

# futureforward

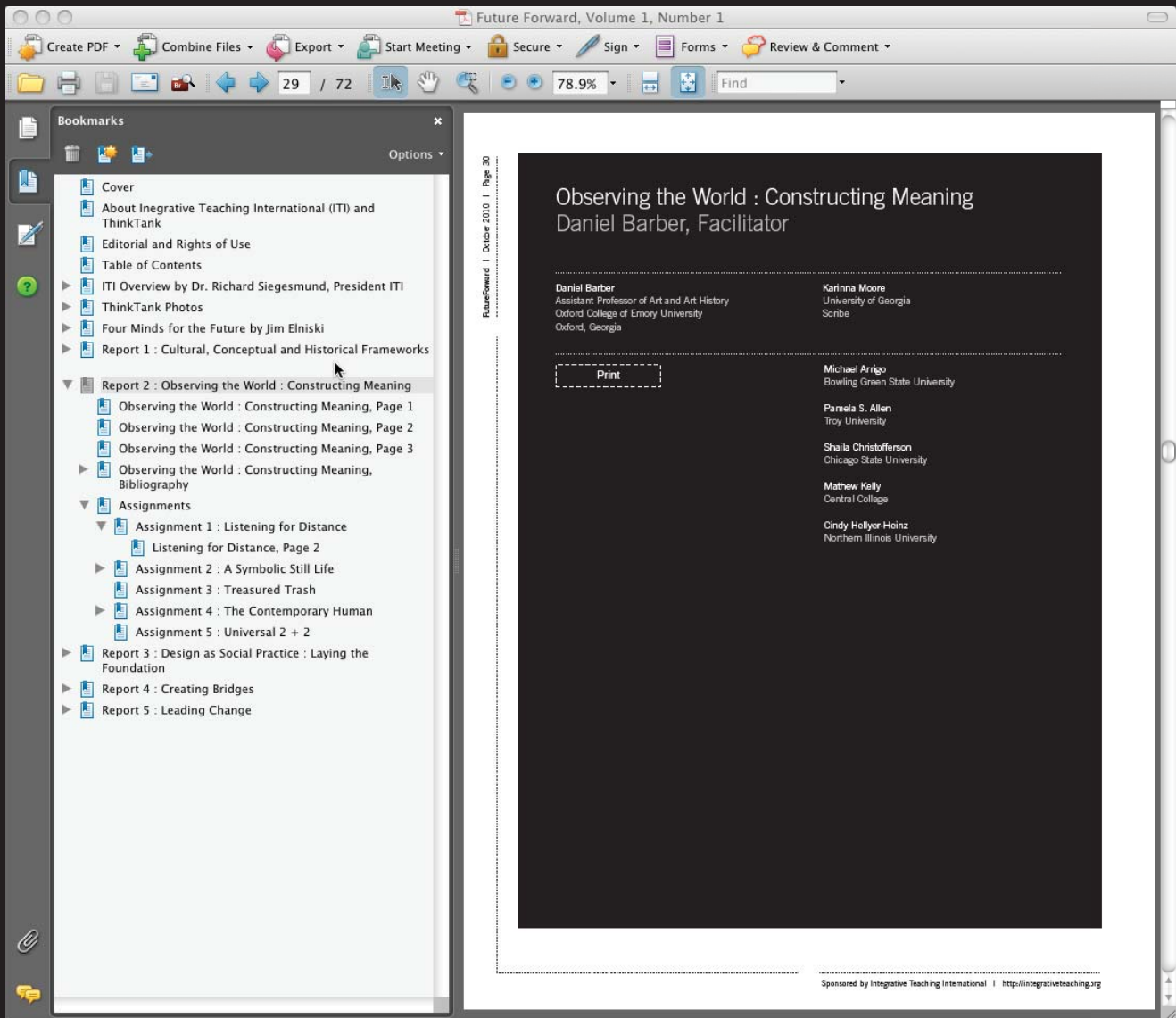
foundational ideas, curriculum and continuous improvement

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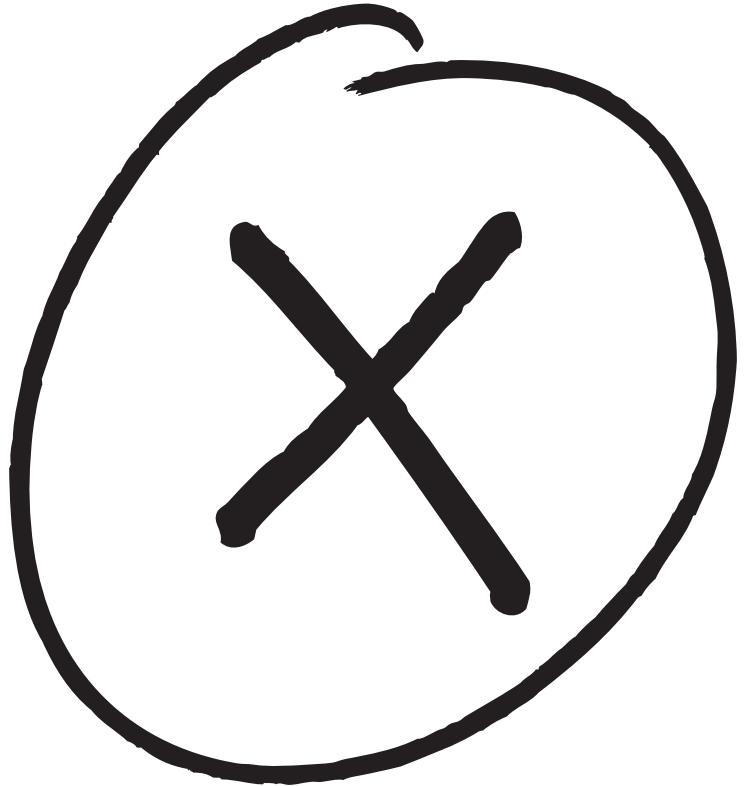
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ThinkTank is a facilitated forum offered by Integrative Teaching International. It brings together art and design master teachers, administrators & emerging educators to address thematic issues of higher education.

By linking educational theory to practice, ThinkTank identifies innovative new approaches to higher education. Integrative Teaching International evaluates ThinkTank outcomes and creates or modifies theories, policies and curricula for future ThinkTank sessions.

# futureforward

**FutureForward** is a publication of Integrative Teaching International (ITI) which sponsors a yearly conference, ThinkTank, held at the University of Georgia, Athens at the Lamar Dodd School of Art.

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Central College

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Professor and Foundations Director

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Clint Samples, University of West Georgia

## **Design**

Adam Kallish, [www.tropecollaborative.com](http://www.tropecollaborative.com)

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# The Elements of Leadership : the Urgency of Change

## Mary Stewart

Why is change so widely sought in higher education, yet so often unsuccessful? What changes are truly needed and will be the most productive? What are the roles of an administrator and the roles of the faculty in determining what to keep, what to change, and what to discard? Rather than having the future imposed upon us by external forces, can we actively invent and implement the future that will best serve our students, our departments, and our institutions?

These questions informed our decision to use Leading Change as the topic for ThinkTank6. Using Dr. John Kotter's book by the same title as our point of departure, all participants were challenged to explore change processes, share leadership successes, and identify ways to overcome impediments to change. The unique ThinkTank facilitated discussion model provided the time, the context, and the direction needed for intensive discussions on the following topics.

Led by **Michael Arrigo** the Distributive Leadership team focused on the interactions of people with each other and their situation rather than on actions taken by administrators. Taking direct responsibility for change processes can help faculty members re-conceptualize their current practices and can naturally lead to new curricula, projects and strategies. This team discussed distributive leadership models in educational literature, identified the characteristics of distributive leadership that have the greatest implications for student success, and sought opportunities for self-leadership and shared leadership by both students and faculty. By the end of the conference, this team had developed many practical strategies designed to convert student apathy and anxiety into individual agency and collective responsibility.

Led by **Bill Hill**, the Transformative Leadership team identified organic methods of engaging, inspiring, and

connecting to the fundamental motivators that drive continual growth in academic programs. This team explored the dispositions and methodologies of leadership throughout an academic structure and identified ways in which a clear mission can shape communication across multiple institutional levels.

Led by **Anthony Fontana**, the Community of Inquiry team identified educational models, process and environments that help to develop and engage student leadership. They noted the importance of student responsibility: education requires a strong learning process, not simply inspired teaching. Since expansion of learning beyond the classroom through social networks and team-based approaches can more fully engage both the faculty and the students, this team also discussed uses of educational technologies to advance learning.

Finally, in his afterword, **Adam Kallish** summarizes the major points made by each of the teams and identifies connections between them. He discusses the reasons why leadership is often opposed and recommends a range of practical strategies to improve results. He concludes that changing our definitions and methods of leadership can help us pursue new ideas, intentions, and initiatives.

We hope that you will find this issue of value and that it will encourage your own discussions!



# Learning Partnerships: Distributive Leadership in the Foundations Classroom

## Michael Arrigo, Facilitator

---

Michael Arrigo  
Bowling Green State University

Shaila Christofferson  
Chicago State University, Chicago

Rae Goodwin  
University of Kentucky, Lexington

Jennifer Hartley  
Savannah College of Art and Design

Kathryn Kelley  
Sam Houston State University, Huntsville, Texas

Christopher Olszewski  
Savannah College of Art and Design

Terrence Tirpak  
University of Georgia, Athens

Melissa Vandenberg  
Eastern Kentucky University, Richmond

One of the overarching goals of higher education has been to prepare students to lead change and innovation in the workplace, in their disciplines, and in social and civic life. This has led institutions and educators in recent years to focus upon the concept of student leadership by adding courses, programs, or institutes, and has served as a long-standing justification for funding student clubs and organizations on campus. These curricular and co-curricular initiatives have largely been centered on teaching organizational and interpersonal skills or on cultivating “leadership qualities” that mold future leaders by providing opportunities for student initiative and team building.

While few college art instructors would take issue with the notion of promoting student leadership, there are some real philosophical and practical difficulties in attempting to bring leadership initiatives into art courses. Traditional understandings of leadership can reinforce unhelpful popular perceptions of “heroic” leadership with its attendant hierarchical power structures, narrow focus on control, individual achievement and cult of personality. Additionally, the unfortunate truth is that much of the discourse that surrounds student leadership is often rather shallow, offering little real guidance as to how to actually foster and encourage authentic leadership in the classroom.

Contemporary theories of leadership can help to overcome both of these issues in that they eschew the traditional “command style” conception of leadership in favor of more nuanced and flexible “post heroic” models. One such model, distributive leadership, can provide a useful framework that can allow foundations instructors to explore new ways of forging learning partnerships and offers opportunities to creatively re-imagine what and how we teach art in the freshman year.

Distributive leadership is an idea that came to prominence through the writings and lectures of Richard

Elmore, a professor of educational leadership at Harvard. He believed that the traditional notion of leadership as one person at the head of a group, directing, teaching, and encouraging others was ill-suited to creating the kind of institutional change needed for schools to successfully adapt to standards-based school reform.

Elmore advocated the de-romanticizing of leadership and of moving the discussion about leadership away from analyzing what leaders know or do to focus instead on the interactions of people with each other and their situation. In essence, his distributive leadership model recommended that leadership functions be shared on various levels. As a result, it is less concerned with considerations of management and control, replacing them instead with skillful facilitation that empowers all members of the organization.

According to Elmore, “...*the job of administrative leaders is primarily about enhancing the skills and knowledge of people in the organization, creating a common culture of expectations around the use of those skills and knowledge, holding the various pieces of the organization together in a productive relationship with each other, and holding individuals accountable for their contributions to the collective result.*” By substituting the word *instructor* for *administrative leaders* and inserting *class* for *orga-*

nization it becomes pretty clear that Elmore's notion of distributive leadership can serve as a useful framework for reconsidering college instruction as learning partnerships made up of instructor to student, student to instructor, and student-to-student interactions. The curriculum and the classroom environment are two of the most important ways that instructors can shape these interactions with the aim of converting student anxiety or apathy into individual agency and collective responsibility.

Before we consider specific implementations of distributive leadership principles in foundations courses, it is important to note some of the trade-offs to adopting this approach. One major consequence for instructors is a loss of some control and predictability.

As more of the responsibility and initiative for the course is vested in the students, project solutions and materials can become more individualized and diverse. Student run critiques can be less predictable and in general, academic conventions and authority, including your own, will be more open to challenge.

Additionally, because distributive leadership facilitates student initiative, focuses on the decision making process, and is intent on creating a culture of active questioning, shared discovery and critical analysis, there will be somewhat less time for presenting specific facts. The focus of the curriculum necessarily shifts away from delivering information to students to center instead on facilitation-teaching students how to gather, evaluate and use information. Partnerships require flexibility and an active, open negotiation of roles and expectations. "Learning partnerships" is not only a label for a teaching style; it is a process that must be cultivated and a learning outcome that will require some instructional time to be effectively realized.

Educational best practices suggest that learning outcomes are instructional goals that are observable and measurable. Our breakout group identified four broad categories of distributive leadership descriptors that we felt memorably express the overall classroom dynamic while providing specific descriptions that can serve as a general guide for establishing goals and measuring success. So just what do learning partnerships based on the principles of distributive leadership look like in the classroom? Simply stated, they are noisy, busy, and thoughtful:

### Noisy

- Students actively engage in peer exchange: one-on one and in small learning groups.
- Students passionately participate in discussions, research and critiques. Dissent is open and constructive.

- There is a strong sense of classroom community and communication.
- Students help and mentor each other, often working collaboratively on projects or research. Many of these relationships extend beyond the classroom.

### Busy

- Students display increased work ethic; they are personally invested in their own and their peers' success.
- Students hold themselves and each other to high standards. Students freely offer both criticism and support. They are accountable to each other as well as the instructor.
- Students take risks; they recognize and value experimentation.
- Students take initiative. There are opportunities for students to lead the course of discussions, research and critiques.
- Students are invested in their investigation. They push project parameters and research in search of novel and parsimonious solutions, not just easy ones.
- Students are more self-motivated (intrinsic vs. extrinsic motivation). Grades are understood as feedback on progress, not as ends in themselves.

### Thoughtful

- Students are more self-aware. Responses, observations and assignments are more nuanced and insightful.
- Students are more intellectually engaged with the material. They read more, write more, and attend more art events connecting their coursework to their other courses, their experiences and their interests.
- Students challenge their own assumptions and the authority of convention. Solutions are more unique and individual.
- Students display increased confidence and trust in themselves and their intuition, but are open and receptive to new perspectives and challenges.
- Students actively debate ideas and perspectives.
- Students are able to shift perceptual frameworks; they are more aware of micro/macro contexts.
- Students are able to hold two frames of reference simultaneously and are more comfortable with ambiguity.
- Students draw freely from their past and present experiences and sense perceptions to make connections with the material.

Distributive leadership is largely about creating a community of mutual responsibility and shared expectations. Enhancing student agency requires influencing student attitudes and behaviors such as work ethic, curiosity, creativity/ experimentation and critical self-reflection.

As we were elaborating on the broad observations of noisy, busy and thoughtful, it quickly became apparent that there were a few common themes that underlie the more specific descriptions. We kept coming back to issues of trust, empowerment, risk and flexibility as shared characteristics or preconditions of distributive leadership when applied in an art foundations context.

Instructors must trust that students can grapple with challenging issues and assignments. Instructors must also trust themselves to flexibly respond in the moment, to capitalize on unforeseen opportunities, and trust their ability to defend their positions, values or grades without squelching discussion. Students must trust their instructor and each other if they are to speak freely, criticize honestly or work productively in teams. They must be empowered to personally invest in their projects and coursework, connecting the material to their experiences and interests. Instructors must empower or equip students to be critically self-reflective and prepare them to recognize complexity and grapple with ambiguity.

The pattern is clear. The first two traits, trust and empowerment, are crucial for student risk-taking; our third hallmark of distributive leadership. Without risk choices become less meaningful-- one option serves just as well as another. Without experimentation there is little growth. And finally, our group came to recognize flexibility as the fourth key characteristic of applied distributive leadership because it is common to all successful partnerships. Additionally, flexibility is the primary means by which students become receptive to new ideas or perspectives, and is essential if instructors are to learn from their students.

We believe that trust, empowerment, risk-taking, and flexibility can serve as reliable benchmarks when applying the principles of distributive leadership to foundations classes. To demonstrate their usefulness our ThinkTank breakout group applied these benchmarks to identify examples of distributive leadership initiatives that could be applied to important teaching considerations such as the teaching environment, the curriculum, and evaluation.

#### Building Trust applied to Teaching Environment

- Create an atmosphere of shared endeavor. Treat and respond to students as fellow artists. Facilitate research rather than provide answers.
- Schedule student cohorts that move through the foundations courses together.
- Literally build a community. Create an art student residential learning community.
- Cluster tables or desks into “working pods”: no “front” to the classroom.
- Build community by providing a common open work studio.
- Build community through social media.
- Build community through shared experiences such as field trips, collective art making events, movie nights, design charettes, and student organized exhibitions.
- Studio time is community time. Discourage personal electronic device “bubbles”.

#### Building Trust applied to the Curriculum

- Teach methodology that stresses trusting the process. Solutions are discovered through interactions with materials, not determined ahead of time and then executed.
- Teach methodologies such as association and synaesthesia that encourage students to trust their sense perceptions to guide their design choices rather than only valuing symbolic thinking.
- Include differentiated interest-based collaborative projects or presentations.
- Include dynamic, collaborative research opportunities such as fieldwork or material blitzes, guided, dynamic exercises that explore materials and experiment with processes, to generate ideas and visual resources that feed into a larger assignment.

- Have students engage in Think-pair-share, a cooperative discussion technique that has students quietly reflect on a problem for a period of time, pair up to discuss their ideas one-on-one, and then share their answers or ideas with the rest of the class.

#### Building Trust Applied to Evaluation

- Build trust and community by using critique games, (State of Play, an Integrative Teaching International publication, explores this approach more fully).
- Demonstrate trust between instructor and students by developing project rubrics that set clear objectives but do not over-determine the outcome or function simply as to-do or checklists.
- Create opportunities for frequent informal in-process feedback by the instructor and peers.

#### Student Empowerment Applied to the Teaching Environment

- Encourage ownership by access. Provide out-of-class access to facilities and equipment.
- Equip studios well with tools that allow students to work with “non-disposable” materials.
- Integrate foundations studios in with other studios. Do not create a “foundations ghetto” of segregated or inferior spaces.
- Frequently display and exhibit successful work publicly. The bigger and more public the venue, the better.
- Address students as practicing artists/designers.
- Establish formal or informal peer mentoring. Freshman share resources, links, “survival strategies” with each other.
- Establish a freshman orientation process for incoming art students that presents them with the values, expectations and the excitement of your creative community in addition to practical info about scheduling, resources or navigating the bureaucracy.
- Have students compete for freshman awards or scholarships.

#### Student Empowerment Applied to the Curriculum

- Couple projects to national competitions or to community based, service-learning initiatives.
- Create projects that use the elements and principles of design, not projects about the elements and principles of design.

- Build in project individualization. Design projects that allow for customization in terms of materials, processes and/or content. Ownership, initiative and investment are empowering.
- Design projects to engage student interest, not just demonstrate formal competency.
- When in doubt, encourage students to do, not think. Of course doing is thinking, but of a different, more visual and less linguistic kind. Create assignments and stress methodologies that privilege “thinking with process” rather than “sketch and kvetch.” A solution is the place that you eventually arrive, not the place from which you depart. Doing is empowering.
- Design assignments, demonstrations and research activities that liberate students from their self-imposed limitations and assumptions.

#### Student Empowerment Applied to Evaluation

- Treat grading as the beginning of a conversation not the end of one. Grading is about feedback, not judgment. Make this explicit to your students. Encourage them to discuss grades with you. If students don’t understand their grades, then they don’t understand the material.
- Don’t give number grades for art projects. Percentages or numbering scales give the illusion of quantitative objectivity where there is none, and have the effect of ending discussions of values, expectations and performance rather than opening them. Qualitative evaluation must be constantly negotiated and re-defined. Don’t hide your values, expertise and perceptivity behind an inscrutable number. Empower students to question authority. This is art’s strength; don’t run from it in fear of uncomfortable conversations with students.
- Create opportunities for formal and informal peer evaluation.
- Have students do a guided self-assessment.
- Avoid grade inflation. When in doubt, grade down. Grading is not about judgment it is about feedback. Honest, accurate grades based on performance, not effort, empower students to make informed decisions about their grasp of the material, their work habits, their priorities and their futures. If you are on the fence, grading down will bring the students running and open a dialogue. You shouldn’t justify the lower grade, communicate as clearly as possible why you are on the fence. Allow students to demonstrate their understanding of the material and persuade you to the higher grade, (or not, as the case may be.) You will get a reputation for flexibility; they will feel empowered by their agency and the realization that grades are not summary judgments.

- Do not use grades to punish, reward, or make a point. Do you really know how much time, effort or energy students put in? Grade only what is in front of you. Talk about the visual evidence of investment, not about time or effort. Punishment is never empowering. We are providing feedback not judging our students' characters or priorities.
- Introduce student-led critiques and critique games.
- In small groups or as a class have students create the rubric for an assignment, or for fun, have them make an "anti-rubric", a class-generated list of ways to guarantee that they will get a C or below. Flip all the statements around and use it as the rubric, (or discuss why you can't!)
- Actually teach a variety of creativity techniques and strategies. Teach how to "fail with confidence." The unforeseen or unintended is often the basis for the greatest intellectual or artistic strides.
- Model risk-taking with your teaching. Openly experiment with your teaching. Allow students to help you assess its effectiveness.

#### Risk-taking applied to the Teaching Environment

- Provide unusual or unfamiliar situations and varied resources and materials. Novelty encourages experimentation.
- Create an emotionally empathetic and supportive classroom environment. Risk-taking is more likely when there is a sense of emotional safety.
- Create an intellectually challenging environment. Challenge cliché, reductive thinking, and convention. Ferret out assumptions. Risk-taking occurs when students are pushed out of their conceptual safety zone.
- Allow a bit of messiness and chaos in the studio. Risk-taking thrives in a dynamic environment.
- Provide a flexible studio space apart from the teaching space.

#### Risk-taking applied to the Curriculum

- Offer novel perspectives, examples, and approaches to familiar concepts in lectures and demonstrations. Occasionally offer "shocking" or challenging examples to spur discussion and debate.
- Provide situations, assignments or research activities that de-center students. New territories beg for exploration and discovery. De-centering turns familiar territories strange again.
- Use time limits, but judiciously. Time pressure can release creative energies and risk-taking, but this works best when the stakes are fairly low, like during fieldwork or material blitz research activities and when students work in groups. Avoid grading the quality of time-pressured activities, however rewarding quantity can be effective.
- Have students work with unfamiliar materials with which they don't have a history or expertise.

#### Risk-taking Applied to Evaluation

- Rubrics are articulations of our values. Demonstrate that you value risk and experimentation by explicitly including it in project or course rubrics.
- Offer or require students to turn in multiple solutions to projects or assignments that demonstrate an exploration of materials and a range of approaches.
- Offer the option to redo and renovate assignments provided that they met the original deadline with a "good faith" effort. This measure of "grade safety" raises students' risk tolerance.
- Model risk-taking by varying the critique format. Use role reversal, peer, small group and large group critiques. Use game show and reality show models.

#### Flexibility Applied to the Teaching Environment

- Teach in alternative spaces. Move the class to other spaces and locales.
- Select studio or classroom furniture that is portable, storable or easily reconfigured.
- Create an atmosphere of open discussion and negotiation. In general if there are no compelling reasons to not allow a student or the class to try something different it's best to go with it.
- Permit students to customize and individualize the workspace to the degree possible.

#### Flexibility Applied to the Curriculum

- Create projects that allow or require students to choose from various media options.
- Include new media or interdisciplinary solutions to some projects.
- Provide opportunities to propose changes in projects.
- Offer a variety of content delivery methods and research opportunities to accommodate various student learning styles and interests.

### Flexibility Applied to Evaluation

- Do not use the same rubric for all projects.
- Avoid over-determining project solutions with rubrics that are too detailed and specific or function as checklists. Goals and objectives must still be made clear, but the specific parameters can be more fluid and open.
- Allow students to help generate or negotiate rubrics.
- Use a variety of formal and informal, in-process and finished evaluation processes

Some of the initiatives suggested above, such as creating an art learning community or designating a common open work studio, may require additional resources or can only be initiated by foundations program coordinators or unit chairs. Most of the proposed changes would prove more effective if implemented at the programmatic level. Other changes from our list can be built into individual classrooms immediately, by individual teachers. A combination of programmatic changes and individual initiatives will accelerate progress.

Distributive leadership is largely about creating a community of mutual responsibility and shared expectations. Enhancing student agency requires influencing student attitudes and behaviors such as work ethic, curiosity, creativity/experimentation and critical self-reflection. These kinds of changes can take place faster and more fully if students have the opportunity to rehearse these skills and behaviors repeatedly in a coordinated sequence of courses over their freshman year. But change should not be held hostage by the ideal.

This article concludes with specific examples of projects and activities that demonstrate ways to implement the distributive leadership principles suggested above. Every class is a community, and every assignment is an opportunity to create learning partnerships. Individual instructors have the ability to enact meaningful change by applying the principles of distributive leadership to their own courses. Assignments can be modified to include collaborative projects and research such as fieldwork and material blitzes.

Assessment strategies can be altered to reinforce course content, not just serve as evaluative feedback. Instructors can reconfigure their course curricula so that the elements and principles of design are investigated in a larger context that foregrounds methodology: research strategies, ideational processes and active, ongoing analysis. Establishing learning partnerships with our students help to develop the kinds of skills that are highly transferrable and are proving ever more essential to our students' academic and professional success.

### Footnotes

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## Distributive Leadership in the Foundations Classroom Assignment

### Go Native : Collaboration Outside the Classroom

#### Problem

Collaborate with two to four other students to create a two- or three-dimensional site-specific work off campus.

#### Objectives/Assessment Targets

- Explore the formal elements of art & design in a non-formal setting.
- Research the location for historical information or details that may be used to inform the piece.
- Create a collaborative work of art that is contextual, site-specific, ephemeral and ecologically responsible.
- Evaluate and grade the work of your own group and that of the others.

#### Materials

Open. Encourage students to use materials available at the approved site, and if they introduce any foreign materials to the locale they must remove them upon completion. Selected media must not harm the environment.

#### Strategy

- 1) Determine who is in charge of transportation, who is in charge of the visual documentation and where is home. It is important that each of you share the responsibility of not only the project conception but the practical details of working together.
- 2) Explore possible venues, urban or rural, that would be suitable for a site-specific and temporal work of art.
- 3) Research the proposed location for any historical information or details that may inform the project.
- 4) Be sure you have appropriate permission for you proposed project if it is to be on private property.
- 5) Submit proposal to the instructor for approval. Once approved, begin working.

#### Key Questions

- What role does context and site-specificity play in the success of a work of art?

- Can art be created collaboratively, “art by committee”?
- How did the requirements of this work being ephemeral and ecologically responsible influence the piece?
- Why should artists be socially and ecologically responsible creators?

#### Critique Strategy

Each group shares their collaborative project in a presentation to the class with photographs, video, drawings and/or audio. The class then discusses the result and each student submits a recommended grade for that group. This method ensures collaboration from beginning to end.

#### Timetable

Week 1:

Site visits, sketches and project proposals due.

Week 2:

Groups construct project, revise, and then document result on site.

Week 3:

Groups present project through a presentation back in the classroom through photographs, video, drawings and/or audio.

#### Examples/Resources

Earth/Land Art, Stonehenge, The Pyramids of Giza, The Great Wall of China, Eiffel Tower, Crop Circles, Walter De Maria, Dadang Christanto, Nils-Udo, Christo & Jeanne-Claude, Zen Rock Gardens, Buddhist Mandalas, Native American Mandalas, Andy Goldsworthy, Strip Mining, Ana Mendieta, Richard Long, Dennis Oppenheim, Robert Smithson, Michael Heizer, Nancy Holt, James Turrell, Maya Lin, Giuseppe Penone.

#### Assignment Author

Melissa Vandenberg was born and raised in Detroit, Michigan. She graduated with a BFA in Art from Center for Creative Studies in 1999, and with a MFA in Sculpture from Southern Illinois University Carbondale in 2005. She currently maintains a studio in Lexington, KY while directing the Foundations Program in Art for Eastern Kentucky University.



## Distributive Leadership in the Foundations Classroom Assignment Critique Lottery

### Problem

Present the work of another student for critique, determined by lottery, and elicit a minimum of 5 constructive and specific comments from the rest of the class within the given timeframe.

### Objectives/Assessment Targets

- Release of ownership from the originating student (and therefore less emotional filters in critique).
- Specific recall, synthesis and analysis of the original problem as it relates to another student's project.
- Written reflection before presentation.
- Oral presentation of another student's work.
- Active participation from each student.

### Materials

Student artwork, lottery tickets

### Strategy

#### Option One

The student artwork is numbered ahead of time and the numbers are visible. The students all draw a number out of a container and "win" the chance to present that work.

#### Option Two

The student artwork is numbered ahead of time and the numbers are not visible (perhaps covered with a sticky post-it.) Students are given a number or sound off a number, after which the numbers are dramatically revealed in a non-sequential order.

After the works are assigned, the students are given time to reflect on and analyze their "lottery winnings" and decipher any meaning, compositional attributes, etc (to be determined by the project objectives.)

### Key Questions

List three or four questions students need to ask themselves as they complete the assignment.

- What were the objectives of this project?
- How does this work fulfill or not fulfill the objectives of the assignment?
- What is the thematic content or meaning behind this work? Is it obvious? Is it successful?
- What are some words that would describe the visual qualities of this work?
- What do I want to ask my classmates to get them to talk about this work?

### Timetable

5 minutes for the lottery

20 minutes for the written reflection and analysis (depending on the project parameters, this could be shorter or longer...but not much longer than 25 minutes)

3 to 15 minutes for each presentation and garnering of class responses, depending on the size of the class and the time allotted. A shorter time period (3 or 5 minutes) can create a sense of urgency, focus their minds and leave you time at the end.

### Assignment Author

Rae Goodwin is the Director of Foundations at the University of Kentucky. Previously she taught at Pikeville College in Kentucky and Winthrop University in South Carolina. She is committed to student empowerment through creative process. Her own work has been shown the contemporary in Atlanta, McColl Center in Charlotte and many other venues, regionally, nationally and internationally.

## Distributive Leadership in the Foundations Classroom Assignment

### Dear John, Dear Mr. President, Dear Grandma

#### Problem

To write a thoroughly descriptive evaluation of a student art work in the form of a letter.

#### Objectives/Assessment Targets

- To address “writing across the curriculum” initiatives where needed.
- To provide an alternative to the all-class verbal critique.
- To provide an evaluation format where students are expected to effectively analyze a work in terms of the elements and principals of art.
- To provide an opportunity for creativity in writing.
- To provide a form of writing other than the “dreaded” art history paper.

#### Materials

Recently completed 2D, 3D or 4D student projects. Make sure these artworks are readily available for study.

#### Strategy

- Each student draws a classmate’s name out of a hat or is assigned a piece to evaluate.
- Each student defines his/her audience. To whom will this letter be addressed: a friend, family member, person of authority, etc? Be specific. However, do not address the letter to anyone in the art community.
- Be mindful of how this letter will change in language and tone depending on the audience.
- Students must provide a copy of the letter to the professor and the classmate.

#### Key Questions

- Since the recipient of the letter is not of the art community, will they be able to clearly understand what is being communicated to them?
- Could the addressee of the letter be able to draw a sketch of the described artwork?
- Can parallels or analogies to historical examples be drawn? What have you seen in the museums, galleries, magazines and art history class or on the street?
- Is there any social or political significance in this artwork that can be addressed?

#### Assignment Research

After the written evaluation assignment is given and discussed, allow students to utilize the rest of the class period to analyze the selected student artwork. During this time, students should be able to refer to a handout (or chapters in a book) provided by the professor that details which specific elements and principles are to be used, depending on the 2D, 3D or 4D form of the artwork. Students should sketch the work, photograph it, and take notes. Encourage the students to provide explicit physical descriptors in their writing. Likewise, a handout on the differences between metaphors, similes and analogies can be useful.

#### Assignment Guidelines

Provide the students with specific guidelines for the letter format. Require that the finished letters; be (continued)

## 03 Distributive Leadership in the Foundations Classroom Assignment Dear John, Dear Mr. President, Dear Grandma (continued)

typed, have limited the typeface options, have limited font size, are clearly single or double-spaced and have a determined word count or length. Being as specific as possible regarding the technical aspects of the assignment will prevent future headaches for everyone. Let the students know that humor, when appropriate, is appreciated.

### **Timetable**

1 full week to write and turn in.

### **Note to Emerging Educators**

Writing across the curriculum is becoming more commonplace in the traditional studio environment. This assignment provides an easy option to address this issue with a format that is hopefully fun and definitely less technically demanding than an art history paper, as footnotes and a bibliography are not needed. Additionally, written evaluations allow for more reflection than the think-on-your-feet verbal critiques, and are often appreciated by shy, introverted or introspective students.

### **Assignment Author**

Shaila Christofferson has been teaching in foundations and sculpture for more than 13 years at the university level. She is the recipient of a George Sugarman Foundation grant, and most recently a Creative Teaching and Research Grant from Chicago State University. In March of 2011 she was named advisor of the year at her institution.

## Distributive Leadership in the Foundations Classroom Assignment Say What? Interview as Evaluation

### Problem

To produce a written evaluation of a student artwork in the form of an interview.

### Objectives/Assessment Targets

- To address “writing across the curriculum” initiatives where needed.
- To provide an alternative to the all-class verbal critique.
- To provide an evaluation format where students are expected to effectively analyze a work in terms of the elements and principals of art
- To provide students with an opportunity to engage and educate someone outside of the art community

### Materials

Recently completed 2D, 3D or 4D student projects. Make sure these artworks are readily available for study. Also, the creator of the student artwork and one other person outside of the art community must be available to interview.

### Strategy

- Each student draws a classmate’s name out of a hat or is assigned an artwork to evaluate.
- Each student writer will interview the creator of the artwork as well as one person from outside the art community. This individual can be a professor or student from another unrelated discipline, a family member, dorm resident, service worker, etc.
- The body of the interview paper should cover these main areas; primary reaction, physical description, formal qualities (elements and principles), content/meaning and context in the world.
- Students must provide a copy of the interview paper to the professor and the artwork creator.

### Key Questions

- How can contrasting and comparative statements from the two interviewees be best used for this paper?
- Were there more similarities or differences in response to the artwork from the interviewees?
- Was the intent of the student artist effectively communicated? According to the interviewees?
- Is the point of view of the non-art community evaluator any more or less valid than that of someone who is “in” group?

### Assignment Research

Following the introduction of this evaluation assignment, give students an opportunity to develop interview questions in class. This can be a quiet, independent moment or become a more lively class discussion.

### Assignment Guidelines

Provide the students with specific guidelines for the interview format. Require that the finished papers; be typed, have limited the typeface options, have limited font size, are clearly single or double-spaced

(continued)

## Distributive Leadership in the Foundations Classroom Assignment Say What? Interview as Evaluation (continued)

and have a determined word count or length. Being as specific as possible regarding the technical aspects of the assignment will prevent future headaches for everyone.

### **Timetable**

1 full week to evaluate, interview and turn in paper.

### **Note to Emerging Educators**

Writing across the curriculum is becoming more commonplace in the traditional studio environment. This assignment provides a relatively easy option to address this issue with a format that is hopefully engaging and less technically demanding than an art history paper. An “interview” is a good opportunity to get students to bring art into the larger community and to begin a dialogue about it. Additionally, written evaluations allow for more reflection than the think-on-your-feet verbal critiques.

### **Assignment Author**

Shaila Christofferson has been teaching in foundations and sculpture for more than 13 years at the university level. She is the recipient of a George Sugarman Foundation grant, and most recently a Creative Teaching and Research Grant from Chicago State University. In March of 2011 she was named advisor of the year at her institution.

**Problem**

Using a book or books as the primary objects, create a collaborative performance with a partner that focuses on interactions with the object, the site, the collaborator, and the audience to create a meaningful and memorable visual experience.

**Objectives/Assessment Targets**

- Student performances will display evidence of careful consideration of the pacing, site, chronology, visual impact, and the relationship to the audience to your performance.
- Students will demonstrate an understanding of stillness, significant gesture and role-play by effectively incorporating them into their performances.
- Student proposals and performances will evidence an awareness of the differences and relationships between the denotative materiality of objects and bodies, and the connotative content of gestures and language.
- Student performances will evidence careful consideration of the 4D elements: scope, duration, chronology, intensity, movement, site and audience.
- Students will engage in creative collaboration: the ability to evaluate the strengths and weaknesses of multiple proposals, identify and combine shared or salient elements, elaborate and refine the ideas of others, and work productively in a group setting with shared purpose and investment.

**Materials**

A large variety of books, video camera, and tripod.

**Strategy**

Begin with a half-hour, in-class fieldwork exercise. Students sit in a large circle. Each student in turn must explore the materiality of his or her body and of a book by briefly interacting with the book for 15 seconds.

They then pass it to the next student who must perform the last student's interaction and then follow it with their own original interaction. Their original interaction cannot duplicate any that have come before. If they fail to copy the previous interaction exactly, duplicate any interaction that has come before for their original contribution or fail to interact at all, they are "out" and must sit in the middle of the circle. This continues until there is one person left or half an hour elapses, whichever comes first.

Following the fieldwork, students are randomly assigned into groups of two or three. Every student is responsible for developing two written proposals for the performance, so that each group begins its collaboration with four to six proposals. One of the two proposals from each student should focus on the materiality of a book, it's physical properties such as weight, color size, or on the physical interactions that you can have with it.

The other proposal should be based on or reference the content of a book or books to generate the performance. To arrive at the group performance, students may select and elaborate one student's proposal, combine several proposals, or use the initial proposals as a springboard to develop something entirely new. Students have one week to work collaboratively on their assignment. The final group performance should be 1 to 5 minutes in duration and all students in each group need to participate in some way. We use video to record their process, allowing them to see what they are creating from the viewer's perspective and to document the final performances.

(continued)

## Distributive Leadership in the Foundations Classroom Assignment Book 'em (continued)

### Key Questions

- In what ways is performance art different from the performing arts such as dance, theater, or oration?
- How is performance art different from a 'skit'?
- What is the difference between movement and gesture? How are movements and gestures made significant?
- What is mindfulness? What role does mindfulness play in performance art?
- What is the difference between being and "being about"? What impact does this distinction have on considerations of narrative, symbolism and visual representation for performance artworks?
- Why do performance artworks often challenge social conventions and their audiences?

### Timetable

This is a four-class assignment with classes 2.5 hours long:

Class 1

Lecture on the principles and history of performance art; video examples; introduce assignment.

Class 2

Do fieldwork and discuss in class for the first hour; workday.

Class 3

Workday

Class 4

Critique

### Note to Emerging Educators

Students initially want to unduly focus on narrative and language. You will have to keep reminding them of the difference between a skit and a performance. Have students focus on visual relationships, the formal properties of the performance and on "performing actions not "acting a performance"

Continually stress mindfulness, being fully conscious of their movements and the situation. This is so different from their normal way of thinking that you will in all likelihood have to model the pro-

cess several times for each group, physically performing examples of how to transform their proposals into movements and interactions.

### Assignment Author

Michael Arrigo is an Associate Professor and First Year Program Coordinator at Bowling Green State University in Ohio. More information about BGSU's FYP can be found at: [bgsufyp.yolasite.com](http://bgsufyp.yolasite.com). His work and writing can be found at [mikearrigo.yolasite.com](http://mikearrigo.yolasite.com).

# Seeking Connections : Building a Community of Inquiry Anthony Fontana, Facilitator

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Anthony Fontana  
Bowling Green State University

Thomas Albrecht  
State University of New York, New Paltz

Susan Fecho  
Barton College, Wilson, North Carolina

Mathew R. Kelly  
Central College, Pella, Iowa

Donald Morgan  
University of Oregon , Eugene, Oregon

Alan Skees  
Kristin Skees  
Christopher Newport University, Newport News, VA

Nicole Tschampel  
Hunter College, New York, New York

Jeremy Waltman  
La Salle University, New York, New York

Christopher Williams  
Savannah College of Art and Design



Since the global environment is multifaceted, interdisciplinary, and virtual, students and professionals have multiple options available for the delivery of ideas. This delivery is reliant upon interconnectedness; the essential framework for a responsible 21st century educational environment.

In this 21st century educational environment, the best students guide themselves in a practice of inquiry. These master learners may embody many characteristics, such as curiosity and creativity and demonstrate awareness of personal, historical, and contemporary domains of knowledge. They maintain a work ethic motivated by both internal and external factors, such as academic achievements, employment, and personal gratification.

To develop a practice of inquiry, one must challenge personal boundaries and assumptions about reality in order to formulate questions worthy of pursuit. Investigation and discovery follow to create a methodology that genuinely and thoughtfully explores the world. Inquiry can be individual or collaborative, from conventional studio art practice to public collaboration. One on one, the educator can structure curriculum and learning experiences that foster the student's individual practice of inquiry.

However, in an increasingly interconnected world, the emphasis on maintaining a supportive and sustainable network is crucial. Within a learning community, an environment of inquiry supports awareness and a strong

work ethic, as each member supports and challenges the others. As responsible practitioners of inquiry, students contribute their personal framework of knowledge to a larger interconnected culture. Navigating and utilizing tools and experiences that foster community enhances individual and group connections.

How can classroom experiences foster both the development of community and the expansion of inquiry? Social gatherings, exhibitions, studio visits, virtual meetings and communication tools within social media can be developed as various aspects of community. Outreach, service learning, and information delivery through newsletters and blogs are some of the actions that might strengthen community connections.

These actions may be enacted in real or virtual spaces, publicly or privately, through interventions or happenings more commonly referred to today as *flash-mobs*. There may be rules that govern this community or their formation, actions, and methods of transfer that arrive through normative social values or interpersonal investigations. Finally, the duration of the community and its actual or potential sustained connectedness may be known or unknown at the time of formation.

	Forms	Actions	Space	Rules	Time
<b>Community</b>	Social Gatherings	Outreach	Real	Social Values	Known
	Exhibitions	Service	Virtual	Interpersonal Investigations	Unknown
	Studio Visits	Information Delivery	Public		Sustained
	Virtua Meetings		Private	Limited	

It is with these aspects of sustainable networking in mind that we set out to cultivate the tools of both the face-to-face communities in the classroom, in learning communities, and in co-curricular campus activities as well as the online social spaces that have emerged as a result of advancing technologies.

### Cultivating Face-to-Face Communities

Communities often form around a set of shared goals and with specific outcomes in mind. Members take or receive responsibility of these shared goals within the community. They may self select into a group or organization while in other cases membership is set by appointment, a selection order, or randomized by some authority. The expectations of each member is usually defined in an organization, such as a business, and even in the classroom where the teacher is meant to educate and the student has agreed to learn.

Defining the expectations of communities of inquiry becomes increasingly important as conventional social environments are re-purposed and used for educational and professional purposes. Conventional social spaces become valid areas for research, collaboration, and cooperative exploration. Responsible students, as practitioners of inquiry, are then able to distinguish between a viable site of inquiry and an exclusively social engagement. This distinction may be skillfully reinforced by the creation of projects and classroom activities that allow students to envision the intellectual potential of both physical and virtual communities.

As responsible members of a community they have chosen to join, students feel connected and comfortable to expand their role. In doing so, the information and creative energy that one student produces can contribute directly to another student's success. If students feel as though their activities in support of the community are unappreciated or underused, their commitment will erode and reliance on extrinsic forces to maintain community involvement will increase. Successful educators might guide student participation genuinely and consistently. A task cannot be assigned and forgotten, lest it become a meaningless chore without connection to community goals, or momentum towards a larger perceived good.

Creating dynamic experiences that are shared by a number of students builds community and bonds students to one another as well as the learning outcome. Epic once-in-a-lifetime experiences, such as a 24-hour art-making or problem-solving event or a trip to a distant museum or city - are memorable moments. Even everyday experiences (such as taking ten minutes at the beginning of class to watch movie trailers, YouTube videos, or other internet

Defining the expectations of communities of inquiry becomes increasingly important as conventional social environments are re-purposed and used for educational and professional purposes.

links, that may or may not be related to the class) promote a commonality of shared experience and may improve communication. And, encouraging students to take ten minutes to move away from their immediate work space and see what other students are developing can enhance communication and provide time for networking and possible collaborations.

Award systems may be developed that drive the student's intrinsic motivation, aligning with their desire for personal achievement or satisfaction with a job well done. Extrinsic motivators may also arise out of a community award system, offering the student recognition within the community, opportunities to earn new roles and, of course, letter grades. Award systems that are used consistently and are available to outside networks are especially potent. For instance, recognition at a larger school event, in local press, or even as something sharable on a social network like Facebook offers the student more opportunity to earn recognition beyond what's achievable with traditional awards, such as grades, or allowed by non-competitive or privacy oriented policies such as FERPA.

Furthermore, awards that honor the communal and collaborative practices of inquiry can enable students to "live in the question," further expanding the process of inquiry. In a system in which a letter grade usually defines success, a dynamic award system can promote investigation and research even when successful inquiry doesn't produce a tangible product. It is important to continually reinforce the idea that the ultimate success of an assignment is not measured in immediate output, but in its contribution to the success of the next project. A tough sell perhaps, but if consistently revisited and emphasized, students may begin to see that a practice of inquiry is becoming substantiated by quantifiable creative progression, with the awards serving as benchmarks along the road to success.

## Cultivating Virtual Communities

Students use technology in their every day lives to connect and engage with the world around them. As educators, it is advantageous to extend the learning experience outside the classroom into the virtual realm by using digital tools. These tools, often oriented toward the cataloging of audio, visual, and textual information, are geared toward community-based collaboration. To create a vital, safe, and supportive virtual community that enhances the student's academic experience, a responsible educator will look for the appropriate technology that has three specific traits:

1. **Ease of Use.** Any programs integrated into the curriculum must be intuitive to access and use.
2. **Personalization/Customization.** For students to take ownership over their virtual communities they need to feel as though they can create and participate in a unique or authentic space.
3. **Creates a Context for Conversation.** A relationship of what is being collected, catalogued, or documented in the online community space to the content identified in the particular learning outcomes of the course creates a context of its importance within the virtual learning community. This context of importance is often seen in the conversation around such material. Social networks are common platforms that may offer highly interactive components such as user comments, instant messaging, notifications and other activities that allow a user to develop an understanding of the content and its importance to the learning objectives of the course.

For educators that do not feel that they have basic digital fluency, the concept of integrating technology into the classroom can be daunting. However, there are some simple approaches that take little time to set up, engage the student in a familiar manner, and empower the students to communicate with one another about the subject matter at hand. For instance, creating a Facebook Group for your students gives them a place to post images, comment on those images, and converse outside of the classroom. Asking students to document a capstone project using a blog or wiki also allows them to share, discuss, and reflect on their progress in a tangible social space outside of the classroom.

Digital tools can be implemented exclusively during class as the main methodological approach or as ancillary approaches meant to improve aspects of class such as

critiques, projects, exercises and camaraderie. Developing a digital facet to the curriculum does not have to be something that is going to create additional work in the big picture. It can be a natural extension of teaching and creating experiences pertinent to promoting student engagement and group collaboration, whether they are used outside the classroom or within. For example, many of today's students carry a phone that has a small digital camera. Integrating the use of this amazingly simple digital documentation tool into their art making methodologies can be of great benefit. Perhaps the students are asked to find dynamic compositions using the camera as viewfinder or must document the alphabet in the world around them. Even longer form visual diary or journaling assignments may help them find this digital tool becoming part of their creative lives

One productive component to the use of virtual technologies is their 'real world' implementation in the physical space of the classroom. This can manifest in many different forms, for instance as projections displaying student compiled image banks or "top 10" pages from journals or sketchbooks. Current and advancing technologies offer both synchronous and asynchronous ways to engage in-progress or past works. Embracing the laptop, tablet, or mobile device in the classroom by offering activities that enhance pedagogical practices through the use of such devices may actually create a more engaged community.

By staying aware of what applications and technologies are prevalent in the majority of student's lives may help guide our decisions of what tools will best improve our classroom or pedagogical style. Keeping abreast of current and emerging technology (hardware, apps, software, social media) does not have to fall completely on the educator. Enlisting the students to search for and bring "to the table" these technologies is inclusive, social, and a demonstration of research. Some institutions may also offer training in the use of these tools for pedagogical purposes. Workshops and other training sessions are also offered at national conferences by many organizations.

The technologies highlighted allow for the development of a virtual community comprised of educator to student, student-to-student, and local to global relationships. Use of these tools extends the classroom into the lives of students who are already at home in digital technologies as well as exposing new learning opportunities to those without experience in the digital realm.

# 01 Seeking Connections: Building a Community of Inquiry Assignment Summer Research Community

## Problem

Use Facebook to connect with your fellow classmates over the summer, share your summer research and provide feedback on in-progress works.

## Objectives/Assessment Targets

- To build a virtual community of inquiry that will support the classroom community
- To build a foundation of research for Fall Semester Senior Seminar
- To cultivate research and work ethic outside of the classroom and semester period

## Materials

Facebook (A closed group has been created for this project). Additional content in the form of personal blog links and images.

## Strategy

1. Contribute to the Senior Seminar Facebook group at least twice a week over the course of the summer. Contributions may include, but are not limited to:
  - a. Links to select blog posts from your Senior Seminar research blog.
  - b. Links or images of art works or sketches on which you are currently working.
  - c. Links to any current or relevant news articles, artist websites, blog posts, etc
2. Provide substantial feedback to your classmates' contributions.
3. Take ownership of the group. This group is a place for you to connect with the people you'll be working with over the course of the next year. You, along with your classmates, are responsible for the dialog, content, and direction of the group..

## Notes to Educators

I have used this model of a summer Facebook group several times with great results. For me, the key has been to emphasize that they take responsibility and ownership for the group. I monitor the group (using the "Like" button as a checkmark system, noting their participation), and jump in with my comments as I see fit. I also post links that I want them to read as I run across them.

But overall, the students run the group and have demonstrated active inquiry and leadership. Without my input, the students organized a group meeting at the local art museum as well as a 4-hour road trip to Washington D.C. to visit museums. They also created a list of each other's personal blog sites for everyone to reference, and are posting links that are specifically relevant to each other's work.

The comments and feedback have been thoughtful and substantial, and a few in-depth discussions have occurred in response to blog posts. The most important outcome of this group is that they connect with each other over the summer and build a virtual community in preparation for the fall semester. This saves a lot of "getting to know each other" time at the beginning of the semester, and they arrive to the first day of class with a learning community already established.

## Assignment Author

Kristin Skees, Lecturer, Christopher Newport University, [Kristin.skees@cnu.edu](mailto:Kristin.skees@cnu.edu). Kristin Skees earned a MFA from the University of Arizona, and a MLIS from the University of Alabama. She works in a variety of media, including digital photography, experimental fibers, digital video and installation, and shows her work nationally and internationally. Her current Cozy series has been featured on numerous photography sites and publications.

### Problem

Demonstrate your understanding of the rules of composition by uploading and discussing 5 – 10 images on Flickr.

### Objectives/Assessment Targets

- To take well exposed images without post processing (do shoot in RAW + jpeg for a future editing assignment)
- To engage critical judgment through editing out weaker images
- To use a variety of the compositional elements effectively
- To constructively critique at least one image from each member of the class

### Materials

Digital SLR cameras and storage device including personal hard drives.

Each student should be instructed to start a Flickr account or use their own account, make note that the class will not be viewing this account so they can use it as they like. (Note photo sharing sites do sometimes have limit caps and they may need to pay to upgrade their accounts if they are going to use it heavily.)

- The educator may likely need an upgraded or paid subscription version of what ever picture viewing site is being used to set up group spaces that are private for only the classes use, otherwise the group page may be public for the world to see and interact with.
- Having all of the images in one place, with comments displayed, makes it simple for the project to be displayed on a classroom projector and on the student's screens. Students can make notes and comments during the critique live. The critique is documented and easily accessible for future reference.

### Strategy

- Get out of your dorm room and explore the campus for possible subjects, take your camera everywhere you go, you never know when a great opportunity will arise.
- Bring a notebook, list the rules of composition, take notes on particular photographs of lighting conditions, settings, and basic information such as location and time.
- Look for unique and unusual points of view. Get below or above your subject, don't be afraid to get your jeans dirty to get the perfect shot!
- Experiment with a minimum of 10 subjects and approach each subject multiple times in many different ways.
- Edit your images down to your top 5 – 10, upload these to your personal Flickr account, and then add these to the Class Photo Group.
- Make sure the images are well labeled/tagged with the rule you attempted to demonstrate and include any information you think may be important (exposure info, location, time, lighting, even title your image)
- When providing feedback in the comments section, keep it brief. We will be discussing the images in class and use the comments section as notes and for discussion topics.

### Timetable

Two to four days, such as:

Tuesday- After class, begin photographing.

Wednesday- Continue photographing and have the images uploaded by 5pm. Comment/Critique on at least one of your fellow classmate's images.

Thursday- All images and comments are due at the beginning of class for in-class discussion.

### Note To Educator

An important part of learning photography is the editing phase, but for the beginning student this can be a complex and daunting task. The student is likely being inundated with technical aspects of how

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## Seeking Connections: Building a Community of Inquiry Assignment Compose and Expose (continued)

to work the camera itself, compositional elements, and developing concepts. Many digital photography courses are front-loaded with course materials and concepts and can cause “artist’s block” in some students. Using tools with social media aspects can help to prevent this from happening and can support and enhance the community within the classroom and make critique have more impact.

In order for social media to work in the classroom you have to foster it outside of class, but do not take it upon yourself to completely start and support all online conversations. Make yourself visible in the comments section by sprinkling in a few comments here and there and let the students take care of the bulk of the comments. Challenge the students directly in the comments section and question or ask for further explanations for particular opinions. Remember you are the ultimate moderator/admin/referee of the group. This project uses Flickr as the social media based venue for the images but do not restrict yourself to just this site. There are many types of image media sharing sites and you should explore them to see what works best for your particular needs.

Minimally the classroom should be outfitted with a minimum of a projector, laptop/tablet, and Internet access.

### **Assignment Author**

Alan Skees, Lecturer, Christopher Newport University, alan.skees@cnu.edu. Alan Skees earned a MFA from the University of Arizona. He works in a variety of media, including printmaking, installation, digital video, digital photography, and shows his work nationally and internationally.

## Seeking Connections: Building a Community of Inquiry Assignment Collaborative Comic Books

### Problem

In virtual and physical spheres students will use blogs and traditional comic book formats, respectively, to create student directed comic books.

### Objectives/Assessment Targets

- To build a collaborative and cooperative creative community
- To explore narrative and non-narrative structures.
- To explore the unique qualities of building a digital versus material version of a comic book.
- To engage students in a rigorous daily routine of art-making

### Materials

Blogs, Photoshop, Illustrator, paper, mixed media such as graphite, pen and ink, collage etc...

### Strategy

- 1) Class will be divided into groups of 4 or 5 students. Each group will create an on-line, static Add-A-Panel comic book BLOG, to be worked on outside of class. Panels must be made digitally and posted daily. This assignment is on-going, throughout the duration of the quarter or term.
- 2) Each group will also create an in-class hand-drawn version of the above assignment resulting in a physical comic book, which will be bound at the end of the quarter as well as posted on-line. This assignment is on-going, throughout the duration of the quarter or term.
- 3) Groups are responsible for the content and structure of their comics. The comics are student directed and students discuss various approaches, such as whether their comics will be entirely spontaneous and free form or composed of vignettes, chapters or comprised of several different mini-comics. Often their decisions are modified during the process of making the comics. Groups establish their own guidelines and objectives after being exposed to many different examples of linear and non-linear narrative structures, and various compositional formats during class lecture.

### Notes to Educators

This assignment is based on creative writing games, where you work with a partner to write a story by alternating the writing of a sentence or a paragraph between one-another, one at a time.

This assignment could easily be made into an "all-class" collaboration. However breaking the class down into smaller groups gives students the opportunity to contribute multiple times, regularly interjecting their own visual style and narrative innovations into the story. This also ensures continued interest, as students do not need to wait for a prolonged period of time for their turn to come up. Small groups also facilitate the possibility for more thorough peer dialogue and discussion of technique, process and meaning. Furthermore, the virtual element of this project can be modified for video, animation and audio capabilities, as it could easily take place in the form of a hypercomic (see link below)

### Recommended Texts/Sites

David Carrier  
The Aesthetics of Comics  
(Pennsylvania State University Press, 2001)

Ivan Brunetti  
Cartooning: Philosophy and Practice  
(Yale University Press, 2011)

Electronic Literature Collection  
<http://collection.eliterature.org/>,

Hypertext Comics  
<http://e-merl.com/hypercomics>

### Assignment Author

Donald Morgan, Assistant Professor of Inter Media, University of Oregon. Donald Morgan received his MFA from Art Center College of Design.

He is primarily a painter and sculptor.  
[dmorgan@uoregon.edu](mailto:dmorgan@uoregon.edu)

## Seeking Connections: Building a Community of Inquiry Assignment 24 hour Drawing Marathon

### Problem

Create an event or experience of an extended but finite period of time, informed by a communal effort that will be presented live on the web and archived for future reference.

### Objectives/Assessment Targets

- To develop a work of art within limited materials, time and space
- To push beyond initial expectations
- To explore the benefits and challenges of a large scale collaboration
- To expand and link the communities in the physical space and the virtual space
- To explore the balance between work and play
- To explore the potential global implications of such an event

### Materials

A limited and defined set of materials, web cam, streaming capabilities, promotional materials, coffee food and music.

### Strategy

- Research work about endurance, performance, collaboration, and one time live events
- Find a controllable space to help maintain the specific parameters of the project
- Arrive with an open mind
- Inform campus security of the event, set up system to provide appropriate nourishment for the participants.
- Involve all levels from freshmen through graduate students to participate in the promotion, set up participation and cleanup of the event.
- Create the upstream link for this event and archive it to spark other sister events in the future and/or with other institutions.

### Questions

- Was this about the practice or about the process?
- How did the parameters of material, time and space affect your decision-making?
- How did the parameters of material, time and space affect the outcome of the piece?
- How did your initial expectations change during the process of this collaboration?
- How did your required collaboration change the way you worked? What have did you give up?
- Was the emphasis of the project the process or outcome?

### Critique Strategy

Critique will focus on the key questions listed above.

### Timeline

24 hours

### Assignment Author

Thomas Albrecht, Assistant Professor and Foundation Coordinator, State University of New York at New Paltz.



## Seeking Connections: Building a Community of Inquiry Assignment If You Build It, He Will Come

### Problem

Using only the stack of newspapers provided construct a form that will reach the ceiling.

### Objectives/Assessment Targets

- To collaboratively investigate unique qualities of the given materials.
- To use basic fabrication techniques.
- To learn the specific strengths and weaknesses of the given materials.
- Explore the fundamental methods of successful collaboration.

### Materials

Stacks of old newspapers .

### Strategy

1. Divide into groups of four or five. With the stacks of newspaper provided, construct a form that will reach the ceiling.
2. Each group to achieve the task will receive some sort of extrinsic motivator and the first group to achieve the goal will receive a more expansive extrinsic motivator.

### Objectives/Assessment Targets

- In what ways did your group investigate the materials provided?
- What fabrication techniques did you find most useful and why?
- Did you learn anything about the materials and or techniques that surprised you?
- What did you discover were the advantages and disadvantages of collaboration?

### Critique Strategy

Critique will focus on the key questions listed above.

### Timeline

3-9 hours

### Notes to Educators

Before asking students to collaborate, review responsible group collaboration:

Keith Sawyer

Group Genius, The Creative Power of Collaboration, Basic Books, New York, NY, 2007  
Part I The Collaborative Team, Pgs 3-59.

A short questionnaire asking students to reflect on their participation in the project will help ensure that students take responsibility for the role they played in the group's success.

### Assignment Author

Christopher L. Williams is an artist and professor residing in Savannah, GA. He received his MFA at Maryland Institute College of Art in Baltimore and a BA at Cortland College in New York. He has taught for the past five years at The Savannah College of Art and Design in the School of Foundation Studies and Sculpture Department.  
Website: [clwilliamsart.com](http://clwilliamsart.com)

# Transformative Leadership

## Bill Hill, Facilitator

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Bill Hill  
Jacksonville University

Maureen Garvin  
Savannah College of Art & Design

Chuck Marsh  
Florida School of the Arts, Palatka, Florida

Clint Samples  
University of West Georgia, Carrollton

Mark Schatz  
Kent State University, Kent, Ohio

Kim Sloane  
Pratt Institute, Brooklyn, New York

Lynn Sondag  
Dominican University of California, San Rafael

Mary Stewart  
Florida State University, Tallahassee

Adam Trowbridge  
School of the Art Institute of Chicago

Jessica Westbrook  
School of the Art Institute of Chicago

In times of change, leaders must find organic methods of engaging, inspiring, and connecting to the fundamental motivators for continued growth. Major challenges facing leaders today are not technical but transformational, based more on modifying situations than fixing them. From adjuncts to deans, participants in our group discussed various strategies and supportive methodologies for developing transformative leadership. We concluded that transformation must involve a shift of attention from goals and outcomes to means and processes. Reverence for each moment that supports the pedagogical mission is needed when the demands are great and the resources are small.

Two important distinctions need to be drawn at the onset. First, we noted that change is inevitable, and how we respond to change is formational. Second, we realized that management and leadership are two different things. As John Kotter points out in *Leading Change*, management is the process of keeping complicated systems running smoothly, while leadership creates organizations or adapts them to significantly changing circumstances. Leadership defines what the future will look like and guides systems toward intentional outcomes.

At ThinkTank6, our group of 10 professionals focused on the structure and hierarchy of instructional labor with higher education and how roles are defined, perceived, and/or facilitated to limit or encourage leadership. We represented a diverse cross section of experience with differing roles, including adjunct faculty, full-time faculty both tenured and non-tenured, program heads, division chairs, and deans. Additionally, there was a wide representation of institution types, including community colleges, art schools, liberal arts colleges, small private and large public universities. Both teaching-centered and research-centered institutions were also represented.

#### Initial Questions

In our initial discussions we began dealing with some general questions on the beneficial qualities a leader should possess and how one should structure change. As this developed, we discovered an increasing pattern of how the environment and other external forces could shape the discussion, especially in times of limited resources. We found it necessary to retool our thinking to focus specifically on the goal of developing a resource guide for all levels of arts leadership in higher education. A list of essential questions follows:

- What makes a good leader within the arts in higher education?
- Is leadership a component of a job description or a quality of an individual?
- Are there leadership qualities appropriate for different types of change?
- Should the leadership differ in times of crisis?

The following considerations illuminated key factors surrounding the particular nature of arts and higher

education. They continued to surface as important topics throughout our discussions:

- Diversity and impact of labor types (contingent vs. permanent)
- Means of Defining Success (when no simple rubric exists)
- Structure of Power (regenerative or finite)
- Non-linear Hierarchy (both vertical and horizontal reporting)

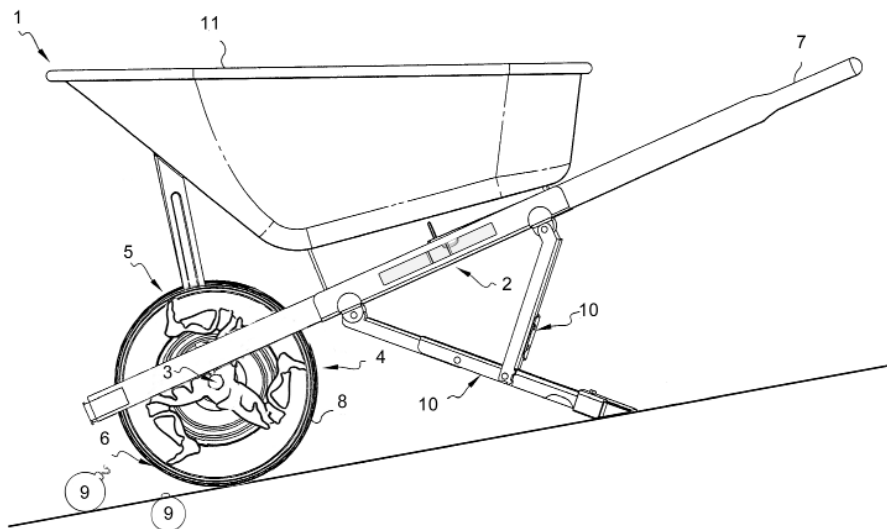
Seeking a visual representation for the complexities under discussion and led by Lynn Sondag we finally developed the following metaphorical diagram. The remainder of this report describes various aspect of our leadership wheelbarrow.

Vision without action is a daydream.  
 Action without vision is a nightmare.  
 Japanese Proverb

**1. Vision** (guidance system)

Leadership starts with a vision. As was pointed out in the pre-workshop session lead by Mary Stewart, leaders identify a need for change, then in consultation with various stakeholders, develop and implement a vision. Leadership is not limited to chairs, deans, and vice presidents. It is possible to create a culture of leadership, and a climate in which people feel empowered is critical to transformative leadership. Fostering a sense of autonomy and cultivating intrinsic motivation can create such a climate. Great ideas can come from all organizational levels, with both personal and group motivation contributing to the change process.

**The Metaphorical Wheelbarrow** (a toolkit for transformation)



1. Vision
2. Alignment
3. Strategic Plan
4. Communication
5. Building "A" Case
6. Resources
7. Power
8. Rewards
9. Obstacles
10. Staffing
11. Environment

### *Defining Vision*

Defining a vision is a creative act. It begins with seeing the big picture. A meaningful vision needs to be intentional, combining an understanding of organizational identity with clarity of purpose. Creating such a vision starts with identifying current and potential strengths, then understanding what needs to change. A path of action can then be created and all that is left is analyzing the results. Vision drives and directs all the decisions made in the process of transformation.

Vision is, in essence, a philosophy – a way of thinking about the organizational mission, how departments and institutions function, and what people do. A vision needs to define the identity and values of the school or department and reinforce its purpose. It also needs to be both forward-looking and sensitive to organizational history. Vision can be revolutionary by re-imagining and redefining the questions by all involved parties. At the same time, it may need to evolve over time, becoming more responsive to its audience and environment. Above all a vision needs to be achievable, feasible and specific to its context.

### *To Make a Vision Work*

Understanding of context and organizational identity combined with a sense of purpose are the defining qualities of vision. All three are essential to transformative leadership. Visionary leaders with these qualities more readily earn the confidence of their audience and establish credibility. Understanding who is served by the vision is critical to its success, while knowing who benefits is critical to building consensus. An effective leader seeks what is feasible as well as what is desirable. He or she knows when to accelerate, when to slow down, and when to change direction.

## **2. Alignment** (balance)

To move in any direction with sustained momentum, it is necessary to have proper alignment with the rest of the institution. Just like a vehicle that drifts off the road and into a ditch, departmental leadership efforts will be derailed if they are not properly aligned with the larger institutional mission. Additionally, the process of alignment must be continually checked and adjusted to ensure effective progress.

Alignment within an academic institution can take many forms. Historical alignment ensures that the future will connect with the past, even if there is a sharp change in direction. Institutional alignment ensures that a change in departmental vision and mission is connected to the entire college or university. Academic alignment ensures that the curriculum is reinforcing the labor and resources that are being leveraged in order to make progress.

Lastly, community alignment ensures the stakeholders are connected to and believe in the direction being taken. Alignment should occur both vertically and horizontally, so that every action can reinforce and encourage the overall structure. Leadership decisions can then be vetted through this prism, making the allocation of resources, administrative structuring, and other associated strategies more clear.

*"Whether you think that you can, or that you can't, you are usually right." - Henry Ford*

## **3. Strategic Plan** (axle)

Strategic planning is the formal consideration of an organization's future course.

What do we do?

For whom do we do it?

How do we excel?

Without a plan to guide decision-making, each and every issue will have a multitude of options and will become a source for endless debate or strategic filibustering. The smallest decision can spin out of control and sap energy. The strategic plan creates an anchor point from which progress radiates.

## **4. Communication: Connective and Constructive**

(wheel part 1 of 3)

We concluded that communication was the key to effective leadership. When all members of the faculty (both fulltime and contingent) are able to communicate their aspirations and concerns to the leader, the most immediate program needs become clear. When leaders communicate their vision and concerns to the faculty, a "big picture" understanding of possibilities and problems begins to emerge. And, effective faculty-to-faculty communication is essential when leadership is shared. Faculty members must be able to disagree with each other without dismissing each other, avoid narrow-minded territoriality, and conduct committees effectively.

Our discussions illuminated the following aspects of communication.

**First**, to be effective, communication must be non-violent. All members of the group must be able to speak with the confidence that they will be heard and listen with a willingness to be changed. The simple act of letting each speaker finish a sentence without interruption is a good place to start. Non-violent communication begins when all participants enter the conversation with a willingness to support multiple viewpoints and consider new initiatives.

**Second**, physical and philosophical proximity tends to simplify communication. Informal conversations between faculty members in adjoining offices can alleviate tension and expand understanding. Since communication is easier when there is general agreement, working from a shared philosophical position simplifies matters. When very different philosophical positions are expressed, communication is much more difficult. In these situations, it may be necessary to acknowledge the range of differences, and then begin the change process with a workshop on non-violent communication. When the distance to be traveled is great, the group may need to take more steps in the change process.

**Third**, it is important to find a balance between the value of opposing views and the need for action. Seeking complete unanimity can squander faculty time and energy. In extreme cases, the faculty is exhausted by the time a decision is finally reached. This may leave too little time and energy for implementation, and the process of change will stall. On the other hand, running roughshod over minority viewpoints insures resentment and limits support. Our most active adversaries are the people we most need to hear, convince, or redirect.

**Finally**, it is important to focus more on actions we can take than on the sources of inaction or failure. References to failed initiatives from the past or trying to blame others for inaction are common hazards. Focusing on what we can do ourselves rather than on what others should do improves communication and can empower innovation. As a result, in our diagram, communication becomes one of the three spokes of the wheel. When connected to resources and a sense of mission, it translates power into movement and helps the unit realize its vision.

#### 5. Build A Case (point 2 of the wheel)

When building a case, the most important thing is to remember to build a case not simply to build your case. Making it “a” case instead of “your” case makes it inclusive and removes any personal aspect from the idea. Building your case can heighten ego and may cause people to put on blinders and reject the idea before they hear it.

The following steps can help your build your case.

##### *Research*

Research your idea to the fullest extent making the most of potential learning outcomes and benefits while anticipating any potential obstacles. Contextualize your idea: What are the needs? What is already in place? Are there gaps? Many ideas stall or fail because people do not anticipate possible dilemmas. If there are potential problems, have solutions ready. Having solutions ready can make a

Chair, Dean or anyone who has the power to approve an idea much more easily.

##### *Sequential Understanding*

The acronym *P.R.O.S.E.E.* can serve as a helpful tool in building a case. It stands for Problem definition, Research, Objective, Strategy, Execution and Evaluation.

When using *P.R.O.S.E.E.*, there are several factors to consider:

- Rank priorities within alternatives
- Know the difference between need and want
- Define constraints with benchmarks
- Assess potential liabilities and risks
- Know when to compromise and know when to walk away
- Avoid unrealistic expectations

##### *Build a Posse*

Seek advice from both students and colleagues for input and approach them with outline thinking rather than paragraph thinking. Outline thinking is flexible and can allow for more fluid decisions to evolve. Paragraph thinking indicates a rigidity that might be resistant to change and criticism. Seeking input isn't only about buy-in. It is about achieving solidarity and showing colleagues the benefits they gain from a new initiative.

##### *Seek Info not Ammo*

Empathize and listen to others and sell them the benefits of the case and not simply the features. Show your team what is in it for them and help them see the big picture. It is essential to avoid seeking ammunition to *sell* an idea or overpower colleagues resistant to a proposal. Don't exclude minority voices but let them be heard as they sometimes have valuable advice and concerns. They may become part of the solution rather than what is perceived as part of the problem. Allowing minority voices to be heard can also mitigate a toxic current or negative resistance to an idea. If done correctly, building “a” case can transform into “our” case, creating a vision that propels the whole group forward.

##### *Pilot the Idea*

Seeing success rather than hearing about it can be a powerful motivator for a vision. Start small, demonstrate success and allow others to join in for the next step.

#### 6. Resources (point 3 of the wheel)

The most important realization surrounding resources, whether in physical terms of dollars, space, time, or in virtual terms of energy and dedication, is that they are relative and limited. One of the principle tasks of effective leadership is the allocation of these limited resources in

a manner that will build community while maintaining alignment throughout the institutional structure. This becomes particularly difficult in times of change, when the allocation of resources may shift power structures and historical standing. It is best to couple tangible resources with benefits striving for as much balance as possible. Most importantly, resource allocation should be openly communicated with all stakeholders to ensure clear understanding of any shifts and how they relate to the mission and vision of the program, department, or college.

### 7. Power (measured force)

Power is the “force” of movement and the rate at which “work” is done. In leadership, power may include the ability to control an environment by directing the actions of multiple participants within a system. However, higher education presents a unique environment for the concept of power. Effective academic leaders tend to use and distribute power equally in order to keep things aligned. Empowering faculty is generally highly valued. This proportional relationship can both provide and create authority necessary for change. Therefore, truly effective power does not exist in isolation but is instead created through mutual respect. It is reciprocal.

#### *Through the Looking Glass*

Our group discovered one of the primary issues related to power in current academic environments deals with transparency. This has become a buzzword in academia to represent the need for honesty from above, and unfortunately the term itself may misrepresent the spirit of the intent. What is most needed is credibility, which is the appropriate balance between transparency and opacity. Credibility provides the means of developing trust by sharing details of the bigger picture while simultaneously respecting the confidentiality of the individuals. This one aspect of power and balance is pivotal to sustaining the force needed for effective change.

#### *Leveraged Pressure*

Change is accomplished with pressure and over time We noted that power can become intoxicating. The greatest threat to effective use of power is “micro-mis-management”. Ironically, the realization that power is not about the individual, but about the leader as a force for change is one thing that can keep a leader from being derailed into a manager.

#### Power Points

- Developing budgets that are aligned to the mission
- Strategic changes that gradually shift power structures as needed
- Hiring of new faculty and/or the removal of faculty

- Develop self-assessment models
- Answer yes immediately, but be cautious when saying no

### 8. Rewards (inflation)

One of the most important motivating factors in the current economic climate is money. Clearly, in industry, the if/then reward system of the carrot and the stick is extremely effective to keep workers tuned into the larger system of mass production. But in creative endeavors, the need for intrinsic motivations increases exponentially.

One of the most significant rewards in academic life is autonomy. Autonomy transcends the structural hierarchy of higher education. At the core of academic freedom is the implied value of a system that thrives upon the personal capability of each faculty member to work toward the common good. By embracing these self-directed contributions, a transformative leader can create an inclusive community through praise and now that rewards.

However, financial rewards still can increase productivity when they are directly connected to the product. Research grants, increases in funding for facilities or equipment, release time, or additional resources for support of operational tasks including assistantships, are highly effective measures to inflate the wheels of change. The transformative leader can encourage development of both teamwork and self-reliance, thus creating a strong motivating force that enables faculty to follow through with a project or goal to its successful conclusion.

### 9. Obstacles

In the simplest of terms, an obstacle is anything that impedes progress. Obstacles can exist both as external factors and internal barriers. Obstacles will always exist and a transformative leader must identify and address these obstacles purposefully, as opposed to ignoring them and hope they do not become an unmanageable minefield. The group identified the following as common impediments to change.

- Community:
  - o Philosophical differences among peers
  - o Philosophical differences between faculty and administration
  - o Conflict of interest: programs vs. departments, research vs. teaching, etc.
  - o Lack of shared vision

- Personal:
  - o Complacency or apathy
  - o Silos and territories
  - o Individual agendas and excessive emphasis on specializations
  - o Communication gaps, and miscommunication
- Cultural:
  - o Fear of change
  - o Fear of both failure and of success
  - o Resistance to learning new skills or embracing new ideas
  - o Fear of being “out of control”
- Institutional:
  - o Limited resources
  - o Market and economic pressures
  - o Bad timing for great ideas

## 10. Staffing

Faculty expectations and the implied roles of different faculty classifications play a significant role in any change process. This seemed to be an issue that was neither an obstacle nor an asset for change in and of itself. It simply is part of the structure of higher education that transformative leaders must address. The use of contingent versus permanent staffing enables change and movement to occur, but simultaneously obstructs movement when high turnover reduces commitment and continuity. Our concern is not the individuals in themselves, but with the position types and the resulting limitations on full faculty contributions to the change progress. The greater the divide between staffing types, the more difficult the process of change.

## 11. Environment (protective shell to carry Change)

Lastly, the need for a vessel to carry this transformative change is critical. In higher education we found some key areas where leaders can focus energy to create an environment that supports change.

- Build trust. Provide more information than necessary, in an honest and respectful manner while protecting the confidentiality of individuals.
- Focus on teaching and learning. Within the struggles of everyday decision-making, a more global view of the educational principles and the university mission may be forsaken. An increased focus on and recognition of the success of students and faculty can bring us all back to our core responsibilities.

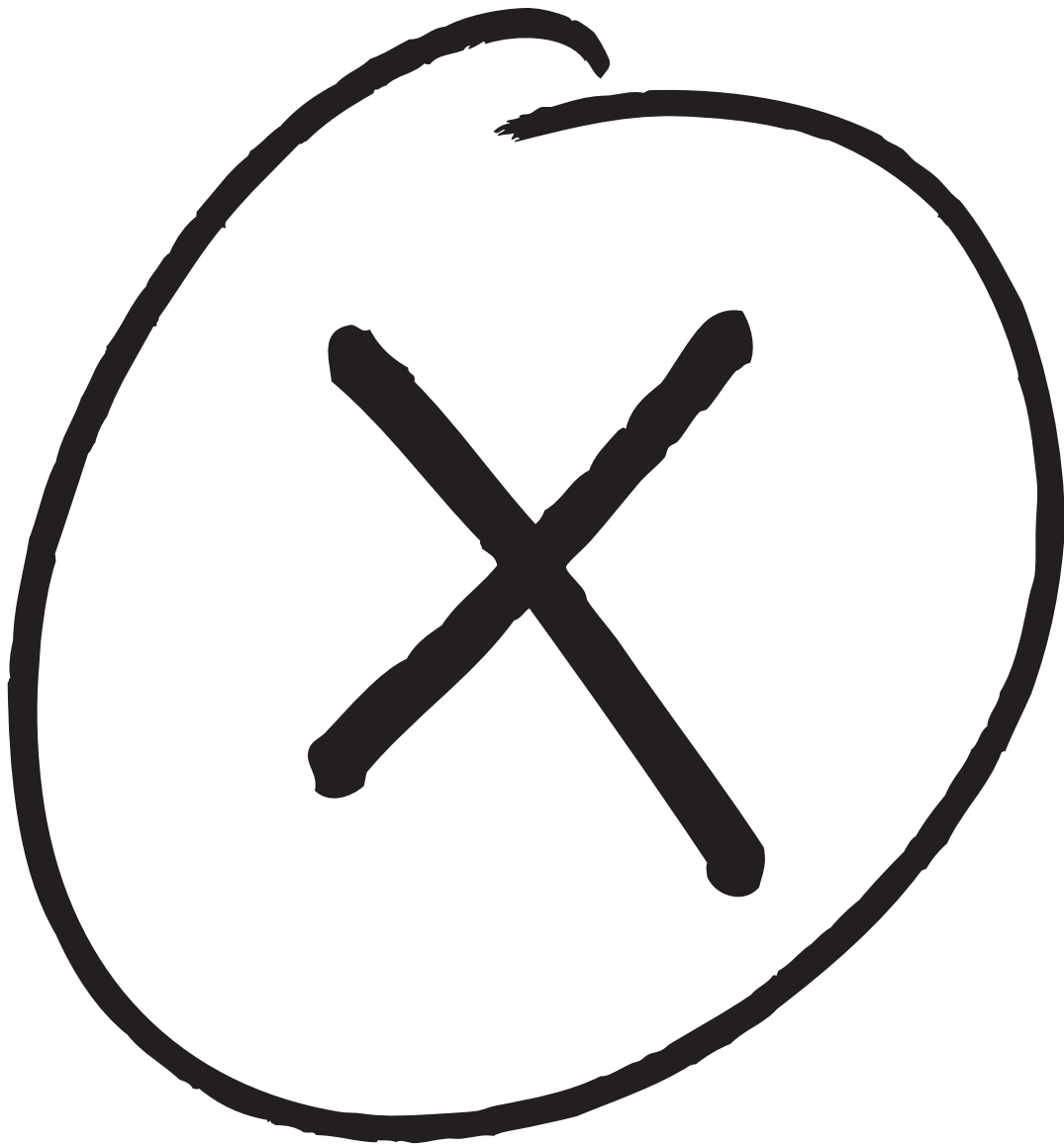
- Insist on civility. Create an environment of tolerance and respect regardless of how heated an issue may become.
- Engage adversaries. Professional and non-threatening language addresses the oppositional views directly, keeping adversaries in check while validating their perspectives.
- Use emphatic decision-making to advance change.. Work to build consensus through faculty votes as the process evolves. As a result, most faculty (but rarely all) will understand and agree with each choice along the way. Better to weigh alternatives, vote, and move on than to pursue the nearly impossible goal of complete unanimity.
- Establish a role for dissenting voices: Dissenting voices are as important to transformation as those in the coalition. Make sure to create enough room for them while also keeping them in alignment with the overall plan.

## Conclusions

In conclusion, the metaphorical wheelbarrow presents various tools that can be leveraged to promote transformative leadership. But beyond the individual parts, the group believed that the symbol itself represents a vision of a leader as a blue-collar agent to serve the masses.

We believe it is important to debunk the notions of a leader as a white-collar post sitting behind a desk or computer screen, disconnected and detached. A transformative leader is a peer who rolls up his or her sleeves and does as much heavy lifting as anyone. We aspire to empower everyone on the team with appropriate responsibility, authority, and autonomy and continually seek to align our visions with our actions.





# Changing Leadership

## Adam Kallish

The three breakout articles in this issue articulate a panorama of transformative, distributive and interconnected ideas about leadership. These ideas can greatly benefit both students and faculty as we seek to create a progressive series of experiences that embody the fruits of leadership. However, these ideas are rarely practiced within art + design departments. Why is this?

I believe that artists and designers have a historical legacy of being outsiders who are immersed in a creative culture that is resistant to leadership. We neither want to be led nor do we want to lead. Personal vision, solitude, and the creation of meaning through physicality of media have long been the central mission of art + design. As the Seeking Connections group noted “*To develop a practice of inquiry, one must challenge personal boundaries and assumptions about reality in order to formulate questions worthy of pursuit.*”

As we seek to provide leadership, our practice of inquiry must expand beyond narrow personal boundaries to embrace a broader sense of public responsibility. The ability to understand and value the beliefs, intent and behaviors of others can create an empathetic and balanced sense of purpose. Such empathy can lead to more collaborative, creative, and appropriate responses to leadership in a rapidly changing environment.

A second key challenge to art + design leadership has been the erosion of effective mentoring of emerging educators. Generally, junior faculty have an earnest commitment to teaching, but do not have the support structures needed to effectively sort through seemingly contradictory demands on their time. Developing assignments and

courses, providing extensive departmental and professional service and the need for a strong personal studio practice can overwhelm our emerging educators. Think-Tank is designed to provide mentoring as well as examples of best practices and the opportunity to network with both peers and with master educators from across the country. A third key challenge is that because leadership tends to be associated with an excess of command/control and punitive accountability, deliberately evading this role has often become the modus operandi of the art + design community.

The unfortunate result is that many potential leaders faculty who have become turned off at leadership because there is no support other than conforming to the status quo. The result is a leadership vacuum in that has often created dysfunctional art + design programs that are viewed by other departments and administration as ill-conceived and ineffective.

In ThinkTank5, I led a breakout group devoted to *Leading Change*. We explored leadership as a social process designed to provide psychological structures that inspire action and effective behavior. Our conversations focused on administrative leadership that would affect our classrooms, our departments, and our communities. Creative,

connective, critical, and constructive dimensions of leadership provided a framework for our discussions. Our group identified seven key actions and behaviors to build a leadership quotient:

- Articulate a clear vision for your program.
- Lead by example (excellence, engagement, and ethics).
- Create positive human relationships
- Empower and mentor faculty to engage through directed labor. Identify leaders who can collaborate with you and diversify your workload for a larger shared benefit.
- Circulate freely in classrooms, faculty lunches and meetings with students
- Working with departmental chair, regularly update your change plan.
- Spend five hours a week (to increase to one day a week) on oneself to improve focus and creativity, to connect activities and ideas to context, and strengthen leadership skills.

From the four ThinkTanks I have attended, there have been many discussions around the larger societal changes focused around innovation, diversity, and trans-disciplinarity. These trends are disruptive to traditional notions of leadership. Creative destruction is accelerating - to the point that overriding models become difficult to impose, manage and sustain.

As a result, the best forms of contemporary leadership embody explicit or implicit forms of creative destruction. The most effective leaders realize that their power and effectiveness derives from the community they serve and that being a trustworthy steward is the never-ending goal. This also means that the most effective leaders understand how to use levers of power (usually defined as hard and soft leadership) and identify individuals within an organization who can share leadership responsibilities. The Transformative Leadership group rightly noted that “. . . to create a culture of leadership, and a climate in which people feel empowered is critical to transformative leadership.”

The promising development is that ThinkTank6's three breakout groups' findings and recommendations try to address emerging and humanistic forms of leadership in the classroom and a larger academic community. Challenging top-down leadership models associated with “*Traditional understandings of leadership can reinforce unhelpful popular perceptions of “heroic” leadership with its attendant hierarchical power structures, narrow focus on control, individual achievement and cult of personality.*”

As a result, the best forms of contemporary leadership embody explicit or implicit forms of creative destruction. The most effective leaders realize that their power and effectiveness derives from the community they serve and that being a trustworthy steward is the never-ending goal.

With the contemporary breakdown of entrenched societal dogmas and the lack of trust in organizational power, this has opened up consideration of more flexible types of leadership styles that the Distributive Leadership group articulated through the writings of Richard Elmore and others. This “. . . *distributive leadership model recommends that leadership functions be shared on various levels. As a result, it is less concerned with considerations of management and control, replacing them instead with skillful facilitation that empowers all members of the organization.*”

This dovetails into ideas the Seeking Connections group described as “*interconnectedness*” and creating learning communities “. . . *around a set of shared goals and with specific outcomes in mind.*” However, to achieve this is quite difficult - unless there is a clear vision and a sense of mission based on the vision that everyone within the community supports. The Transformative Leadership group highlighted six key attributes of building an interconnected community where directed “. . . *academic freedom is the implied value of a system that thrives upon the personal capability of each faculty member to work toward the common good.*”:

- Build trust
- Focus on teaching and learning
- Insist on civility
- Engage adversaries
- Use emphatic decision-making to advance change
- Establish a role for dissenting voices

What the three ThinkTank6 working groups were proposing and hovering around are three key layers of leadership that together create an interconnected and unified culture that everyone desires:

- Pedagogical leadership is most associated with focusing on the benefit of students. However this form of leadership can also influence faculty and administration as a core purpose of educational excellence.
- Subject leadership is associated with thought leaders on a subject and also may be the ones that cross subject boundaries and make connections to other subjects. This form of leadership can influence graduate students and faculty by embodying the intellectual leadership to continually innovate on the dimensions of a subject.
- Departmental leadership is most associated with forming wide associations between disciplines and unlocking greater value to lead a department forward.

It must be stated that these three levels build upon one another and not all faculty will want to migrate to leadership in all three areas. A healthy academic culture depends on faculty that has a deep commitment to each area and may want to stay in that area.

Two large issues facing any proposed change is :

- what is the type of change being considered and what is the rate of change over what period of time?
- sometimes leaders are proposing a vision that may be ahead of what the organization wants or believes and the vision may take more time than a leader desires.

While there are many forms of leadership, being a leader should embody the following qualities:

- learn what make people tick and be motivated
- if you want to create change, you have to understand why people act the way that they do
- set goals that people can imagine reaching
- integrity has to be intact and hold yourself accountable
- figure out the gaps to your knowledge and find the people to help
- empower good people and respect their judgments

What ties all of these qualities together is what was highlighted at the beginning of this afterward:

- Leadership is a group activity defined by colleagues who are willing to do things that are difficult but will ultimately benefit a larger group.
- Effective leaders get people to do things that they do not normally do by creating a sense of purpose and continually align action with this the new purpose.
- Leaders have a level of comfort in ambiguity, a strong moral compass, and know what information to keep & what to share - and when.

In conclusion, I believe that changing leadership may be the key to leading change. The content of this issue of FutureForward is a promising step in the right direction and supports the goal of Integrative Teaching International – to create strong faculty that have the ability to grow from pedagogy, to subject to departmental leadership.

As Mahatma Gandhi said “*Be the change you want to see in the world.*”

## Foundations Now : Integrating Contemporary Art and Design Practices

June 6 to 9, 2012  
School of the Art Institute  
of Chicago

Foundations Now considers the possibilities and scope of integrating ever changing models, methods, motivations, and practices of contemporary art and design in foundation level studio courses.

Drawing from our diverse backgrounds as artists, designers, and teachers, we will examine approaches to integrating a multiplicity of contemporary practices into foundations. Questioning the ways curriculum development can be flexible and responsive to 21st century cultures, we will explore emerging processes and materials in relationship to existing models and curriculum.

Building off of what was developed in ThinkTank6: Leading Change; the exploration of existing 'best practices' in curriculum design and its enactment for a variety of institutional needs, TT7 will continue to consider how foundations now functions in relationship to the institution as a whole.

Integrative Teaching International will be offering five \$850 scholarships to emerging educators or administrators to defray the costs of attendance to ThinkTank.

Because there are pre-conference readings and post-conference writings required, all participants must bring a high level of commitment to ThinkTank.

Registration is by invitation, based on a simple online application process. Anticipated cost of ThinkTank6 plus lodging is \$850.

The general application deadline is November 15, 2010. Deadline for fellowship applications is December 30, 2010. Candidates will be contacted by ITI in February 2011. Participants will pay the full registration fees online using credit card or PayPal. Refunds are not possible.

**Sold Out!**  
**Apply for ThinkTank8**

# Integrative what? ThinkTank who?

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Combining various readings in innovative leadership with our unique perspectives as artists and designers, we will develop strategies for developing new approaches to teaching and learning at the college level. ThinkTank6 will build on Four Minds for the Future, the topic of ThinkTank5.

Will you join us?

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For More Information  
Antony Fontana  
President  
Integrative Teaching International  
Bowling Green State University  
[anthonymfontana@gmail.com](mailto:anthonymfontana@gmail.com)