Am excitedly writing this, my first issue as Editor of Art Education, the journal that has been closest to my heart and mind as an art educator. Although I approach this role with humility and a huge sense of honor, at this particular point in my life the theme of "creativity, imagination, and innovation"—has a personal and urgent relevance.

My mother's visual memories of my childhood include little blue legs and bright pink cheeks. My condition, known as coartation of the aorta, led surgeons to implant a plastic tube in hopes of equalizing my blood pressure. Thirty-odd years later, the tube failed with similar symptoms, but more critically, to rapidly developing brain aneurysms. As my doctors say, any invasive brain procedures result in what they term brain injury and require therapies. It is at this point that creativity, imagination, and innovation became crucial to my recovery. Fortunately, my therapists were open in recognizing my need to understand their pedagogies. What were their goals? Why use strategies that had no personal meaning for me? How can I, a brain injury patient, advocate for my own personal learning style (important before and after the surgery)? Although it was quite an anomaly for them, many of my therapists listened and began actually collaborating with me. Other therapists watched closely with the hope that the imaginative process going on between my therapist and me would assist their patients. I, of course, may never know if my experiences made any difference for others, but I can hope. Just as I can hope that after this next surgery, my and my therapist’s creative approaches may lead me again back to being me.

My purpose in sharing this very personal story in this first issue of my editorship is to point out the life burdens that can indeed change everything. It is how we creatively, imaginatively, and innovatively approach those burdens that makes the difference. And, that difference is made in more than just art education. What role does creativity play in the poverty of people living in southern Ohio (Curry, 2010)? What does innovation have to do with struggles and political positioning internally and externally in the Middle East? How can/could imagination affect the environmental and human calamities in Louisiana and West Virginia (Urbina, 2010)? What do these kinds of issues have to do with art education? Join me as I look forward to the exciting conversations about these issues that I feel sure will extend from our 2010 NAEA Convention on social justice on to our 2011 Convention on creativity, imagination, and innovation in art education.

I would like to acknowledge the innovative and collaborative approaches that friends¹ and NAEA staff demonstrated recently in my support and medical recovery, and recognize the people who are assisting me in this venture. My graduate assistant Morgan Green spent the summer familiarizing herself with the filing systems and making sure that the editorial transition was as smooth as it could be. Her role is crucial, as she is the one in the know. Dr. Kathleen Keys' background includes being a community arts organizer, which will serve her well as Instructional Resource Editor. If you have ideas about what you would like to see in this section, please contact her. Past Editor Flávia Bastos has again raised the standard for Art Education, and she and Enid Zimmerman, who guest-edited a special March 2010 creativity issue, have taken on the task of co-editing a second creativity issue in their roles as guest editors of this January edition.

As this issue of the journal continues defining and exploring creativity, these people elevate it to actually make meaning in human lives.

Christine Ballengee Morris
Editor

REFERENCES

ENDNOTE
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