Editorial
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For this Special Issue of *Canadian Review of Art Education/ Revue Canadienne de researches et enjeux en éducation artistique*, our Editorial Board collaborated on a publication call to invite arts education researchers to reflect on art education's priorities, purposes, and possibilities for the present and the future and the response was overwhelming. In this issue, we hear from 26 authors in 10 articles and Salon Section visual essay to examine how arts education holds a unique space to call people in to cultivate inclusive, creative, and critical spaces for dialogue, reflection, and action (CRAE Call for Submissions: Special Issue 2025).

Leblanc, Reid, Moalem, Qian & Wiebe, approaches this call through a profound discussion of an artists' residency program which activated anti-racist and anti-oppressive modes of engagement for students and gallery attendees. Drawing on contemporary art practices, this work explores play-, will-, and care-infused practices for their potential to stimulate empathetic responses as sites for transformative learning. **Trabelsi & Moldoveanu's** work examined the arts for its potential to cultivate inclusive, creative teaching practices in the visual arts to foster the well-being of students with special educational needs.

Drawing on educational and public programs that were developed for *Place Where the Waters Crossed,* a solo exhibition by Diné artist Raven Chacon, **Krishnan & Dumoulin-Bush** problematize the framing of reconciliation and introduce the concept of conciliation to establish a framework for the non-colonial museum programs. The authors contend that conciliation must become a continuous institutional practice, not a temporary project, and that meaningful collaboration is where that work begins. **Beaudry, Brehm, Hammoun, Carignan, & Sénéchal** found that, in a study of 80 grade 11 high school students, a slam poetry program made poetry and writing feel more accessible, engaging, and relevant, particularly for students who were less interested in school-based cultural activities. Through creative workshops and performance, students gained confidence, participated more actively, and developed stronger connections with their classmates, themselves, and the arts. The findings suggest that school-based arts programs can create meaningful opportunities for student expression and inclusion, while also underscoring the importance of supportive artists, flexible participation, and continued funding for such initiatives.

Author and featured artist **Lo's** *Silk Cocoon* examines the uses of silk and collaborative art-making to recover fragmented family histories while exploring the complexities of Chinese-Canadian identity and belonging. Drawing on the history and symbolism of silk, Lo transforms a lost legacy of craftsmanship into a contemporary meditation on migration, cultural hybridity, memory, and the possibility of reimagining inherited narratives. The project ultimately argues that art education can use material engagement as a powerful form of knowledge-making, connecting personal histories to broader cultural histories while creating space for empathy and more hopeful futures.

Schaffer, Rollan, Quintero, & San Jose examine a 12-week arts-integrated, anti-oppressive teacher education course that centered critical love, emergence, and the arts to help pre-service teachers engage with equity, diversity, inclusion, and accessibility. Through critical practitioner inquiry, the authors demonstrate how artist-in-residence collaboration and arts-based practices created opportunities for vulnerability, critical reflection, and difficult learning, while also exposing tensions, pedagogical missteps, and the challenges of relinquishing instructional control. The authors conclude that arts integration and critical love can meaningfully support anti-oppressive teacher education, while recommending clearer scaffolding, earlier opportunities for constructive critique, and continued attention to concepts such as privilege and Whiteness.

LeRue & Garcia-Fialdini propose *showing up* as a relational method for community-engaged arts-based research (CEABR), arguing that sustained participation and involvement can build trust, reciprocity, and deeper forms of collaborative knowledge production. Drawing on two doctoral research projects, the authors demonstrate how embedding researchers within community contexts reveals complexity and contradiction while fostering embodied experience, ongoing dialogue, shared accountability, and stronger connections between university and community structures. The authors position *showing up* as a valuable but demanding approach that requires transparency, ethical boundaries, and long-term commitment, ultimately shifting communities as an object of research to community participation as knowledge creation.

Castro, Grauer, Richard, Lin, Emme, & Black respond to increasing restrictions on young people's digital media use through *co-digitizing,* a collaborative approach in which teachers participate with youth in digital and creative practices rather than relying on prohibition and control. Drawing on more than forty years of research, the authors demonstrate how mobile media, social media, multimodal practices, and artificial intelligence can support creativity, critical literacy, agency, and shared learning when students and educators co-construct knowledge and negotiate authority. The article positions co-digitizing as a form of pedagogical leadership that reconnects schooling with young people's lived digital experiences while emphasizing ethical participation, critical engagement, care, and the redistribution of power between teachers and learners.

Isherwood argues that art education can cultivate ethical dialogue by creating aesthetic spaces where learners encounter difference, uncertainty, resistance, and plurality beyond the constraints of individualized, outcomes-driven educational frameworks. Drawing on Atkinson's concept of immanence, Greene's aesthetic education, Biesta's *middle ground*, and Arendt's *space of appearance*, and using Dora García's *Exhausted Books* as a central example, the author demonstrates how art objects can facilitate relational meaning-making, shared responsibility, and dialogue without requiring consensus or fixed interpretations. The article concludes with a three-part pedagogical framework focused on designing for immanence, working with plurality and disagreement, and sustaining ethical sociability, positioning art education as essential to developing reflective, responsive, and democratic ways of living together.

Toll, Badenhorst, & McLeod examine academic burnout through an arts-based collaborative self-study in which two professors and an emerging scholar used mail art to explore self-compassion, connection, and well-being within the pressures of neoliberal academic environments. Drawing on the three tenets of self-compassion: self-kindness, mindfulness, and common humanity, and using the Maslach Burnout Inventory as a reflective tool, the authors found that creating and exchanging postcards provided opportunities for emotional processing, creative joy, mindfulness, and meaningful relational connection that countered isolation and burnout. The study highlights mail art as a slow, tactile, and relational creative practice with

potential to support individual and collective well-being among academics, while calling for further research that examines its longer-term effects and integrates systematic assessments of burnout and self-compassion.

In the salon section, **Cloutier & Mantas** present a longer visual essay that offers the works of 11 artists who participated in a collaborative exhibition at the Ottawa Art Gallery during the CSEA/SCÉA and OAEA national conference. This salon section embodies the Special Call through its enactment of radical inclusion. These participatory, inclusive, and decolonizing works invite the reader to contemplate the theme of *emergence* as a site of and call to action.