the universities where I have taught (and currently teach), parents of friends whom I grew up with and old neighbors whom I had briefly known. Some were anxious and excited to share images. Others were tentative and worried that I was trying to cause trouble or that circulating the images they were sharing with me meant they were somehow connected to its meaning. The visual images ranged from election propaganda images that were created by the Democratic National Committee or Republican National Committee, memes, cartoons, photographs – both realistic and altered – and even some truly disturbing images. I also had people reach out to me sharing images

in support of what they called the Resistance, or response to, the current election results.

Entering Other(s) Echo Chambers

In order to organize my thinking when viewing the vast amount of images shared with me, I constructed questions to ponder as I became consumed with these visual images. These questions in turn would guide the discourse I intended to lead in class. I wanted to ensure the questions focused on the influence of the visual imagery, and thematic questions of: *How does this image influence me*? *What is the purpose of the image's creation? Does this image offend a certain group of people? How and/or why was it created to do this? Does it build support for a group of people or one person? Does it build and spread hate, empathy, and/or understanding(s)?*

I collected images in an attempt to equally expose my students to the visual culture surrounding this polarized election in order to create spaces for bipartisan discourse that could ultimately inspire purple empathy. My intentions were for my students to gain awareness that their lives are saturated with visual imagery. I wanted them to question how visual culture influences our thinking and actions, how visual culture can influence how we view one another, and that we must use our own critical lens when reading these images in order to become self-discerning to this influence. As Duncum (2002) states, "visual culture is a focal point for many diverse concerns, but all have in common the recognition that today, more than at any time in history, we are living our everyday lives through visual imagery" (p. 15). As previously stated, many of my students are so young that social media is their main news source (Mitchell, Gottfried, & Matsa, 2015). On November 19, I listened to a story on National Public Radio (NPR) about fake news in relation to Facebook. Folkenflick and Wertheimer (2016) discussed how fake news has been around a while, but this election season it was "finally diagnosed as the cancer it really is." Stories are created with elements of truth but no actual evidence or reference, fooling the public to believe the story is true. Google and Facebook claim they are looking into this issue and plan to take action to stop these kinds of stories in their networks, but any future action will not repair the damage done in relation to the idea of truth surrounding the 2016 Election. This report solidifies the importance of teaching non-art students not only how to appreciate art, but perhaps even more importantly at this period of time, how to become their own investigators of the visual culture they encounter every day on social media. If there is such a thing as fake news, then there can also be *fake images*. Images such as political memes are created solely to influence a person in regard to an electoral process (Shifman, 2014). A large source of the visual imagery shared with me came in the form

of memes. A meme is a picture with words placed on the image in order to make one laugh or to make a statement. Merriam-Webster dictionary defines a meme as "an amusing or interesting item (such as a captioned picture or video) or genre of items that is spread widely online especially through social media" (2017). These types of visuals are created to directly influence a person. In the 2016 commentary - *It's not about losing an election. Its about losing our humanity; Lessons in becoming a meme and taking back the message* - DeVylder discusses how a picture of her crying on election night went viral and became an image of comedy for those happy with the election results. She shows that the words placed within the image prescribe its meaning. Without the words, the image is left open for interpretation; therefore, a meme is one of the most influential forces of imagery; *it clearly states, with carefully directed words*, how one should ingest the image. For the purpose of building purple empathy through bipartisan discourse, I decided that memes, with their prescribed meanings, would not be the best images used in these particular discussions.

After sorting through the vast amount of images shared with me, I made one last search attempt. On November 14, I performed a Google search for both parties' main slogan hashtag, #strongertogether and #makeamericagreatagain. A hashtag is a type of title, label, or metadata tag used on social media, which allows users to find visual images and/or messages within a specific theme or content area. I was searching for images collected within these hashtags to accompany the visual images people had shared with me. I searched deeper into the images grouped within each hashtag and found that many of the images people had shared with me were placed within one or the other hashtag. Therefore, I decided to select an even amount of images from each hashtag to guide our discussions.

Next I contemplated how to best present these images to my students, along with what questions I would ask them. *How would I guide the conversations in order to keep them constructive?* In my Art Education Elementary Methods course, I teach about Terry Barrett's process of critique (Barrett, 1997). With Barrett's input from previous conversations in person and on Facebook, he helped to guide the formation of two questions: *what do you see* and *what are the implications of what you see* (Barrett, 2016). These would be the two questions that led our discussions surrounding the election visual.

Implementation

On November 15th, I welcomed my class and started by expressing my honest emotions with what was about to take place. In my PowerPoint, I stated I was - *Feeling Nervous, Anxious & Excited*. I

expressed that it was because of their interactions in class that I had been consumed with how to best address our current cultural climate in an ethical and constructive way. I reminded them that I am an art educator and not a political expert, so it would be the visual imagery surrounding the election that would drive our conversations. I discussed what it meant to take a *Respectful Pause*. I displayed the definitions of both *respect* and *pause*, and I then commented that in order to be part of civil bipartisan discourse, we needed to be conscious of the fact that there are many emotions surrounding the images of this election, and in order to not further perpetuate hate, we needed to practice a respectful pause before we responded to one another.

Next, I introduced the term visual culture as an aspect of culture expressed in visual images. "Visual culture is the visual construction of the social, not just the social construction of vision" (Mitchell, 2002, p. 170). Visual culture works toward a social theory of visuality, focusing on what is made visible, who sees what, and how seeing, knowing, and power are interrelated. It examines the act of seeing as a product of the tensions between external images and internal thought processes (Hooper-Greenhill, 2000). We discussed the different forms of visual culture and visual imagery they encounter in their lives, such as advertisements, fashion, social media, news media, memes, selfies, hashtags, and what it means to go viral. As Duncum (2002) states, "if pictures have not come to replace words, then at least they have an unprecedented influence in what we know about the world, and how we think and feel about it" (p. 16).

We then unpacked what a hashtag is and who controls the imagery within it. I shared Webster's (2017) definition of a hashtag as "a word or phrase preceded by the symbol # that classifies or categorizes the accompanying text." I posed the following questions for my students: *when thinking about visual discourse, who is controlling the conversation within any given hashtag? If anyone can post a picture to a specific hashtag, then who guides the visual impact?* They answered with anyone. Anyone can upload an image to any hashtag of his or her choice. There is no *hash supervisor*; there is no *tag master*. We then discussed where in our lives we find these hashtags. The students quickly agreed for the purpose of visual discourse in regard to the 2016 Presidential Election, Facebook was where they reported seeing the largest amount of images marked with hashtags. I then shared with the class: "Among Millennials, Facebook is far and away the most common source for news about government and politics" (Mitchell, Gottfried, & Matsa, 2015, p. 1). I asked them what issues come with this statement. If our information about the election comes only from Facebook, then it is those with whom we are friends that are informing us. This places us in an echo chamber, a space where our political beliefs are reinforced by the reverberation received by

those we agree with. I explained that we find comfort and confidence in our political views by surrounding ourselves with what we want to see and hear. We must challenge ourselves to engage in constructive conversations with those who disagree with us politically in order to gain understandings and empathy for one another. Some students expressed that when they tried to engage in these kinds of conversations on Facebook, it was not productive. Their experiences were that people used Facebook threads to debate back and forth, and they didn't feel anyone actually heard the other side. They said that it just became a space for people to rant about their political views with no attempts to understand those they disagree with. I used this opportunity to reinforce that *we needed to make efforts to listen and hear the perspectives of those we disagree with politically*. I expressed that my intentions were not to change their minds politically so they would agree with me, nor fully agree with one another, and reminded them that the election was decided; the votes were in. I explained that our discussions would be centered on images from the election and that all I asked of them was to make the attempt to hear each other in order to gain understandings different from their own. I reminded the students that it was their unconstructive debates I witnessed on Election Day and their desires to talk about such issues after the election results that inspired me to create spaces for us to hopefully gain empathy for one another.

With a communal knowledge base of visual culture, visual imagery, hashtags, and echo chambers, I explained my process for gathering the images we would view that day. When each image was displayed, I asked them to write their answers to two questions - *what do you see* and *what are the implications of what you see* – before we would share and discuss. These writings were done anonymously, with no names attached and no grade given. I assigned the writing portion in class so students would take the time to gather their thoughts and look deeply at what the image represented before verbally responding. I reminded them that as we began to share our thoughts, we were going to disagree with each other at times, but that we needed to take a respectful pause and try to hear what each other was saying. As Noddings (2010) states, "approaching the world through the relational ethic of caring, we are more likely to listen attentively to others" (p. 391). In order to understand our different views in relation to the current political climate, our first step is to actually hear one another. By taking steps to care about what each other has to say, we can start to rebuild and heal after this contentious election. As the students shared their writings, I had to remind the class to first describe what they saw – actually list the visual elements of the image – and not jump into what they felt the implications of the image were. As Chung (2013) proposes, "approaches to exploring texts through a critical lens to foster critical visual literacy [first] require a close analysis of the text in use" (p. 7). The students

wanted to instantly express their strong feelings and emotions, but I explained that we were visually investigating the image first before we prescribed our personal meanings to the image. Through class exploration we would "focus on a collaborative exchange of different viewpoints to detect the biases and assumptions of the text and unveil its hidden political agendas" (Chung, 2013, p. 7). This was a process we had to practice over and over, and the students soon got into the flow of using their critical lens to visually read an image before applying meaning to the image.

Practicing Critical Visual Literacy to Create Spaces of Bipartisan Discourse

The first image viewed was found under the hashtag of *Make America Great Again*. The students visually read this image as a man named Donald Trump, in a blue suit with red tie, leaning over an American flag and pulling a string and needle with his right hand. The students read that the image had a black background, causing the viewer to focus directly on the man and his actions with the flag.

Responses to the image through students' critical lens included:

- *He is fixing our flag/our country or making a new one*
- *He is mending our country - but we honestly can't know the outcome until he is finished*
- *He is repairing the flag, just like he is going to repair our country*
- *He is unraveling our country, pulling at our nations core, one string at a time*
- *He thinks that he alone can fix America*
- *He is trying to take some states off the flag, or perhaps adding stars*
- *This shows a broken nation that he alone can fix*
- *I see him trying to fix America, one stitch at a time*
- *I see a sneaky, snide smile*
- *I see a confident smile*
- *This is condescending - he doesn't know how to sew, or how to fix our country*
- *I see him wanting to go back to the beginning of the US and start from scratch*

The students' bipartisan discourse surrounding this image was that of mending (red students) or unraveling (blue students) the flag. The students visually read the image differently depending on their political affiliation; therefore, they disagreed on Trump's actions and implied intentions with the American Flag. They did agree that the flag represented our current society here in The

United States of America. As the students critically read this image, they collaboratively came to the conclusion that this image was created to promote Trump and was staged to be a flattering image of him. Even so, the blue students had a hard time seeing him in a positive light and took turns sharing why his actions leading up to the election made them feel scared and unsafe and how they felt he has the potential to unravel our nation. Some red students expressed concerns they felt had been ignored under the previous administration or politicians in general, and had confidence in their visual readings that Trump (the man in the image) was the person to mend our nation. Other red students stated that he made them a bit nervous, but as a conservative, they needed to have faith that he would do what he said he would.

The second image viewed, found under the hashtag of "Stronger Together," was visually read by students as many brightly colored post-it notes, collectively and randomly stuck on a wall.

Responses to the image through students' critical lenses included:

- *No matter your color, purpose, or size, you are on the wall*
- *Shows diversity, all stuck together*
- *Different colors represent different races*
- *Wall of thoughts, opinions, ideas*
- *With only one you can't be seen, but with hundreds you begin to standout*
- *Promoting a political bandwagon*
- *Looks unorganized and chaotic*
- *So many people have a lot to say*
- *Post-it-notes don't stick forever - they fall off, losing the statement*
- *People together are stronger*
- *Reminds me of 9/11, people are sorrowed by the outcome of this election*
- *This shows empathy*
- *Unity, anonymous opinions*
- *Stick together – stronger together*
- *The parts that create a whole*
- *One voice is difficult to hear, but a unity of voices can't be ignored*
- *Implies importance in the bigger picture.*

As students explored their visual literary skills with this image, it became clear that many students had not seen, nor heard of, the story behind this photo. More information was needed in order to have bipartisan discourse, so I explained that this was an image of a communal art movement created by artist Matthew 'Levee' Chavez called Subway Therapy. Through the blue students' critical lens, they

took turns visually reading that this image was created the day after the election in the New York City subway as a way for people to write messages of hope or express their feelings in regard to the election results. Some of the blue students felt this was a powerful image that they found comfort in. Critically reading this image together, the red and blue students agreed that this photo of a large group of messages on post-it-notes and its placement under the hashtag "Stronger Together" was created to promote the reason behind the communal artmaking. Some of the red students shared that they found this to show empathy for others and was a peaceful way to protest the election results. One red student critically read it differently by pointing out that post-it-notes fall away over time; he found the image to be chaotic with no order, and since he couldn't read what the notes said, there was no meaning for him. A blue student responded by explaining that since none of us were in the New York subways on November 9th when this was created, the photograph we were looking at became important because here we are talking about it and learning about the reasons the artist created the communal artmaking. The class agreed that by visually reading the image together, they were all now curious to know what the post-it-notes said and to learn more about the reasons behind why people wrote such statements.

The third image, found under the hashtag of "Make America Great Again," was visually read by students as Trump standing on a burning mound, wearing historic military attire with bullets draped across his chest, holding a very large modern machine gun in his right hand with a bald eagle, its wings spread, perched on his raised left arm. The students read that the large American flag flying in the background and staked in the mound was placed there to represent a victory in a war scenario as if the person we see is the leader and/or victor of the battle.

Responses to the image through students' critical lenses included:

- *Implies a strong leader*
- *Offended by this, because he is holding a gun, and how we are going through this with the Black Lives Matter issue*
- *Honestly…reminds me of Hitler*
- *I see him leading us to victory*
- *He's a dictator who will deliver us to wars*
- *He is powerful, willing to lead the fight, the revolution to save the USA*
- *Implying that we are going to take over nations*
- *Embracing the 2nd amendment*
- *He will be triumphant in what ever he does, battle could be the election*
- *A patriot super-hero, which is ridiculous*
- *Ego, a disgusting power hungry man*

- *A representation of Americans*
- *Trying to portray Putin, shirtless*
- *Portraying George Washington, our founding father, we must go back*
- *I think this was created to piss the other side off*
- *He is fighting for America and sacrificing himself for us*

With the initial reading of this image, some students found humor in what they saw and laughed together while others cringed. As the students continued to visually read the image, they debated the idea of what it means to be commander in chief and the reasons they felt Trump is or is not the best to assume the position. The students took turns expressing reasons they felt this was a critical time in our society in regard to our nation's security and international relations. Through collaborative readings, the class agreed that this image was most likely not created nor approved by the Republican National Party, as they said it displayed Trump as almost a comic book superhero or villain. A few of the blue students expressed that this image offended them because of the reference to violence with its proud display of a gun. Some red students expressed that they thought the image was created and circulated by a supporter who was trying to promote him, but felt that it poorly represented Trump and their political party. Some blue students read that maybe the image was created by his opposition to promote hate toward him and rally those who supported a third liberal leaning party. Collectively, the students visually read this image to represent a battle or war scene and thought that it was also commenting on the society's fear of terrorism. They were able to listen and share reasons why they felt Trump was or was not the best person to handle issues of international relations, terrorism, and national security.

The fourth image discussed, found under the hashtag of "Stronger Together," was visually read by students as multiple black and white photos displayed on wooden poles like protest posters of different arms holding their hands together as fists.

Responses to the image through students' critical lenses included:

- *A demand to be heard, in order for a better future for generations to come*
- *It shows power from a group of people coming together*
- *Power fists, symbolizing power and strength*
- *We are stronger together*
- *Signs that would be used in protest*
- *White power, black power*
- *Empowerment, triumphant fist pump*
- *Not stronger together, because it is singling out one race*
- *People are unhappy*

- *Black panther power fists*
- *People fighting for their rights, for what they believe in*
- *Together is powerful, we must protest to succeed*
- *Fighting for rights, but the fight is static*
- *We all matter, we all want victory at the end of the day*
- *Defiant gestures*
- *It doesn't matter what everyone else thinks, fight for your beliefs*
- *We are all in this fight together*
- *Together we stand, divided we fall*

The image is a photograph of an artwork titled *Left Right Left Right*, by Annette Lemieux[5]. I initially gave the class time to visually read and describe what they saw in the image without knowledge of the artwork. I then read the artwork's object label from the Whitney Museum of American Art. I explained that it was a photograph of an artwork made before the 2016 Presidential Election that was currently circulating under the hashtag of "Stronger Together." After critically reading the image together, the students debated the big idea of power and protest. Some felt this was an image of defiance and stood for the protests happening around the nation. Others critically read the image to show unity and collective strength. One red student explained that if their political party protested, they would be seen as evil, but since the liberals were protesting, it was okay. A blue student pointed out that since this artwork was created years ago, it was the image being shared that was the protest. Since the artwork is a

collection of raised fists from the 1930s-1970s, the image takes on a new life in 2016 when given the hashtag of "Stronger Together." She went on to say that this non-violent image stands for strength and power, something many people feel they have lost with the election

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5   *Left, Right, Left, Right* consists of thirty photolithographs—three copies each of ten images—which Annette Lemieux appropriated from journalistic sources dating from the 1930s to the 1970s, printed on thick museum board, and mounted on wooden sticks that lean against a wall. Each picture depicts a raised fist, some belonging to famous political and cultural figures including Martin Luther King, Jr., Richard Nixon, Jane Fonda, and Miss America. Others are anonymous—for example, the fists of a sailor or a preacher. The images and their protest-sign format suggest a demonstration. But the object of grievance remains unspecified, and even the very activity of protesting is called into question. Several of the images are flipped, so that the same fist appears raised in opposing directions, and the use of photographs from various decades injects difference into what appears on first glance to be a unified front. While demonstrations are often framed in the black-and-white terms implied by the work's title ("left, right"), Lemieux indicates that protests—and the political and ideological issues that occasion them—are more complex, encompassing contradictions and opposing views. (2017, Object Label from the Whitney Museum of American Art)

results. After critically reading the image, some of the red students were defensive about what they saw because, as one stated, they felt the power fists were aimed at them. Together the class decided that this image could be read many ways and be aimed at any one person, group, or issue stance, but since it was placed under the hashtag of "Stronger Together," the power fists were in resistance to Trump winning the election. One student critically read the image to imply that all who voted for Trump should be resisted, and she hated this feeling. She expressed that she personally didn't like the assumption that just because she voted the way she did, she automatically agrees with everything a candidate says or does. The blue students took turns critically reading the image to represent issues they felt needed to be addressed, issues they strongly felt deserved a raised fist. The red students listened and spoke up to either agree or disagree with the issues, providing the class multiple perspectives different from their own on current societal issues.

Analysis of Purple Empathy

At the end of class, I encouraged the students to think back to each of the four images and asked them to take a few minutes to reflect and write any lingering thoughts, questions, and/or statements. I collected the anonymous writings and over the next 24 hours, I read and reread the students' responses multiple times. I then organized the students' written responses within the image that prompted it, creating a visual display of the students written and spoken words. In our next class, as I shared the power point, I read the comments and questions aloud, creating a further space for purple empathy to develop by sharing voices that did not want to speak up.

I asked the students if this exercise had caused them to question or reflect in any way. The students shared that they enjoyed the process of hearing what others visually read in an image and, even though their political votes would not change, they did gain different political perspectives and understandings from one another. A few Trump supporters said they understood the frustrations of the blue side better and now felt empathetic for how scared everyone was. Some blue students stated that this process helped them to see that not every red voter is a racist, that most red voters just have conservative values or were frustrated for different reasons and were looking for a change. The final comment came from a blue student who said, "I think we are all just tired of it all; this whole election process has been exhausting – even so, I found this to be useful - it was nice to feel heard."

The course ended a couple weeks later. After the semester was over and grades had been entered, I reached out to students in the

class asking them to further reflect on this experience. Here are two students' responses:

> When I saw the picture of one of the NYC subway terminals with sticky notes all over it, it reminded me of a very large mural at the 9/11 Memorial. I thought that the pain used to create this mural was similar to the loss of Hillary Clinton's campaign. I realized that what people were feeling in that moment in time was the same as 9/11: fear, hope, pain, and the unknown. Even though I do support Trump, I can still see why Hillary supporters were hurt by this crazy election of 2016. - Anonymous male student

> It was a great lecture and it really opened up a space for discussion. There was respect involved, which made it easier for everyone to voice opinions. I found the images to be one sided, more on the liberal side being positive. The political divide at that time was tough so it was nice for the conservative side to see the artistic images from the liberal side and vice versa. The lecture felt like a safe arena for discussion. There were more people than any other lectures voicing their opinions and participating. It was nice to experience new perspectives. I believe that lecture had a more interesting view on politics than any other class I was taking at the time and opened up dialogue amongst classmates that might not have ever talked had it not been for the art presented. - Anonymous female student

Purple empathy is the action of understanding, being aware of, being sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another's political views, political experiences, political opinions, political understandings, political intentions, and political decisions. As my students practiced their critical visual literacy skills by attempting to visually read a small selection of timely political images, their polarized views were expected and needed in order to create spaces for bipartisan discourse. As such, the students were able to share, hear, and vicariously experience distinctly different political thoughts, opinions, and experiences in relation to images grouped within the Republican and Democratic campaign slogan hashtags of the 2016 Presidential Election. If we only look through our own lenses (i.e., blue or red in this case), we may find ways to validate our political views, but when we attempt to look through different or opposing critical lenses, we can challenge our understandings and initial assumptions and create spaces for purple empathy to occur. What we see in a political image can be the polar opposite of

another's understanding. By visually reading a political image in order to critically question its creation, purpose, and/or intentions of distribution, we can become aware of its influence(s) on us and others. Practicing these processes creates spaces where we can become empathic and learn from others' visual understandings. Experiments with critical visual literacy provided students the opportunity to engage in constructive bipartisan dialogue, which in turn created spaces for purple empathy to occur.

Conclusion

As a blue educator who set out to create spaces of bipartisan discourse in order to inspire purple empathy in a red state, there are areas in which I succeeded and areas to improve on. The affordance of being a blue educator in a red state is that I am in the majority; as previously stated, faculty-members at most universities are predominantly liberal. Within my academic guidelines, I felt safe discussing politics in order to create spaces for purple empathy in a red state because I was surrounded and supported by my blue faculty peers. However, as a blue learner, it was my red students and red peers that afforded me the opportunity to practice purple empathy in my own life first.

In order to create spaces for purple empathy through civil bipartisan discourse, both sides need a balance of shared commonalities and differences. My red students continually challenged me. It was through our interactions that my own perceptions and intentions as a blue educator were tested. As a blue educator with integral intentions of creating purple empathy, I am limited by my own previously divulged political partisanship. Reading the comments from the female student, written after the course had ended, I realized that my selection of images was not unbiased. I chose not to show images that perpetuated hate or distaste for blue. As educators we must make choices that we believe are best at the time for the group of students we are working with. My exploratory process of how to lead critically visually literate bipartisan discussions was only a week after the election results. Emotions surrounding the 2016 Presidential election were at a high point. I did not feel I could create spaces that could build purple empathy using images that perpetuated hate. Upon further reflection, I believe it is exactly these images that would truly help build socially conscious and socially responsible students.

The bipartisan conversations I worked to lead in this class grew directly from one body of students' needs at a historically important moment in time. As one student stated, "how can we talk about anything else – when it's all anyone is thinking about?" How could I teach about anything else, when it was all my students were thinking about inside and outside the classroom? There are no easy

solutions to our current political climate. As an art educator I took a chance to address this challenging situation by exploring ways students could develop critical visual literacy to engage in a discourse toward bipartisan empathy. It was their desire to discuss what was happening in their current society that drove me to find constructive ways to address their needs. As Chung (2013) states, "in essence, critical visual literacy seeks to promote social justice as it examines the operation of texts in shaping the attitudes, beliefs, and values of the individual and group" (p. 6). This is one case study of building empathetic classroom spaces utilizing opposing student views. As students continue to increasingly digest social media as sources for their news and entertainment, opportunities to explore and practice critical visual literary will also increase.
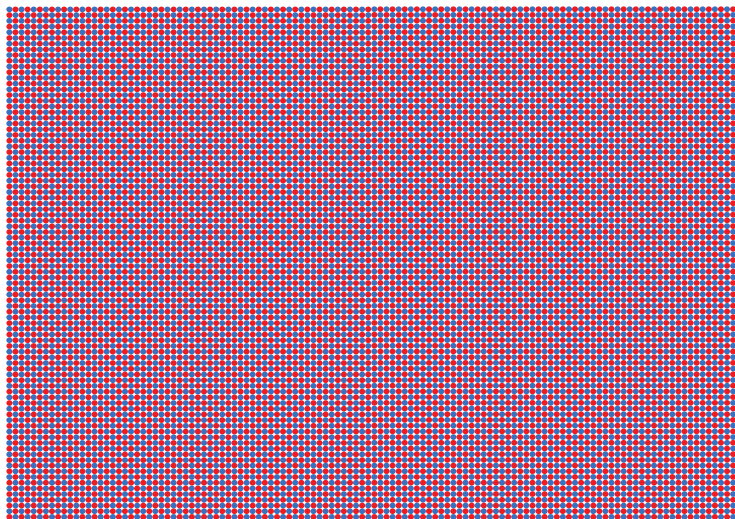

Figure 3.

As displayed in Figure 1, the 2016 Presidential Election deeply divided my students. Through collaborative investigation of (some of) the visual imagery from this moment in time, these students gained bipartisan empathy and became the optical blending of purple (see Figure 2). By providing a safe space for bipartisan discourse, the red and blue students gained purple empathy by sharing, listening, and hearing one another (see Figure 2). In order to fully validate these experiences, other educators and I must continue to reflexively attempt such processes in order to create spaces for purple empathy to grow stronger and become far reaching (see Figure 3).

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An Invitation: Multicultural Art and Visual Learning in Elementary Education

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ABSTRACT

In this article, I recount pivotal encounters that occurred in a course entitled Multicultural Art and Visual Learning during the summer and fall of 2016. I approach this as teacher research, as I personally faced the challenge of how to responsibly engage with Culture Wars as an educator. Through recounting experiences, I extend an invitation to others who are open to the possibility that learning with and through the arts provides students opportunities to make meaningful choices within in their own learning, helps them develop empathy for each other, engages them in challenging dialogues about culture, and prepares them to contribute to life in our democracy and efforts to create a just world.

Figure 1. Students in Multicultural Art and Visual Learning in Elementary Education composing a collaborative poem in response to a cut and forged metal sculpture in the Haitian Art Collection at the Milwaukee Art Museum. Author photograph.

Figure 2. Solidarity Rally and Protest Surrounding Lost Lives. July 11, 2016. Milwaukee, WI. Photo by Joe Brusky. Attribution-Non Commercial.

Figure 3. Black Lives Matter Message over I-43. Overpass Light Brigade, July 22, 2016. Milwaukee, WI. Photo by Joe Brusky. Attribution-Non Commercial.

In the call for this special issue of the *Journal of Cultural Research in Art Education,* the editors noted that the definition of "culture" has changed over time. Rather than historical definitions of "good taste," broader and more recent definitions of culture consider groups' ways of living and being in the world and shifting identities (Hutzel & Shin, 2016). Through conflicts over ideas and values, we face social and political tensions. Especially in such polarizing moments, it is important to remember that artists are researchers and storytellers within cultures; they work to make sense of experience. Artworks can document important moments, demand action, inspire solidarity among groups, or invite viewers to consider different points of view. Educators can leverage art experiences to deepen students' understandings of cultures and the tensions between them, as well develop students' senses of empathy and ability to engage in challenging dialogues.

In this article, I recount pivotal encounters that occurred in a course entitled *Multicultural Art and Visual Learning* (MAVL) during the summer and fall of 2016. I approach this as teacher research (Henderson, Meier, Perry, & Stremmel, 2012), as I personally faced the challenge of how to responsibly engage with Culture Wars as an educator. Avoidance was not an option. Summer 2016 included the Black Lives Matter movement, media representations of police shooting black men and of police being shot at, and tensions and unrest in our own city rooted in segregation, poverty, politics, and inequities (see Figures 2 and 3). Fall 2016 heightened hopes and fears surrounding the presidential election, the environment, and civil rights. It is my hope that through recounting parts of these experiences, I can extend an invitation to others who are open to the possibility that learning with and through the arts provides students opportunities to make meaningful choices within their own learning, helps them develop empathy for each other, engages them in challenging dialogues about culture, and prepares them to contribute to life in our democracy and efforts to create a just world. Each of the following sections is entitled with a message students in my classes remember.

It's possible to shift your thinking.

MAVL was designed to meet the needs of education majors preparing for work in urban communities while being accessible to students from a variety of majors who participate in our university's Cultures & Communities program. It was a logical move because of the art education program's social justice identity (Cosier & Nemeth, 2010) and work with issue-based approaches aligned with the Cultures & Communities program's belief that "Learning to work across differences of cultural background and experience is a process essential to intellectual growth and lifelong learning, and ultimately to building a better world" (Cultures & Communities, n.d.). As an instructor, I focus on ways art integration can support multicultural (Au, 2014) and anti-biased (Derman-Sparks & Edwards, 2012) teaching approaches. In my experience, two of the biggest – but certainly not insurmountable – challenges in MAVL are people's discomfort with their own artistic knowledge and ability and concerns about when they would actually have time to incorporate art into their future curriculum.

Before considering the ways that experiences in the arts can uniquely support multicultural and anti-biased teaching approaches, it is important to evaluate one's working definition of art and what prior experiences might have shaped that definition. The following table (Figure 4) summarizes comments I have heard frequently in papers and conversations through several semesters of MAVL. The themes below are paired with statements that I have identified to not only challenge common misconceptions, but also to help students shift their thinking by working with a growth mindset over the course of the semester.

We develop a growth mindset through educational journeys where we come to understand that our own intelligence can be developed, rather than remaining fixed (Dweck, 2006). In other words, a growth mindset is a state when students understand that they can learn, have structures and strategies with which to do so, and as a result put in more effort and achieve better outcomes. Opportunities to seek input from others when students are stuck or facing momentary setbacks make a difference, too. Though we are all a mixture of fixed and growth mindsets, if students can learn what challenges trigger fixed mindset moments, it is possible to move closer to a growth mindset in thought and practice (Dweck, 2015), which is essential to meaningful learning with and through the arts. Furthermore, it is important for students to practice habits of mind exhibited by artists (Hetland,

Winner, Veenema, & Sheridan, 2013), such as engaging and persisting through challenging moments, whether they are artistic challenges or conceptual ones. The following section describes some of my own engaging and persisting, as my practice merges art, teaching, and research.

Challenge yourself to shift your thinking from this...	… to this.
"Art can be anything."	"The role of art and the meanings of individual artworks can vary depending on context."
"Art is important because it gives people a chance to express themselves."	"Artists explore processes that are interesting and present topics that are important."
"I'm not good at art."	"There are knowledge and skills that I can learn and practice in order to create effective visual artworks."
"I don't understand art."	"There are strategies I can learn to better understand how to respond and connect to a variety of artworks."

Figure 4. Themes from art education autobiography papers paired with statements that can help students shift to a growth mindset.

Start something. It is your responsibility to do so.

Posts in social media, the news, and even conversations among students during transitions highlighted concerns and fears over current events during summer 2016. Because of my background as an art educator who identifies with visual culture based approaches (Woywod, 2004), I asked my students in MAVL to record information in a four square table over the course of a week, with the intention of later using this as content for an upcoming art making experience. The first square included current events they heard people talking about or discussing online. In the second, students recorded their reactions to the conversations they witnessed, and in the third, how these exchanges made them feel as a future teacher. In the fourth and final square they listed how they wanted to be able to feel as a teacher.

The day that we reported back and started to discuss, students first

identified the topic of state spending on building a new arena for the Milwaukee Bucks basketball team and the recently approved plan to divert drinking water out of Lake Michigan to the city of Waukesha, outside of the Great Lakes basin. Both issues brought up controversies about access to resources and potential points of tension between people who will experience benefits and people who will face new challenges as a result of each situation. I was somewhat surprised that no one had brought up events receiving intense coverage in national news that week. After a pause I sensed some hesitation among the group, so I asked my class if anyone within their tables had noted current events involving police. Several students nodded their heads. One student, Annie[1], even stated upfront that she would not be able to handle participating if the conversation became graphic or brought up violence. After a few vocal students used their collective knowledge to describe what they heard during the past 24 hours about the shooting of Philandro Castile in Minnesota, I could tell they were trying to do so carefully out of respect for Annie's request. When there was a pause, Ian stated, "As a teacher, I just don't think that I should start things that aren't there." Somewhat perplexed, I asked, "But isn't news like this unavoidable? It is constantly popping up on our computers and in our newsfeeds." Jennifer retorted on behalf of the group, "You just turn it off. I was tired of all the updates [from CNN] so I turned off the notifications on my Apple watch." The layers of privilege in that statement momentarily stunned me.

I continued to mull over Ian's statement the rest of the semester. Since I had posed a question about a topic that people were avoiding, had I started something that was not already there? Or perhaps more accurately brought up something that they were not ready to deal with?

Some of the MAVL students pointed out that schools can be safe places for students to take a break from challenging situations at home and that art can even be a reprieve during a tense day. While that can be true, schools are also sites of institutional racism (Rosales, 2016) and harm (National Center for Education Statistics, 2015). As a result, it is necessary for educators to address injustices by implementing counter-storytelling approaches (Whitehead, 2012) and engaging in restorative justice practices (Editors of Rethinking Schools, 2014).

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1   With the exception of Mark and Elizabeth, pseudonyms are used for all students.

Figures 5 and 6. Front and back views of the ofrenda designed and installed by the Young People's Resistance Committee, Students for Justice in Palestine, and the Black Student Union. Author photograph.

One such moment came up during my fall 2016 classes, near Dia de Los Muertos. Students deepened their multicultural art learning by engaging with a ofrenda collectively designed and installed in the Theatre Building by three student groups in solidarity with each other: the Young People's Resistance Committee, Students for Justice in Palestine, and the Black Student Union (see Figures 5 and 6). In their artist statement, the creators explained that while Dia de Los Muertos is a traditional holiday, it also demonstrates resistance against forced colonization and eradication of people. They also described that the intention of the ofrenda installation was "to honor the lives lost through systematic inequality, occupation, displacement, warfare and migration." After a few moments of quiet looking, student volunteers pointed out parts that they thought were interesting and parts about which that they wanted to know more. In wondering, students realized that there are people, events, and issues they needed to learn more about. As student Leslie described in a reflection about this experience, "art can also be a way to raise awareness of issues that are occurring in different communities and bring people together to protest racial and cultural injustices" (personal communication, December, 2016).

Take the time to listen to stories.

As education scholar Ivor Goodson (2014) so accurately put it, "we have to understand the personal and biographical if we are to understand the social and political" (p. 1). Learning to work across differences and participate in a civil society demands that we hold space (Plett, 2015) for each other and listen deeply to stories that offer insights into each other's beliefs and experiences. For example, in fall 2016, students in MAVL looked at and discussed artworks by the artists Kerry James Marshall, Do Ho Suh, and Kehinde Wiley to consider how and why people memorialize. Students initially suggested people memorialize in order to remember people and events, recognize or honor significant accomplishments, and teach others about these people and things. With the addition of contextual information about Suh's work, and videos of Marshall and Wiley speaking about their works, they also concluded that it can be important to question what stories are told through memorials and whose stories or points of view may be absent. Then, in planning for their own artworks, each student needed to provide a photograph to work from, along with brief writing about their personal connection or interest in the subject, and explain why it is important for others to learn or know about this person. Students shared this same

information when presenting their artworks during a midpoint critique. Mark, who initially expressed concerns about taking an art class, persisted and created a portrait of his daughter when she was four years old (Figure 7). Mark explained that the butterflies both represent his memory of his daughter telling him about her favorite insect, and the butterflies he saw while walking in the park shortly after she passed away. Another classmate, Carissa, described in a reflection, "I really felt appreciation towards this project when we went around the room and everyone told their stories about who they were memorializing…you could see the joy on our faces when we talked about how important each person is to us" (personal communication, December, 2016). As an instructor, I knew it was important that the students within each of my classes had a moment in which they could face a common challenge while also seeing the variety of life experiences, values, and concerns within the group.

Figure 7. Mark Van Weelden's portrait of his daughter, based on a photograph of when she was four years old.

Figure 8. Elizabeth Herber's portrait of Ruth Bader Ginsburg inspired by memes of the justice as the Notorious R.B.G, a nickname derived from a Tumblr account of the same name.

We *can* talk about this.

The philosophical foundations for education in the arts value its roles both as a means for enhancing mental, physical, and emotional well-being, as well as channels for individuals and communities to express their ideas, experiences, feelings, and beliefs throughout history (National Coalition for Core Arts Standards, 2014). In other words, the arts are a way to develop authentic voice. Yet if I were to make a chart similar to Figure 4 listing the comments I most frequently hear during the course of the semester, "I can't talk about these things with young students" would probably be at the top of the list. This often-shared sentiment comes from future teachers who demonstrate care and concern for students as they refer to work in field experiences, and represents the fear of crossing a line when they grapple with how

they might use contemporary art in their future classrooms. However, in order to become independent and informed learners, students need to be able to explore and talk about issues. Art has a unique role in this, piquing viewers' curiosity, starting conversations, and making issues visible. For example, Elizabeth started her portrait of Ruth Bader Ginsburg (Figure 8) because she admired many of the decisions the Supreme Court Justice has made regarding civil rights. While this started off as a tribute to a figure of historical importance, Megan encountered new information during the course of the project: the Supreme Court Justice's comments about Colin Kaepernick's refusal to stand for the national anthem. As a result, Elizabeth decided to slightly break apart the crowns in her background as she finished her work.

Even the youngest students are able to engage in conversation about what is fair treatment (Carter & Curtis, 2008), and this concept can be investigated in actively creating, responding to, presenting, and connecting with artworks. Sometimes, it cannot be avoided. During the campaigns leading up to the 2016 presidential election, buildings on the very campus where I teach were sites for a nationally televised party debate and visits from both of the final presidential candidates. While exciting, these events displaced students and faculty, offered only limited opportunities for participation, and in one particular instance, inspired protest and art actions. Later, in early field experiences during the first week of November 2016, some of my students were surprised not only by a cooperating teacher's request for assistance in helping elementary students create posters to encourage their parents and guardians to vote (Figure 9), but also by the students' eagerness to discuss the upcoming presidential election and their strong opinions about the candidates.

The morning after the 2016 presidential election was surreal. I had been up at 3:00 am that morning, trying to figure out how to help students who would be heading back to field experiences with elementary students who I suspected may be rather upset, based on the previous week's conversation. As MAVL students came into my classroom for their 8:00 am class, they were oddly silent. Some people were heartbroken, some people may have been excited but somewhat fearful of speaking up because of the opinions they had heard classmates share previously, and some students were just plain tired of all of the hoopla surrounding the election. I started by asking my students if they like to feel respected and if they like to feel heard. They all agreed. I asked them to remember that throughout the day, and challenged them to apply what they have learned so far and

create spaces where people felt respected and heard, whether in class, on the street, or in the Union.

Figure 9. Working on a teacher requested "vote" poster in early field experiences. Author photograph.

Conclusion

While the role of art and the meanings of individual artworks can vary depending on context, artists humanize. Producing, presenting, responding to, and connecting with art are humanizing acts. Multicultural art learning presents opportunities to seek information, feel discomfort and wonder, and participate in dialogues by telling our stories and engaging with points of view other than our own. Through recounting impactful moments within my courses, I described how I worked to face the challenge of responsible engagement with multicultural art learning, which can inform and transform perspectives within Culture Wars. In doing so, I invite educators who participate in sections of *Multicultural Art and Visual Learning* – or other courses like it – to approach art experiences with a growth mindset in order to deepen their understandings of cultural complexities and consider issues that are important to engage with in contributing to a civil society.

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The Ninth Art Versus The Tenth Art: Visualizing Conflicting Worldviews Between Comics and Screens

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ABSTRACT

In this article, I argue that deficient and declining opportunities for art in schools coupled with initiatives to incorporate computer literacy, coding and STEM (Science, Technology, Engineering, Mathematics) as priorities forecast a dire future for the comics medium as pedagogical tool. Additionally, one result of the medium's historical debasement is that most educators are unfamiliar with ways to use comics and cartooning; thus classroom opportunities for students to engage in a medium they love are rare. In this study, I investigate integrating the language of comics into classroom learning strategies and research some of the ways writing/cartooning can help students negotiate conceptions of identity. I wrote a lesson plan that weaved connections between making comics and teaching curriculum, and taught the twenty-five participants sequential narratives through freehand cartooning. This study investigates some of the ways drawing fictional comics can support students' learning and negotiations of identity in the classroom.

This is a qualitative research project that gathers data in the form of student-generated art and one-on-one audio interviews with three participants. A/r/tography, semiotics, and life-writing inform the study's progress as I research participants' understandings through comics. Conceptions of identity and authorship emerge in the participants' comics, as well as in my own explorations of life-writing.

A class of twenty-five bilingual grade four students participated in this study. Due to time constraints and the large volume of data generated, I narrowed the scope of the study to three participants, thus creating opportunities for more detailed analysis of information. Data tracking was supported by theories of authorship such as l'auteur complet [the complete author] (Groensteen, 2012; Uidhir, 2012) and l'écriture féminine [the feminine writing] (Cixous & Clement, 1986; Sellars, 1996; Taylor, 2014). Deeper analysis of the students' comics reveals that the perception/drawing/meaning systems (Cohn, 2012) involved with image-making create unconscious (Hancock, 2009; Jung & Franz, 1964) pathways for students to engage and negotiate identity. In this way, they are personally invested in the narratives they create and thus engaged to learn and explore. This engagement is amplified when their works are to be displayed and, especially, printed into booklets as they were in this study.

KEYWORDS: Comics; a/r/tography; semiotics; educational research; cartooning

I believe there is a need to uncouple from the State's knowledge economy, which is now structured almost entirely upon digital technology (Herzog, 2016).

Military Industrial Academic

COMPLEX!

Giroux, 2015

The knowledge economy keeps subjects *dependent on technology* and creates conditions that standardize *identity* for efficient management (Kanu & Glor, 2012; Keen, 2015; Ma, 1997; Marcuse, 1964).

I ARGUE THE BENEFITS-VERSUS-HARMS DEBATE SURROUNDING DIGITAL COMMUNICATION IN THE CLASSROOM NECESSITATES THE *CONCEPTUALIZING OF A BALANCE* BETWEEN REAL WORLD AND VIRTUAL WORLD EXPERIENCES FOR CHILDREN (BINDLEY, 2011; UHLS ET AL., 2014).

TABLET
TV
COMPUTER
LAPTOP
VIDEO GAME CONSOLE
SMART PHONE
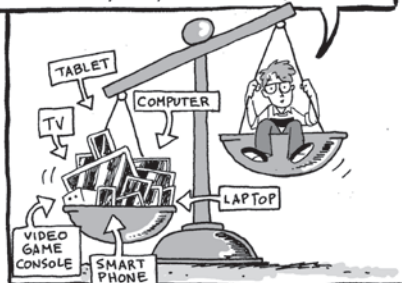
HOWEVER, STUDIES SHOW THAT THERE IS NO PERCEIVED BALANCE BECAUSE STUDENTS AGED 8-18 SPEND, ON AVERAGE, OVER SEVEN HOURS A DAY, SEVEN DAYS A WEEK ON DIGITAL MEDIA *OUTSIDE OF SCHOOL* (GIEDD, 2012; HARRIS, 2014; UHLS ET AL., 2014).

Opportunities for art-making appear to be *decreasing* as schools serve to train a technologically adept labour force of consumers (Noddings, 2007; Snaza, 2014).

"THE ESTHETIC VALUING OF EDUCATIONAL ACTIVITY IS OFTEN COMPLETELY IGNORED PERHAPS BECAUSE... ESTHETIC ACTIVITIES ARE NOT HIGHLY PRIZED TODAY IN SOCIETY" (HUEBNER ET AL., 1999, P. 109).

I SUGGEST THAT A DEFICIENCY OF OPPORTUNITIES FOR ART IN SCHOOLS FORECASTS A *DIM FUTURE FOR COMICS* AS A PEDAGOGICAL TOOL.

Studies have found links "between educational attainment and arts participation" (Hickey-Moody, 2013, p. 60)--

-- AND THAT SOME OF THESE LINKS LIE IN THE *REFLECTIVE* AND *COLLABORATIVE* ASPECTS WITHIN ARTS PRACTICES...

(BITZ, 2009, 2010; GIROUX, 1999; SCRIPP & PARADIS, 2014).

THERE ARE DECADES OF RESEARCH THAT ESTABLISH *COMICS* AS EFFECTIVE CLASSROOM TOOLS--YET MOST STUDIES EMPLOY FORMS OF COMICS FOR *READING* RATHER THAN A MEDIUM FOR *WRITING* (KRAVER, 2013; WILLIAMS, 2008).

A PERCEIVED LACK OF MAKING COMICS IN THE CLASSROOM IS DUE, IN PART, TO EDUCATORS BEING ONLY *PARTIALLY* LITERATE IN COMICS LANGUAGE.

Anthropologist Tim Ingold (2013) writes, "So long as it is done by hand, all writing is drawing" (p. 139). Therefore, the freehand cartooning of comics language (Brunetti, 2011; Groensteen, 2007) can be understood as writing.

Literacy is the ability to read and write a language (Collins & Blot, 2003). As such, many scholars, academics, and educators can read comics-- but they can't write comics.

READING
WRITING

Thus teachers' partial-literacy in comics, combined with the knowledge economy's technological *intensifications*, can reduce opportunities for freehand cartooning in education.

PUT AWAY YOUR PENS, CLASS...

TODAY WE LEARN CODING
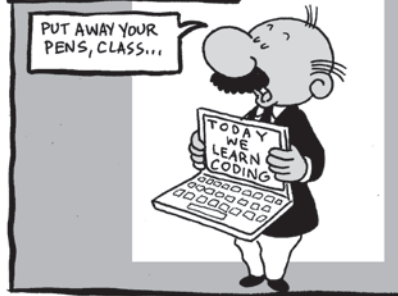
For example, "President Obama called for greater technological literacy among young people in the country--

-- EDUCATION IS CONTINUING TO EMBRACE TECHNOLOGY AT A DRAMATICALLY ACCELERATED PACE... SCHOOLS ARE MOVING SWIFTLY TOWARDS THE ULTIMATE GOAL OF 1:1 COMPUTING AND RELYING ON DIGITAL RESOURCES FOR TEACHING AND LEARNING."
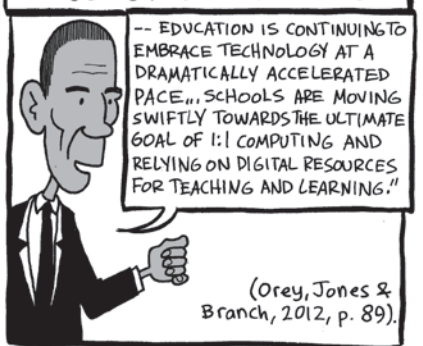
(Orey, Jones & Branch, 2012, p. 89).

Furthermore, British Columbia Premier Christy Clark announced in January 2016 that,

"IT IS MY GOAL TO MAKE SURE THAT IT DOESN'T JUST BECOME AN OPPORTUNITY FOR EVERY CHILD TO TAKE PART IN, BUT WE ULTIMATELY MAKE IT MANDATORY FOR EVERY CHILD FROM KINDERGARTEN TO GRADE 12 TO LEARN WHAT CODING IS AND HOW IT WORKS."

(Shaw & Shaw, 2016, para. 3).

In March 2017, Canada's Federal Government, under Prime Minister Justin Trudeau, unveiled a budget with increased funding to "grow the number of Canadians equipped with science, technology, engineering and mathematics (STEM), coding and digital skills in order to:

"HELP YOUNG CANADIANS GET THE SKILLS AND EXPERIENCE THEY NEED TO KICK-START THEIR CAREERS."

(Government of Canada, 2017).

Technological intensification emphasizes **STEM** over art as the State transitions from a technocracy to a **Technopoly** (Postman, 1992).
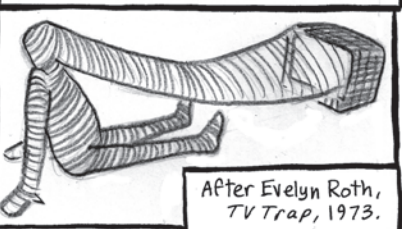
"AN INCREASING NUMBER OF JOBS AT ALL LEVELS...REQUIRE KNOWLEDGE OF STEM" AND "REPORTS HAVE LINKED K-12 STEM EDUCATION TO CONTINUED SCIENTIFIC AND ECONOMIC GROWTH" (NATIONAL RESEARCH COUNCIL, 2011, p. 3).

Member of the O.H.S.S.O. Committee
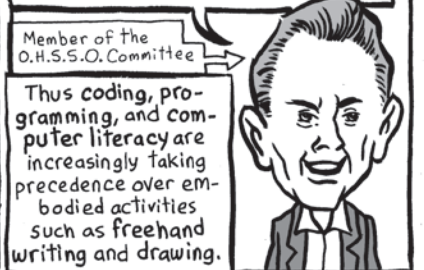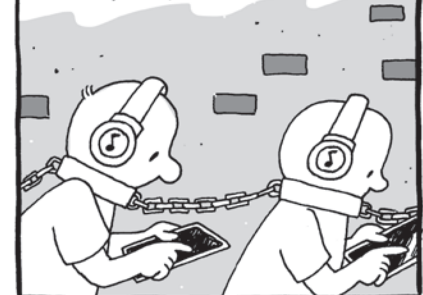
Thus coding, programming, and computer literacy are increasingly taking precedence over embodied activities such as freehand writing and drawing.
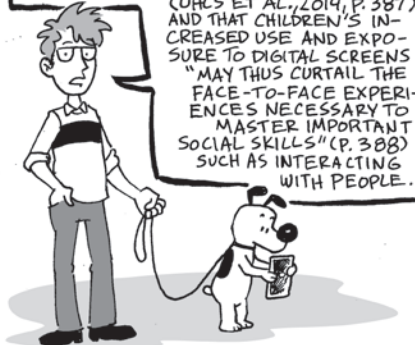
Scholar Henry A. Giroux (2010) writes that "many educators have lost a meaningful language for linking schooling to democracy, convinced that education is now about job training, competitive market advantage, patriotic correctness, and a steady supply of labor for the national security state" (p. 33).

ELEMENTARY SCHOOL
JOB TRAINING →

The demands of micromanagement in technology (Brunetti, 2011) are subsuming schoolchildren's developments in freehand writing and drawing. Continued intensification (Apple, 2005) of digital technology threatens to **marginalize** and **damage** physical and embodied multimodal experiences for students.

After Evelyn Roth, *TV Trap*, 1973.

There are a number of studies that investigate **positive** implications of screen-based technology in schools (Corneliussen & Prøitz, 2016; Keraroudi et al., 2016)--

HOWEVER THESE DON'T ADDRESS THE *IMBALANCE* BETWEEN STUDENTS' LIFE-WORLD NEGOTIATIONS AND SCREEN-BASED MEDIATIONS.

If anything, I contend such studies can **contribute** to the decline of freehand writing and drawing in schools.

HEY, LOOK AT ME-- I'M UPLOADING CONTENT TO FACEBOOK FOR FREE!

NOW TO ORDER A NEW SMARTPHONE FROM AMAZON WITH PAYPAL.

STUDIES FIND THAT *OVEREXPOSURE* TO SCREEN-BASED TECHNOLOGIES CAN HAVE A *DAMAGING EFFECT* ON "PRETEENS' UNDERSTANDING OF NONVERBAL EMOTION CUES" (UHLS ET AL., 2014, p. 387) AND THAT CHILDREN'S INCREASED USE AND EXPOSURE TO DIGITAL SCREENS "MAY THUS CURTAIL THE FACE-TO-FACE EXPERIENCES NECESSARY TO MASTER IMPORTANT SOCIAL SKILLS" (P. 388) SUCH AS INTERACTING WITH PEOPLE.

THIS IS FURTHER SUPPORTED BY STUDIES THAT POINT TO THE *IMPORTANCE* OF NONVERBAL EMOTION CUE RECOGNITION IN THE DEVELOPMENT OF *EMPATHY* (CLARK, WINKIELMAN & McINTOSH, 2008; SZALAVITZ, 2010; ZAKI, BOLGER & OCHSNER, 2009).

I SUGGEST EDUCATORS INVESTIGATE METHODS TO MITIGATE THE PERCEIVED IMBALANCE BETWEEN CHILDREN'S LIFE-WORLD AND VIRTUAL-WORLD EXPERIENCES BY REDUCING EXPOSURE TO DIGITAL DEVICES IN ELEMENTARY SCHOOLS.

ONE WAY THAT STUDENTS CAN NEGOTIATE EMBODIED AND MATERIAL PRACTICES OF IDENTITY-EXPLORATION IS TO DEDICATE MORE SCHOOL-TIME TO THE EMPATHETIC CARTOONING (BRUNETTI, 2011; HORSMAN, 2015) OF MAKING COMICS.
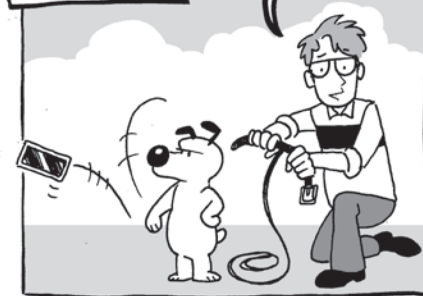
Groensteen (2007) writes, "the practice of comics is, technically and financially speaking, available to everyone" (p.19). Authorship for students is facilitated by a relative ease of accessibility to the tools of the medium. From these real world and material encounters, Being creates meaning, mediates environment and forms an identity (Bolt, 2007; Greene, 2001; Heidegger, 1962; Irwin & Springgay, 2008; Merleau-Ponty, 2004).

Eraser

Pencil

Black felt pen

A stack of paper

Ruler

ADDITIONAL MATERIALS FOR COMICS PRODUCTION
- correction fluid
- scissors
- glue stick/tape

There are aspects of ritual when making comics...

Sharpening

Penciling

Inking

INK

Yow

Erasing

In the Fall of 2015 I began a year-long arts-based research study into comics and identity.

What aspects of comics do students want to explore?

In what ways are original cartoon characters manifestations of authorship and identity?

How is drawing comics by hand important in helping authors develop a voice?

Over the course of two months I taught twenty-five bilingual grade four students in Vancouver BC, Canada how to make comics.

ANALYSIS OF THE HUNDREDS OF PAGES OF STUDENT-GENERATED COMICS AND CARTOONS YIELDS INTERESTING FINDINGS.

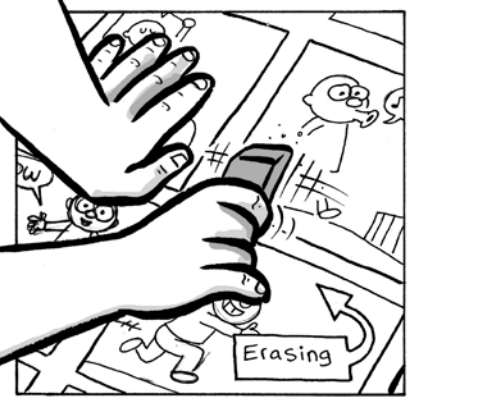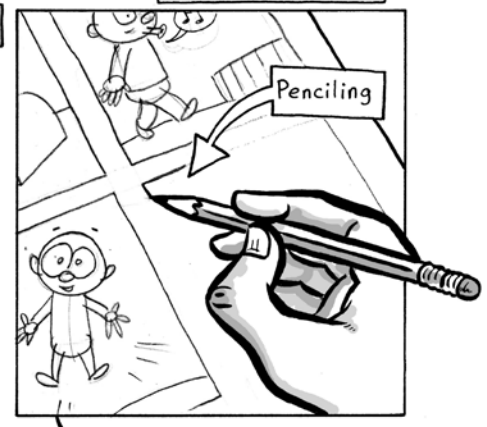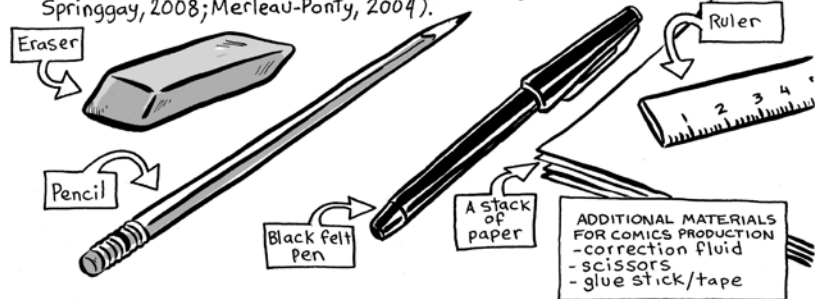This study reveals that drawing comics and cartooning by hand are empathetic and embodied experiences (Brunetti, 2011; Horsman, 2015; Swarte, 2016) that triangulate perception, cognition and touch (Cohn, 2012).
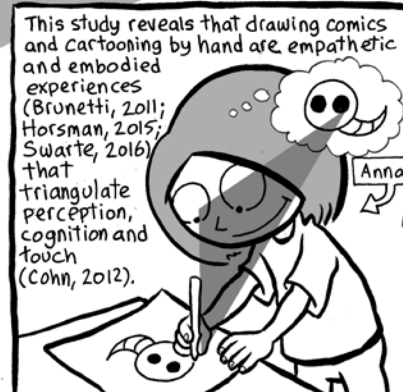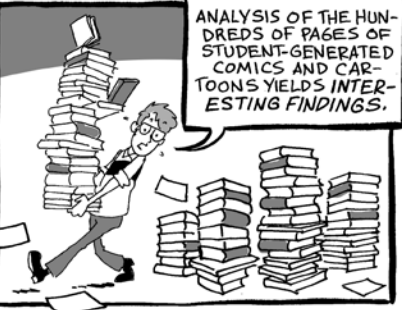
Anna

FOR INSTANCE, ANNA'S THREE CHARACTERS ARE METAPHORIC AVATARS OF HERSELF AND HER FAMILY, WHICH I'LL EXPLAIN LATER...

TTOD THE MONSTER

HAMY THE HAMSTER

JEFF THE ANT
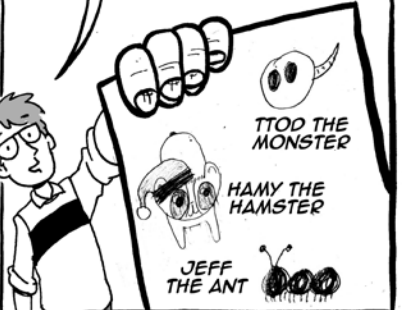
Students appear to unconsciously negotiate conceptions of identity through the fictional cartoon characters they create.

Classroom Teacher

THEY'RE ALL WORKING SO QUIETLY ON THEIR COMICS!

YES, INKING IS ENGAGING AND REQUIRES CONCENTRATION, REFLECTION AND FOCUS.

I interviewed three random participants six times.

IS THERE ANYTHING YOU WOULD CHANGE ABOUT SCHOOL?

Note: pseudonyms are employed to maintain anonymity.

YES--MORE ART COURSES AND CREATIVE THINGS.

Anna (age 9)

UMMM... MORE ART.

Stella (age 9)

I LIKE ART.

Daniel (age 9)

7

Case study #1: Daniel
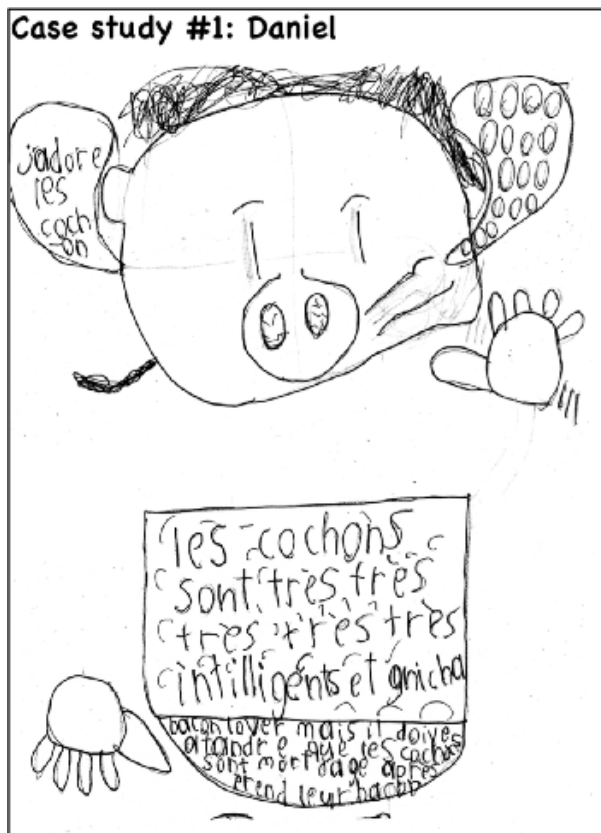
Figure 1.
Daniel's one-panel gag cartoon.
Translation:
First speech balloon: "I love pigs."
Second speech balloon: "Ooooooooooooooooo."
Caption: Pigs are very, very, very, very, very intelligent and gnicha (sic). Bacon lover but he must wait for the pigs to die of old age and after take their bacon.

Case study #2: Anna

Figure 2.
Anna's one-page character introduction.
Translation:
Panel 1- The Title: The Adventures of Hamy and TTOD - Operation Under the Bed.
Panel 2- Caption: Introduction of your characters. Hamy. TTOD.
Panel 3.1- Caption: The boss of your characters. Jeff: Hey ho. I'm here.
Panel 3.2- Sound Effect: ZOOM. Jeff: Hello. I am an ant.
Panel 4- Caption: The world of your characters. The normal world. Hamy and TTOD: Yippeeee!
Panel 5- What do your characters do for work? They are spies.
Panel 6- What your characters do for fun.

The talking pig-nosed character is, according to Daniel, a self-portrait. This is reinforced by the "rat-tail" of hair visibly sticking out from behind the character's head below the speech balloon on the left, a characteristic hair style shared by both Daniel and the character in his drawing. This, I suggest, is a Visual Linking Device (Lim, 2004, 2007) that forges a relationship between the author and his cartoon character. In this way, Daniel negotiates identity by assuming features of the other. The pig-like inhuman says in the first speech balloon, "I love pigs." This is followed by a cry of, "Ooooooooooooooooo" in the second speech balloon, which Daniel explains is the character whistling. There is a caption situated where the character's stomach would be, and Daniel writes how very intelligent pigs are. Yet the text assumes a more serious tone when he broaches the subject of eating animals.

In the drawing, Daniel admits to loving bacon and appears to express relief in the somewhat misguided belief that pig meat is not harvested until after the animal dies of old age. In our sixth and last interview, Daniel states, "Si j'étais un fermier et j'avais des cochons je ne l'ai pas tuer (sic) et après prendre leur bacon, parce que si tu fais ça le bacon est plus bon" ["If I were a farmer and I had pigs, I would not kill them and then take their bacon, because if you do that the bacon is no longer any good."] The empathetic connection with the other revealed in both Daniel's cartoon and in our conversation, I suggest, communicates a love and empathy for animals, nature, and the inhuman.

Anna describes Hamy as "vraiment comme dramatique" ["really like dramatic"], and TTOD as "plus calme" ["more calm"]. In terms of her own temperament and relationship with those two characters, Anna says she positions herself "entre le milieu" ["in the middle"]. Employing écriture féminine (Cixous & Clément, 1986) as a lens for analysis opens interesting connections when contextualizing her interview comments with her comics. For instance, Anna situates herself between two main characters who are good friends, which can perhaps be contrasted with her perceptions of living with "deux mères" ["two moms"]. Thus the relationship between Hamy, TTOD, and Jeff suggests perceptual openings into Anna's negotiations of her own identity. I decide to pursue this line of inquiry and organize a sixth and final interview with the three participants almost one year after my classroom visits had ended.

The dynamics between Hamy and TTOD are the polar opposites of each other. For example, in the last panel of Figure 2, TTOD is portrayed playing music on the guitar while simultaneously Hamy, the reader is told, likes to destroy guitars. I suggest the character of Jeff the ant offers Anna metaphoric perspectives into her own experience of living in between two m/others, thus opening opportunities for authorial explorations into social relations. In our final interview together, I ask Anna if her two mothers have different personalities from each other. She replies, "Oui, très différents" ["Yes, very different"]. I continue by asking her, "Alors, est-ce-que tu penses que Hamy représente une mère puis TTOD représente l'autre mère puis Jeff te représente au milieu de ces deux la? ["So, do you think Hamy represents one mother, TTOD represents the other mother, and Jeff represents you in-between these two?"] Without hesitation Anna replies with an enthusiastic "Oui!" ["Yes!"]

Case study #3: Stella

**Figure 3.
Rosette and the Bullying Adventure, page 3.**
Translation:
Panel 1– Rosette: Oh!
Panel 2– Note: "You are really not smart."
Panel 3– Rosette (crying): Sniff... sniff...
Panel 4– Rosette: May I go to the washroom? Teacher: But of course.

On page 3 of her six-page story, Stella portrays the moment her character Rosette opens an insulting note tossed at her by two bullies in class. In Panel 2, the point-of-view shifts, thus directing the reader to empathetically and metaphorically become Rosette. The author (Stella, that is) invites the reader to reciprocally share in the experience of narrator-monstrator-reciter (Groensteen, 2007), and thus negotiate identity through the character's perspective. In fact, the author and the reader are sharing the eyes of the character: Rosette's striped sleeves are now the arms of the reader; the hands that grasp the insulting note are also those of the reader; and the eyes reading the note are those of the reader now as well. The reader is Rosette, and Rosette is the reader... an empathetic symbiosis and new indivitrio of author, character, and reader. Stella claims comics authorship by tearing down the fourth wall. In this way she pays attention to the liminal space between writer and reader whereby the author writes "toward the other" (Sellers, 1996, p. 19) and invites the reader into the narrative through a multimodal hybridity of character design, panel composition, non-verbal emotion cues, and camera angles (Groensteen, 2007, 2013; Lim, 2007; Uhls et al., 2014; Williams, 2008).

I asked Stella, in our last interview, "Est-ce que tu voulais que le lecteur pense pour un instant qu'il peut devenir Rosette avec un dessin comme ça? ["Did you want the reader to think for a moment that they can become Rosette with a drawing like this?"] She replied, "J'ai pas trop penser a faire un dessin comme ça" ["I didn't really think too much about doing a drawing like that."] I contend Stella is, in this comic, unconsciously claiming authorship by attending "to the gaps" (Sellers, 1996, p. 16) and communicating vividly with the other.
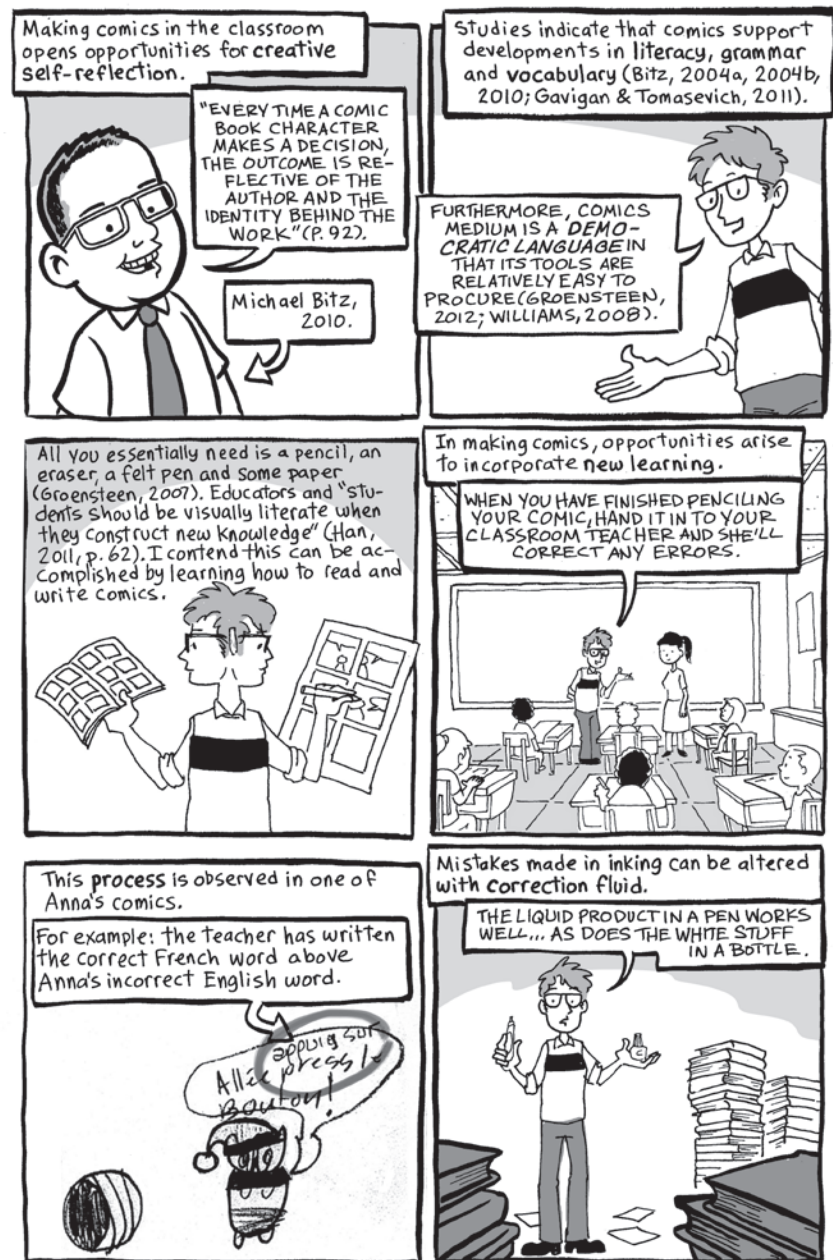
One component to this study was collecting the students' comics to print as an anthology. Each participant received a copy of the collected works.

WHEN ASKED HOW SHE FELT ABOUT THE ANTHOLOGY, ANNA SAID: "I FELT PROUD AND I FELT PROUD FOR THE OTHER PEOPLE."
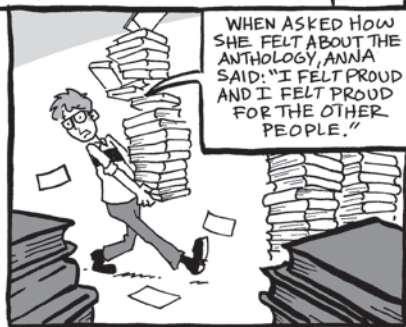
My personal experience with comics has created understandings into some of the complexities of second language acquisition.

OH--I GET IT NOW-- HIS NAME IS ASTÉRIX BECAUSE IT SOUNDS LIKE ASTERISK!

Me, in grade four.

ASTÉRIX le GAULOIS

Comics helped me learn French, but as a British-Canadian citizen in Quebec, I was looked upon as an other.

FLQ

Parti Québécois

LOI 101
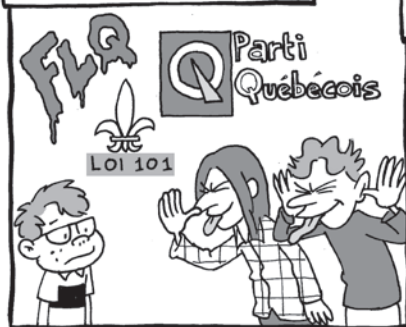
My third language of comics has, in ways similar to my Anglophone experience in Quebec, been vilified and debased by the dominant culture. However, comics scholar Bart Beaty (2012) writes that,

"...THE COMICS WORLD WILL BE ABLE TO OVERCOME THE HISTORICAL BIASES AGAINST COMICS AND LEGITIMATE THEM AS ART" (P.47).

In an interview with Jan Baetens (2013), Beaty says that, "there must be a department of comics studies" (p.181).

This department is slow to materialize due to a "general unfamiliarity with the medium" (Uidhir, 2012, p. 50). Currently, comics is a nomad science (Deleuze & Guattari, 2007) that takes up temporary residence in various departments at the margins of academia.

CO-MIX

YOO HOO!

HEY, COMICS!

I LIKE YOUR FORM, KID!

SOCIOLOGY

LITERATURE

ART

A growing divergence between life-world and virtual-world experience signifies conflicting worldviews whereby an intensification of digital technology in schools contributes to the moribund condition of curriculum studies and analog existence.

I believe schools can create a balance between digital and analog opportunity by focusing elementary school students' negotiations onto the physical and material lifeworld.

CHOMP!

CHOMP!
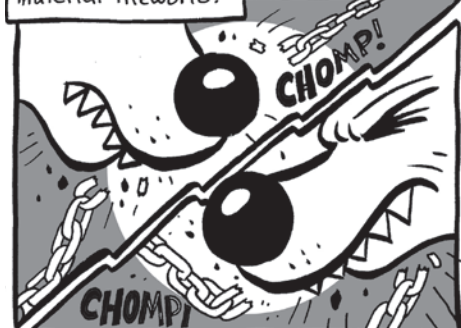
RESEARCHING A CURRICULUM THAT INCORPORATES THE FREEHAND WRITING AND CARTOONING OF THE COMICS MEDIUM IS A UNIQUE APPROACH TO LEVEL THE IMBALANCE.

THIS VISUAL ESSAY EXPLORES SOME OF THE PEDAGOGICAL IMPLICATIONS OF THE TECHNOPOLY. THERE ARE, HOWEVER, SEVERAL OTHER FIELDS IMPACTED BY GROWING TECHNOLOGY. THESE INCLUDE, BUT ARE NOT LIMITED TO, VARIOUS ENVIRONMENTAL AND HEALTH CONCERNS.

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Organizing for Arts-Based Social Action in the Helping Professions

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ABSTRACT

The authors identify three kinds of organizations for linking arts, social action, and the provision of helping to people who are marginalized or who experience oppression within dominant cultures. Those organizations involve the development of artists who often possess marginalized status, those that link the arts and social action, particularly for protest, and ones producing innovations in social arrangements, helping processes, and/or group support. What they hold in common is the incorporation of the arts to advance the human spirit in the face of societal oppression. For each kind of organization, the authors offer distinctive ways of viewing their cultures that integrate the arts and social action, especially through the production and communication of dissent at individual, group, and/or community levels. The authors highlight how the organizations can reflect counter movements within society in which the arts amplify voice and agency of organizational members who may work in concert to deploy the arts as a tool of social action. Through the incorporation of the arts to represent utopian or dystopian conditions, the organizations can challenge society with ways of embracing human differences, particularly by offering aesthetic visions of human vitality, demonstrating alternative cultures of social support, building prototypes of social innovation, and nurturing the human spirit of people whom mainstream society can degrade through neglect or even abuse.

There are several principal ways of organizing arts-based social action in the helping professions. These professions involve teaching, counseling, social work, and psychology, as well as professions more commonly aligned with health, such as nursing. Those practicing in the helping professions may see the arts as contributing to therapeutic intervention in which people coping with various issues–like mental health concerns–become involved in the arts for resolving those issues. For some helping professionals, the arts serve therapeutic ends. Through their work to identify relevant contexts joining the arts and the helping professions, the authors broaden arts-based helping in addressing how people experience social issues as well as the toll social issues can take on human development and human functioning.

This paper draws from the authors' experiences with organizations with which they have provided technical assistance, consultation, or within which they have undertaken evaluation or research. These include organizations 1) in which people develop themselves as artists, 2) that link arts and social action, and 3) that blend art and the design of helping interventions. The terms "helping" or "human service professional" can refer to a range of professions that facilitate psychological change (Gregoire, 2015), help clients in difficult life situations (Hladik, 2014), nurture growth, or address problems related to emotional, physical, psychological, cognitive, or spiritual well-being.

Gregoire (2015) proposed that the helping professions consider reflection and theory as indispensable to practice, and he explored how helping professionals transition from conceptual theoretical thinking to thinking in the present moment in interaction with individuals and groups. Artists, attentive to their process (Richardson & Walker, 2011), may foster such transitions from theory to practice in collaboration with helping professionals. Like helping, artmaking is a process of becoming (Sanders-Bustle, 2014). Artists and helping professionals working collaboratively can bring different groups together to interact in pursuit of creative action and foster qualities that are related to health: social relationships, adaptation, a sense of personal and social identity, human worth, communication, decision making, celebration, and responsibility (Lawton, 2010; Lowe, 2001; Newman, Curtis, & Stephens, 2003). That both artists and helping professions share such processes and ends makes them amenable to integration in which new synergies can promote creative action.

Helping people to bring about the support they need to understand the negative consequences of social issues can build their awareness of how those consequences affect their lives. Thus, within such professions, strategies of helping can be diverse, involving clinical intervention, group work to support people, and social action to address inequalities and inequities, which are common products of oppressive structures.

The arts can synergize with such strategies and result in different helping forms ranging from art therapy (Kaplan, 2007), studio practice in which participants engage in art making (Allen, 1995) – particularly in group contexts (Timm-Bottos, 2011) – and performance art that is geared to protest and dissent (O'Rourke, 2007). Echoing Congdon's (2011) introduction to a journal devoted to alternative art education in which she wrote, "what often makes out-of-school

education so powerful is the opportunity to invent, play, and bring together ideas in new and different ways" (p. 259), combining the arts and helping can foster new and different ideas. The authors invoke social innovation as a product of creative engagement in which participants originate new ways of offering mutual support to address how they experience social issues, particularly their negative consequences. The authors focus on social action since the literature on clinical and therapeutic approaches is well developed.

The Arts and the Helping Professions

Increasingly, the arts can contribute to social action in which people who bear the negative effects of social issues use the arts for creative expression of how they experience those issues. The practice of art making can foster personal development, an outcome that takes on importance when society closes other opportunities.

The creative process of art making may be itself transformative for people when social forces challenge coping, resulting in marginalization. This transformation can influence how people come to think of their lives, and thus create identities that strengthen their own sense of self agency. Such a creative process likely takes place in various settings organized to increase access to the arts that members of marginalized groups may not readily have, such as social programs, artist collectives, or studios nested within larger educational organizations or health and human service agencies. These entities, whether formal organizations or informal gatherings of artists and helping professionals, can involve developing artists, linking the arts and social action in which creative expression is used as a means of organizing to support dissent, and positioning the arts to advance the design of new ways of offering assistance and social support.

The arts and the instruction, education, and experience they offer can form novel structures, engaging people with considerable differences in self-expression, experience, and competency levels in opportunities for self-expression they would otherwise not have. That the arts are morphing in contemporary society so they can offer different ways of stimulating self-expression and representation is a testimony to their flexibility as a form of individual or group expression. Naïve, Brute, and Vernacular types of art reveal how the arts themselves can engage outsiders, individuals, and groups with particular experiences and diverse ways of representing such experience, as well as those with different levels of preparation, whether through formal training in the arts or self-instruction.

The authors remain mindful of the greater social issues driving creative engagement and representation among the people who join collectively, especially in organizations, to engage in arts production. Addressing such issues through the arts can be reflexive in that members of such organizations may come to better define their social action, which is informed by the representations they offer. Perhaps the power of the arts resides in how particular expression can build a grand narrative supporting social action. Arts-informed narrative can be a powerful way of framing social action and championing perspectives on the resolution of the issues animating such action.

Synergies of the Arts and the Helping Professions for the Purposes of Social Innovation

Addressing social issues through the arts to bring about social innovation can empower both practitioners and those who seek help or provide it themselves as peers. Innovation itself can be a product of artful creativity that can stimulate reflection through creative processes and engagement. Organizing for social action can motivate collective action in which participants come together for the purposes of imagining, conceiving of, and framing novel or original ways of addressing human needs. Organizations themselves can serve as lenses to focus the efforts of multiple actors who collaborate on innovative ideas, shape those ideas, and demonstrate new ways of supporting people who are facing challenges emanating from social issues largely not of their own making.

This cognitive, emotional, and social focusing is influential since people who come together in group structures for the purposes of creative engagement begin the process of informing one another about possibilities for social change (Johnson, 2010). That group life is critical to social innovation is an observation emerging across technological forms in business, information science, education, and medical care (Bennis, 1997; Boggs, 2012). Human beings have evolved to live, perceive, and engage collectively (Dissanayake, 2000). Collective action implicates the importance of small scale social interaction to the realization of innovative forms, such as creating social support among people who experience isolation, fostering creative engagement to stimulate critical reflection, illuminating the lived experience of those who struggle with social issues, or engaging

in economic opportunity (Mlodinow, 2015).

Ultimately, innovation can serve as a pathway of dissent in which people with novel ideas come to criticize existing arrangements and even enact alternative ones (Brown, 2009). Dissenters likely loosen their bonds with prevailing conceptions held by the mainstream of a domain or society. By loosening their bonds with prevailing conceptions, dissenters are likely marginalized since those who innovate often occupy the edges of a community.

The arts reflect a way of loosening bonds with prevailing conceptions of what is right or normative within a given society. The arts implicate representation and interpretation and can allow the free play of the psyche in service to creative self-expression. The arts can serve as a creative resource in a given society, and creative individuals using the arts can come to question existing social arrangements. Novel and original thinking can emerge in such contexts, which can inform social research and development in service to advancing innovation in social arrangements.

Helping professionals have traditionally assisted individuals, while giving less attention to environments unsupportive of health and well-being. Because whole groups of people and communities— i.e., refugees, those who are different emotionally, cognitively or behaviorally, as well as others—likely experience a collective trauma of poverty, unemployment, crime, and pollution, collaborations between artists and professional helpers can nurture creative, collective action toward an imagined better future. This collective trauma can create very real personal consequences; people may experience a sense of betrayal by the greater society as they cope with the absence of the essential resources of daily existence, as well as the amenities people require to prosper. Such deprivation can result in poor housing or the absence of housing, social distress, unemployment, lack of income, and poor nutrition, each of which compromises health and well-being and reduces quality of life.

A synergy of the arts and helping can address two factors that often interact to reduce quality of life. The helping professions can assist people to deal with the deprivation they experience, evident in limited access to material resources, and the arts can assist people to express and communicate to others the inequalities and inequities they experience on individual and group levels. Such synergies can augment mutual support among people who experience social isolation, evoke emotions that inequality and inequity produce,

and strengthen group life from which social action can emerge. It is unsurprising, therefore, to find the arts synergizing with helping processes as central features of social movements and social action.

Organizations Integrating the Arts and Social Action

Three Types of Arts-Based Organizations that Incorporate Helping

The three types of arts-based organizations the authors offer in this paper are products of the authors' experiences with such organizations in which they have provided technical assistance, consultation, or within which they have undertaken evaluation or research. The term organization is used broadly to refer to 1) organizations in which people develop themselves as artists (e.g., an art-centered school and a prison), 2) organizations involving arts and social action (e.g., to promote understanding of social issues such as AIDS, homelessness, and other social issues expressed by graffiti and guerilla artists), and 3) organizations involving arts to design more human-centered or culturally informed products and helping innovations.

Through the collaborative engagement of artists and helping professionals, the authors have garnered insights into why these three entities exist, how helping and mutual support interact with the arts, and what distinctive contributions the arts can make to advance human development, particularly of those individuals and groups who may have limited opportunities to achieve well-being because of marginalization and deprivation. Artists and helping professionals working together in community contexts can consider these three kinds of organizations as they seek to form partnerships and collaborative arrangements between the arts and the helping professions. In all three, the consilience of the arts and the helping professions can be central in assisting people to address the consequences of the social issues they face in their daily lives and across the life course.

Organizations Devoted to the Development of Artists

What is salient in this kind of organization is its effort to bring the arts to populations that may not have access to the arts in their daily lives. One purpose of this kind of organization is to assist people in discovering themselves as artists. These are not efforts to provide art

therapy, although the engagement of people in the arts can produce positive cognitive, emotional, behavioral, or social benefits. What is distinctive about such organizations is how they create access to the resources people require to advance themselves as practicing artists, particularly as outsiders. In the helping professions, there is little literature on this kind of organization, although the forms reflecting it are readily observable in communities and in the home pages of arts organizations.

One such organization in Oklahoma assists girls to develop themselves as artists through the availability of arts education, access to practicing artists who work with the girls in studio settings, mentoring by practicing artists, education of girls in the business of the arts, and engagement in the arts as community service. The girls do not enter the organization for the purposes of either correcting their behavior or in addressing problematic situations, like poor academic performance. Initially they may not come primarily to become artists but they do practice as artists, thanks to the engaging faculty and exciting projects. The first author's experience captures this kind of organizational purpose:

> The girls come from many different backgrounds, but their families are coping with the issues one can observe today in the media: undocumented status of parents, incarceration of loved ones, their own cultural identities coming from the migrant experience, and their commitment to two nationalities often involving Mexican and American. They come to the school to work on creativity through structured opportunities to express themselves as well as free form self-expression. As I peruse the exhibit of their block prints, I become mindful of each girl as an artist even though they may not see it quite that way. What is interesting is that the school itself serves as a protective environment in which the girls can express themselves as they wish. In addition to the arts the school addresses other needs—affirmation, personal development, discipline, literacy, and socialization. The girls also benefit from the nutrition supplement the school offers often times disguised as snacks. (D. Moxley, field notes, January 30, 2016)

Although in this instance the girls this arts-based organization assists possess minority status, since many of the girls come from Spanish-speaking households whose families live below the poverty line, they come to the school for four principal reasons. First, they enlist in the school because they want to enhance their education through their involvement in productive activity, principally the arts. Second, the girls become involved in this organization because they can learn about the world of the arts and, even at a relatively young age, they can develop themselves individually as practicing artists. They have opportunities for developing portfolios, critiquing the work of other students, and receiving critical evaluative feedback from art instructors, practicing artists, and their peers. Third, through such an organization, they can learn about the business of arts. Through preparation for exhibits, interactions with patrons, and preparation of their work for display and subsequent sale, they can gain considerable skill as arts entrepreneurs. And fourth, arts education and artist development can foster the girls' creative capacities transferable to other areas of their lives.

Indeed, people coping with degraded situations, social oppression, or societal neglect may already possess considerable capacity for creative engagement in their daily lives since creative competence can result from a person's coping with adversity. Involvement in supportive and developmental contexts can build on people's existing creative capacities. Furthermore, this organization addresses a growing social issue: the withdrawal of schools from active provision of art education in the curriculum. Given the importance of the arts in facilitating personal expression, fostering creativity, and stimulating productive activities, numerous efforts in the human services are emerging to facilitate the artistic development of people who reflect considerable diversity in physical, linguistic, emotional, or cognitive characteristics (Moxley, 2013).

The arts are also emerging in jails or prisons in which environmental deprivation and degradation are prevalent. They are also found relevant by people making life transitions, such as those leaving the military and entering civilian life. People in such situations likely possess particular perspectives that can fuel their creative development as artists who are working to create their own styles, methods of arts production, and stances on social issues through which they can express the issues they face. Here is one self-reflection by the first author:

> I am showing this piece by an unknown artist to a group of graduate students in social work. I marvel at how the artist assembled the materials he needed

to make art while in a jail cell. He pounded coffee grounds into useable paint. He had a pencil to sketch a design on a piece of board he was able to loosen from the wall of the jail cell. I heard that he went on to become an artist in an organization that supports the development of artists who do not have formal training. I prize the piece I have in my possession. A graduate student asks, "Is he an artist?" I think to myself—he is, a powerful example of an outsider artist. (D. Moxley, field notes, March, 10, 2017)

Arts organizations dedicated to developing artists can synergize with what the helping professions can offer. Human service professionals can help emerging artists address other issues in their lives, such as access to benefits, stable housing, access to mental or behavioral health care, and social interaction, particularly through group work. Involvement in the arts can help people build new identities; the alignment of the helping professions with such organizations may illuminate other forms of help necessary for quality of life. Such help can involve supporting participants in strengthening their vocational identities, fostering their involvement in other vocational development opportunities, and expanding their career or educational development. Another reflection by the first author:

> The arts venue nested with an organization serving the homeless stands as a powerful example of how even modest opportunities can stimulate vocational development. Here is a man who has taken his own art work and developed it as a means of livelihood. He now has a home because his art work produces the income he needs to live modestly with a roof over his head. (D. Moxley, field notes, October 31, 2015)

Organizations Devoted to the Arts and Social Action

The principal purpose of arts devoted to social action is not therapeutic; the purpose is found in dissent. Dissent can produce vital information for a society that can counter negative stereotypes held by the majoritarian members of a society (Sunstein, 2003). This kind of organization is distinctive because participants use the arts to advance their own perspective about social issues and societal responses to their situations. This organizational type is described through a range of examples encompassing the art of people who live with AIDS, those who are homeless, and graffiti and guerilla artists

whose art may provoke the understanding of others.

The involvement of so-called outsiders in the process of making and producing art makes this organization distinctive not only in the art world, but also in the world of social action. The other may actually be an outsider—one who faces devaluation within the greater society. Societies often treat their outsiders as deviant—as people who are unworthy of inclusion in the greater society.

So, the idea of outsider art fits well into this kind of organizational form. The aesthetic of this kind of organization may counter the aesthetic found acceptable or even preferable within the greater society. The counter aesthetic may reveal other forms of beauty, or the aesthetic that artists who are social activists embrace can be a degraded one evident in artistic representations of abuse, neglect, torture, deprivation, denial, or exclusion. By joining the arts and social action, the forms populating this organization can engage (or confront, even remotely or tangentially) the representatives or officials of mainstream culture in coming to understand not only what it means to be the other, but also how societally enforced expectations can transform the other into an outsider. The outsider may be a soul in extremis—one deprived of the essential requirements of daily life (Moxley & Washington, 2016).

The arts can form such an aesthetic to challenge inequities (Moxley, 2014). The first author reflects on words as art in social action:

> Who produced this photograph of graffiti declaring that the United States keep its "hands off Central America"? The graffiti is splattered across a weathered embankment of a freeway bridge hidden from commuters who are passing quickly on the road above. I understand that there is an organization supporting such artists but they encourage them to make portraits and not graffiti. I think about the artist and the organization. The latter does not flinch from encouraging its members to express themselves through the arts, which in this case is graffiti. I think this is a way to exercise one's free speech, something that is diminished these days, particularly given the criminalization of graffiti as vandalism. I would guess that the organization talks about the use of the arts as self-expression, voice, witness, and ultimately self-agency. Is this true? Mark this as a follow up. (D.

Moxley, field notes, May, 21, 2008)

The aesthetic of this organization may be jarring, eliciting intense negative emotions in observers or visitors. It can challenge accepted views of reality, and literally push interpretations and meanings that challenge the status quo. The artists populating this kind of organization may be angry and disrespectful, using art to communicate contempt for current arrangements that endorse privilege for some at the expense of others. The organization brings arts into action within the worlds of everyday life, or pushes alternative interpretations of the world of inequity into the worlds of the privileged. The arts become the vehicle for social action and can involve confrontation as an aim of artful engagement.

What sets this kind of organization apart from the previous category is that artists focus their artistic criticism on the greater society and its representatives. Unlike the girls' art school that seeks to prepare girls for elevated stations in society, this kind of organization may confront injustice directly through protest strategies, for example, mindful that such action can produce negative consequences for the organization and for the artists who are involved in such protest. The community (such as an affluent neighborhood) or an institution (such as a city hall) becomes a veritable stage. Performance is central to a group's communication of dissent. They move beyond mere education or awareness building to evoke discomfort among an audience or a potential audience. Perhaps the purpose of the arts here is to invoke this discomfort.

The art itself brings into question social arrangements, and may even indict those arrangements in the name of achieving a better or more just society.

> I [the first author] am viewing a piece of art produced by an artist dying of AIDS. His pieces are part of a solo exhibition in which the young artist had arranged photographs of his own decline into poor health and ultimately into death. But it is more than this. The ways the photographs are organized, their subtle content, and the subject matter reveal societal neglect of this issue and the people who experienced it. How someone can decline in the face of societal scorn shows the kind of pain healthy or disease free people would want to avoid. The photographs are not of the sacred but of the despoiled, something the

artist is conscious of. I find tears roiling up in my eyes. The presentation is disquieting. And, I am not alone. Others are coping with a personal upheaval because of the evocative nature of the art. What is gained here? Sympathetic regard. Empathy. A feeling of gratitude that the disease is not mine (D. Moxley, field notes, September 11, 1990).

In one project, the authors and their colleagues assisted formerly homeless women to create conceptual portraits of their movement into, though, and out of homelessness. The lyrics, art work, photographic images, narratives, and experiences the women shared with multiple audiences through exhibits stationed in public locations heightened despair among those visitors who were themselves vulnerable to the forces creating homelessness. Those who were privileged in their social status and resource availability came to see how society itself could create homelessness. How? The women's artistic portrayals revealed how social forces like marital disruption, loss of jobs, and lack of benefits preparing women of color for a decent retirement could conspire to push them into poverty and then into homelessness. Homelessness is a disease of poverty; the portraits each woman prepared showed in graphic ways the nature of such a social disease. Over three replications of the exhibit, most visitors could come to see how homelessness was a product of society and not the result of human failure or incompetence. The women's stories as embodied in multiple forms of artwork were the principal ways the artists sought to influence the critical awareness of those in attendance at the exhibits. (Moxley, Washington, & Feen-Calligan, 2008)

Clinically trained helping professionals may be uncomfortable with artistic creation for social action and the intentional production of conflict or infliction of negative emotion. Indeed, some art work may produce the experience of shame in viewers or of vulnerability to the very issue the artists interpret through their work. This infliction of intentional emotional harm, or the "jarring" of those who view art through the portrayal of a negative aesthetic, can create ethical concerns about the purpose of art and the purpose of representation a particular art work can embody. Such emotional arousal may indeed inflict discomfort in viewers, or even heighten emotional catharsis, such as tearful interactions of patrons or viewers, with those artists who have experienced considerable injustice. The consequences may, however, be quite positive: people leave an exhibit or an encounter with artists with new insight and new knowledge about how marginalization itself can serve as a form of injustice.

Helping professionals coming from community development traditions may see this kind of organization as a means for advancing an agenda of societal change. The art itself can be disruptive of the comfort of privileged groups and bring into question the legitimacy of societal structures. In this synergy of art and human service practice, artists are not clients nor even recipients. Nor are they objects of therapy or counseling. In partnership with artists, helping professionals are co-creators of dissent, and it is the production of dissent that can animate social change through the arts. The ultimate intent is the production of information for societies marginalizing others, especially through isolation. Art as information, the basis of dissent, can influence how others act on policy in society, producing new narratives that could potentially counter injustice.

Organizations Devoted to the Arts and the Design of Helping

This kind of organization brings together helping professionals, activists, and those who experience a serious social issue first hand to co-produce social technologies for addressing the causes and consequences of a given social issue. Often this kind of organization can be highly participatory, urging members of diverse stakeholder groups who share a common concern to address a social issue through innovation. This kind of organization incorporates the arts as a way of tapping into participants' creativity, experiences, or aspirations in forming a vision from the values they wish to realize through intervention design involving the creation of new forms of helping, perhaps even arts-based ones. The organization may convene people, practitioners, and activists who can bring multiple aesthetics to intervention design involving knowledge of what could be (i.e., a prescriptive aesthetic), an alternative aesthetic (i.e., the counter aesthetic), or the representation of the degraded (i.e., the negative aesthetic).

The participatory features of such an organization can facilitate the emergence of mutual understanding even in the face of diverse or even divisive ways of thinking about a social issue and the action needed to address it (Spaniol, 2005). This kind of organization offers the possibilities for the emergence of a new aesthetic capturing the critical narratives various participants offer (Berger, 1997). For helping professionals, such critical perspectives hold implications for translating narratives into an intervention aesthetic guiding the new helping or social action form (Moxley, 2014).

Such an organization embraces a particular kind of aesthetics Parsons and Carlson (2012) call functional beauty, what Saito (2007) calls every day aesthetics, or what the authors identify as intervention aesthetics. Achieving such an aesthetic in reality is challenging, but helping professionals do so when they coalesce approachability and access with the power of intervention to bring about those outcomes that counter the causes and consequences of the social issues people experience. Within industrial or craft traditions of design, the sublime the object provokes may be an integral part of its functionality as an ordinary object, something craftspeople often strive to achieve (Yanagi, 1972), and that can form a paradox when the sublime and the mundane are joined. Intervention design as a discipline prioritizes the achievement of functional beauty through the consilience of art and helping.

Likely underappreciated in human service practice research since Thomas (1984) proposed design and development as a viable pathway for intervention research, the authors have observed numerous human service organizations that partner with academic institutions and recipients and their advocates to advance their social intervention technologies. The authors have observed three forms within this category. *Intervention design labs*, steeped in participatory values, use various social methodologies like search conferences to discover ways of offering assistance, particularly in addressing social issues once seen as intractable, like homelessness.

The *design studio*, yet another form within this category, incorporates the arts as a way of appreciating the current state of affairs of helping within a domain. It fosters self-expression among participants, and offers artful ways of capturing aspirations that project participants can bring into new realms of the possible. Although the previous form capitalizes on the idea of the laboratory as a place of conceptualization and demonstration, the studio engages participants in creative expression through the arts, culminating with design incorporating functional beauty (Schon, 1986).

A third variant of this organization involves participants in harnessing the power of the arts to represent, portray, and interpret human experience. For many research projects, the arts can serve as a *vehicle of knowledge dissemination*. Artists can interpret research data through creative ways, amplifying technical features through creative expression and even personalizing research data by showing how social issues affect their lives as they experience a social issue directly. The use of displays, multi-media events, simulations, and exhibits or demonstrations can literally bring lessons learned,

research or evaluative findings, or new experiences alive to those who otherwise would not find attractive such traditional approaches to dissemination like lectures, training, publications, or formal reports.

All three variants emphasize creative engagement in problem domains that participants select because breakthrough thinking and related action are needed to bring about social betterment. These variants likely embrace or complement diverse approaches to the evaluation of the object, typically to achieve four intervention design objectives in which arts-based methods may prove strategic. Arts-based inquiry:

1. Can be useful in helping intervention designers to better understand context in which the envisioned design must perform;
2. Serves as a means to develop or otherwise shape what could be a novel intervention using trial use or testing as a way of refining the helping process;
3. Proves useful in assessing both the intended and/or unintended outcomes a design produces;
4. Influences the subsequent diffusion and adoption of what emerges from the design laboratory or studio as an innovation in helping or social action in a particular domain.

Conclusion

The arts support the involvement of people in externalizing the oppression they experience, portraying or documenting the causes or consequences of oppression they are facing. Artists use representation of social issues to communicate what they find disturbing or enlightening. The pursuit of meaning can move participants from representation of ideas or concepts to actual acts of prototyping involving the production of a microcosm of social or cultural support they see as relevant to addressing the oppression they or their peers face in the real world. Artists can shape prototypes using story boards, visual representation inherent in paintings, sculpture, or actual three dimensional models of helping processes captured in a form of architectural rendering.

Social action can be broadly based, reflect coalition building, and foster or support new ways of undertaking portrayals of what people face, including deprivation or oppression. Activists may incubate new forms of governance, group support, alternative institutions, and peer helping resources emanating from art forms that themselves may

influence the prototyping of new cultural forms. In the history of human services, such activism has been so strong it has resulted in the formation of helping processes that mainstream professions co-opted for their own purposes.

Social research and development extends from ideas or concepts emerging from how people frame their existence and the challenges they face. Framing can influence prototyping, reflecting innovations in social action. Prototyping itself can take root in innovative organizations, and they can occur in studios or workshops harnessing the arts not only as a way of stirring self-expression, but also in supporting group formation in which the arts serve as a principal source of collective expression and interpersonal bonding. The design studio is especially relevant here since it fosters creative engagement of participants in addressing the social issues influencing their lives and in formulating potential creative designs to combat those issues. By creating alternative prototypes supporting novel options that could materially and substantively improve the quality of life people experience, the arts can bond with the aim of social betterment.

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Bullied Students in the Arts: Psychiatric Sequelae and Response to Interactive Theater

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ABSTRACT

The present study examined the prevalence and impact of being bullied among high school students in the arts; it sought to determine whether this impact might be addressed, in part, through interactive theater. A high percentage of students in the arts reported being bullied in the past year. Compared to non-bullied students, bullied students reported significantly more psychiatric symptoms and showed significant enhancements in self-efficacy and outcome expectations following interactive theater. Results suggest students in the arts may be at increased risk for victimization, and bullied students may be particularly responsive to interventions that build understanding along with communication and problem-solving skills.

KEYWORDS: interactive theater, self-efficacy, outcome expectations, bullying, adolescents

School-based bullying, which may lead to a number of behavioral and emotional problems (Juvonen, Graham, & Schuster, 2003), is defined as an intentional and repeated form of aggression toward individuals who are unable to defend themselves (Andreou, 2004; Howard, Horne, & Jolliff, 2001; Wang, Iannotti, & Nansel, 2009). A perceived power imbalance exists between perpetrators and victims (Idsoe, Dyregrov, & Idsoe, 2012), and the aggressive act is intended to cause harm, fear, and humiliation (Tehrani, 2004; Wolke, Wood, & Samara, 2009).

The present study seeks to examine whether victimization (i.e., being the target of bullying) is more common among high school students in the arts than high school students in general, whether victimization is associated with specific psychiatric symptoms, and whether inter- active theater might facilitate confidence and problem solving among victims of bullying. Though not without limitations, this study in- cludes a large sample of high school students in the arts and employs a robust pre-test/post-test design with established research measures.

Prevalence estimates of victimization range from 10-32% of second- ary school students (Idsoe et al., 2012; Juvonen et al., 2003; Smith, Schneider, & Smith, 2004), and we are predicting that the rate may be higher among students in the arts. Bullies appear to choose victims who are perceived as different (Smith et al., 2004), and any differences in personality, interests, or behavior are liable to increase risk for be- ing a target of bullying (Aluede, Adeleke, Omoike, & Afen-Akpaida, 2008). Studying in the arts, by definition, includes some distinctive behaviors and interests, and some research even points to the possibil- ity of distinct personality styles for at least some students in the arts (MacLellan, 2011). Beyond singular case studies and anecdotal reports suggesting students in the arts may face victimization at increased rates (Carter, 2013; Schneider, O'Donnell, Stueve, & Coulter, 2012), "there is no published research that establishes bullying victimization rates of arts students" (Elpus & Carter, 2016, p. 324). Elpus and Carter (2016) recently used the School Crime Supplement to the National Crime Victimization Survey to establish that college students in music and theater are at significantly higher risk for bullying victimization. The present research study seeks to advance understanding of relative risk for bullying among high school students in the arts.

While some adults may misapprehend bullying as a normal "rite of passage" (Adams & Lawrence, 2011, p. 4), research suggests that vic- tims of bullying suffer from significantly more frequent and severe psychiatric symptoms than their non-victimized peers. In particular, frequent victimization appears to raise the risk for internalizing symp- toms (Beran, Stanton, Hetherington, Mishna, & Shariff, 2012; O'Moore & Kirkham, 2001; Schneider et al., 2012; Tehrani, 2004). "Internal- izing" symptoms, like depression and anhedonia (low interest in pleasure), are often not fully visible to outside observers like parents and teachers. Bullying's impact may be more severe and enduring if psychiatric symptoms are innervated.

Interactive theater has shown promise in promoting skill and attitude change among medical professionals, parents, and youth facing a variety of professional and community challenges; the present study seeks to examine its use in helping students in the arts cope with and prevent bullying. Interactive theater can be traced back to Augusto Boal, whose innovative "theater of the oppressed" techniques sought to create a "learning community that empowers participants, gener- ates critical understanding, and promotes transformation" (Howard, 2004, p. 218). Today, interactive theater typically includes multiple phases: first, a brief scene is performed without interruption; next, au- dience members are invited to ask questions of the actors, who remain in character; then, the scene is performed a second time with audience members interrupting and redirecting the action; finally, an open dis- cussion occurs among the audience, the actors (as themselves), and a facilitator.

Recent research demonstrates the breadth of potential applications for interactive theater. Second-year medical students expressed satisfaction with interactive theater designed to address breaking bad news to patients (Skye, Wagenschutz, Steiger, & Kumagai, 2014), and medical school faculty reported gaining useful information and skills from interactive theater focused on preparing for culturally sensitive case conferences with medical students (Kumagai, White, Ross, Purkiss, O'neal, & Steiger, 2007); both of these studies included only yet-to-be-validated questions asked after the theater experience (the questions were not yet demonstrated through prior research to produce scientifically accurate results). Hughes, Luz, Hall, Gardner, Hennessey, and Lammers (2016) found support for interactive theater as a tool for helping health professionals work with elderly LBGT patients; "not for…rigorous scientific study" (p. 300), the evaluation was based on yet-to-be-validated questions. Employing rigorous methodology (pre-post design and validated measures), Noone, Sullivan, Nguyen, and Allen (2012) found evidence for the effectiveness of interactive theater with parents hoping to communicate successfully with their teens about sexuality, and Lightfoot, Taboada, Taggart,Tran, and Burtaine (2015) found evidence for the effectiveness of interactive theater with teens gaining information and prevention strategies regarding HIV.

While interactive theater often touches on themes related to bullying (e.g., Hewitt, 2009; LaFrance & Shakrah, 2006), research on interactive theater directly targeting high school bullying is rare. Johnson (2001) outlined how drama might provide space for young students to verbalize and respond to the varying emotions surrounding bullying behaviors, to role-play positive responses to bullying, and to empower students to stand up for themselves and their peers; however, Johnson (2001) did not collect related data and test these hypotheses. Salas (2005) proposed that "seeing their stories acted out helps many young students understand their own experience in a new way" (p. 78), but assessment was limited to informal "comment cards." Still, the potential of drama to facilitate progress on bullying seems clear. Joronen, Konu, Rankin, and Åstedt-Kurki (2012), for example, found a 20% decrease in bullying among elementary school children exposed to year-long drama pedagogy (in duration and format, differing from brief, focused interactive theater).

Interactive theater may help students by bolstering self-efficacy (belief that I can do it) and outcome expectations (belief that doing it will make a difference) – two key constructs from Bandura's social learning theory (Bandura, 1999). Through interactive theater, participants can attempt solutions, gain feedback, and make adjustments, while also learning vicariously from the attempts of peers. The present study predicts that self-efficacy and outcome expectations will be positively affected by interactive theater.

Self-efficacy is defined as belief in one's ability to organize and execute a course of action (Bandura, 1999; Howard et al., 2001), leading students to perceive themselves as competent in social situations (Pöyhönen, Juvonen, & Salmivalli, 2012). Programs designed to increase self-efficacy may decrease victimization because the potential victims would be better equipped to create a supportive, safe environment. Pöyhönen, Juvonen, and Salmivalli (2010; 2012) discovered social self-efficacy is associated with defending behavior in bullying situations, and Howard, Horne, and Jolliff (2001) garnered support for programs focused on raising teachers' perceptions of self-efficacy in bullying intervention. Beeri and Lev-Wiesel (2012) found that "potency," a construct correlated with self-efficacy, is associated with lower distress among victims.

Outcome expectations may also play an important role in the persistence of bullying. When a student intervenes on his or her own behalf or for another student, the student must believe the intervention will make some sort of difference. Either positive (O'Connell, Pepler, & Craig, 1999; Salmivalli, 1999) or negative (Juvonen & Galvan, 2008) outcomes might be anticipated when standing up to bullying. Expecting positive outcomes may potentiate protective action, while expectation of negative outcomes might inhibit protective action.

The purpose of the current study is to examine bullying experienced by high school students in the arts and to explore the potential benefits of interactive theater. We hypothesize that students in the arts will report a high rate of victimization (i.e., being bullied) and victims will report more psychiatric symptoms than non-victims. We expect that bullying's impact might be effectively addressed through interactive theater, resulting in enhanced self-efficacy and outcome expectations for victims.

Methods

Participants

The sample consisted of 92 high school students (74% female students; mean age = 16.3 years) attending a three-week, residential summer arts academy designed for highly motivated student artists in music, theater, dance, or visual art. Interested students must complete an application including artistic samples (via an audition video and/or portfolio), and a panel of professional artists and educators select those who are ultimately invited to the academy, which is hosted by a state university. A total of 101 students attended the academy, but parental consent could not be obtained for six, and three students' protocols included missing data. The racial/ethnic distribution of our sample was 75.00% White, 8.70% Black, 8.70% Biracial, 4.34% Asian,

and 2.17% Hispanic/Latino.

Procedures and Materials

Participants' parents gave informed consent, and the adolescent participants provided assent upon arriving at the three-week summer arts academy. Data were collected through surveys administered in a monitored university computer lab. Participants completed measures on the first day of the academy (pre-test) and last day the academy (post-test). Participants attended the *Giving Voice* (interactive theater) program on the seventh day.

We classified the students as victims or non-victims of bullying based upon the results of a modified version of the Olweus Bully/Victim Questionnaire (OBVQ; Olweus, 1996; Stromeier, Karna, & Salmivalli, 2011), a frequently used and well validated measure of bullying phenomena. The scale was adapted from its original form by including 9 forms of bullying behavior and removing the global question regarding frequency of general victimization. The resulting 18-item scale has two subscales: a bully subscale and a victim subscale, only the latter of which is used in this study. Participants answered items on a 5-point rating scale consisting of "not at all," "once or twice," "2 or 3 times a month," "about once a week," and "several times a week." Each subscale asks specific questions tapping into the 9 different types of bullying behaviors. Given that Solberg and Olweus (2003) found support for using "2 or 3 times a month" as a lower-bound cutoff point for identifying victims of bullying, participants who indicated at least one of the types of bullying had occurred "2 or 3 times a month" or more were classified as victims. The participants who did not reach this threshold were classified as non-victims.

A form of interactive theater, *Giving Voice* presents dramatic scenes related to bullying and invites audience members to practice social skills and gauge efficacy. The *Giving Voice* interactive theater program – which was attended by all students on the seventh day of the summer arts academy – occurs in four phases. In the first phase, students watch a dramatic scene of a school-based interaction in which bullying occurs (across several characters, a number of instances of verbal or relational bullying are evident). The second phase invites members of the audience to ask the actors questions about each character's mindset, motivation, and background. In the third phase, the scene is presented again, but audience members are now encouraged to step literally into the scene to prevent or interrupt bullying exchanges. Finally, a facilitator leads an open discussion among the audience and the actors (as themselves). Throughout the program, participants used Turning Point Technology clickers to answer questions such as "Which character is most like you?" and

"To what extent was the presentation similar to experiences you have had?" Students were immediately able to view responses, which fostered a sense of community and involvement in the production. In the large audience, then, even students who did not choose to step into the enactment or ask questions of the characters in the second phase were still engaged in an interactive presentation.

Measures of psychiatric symptoms, self-efficacy, and outcome expectations were administered on both the first day (pre-test) and the last day (post-test). Administering a pre-test and post-test allowed us to establish the reliability of the psychiatric symptom report. Pre-post comparisons also might reveal effects of interactive theater on self-efficacy and outcome expectations.

The Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition (DSM-5) Level 1 Cross-Cutting Symptom Measure, a measure in the Patient-Reported Outcomes Measurement Information System (PROMIS), is a 23-item self-report measure of psychiatric symptoms (American Psychiatric Association, 2014). For the purpose of this study, we shortened the questionnaire to eight items representing symptoms commonly associated with bullying. Items asked participants to rate how often they experienced each symptom on a 7-point rating scale ranging from "never" to "always" with higher scores indicating more frequent symptoms. Participants completed the DSM-5 Level 1 Cross-Cutting Symptom Measure at the beginning of the summer arts academy and again two weeks after the interactive theater. Test-retest reliability for the items presented in the current study ranged from .64 for detachment to .78 for depressed mood (Narrow et al., 2012).

The self-efficacy scale consisted of twelve items measuring self-efficacy on a 5-point scale ranging from "never" to "always." Higher scores are indicative of more self-efficacious beliefs. Nine items asked students about their perceived level of general self-efficacy in terms of altruism, accomplishment, and competence (adapted from Shank & Cotten, 2013), and three items were specific to perceived self-efficacy in bullying situations, or defender self-efficacy (adapted from Barchia & Bussey, 2011). Participants completed the self-efficacy scale at the beginning of the summer arts academy and again two weeks after the interactive theater.

A 5-item questionnaire (adapted from Pöyhönen, Juvonen, & Salmivalli, 2012) measured participants' outcome expectations for intervening in a bullying situation. Participants indicated the extent to which they agree or disagree an outcome would occur if they were to intervene in bullying situations on a 5-point scale ranging from "strongly disagree" to "strongly agree." Two items represented positive outcomes (decreasing bullying and enhanced social esteem),

two items represented negative outcomes (increasing bullying and becoming a target), and the final item broadly covered the belief that intervening would make a difference in a bullying situation. A total score was calculated after reverse coding the two items related to negative outcomes. Participants completed this questionnaire at the beginning of the summer arts academy and again two weeks after the interactive theater.

Results

The prevalence of victimization (i.e., being bullied) in the sample as determined by the OBVQ was 54.3%, meaning that over half of these students in the arts reported being bullied at least 2 or 3 times a month. Internal consistency was moderately high for the OBVQ victim subscale (α = .80). At the item level, the two most common types of victimization reported were name-calling and social exclusion.

Multivariate analysis of variance (MANOVA) was employed to analyze the relationship between victimization as measured by the OBVQ and psychological symptoms as measured by the adapted PROMIS items (Cronbach's α = .91). Based on Wilk's lambda, reported victim-

Table 1
Association Between OBVQ Victim Status and Symptomology

Item	$F(1, 90)$	p	η	Victims M (SD)	Non-victims M (SD)
Anhedonia	10.627	.002	.106	2.74 (1.065)	2.07 (.876)
Depressed Mood	7.915	.006	.081	3.12 (1.189)	2.45 (1.064)
Irritability	6.480	.013	.067	3.22 (1.093)	2.62 (1.168)
Anxiety	8.672	.004	.088	3.20 (1.340)	2.45 (1.041)
Panic	2.902	.092	.031	2.54 (1.328)	2.10 (1.144)
Avoidance	3.125	.080	.034	3.54 (1.232)	3.10 (1.165)
Sleep Problems	1.665	.200	.018	2.78 (1.542)	2.38 (1.396)
Detachment	5.306	.024	.056	2.72 (1.443)	2.07 (1.218)

ization significantly predicted psychological symptomology, V = .835, $F(8, 83)$ = 2.055, p = .05, η^2 = .165. As shown in Table 1, being a victim is associated with the report of anhedonia, depressed mood, irritability, anxiety, and detachment. Victimization was not associated with reported symptoms of panic, avoidance of social situations, or sleep difficulties.

The effect of interactive theater was examined both through a clicker-based survey question asked near the end of the interactive theater program (similar to the informal questions used in other studies) and through pre-test versus post-test comparisons on the two variables, self-efficacy and outcome expectations. Students expressed strong immediate satisfaction, with the majority indicating that interactive theater had been "helpful" or "very helpful;" fewer than one in six students indicated that the experience had not been helpful.

The pre-test versus post-test comparisons on two relevant variables provide more specific information regarding how and for whom interactive theater might be helpful in the context of bullying. For each group – victims and non-victims – we conducted a paired sample t-test to compare self-efficacy scores at pretest and posttest. Victims evidenced a significant increase in scores between pretest (M = 3.64, SD = .612) and posttest (M = 3.800, SD = .576), $t(49)$ = 2.297, p = .026, Cohen's d = .269. There was not a significant difference in scores for non-victims at pretest (M = 3.840, SD = .512) and posttest (M = 3.923, SD = .465), $t(41)$ = 1.898, p = .065, Cohen's d = .170. Thus, the effect of interactive theater on self-efficacy was specific to the victim group.

For each group – victims and non-victims – we conducted a second paired sample t-test to compare positive outcome expectation scores at pretest and posttest. Once again, victims evidenced a significant increase in scores between pretest (M = 3.236, SD = .713) and posttest (M = 3.40, SD = .696), $t(49)$ = 2.041, p = .047, Cohen's d = .233. There was not a significant difference in scores for non-victims at pretest (M = 3.605, SD = .469) and posttest (M = 3.624, SD = .467), $t(41)$ = .350, p = .728, Cohen's d = -.041. Thus, the effect of interactive theater on outcome expectations was specific to the victim group.

Discussion

The purpose of this study was to determine the prevalence and impact of bullying in a special population of high school students in the arts, and to determine whether this impact might be addressed, in part, through interactive theater. Very little scientific research has assessed the impact of bullying on students in the arts. Results of the current study indicated that bullying occurs relatively frequently within this population. Likewise, victimization was associated with a number of mental health symptoms. Self-efficacy and outcome expectations for victims increased significantly following interactive theater, suggesting that interactive theater might be part of an effective intervention.

The percentage of students in the current sample who reported being a victim of bullying was considerably higher than the 10% to 32% found in the literature on bullying among high school students in general. This finding supports the hypothesis that students in the

arts may experience higher levels of victimization than their peers, which is consistent with recent research on students in the arts, using crime-based statistics on bullying (Elpus & Carter, 2016). Students who participated in the present study are talented in at least one area of fine or performing arts, possibly leading peers to perceive them as different and, thus, raising the risk for targeting (Aluede et al., 2008). Also, though the exact meaning may vary from one school to another, students who are perceived to be part of an arts clique may be targeted by members of more "popular" cliques (Bishop et al., 2004). The results of the current study might even underestimate the extent of victimization by students in the arts, inasmuch as this academy sample includes students who have parental support and at least one teacher's recommendation. Sources of family and school support might reduce the risk of victimization below what is experienced by students with less or no such support.

Results supported the hypothesis that victimized students would report more psychiatric symptoms than their non-victimized peers. These results are important because some people still hold the view that bullying is a "rite of passage" and a normal life experience (Adams & Lawrence, 2011, p. 4). Since the 1980s, researchers have provided consistent evidence that bullying is significantly associated with psychiatric symptoms. The current study adds to this body of literature by addressing the effects of bullying specifically on artistic students.

Bullying's psychiatric sequelae adds impetus to intervention efforts. Our hypothesis that bullying's impact might be addressed, in part, through interactive theater was supported; victims, though not non-victims, appeared to gain self-efficacy and develop more positive outcome expectations following *Giving Voice*, an interactive theater program. Victims may be more sensitive to interactive theater than non-victims because the program's relevance is heightened for victims. Future research might fine-tune the in-program clicker questions to raise awareness of the program's relevance for *all* students.

This study joins a recently growing research base on interactive theater that uses a rigorous pre-post design and validated measures; earlier research had depended largely on informal measures gathered immediately after an event. In the application of interactive theater specifically to bullying, this present research study represents a step forward in methodology. Still, limitations exist, and future steps will be needed to explore fully the effects of interactive theater in bullying situations. For example, the pre-post design leaves open the possibility that other shared experiences (e.g., features of the summer academy other than interactive theater) led to the observed changes in self-efficacy and outcome expectations; the finding of impact only

for the victim group seems, however, to argue against that possibility and for a real impact of interactive theater. Another limitation might be the timeframe for the post-theater measure (two weeks later); the full impact of interactive theater for bullied students might not be evident until students return to school. By gathering data during the following school year and including additional sources of data (parents, teachers, and peers, in addition to behavioral data), future research may provide a more complete picture of the effects of interactive theater.

This study provides support for the notion that students in the arts may be at increased risk for being victims of bullying. We further found that victimized students were more likely to report psychiatric symptoms, and we echo the recent call of Elpus and Carter (2016) for research in the area: "There is a clear need, then, for research examining the prevalence of school victimization by bullying behaviors affecting arts education students" (p. 323). The present study also provides support for the use of interactive theater in bullying prevention and response. Students who had been victims of bullying showed predicted gains in self-efficacy and outcome expectations following interactive theater. Such programs provide a safe place for students to practice skills and begin speaking and thinking about bullying situations in new ways. Future research with large, diverse samples will continue to illuminate how and for whom interactive theater may be helpful in the context of bullying.

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Review: *Arts Integration in Education: Teachers and Teaching Artists as Agents of Change - Theory Impact Practice*

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Acknowledging the current educational climate, the editors and authors in this volume display the varying means through which art integration can serve as a tangible, focused means of art education that both supports creative and committed learning within schools while fostering a space for learners to apprehend and celebrate their knowledge acquisition. Arts integration, the authors in this compendium note, is not only a means of transforming schools, but more necessarily, a joyful engagement with the power of the arts. This approach, not new by any stretch of the imagination, is, they argue, all the more relevant today, given our political, cultural, economic, and social challenges faced in the high stakes testing environment that is schooling. Citing various methods and practices, *Arts Integration in Education: Teachers and Teaching Artists as Agents of Change* is a welcome addition to the current research on art integration.

The editors, in the first section of the book, firmly situate arts integration within various theoretical frameworks including cognitive and affective theory and Gardner's multiple intelligences, as well as discuss the relationship of brain-based learning and arts integration and the intersection of creativity and collaboration as manifest in an integrated learning classroom. The second section of the volume elucidates and demonstrates the ways in which teachers have been trained in arts education. Calling for increased investment in arts integration pedagogy and practice in pre-service teacher programs, each chapter offers valuable tools, strategies, and methods for transforming teacher training that embraces arts integration and acknowledges the myriad types of learners encountered in a classroom. Finally, Section III provides examples of arts integration practice within classrooms, schools, and community-based arts settings that highlight and suggest alternative solutions, through arts integration, to many of the current challenges faced within arts education.

A strength of this volume is the broad cross section of contributors and their experiences. These range from artists, teaching artists, educators working in K-12 education, researchers and those in higher education working with pre-service teachers. Each provides their unique perspective and offers insight into the potential power of arts

integration. Another strength is the manner in which the authors in this volume celebrate the diversity of arts integration—the plurality of it as both a pedagogical practice and a philosophical foundation for rich educational reform.

Yet for all that, visual arts educators may find themselves left wanting. While impossible to meet every need in an edited volume that currently creeps close to 500 pages, the absence of discussion, research, and strategies that integrate the visual arts into the classroom is decidedly lacking. The bulk of the text leans more toward integration of theater, music, literature and dance. The editors acknowledge the scarcity of visual arts integration included in the volume.

This serves as a further call to visual arts educators working with integration to disseminate and share our research and practices in art integration. Currently, there are numerous educators within the field of art education working with art integration, yet fewer still writing and publishing. The most notable of these is *Art-Centered Learning Across the Curriculum* by Julia Marshall and David M. Donahue (2015).

The primary intended audience for this text are teachers and those training to become teachers. This volume, in its approachability and solid modeling of pedagogy, would be a great addition to methods courses for pre-service teachers studying for licensure in any art certification and for those in general education. Arts integration is a proven method for fostering deeper, more meaningful engagement of students in their learning, and this book will enlarge the conversation about arts integration and potentially provoke new research that will support innovation in teaching.

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