

Thinkwire.summer.10

An electronic newsletter of the Integrative Teaching International integrativeteaching.org



ThinkTank is a facilitated forum offered by the Integrative Teaching International organization. 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

higher education at a higher level

Integrative Teaching International evaluates ThinkTank outcomes and creates or modifies theories, policies and curricula for future ThinkTank sessions. ITI is an educational corporation in the State of Illinois applying for non-profit status.

Comments?

ITI welcomes all comments about its activities or content. Please e-mail us at rsieg@uga.edu

Our newsletter is designed to share news of a grass-roots initiative to improve art + design foundations. We believe that change happens by those who envision it – not just from the top or just from the bottom – but bi-directionally.

If you have not heard of ThinkTank or Integrative Teaching International, that's ok. We have been steadily expanding over the past five years, from the rough beginnings of an idea to the implementation of our current week-long intensive. To date, we've had participation from 200 master and emerging educators and administrators representing 80 colleges and universities in 30 states.

We believe in leading change. Will you join us?

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ThinkTank5 is fast approaching, but already we are looking beyond our June gathering in Athens, GA to tasks that lie ahead in 2010 and 2011. Building on the success of State of Play (which you can now order in hardcopy from Amazon), we are working on a series of white papers on 21st century Foundations. FATE will incorporate a mini-ThinkTank into its 2011 St. Louis biennial as a one-day pre-conference event.

In addition, at the FATE conference, one of the sessions will be devoted to presenting the ThinkTank5 white papers. We hope to continue to have a presence at **CAA** and **NAEA** at the **2011 national conferences**.

In addition, we are beginning planning for ThinkTank6 for the summer of 2011 at the University of Georgia. The topic of **ThinkTank6 is Leading Change** and applications for are now being accepted at our website.

This issue of ThinkWire introduces a major change in the governing organization that sponsors ThinkTank. **Integrative Teaching International is now Integrative Teaching International**. With this name change, we hope to clarify two important points of our mission.

First, ITI is committed to an international dialogue surrounding art+design education. Second, ThinkTank is one program that ITI mounts. As ITI grows, it may coordinate other programs.

With the ambitious plans for the future, it is sometimes easy to forget what we have accomplished this year:

- We have produced our first ITI publication, **State of Play**.
- ThinkTank5 was fully booked six months in advance. We will have **65 attendees** in Athens from June 2-6. This is a new record for attendance. As an intensive, high-en-

ergy workshop, this is the maximum size for the event. We have had to turn people away.

- An extensive **new website** is was created last summer, and we are continuing to refine and expand this informative site.
- ThinkWire is providing a **timely format** through which we communicate with a larger audience that is interested in the work of ThinkTank and ITI.

We have come a long way in establishing ITI and ThinkTank as a presence that contributes to the larger dialogue surrounding Foundations. That should gives renewed energy as we tackle the tasks that lie ahead.

Richard Siegesmund, President
Integrative Teaching International
rsieg@uga.edu

Calling All Graduate Students and Faculty

Integrative Teaching International has been growing as ThinkTank has been growing. To provide a quality level experience to participants and to expand the activities of ITI, we are looking for institutions and graduate students to support ITI.

ITI President Richard Siegesmund will coordinate a core of dedicated graduate students or emerging Foundations educators who are willing to work on a volunteer basis with ITI for the 2010-2011 academic year. The work will cover a number of administrative tasks including assistance in assembling archival information from ThinkTank5 and previous ThinkTanks into useable public information, moving the institutional status of Integrative Teaching International forward, and furthering outreach to new audiences.

Skills needed include editing, familiarity with tools for digital communication, and the ability to work independently to see tasks through to completion. ITI is a distributed organization and we use internet technologies and tools to work virtually. We are asking for (#) of hours a week and exposure to well-known individuals and great content.

Applicants should provide their name, email, and phone, along with a short description of why they are interested in the mission of Integrative Teaching International and how this work fits with their aspirations for professional development.

ITI will write letters of recommendation and can work with faculty in creating specific educational experiences for their graduate students.

Interested? Contact Richard at rsieg@uga.edu

Facilitating Change : Bridging the Gap

Adam Kallish, Treasurer & Secretary

For the upcoming ThinkTank 5 “The Four Minds for the Future” and ThinkTank 6 “Leading Change” there is an emphasis on being multi-disciplinary and through an understanding of what binds disciplines together and separates them, we can identify patterns and common values that connect them in order to find greater value.

Howard Gardner in his **Five Minds for the Future** stated that education is fundamentally about values and that non-linear kinds of thinking, systemic thinking, and dynamic models are in the ascendancy. In order to have excellence, there needs to be both motivation and engagement by individuals being meaningfully involved with what one is doing *and find it motivating*. His **Disciplined, Synthesizing, Creative, Respectful, and Ethical Mind** is what ThinkTank is striving to nurture and foster in order for all ThinkTank participants to rejuvenate and reset for future success.

An important aspect of being multi-disciplinary is the ability to **get out of one's head** and abilities and actively listen and learn from others. Artists and designers who are trained to be different and to think out of the box and be innovative are not exposed to helping people understand not only the innovation, but also the consequences of innovation.

Change is difficult, especially to the beneficiaries of change, not the people proposing the change. As artists and designers, we tend to focus on the artifact and a narrow set of meanings and benefits of the artifact, rather than **broadening our understanding** of the ramifications of what we are proposing to individuals, groups or communities that will be affected by our artifact.

Facilitation is a learned skill and it is challenging to master. It focuses on **bridging different points of view** to increase understanding and come to an agreement between stakeholders. This is different than negotiating which focuses on getting what you want.

An example that comes to mind is the work of Christo and his wife Jeanne-Claude. His work focused on site-specific installations that camouflaged highly recognizable landmarks. The process to implement his vision was logistically daunting, and took many years to actually realize. Much of the work that Christo had to do was to present his ideas to different stakeholders who had different understanding and interpretations of what he was proposing. He essentially was facilitating conversations around stakeholders understanding of the meaning of his proposals and trying to get agreement on implementing his work.

At ThinkTank, we bring master and emerging educators and administrators to share and learn from one another ideas, concepts, and models on **revitalized curriculum for inquiry based foundations**. How do we effectively harness the talents of such a diverse group of individuals into something meaningful? We have thematic breakout sessions with facilitators to interface with a group and to generate value of collective experiences and propose specific suggestions and/or actions.
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Workshops and Panels for ThinkTank5

Peter Winant

Vice-President for Education

The ThinkTank experience is like fine dining, with a twist. We offer a considered menu to our participants, encourage you to gorge, and are thrilled when you bring home a massive doggie bag to feed on and share.

In addition to the Breakout sessions, the workshop and panels are an intrinsic part of ThinkTank. The panels and workshops support the overarching considerations of the **Breakouts** through hands-on technical skill development, foundational pedagogical technique, development of conceptual content in curriculum, and consideration of curriculum that is plowing new, fertile foundational ground.

The leadership of workshops being offered at TT5 is veteran based. Each session leader has been involved with prior ThinkTanks as founders, jury members, workshop givers, and board members. As such, there is much nourishment ahead. We offer the following:

Visual Narrative: Chris Kienke

Visual Narrative will be used as a platform for generating creative possibilities in the studio classroom. The presentation will look at several examples of projects that employ visual narrative in their artistic process. The examples will be a mixture of professional artists as well as past student examples, and will involve both traditional materials and the digital environment. We will discuss different types of narrative devices such as: first person, third person, journalistic, fiction and non-fiction. My intention with the presentation is to inspire and foster a healthy discussion about Visual Narrative, which will prepare

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Workshops and Panels for ThinkTank5

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us as a group to begin the workshop. The intended outcome of the workshop will be the development of an assignment for a foundations course with a special focus on visual narrative as a means of creative inquiry and developing new concepts.

Chris Kienke's studio practice incorporates painting, drawing and video work, his most recent exhibitions include New American Paintings, issue #82, the 1st Brussels Biennale, Belgium, October 2008 and a solo exhibition of paintings in January 2009 at 2 Car Garage Contemporary Art Gallery in Savannah, GA.

His work is in permanent collections such as ABN Amro Bank in Dubai, Savannah College of Art and Design and the Hospitalfield Trust in Scotland. Kienke has been a fellow at the Vermont Studio Center in 2003 and 2007. He has been invited to participate in exhibitions in the United Arab Emirates, Bangladesh, India, Europe and the USA. Chris Kienke is currently a Professor of Foundations Studies at the Savannah College of Art and Design and was an invited participant last year at Think Tank 4 in Athens, GA.

Meaning and Experience in the Foundation Studio : Matt King

As Foundations teachers, we are charged with providing students with the fundamental skills that will enable them to be successful students, artists, and designers. This involves both specialized technical training and often also the introduction of intellectual skills ranging from critical thinking to ideation. As teachers, how do we manage such a substantial task while also keeping the studio a place where dynamic, meaningful experiences take place? Which envelopes should we be pushing? How much can (and should) we control?

This discussion will focus on strategies for keeping students engaged, curious, stunned, mischievous, questioning, challenged and thoroughly hooked on the process of making art.

Matt King is a sculptor whose exhibitions include solo shows Waterkstätte (NYC), Massimo Audiello (NYC), and Fourteen30 Contemporary (Portland, OR) as well as group exhibitions including Guild & Greyshkul, Lurhring Augustine, Stux Gallery, and the Vienna Kunsthalle.

He received his MFA from Bard college and is a graduate of the Whitney Independent Study Program and Cooper Union. King lives in Richmond, VA and is currently an Assistant Professor at Virginia Commonwealth University. He teaches in the VCU Department of Sculpture + Extended Media as well as the Art Foundation Program, where he coordinates Space Research, the three-dimensional component of VCU's Art Foundation Program.

Curriculum Design: From Mission to Outcome : Mary Stewart

A workshop format will be used to focus on program design and administration. Using worksheets and brainstorming, we will explore the following questions:

- What are the characteristics of an effective mission statement?
- What are general program objectives and how do they affect specific assignments?
- What is a scope and sequence chart and how can it simplify curriculum design?
- What is the easiest way to create effective assignment objectives?
- What is the relationship between assignment objectives and assessment?
- How can you and your faculty take charge of your curriculum and create the strongest, most authentic program possible?

Author, artist, and educator **Mary Stewart** is the Foundations Program Director for the Art Department at Florida State University and co-founder of Integrative Teaching International, a national organization devoted to strengthening college-level teaching.

She regularly gives workshops and lectures on creativity, curriculum design, leadership and visual narrative. Her work has been shown in over eighty exhibitions nationally and internationally, and she has received two Pennsylvania Council on the Arts grants for choreography. She received the FATE (Foundations in Art: Theory and Education) Master Educator award in 2009 and the National Council of Arts Administrators Award of Distinction in 2008.

Constructing Strengths: Cindy Hellyer Heinz

The relationship of technical skill and concept development poses a consistent conundrum in foundation drawing curriculum. In order to teach students to effectively communicate through drawing, which comes first, technique or ideas?

In a time when the role of drawing is being questioned as foundational to art and design students, drawing curricula must address the essence of the 'how, what, why and where' of art making. This drawing intensive workshop will address shared, individual, holistic and reflective curricular strategies which foster intrinsic motivation that underlies the construction of ideas that enables individual strengths, personal ownership and creative visual communication.

Cindy Hellyer Heinz is the Foundations Coordinator at Northern Illinois University. She is an active artist and illustrator. Her drawings have been exhibited in museums and galleries, and featured in books and journals. Her imagery describes the human aging process, paralleling nature's cycles of regeneration. Cindy is a committed and passionate art educator, working with both Foundations students and faculty to offer the optimal learning experience in the first year of study. She has developed a series of drawing workshops that target idea generation and skill development, which emphasize student engagement, acknowledging the potency of visual communication and identity.

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Workshops and Panels for ThinkTank5

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ThinkTank5 Panels

Community-Based Learning: Moderator:

Jim Elniski. Panelists: **Peter Winant,**
Dan Collins, Eugene Rodriguez

What is the relationship between individual learning and group cognition?

A community-based learning approach recognizes that students have many different learning styles and that community-centered experiences can enrich and reinforce in-class learning. Community-based learning can be regarded as complimenting learning in the classroom with community experiences. This panel will explore a range of community-based studio art learning structures from the classic group critique to the use of online social networking structures. In addition, we will discuss the importance of community-centered art making projects and service learning in the professional development of artists and designers.

Jim Elniski is Associate Professor and Director of the BFA with an Emphasis in Art Education Program at the School of the Art Institute of Chicago, and a licensed clinical social worker in private practice.

His individual work and community projects have been exhibited nationally and internationally. His community-based art projects, in conjunction with various human-service organizations, educational sites and neighborhood associations explore the dynamic interplay of the aesthetic experience, human behavior, and the social environment.

Jim recently co-authored "Shaking the Foundations of Postsecondary Art(ist) Education" for Art Education and has presented in various forums on interdisciplinary approaches to higher art education.

State of Play : Anthony Fontana

For many programs, the Foundations curriculum structure seems to uniformly endorse a convergent methodological approach to art

making. The Professor sets forth a specific problem to be solved by using a predetermined set of elements and/or principles and the end results generally look similar.

As more contemporary artists acknowledge and even champion the idea of "play" as a new methodological approach in their own studio practices, foundations art Professors must once again evaluate the role of divergent problem solving methods at the Freshman level. Do these methods lack the structure needed to complete course objectives? Do students understand what is being asked of them? Can they create art through "play", make mistakes, and still receive a passing grade?

This workshop will explore these questions through discussion, sharing, and hands on "remodeling" of familiar and all-too-convergent assignments (bring your least favorite).

Anthony Fontana is an Instructor of Art and Learning Technologies Consultant at Bowling Green State University in Ohio. Anthony's pedagogical research seeks to bridge the gap between web applications and traditional "pen and paper" modes of communication in order to optimize learning outcomes.

He has termed this "The Multichronic Classroom," an idealized yet practical immersive learning environment that focuses on social motivation through the use of online venues like Facebook and virtual worlds such as Second Life. He has exhibited work throughout the Midwest, online, and in virtual spaces.

His current work focuses on expressing internet memes through a variety of mediums, such as drawing, print, and sculpture.
Getting Ready for ThinkTank

read the following. All of these documents have been posted on <http://IntegrativeTeaching.org/news/tag/reading>:

- FATE in Review, Spring 2009. This is the Foundations in Art, Theory and Education journal. The entire publication is of value, and articles by Linda Weintraub, plus a report on ThinkTank by Dan Collins and Mary Stewart are particularly important.
- "The Perfect Brainstorm," from The Art of Innovation, by Tom Kelley. A lively and informative description of the brainstorming process used by IDEO, as major design firm.
- The Florida State University Teacher's Manual, providing an overview of Foundations and over 60 sample assignments. Just scan through this one.
- State of Play, edited by Anthony Fontana and Stacey Isenbarger. This compilation of exercises and assignments was developed by the emerging educators following ThinkTank4.

Linda Weintraub will be giving a special presentation at TT5. Please visit her website: lindaweintraub.com/about.html to find links to her essays, lecture topics and resources that connect to her work.

Keep In Mind . . .

To be best prepared Professor Stewart's workshop, all emerging educators are asked to

State of the Art Abstracts and Biographies

Mary Stewart, Vice-President of Publications

We are piloting a new component for TT5: a special panel devoted to contemporary practice in a variety of art and design disciplines. Information on our speakers and their presentations follows.

“New Media” and Creative Practice :

Brian Evans

What can we say about the “art formerly known as new media?” What is it, and how is it relevant to the art student today? How do we prepare our students for technological innovation that is a constant—and accelerating?

Digital technology provides the tools for the production, storage and distribution of new media. For most artists now it is the standard for documentation and portfolio distribution. Some artists choose digital media as a means of expression. Digital tools today are inexpensive, powerful, pervasive and simple to use. As a result we are all producers of new media.

Our students, the “digital natives,” already use these technologies outside the classroom. They create, save and share their own experiences and ideas, their hopes and dreams, as they try to understand themselves, their world and their place within it. It is clearly important that all art students develop literacy and fluency in the tools of new media.

As teachers we should avoid the temptation to focus on the technology but instead reinforce the art foundations as applied in new media. We can explore the raw materials of the digital, number, data and computation, as a platform for creative practice. We must help our students to understand new media at its core so that they can aspire and achieve mastery of a medium that is as ephemeral as it is potent.

Brian Evans is a digital artist and composer. For over twenty-five years he has been experimenting with the integration of image and sound. His animations and sound scores have been performed, and fine art prints exhibited internationally in art galleries, concert halls and film festivals.

Evans’ articles include “Foundations of a Visual Music,” in the *Computer Music Journal* by the MIT Press and “Loop Theory,” in *Wig: Journal of Experimental Scholarship*, published by Indiana University. His work is featured in the recent book *Re-imagining Animation: the Changing Face of the Moving Image* released by AVA Publishers.

Evans holds a DMA in music composition from the University of Illinois and an MFA from California Institute of the Arts. He is on faculty in the Department of Art and Art History at the University of Alabama in Tuscaloosa where he directs the program in digital media.

Designing a 21st Century Sculpture Curriculum: Susan Krause

In 2007, Susan Krause became the first chair of sculpture for the Savannah College of Art and Design: a new state of the art major offered on the Atlanta campus. This program offers the greatest number of undergraduate sculpture electives nationally. Starting a new program for an “old discipline,” the sculpture department has been examining, researching and addressing “20th to 21st” century curricular issues over the last 4 years.

To prepare students for professional sculpture-related careers, current trends in

technology, aesthetics, theory and application must be thoroughly examined. To address the broad spectrum of concepts, materials, methods that sculpture covers, “track strategies” within smaller curricula will be emphasized.

The winning combination of providing students with specific skills and abilities they can utilize now and in the future mixed with a strong professional practice has produced high quality, both in demand and in employed alumni. This presentation will also include new ways to provide skill building/learning opportunities in a broad context plus survival skills based on real-life opportunities in academia.

- 21st century curriculum developments in sculpture –What? Why? When? How?
- Student learning styles and technology in developing work ethic and vision.
- The role of artist/educator in the 21st century.
- Addition of digital technology to sculpture curriculum and the disconnection to materiality.
- Encouraging “creative survivors” in the current economic art market and the pitfalls of marketable skills in the fine artist.

Susan Krause is the Chair of Sculpture for the Savannah College of Art and Design in Atlanta since 2007. She studied at the Ontario College of Art and Design and continued her undergraduate education at the University of Guelph and at Columbia University.

She attended the Skowhegan School and received her MFA in sculpture from Yale University. Susan has shown work in Canada, Europe, South America and the USA. She lives part-time in a small historic community in Mexico where she is involved in community art education and the Casa De Cultura Visual Arts Agenda.

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State of the Art Abstracts and Biographies

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Her current projects deal with identity and reunification as well as social, cultural and authenticity issues surrounding vicariousness.

Design Applications and Implications :

Dr. Robin Vande Zande

Design is one of the key elements of the 21st century that will drive social responsibility and the economy. This presentation will be a quick insight into the major design projects that are impacting society, within environmental, industrial, communication and interactive design.

Dr. Vande Zande is chair of the Design Issues Group of the National Art Education Association and a member of the Education Committee of the National Building Museum in Washington, DC. She has been a consultant for the Frank Lloyd Wright Wescott House Museum, Springfield, Ohio, and the Design Lab Early College High School, a design-based Cleveland Public School.

She is co-founder of the International Design Education Alliance in the Schools (IDEAS), an organization of teachers, educational institutions, organizations, businesses, and museums that support design education initiatives in PreK-12 schools. The purpose of the Alliance is to develop a policy of support for inclusion of design education at the international, national, state, and school district levels.

Photography Past/Photography Present/Photography Future : George Blakely

What are some of the historical threads that distinguish photography from other art forms? And, what is the state of the photography today? How has it changed and how may it change in the future? How can photography best be incorporated into an undergraduate curriculum to best supporting and expand upon other areas of creative inquiry?

With thirty years of experience in photography, mixed media sculpture and installations,

Blakely is primarily interested in working with students on content-based and conceptual approaches. He has shown in over 300 exhibitions nationally and has been a professor at Florida State University since 1978.

An active member in the Society for Photographic Education, he has helped organize three Southeast regional conferences and at the 2009 SPESE conference, was featured as the honored educator. Blakely holds a BS in Business administration from California State University Fullerton and a MA in Design from California State University Fullerton and an MFA from Tyler School of Art, Temple University.

Sustaining the Four Minds: Linda Weintraub

Humanity stands on a precarious brink. We will either tumble down the precipice of our own environmental indiscretions or we will rise to the challenges posed by sustainable mandates.

As has frequently been observed, it may be as difficult for us to imagine a sustainable society as it was for our self-sufficient ancestors to envision the petroleum-based, industrial society we currently occupy.

Indeed, sustainable values and behaviors are so unlike recent experience that mapping humanity's future through the 21st century and beyond demands explorers, survey teams, researchers, visionaries, pioneers, and settlers. Most importantly, it needs educators and artists to help design and establish an enduring model for humanity.

The greatest barriers to erecting a sustainable society are the habits and expectations that currently prevail in art making, as well as all other human activities. This talk will propose strategies for college art instructors to introduce sustainable foundational values and practices.

These proposals will be formulated around the Four Minds for the Future. Whether

these reforms constitute a joyful voyage of discovery, an dedicated mission of mercy, or an onerous pragmatic necessity is yet to be determined:

- Creative Mind to invent a way for humanity to identify its proper niche within the planet's faltering ecosystems.
- Constructive Mind to seek habitat-enhancing strategies of art production.
- Critical Mind to expand the judgment of art to include the past and future impacts of its physical composition and form.
- Connective Mind to enlarge art's practice and its audience beyond humans to include plants, microbes, animals, fungi, water, earth, and air.

Linda Weintraub is the author of *In The Making: Creative Options for Contemporary Artists* (2003) and *Art on the Edge and Over: Searching for Art's Meaning in Contemporary Society* (1995). The exhibition "IS IT ART?" was mounted in conjunction with the book and toured nationally from 1995 and 1997.

From 1982 - 1993, Weintraub served as the first director of the Edith C. Blum Art Institute located on the Bard College campus where she originated fifty exhibitions and published over twenty catalogues. Previously she served as the Director of the Philip Johnson Center for the Arts at Muhlenberg College and was the Henry Luce Professor of Emerging Arts at Oberlin College.

She is curator and co-author of *Lo and Behold: Visionary Art in the Post-Modern Era*, *Process and Product: The Making of Eight Contemporary Masterworks*, *Landmarks: New Site Proposals by Twenty Pioneers of Environmental Art*, *Art What Thou Eat: Images of Food in American Art*, and *The Maximal Implications of the Minimal Line*. She is currently writing the fourth book in her eco-art

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Outreach Updates

Jim Elniski

Vice-President for Outreach

One aspect of the mission of ITI is to provide master educators and administrators with a forum for exploration, elaboration and improvement of existing skills. Equally, it provides emerging educators with the practice-based skills, knowledge, and experience needed for exemplary college-level foundation studio teaching.

Our breakout sessions serve as the catalyst for the substantive collective deliberations that are central to the Think Tank initiative. The discussions are intended to move foundations education forward, developing the possibilities inherent in visual art and design to communicate values that operate within the broadest cultural equations.

This year each of the five breakout groups will be comprised of master and emerging educators and administrators. The breakout topics reflect a range of subjects pertinent to TT5's overarching conceptual frame, Four Minds for the Future.

At the end of ThinkTank 5, each breakout group will create a written document that describes their sessions' intent and outcomes. The Executive Board will use these reports as the abstracts for a published ITI white paper identifying trends in contemporary foundations studies in art and design. In addition, we will post these reports in ITI's new journal, titled Future Forward.

Facilitating Change : Bridging the Gap

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The ingredients to facilitation are being organized, doing one's homework on a topic, idea or issue and learning the different dimensions of those issues. Remember, ideas don't know what discipline they are in until a discipline articulates the specifications of an idea from their point-of-view. A **facilitator's only goal is to make sure that all participants feel connected to the topic at hand and feel that they were heard.**

In order to accomplish this challenging task, facilitators need:

- 1) Be excellent listeners - or what they call active listening. This entails not just being quiet, but continually processing what is being said and being able to repeat it back to the person.
- 2) Be viewed as even-handed and an advocate for the topic, not for a particular person or for themselves.
- 3) Let the circumstances of the opportunity of group interaction help guide the exploration of the topic and be flexible to chance.
- 4) Keep the tempo moving, reach a level of understanding and a degree of agreement

A facilitator's main goal is to **bridge and to contextualize** people's life experiences and biases in a new way in order for people to reach a higher level of understanding and an appreciation of the subtle details of a subject. It is not about securing 100% unanimity from a group about a topic, but to explore and come to a greater understanding and to have most participants willing to shift their perspective and **agree on the principles of change.**

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series that is titled Avant-Guardians: Textlets in Art and Ecology. Weintraub established Artnow Publications in order to apply environmental responsibility to the books' material production, as well as the content of the text. This series is designed to highlight and accelerate the integration of environmental principles throughout university art pedagogy.