

News from the Department of
**ARTS ADMINISTRATION,
EDUCATION AND POLICY**
2022



"Unstoppable Voters: Columbus" workshop participants led by Robin Gordon (front row, left) pose with The Art of Activism book.



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FROM THE CHAIR'S DESK

This year represents a milestone for me as chair of the same department where I began my educational journey, deepening my knowledge of critical theory and expanding my voice to advocate for inclusivity and equity in the arts at an administrative level. I have watched this department evolve over the years as faculty and students have come and gone. However, what has been steadfast in this department's values is its commitment to relationship building, collegiality, refreshing and rigorous discourse, and equitable access to the arts. As a leader, I will work to preserve these longstanding values while being attentive to the contemporary needs of our present faculty, staff and students. The political and social undercurrents that we, as a global community, are wading through require leaders to attend better to not only the professional advancement of their teams but also their emotional and mental wellbeing. Frankly, I am honored to be able to engage in this type of holistic leadership, where compassion and support are at the fore.

As I reflect on this academic year and its numerous accomplishments, I ask that we think about how we might plant seeds of growth that may impact AAEP's sphere of influence. Let's find new community partnerships and deepen our existing ones. Let's be front and center in the development and conceptualization of the Arts District. The work that we do in Arts Administration, Education and Policy has never been more relevant. This relevancy can be seen in the articles contained within this issue. For example, AAEP alumni Terron Banner's work with the Urban Arts Space highlights the critical role cultural institutions have in bridging opportunities, such as art exhibitions and programming to the surrounding communities. Also, AAEP PhD student Robin Gordon's collaboration with the Center for Artistic Activism leverages art and cultural institutions as a catalyst for civic engagement and social change. And, PhD candidates Anna Freeman and Tamryn McDermott's reflections on Listening and Learning at the Toronto Biennial highlight how the connections and conversations with Indigenous artists transformed perspectives on teaching and learning through artmaking in the classroom, to engage students to address societal and global issues of environment and systemic inequity.

AAEP faculty have been just as impressive in leading initiatives that are demonstrative of our mission to amplify the arts role in society. For example, Rachel Skaggs continues to develop opportunities for students to engage in and practice entrepreneurship in their artmaking practice. Richard Findlay Fletcher continues to expand how we think about teaching and learning, creating expansive learning experiences for students outside of the classroom in his Toronto study abroad. I am excited about our success in departmental growth this year, as we welcome a new Associate Professor Gloria Wilson, whose research is rooted in critical pedagogy, Black studies, cultural studies, critical human geography, women of color/transnational feminisms, and critical arts-based and arts-informed practices. I look forward to hearing your collective voices as we learn and grow together. ■



Joni Acuff, PhD
Professor and Department Chair





Community members and participants gather in historic Bronzeville for "Juneteenth on the Ave."

FOCUS ON ALUMNI: FROM THEORY TO PRACTICE

Terron Banner engages the local community through outreach at the Urban Arts Space

BY TERRON BANNER, PhD, 2019



As the Manager of Community Learning and Experience at the Ohio State Urban Arts Space (UAS), I have had the opportunity to put many of the arts, cultural and educational policies I explored during my time in AAEP into practice. Through an action-research methodology, I have helped to establish a

critical framework to evaluate UAS's internal policies and procedures and the organizational decisions in the arts administration process. Additionally, I have implemented two key policy shifts that reflect the progression of the arts administration, education, and policy field and employ an asset-based approach in evaluating students to empower and equip them with the skillset and real-world experience needed to be successful in arts and cultural sectors and creative economies.

The first order of business when I came to Urban Arts Space was to make sense of and define success in terms of arts and cultural equity. The impact measurements I use to define success are the organization's: "amenity functionality," or its position as a community asset that improves community life; "collective efficacy," or its ability to improve connections among the community; and its "unique patterns of participation," or the established connections around multi-dimensional experiences (Stein and Seifert, 2018). Arts and cultural equity deal with the distribution of, and access to, just opportunities within communities to engage with art. More specifically, art that includes the perspectives and experiences specific to that community. "Just" being the operative word, describes aspects of opportunity, such as the availability of resources that are not disadvantaged and the promotion of culturally responsive decisions being made in the arts administration process. If an area is impoverished when it comes to opportunity, then that scarcity is a lack of freedom (Stein and Seifert, 2018). With this new philosophical approach to programming, it reframes how UAS understands and measures organizational

contributions to communities through the arts. The key is to understand "community culture as a 'field' — rather than as a collection of individual programs" and the "social impact of arts as a collective process" (Stein and Seifert, 2018). Often the individual is the common unit of analysis to measure impact of the arts — how did an individual grow, learn and/or change based on the artwork they experienced at a certain place? Instead, my approach at UAS is to determine success by our ability to influence the "field" and the benefits that can bring to communities and their residents.



From left to right: Lucas Ng, Iyana Hill, Sydney Summey, Kameron Caminiti, Adéwálé Adénlé participate in studio session to co-create murals later displayed for "Juneteenth on the Ave."

Secondly, I sought to create a social space for learning and growth in the arts for students at Urban Arts Space by reframing and expanding the existing internship into the "Arts Administrator Internship Program at UAS." The internship in its current form is built on four applied knowledge pillars: (1) contextualizing language and space, (2) learning and utilizing key concepts, (3) understanding the role of artists and the arts and being empowered as an arts administrator, and (4) open communication with experts in the field. Through these pillars, students can learn about and apply concepts, theories, and methodologies to actual exhibitions, projects, and community initiatives in the field. Students can examine and utilize space (physical and virtual) as a built environment imbued with meaning through diverse modes of language and examine, in real time, the tension that exists between external language and internal thought processes. By fully realizing the role of the arts and being empowered as arts administrators working in the field (not just interns), students are able to network, interact and engage with artists and leaders in the industry.

Both initiatives were on full display over the summer of 2022 during the celebration and commemoration of Juneteenth. As a result of this new direction, UAS

joined into a collaborative project with Dr. Monica Stigler at The Ohio State Community Extension Center (CEC), the Maroon Arts Group (MAG), student artists (from UAS and Ohio State), and other local artists from the Bronzeville community and the wider Columbus area to program and activate the Mt. Vernon Avenue area for the "Juneteenth on the Ave" community celebration. One project we completed was a large-scale mural that embodied the spirit of community, collectivism, and "Blackness" in terms of Afro and Afri-diasporic people. We created this project after visiting and forging relationships with community organizations like Columbus Africentric Early College, the CEC, King Arts Complex and the historic James Pythian Theater (built in 1925 by Black masons). This was important so that our efforts were collaborative, authentic and responsive to the community. The two-month project now lives at the CEC and belongs to the Mt. Vernon and Bronzeville communities. The collaboration took the original charge of UAS to question "how art is imagined, made, viewed, and understood" and expanded it to incorporate the organization's position in this equation. The identified impact measurements of success (amenity functionality, collective efficacy, unique patterns of participation) helped to support arts and cultural equity by providing access to communities to engage with art that reflected resident's lived experiences and celebrated their culture. Moreover, students were a critical stakeholder in this project from creating and programming the space, creating art and engaging with community, and collaborating with a diverse range of educators, community leaders, artists, institutional departments and community organizations. ■



Close-up of community mural which now lives at the Ohio State African American Community Extension Center in the historic Bronzeville neighborhood.

Ohio State Welcomes the Center for Artistic Activism

BY ROBIN GORDON, Barnett Fellow



"Unstoppable Voters: Columbus" workshop participants led by Robin Gordon (front row, left) pose with *The Art of Activism* book.

One month before Ohio's midterm elections, Ohio State welcomed the New York-based and internationally networked Center for Artistic Activism (C4AA) to its Columbus campus for a weekend workshop titled "Unstoppable Voters: Columbus." The event was hosted by the Arts & Culture Committee of the Council of Graduate Students. Arts & Culture Committee Chair Robin Gordon developed, proposed and was granted a \$14,000 budget from CGS to fulfill her vision of convening members of the Columbus arts community and the Ohio State community to learn and practice effective artistic activism together.

In advance of the workshop, participants received a copy of *The Art of Activism: Your All-Purpose Guide to Making the Impossible Possible* (2021, OR Books) to familiarize themselves with principles and processes of effective artistic activism. Using borrowed and found materials, Columbus arts leaders and students from across Ohio State then spent the weekend imagining, collaborating, designing, prototyping and critiquing voter registration campaigns.

Lessons from the workshop were immediately applied. The following week, Central Ohio Student Advocates for the Arts (COSAA) leaders Julia Harth, Emily Hutlock and Leigh Ziegler introduced a brainstorming exercise from the workshop in their town hall meeting. Greater Columbus Arts Council (GCAC) Marketing, Communications & Events VP Jami Goldstein convened a group of workshop participants to collaborate on a social media campaign for ArtsVote. At the ArtsVote collaboration, AAEP alum and workshop participant Amy Holihan used an audience empathy activity from the workshop to gain a deeper understanding of what motivates her organization's members.

To learn more about the Center for Artistic Activism, visit c4aa.org. ■

FACULTY SPOTLIGHT: CENTERING INDIGENOUS PEDAGOGIES

Richard Finlay Fletcher creates Temporary Sites of Unlearning

BY RICHARD FINLAY FLETCHER, Associate Professor



Back in February 2020, in those uncertain days before the devastating COVID-19 pandemic changed our lives forever, I drove to Akron with three AAEP graduate students (Anna Freeman, Alice Cheng, De'avin Mitchell) for a film screening called *Mask-Faced Media*. Curated for Rubicon Cinema, *Mask-Faced Media* was a collaboration with artist sair goetz and Assistant Curator of Film/Video at the Wex and former AAEP master's student Layla Muchnik-Benali. The collaboration expanded my blog, platform and persona Minus Plato (2012-2022) into a selection of short films, including works by Cameron Granger, Sky Hopinka, Caroline Monnet, Mark Salvatus and Rheim Alkadhi. The films explore the politics of representation and disguise, embodied experiences of travel and belonging, and Indigenous knowledge and its mediation, as part of an unfinished curriculum and ongoing process of unlearning.

On our way to Akron, we made a detour to Cleveland's Museum of Contemporary Art (moCa) specifically to see the exhibition *Temporary Spaces of Joy and Freedom*, curated by LaTanya S. Autry. Some of us had been inspired by Autry's earlier visit to AAEP, organized by Dr. Dana Carlisle Kletchka, and wanted to see how her ideas *about* museums as institutions were enacted through the medium of the exhibition *at* a museum.

At the time, and since moving from the Department of Classics to AAEP in 2018, I had been trying to understand ways in which temporary exhibitions and their learning tools can be incorporated into arts education curriculum as an intentional mechanism to unlearn entrenched and oppressive institutional structures of the museum and university from within. This started with my inclusion of the aneducation program at documenta 14 (d14) into my classes, expanding to other exhibitions, especially the Toronto Biennial of Art (TBA) and their Tools for Learning and Mobile Arts Curriculum. The work curator Candice Hopkins and educator Clare Butcher, both part of the d14 and TBA teams, have been inspirations, especially in combining embodied modes of learning, Indigenous artistic practices, and deep listening. While I carried out this work in the first five iterations of my ARTEDUC 7701 Contemporary Theory and Art Education class and the participatory curriculum design class Art

Ed 5795: Global Indigenous Arts: Education for Settlers (Autumn 2021), it occurred in May 2022 with the hybrid class ARTEDUC 7795: Listening and Learning at the Toronto Biennial of Art, which you can learn more about in Anna Freeman's and Tamryn McDermott's accounts in this issue.



Still from Mark Salvatus film *Blue Moon*, 2019. Courtesy of the artist.

Back to Autry's exhibition, in centering Black and Indigenous solidarities grounded by a conversation by Leanne Betsamasoke Simpson and Dionne Brand, *Temporary Spaces of Joy and Freedom* offered a prime example of an exhibition that directly intervened in an institution that challenged its working structures in the process. Unlearning is a decolonial practice that registers the way institutions (e.g. museums, universities, states) deploy entrenched and oppressive structures that are intrinsically connected to settler colonialism. Within arts educational practices, centering the work of Indigenous artists offers one way to explicitly push back against these structures and form more liberatory modes of learning in their place. In spite of calls to decolonize (the museum or university or some other space), the first step is to acknowledge how we who work within these institutions are complicit in ways that are deeply uncomfortable and challenging. Before these institutions can be permanently changed, spaces must be made for iterative, vulnerable work to be done ►►



to process and reflect, as well as create moments of release and resistance from within institutional walls. One such space was *Our Unlearning Hour*, a weekly informal gathering that I started as part of the Global Arts and Humanities Discovery Theme project *K'acha Willaykuna: Andean and Amazonian Indigenous Arts and Humanities Collaboration* alongside our lead-PI, Dr. Michelle Wibbelsman (Ohio State Department of Spanish and Portuguese). It started as a reading group (under the name *This Decoloniality?*), but in Spring 2020 became *Our Unlearning Hour*, meeting online during the pandemic as *Our Distance Unlearning Hour*. Each week we shared exercises of unlearning grounded in decolonial approaches, interdisciplinary methodologies and Indigenous meaning-making practices. These grounding experiences have had far-reaching effects, as can be seen in Tamryn McDermott's account of her collaborations with the exhibition *Dancing with Devils* (for which we created *Our Unlearning Hour: Mask Dialogues* series) in this issue.

But to circle back again to Autry's exhibition, one of the most important components was a collection of books (included as a bibliography in the gallery guide) that informed the selection of works and made explicit the significance of Black and Indigenous centered learning for everyone. As Anna Freeman describes in this issue, the model of the reading room in an exhibition space was vital for the collaborative exhibition in *Whisper into a Hole* in April 2022, that brought *Potu faitaitusi* ("Reading Room" in Samoan) that had been at Columbus Printed Arts Center for the past two years, a gathering of books selected by global Indigenous artists (including

Participants in the class *Listening and Learning* at the Toronto Biennial of Art with the Mata Aho Collective Kaokao #1 (2014).

Dr Léuli Eshraghi [Sāmoan], Sebastián Calfuqueo Aliste ([Mapuche], Sarah Biscarra Dilley [yak tit'u tit'u yak tilhini], Ke'y Rusú Katupyry & Verá Poty Resakā [Guarani-Nhandewá], and Indigo Gonzales Miller [Southern Ute – non-enrolled]) into Hopkins Hall Gallery. In addition to 'zine making, slide shows and a listening station, all connected through a collaboratively created score, there were three pedestals, one of which included the gallery guide of Autry's exhibition as well as Simpson and Brand's original essay. In the title of this essay, I have changed the word "spaces" to "sites" to acknowledge how, in spite of the efforts of a class, a discussion group, an exhibition or a film-screening, the settler colonial and white supremacist histories and structures of the university, as an institution founded on the seed money gained from expropriated land of tribal nations, is yet to embrace decolonial methodologies within its operations. The university remains a contested site for this kind of work, yet at the same time, if we keep doing it here, repeatedly and together, centering Black and Indigenous solidarities on the very sites of past violence, erasure and exclusion, we can create permanent, equitable educational spaces built on an inclusive joy and freedom. ■

Anna Freeman reflects on the Toronto Biennial

BY ANNA FREEMAN, PhD candidate



Exploring the Toronto Landscape Observatory Installation with Jane Wolff.

In the summer of 2022, I attended the second iteration of the Toronto Biennial of Art (TBA) with Dr. Richard Finlay Fletcher's class *Ways of Listening & Learning* at the Toronto Biennial of Art. Unlike traditional biennials that change themes every festival year, TBA 2019 and 2022 presented a unique two-part biennial model that effectively emphasized continuity by exposing a myriad of narratives in the city center.



Jeffrey Gibson, *ALL FOR ONE, ONE FOR ALL*, 2015. *Listening to a TBA Storyteller at the Small Arms Inspection Building.*

Deputy Director & Director of Programs Ilana Shamoon. Speakers shared their biennial experience, challenges, and hopes for the growing festival. These visits prepared our class to engage with the organizational structure of the biennial, and the artists' visions, work, and perspective of Toronto.

The highlight was attending Camille Turner's two-day workshop, *Following the Afronautic Trail*. Turner and her siblings invited visitors to survey the University of Toronto campus setting and archives to recover Black presence. Each day Turner began the workshops with a brief water ceremony and informed us of the four workshop rules: "Blackness is central, time is non-linear, silence is not absence, and imagination is a tool for world-making." I am grateful to have experienced Turner's workshop emphasizing embodied learning, Indigenous and Black futurity, and re-storying. In many ways, my research aligns with Turner's work, as it focuses on hidden narratives, specifically the experience of Indigenous artists and art educators at land grant institutions. ■

WHISPER INTO A HOLE



Upon entering the gallery, visitors were met with a score created by the curators and previous posts from the Minus Plato blog.

In the spring of 2022, I worked alongside Indigo Gonzales, Rebecca Copper, and Dr. Richard Finlay Fletcher (a.k.a Minus Plato) to curate the *Whisper into a Hole* exhibition. Following the call to unsettle institutions, we found ways to share the critical work of Indigenous artists, writers, activists, and scholars. All in all, this exhibition was a reflective experience that emphasized relationality, collaboration, and participation.

The exhibition aligned with the issues I explored with my students in my undergraduate course, ARTEDUC 2600 Visual Culture: Investigating Diversity and Social Justice. This course briefly explored several political movements, including Civil Rights Movement, Black Lives Matter, Red Power Movement, and the Land Back Movement. My students engaged with the exhibition texts, explored the *Potu faitaitusi* Library, and created readers that were photocopied and left in the gallery space for others to view. Afterward, several students expressed that they were unaware that the gallery existed on campus, and others thanked me for sharing the content with them. ■

STUDY ABROAD:

Listening and Learning at the Toronto Biennial of Art

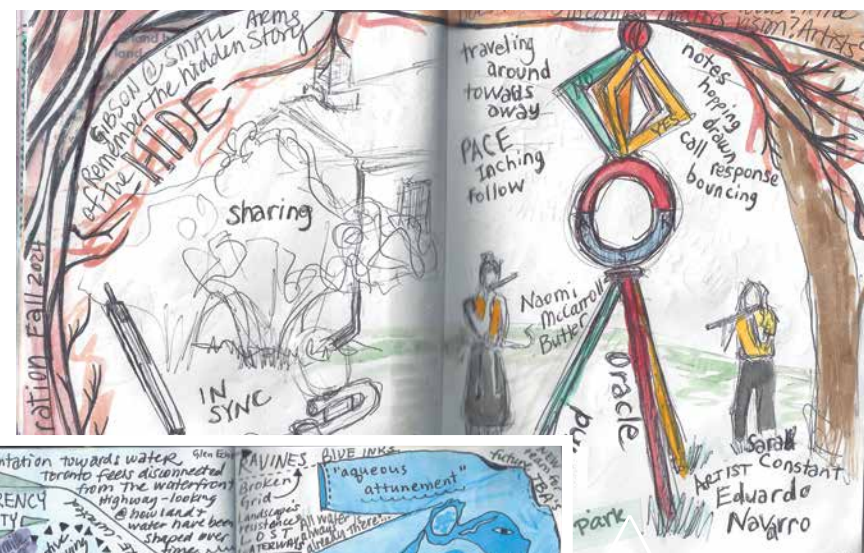
BY TAMRYN MCDERMOTT, PhD candidate

I am grateful for the opportunity to be a co-conspirator in the *Listening and Learning* at the Toronto Biennial of Art (TBA) course in the summer of 2022. This course brought us together in a unique way as we were immersed within the TBA through direct engagement with the curators, staff, artists, artworks, and events. The course experiences leading up to our Toronto trip prepared us to deeply engage with the experience of the biennial. We were offered an intimate look behind the curtain through our discussions with artists, organizers, and participants. Upon reflection, and review of my visual journal, I noticed these collective experiences have trickled into my teaching practice and ideas about what an immersive teaching experience could look like. The visual journal I created to record and reflect throughout the course continues to be a reference for my dissertation study. This fall I created two more visual journals, one to document my teaching experience and another as a research journal. Both journals share strategies and materials developed within the Toronto journal and build upon a visual language I developed using watercolors, organizational structures, and playful engagement with materials, ideas, questions, and reflections. ■

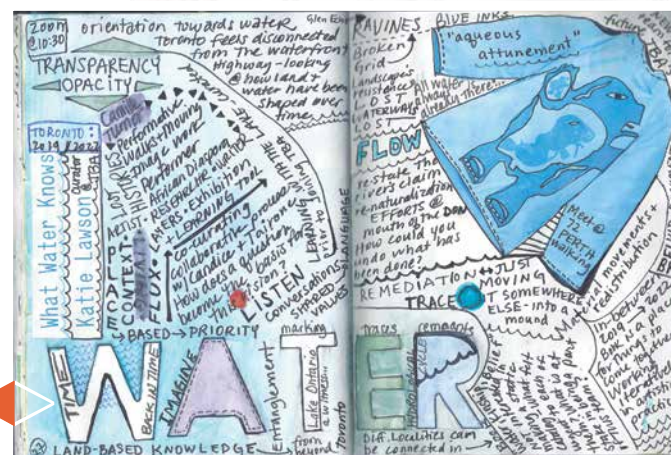
Tamryn McDermott's visual journal entries from May 26, 2022. Toronto, Canada.



Photograph along the Don River. From left to right: Alice Cheng, Amanda Tobin Ripley, Tamryn McDermott (back), Ben Ripley, Julia Harth, Richard Finlay Fletcher (Associate Professor), Anna Freeman.



Tamryn McDermott's visual journal entries from May 16, 2022. Toronto, Canada.



ENGAGING STUDENTS WITH THE DANCING WITH DEVILS EXHIBITION

Since spring 2021, Tamryn McDermott has been a student curator for the Kawsay Ukhunchay: Andean and Amazonian Indigenous Art and Cultural Artifacts Research Collection. In the fall of 2022, curators worked in collaboration with Ohio State Multimedia Journalism Lecturer, Leonardo Carrizo, to install an exhibition of his photography titled, *Dancing with Devils: Latin American Mask Traditions*. The exhibition is installed within the Barnett Center Collaboratory for the full academic year, which provides opportunities for classes and events across the university to engage with this dynamic and inspiring work. The exhibition also includes diablada masks from the Kawsay Ukhunchay collection that were donated by alumnus Mark Gordon who collected the masks from a variety of Latin American countries.

As the instructor of an Introduction to Art Education course Autumn semester, Tamryn designed a workshop in the space to engage her students with the creative and cultural knowledge embedded within the photographs and masks. Students explored the exhibition, focused on raising questions and curiosities, and worked collaboratively in small groups to design hypothetical professional development activities for K-12 teachers. This was a valuable opportunity for students to put what they were reading about in class into practice within the context of an exhibition. Learning about Indigenous artists and festival experiences through stories, photographs, and festival objects provided an intimate look at these artists and performers. Students reflected on their experiences in visual journals by sketching, making observations, and raising questions about what they experienced within the exhibition. ■

EXPLORING EXPERIENCE THROUGH ART MAKING IN ACCAD'S MOTION LAB

In autumn 2022, Tamryn McDermott, third-year PhD candidate in art education, introduced her *Introduction to Art Education* students to the possibilities of collective reflection within the Advanced Computing Center for Arts and Design (ACCAD) motion lab. Students participated in an iterative process consisting of three visits to the lab which were integrated into the course structure.

The motion lab visits were designed as three distinct but connected experiences: 1) an introduction to the lab and possibilities with movement, space, lighting, live-feed projection, and sound, 2) an instructor-designed experience which immersed students in reflection and envisioning through drawing, observation, and interaction, and 3) a culminating experience that was student-designed and built on their previous two experiences within the space. As students began to design the third experience in the motion lab, they worked together to design structures and prompts promoting collaboration and reflection. They used motion lab floorplans, reflective videos, and discussion groups to share and make decisions about the atmosphere and structure of the experience. Ultimately, students installed four artmaking stations in the motion lab that encouraged play, reflection, collaboration, and openness to experimentation. They documented their experiences through visual journaling, open dialogue and use of a live capture video projection. Classroom experiences encourage connection, dialogue, reflection and engage multiple senses. ■



Students engaging collectively within the ACCAD motion lab.

Celebrating the legacy of Christine Ballengee-Morris with Momus Emerging Critics Residency Scholarships

BY RICHARD FINLAY FLETCHER, Associate Professor

In August 2021, the artist and scholar Dr. Léuli Eshrāghi (Sāmoan: Āpia, Salelologa, Si'umu, Leulumoega), with whom I had worked on the reading room of Indigenous art books installed at Columbus Printed Arts Center (2020-2022) and as part of the exhibition *Whisper into a Hole* (April 2022), sent me an email asking for institutional support for an exciting art writing residency they were coordinating with the Canadian art magazine and organization Momus. The Momus Emerging Critics Residency was called "Writing Relations, Making Futurities: Global Indigenous Art Criticism" and would be held virtually in February 2022 and was open to Indigenous-identifying applicants and funded by academic and arts institutions. As the description noted, the residency would be 'dedicated to global Indigenous art criticism, history, theory, orature, and relationality. This gathering is a digital territory where shared destinies are fully recognized between our many homelands under settler colonial, militourist, and extractivist occupations.'

When thinking about ways to provide this support, it came to me that it would be a wonderful opportunity to celebrate the impact and legacy of Dr. Ballengee-Morris' work in Indigenous arts, within AAEP and beyond. With department support, we were able to fund two scholarships for two Ohio State-affiliated students (current AAEP grad student Anna Freeman, and Ohio State alumna Indigo Gonzales Miller), but also two applicants not affiliated with the university (Nicole Furtado and Marina Perez). When a second Emerging Critics Residency was announced, AAEP continued to support our partnership with Momus, this time for Black art writers, with the title *Because my metier is black... (after Toni Morrison)*, led by Jessica Lynne. In continued celebration of Dr. Ballengee-Morris' work in social justice and art education, we funded two non-Ohio State participants (Camille Bacon and Chayanne Marcano).

The following are selected testimonials of Momus organizers and participants. ■



Some participants gathered at Professor Christine Ballengee-Morris' retirement party.

From left to right: Brittany Shelton, Lauren Pace, Vesta Daniel (Faculty Emeritus), Christine Ballengee-Morris, Shari Savage (Associate Professor), Joni Acuff (Professor and Department Chair), Jim Sanders III (Associate Professor) and Richard Finlay Fletcher (Associate Professor).

AAEP CONGRATULATES CHRISTINE BALLENGEE-MORRIS ON HER RETIREMENT

Christine Ballengee-Morris retired Sept. 1, 2022, as full professor. Ballengee-Morris' service to the department spanned 27 years, during which she served in numerous leadership roles including Director of American Indian Studies, Interim Director of the Barnett Center for Integrated Arts and Enterprise, and Director of the Multicultural Center. Ballengee-Morris is an internationally recognized scholar in the field of art education, demonstrated by her robust body of research which includes numerous books and manuscripts, refereed articles and papers. Ballengee-Morris' leadership posts include national and international organizations such as International Society for Education through Art (INSEA) and the National Art Education Association (NAEA). She has mentored countless students who have become leaders in the field. Ballengee-Morris has been instrumental in advocating for Ohio's Earthworks to become UNESCO World Heritage Sites. She has funded research projects in support of Indigenous artists. A practicing artist herself, she has also conducted extensive research and advocacy for Appalachian arts and Vietnam War veterans. Ballengee-Morris is perhaps best remembered by her students for her mentorship — demystifying complex processes and making higher education and research accessible and inclusive of many voices who might not otherwise have been heard. The department held a retirement party the evening of September 6 at the Faculty Club to recognize her extensive accomplishments. Numerous faculty, staff, students and colleagues participated in an open mic to share their personal connection to Ballengee-Morris and the power of her contribution in guiding their research, leadership and career development. Her son, Jack Ballengee-Morris, a Grammy-nominated artist, performed several original bluegrass songs in her honor. AAEP once again wishes to thank Ballengee-Morris for her years of service and extensive contributions to the department. She was loved by the department and will be sorely missed. She continues to serve as professor emeritus. ■

“ Momus is committed to offering residencies and mentorship programs to a wide range of applicants, from emerging writers without publication experience to academics with PhDs to professionals with active bylines. Helping support and elevate underrepresented communities in our mentoring and publishing activities remains central to the work we do. Momus has been grateful to receive funding from academic institutions in the form of scholarships for their students to attend the residency program. We increasingly focus on working with consistent partners who share in our belief that programs such as the Momus Emerging Critics Residency should be made available to people outside of academia. It is essential to the health of our field that mentorship and professional development opportunities reach beyond traditional silos of power and influence. Richard's allyship with the Department of Arts Administration, Education and Policy at The Ohio State University has been a rare example of this cultural-growth and resource-sharing perspective.”

— Lauren Wetmore & Sky Gooden (Momus)

“ I am writing a letter of gratitude to your department for the tuition sponsorship providing the opportunity to participate as a resident in the Momus Emerging Critics Residency, led by Dr. Léuli Eshrāghi. Over the course of this residency, I am incredibly grateful for the opportunity to engage in discussions with other Indigenous scholars concerning their arts-based research as well as curatorial experience at various Indigenous and non-Indigenous art institutions. Even though I would have preferred more time, individually, with the wonderful session leaders for feedback on writing critiques, I was inspired to continue practicing from the encouragement of my fellow residents that have been maintained outside our session gatherings.”

— Indigo Gonzales Miller

“ Mahalo nui loa (thank you very much) for your help and support towards my attendance of the “Momus Emerging Critics Residency: Writing Relations, Making Futurities.” There's no other way for me to put it—other than the MOMUS Residency was life-changing for me. It helped me build strong networks and relations with Indigenous scholars and artists worldwide. As an emerging art critic and scholar, this experience has been transformative. Meeting Indigenous professors and art workers around the world allowed me to conceptualize our connections and differences as we shared our localized experiences. As a Kanaka Maoli (Native Hawaiian) scholar, I felt heard, seen, and nourished by the seminars. We tackled difficult questions on how to decolonize museums and academic spaces across the world. Although each week attended to different Indigenous cultures and contexts, we connected our divergent perspectives through a trans-Indigenous approach that celebrated our stories and cultures.”

— Nicole Furtado

“ I am writing in appreciation of your generous support towards my participation in the Momus Emerging Critics Residency: Writing Relations, Making Futurities. I am grateful for this opportunity to further my education and training as an emerging Indigenous arts writer and critic. The residency fostered a virtual learning space with great care and intention. I believe Léuli's leadership and Sky and Lauren's guidance led our cohort to have dynamic and engaging conversations and reflections. There were moments during the residency when I was challenged to think critically on sensitive topics pertaining to institutional violence. During these moments, I was grateful to be in a community that provided me with the opportunity for personal and professional growth. It was a great privilege to learn alongside an amazing cohort of Indigenous artists and scholars such as Indigo, Anna, and Nicole. At the end of each session, I left Zoom meetings feeling motivated and inspired for our collective future in Indigenous arts.”

— Marina Perez



From left to right: Graduate Student Anna Freeman, Master Beadwork Artist Jessica Gokey, and Professor Christine Ballengee-Morris.

Ballengee-Morris leads Monuments Project to support Indigenous artists' residencies

BY CHRISTINE BALLENGEE-MORRIS, Professor Emeritus

Near central Ohio is the largest complex of geometric mounds and earthworks in the world; earthworks that were creatively imagined, meticulously designed, precisely constructed and purposefully used by brilliant American Indians over 2,000 years ago. Marti Chaatsmith, Associate Director of the Newark Earthworks Center and Christine Ballengee Morris, professor in Ohio State's Department of Arts Administration, Education and Policy, received a Global Arts and Humanities Discovery Themes (GAHDT) grant for their project called *Ancient Indigenous Monuments and Modern Indigenous Art*, a collaborative five-day residency project at the Ohio Hopewell Ceremonial Earthworks. Due to the pandemic, it was delayed for two years but began in September to bring American Indian artists, writers, scholars, and activists into short residencies at the earthworks. Each five-day residency includes an expansive tour of earthworks, interactions with faculty and students, video interviews and a masterclass or other medium-appropriate master experience. Jessica Gockey, a beading artist, came to the campus in September, and Frank Buffalo Hyde, a painter, in November. While Native traditions tell us that the earthworks are living, meaningful and sacred, full Indigenous understandings about the earthworks have not yet been recovered. The artists experience



From left to right: Artist Frank Buffalo Hyde, Christine Ballengee-Morris, Anna Freeman, Indigo Gonzales Miller and Richard Finlay Fletcher.

tours by National Park Rangers and Ohio Historical Center staff. The United Nations Educational, Scientific and Cultural Organization (UNESCO) is slated to designate the Hopewell Ceremonial Earthworks as a World Heritage site by 2024, and with that recognition comes the opportunity to develop and build cultural significance from contemporary American Indian perspectives. This project aims to begin that process. ■

FOCUS ON ENTREPRENEURSHIP AND COMMUNITY ENGAGEMENT: *Barnett Fellows reflect on site visits with local arts organizations*



Maroon Arts leaders gave Barnett Fellows and a visiting prospective student a tour of their performance and exhibition space located on Mt. Vernon Ave. in Columbus' historic Bronzeville district.

From left to right: Sheri Neale, Diettra Engram, De'avin Mitchell, Leigh Ziegler, Emily Hutlock, visiting graduate student, Candice Igeleke.

DE'AVIN MITCHELL:

This year, the Barnett Field School has opened up the opportunity for me to connect with arts leaders in Columbus who are engaging with and developing community-based arts practices. These practitioners shed light on the ways institutions can leverage local knowledge to produce sustainable programs and initiatives that are relevant to the communities they hope to target. This particular iteration of the Field School has also broadened my perspective on Black arts organizations communities in Columbus. In relation to my research, these conversations with arts leaders have exposed me to contemporary issues arts institutions are managing that I hope to also be mindful of in my writing. ➤

From left to right: Mark Lomax II (Community Research and Grants Management Officer, The Columbus Foundation), Barnett Fellows De'avin Mitchell, Leigh Ziegler and Emily Hutlock



EMILY HUTLOCK:

On its face, the Barnett Field School is a place to explore research interests. But in reality, the Field School is so much more. Being a graduate student in a new city just after the pandemic can get very lonely. My peers in the Field School provide support, community and humor that never fails to brighten my day.

On top of that, we travel across Columbus exploring a different arts organization each week. These visits inspire honest conversations about issues facing future arts administrators. The Barnett Field School has not only provided essential networking opportunities but allowed us to understand the complexities of the arts in Columbus. It has broadened my mind, my research and my community.



Terron Banner (PhD, 2019), Urban Arts Space Manager of Community Learning and Experience, engages with the Barnett Fellows on the importance of community outreach.

LEIGH ZIEGLER:

The Barnett Field School has given me the opportunity to explore my research topics and ideas within the Columbus arts community. With the site visits, I feel that I am representing Ohio State and myself at a bigger level, where I learned about what artists and arts organizations are currently facing. The experience of the field school allows me to fully thrive as a student, and these opportunities further give us ways to bridge our student community to the greater Columbus area. ■



De'avin Mitchell poses next to work titled "Roots Weaving Waves 2022" by Amy Youngs.

FOCUS ON ENTREPRENEURSHIP:

Barnett Endowed Professor of Arts Management Rachel Skaggs engages students in entrepreneurship



The job of a professor is made up of three interwoven commitments: to teaching, research and service. The best moments in this profession are when these commitments overlap. I have been incredibly fortunate to find that kind of overlap in AAEP through a synthesis of research, teaching and advising service around the topic of arts entrepreneurship.

My own graduate education included an independent study titled "Educating the Entrepreneur," and I was fortunate to work with the Strategic National Arts Alumni Project (SNAAP) to

analyze data about the skills and entrepreneurial training that over 30,000 arts graduates received in their time in college and write SNAAP's special report on Career Skills and Entrepreneurial Training for Artists.

While I came to Ohio State with significant research expertise in arts entrepreneurship, in the time since I arrived on campus, it is teaching arts entrepreneurship that has blossomed. The university and the College of Arts and Sciences have reported that entrepreneurship is a growth area for Ohio State. While many people think of entrepreneurship in terms of tech startups and scientific breakthroughs that need to be monetized, the arts are a highly entrepreneurial space. Just as the Fischer School of Business and the School of Engineering offer entrepreneurial training for their students, AAEP offers a minor in Arts Entrepreneurship that serves students across all majors in the College of Arts and Sciences.

Based on an increasing interest and need for formal curriculum around entrepreneurship in the arts, I developed ARTEDUC 3690 as a new course for the Arts Management (BAAM) major and Arts Entrepreneurship minor offered by our department. I was fortunate to work with an instructional design coach, Hanna Primeau, due to a Meaningful Inquiry Grant from the Ohio State Libraries and spent over a year working on course development. ➤

Braydon Tomak working at his "Jam Station" toward the goal of raising \$100.



BRAYDON TOMAK CREATES JAM STATION

Dr. Skaggs teaches entrepreneurship at The Ohio State University with a hands-on approach: "Find a way to make \$100." In her class, I was able to develop a concept and bring it to market as an MVP (minimum viable product). This experience taught me how to utilize resources at my disposal, bootstrapping, and integrate them into something of perceived value. My project involved a methodology of incentivizing customers to purchase a professional photo with an additional bonus gift (as a courtesy thank you for having participated in my business). I set up shop on October 23, 2021, at an event run by Kenzie Gelo called Manifestavibe. With a total addressable market of about 100 people, and at a price of \$1, I had conducted 20 transactions within a time span of about 20 minutes. Capturing roughly a fifth of the market share, I felt that the endeavor was successful despite not having hit the \$100 quota. Dr. Skaggs is very knowledgeable in the field of entrepreneurship — I would highly recommend taking her course(s) to anyone that has a business/entrepreneurial mindset. Learn from the best! ■

One of my primary pedagogical goals in developing this course was to allow students to take risks without fear of failure. Being able to identify opportunities and fill them with an entrepreneurial venture is risky, and traditional education is not always well-equipped to allow students to try out such ventures in a graded course. In ARTEDUC 3690, I developed the class around such an opportunity — from the first day of the course, students knew that they would spend the semester working to earn \$100 “doing something creative and legal.” With just this loose structure, students got started. Their ventures were wide ranging and included projects like attempting to go viral by creating fan art on TikTok, selling decorated cakes, designing and selling digital art, and putting on events.

Students paired this primary focal course activity with practical readings about how to market their work, deal with taxes and business structures, and how to manage liability. Some students did fail, but failure in this arts entrepreneurship venture required a pivot rather than a failing grade. One student found that the world of NFTs was more complex than he had initially thought and shifted to providing paid photography services for a local baked goods shop. Another dealt with scammers trying to take advantage of him on eBay. Despite setbacks, the learning in this class went far beyond the value of \$100. ■



McKenzie Gelo performing at Manifestavibe, a music festival which took place in Sunbury, OH.

MCKENZIE C. GELO CREATES MANIFESTAVIBE

In August of 2021, I enrolled in Arts Entrepreneurship 3690, a class taught by Dr. Rachel Skaggs. I have always had a strong interest in this field of the arts, as I am always thinking about ways to give a platform to local artists in Columbus. Early in the class, Dr. Skaggs announced that the final project would include using our own skills and strengths to earn \$100. At the time, my interests were based in music administration so there was no doubt in my mind that I would do something pertaining to that. In many ways, I was lucky because shortly after the announcement I was introduced to Stryker Spratt and Avery Rak. They were looking for someone to help organize and create a music festival at their property in Sunbury, Ohio.

We had less than eight weeks to bring the entire festival together. Naming it “Manifestavibe” and working against time, we brought out eight local bands and artists from all over Ohio on October 23, 2021 including Cosmic Graffiti, Hannah Bauer, Sparky and The Hills, Cellar Dwellar, The Infinite Improbability Drive, The Fifth House, and Forever Unknown. We also were able to secure insurance, design a logo, create a social media presence, hire a local food truck, build a fully working stage, produce t-shirts, and most importantly sell tickets so we could give back to our artists that made this music festival possible.

In the end, each band walked away with what Dr. Skaggs had initially challenged us to earn. This experience was extremely eye-opening, as I learned how to manage my time efficiently and lead a group of people from creation to production. I had to organize and devise tasks accordingly, using my connections and understanding of how a company is managed to achieve my success. I am extremely grateful and proud of what my team and myself have accomplished and though we were unable to have the music festival this year, we hope to bring a sequel next year! ■



FOCUS ON ENTREPRENEURSHIP: Rachel Skaggs engages students with Ohio State alumnus Coyote Peterson to examine the case study of Brave Wilderness

Rachel Skaggs and Coyote Peterson of Brave Wilderness (front row, left) pose with students from her Social World in the Arts class, which investigates creation, production and reception across a broad range of art worlds.



Coyote Peterson and Rachel Skaggs pose for a selfie.

Students in the Social World of the Arts class have been working all semester to understand the fields of creation, production and reception in a broad range of art worlds. After completing the semester’s readings, quizzes and writing memos, we went to the Brave Wilderness headquarters and hosted Coyote Peterson and Brave Wilderness COO Beau Sedivy to apply course knowledge to the case of Brave Wilderness.

Coyote Peterson is an Ohio State graduate who built his own interdisciplinary major in Film Production while in school. He is now the host of the Brave Wilderness YouTube Channel, where he shares educational and engaging programming about animals and conservation. His message has really struck a chord with his audience — Brave Wilderness reached 20 million subscribers on YouTube this year, and Peterson was recently nominated for an Emmy Award for his work as host of the channel. ■

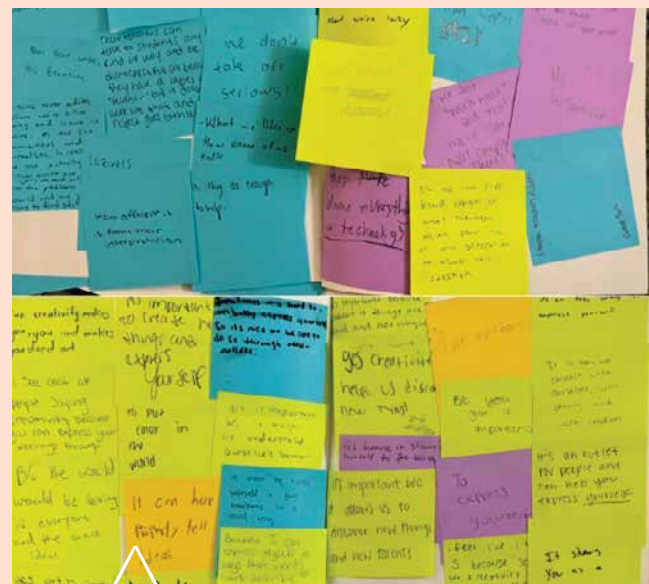


Students learn about the production aspects of Brave Wilderness.



Advertise: Students created memes to grab viewer attention and advertise the digital art show.

Advocate: Students brainstorm for ways to advocate for art in their schools and broader community.



Anticipate: Student responses to discussion prompts about the future of art and society and the role of creativity in their lives.



Appreciate: An example of peer work in a student art show.

Morgan McDonald uses art to build collaborative classroom communities

BY MORGAN MCDONALD, University Fellow

Can I do it all? Should I? These are questions I asked myself during student teaching as an undergrad student here at Ohio State. As many of us know, it's easy in teaching to give more than you have, and sometimes it's even required. I knew when thinking about engaging in a community-based art project that it could easily become too much on my plate, and it would impact my ability to be present as a teacher. I had to be honest with myself and say, "I could try to do it all, but I think it would be smarter to do what fills my plate to a comfortable level and do it well."

Ohio State always emphasized the need for involving the broader community, and I knew this is something I wanted to test drive in the student teaching context. I just wasn't sure how. Through a conversation in the art classroom during lunch, a student expressed interest in sharing their art to the world and asked, "How can I make my art noticeable?" We talked about her goals, concerns and questions, and we quickly realized it wasn't just one student who needed to hear this — everyone could benefit from participating in a discussion like this. In the final two weeks of student teaching, I scrapped my previous plans and began a project called "Art Week." Little did I know it would become a pivotal project, both for the students and myself.

Starting out, I had a few goals in mind:

1. Mirror a micro-art world in the classroom
2. Focus on the art room and larger school context as a community
3. Give students practical tools to share ideas (in this case art) with a broader audience in the digital age
4. Celebrate and utilize the tools students already possess for communicating and sharing on digital platforms

Our goals as a community were to advocate, advertise, appreciate and anticipate — these became the "4 A's of Art Week," our guideposts for thinking and engagement.

The week began by students uploading one of their favorite artworks they made into a Google Slideshow, writing about their processes, and thinking how creating a platform for viewing student work could help **advocate** for the value of art programs and artists. This slideshow would later be disseminated to the school via posters on bulletin boards and scannable QR codes.

Next, students brainstormed how to **advertise** and catch viewers' attention, for which memes became the answer. Students created a range of humor-filled memes related to art, art class or the art world as a way of communicating in visual format what it's like to make art and be in an art class.

“Little did I know, this electronic platform for communicating and sharing student work, would become a pivotal project both for the students and myself.”
— Morgan McDonald

Once the slideshow was completed and student work was uploaded, each class viewed another class' gallery and **appreciated** their peers' work in an unconventional "gallery opening" where they considered questions like "if this painting had a candle inspired by it, what would it smell like?" or "why might someone steal this artwork?" Students enjoyed seeing people's work they knew, but never saw their art before. Many even said, "Wow, I didn't even know they made art!"

Finally, students **anticipated** the future of society and hypothesized how this would impact the art world and artists. Students considered questions such as "What have other generations gotten wrong about you?" and "What do you think the future purpose of creativity will be?" They shared their responses in a sticky note think-pair-share style discussion. After they gave responses, students looked at the notes at their desk, summarized their findings, and discussed as a class why they may agree or disagree, while adding to the conversation with their own experiences and perspectives.

Projects such as this give transferable and authentic skills to students in visual communication, literacy and advocacy. It also gives them agency, responsibility and value in the art classroom community as this was led, facilitated and fostered by their efforts. As a student teacher, it taught me to utilize valuable and relevant skills students already possess. It also asked me to consider accessibility for students who may not be able to make it to an after-school art show, and how to reach them in new and inventive ways and encourage more students to look at the art their peers are making. In my graduate work, and even personal artistic practice, I revisit and consider the ways I can better serve and celebrate students where they are in life, and how communities, big and small, can help foster support for the arts. This project gave practical, accessible and relevant ways to engage with art and foster creative thinking for students and schools in a familiar and challenging context to navigate, all while making the arts more visible within the community itself. ■

EMERGING ART TEACHER LEADERS:

BAE students serve and lead at the Ohio Art Education Association's regional conference

BY KETAL PATEL, Director of Field Experiences and Licensure Program



The AAEP Bachelor of Art Education (BAE) Licensure program places an emphasis on training and fostering a culture of leadership with our pre-service art education students. Each year we continue to grow and build a leadership team of undergraduate students to develop and grow capacity within their work in the program and as emerging teacher leaders. The leadership team engage through:

- Building support and resources for their fellow cohort members
- Attend as representatives for the Ohio State pre-service division at the Ohio Art Education Association (OAEA) and National Art Education Association (NAEA) conferences
- Serve as ambassadors to local high school art programs to share their experiences at Ohio State and Art Education majors

This past November, leaders from the 2024 cohort and 2022 cohort were able to attend the OAEA Conference and learn with art educators from around the state. The opportunity helps students' network, engage with contemporary issue in the field, and further develop their voice as art teacher leaders.

We would like to express sincere gratitude for the generous funding from Cam McComb, PhD (BAE '85) that make these learning opportunities possible for our students and supports our work to develop a pre-service leadership model built with student voice, community, and service as focus areas. ■

The 2022 OAEA Conference was held in Dayton, Ohio. Pictured in the photo are:

Director of Field Experiences and Licensure Program: Dr. Ketal Patel

2024 Cohort Leaders: Colton Grant, Gray Fulton, Hannah Siefring and Jess Pilya

2022 Cohort Leader and AAEP Master's Student: Morgan McDonald.



Morgan McDonald presents her research at the 2022 OAEA conference (see article on pg. 20).

AAEP Chair Joni Acuff honored as 2022-23 Inaugural Lecturer

AAEP Department Chair Joni Acuff was selected as a 2022-23 Inaugural Lecturer. Inaugural Lectures celebrate arts and humanities faculty who have been promoted to the rank of professor. Joined by Treva Lindsey (from the Department of Women's, Gender and Sexuality Studies), Acuff delivered her lecture titled "We Are the Ones We've Been Waiting For: The Futures of Black Feminist Art and Activism." In this non-traditional lecture, Acuff and Lindsey engaged in an expansive and dynamic conversation about the genealogies, legacies and futures of Black feminist art and activism. Using their respective journeys within the Black feminist tradition, they explored the multitudes of world-making practices made possible by Black feminist studies as well as the challenges confronted by those committed to addressing social disparities, inequities, and injustices.

Through their bodies of work and the multigenerational bodies of knowledge upon which Black feminist inquiry, imagination, and artmaking continue to thrive, they posit that Black feminisms remain integral to contemporary struggles for justice. ■

Professor Treva Lindsey (Department of Women's, Gender and Sexuality Studies) sits with Joni Acuff (AAEP Professor and Department Chair).





From left to right: Ohio State PhD candidates Erin Hoppe, Molly Burke, Megan Wanttie, Melissa Leaym-Fernandez (Penn State) and Adéwálé Adénlé.

AAEP hosts 2022 Graduate Research in Art Education (GRAE) conference in the Barnett Collaboratory

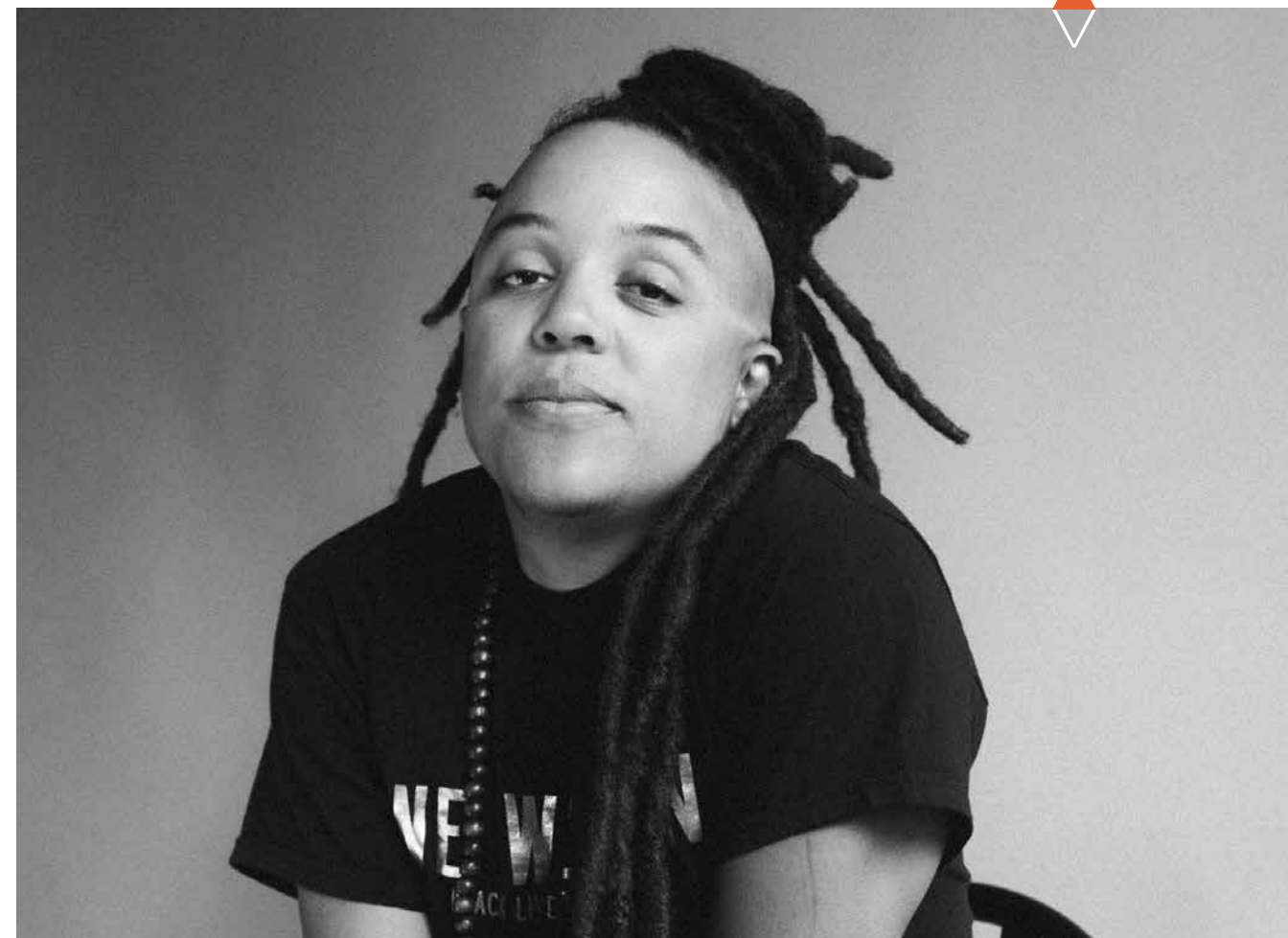
On October 7-8, the department hosted the 2022 GRAE Conference at the Urban Arts Space and in the Barnett Collaboratory. Part of a consortia of schools including Penn State University and Teachers College, Columbia University the GRAE conference provides a forum for students to discuss issues and developments in art education addressed through emerging graduate research. Since 2005, GRAE takes place each fall semester in rotation at the participating institutions. AAEP students Erin Hoppe, Molly Jo Burke and Adéwálé Adénlé represented the department. Research was divided into three panels: Connection and Participation, Portraits and Practices, and Sensation and Perception and Representation. Respondents included Terron Banner (PhD, 2019), Terry Barrett (professor emeritus) and Ramya Ravisankar (PhD, 2019). ■

“GRAE is such a valuable experience for graduate students across our three programs. Having the opportunity to share ongoing research with faculty, staff and students is a wonderful way to build connections throughout the field. It is also a great way to show support for your friends and colleagues as we all work through our projects! In many ways, it is a celebration of the hard work we all do (from students, to our advisors, and everyone in our departments). It is one of my favorite events each year because we all get to come together and talk about all the fantastic things we are working on.”
— Megan Wanttie, PhD, 2022

FOCUS ON MUSEUM STUDIES:

Syrus Marcus Ware visit on September 8, 2022

Photo by Jelani Morgan.



Last fall, AAEP and the Wexner Center for the Arts welcomed Syrus Marcus Ware to present “Building an Abolitionist Future: Collectivity and Activism in Art Museums” as part of a lecture series for the Museum Education and Administration specialization. Ware is a core team member of Black Lives Matter-Toronto, a co-curator of *Blackness Yes!/Blockorama*, and Assistant professor at McMaster University’s School of the Arts. He worked for many years at the Art Gallery of Ontario and the Banff Center and has written extensively on the field and practices of art museum education.

In the introduction to his talk, Dana Carlisle Kletchka noted an appreciation for “Dr. Ware’s academic, curatorial, and creative work as he explores social justice frameworks and Black activist culture in

Canada as well as the United States. His work in museum education and critical disability studies has influenced both fields in important and provocative ways, bringing them together and opening a space for change and growth. His resistance to heteronormative dichotomies in life and work is a powerful, liberatory example of resistance and his commitment to care and love in the face of overwhelming circumstances is inspiring to me and so many others who engage in the work of world building.”

Ware’s virtual visit included a robust discussion with members of the ARTEDUC 7748: Art Museum Education and Administration Practicum course. The practicum is the third and final course offering for graduate students enrolled in the museum specialization. ■

Barnett Center hosts Indigenous art exhibit *Dancing with Devils*



On September 9, 2022, the Barnett Center for Integrated Arts and Enterprise, in collaboration with the Center for Latin American Studies, hosted a reception in the Barnett Collaboratory for *Dancing with Devils*, an exhibit of Latin American festival masks from the *Kawsay Ukhunchay* Andean and Amazonian Indigenous Arts and Cultural Artifacts Research Collection at The Ohio State University, along with documentary photographs of the *Diablada de Píllaro* (Devils Dance of Píllaro, Ecuador) taken by Ohio State photojournalist Leonardo Carrizo. Masks on display were donated by Ohio State alumnus Mark Gordon and crafted by Italo Espín. Residency recipient mask maker Espín and dancer/ethnographer Fernando Endara gave interactive workshops and performances in the space, made possible with Barnett and Global Arts + Humanities Discovery Theme (GAHDT) funds. The exhibit was accessible in the 2022 autumn semester, and several AAEP students utilized the Barnett Collaboratory as a teaching space to integrate this exhibit with AAEP course content in novel ways (see Tamryn McDermott, p. 10). ■

Close up of a 4-paneled piece titled "Bailarines de linea" by artist Leonardo Carrizo, Ecuador.



A student admires close up of "Portrait" by artist Leonardo Carrizo, Tungurahua, Ecuador.



Pictured from left to right: Scott Jones (Barnett Center Director), Michelle Wibbelsman (Associate Professor Spanish and Portuguese), Francesca Napoli (Spanish major), Cameron Logar (BioChemistry major/Spanish minor), Leonardo Carrizo (Lecturer in Communications and residency photojournalist), Pamela Espinosa de los Monteros (Latin American librarian), Tamryn McDermott (graduate student in AAEP). Bottom row left to right: Anaís Fernandez Castro (Spanish and Political Sciences major), Amanda Tobin-Ripley (graduate student in AAEP).

Barnett Fellowship recipients



EMILY HUTLOCK

Emily Hutlock is a student in the Master of Arts in Arts Policy and Administration program. She graduated summa cum laude from Baldwin Wallace University where she studied English and Arts Management. Hutlock's background is primarily in theatre and stage

management. She currently serves as a board member for the Ohio Alliance for Arts Education and has served on several boards in the Cleveland area. She enjoys writing grant proposals and using her talents to help others. A fun fact about Emily is that she absolutely loves Stephen King books.



DE'AVIN MITCHELL

De'avin Mitchell is a student in the Arts Administration, Education and Policy PhD program. Mitchell is a graduate of the department's Arts Policy and Administration master's program, and he graduated from the University of Kentucky with

two bachelor's degrees: one in Art Education and the other in Studio Art. While completing his Studio Arts degree, Mitchell had focuses in ceramics and printmaking. Mitchell has experience as a K-12 teacher and in volunteering with multiple arts and cultural centers. ➤

Barnett Fellowship recipients continued...



LEIGH ZIEGLER

Leigh Ziegler is a Master of Arts student in the Arts Policy and Administration program. She earned her Bachelor of Arts in Music and Bachelor of Arts in Public Administration, magna cum laude, at Miami University. At Miami, she received the Department of Music

Outstanding Music Scholar award and received the Howard White Award from the Department of Political Science. At The Ohio State University, Ziegler is eager to research more about arts policy and its effects in improving cities and towns, as well as advocating for the arts. In her spare time, she loves to play her bass guitar — especially songs by The Beatles!



DISSERTATION FELLOWSHIP RECIPIENT: YINGCHONG WANG

Yingchong Wang is a PhD candidate in Arts Administration, Education and Policy and is the autumn 2022 recipient of the Barnett Dissertation Fellowship. Wang received her bachelor's degree

in English Language and Linguistics from Tsinghua University in Beijing, and obtained her master's degree in Arts Management from Carnegie Mellon University. Wang has study and research experiences in China, the United States, England and Italy. ■

Awards and Recognition

FACULTY AND STAFF



■ Assistant Professor **Rachel Skaggs** was named the recipient of the Mulcahy Emerging Scholar Award at the annual Social Theory, Politics and the Arts (STP&A) conference held in Seoul, South Korea. The award recognizes pre-tenure faculty and scholars for their research.

In 2022 Skaggs was also awarded two federal grants from the National Endowment for the Arts. For the first, she is the sole-PI and is conducting interviews with artists across the United States about their experiences during the COVID-19 pandemic. For the second, she is the co-PI, working with Jennifer Novak-Leonard at the University of Illinois. There, they are using data from the Strategic National Arts Alumni project to write quantitative reports about the experiences of arts graduates in the United States. For Skaggs' part in the grant, she will author a quantitative report about the impact of the COVID-19 pandemic on arts graduates. For more information, visit:

- arts.gov/grants/research-awards/research-grants-in-the-arts/program-description
- aaep.osu.edu/news/aaep-barnett-professor-rachel-skaggs-receive-30000-grant-national-endowment-arts
- news.illinois.edu/view/6367/1191305936

GRADUATE STUDENTS AND ALUMNI

■ PhD candidate **Molly Jo Burke** received a grant through the 2021-2022 Alumni Grants for Graduate Research and Scholarship (AGGRS) Program. The AGGRS program provides small grants up to \$5,000 to support the research and scholarship of doctoral or terminal master's degree candidates for their dissertations or theses. Burke also received a Studio at Corning Museum of Glass scholarship to complete a two-week workshop with renowned glass artists Karina Guévin and Cédric Ginart.



PhD candidate Adéwalé Adénlé receives award from Bennetta Jules-Rosette, Professor of Sociology and Director of African and African-American Studies at the University of California, San Diego.



■ PhD candidate **Adéwalé Adénlé** won the 2022 Bennetta Jules-Rosette Graduate Essay Award from the Association for Africanist Anthropology (AfAA) section of the American Anthropological Association (AAA) for his essay "Dialogue with the Spirit and the Spectacle: Re/Contextualizing Yoruba Spiritual Objects in American Art Museums."



■ PhD candidate **Noor Murteza** received a \$20,000 Arts Partnership Grant from the Ohio Arts Council and Dublin Arts Council to continue her research under the programming title "Patterns in Nature." Murteza was also the recipient of the Council of Graduate Students Career Development Grant which helps graduate students to prepare for placement into their chosen field.

From left to right: Erin Hoppe (GTA Award Winner), Ruth Smith (Marantz Distinguished Alumni Lecture Award Winner) and Megan Wanttie (Barkan Award Winner).



■ PhD candidate **Megan Wanttie** received the Manuel Barkan Fellowship Award. In connection with the award, Wanttie delivered a lecture at the 2022 Barkan and Marantz Award Lecture Series.



■ PhD candidate **Gillian Kim** won the Emily Mulchay Student Research Award at the annual Social Theory, Politics and the Arts (STP&A) conference held in Seoul, South Korea. The award is given to the top doctoral research presentation at the conference.

■ PhD student **Xiaoxiao Bao** received the International Leadership Scholarship. The scholarship was established in 2012 by Dr. Lu and the Asian Festival Corporation for students whose leadership activities have benefited local communities. ►►



■ PhD student **Polina Isurin** received a 2022 John Fergus Family Scholarship. The John Fergus Family Scholarship is a juried art competition open to studio-based visual art and design students at The Ohio State University where scholarship recipients exhibited their work at the annual Fergus Scholarship Award Exhibition at Urban Arts Space.

■ AAEP PhD student **Robin Amy Gordon** was granted a \$12,000 budget by the Council of Graduate Students (CGS) to fulfill her proposal as Chair of CGS's Arts & Culture Committee to bring the Center for Artistic Activism to The Ohio State University for a week-long hybrid workshop titled *Unstoppable Voters: Columbus*.



■ PhD candidate **Andrea Luque Karam** was appointed the full-time position of Managing Director of the Mizzou New Music Initiative in the University of Missouri. This initiative is one of its kind, and administrates the composition area of the school of music. This job combines different passions and skills, including music composition, education and higher education.

“The amount of opportunities that we have for the community and school-age children in combination with the quality of the guests that we are able to bring to campus, are beyond what I would have envisioned to be a part of.”
– **Andrea Luque Karam**

*Joni Acuff (Professor and Chair)
presents Ruth Smith with the
Marantz Award.*



■ Alum **Ruth Smith** received the Marantz Distinguished Alumni Lecture Award. Each year, graduate students in the department select the winner. The Marantz Distinguished Alumni Lecture Fund was established in 1999 with gifts from Harold and Kenneth Marantz to honor a distinguished alum of the program.

UNDERGRADUATE STUDENTS

■ Bachelor of Art Education student **Caroline Bootes** was selected to receive the 2022 Baer scholarship.

■ Bachelor of Art Education students **Serena DeNoto** and **Zach Seltzer** received the 2022 Pyne scholarship.

■ Bachelor of Art Education students **Olivia Durbin**, **Nicole Reiss**, and **Sydney Rankin** received the 2022 Snow scholarship.

■ Bachelor of Art Education student **Allie Guagenti** received a 2022 Schwartz scholarship.



■ Bachelor of Arts Management student **Braydon Tomak** received a 2022 Schwartz scholarship.



THE OHIO STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

**Department of Arts Administration,
Education and Policy**

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Ketal Patel (far left) sits with Bachelors of Art Education students at the 2022 Spring Celebration, which acknowledges the completion of the licensure program.

