futureforward

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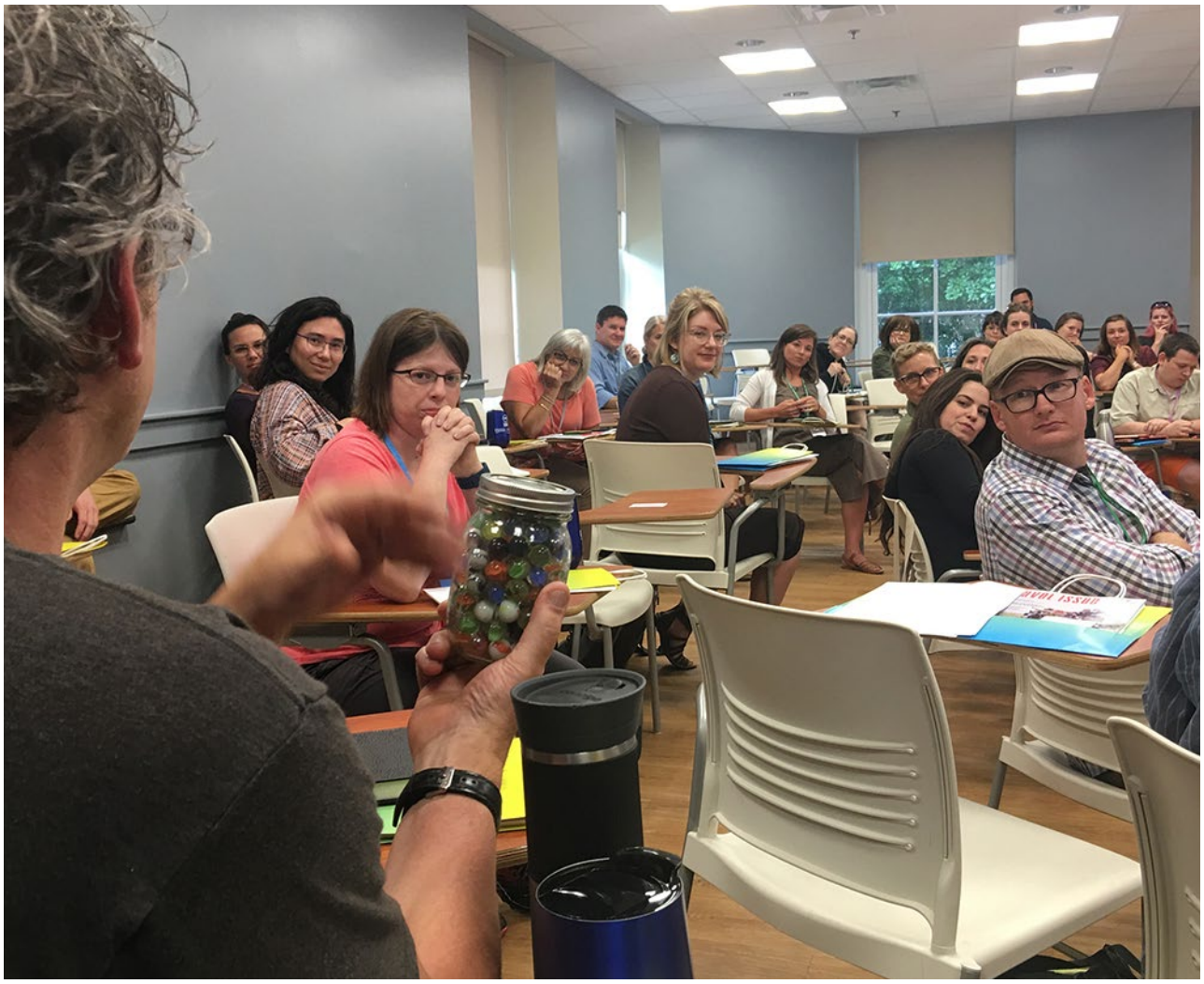
>compass points:
navigating the landscapes of art, design, mind and body >

Integrative Teaching International

THINK TANK10



PHOTOGRAPH BY JOE HEDGES

Integrative Teaching International (ITI) is an advocate for progressive educational models and policies that support an environment of integrative teaching experiences across disciplines. ITI's goal is to define trans-disciplinary partnerships required in higher education in a new millennium between knowledge, creativity, and learning. ITI's mission is to provide experienced educators with a forum for exploration, elaboration, and improvement of existing skills through new areas of collaboration and research.

ThinkTank is a subsidiary program of Integrative Teaching International, and it promotes inquiry-based learning in an art+design multi-disciplinary setting through a series of workshops and conferences around the world catered to both emerging and experienced educators in secondary and 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 the official publication of Integrative Teaching International (ITI), which sponsors a biennial conference, ThinkTank, in locations around the United States.

Associate Vice President and Co-editor of *FutureForward*
Dr. Lucy Curzon
The University of Alabama

Jessica Mongeon
Arkansas Tech University

Associate Editors
Susan Altman
Middlesex County College

Lily Kuonen
Jacksonville University

Alysha Meloche
Drexel University

Jesine Munson
Montana State University

Design
Laura Ferrario, www.lauraferrario.com

Comments and Correspondence

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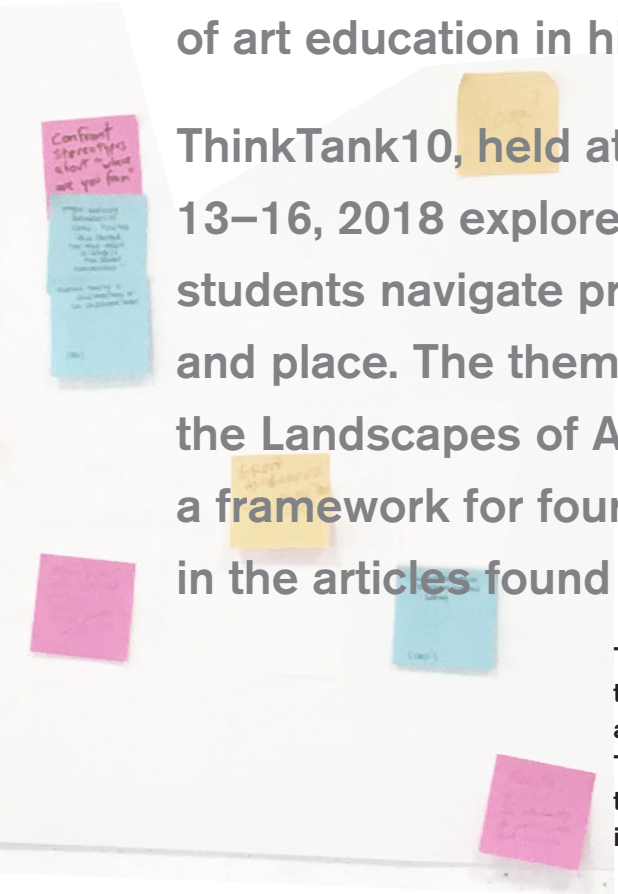
Foreword

Jessica Mongeon

Print

This issue of *FutureForward* marks the tenth ThinkTank in almost 15 years of Integrative Teaching International (ITI). This occasion is marked by an afterword by former ITI President, Lily Kuonen, who interviewed early ITI leaders and founders. Mary Stewart, Dr. Richard Siegesmund, Adam Kalish, Mathew Kelly and Anthony Fontana discuss the history of ITI and ThinkTank and the future of art education in higher education.



ThinkTank10, held at the University of Delaware June 13–16, 2018 explored how art educators can help students navigate process, activism, entrepreneurship, and place. The theme, "Compass Points: Navigating the Landscapes of Art, Design, Mind and Body," provided a framework for four breakout sessions that culminated in the articles found in this issue of *FutureFoward*.

ThinkTank is a biennial event that brings together emerging educators, master educators, and administrators to share their ideas and best practices through a facilitated discussion format. ThinkTank10 expanded on the results of ThinkTank9, which explored the role of Foundations in promoting meaningful learning and the idea of the "citizen/artist."

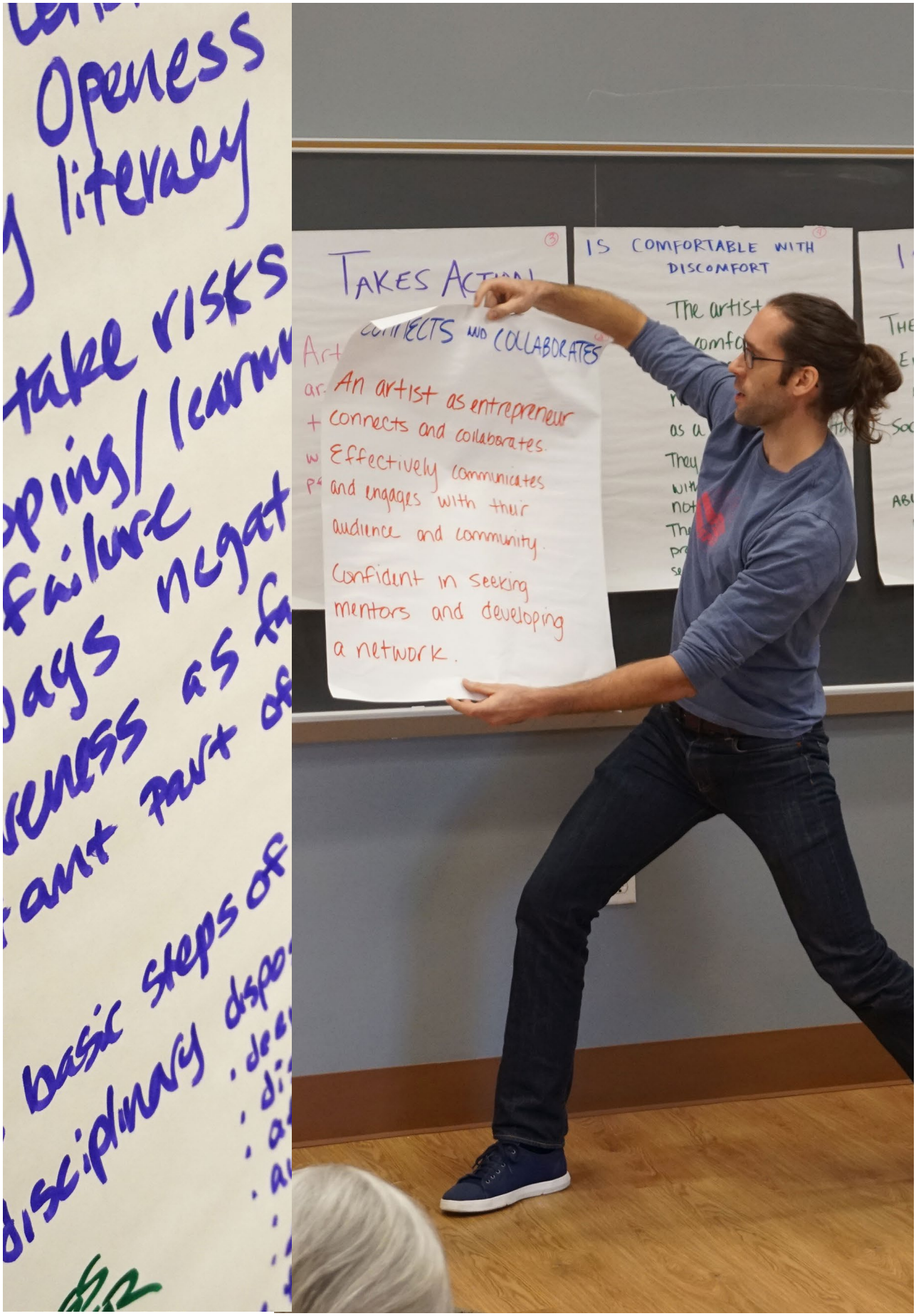
The authors of the article **"New Geographies and Creative Placemaking in the Classroom"** built upon on the idea of the "artist as citizen" in the exemplar, **"Establishing a Creative Citizen,"** which involves creating a set of rights and responsibilities and "passports" which serve as process books. Lead author Jesine Munson (Montana State University) and contributing authors Joe Hedges (Washington State University) and Vero Smith (University of Iowa) conceive of the classroom as a

place in order to foster a sense of community and ownership in the learning process that can extend beyond the classroom. Technology is explored as a way to create this sense of place by helping young adults develop empathy through collaboration.

Practical strategies that either directly or indirectly approach activist topics are outlined in **"Creating Engaged Citizens: Artist/activists in the Classroom"** by lead author Alysha Meloche (Drexel University) and contributing authors Naomi Falk (University of South Carolina), Carrie Fonder (University of West Florida), and Elizabeth (Libby) McFalls (Columbus State University). The group examined the role of the art department and classroom in "issues related to social justice, environmentalism, and global awareness," with an emphasis on the topic of social justice. They address useful strategies for teachers to avoid common mistakes when engaging activism pedagogy. Faculty members can be advocates within their departments to support a more inclusive environment and are also encouraged to support student generated movements.

Navigating the mind and body in art and design leads to the consideration of the physical processes involved in creating art. Susan Altman (Middlesex County College), Callie M. Farmer (Fayetteville Technical Community College), Jason Swift (University of West Georgia), and Adrienne Wright (University of Central Oklahoma) consider the role of craft and hands-on experiences in an art and design education in their article, **"Thinking with Our Hands: Teaching Craft and Technique in Contemporary Art and Design."** Their group defined the words craft and technique in the context of a contemporary art education. Students begin as novices, but as they learn techniques and tools, they can achieve mastery. They reflect on the relevance of hands-on learning in the midst of increasing dependence on computer technology.

As students learn to be creative citizens, they must be equipped with the skills to make a living through their art. Entrepreneurship is an essential skill in a visual arts curriculum, as explained in **"Cultivating Entrepreneurial Habits of Mind in Visual Arts Education"** by lead authors Carlos A. Colón (Savannah College of Art and Design) and Kate Hewson (University of Wisconsin – Madison) and contributing authors Mary Hoefferle (University of Wisconsin – Madison), Shannon Lindsey (University of Central Florida), Anthony Farris (North Dakota State University), Janice Marin (Marin Gallery/Hawkeye College/Hearst Center for the Arts), Raymond Yeager (University of Charleston), and Lauren Evans (Samford University). This group examined the value of an arts education, and how art departments and instructors can address professional practices without avoiding a discussion of the role of money in the art making process. Artistic training can be complemented by entrepreneurship principles using the habits of mind outlined in this article.


Openess
literaly
take risks
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basic steps of
disciplinary
TAKES ACTION
CONNECTS AND COLLABORATES
An artist as entrepreneur
connects and collaborates.
Effectively communicates
and engages with their
audience and community.
Confident in seeking
mentors and developing
a network.
IS COMFORTABLE WITH
DISCOMFORT

ThinkTank10
University of Delaware
June 13th to 16th 2018

AKES ACTION

st entrepreneurs initiators. They action promptly ut waiting for ction or validation.

IS COMFORTABLE WITH DISCOMFORT

The artist entrep. is comfortable with discomfort. Embracing risk and using failure as a method of growth. They are comfortable with ambiguity but do not become complacent. They strive for sustainable practices and champion self-care and preserverence.

IS ACCOUNTABLE

THE ARTIST AS ENTREPENEUR IS ACCOUNTABLE SOCIALLY, ENVIRONMENTALLY AND PERSONALLY.

ABLE TO SELF-REFLECT ON IMPORTANCE, SUCCESS and IMPACT.

LISTENS & RESPONDS

Artist entrepreneurs take in new ideas and information and respond by adapting their plans. Their flexibility and responsiveness allows them to recognize and acting on new opportunities.

IS spontaneous

Artist entrepreneurs spontaneously and playfully emb the process of making. They foster imagination, intuition, a curiosity to fuel their creative thinking and proble solving.

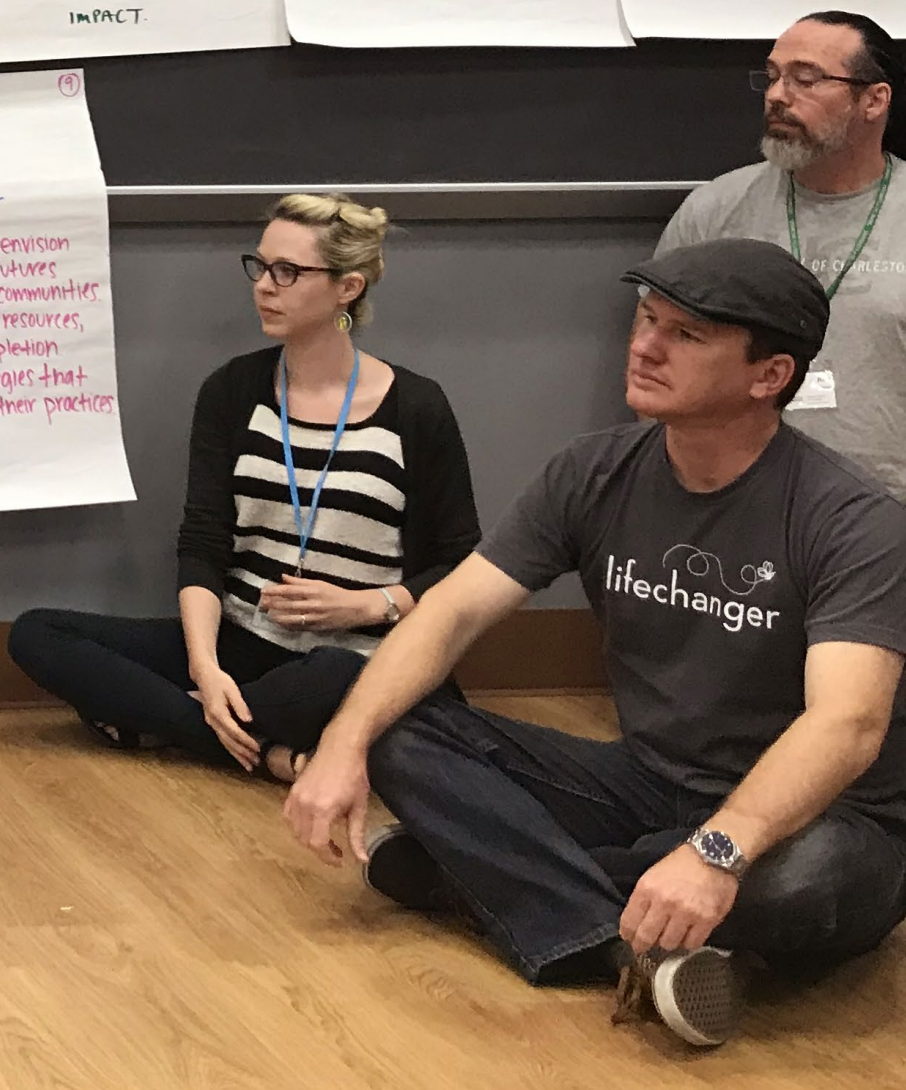
CONNECTS AND COLLABORATES

An artist as entrepreneur connects and collaborates. Effectively communicates and engages with their audience and community.

Confident in seeking mentors and developing a network.

ENVISIONS THE FUTURE

Artist Entrepreneurs envision novel products & new futures for themselves & their communities. They set goals, marshall resources, & work through to completion. They implement strategies that allow them to sustain their practices.



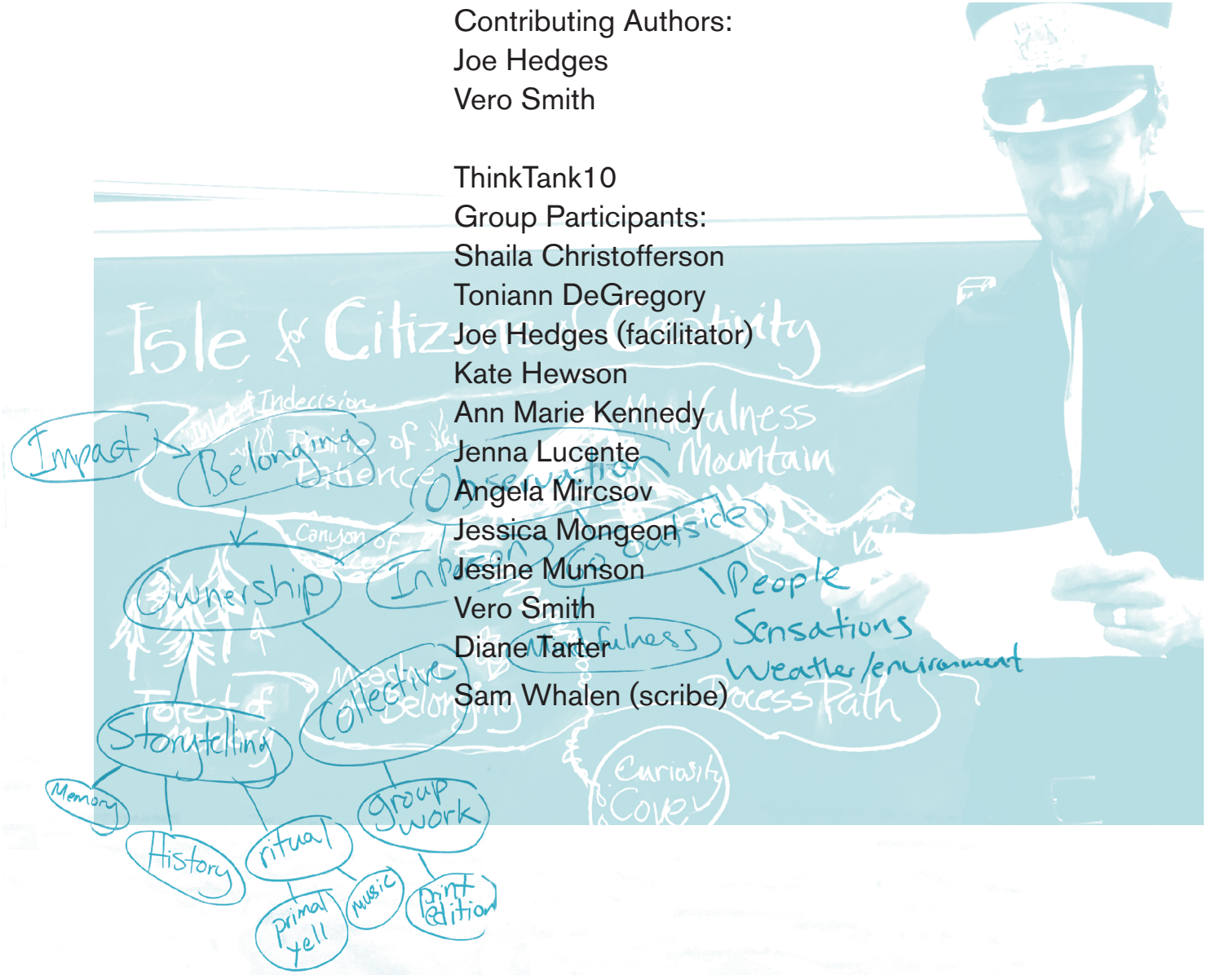
New Geographies and Creative Placemaking in the Classroom

Print

Lead Author:
Jesine Munson

Contributing Authors:
Joe Hedges
Vero Smith

ThinkTank10
Group Participants:
Shaila Christofferson
Toniann DeGregory
Joe Hedges (facilitator)
Kate Hewson
Ann Marie Kennedy
Jenna Lucente
Angela Mircsov
Jessica Mongeon
Jesine Munson
Vero Smith
Diane Tarter
Sam Whalen (scribe)



Among the great joys of teaching at the university level is the opportunity to work with a diverse student body. However, creating an environment where all students, regardless of socioeconomic background or nationality, feel a sense of belonging and investment is a challenge. If geography is destiny, can we change the way we think about geography? In the twenty-first century, can the limitations of physical place be challenged through global technologies and imaginative classroom rituals? We will examine how technology has influenced new conceptions of geography and discuss responsible technological innovations that help develop empathy among students and educators to create a healthy and productive classroom environment.

When educators use technology to define the classroom as a place, they can become more cognizant of the particular prejudices and opportunities that places hold. By involving students in the process of redefining the classroom as a community, students are encouraged to join educators in re-imagining the learning environment. This, in turn, creates a lasting sense of place for our students. Notions of "home" or "campus" live within us, and when properly conceived, the art or art history classroom can also offer students a lasting archetype for community, creative exploration, and fulfillment. Indeed, its influence can be so powerful that students, even after graduation, maintain their agency as creative citizens.

In this article, we posit that geographic, economic, and cultural factors are unavoidable aspects of place. As such, while acknowledging the recognized notion that geography is destiny, we attempt to change that perception with ideas of the classroom as a new geographic landmark. Indeed, we believe that the classroom is itself a locale that engages and encourages creative "placemaking." We share ideas on how to use technology to cultivate in this space a distinct creative presence—one that is shaped through routines and rituals that create a sense of community. This type of classroom, we believe, can inspire in students a life-long commitment to creative thinking.

The phrase "geography is destiny" is used by geographers and historians such as Alfred Mahan, Halford Mackinder, and Nicholas Spykman to address geopolitics and environmental determinism throughout history. Recent studies continue to illustrate that where children live matters

deeply with regard to whether or not they prosper as adults (Badger and Quoctrung 2018). Students and educators face particular inherited physical realities related to place, including social and economic advantages as well as limitations. As educators, we have comparatively limited agency beyond the university, and no control over our students' former geographic experiences (such as lack of opportunity or access to cultural diversity). However, we have the ability to become master navigators when engaging students in the new geographic reality of the classroom.

…we have the ability to become master navigators when engaging students in the new geographic reality of the classroom.

In their study, *Educational Deserts*, Hillman and Weichman explore the significance of place and raise important questions about how geography shapes educational opportunity. The digital age has fostered new ideas about geography. With technological advances and online learning opportunities, distance education and the Internet are viable alternatives for place-bound students. But research has yet to show that distance learning provides quality equal to or greater than face-to-face learning, and researchers have found it has negative effects on students of color and those who commute or work while enrolled (Hillman and Weichman 2016, 2). We will discuss technologies in this article. But, though we have mentioned online learning environments, it should be understood that we are focusing primarily on the implication of using of technologies in the physical classroom.

But how do we use technology to create a sense of place? In order to explain this, we need to first discuss the activity of placemaking. Placemaking is a hands-on approach for (re) defining a location that inspires people to collectively re-imagine and re-invent a space such that it becomes the heart of a community. Strengthening the connection between people and the places they share, placemaking refers to a collaborative process by which we can shape our public realm in order to maximize shared values. Placemaking facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution (Project for Public Places 2018). Empathy is a key ingredient for successful placemaking endeavors because it requires students to listen and understand one another. In "Empathy at The Core: Ethics, Evaluation and Engagement," Erin Hoffmann argues that:

> Empathy as a core value has the potential to shape individual learning, institutional culture, and assessment in higher arts education. The most effective manner of engendering empathy as a core value happens in peer-centered, faculty-modeled learning environments, with a special emphasis on community building. Empathic engagement thus operates at all levels of the institutional learning community
>
> Hoffmann 2017,14

Building this collaborative place as a class event has the ability to establish a healthy learning environment that not only harbors empathy but also creates a new geography where students feel they can belong. Once this classroom culture is created, the next step is acknowledging the creative processes that got us there and understand how it can be used outside the classroom. What we call the "globalization of the arts classroom" is where we can advocate for the responsible use of shared technologies.

In order to understand how to build a sense of place in the art and art history classroom, we need to better understand the role these disciplines and their technologies play in an academic setting. Studio art and art history are frequently perceived as examples of economically frivolous college degrees. Most famously, President Obama mentioned art history as a degree not worth getting or federally subsidizing, to the general outcry of art historians (Jaschik 2014). However, the study of art occupies a unique position within the collegiate curriculum. Art has the ability to reflect and communicate other branches of learning, including, but not limited to, philosophy, literature, mathematics, and biology. Perhaps more salient, as a visual endeavor, the study of art and art history provides a distinct advantage in an era saturated by image-centric communication. Educators and students are typically fluent in the prevalent technologies of the moment such as Instagram, Pinterest, Facebook, Snapchat, etc. While these social media are ubiquitous among students there are also established programs like SmartHistory and Art History Teaching Resources with a significant online presence. Art and art history education is capable not only of harnessing the fleeting attention of a visually proficient generation of students, but also of imparting a deep sense of chronology, collective memory, and shared experience. These technological tools aid students and teachers in sharing their experiences, including project successes or failures, ideas for placemaking and community building, critiquing strategies, and assignments. However, this is only possible if students, who are becoming adept in producing and analyzing their own visual content and communications, can find a sense of agency and belonging within the art studio or art history classroom in order to feel confident enough to share. These technologies are tools of our current era; and as with any tool, their use needs to be taught responsibly.

…new technologies not only give students insight into human activity in different locations, but also help… develop empathy.

Debates over the pros and cons of using of technology in the classroom is a large topic for another discussion. It is nonetheless essential to acknowledge a few key aspects of this research, particularly those that shed light on how the digital age has fostered new ideas about geography. In his project, *Digital Play for Global Citizens,* Jordan Shapiro, an influential scholar on the topic of geography in the twenty-first century, emphasizes how new technologies not only give students insight into human activity in different locations, but also help them to develop empathy. Per Shapiro, the Oxford English Dictionary defines geography broadly to include "the distribution of populations

and resources and political and economic activities" (Shapiro 2018, 8). But geography taught in school often places an outsized importance on maps. This focus finds students (and educators) memorizing place names, bodies of water, and mountain ranges, yet neglects lessons about human activities and social and political connections to the environment. Though the study of geographic features is a useful pursuit, educators tend to neglect an understanding of geography in the context of human experience. With this in mind, geography lessons offer opportunities for students to establish their own sense of place and how it relates to other parts of the world. In the case here, we are proposing that students coming from various geographic locations create their new substantiated place within the classroom. Through the use of technology, students can share what they have learned as diplomats of their creative experience and create a cultivated space to inspire and interact with others.

To live, work, and communicate with other people, students must develop a working knowledge of the technologies necessary for the meaningful sharing of knowledge and experience. Art and art history can play a prominent role in creating empathy and the capacity to see the world from other perspectives. Images are a shared language, allowing students to instantly communicate ideas both cross-culturally and cross-geographically.

Digital play also has the potential to help young adults develop empathy, which contributes to establishing a sense of place (Shapiro 2018,13). This is not surprising considering the extent to which play strengthens the capacity for communication and exposure to diverse ideas and images (Fontana 2009). Digital experiences, such as collaborative online multiplayer games and participation in affinity groups for marginalized communities (like chat rooms for LGBTQIA+ identifying teens), can lay the foundation for supportive friendships, tolerance, and open mindedness (Yolanda, Chassiakos et. al 2016). In the art and art history classroom, collaborative experiences—whether face-to-face, online, or hybrid—can also help foster feelings of belonging and empathy.

Another element that strengthens relationships between individuals is ritual. Rituals have long been used in human culture to establish a sense of community, to ward off negative outcomes, and to encourage a sense of investment and belonging. In their book, *School Culture Rewired: How to Define, Assess, and Transform It,* Steve Gruenert and Todd Whitaker describe routines as the things that leaders do to help the school run efficiently, with rituals being the stylized expressions of our values and beliefs (Grunert and Whitaker, 2015). In the classroom, rituals can act as a catalyst to bring everyone into the same physical and mental space. The classroom can become a place for togetherness where community forms and creative production occurs. This ritualized practice can simply be a creative way of taking attendance through a digital platform such as Kahoot!, clearing clutter from

work spaces to create a new energy in the room, bringing everyone into focus through breathing exercises, or sharing music and creating class playlists via Spotify. Whatever ritual an educator chooses, such practices are essential to bringing a group of students together in order to form a community of engaged learners. It is an essential component in the creative placemaking of the new classroom geography.

Students' specific geographic disadvantages and feelings of alienation present challenges to creating investment and engagement in the classroom. Despite this alienation, the classroom is the realm where educators can exert the most control. An individual who is invested in and faithful to a particular domain, who benefits from the advantages of a particular place, who is engaged and committed, and who has particular rights and responsibilities may be called a citizen. Although classrooms are not countries, most educators desire this level of engagement from their students. Citizenship in the United States can be a right of birth (a geographic accident) or a right of heredity. Although it may be difficult to consider college classroom citizenship in relationship to these parameters, it is true that some students arrive in our classrooms with particular advantages, such as certain privileges that come with socio-economic status or particular types of upbringing.

…the classroom is the realm where educators can exert the most control.

The exemplars that follow this essay seek to establish the art and art history classroom as a metaphorical country. Students are "naturalized" upon the acceptance of shared rights and responsibilities. The metaphor can be extended ad infinitum, although here we will share exemplars including passports (process books), creating a constitution ("Rights and Responsibilities of the Creative Citizen"), and collaborative mapmaking. These activities are incorporated in the practice of classroom placemaking and, as processes of naturalization, seek to forge an inclusive creative citizenry. By instilling certain rights and responsibilities that extend beyond the classroom, students become empathetic stewards. Rituals build relationships, form bonds, and create an elevated space that allows students to flourish. A responsible citizen of this community will take pride in and ownership of their bodies, their minds, and their practices. Additionally, they will influence those around them to invest in the practices of empathy and creative thinking.

Taking ownership of one's physical presence is not an easy accomplishment. In our visually saturated world, individuals are constantly interrupted—bombarded by notifications or advertisements attempting to sway opinions or capture our attention for profit. The critical study of images and media technologies provided by art and art history can help students navigate these interruptions by fostering historical perspective. Throughout history, different cultures defined (and continue to define) and constructed spaces to reflect their different ideologies. The Romans built in a pragmatic manner that inspired a sense of grandeur, whereas the Greeks found themselves focused on harmonious perfection. That perfection was based on the notion that

humankind is the measure of all things; in other words, that art had to be relevant and understandable in relation to human scale. Humankind being the measure of all things is a cross-cultural similarity that exists within the concept of space. As Yi-Fu Tuan discusses in his book, *Space and Place: The Perspective of Experience,* humankind, out of its intimate experience with the body and with other people, organizes space so that it conforms and caters to its biological needs and social relations (Tuan 1977, 34). This creates a distinction that all people recognize between "us" and "them". Members within the us-group are close to each other, and they are distant from members of the outside (them) group. Here we see how the meanings of "close" and "distant" are compound degrees of interpersonal intimacy and geographical distance (Tuan 1977, 50). Eliminating the questions of "where are you from" and creating the classroom as a country in which everyone now resides, puts everyone in the "us" category and emphasizes the importance of placemaking. Though where and how one grows up has a large impact on one's perspective, these activities create a new inclusive place for our students. The classroom as a geographic locale fosters community and creativity.

Place does matter. Therefore, policies and research discussions about college choice should prioritize the role geography plays in shaping educational opportunity (Hillman and Weichman 2016). Although students arriving on a new campus or in a new classroom may harbor feelings of displacement, classroom/community rituals may help to provide sense of place with different opportunities and advantages. Rather than allowing geography to predetermine the destiny of individuals, placemaking in the classroom can encourage students to manifest their own destinies within the creative mind and body. The exemplars that follow this essay demonstrate ways that instructors might consider structuring their classrooms to foster stronger feelings of community. These activities may be framed as rituals themselves, or may simply help to provide a solid foundation upon which educators and students may establish their own communal rituals.

Rather than allowing geography to predetermine the destiny of individuals, placemaking in the classroom can encourage students to manifest their own destinies within the creative mind and body.

The goal of any educator is to make the skills learned in the classroom transferable beyond a specific course. When understood as a new country, the classroom may serve as a model for community and camaraderie, and a space for creative exploration that students and educators may bring out into the world at large. Defining the physical body as the place that forges creative communities, individuals allow themselves to move out of the classroom and into the world. The experiences that students have with classroom placemaking becomes a communal endeavor to expand creative thought and action into the larger community, expanding mindfulness and creative thought to others. This unique approach to place helps formulate new narratives and points of intrigue along the creative map. Through the sharing of technologies, students and educators alike can become diplomats of this creative experience and make this a global phenomenon.

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01 > Establishing Creative Citizenship

Creating a Classroom Constitution and Passport

Problem:
On the first day of class, or shortly after, students will establish a course constitution in which they brainstorm and then codify their rights and responsibilities within the classroom. Each student will come up with a right and a responsibility to share with their classmates and these will be voted on by the entire class. Once this constitution is created, students will receive their passports (process books) that they will work in throughout the semester.

Materials:
Agreed upon digital sharing and editing platform such as Slack or Google Docs, white board with dry erase markers, uniform sketchbooks for each student, and a passport stamp to acknowledge their weekly accomplishments.

Objectives/Assessment Targets:
Through the process of defining the rights and responsibilities of the classroom, students will create a place in which they feel comfortable. The democratic process of creating a constitution allows students to voice their ambitions and concerns while reminding them about aspects of our governmental systems. This is also an important aspect of placemaking. When students feel like they have control over a classroom environment, they hold each other accountable. Once this constitution has been established, students will receive their "passports" or process books. This book is simply their sketchbook for the course and will be worked on throughout the semester in order to chart their progress. Each week students will check-in with the instructor about where they are on their creative map (Exemplar 2). As they progress through each assignment they will receive a passport stamp of approval.

Strategy:
For the constitution portion of this assignment, students will be required to work together to brainstorm using a shared digital editing tool such as Google Docs and agree as a group on the most important aspects in building a healthy classroom environment. At the completion of the constitution, and as their proof of citizenship, a process book will be given to each student. Assignments throughout the semester should emphasize the active citizenry and students should feel comfortable with operating under the rights and responsibilities they have created. The process book (sketchbook) should chart their development throughout the course. In correlation with the mapmaking exemplar, the instructor will mark off each point on their creative map as they journey through the semester.

Key Questions:
1. How do we create a healthy classroom environment?
2. How do we, as students, ensure a meaningful contribution to the classroom setting and what are our expectations from one another?
3. How does the democratic process strengthen our classroom community?

Critique Strategy:
Students will be in charge of critiquing and deciding the rights and responsibilities for the classroom they deem important to create a healthy and engaged classroom environment. This portion of the assignment will be directed by the students for the students with the instructor facilitating if necessary. The process books will be checked by the instructor on a weekly basis to make sure students are progressing. If the assignment is complete, students will receive a stamp in their process book (passport/sketchbook). Students will only be asked to show the instructor select pages of the process book, thus allowing them to be vulnerable in their development and ultimately allowing for a richer personal development. The goal is to get students to explore the places of their creative map (Exemplar 2). Though the sketchbook is graded for completeness by the instructor, it is helpful to facilitate multiple in-class critiques throughout the semester to encourage student participation. For example, students may vote on which place on their map they would like to critique so everyone is assessing the same challenge such as: the inlet of indecision, patience prairie, process path, canyon of success, etc. (places on the map illustrated in Exemplar 2).

Timetable:
The constitution will be created and voted on during one class period (voting may move to an additional class time if necessary). The process book will be developed throughout the course of the semester.

Assignment Author:
Vero Smith (verorose.smith@gmail.com), Associate Curator, the University of Iowa Stanley Museum of Art. Smith is an artist, curator, and educator based in Iowa City, Iowa. Smith holds master's degrees in design practice and architectural history as well as undergraduate degrees in studio art, art history, and environmental studies.

02 > Map Making for Creative Navigation

Problem:
Working alone or in groups of 3-5, students will design a map to help navigate the creative process. Initially this map will be a collaboration to create specific features which will then be points of interest for students to navigate in their process books as the semester unfolds. The instructor will then facilitate the collaborative design of a larger class map that incorporates aspects from the individual maps.

Materials:
Agreed upon digital sharing and editing platform such as Slack or Google Docs, several sheets of paper, and a variety of collage and mark-making materials. Umapper, Mapfaire, Target Map, MapBox, and Google Map Maker are also a few online iplatforms for collaborating on digital maps (see note for emerging educators).

Objectives/Assessment Targets:
Through assigning geographical features, such as rivers, mountain ranges, valleys, etc. students will create a point on the map that deals with a part of the creative process (illustrated in the map below). This exercise will help students to build resilience and set expectations by visualizing their way through difficult moments that occur throughout the course. Additionally, comparing completed maps will foster a sense of community, and a sense of place. The maps will also encourage empathy for the creative journey of others.

Strategy:
This can begin as an individual project or working within smaller groups (3-5). Students will begin by brainstorming elements of creativity and associating them with geographic elements such as rivers, mountains, cities, etc. (see example on following page). Once students have created their map, each group will give a small presentation describing their important elements. After each group presentation the instructor will facilitate a discussion and communally decide on the points that will be relevant for the class to meet in their process books. Once decided, the class will work together in creating a final visual map for the country they have established. Students will continue to work with this map throughout the semester by using different assignments to check off particular points on their creative map. As an example, using the inlet of indecision as our first marker, students will share an assignment from their sketchbook that they were indecisive about. By illustrating their thoughtful processes that led to a final outcome in their process books, students will receive their stamp marking their place on the map. Each assignment throughout the semester may be a different marker for each student, but keeping up with these established places on the map will ensure a meaningful semester.

Key Questions:

1. What does creativity mean? Is creativity fixed or fluid?
2. What are the most difficult aspects of the creative process?
3. What are the most joyous aspects of the creative process?
4. What does failure look like?
5. What does success look like?
6. How might the joys and struggles of creative process be visualized as landscape features?
7. How will this visualization aid students on their journeys through the course?

Figure 1. Diane Tarter, *Isle for Citizens of Creativity*, ThinkTank10 (June 2018)

Places on the map of the Isle for Citizens of Creativity; Inlet of Indecision, Prairie of Patience, Mindfulness Mountain, The Bridge, Critique City, Valley of Uncertainty, Risky Rapids, Process Path, Curiosity Cove, Meadow of Belonging, Canyon of Success, and the Forest of Memory

Critique Strategy:
Students will assess the potential pitfalls and successes of working creatively, and will begin to understand creativity as a process rather than a specific outcome. Through a combination of individual and group inquiry, students will build a stronger sense of their own fears and curiosities, as well as solidarity with their classmates. Once the instructor and students have come to a consensus for valid points on the map, students will be encouraged to explore those areas of creativity through the semester's assignments, illustrated through their process books. Once an area has been visited, the instructor will stamp their process book (passport).

Timetable:
One class period to work individually or in small groups to brainstorm initial mapping ideas. A second class period can be used to decide the important aspects of the creative process to mark on the classroom map. These will be the key points for the assessment of the process book.

Note to Emerging Educators: I personally have not used the digital map making programs listed in the materials section above but understand them to be the top rated. In creating a digital form of the map, opportunities may arise that involve other studio courses from around the world emphasizing global awareness and collaboration through interconnectivity. This may also be done through social media platforms appropriate for the classroom such as Facebook or Instagram.

Assignment Author:
Jesine Munson (jesine.munson@montana.edu), PhD candidate and Adjunct Faculty, Montana State University. Munson is an artist and American studies graduate student at Montana State University. She has undergraduate degrees in ceramics and art history and a master's degree in art history. She has taught art history at Montana State's School of Art, designed courses on experiencing art for the Liberal Studies program, and is currently teaching Introduction to American Studies.

Map design:
Diane Tarter (tarterd@wou.edu), Professor of Art, Art Department, Western Oregon University. Tarter teaches visual communication design and has served as Art Department Head, Creative Arts Division Chair, and Interim Dean of the College of Liberal Arts & Sciences at WOU. Her mediums are collage and artists books.

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Creating Engaged Citizens: Artist/Activists in the Classroom

Lead Author:
Alysha Meloche

Contributing Authors:
Naomi Falk
Carrie Fonder
Libby McFalls

ThinkTank10
Group Participants:
Jim Benedict
Mariel Essick (scribe)
Naomi Falk
Carrie Fonder
Rae Goodwin
Mandy Horton
Andrea Jandernoa
Patrick Kinsman (facilitator)
Elizabeth (Libby) McFalls
Alysha Meloche
Heath Schultz

The rise of grassroots protest efforts in the United States has led to an environment where small- and large-scale activism is commonplace. In the last few years alone there have been ongoing demonstrations aimed at bringing public attention to issues of social injustice. These include protests associated with the Black Lives Matter movement, which campaigns against racism and police brutality; the Women's March events, which highlight the social inequality of women; and movements to contest the inhumane treatment of immigrants, non-Christians, and those who come to the United States seeking asylum. Other movements have been aimed at protecting the land and raising awareness about the damage of climate change to the environment.

American universities are frequently the site of activist activity and events (Miller and Tolliver 2017, 1–15). A random sample of ten American college mission statements reveals that nine of these statements contain verbiage related to supporting service to the community and/or creating active, engaged citizens.[1] Six of the mission statements also encourage global learning and kind treatment of the planet. Therefore, it makes sense that university classes and coursework should also encourage students to become active participants in issues related to social justice, environmentalism, and global awareness.

The Social Activism Imperative

During ThinkTank10 participants discussed the different ways that instructors might practice activism within an art program or department. Many members of art and art history departments across the United States are finding creative ways to stand up to power when that power creates injustice and damages the future of the planet. While acknowledging that environmental issues are important themes in activist art, the group discussion—perhaps out of a sense of urgency—tended to focus more on social, human-justice issues. Therefore, this article reflects these

1 The ten schools randomly selected for this sample were United States Military Academy (usma.edu), Mississippi College (mc.edu), Pacific Lutheran University (plu.edu), Colorado Christian University (ccu.edu), Oregon Health Sciences University (ohsu.edu), Pomona College (pomona.edu), Vassar College (vassar.edu), Texas Christian University (tcu.edu), Colorado College (cc.colorado.edu), and Westfield State College (wsc.mass.edu).

viewpoints. As issues of injustice become more egregious, responses have become more robust and activism has become more common. The current focus on activism in art and art history departments, however, is also encouraged by professional arts organizations. For example, the most recent Call for Proposals from the CAA: Advancing Art and Design 2019 annual conference contains 20 sessions that mention activism in art. Within this focus, there are many different ways that individual artist/activist teachers might practice activism. Some of these practices are discussed in the following section.

Advocating within the Department

ThinkTank10 participants discussed how artist/activist faculty members can work within their departments to advocate for their programs and their peers. In particular, a focus was placed on the efforts of recruitment and hiring committees in order to create a more just and inclusive environment. Sophie Maxis et al. describe an example of how faculty members promoted liberal arts education and the protection of the rights of fellow faculty members, specifically non-tenured and adjunct faculty (2017, 97–110). Within an art and art history department, teachers and staff may also be in a position to take political stances, perhaps by advocating for funding for social justice-oriented classes and projects. Forrest Colburn discusses how his own ethnic studies department is not an "ordinary department" because its very existence is the result of years of protest, resistance, and activism (2003, 18–20). When considering the empathetic, avant-guard, and socially cognizant nature of much of art and art history, it could be that these departments are not "ordinary" either.

Another way that artist/activist teachers may practice activism is by advocating for a fair and just environment for students.

Teachers Advocating for/with their Students

Another way that artist/activist teachers may practice activism is by advocating for a fair and just environment for students. Faculty wishing to advocate for their students often work in tandem with those students. Elan Hope, Micere Keels, and Myles I. Durkee explain examples of teachers working with students in order to support, for example, Deferred Action for Childhood Arrivals (DACA) and the Black Lives Matter Movement (2016, 203–215). In another example, Chris Linder and Jess S. Myers discuss student and faculty protests against sexual assault on campus. Linder and Myers evaluate how college survivors of sexual assault often describe instances of "institutional betrayal," which the researchers define as a failure to appropriately address the wrongdoings that the survivors suffered (2018, 1–16). Their article explains how these unified student and faculty protests have healing potential and even cause university policy changes.

Activism Beyond the Classroom or Institution

Artist/activists may also advocate outside of the classroom for social

justice issues that they feel are important. They may create activist art professionally, publish activist literature, or attend and/or organize protests. Romand Coles and Blase Scarnati write about how there were many faculty members from their university who were practicing activism in their personal lives and felt the "activism itch" in their classes. However, many teachers did not feel emboldened to practice activism as part of their pedagogy until they joined a self-organized group of faculty members in similar situations (2015, 7–8).

…many teachers did not feel emboldened to practice activism as part of their pedagogy until they joined a self-organized group of faculty members…

Activism in the Classroom: Two Different Approaches

During our ThinkTank10 discussions it became clear that there were two approaches to teaching activism to students. The difference between these approaches stems from differences in what it means to teach activism. Does it mean that instructors should teach students about social justice causes and have them practice advocating for those causes? Or does it mean that instructors should teach students skills like critical thinking and empathy, and hope that students pick up activism on their own? In the end, the group decided that it should be up to the instructor to determine what approach they are comfortable with and therefore this article will present both. The former, more direct approaches to activism will be termed "directed" strategies. The latter—i.e. more subtle approaches—will be called "embedded" strategies.

Recent scholarship describes examples of teachers, with a variety of ethnic backgrounds, who practice teaching with embedded strategies. In these instances, instructors expose students to cultures and practices, which students may or may not have experienced before, with the intention of making all students engaged and active citizens (Schlemmer, 2017, 26-36). Lisa Wilson and Ann-Thomas Moffett designed a class in which students explore the construct of racism in North America and South Africa through the art of dance (2017, 135-149). In the class, American and South African students learned about formal dance constructs (choreography, performance, etc.) while also gaining a deeper understanding of the effects and origins of racism by reading relevant literature. Wilson and Moffett found that many students were empowered towards future activism and acquired sustained social responsibility as a result of the class (135).

In another embedded strategy instructors have suggested that re-contextualizing the way historical material is presented can be an activist approach and may increase student awareness of historical injustices (Scott-Brown 2016, 372). For example, no women artists were included in H.W. Jansen's *A History of Art* until 1987. The current inclusion of female artists is the result of the feminist movement and activist groups (Chadwick 1990, 37). Many teachers, globally, make a conscientious decision to teach about artists that are more culturally and ethnically diverse than those recorded in the traditional canon.

This pedagogical practice can "wake" students up to the importance of representation. In addition, many art history classes have been challenging the dominant narrative's white, Eurocentric focus by replacing survey art history courses that exclusively focus on the history of Western art with global art perspectives (Chandra et al. 2016, 1).

There are also instructors who take a more directed approach to activism in their classrooms by engaging students explicitly on social justice issues—that is, encouraging them to explore how they can make a difference through activism. Robert Stein describes a lesson specifically aimed at helping white students understand the complexities of white privilege. The teacher showed rap videos in the classroom and then directed students to identify in them specific examples of white privilege (Stein 2011, 312–328). The reasoning for this activity was because engagement with hip hop culture can encourage students to comprehend white privilege and racism, actively challenge racism, and seek friends outside of their racial group (Sulé 2015, 216–222).

…research suggests that if students do not see themselves, whether in the classroom or in the content, they will have a more difficult time succeeding.

Despite growing grassroots activism, there are still many teachers who do not discuss, for example, issues of race in their classroom (Milner IV 2018). What educators need to understand is that when they avoid talking about issues of discrimination of race, gender, sexual orientation, and ableism, their students suffer the consequences. There is a lesson embedded in avoidance. Additionally, research suggests that if students do not see themselves, whether in the classroom or in the content, they will have a more difficult time succeeding (Howard 2010, 71–77).

Teacher Perspectives

In an attempt to understand more about the needs and perspectives of teachers, our group conducted an informal survey of ThinkTank10 participants. 39 art and art history instructors from universities across the United States provided responses. This sample should not be seen as representative of the population as a whole because it only surveyed people who were in attendance.[2] Despite these limitations, the survey yielded interesting results that confirmed many of the themes discussed by the session participants. Table One details the results of this survey.

Most of those surveyed self-identified as participating in some form of personal activism, with 75% of the participants claiming to create art, design, and/or research that does so. With regard to teaching activism, 40% reported that they participated in embedded forms of activism pedagogy at least "often," while only 14% identified themselves as teaching directed forms of activism at least "often." The participants

2 The sample represents a particular population within art and art history instructors. The participants were attendants at an international conference, therefore this sample is potentially more involved, informed, and active than the population as a whole.

TABLE 1: RESULTS OF THINKTANK10 SURVEY

Question							
How often do you produce art/design/research that is for activism?	Always 1	Often 12	Sometimes 16	Rarely 8	Never 1	Not applicable 1	Total 39
How often to you participate in activism?		8	26	5	0	0	39
How often do you participate in embedded activist pedagogy?	4	11	14	8	1	0	39
How often do you participate in directed activist pedagogy?	1	4	18	10	4	0	39
Do you feel confident about your abilities to discuss issues of social activism in your classroom?	Very confident 12	Somewhat confident 13	Neutral 4	Little Confidence 8	Not at all 1	Not applicable 1	Total 39
How safe do you feel discussing activism in your classroom?		Very safe 10	Pretty safe 17	A little unsafe 8	Very Unsafe 2	I don't know 2	Total 39

were asked about their confidence in their abilities to discuss issues of social activism in their classroom and 34% admitted to being "somewhat confident" or less than "somewhat confident" in this activity. Within the sample, 26% reported feeling at least "a little unsafe" or "very unsafe" when discussing activism in their classroom.

This data establishes the purpose for the exemplars included in this article. It indicates that many art and art history instructors are activists who may be interested in teaching principles of advocacy to their students. However, these instructors may not know where to start or how to avoid making mistakes. They also may not feel safe or supported in engaging with direct activism pedagogies at their universities. Therefore, our exemplars propose a few methods for how teachers can enact and engage with pedagogy that encourages activism and awareness in students. These pedagogies can easily tie into current learning outcomes of university arts classes and teach students important life skills.

Strategies of Embedded and Directed Activism

Directed activism includes open discussion and perhaps even an assignment that focuses on activist topics. Embedded activism allows instructors to indirectly address content that may be polarizing in their classroom. So, why would one method appeal more than the other?

Embedded strategies enable new faculty to encourage activism in the classroom if they are feeling unsure about how to approach

these topics with students. These instructors may wish to consider the first exemplar, "It's Alive! Learning and Politics as an Ecosystem" because it is an opportunity for instructors to get students to think critically about activist issues using historic examples. Embedded in the design of this activity is the hope that students come away from the discussion thinking that historical examples are relevant and that they can do something to fight similar injustices that they see. Embedded activism may also allow for instructors to avoid various issues that can come with addressing activism in the classroom (see section on "Recommendations to Avoid Pitfalls" for more information).

Directed activism is a more forthright approach to engaging students in activism and activist topics in the classroom.

Directed activism is a more forthright approach to engaging students in activism and activist topics in the classroom. This method can include directing instruction towards or engaging students in projects that specifically include or focus on an activist topic. The third exemplar, "Public Service Announcements (PSA) Puppet show" is an example of a directed activism teaching strategy, asking students to create materials that promote awareness of a current activism topic.

Visual Literacy: both Embedded and Directed

Visual literacy provides a pedagogical opportunity unique from those outlined above because it allows instructors to use either directed or embedded strategies. This can be done in studio or lecture classes since visual literacy plays an important role in Foundations education. The thoughtful inclusion of images of and by women or minorities, for example, can begin to broach the topic of activist issues in the classroom. Instructors can show examples of art from history that feature historically marginalized populations from a "Western" perspective, and ask the students to interpret how the artist depicts "otherness." A good example of this would be the way that Benjamin West depicts a Native American individual in the foreground of *The Death of General Wolfe* from 1770 or how Antoine-Jean Gros depicts the Arab soldiers in *Napoleon Bonaparte Visiting the Plague-Stricken in Jaffa* from 1799.

Instructors can then choose whether or not to address issues of activism in a directed manner. For example, they might include a discussion of how women or minorities are portrayed in art and design, or perhaps how infrequently the work of women and minorities are featured in art and design histories. Or, if the intention is to use embedded activism to avoid a direct discussion of race, the instructor can simply let students engage in discussion and reach their own conclusions. For example, the activity above, which analyzes Gros and West, may lead to a discussion on the construction of race and of visual racial stereotypes. The second exemplar, "Propaganda Now!" asks students to practice visual literacy in a way that embeds critical thinking skills. However, if instructors require students to use propaganda examples from the present news cycle in the assignment, this activity may be seen as more directed.

Recommendations to Avoid Pitfalls

When teachers use activism pedagogy strategies, especially directed strategies, they need to be aware of some of the common mistakes made even by teachers with the best intentions. The following is a list of things to keep in mind.

1. **Listen more than you speak.** Part of the goal of activism pedagogy is to teach students to be both listeners and leaders. Show them by example.
2. **Be the ladder not the leader.** Ask yourself whom you really want to serve and empower, and then check your ego at the door. Use your position to lift up and to honor the voices of others. Encourage your students to do the same.
3. **Empower don't emburden.** Perhaps there are students or participants who are part of a marginalized population living through the injustice that you are discussing. Some of those individuals may be willing and eager to share their stories, but some may be uncomfortable with being singled-out. Others may even suffer vicarious trauma. Be careful not to put the emotional labor to educate on those with less privilege.
4. **Educate yourself.** Attend lectures, read books, volunteer, speak with elders—fights for freedom, recognition, health and dignity have been happening for a long time. Acknowledge the good work that is being done. Knowledge of effective approaches from the past will be the templates for future actions.
5. **Avoid adding to a deficiency bias.** Do not add to the ways that a non-privileged population is defined in terms of what it cannot do, what it does not have, how it does not "stack up" to privileged populations. You can acknowledge systemic disadvantages without using them to define a population.
6. **Acknowledge situational specificity.** These fights are all unique—with their own forms of violence, requiring their own solutions.
7. **Appropriate language is respect.** No one gets this right all the time, but do your best to use the terms that acknowledge and affirm.
8. **Fight apathy.** Compassion is an unstable emotion – it needs to be translated into action or it withers.
9. **Fight burnout.** Change isn't a sprint, it's a marathon. Moments of quiet and self-reflection are vital.
10. **Be comfortable with your vulnerability**. Change isn't easy, just worth it.

11. **Choose normalization over shock.** Shock silences discourse and builds walls. To dismantle the taboos around otherness we need to de-sensationalize.
12. **Policies over patches**. Even the most well-meaning groups can be guilty of running top-down projects that have a "feel good" message but a shallow effect. In certain situations, a population may need policy changes more than they need, for example, a community mural. Elections, town halls, and public forums are the trench warfare of social change.

Conclusion

If activism is a means of informing and potentially influencing an audience, it is a form of pedagogy. Many artists have used their talents and their fame to bring attention to social justice issues. Artist/activist teachers should not feel as if they have to separate their personal proclivities from their pedagogical personas. While everyone should have the autonomy to choose what they do in their own classrooms and how engaged in activism they wish to be, we have made strong arguments to suggest that teaching about social justice issues is necessary and impactful.

Artist/activist teachers should not feel as if they have to separate their personal proclivities from their pedagogical personas.

There are many options available to support teachers who wish to try a new or different approach to activism pedagogy. Whether teachers decide to use an embedded or directed pedagogy approach, they should know that their efforts are worthwhile. Therefore, they should not let insecurity or fear of pitfalls discourage or intimidate them. As H. Richard Milner IV puts it, *Start Where You Are, But Don't Stay There (*2010). Educators should move forward at a comfortable pace that works for them in order to avoid "burnout," with the knowledge that every effort to create a population of engaged, active, citizens will have a valuable impact on the world. Perhaps bell hooks says it best:

> There are times when personal experience keeps us from reaching the mountain top and so we let it go because the weight of it is too heavy. And sometimes the mountain top is difficult to reach with all our resources, factual and confessional, so we are just there, collectively grasping, feeling the limitations of knowledge, longing together, yearning for a way to reach that highest point. Even this yearning is a way to know (hooks, 92).

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03 > It's Alive! Learning and Politics as an Ecosystem

Expanding Awareness of Social Justice/ Political Issues + Art

Problem:
Class discussion of political topics may not seem alive, relevant, or even safe. How can these topics be made more interesting, relevant, alive, and actionable?

Materials:
Assigned reading on artwork with political content and/ or context (there are many possibilities, including Dana Schutz' *Open Casket* [2016], Robert Mapplethorpe's *Black Book* [1986], Judy Chicago's *Birth Project* [1980-85], and the photographs of Shadi Ghadirian or Shirin Neshat, or an article from a source like *Hyperallergic*, etc.)

Objectives/Assessment Targets:
These outcomes are all built on critical thinking, application of knowledge, and point toward lifelong learning. Specific outcomes may include:
1. Understanding complex ideas like "intersectionality."
2. Increased student investment in social justice or political issues.
3. Understanding difficult topics like apartheid, AIDS, etc. through research and discussion.

Strategy:
The artwork is presented visually, with a political question established. For example:
1. Why was Black Lives Matter protesting Dana Schutz' work in 2016?
2. What does it mean for a White queer male artist (Mapplethorpe) to create a photographic book of black male nude models?
3. Is Judy Chicago's work still feminist in 21st century terms?
4. What stereotypes come to mind when we look at Shirin Neshat's or Shadi Ghadirian's portraits?

With discussions underway either as a full class or in think-pair-share groupings, the students or the instructor (by design or intuitively) add(s) an element that expands the discussion. For example,
1. Mapplethorpe added to the Black Lives Matter/Schutz question
2. Elke Krystufek added to the Judy Chicago question
3. Adrian Piper's Mythic Being added to the Neshat question
4. Guillermo Gomez-Peña added to the Neshat/Ghadirian question

This triangulation increases the scope of the discussion, allowing the class to address one work more "locally" or an idea such as the performance of identity more "globally," scoping back and forth between the specific and the global/expansive. Ideally, this leads to students' applications of the "global" question in their own lived experience, for example, "Do I also perform identity?"

Key Questions:
Based on student experiences of the "triangulation" phase, questions might include,

1. How does racial discrimination overlap with (other) forms of discrimination?
2. Which identities are feminist or is feminism finished with identity politics?
3. If these performed identities are political, then are all identities political?
4. These open-ended questions invite student involvement. An easy cue for this is: What is this like today? How does this happen in real life right now?

Discussion Strategy:
The discussion, specifically introduced as "an issue to debate" at first, then includes a third item that requires more "three-dimensional" thinking, with real life examples and applicability. Reflection questions should broaden the issue into a larger space, an "ecosystem" where that issue lives, whether that is a particular historical context, identity politics, marginalization in general, etc. It helps to graphically render some of the connections and tangents that result from this on a blackboard, whiteboard, or by video projection (note: students could do this themselves for extra engagement and potential peer-teaching).

Timetable:
This activity can be achieved in 15–30 minutes once it is established as the way the class engages in discussion. With a lot of leading and simplification and then complication, it can take an hour or more. The exercise gets more effective and easier with practice.

Examples and Resources:
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Assignment author:
Patrick Kinsman (rkinsman@iupui.edu), Senior Lecturer in Art History, Herron School of Art and Design at Indiana University Purdue University Indianapolis (IUPUI). Kinsman teaches contemporary survey, as well as courses on Dada and Surrealism, abjection, video art, and social practice theory.

04 > Propaganda Now!

Analysis of Visual Art and Propaganda

Problem:
Students will expand their visual literacy through the analysis of visual art and propaganda.

Materials:
Examples of the work of Hank Willis Thomas from his Unbranded series provided by the instructor and printed examples of propaganda brought in by students

Objectives/Assessment Targets
Students will:
- Expand their visual literacy.
- Learn about the work of artist Hank Willis Thomas.

Strategy:
Hank Willis Thomas' *Unbranded* series is presented in class to begin a discussion of propaganda. Students independently research visual propaganda and its varied uses (consider establishing a specific historical timeframe to help direct student research). Students bring in two examples of visual propaganda, one with which they agree and one with which they disagree. Other possibilities could include students bringing in historical versus contemporary examples, or examples with overt messaging versus covert messaging (for example, a World War II propaganda poster might be seen as having overt messaging, while an advertisement for a favorite product could be perceived as having more covert messaging). In class, all examples are shared. The class discusses visual similarities and differences, strategies employed, and overt versus covert messaging.

Each student then selects two examples from the class collection on which to focus in a written reflection.

Key Questions:
1. What do these examples of propaganda appear to communicate?
2. Is the messaging clear and direct, or does it communicate subtly? Can it do both simultaneously?
3. What visual tools or devices are helping the visual communication? Are any of the elements and principles of art being used to emphasize the effect of the message?
4. Is it harder to recognize propaganda that you agree with? If you agree with it, is it still propaganda?

Discussion Strategy:
A class discussion will allow the instructor to moderate and ask thoughtful questions. Encourage students to refrain from voicing their

Discussion Strategy *continued*
opinions on the messaging in favor of objectively assessing the visual communication and seeking to identify the ways propaganda works. As an extension, small teams of students could work to create a continuum of overt to covert propaganda using the examples the class presented.

Timetable:
60–90 minutes over a two-class period. Class one will be used to discuss the work of Hank Willis Thomas and to assign the homework of researching and locating propaganda. Class two will be used to share and discuss the propaganda and complete a written reflection.

Examples/Resources:
Lookofsky, Sarah and Hank Willis Thomas. "Hank Willis Thomas | BRANDING USA," *Dis Magazine*, accessed July 6th, 2018, http://dismagazine.com/disillusioned/46123/hank-willis-thomas-branding-usa/.

Moore, Colin. 2011. *Propaganda Prints.* London: A&C Book Publishing.

Lupton, Ellen. 2015. *How Posters Work*. New York, NY: Cooper Hewitt.

Note to Emerging Educators: Hank Willis Thomas' Unbranded series uses images from advertising. You may want to encourage students to consider propaganda through a broader lens to ensure a varied outcome of shared examples.

Assignment Author:
Carrie Fonder (cfonder@uwf.edu), Assistant Professor of Art, University of West Florida. Fonder is a mixed media sculptor whose practice exploits humor for cultural critique. She is a Fulbright recipient, member of Good Children Gallery in New Orleans, and has exhibited nationally and internationally from Detroit, Michigan to New Delhi, India.

05 > Public Service Announcements (PSA) Puppet show

Creating a Political Narrative

Problem:
Students find it intimidating to talk about political issues and feel that they must use the language of others to possess sufficient gravity, authority, and so forth. How can these heavy topics become approachable?

Materials:
Chosen by students as described in the timetable below.

Outcomes/Assessment Targets:
Students will:
1. Develop ownership of creative and political narrative.
2. Develop collaboration and communication skills.
3. Develop skills in reflective writing.
4. Learn various construction methods and puppet styles.
5. Research the history of creative and political narrative and the use of humor or satire.

Strategy:
Your next mission is to create a Public Service Announcement using puppets. You may use whatever materials you like, within reason. These may include (documented) live productions or videos (length = 3 min)

Consider the different ways that a Public Service Announcement could be interpreted and presented. Social? Political? Sarcastically? Earnestly? Seriously? Environmentally? What important issue will you take on?

Key Reflection Questions:
1. Why did you choose this issue?
2. How successful was your PSA?
3. What worked, what did not work, and why?

Discussion Strategy:
This project has many components, from puppet choice and design to storyboarding and collaboration. Much of the work will be done in pairs or small groups, with reflective writing (in which the students will discuss feelings of project ownership, the issue at hand, and their performance) to document the process.

Timetable:
The below timetable is scheduled for ten class meetings but could be scaled.

Timetable *continued*

Day 1: Project Intro and Research

Watch:
Neil Berkeley's film on Wayne White called
Beauty is Embarrassing (2012).

Before Day 2:

1. Do serious puppet research
2. Collect ideas, sketches, notes, potential themes: at least 10 different ideas
3. Make maquettes of 2 potential puppets
4. Source and bring potential materials (fabric, socks, decorative elements)

During Day 2:

1. Choose your partner
2. Vote on a theme
3. Make quick models or adjust existing models of 2 potential puppets
4. Vote for finalists and begin storyboarding
5. Decide on puppet materials
6. Begin building Puppets

Day 3: Work day

Day 4: Scripts – rough draft due. Read through in class.

Day 5: Work day

Day 6: Puppets done and preliminary critique

Day 7: Dress rehearsals and work day (build sets)

Day 8: Work day

Day 9: Last dress rehearsal and final work day

Day 10: PUPPET PERFORMANCE

Other professors and classes are invited to watch.

Examples and Resources:

Brune, A. M. 2015. “Made in Bushwick.” *The New Yorker*, January 19, 2015. https://www.newyorker.com/magazine/2015/01/26/made-bushwick.

“How to Create a Marionette.” wikiHow. Accessed December 31, 2018. https://www.wikihow.com/Create-a-Marionette.

“Jim Henson on Making Muppets 1969.” Muppet Wiki. Accessed December 31, 2018. http://muppet.wikia.com/wiki/File:Jim_Henson_on_Making_Muppets_1969.

Moriarty, Elsa. “The 6 Most Counterproductive PSAs of All Time.” Cracked.com. Accessed December 31, 2018. http://www.cracked.com/article_19690_the-6-most-counterproductive-psas-all-time.html.

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Assignment Author:

Naomi J. Falk (naomijfalk@gmail.com), Assistant Professor of 3D Studies, University of South Carolina. Falk’s sculpture and installation work considers our relationships and collaborations with the manufactured and natural landscapes we inhabit. Falk has exhibited regionally and nationally, and done residencies in New York, Vermont, Iceland, and the Faroe Islands.

Print

Thinking with Our Hands: Teaching Craft and Technique in Contemporary Art and Design

Authors:
Susan Altman
Callie M. Farmer
Jason Swift
Adrienne Wright

ThinkTank10
Group Participants:
Susan Altman
Michael Arrigo
Lisa Bennett (Scribe)
Callie M. Farmer
Susan Fecho
Jenna Frye
Ron Hollingshead
Guen Montgomery (Facilitator)
Lorraine Poling
Jason Swift
Adrienne Wright

Art and design programs currently serve a multitude of students and faculty whose aptitudes and experiences appear to differ greatly from previous generations. They have a different knowledge base, as well as a different understanding of the role that digital/new media play in studio practice. These differences may create conflict over the place of hands-on making in the teaching and learning of studio art. Thus, it is important to consider how students who lack prior exposure to hands-on experiences navigate the growing divide between hands-on making and digital/new media art processes. Art and design faculty must address this divide by emphasizing the importance of physical materials and hands-on making in art and design education.

This debate, or discussion, is not only prevalent in art and design pedagogy and curricula, but also in scholarly articles that address the importance of hands-on experiences. Kathleen Morris notes that while students are drawn to being makers or engaging in material making, they do not understand or respect the concept of craft (2012, 1–2). Morris notes that craft, by definition, focuses on material, technique, and process whereas design is seen as an "expansive term—it is a forward-looking shape-shifter" (2012, 2). Thus, craft is understood as an activity with specific constraints and a specific identity, whereas design, as a concept, does not have such limitations or a history that may be seen as a burden (Morris 2012, 2–3). In other words, craft appears to be a concept not associated with 21st-century art practices and education.

This view is questionable for our ThinkTank group, particularly in relation to ideas about technique. We acknowledge that we use the terms craft and technique interchangeably and regularly couch it according to our own 21st century contexts and understandings. And while we, as a group, do not define craft as formulaic, prevailing assumption nonetheless does. For the sake of argument, then, we will temporarily position craft as guided by formula and predetermined aesthetic outcomes. We will define technique, in turn, as the artist's ability to apply technical skills directed by individual aesthetic choices and decisions. In short,

craft is conceptually closed and technique is conceptually open. Our intention is then to consider the impact of this assumption and evaluate its effects on teaching art and design.

In particular, we ask the question of whether or not students are denied a full knowledge of aesthetics and materials when they are no longer taught via the hands-on activities associated with craft. In addition, we consider the role of traditional practices in art, design, and materiality in an effort to prevent craft from being cut out of contemporary studio art curricula altogether. In short, we, as faculty, address and investigate how to facilitate crossing and closing the "digital divide" that appears to be growing wider with each generation. To do so we propose to re-contextualize the role of craft in order to meet contemporary needs. While craft has historically existed in distinction from digital contexts, it is essential to propose a new role for it in digital/new media; its processes, aesthetics, materials and techniques.

…we propose to re-contextualize the role of craft in order to meet contemporary needs.

Ways of Working

ThinkTank10 brought together a group of art and design educators to propose and discuss a set of best practices for teaching craft and technique in art and design. Participants in the session "Thinking with Our Hands: Teaching Craft and Technique in Contemporary Art and Design" discussed how crucial it is for faculty to model participatory and collaborative learning for students and for themselves. We focused on how faculty need to facilitate experiences in which students can create, problem solve, discuss ideas, and work through their fears about creating in order to establish a context for understanding the relevance of craft and technique in their own work.

Student-centered learning, classroom environment, and pedagogical practice were the focus of the group's effort to address students' misperceptions of craft and technique as mutually exclusive ideas and/or practices. We linked this assumed conflict to a fear of creating based on student uncertainty of materials and related skills. This apparent conflict creates barriers that impact teaching and the classroom environment, seemingly making it hard to cross the divide and rectify negative definitions of craft within the ever-changing confines of digital/new media.

This conflict between craft and digital/new media guided our next steps. We reflected upon our views of craft and technique as interchangeable in art and design and how this practice opposes the interpretations of many students and faculty. Thus, craft and technique were identifiers for the two sides of the debate and conflict. Collectively locating and creating operational definitions of craft and technique allowed us to understand the meaning and context of the debate itself. Many students perceive craft as limited to the traditional study of materials, whereas design and fine art are not obliged to

established conventions in the same way (Morris 2012, 2-3). This confirmed our need to reform this way of thinking. As such, we proposed to consider the relationship between craft and technique as one similar to the relationship between a building and its foundation. A building needs a foundation, but a foundation is nothing without a building to sit upon it. In the same way, craft is nothing without technique. They are related concepts and, in turn, dependent upon one another.

Operational Definitions: Craft

We considered the history of craft—its negative connotations and interpretations—when thinking about craft as a concept. But we did not do so for the purpose of defining it as a fine art. Our approach is founded upon the idea of quality in visual art instruction. Craft is the embodiment of thinking, doing, and practicing art. Craft is therefore pivotal to effective art making and improving visual communication and visual literacy.

The mastery of craft happens over time as the artist becomes more familiar with the tools, techniques, and materials of an artistic practice. Craft, in terms of construction and materiality, is an essential part of an artistic repertoire that begins to develop and grow from childhood and continues all the way through post-secondary education (Lowenfeld and Brittain 1987, 150–154). The growth and development of artistic ability, understanding, and knowledge separates the novice from the master. Masters employ the techniques and processes of craft that allow for experimentation and exploration. As novices, students are just learning how to use techniques and tools. Thus, their lack of knowledge and experience impacts the quality of their craft. The more one learns and truly knows about craft, the more effective and nuanced they are at visual communication and literacy.

This idea reflects Jerome Bruner's assertion that genuinely knowing something encompasses connections between our minds, learning through doing, and our ongoing practice (1996, 151–152). It is an indication of our belonging and membership in a culture; that is, the culture of the artist. He states, 'our ways of doing things skillfully reflect implicit forms of affiliating with a culture that often goes beyond what we "know" in an explicit form' (Bruner 1996, 153). Thus, craft is an action, application, and way of working and knowing that contributes to a cohesive outcome or artwork.

Operational Definition: Technique

We also view technique as an action. It is the manner in which an artist employs technical skill in the practice of a discipline, process, and/or media. A variety of techniques are applied and used based upon an artist's experience and area of expertise. In this instance, a comparison can be made between the elements and principles of art and design and how one puts together sentences to communicate

effectively. This analogy connects technique to craft in that it can help one create a cohesive and effective composition by using the principles of design (like the grammar and syntax one uses to construct a sentence). Furthermore, it must be noted that craft can and does do what technique is defined to do. It helps govern how one approaches, manipulates and uses technique and media based upon experience and expertise gained from years of artistic development.

Context as a Foundation for Investigation

Throughout art and design education, the presence of the computer has proliferated through the creative process (Schenk 2014, 42). As subsequent generations of students become increasingly dependent upon the use of computer technology to create, they are quick to abandon traditional methods of exploration, such as drawing or painting (Tan, Peek, and Chattaraman 2015, 42–43). But despite the overwhelming presence of digital technology in the classroom, the concept of "learning by doing" or using one's hands remains essential to the development of individual practice. Digital/new media are new tools and processes in our artistic repertoire; that is, they are ways of working and teaching. Like any media, process, or tool introduced into artistic practice, digital/new media has to be taught, particularly how it can influence aesthetic choices and decisions, just as craft does. By learning about this tool, the student gains experience. This experience, in turn, is reflective of development, growth, and learning, which is indicative of the path from novice to accomplished professional.

Even in digital/new media, novice artists and designers must be encouraged to take risks through "learning by doing" so that trial and error eventually solidify an individual approach to practice. Ideally, students are encouraged to "break down" techniques through investigation and re-form them in new and exciting ways. This breaking down transcends digital/new media technology as the only venue in which to ideate, develop, and refine work. It encompasses hands on sketching, making notes, and other forms of tactile research that contribute to student development and growth in the design process. The tactile nature of hands-on learning, in other words, allows students to discover the consequences of "putting new arrangements into practice" (McAuley and Brooker 2016, 1). Through continual practice they develop an awareness of their process related to goals and desired outcomes, and potential effects on the finished work of art. Over time, novice artists develop efficiency in methods and processes, ones that ultimately evolve into a skill set that serves as the bedrock of their artistic repertoire, an essential component to the mastery of craft.

Artistic Repertoire

As a group, we explored the concept of "artistic repertoire" and how it develops in relation to teaching, learning, and art making. Our

discussions focused upon an individual's ongoing art making, engagement in material exploration, and discussion and viewing of artwork as crucial to the growth and development of a personal artistic repertoire of skills and knowledge. This repertoire continuously grows and thus encapsulates a depth and breadth of knowledge in the visual arts that a singular focus in digital processes cannot impart. The artistic repertoire of experienced artists is the manifestation of a vast archive of source materials related to process and technique that are derived from hands-on practice (Schenk 2014, 42). Through constant hands-on engagement with materials, art making processes, and exploration students (and faculty) exercise their creative domain by strengthening and growing their creative capacity. A broad range of methods, material, and process knowledge is developed and refined into tried and true approaches that can be leveraged into other avenues for exploration and creative processes.

Ideally, an artist's creative process provides a framework through which they can experiment with different techniques, as well as evaluate and reflect upon their successes. Just as the conceptual design process requires the courage to experiment, the mastery of craft requires a commitment to the application of information, tools, and methods in the creation of high-quality art. Hands-on learning is an immersive experience in which students can visualize the impact of lessons learned as a result of exploring techniques and observing the ways in which they apply to the final product.

…an artist's creative process provides a framework through which they can experiment with different techniques, as well as evaluate and reflect upon their successes.

The Bauhaus placed a high value on the notion of craftsmanship, shifting the focus of learning from aesthetic development to the solving of craft-related problems. For the artists of the Bauhaus, craft was the basis of all art (Phelan 1981, 7). The Bauhaus, in other words, emphasized hands-on learning. Hands-on learning transcends the development of an ability in craft, which then impacts other crucial areas' ties to craft and the design process. For example, Pam Schenk, citing a study by Steve Garner, notes that "observational drawing can heighten abilities in exploring, understanding, remembering, and critically judging visual information" (Schenk 2014, 45–46). Thus, visual literacy is heightened through hands-on learning. In short, the ability to read and communicate a concept grows and is dependent upon what is learned through craft and methods explored through the design process.

Development of Visual Language

The ability to effectively communicate artistic intent is closely aligned with a student's developing artistic repertoire and mastery of materials, processes, craft, and technique. Exploring, making, and reflecting imparts a clearer, more developed sense of visual language; that is, an ability to communicate visually. Being able to adequately convey ideas, processes, and artistic intent bridges the divide between craft and digital/new media. This fluency, in other words, is not associated

with one domain or the other; rather, it is holistic. It represents a form of visual literacy resulting from an artistic repertoire that demonstrates a depth and breadth of artistic knowledge and ability.

Without an understanding of visual language supported by craft and technique, it may be difficult for artists to assess the effectiveness of visual communication. The role that craft and technique play in developing an artist's visual language skills references our initial connections to grammar and its conventions. It reflects how craft and technique work together to effectively support visual literacy, which is an essential skill in our highly visual world. This begs the question of which is more important: the teaching of foundational skills and technique or the teaching of concept (where visual language and visual literacy transcend hands-on making)? In this contemporary debate, it is argued that teaching concept must precede the teaching of skills and material knowledge because the ability to conceptualize is more important foundationally than the basic skills that come from traditional hands-on learning. It appears to be an argument where one skill has to be chosen over the other. But don't mechanical and cerebral skill have to exist in some kind of agreement or mediation to allow students to take hands-on skills and apply them towards the digital realm? Balancing the teaching/learning of foundational skills and techniques with conceptual frameworks is essential to promoting the growth and development of artistic repertoire and visual language for students. Upon reaching the achieved balance of foundational skills and technique with conceptual frameworks, students are able to put their ideas into words using appropriate artistic terminology. This can be demonstrated in a critique exercise that places the student in a situation where they need to verbalize their ideas and defend them. Creating work with sound technique and skill are part of the process while the other part is the demonstration of the concept, the verbal explanation of the work, and the reasoning behind the creative decision making.

…growth in visual language and artistic repertoire promotes visual literacy and the ability to navigate and mediate seemingly opposite approaches, and… communicate ideas more successfully.

Understanding and Application in Balance with Concept

Experience, growth, and development in art making are crucial for students and professionals if they wish to bridge the divide between craft and digital/new media. As stated earlier, growth in visual language and artistic repertoire promotes visual literacy and the ability to navigate and mediate seemingly opposite approaches, and thus communicate ideas more successfully. Experienced professionals know how to execute ideas using tacit knowledge gathered as the result of honing specific skill sets and developing visual literacy when communicating creative concepts to others (McAuley and Brooker 2016, 3). Through hands-on experience, professionals gain an inherent understanding of materials and methods, and their application to the production of the final work. In the context of building a professional practice, the

hands-on approach to making in art and practicing design is still relevant in the studio classroom.

Through this process, students also learn to communicate ideas, let go of the concept of preciousness in making art, experiment with multiple solutions, take risks, fail if necessary, make decisions, and discover the possibilities inherent in solving a problem. As a group, we determined that quality of concept is linked with knowledge and skills derived from the creation of a well-honed artistic repertoire. Through repeated engagement in the design process, students gain agency over materials and a deeper understanding of the ways in which they are best applied to concepts. This acquired agency also instills a sense of confidence and efficiency that is associated with expertise. It is important to ensure that the studio art curriculum fosters balance between process and the finished work in order to encourage innovation in student problem solving. The hands-on practice and learning students engage in marks the beginning of a journey to fluency, literacy, and mastery in their artistic practice.

Conclusion

Through the group's collective experience at ThinkTank10, we explored the connections between craft, technique, and the professionalization of our students. The purpose of our work is not necessarily to provide a definitive meaning for craft and technique, but rather to examine their place in art and design curricula and the ways in which we, as educators, incorporate them as a practical and cohesive model for best practices. Encouraging students to be more hands-on with their practice builds a strong technical foundation and a deeper understanding of terminology, and thus builds creative confidence in their work. Additionally, we aim to articulate more effective pedagogical methods that inspire students to take risks with their work and exploit opportunities to push the limits of their creativity.

Professional artists, designers, and educators gain a deeper understanding of hands-on making through the lenses of craft and technique. By recognizing attributes that typify professional and novice behavior, we hope to create a framework through which students are engaged in a richer classroom experience as a result of more effective communication with professors. As educators, our skills are not only models for success but also pedagogical frameworks that challenge us to inspire students to become more engaged in their studio processes and practices. When students become more engaged, they are better able to make connections between creativity and technical practice. This fact is evidence of the importance of knowledge and experience gained from the hands-on way of working accompanied by, and in tandem with, the development of thought processes, ideation, and conceptualization. Combined, these skills contribute to an ever developing and growing artistic repertoire.

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06 > New Ideas for Critique: Mixing it Up

Promoting Student-Driven Critique

Problem:
Many students are reticent to use critique in a meaningful way. How do we get them to speak critically about their own work and the work of their peers? The goal is to move beyond "I like it" and, in so doing, create meaningful dialogue that empowers students to expand their creative practice. By changing our approach to critique, students become more engaged in the process and successfully synthesize new ideas in their work. The critique activities outlined here are intended to promote student-driven critiques. These are critiques in which students are active participants, instead of passive observers, engaged in a critical discussion that requires the use and practice of learned concepts (including craft and technique), processes, and media. In these critiques, the instructor serves only as a facilitator.

Objectives:
1. The creation of and engagement in meaningful dialogue
2. The use of discipline-specific language in the articulation of ideas
3. The development of critical and reflective thinking skills
4. Exploring ideas through several iterations (i.e. beyond their initial ideation)
5. Taking risks and discovering solutions
6. Responding to difficult questions and challenging pre-conceived ideas
7. Using criticism in a constructive way
8. Building confidence and empowering individuals
9. Building a community of learners

Materials:
The strategies that are offered can be applied to any project or work from a studio art or design curriculum. Suitable materials to have on hand:
- Different color Post-It Notes
- 3" x 5" cards
- Writing implements/markers
- Sketchbook (each student should have their sketchbook ready during the critique)
- Masking tape

Strategies:
Post-It Note Critique: Using a different color Post-It note for each question, students write their responses and post them near each work. Examples of questions could be: What is working in this painting? What is not working in this painting? What can the artist do to change this work? Each Post-It note can be the catalyst to direct the class conversation.

Subject/Form/Content—Owning the Critique: The following headings are written on the board: Subject, Form, and Content. Students devise a list of questions that relate to each of these headings in order to facilitate conversation during critique. As the facilitator of the list, the

Strategies *continued*

instructor explains the meaning of each heading but avoids leading the discussion. The instructor may need to give some prompts to get the students started. Examples of prompts are: What is the intent of the work? Does the media match the idea? Is the composition balanced? Does it challenge you to think in new ways? We have found that the list continues to expand throughout the semester as students learn and understand course content and gain familiarity with the process. Students continue to add to and refer to the list as the semester progresses. While not every question is always relevant to each work, it is especially helpful when there is a lull in the conversation, and the list is there for reference. The process allows students to develop their own ideas about what constitutes a successful work of art and respond. Ownership of the critique process is in the hands of the students for they have created the criteria and expectations for the course.

Small Group or Share/Pair Critique: For some projects, a smaller group or even a pair of students may work as a critique strategy. Divide the class into small groups or pairs by randomly placing students together (a suitable method for this is choosing names out of a hat which removes any perceived bias). Random placement also helps students get to know classmates that they may not usually work with. Have these groups or pairs critique each other's work. A prompt such as "What needs to be changed?" may help start the conversation. You can bring the groups together at the end or have the conversation among a small group of students.

Mid-process/In-process Critiques: Often holding critique at the conclusion of a project does not allow students enough time to respond to new ideas and put them into practice on that specific project. Learning is an ongoing process, but students don't always understand the scaffolding and building of experience in their work in a linear way. A useful technique is to hold a mid-process/in-process critique as students are developing their ideas. This can be done informally, for example, while all of the work is on easels or with work placed more formally on the wall. One method that is especially useful is to have each student write about their work in their sketchbook and then have the entire class walk around discussing each work regardless of the state of completion. A prompt for the artist may be as simple as "What should I do next?" Using a prompt helps the artist present their work to the class and lead the discussion.

Anonymous Critique: A number is placed on each work to remove any reference to the student artist. Work is discussed anonymously while each artist keeps notes in their sketchbook. At the end of each discussion, the artist can present themselves and their ideas or remain

Strategies *continued*
anonymous depending on how the instructor wants to run the critique. By staying anonymous, the class is responding to ideas without fear of negative criticism.

Student Led Critique: The critique is led entirely by the students. The group or individuals can collaboratively decide on the format and students facilitate the discussion. It is always interesting to see how they choose to participate in the process.

Games: There are numerous ways to incorporate games into the critique process. One example is to create a set of cards with topics relating to design principles that students need to match to a work. Another idea is to write a comment on a 3" x 5" card about one of the works on display. Students can pass their card a specific number of times (for example, to 3 different people) and then students can match the card to the work. Or the artist can write the subject of their work on a card and students need to match the card to the work. You can also have students make up their own critique game, vote on the best one and play it during critique!

Writing as Reflection: Using writing in a studio course is a valuable method to help support a student in their development and growth as an artist. Writing allows students to clarify ideas and engages them with critical thinking skills in a format that is familiar. Often students are uncomfortable with verbally articulating ideas, yet they may be able to write them quite fluidly. Writing as reflection helps students to synthesize their thoughts in order to absorb them. It helps to clarify ideas and teaches students to think in new ways. In his September 29, 2005, op-ed piece for *The New York Times*, Robert Frank quotes Daniel Boorstin, the former Librarian of Congress. Every morning at 5 am, Boorstin would write for two hours before going into his office. “I write to discover what I think,” Boorstin explained (Frank 2005). Regular writing (whether spontaneously or more formally) helps students to spend the time to look at their work, think about it and respond. Some examples of the many ways writing can be used in the studio:

Research and writing in conjunction with drawing as ideation.
- Writing at the start and end of each class period to respond to process
- Explanation of formal and conceptual ideas
- Writing before critique to formulate responses to each work being reviewed
- Writing at the start of critique to respond to a prompt. For example: What would you change in this work?

Research and writing in conjunction with drawing as ideation. *Continued*

- Writing about a body of work to help prepare in advance for critique (this is especially helpful for students who have regular reviews of their work)

Timetable:
Keep an eye on the time. While often critiques are scheduled for the entire class period (which can be necessary to discuss each student's work), a short critique can be an equally valuable learning experience for our students. Time limits (passing a talking object or using a timer) can help students learn to be concise and to the point. If students are too quiet, toss a beach ball into the air, and the person who catches it is required to comment. Critiques that drag on can lose their effectiveness and create disengagement from the process.

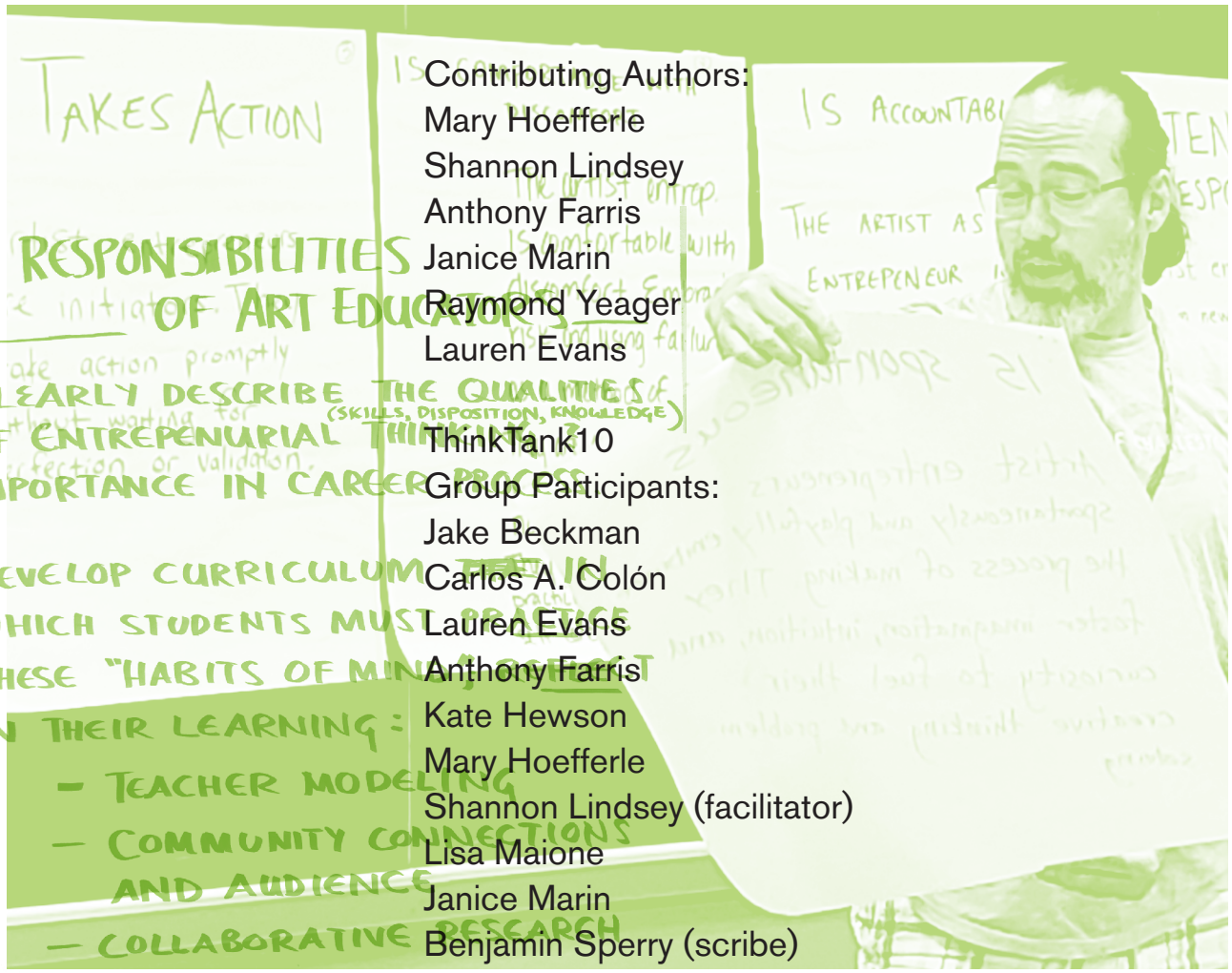
Note to Emerging Educators: We all agree that critique is a valuable and necessary aspect of a studio course. Despite our belief in its essential role in the education of art and design students, the process of critique is probably the most stressful part of a studio course for both students and the professor. Most of us, whether emerging or experienced educators, worry about our effectiveness in the process and whether students have a meaningful critique experience. My advice is not to worry. Try a variety of ideas throughout the semester and see what works.

Assignment Author:
Susan Altman (saltman@middlesexcc.edu), Associate Professor, Assistant Chairperson, Visual, Performing and Media Arts, Middlesex County College, Edison, NJ. Altman is an artist with an active studio practice in drawing and printmaking in addition to her research interests in the pedagogy of teaching art. Her work has been shown nationally and internationally and can be found in numerous collections including The Art Institute of Chicago, The Brooklyn Museum and the Library of Congress.

Print

Cultivating Entrepreneurial Habits of Mind in Visual Arts Education

Lead Authors:
Carlos A. Colón
Kate Hewson



Contributing Authors:
Mary Hoefferle
Shannon Lindsey
Anthony Farris
Janice Marin
Raymond Yeager
Lauren Evans
ThinkTank10
Group Participants:
Jake Beckman
Carlos A. Colón
Lauren Evans
Anthony Farris
Kate Hewson
Mary Hoefferle
Shannon Lindsey (facilitator)
Lisa Maione
Janice Marin
Benjamin Sperry (scribe)
Cliff Tresner
Raymond Yeager

Our ThinkTank10 breakout group, incorporating visual arts instructors, museum professionals, career advisers, and higher education administrators, reached consensus around the following ideas: 1) entrepreneurial artists are better equipped to make a living through their art 2) the skill-sets of artists and entrepreneurs overlap, and 3) institutions of higher education need to intentionally integrate entrepreneurial concepts and practices in the visual arts curriculum. We then identified a list of entrepreneurial habits of mind that instructors and students can use to strengthen their practices as artist-entrepreneurs.

Teaching the concept of arts entrepreneurship, while controversial to some, is a deliberate acknowledgment of the dichotomous nature of art as both a commercial endeavor and an innate human need. Art is both transactional and transformational in nature. Artists may seek to create art that is transformational, but also desire to make a living that allows them to achieve proper financial security. We thus define artist and entrepreneur in relation to one another through the concept of the "artist-entrepreneur." Entrepreneurship combines attributes also associated with artists such as innovator, risk taker, visionary, and creative problem solver, with abilities such as spotting trends, making sound judgements, and skills related to the management and administration of resources (Dunphy 1996, 71–72). Our team examined, debated, and deconstructed the concept of entrepreneur, digging into its meaning and its utility for framing or informing the way we educate students in the visual arts. Our use of entrepreneurship is meant to include any self-promoting and self-enterprising initiative, initiatives in social enterprise, start-ups, and other activities more widely associated with entrepreneurship and business. Under this definition, grant writing, the process of gaining exposure, and attaining tenure are all entrepreneurial in nature. Even attending college is an entrepreneurial choice.

Our goal is to initiate a foundational shift in how contemporary education in the visual arts prepares students for a sustainable art practice and professional career. The shift we are advocating requires a robust and systematic inclusion of entrepreneurial concepts and practices that include self-promotion, professional practices, financial empowerment, field experience, and critical examination of art as a commodity or a type

of social capital. In contrast to stand-alone programs in arts entrepreneurship, we advocate for these changes being incorporated into all stages of foundational arts training programs.

The Value of an Education in Art

We must first acknowledge that in many art fields, a person does not need to pursue an art degree in order to become an artist. To use the University of Wisconsin-Madison as an example, some successful alumni in arts fields did not pursue an arts-specific major. For example, architect, creative director, and fashion designer, Virgil Abloh, studied civil engineering. And musician, Zola Jesus, studied French and philosophy. That being said, having an art degree is nonetheless a competitive advantage in the field. Therefore, institutions offering art degrees benefit from articulating what, specifically, they are offering their students, and what advantages they claim to provide for individuals who choose to join their institution, over those who would choose a different program, for example, an apprenticeship or self-study. Art programs also have a responsibility to effectively articulate the transferable skills students acquire while studying art, which are a meaningful part of the education being offered.

Competitive institutions and programs do offer significant advantages to developing artists.

Competitive institutions and programs do offer significant advantages to developing artists. To begin with, they provide a system of learning that breaks down a subject into sequential and manageable parts. This provides a structure that allows students to progress while focusing on internalizing content, accumulating practice hours, and developing necessary skills. Students do this in a community with access to resources and experienced professionals. This exposure contributes to an awareness of professional practices and expectations. Finally, and perhaps most significant to the concept of entrepreneurship, colleges provide access to a curated network of peers, faculty, and industry professionals, on which students can rely to develop and advance their careers. To summarize, pursuing a formal post-secondary education in art provides a system of learning that facilitates growth, supplies access to resources and a network of professional artists, and engenders awareness of the field's practices and expectations.

Given the rising costs of higher education and our rapidly changing economic landscape, students, parents, and employers increasingly depend on college to prepare graduates for the workforce, to serve their communities, and to earn healthy sustainable incomes. Artistic talent and traditional artistic training are simply not enough to prepare students for market realities and the scope of occupational opportunities in contemporary society. According to the National Endowment for the

Arts' report titled "Artists in the Workforce 1990-2005," one in three artists is self-employed. Interestingly, a 2015 data brief "Spotlight on Entrepreneurial Skills (Part 1)" from the Strategic National Arts Alumni Project (SNAAP) reports that "relatively few alumni indicate that their institution helped them acquire or develop entrepreneurial skills, yet most claim that entrepreneurial skills are important to perform effectively in their profession or work life" (Strategic National Arts Alumni Project, "DataBrief").

Across the country, curricula vary regarding their emphasis on the business aspects of art careers. Some schools have developed certificates and minors that complement their students' artistic preparation. For example, Arizona State University offers a certificate in Arts Entrepreneurship and Duke University offers a certificate in Innovation and Entrepreneurship. These models use new collaborations with other programs across campus, offering cross-disciplinary courses that promote creativity, innovation, and entrepreneurship.

While these arts entrepreneurship programs are helpful for those interested in pursuing additional qualifications, we propose that fine arts educators must also find ways to empower students to support themselves and achieve professional fulfilment as part of their undergraduate fine arts studies without having to pursue additional qualifications. In order to evolve our degree programs in this direction, we will need to engage in sincere discussions about how we define success and "employability" in the arts, carefully reflect on the relationship between marketplace values and the creative process, articulate the ways in which skills gained are transferable or relevant in different professional contexts, and embed what our team calls the "Entrepreneurial Habits of Mind" into our curriculum.

…we propose that fine arts educators must also find ways to empower students to support themselves and achieve professional fulfilment as part of their undergraduate fine arts studies…

The Entrepreneurial Habits of Mind

We borrow the concept of "habits of mind" *from Studio Thinking: The Real Benefits of Visual Arts Education* (2007) to help identify important entrepreneurial skills. The structure can also assist in the discussion of how and why we might integrate entrepreneurship into our art programs. A habit of mind involves a "trio of qualities – *skills, alertness* to opportunities to use these skills, and the inclination to use them" (Hetland et al. 2013, 1). Using the habits of mind to guide our work, our group focused on identifying a skill set that could serve our students' need to meet the challenges of college as well as the demands of life after college, both in the fine arts and in financial literacy. In this section, we describe eight distinct yet interrelated entrepreneurial habits of mind.

Habit of Mind # 1: The Artist-Entrepreneur Talks About Money

Artist-entrepreneurs embrace the commercial aspects involved in a sustainable artistic practice. They seek financial empowerment to

achieve their goals, and they advocate for, and live by, their values. Artist-entrepreneurs seek out strategies to sustain their practice into the future. The foundations of personal finance are not alien to them. They understand how the credit system works and how it relates to their ability to create. They demonstrate financial skills for budgeting and accounting, and understand the role of opportunity costs, risk, needs versus wants, and trade-offs. Artist-entrepreneurs know how to price their art. They are capable of using social media platforms to share, market, and sell their artwork, freely blurring the lines between art and commerce. Artist-entrepreneurs critically analyze and question the capitalist environment in which they operate. They confront myths such as "Art is only pure when it's given freely" or "You want money for this? You're selling out!" and other "taboo" topics regarding art as commodity (Roy 2015, 1). They acknowledge that art is commercial even without an exchange of money. For example, artists stage exhibitions for prestige or for social values such as networking, to gain more exposure, or take part in the commerce of ideas. Whatever the artist-entrepreneur needs or values becomes the currency of exchange.

Habit of Mind # 2. The Artist-Entrepreneur Demonstrates Self-Efficacy and Agency

Artist-entrepreneurs believe in their ability to accomplish their goals, trust their experiences and expertise, and define success on their own terms. In living their values, their creative confidence enables them to take action promptly, without waiting for perfection or extrinsic validation. Artist-entrepreneurs are self-starters, marshalling internal and external resources to find or invent opportunities for creative and economic growth. They are able to identify their skills and articulate how the skills they cultivate by making art are transferable to other endeavors. Artist-entrepreneurs approach their career development as creatively as their art.

Artist-entrepreneurs that teach and serve as mentors recognize that their students also have the ability to define success on their own terms. Likewise, they acknowledge that students need a range of examples to see what professional accomplishment looks like so they can make educated decisions about their own priorities. By understanding that their students' definition of success can be very different from their own, artist-entrepreneurs engage as educators without a preconceived notion of what their students might pursue as personal goals. As educators, the artist-entrepreneur's highest achievement is to contribute and bear witness to their students' development and fulfillment.

Habit of Mind # 3. The Artist-Entrepreneur Embraces Uncertainty and Risk

Artist-entrepreneurs are comfortable with discomfort, embrace risk,

and use failure as a catalyst for growth. They persevere and are resilient to challenges and setbacks. They demonstrate fortitude in the face of uncertainty and are "accepting of the things they do not understand, things that are indescribable and contrary." In fact, artist-entrepreneurs are "tolerant to, and prepared for, unstructured situations" (Poorsoltan 2012, 80). Artist-entrepreneurs are adventurers who take chances and recognize they may often have little control over the outcome. They embrace process and engagement.

Habit of Mind # 4. The Artist-Entrepreneur Shoulders Responsibility
Artist-entrepreneurs are socially, environmentally, and personally accountable for the work, ideas, and services they offer to their communities. They take time to reflect on what success means to them, and the impact they have on those around them in pursuit of that success. They are leaders and thus they continually examine their role in building, critiquing, and evolving the visual arts professions.

Habit of Mind # 5. The Artist-Entrepreneur Practices Responsivenes
Similar to the entrepreneurs who continually scan the field for new ideas and markets, artist-entrepreneurs thoughtfully consider new ideas and information from multiple contexts, including those that are social, cultural, economic, physical, geographical, emotional, or psychological. They strive to be attentive listeners, empathetic and careful observers, flexible thinkers, and life-long learners so that they can continually recognize and act upon new opportunities.

Habit of Mind # 6. The Artist-Entrepreneur Playfully Embraces the Creative Process
Artist-entrepreneurs playfully embrace the process of making. They foster imagination, intuition, spontaneity, and curiosity to fuel their creative thinking and problem-solving. At the same time, they remain observant of their impact on others (Habit of Mind # 4) and of their surroundings (Habit of Mind # 5). Indeed, artist-entrepreneurs are self-aware and pay attention to when they may need "incubation space" to develop their voices and ideas without undue influence from their audiences or the marketplace.

Habit of Mind # 7. The Artist-Entrepreneur Connects and Collaborates
Artist-entrepreneurs connect, collaborate, and seek to communicate with a wide range of people, including other artists, business owners, customers, community members, and online audiences. They are present, ask for help, seek mentors, and form working groups or collectives. They actively invest time and energy in developing a professional network.

Habit of Mind # 8. The Artist-Entrepreneur Envisions
Artist-entrepreneurs envision novel products and new futures for themselves and their communities. They set goals and marshal resources, and work through their plans to completion. They implement strategies that allow them to sustain their practices.

Entrepreneurship in the College Classroom
As we have established, cultivating positive, intentional entrepreneurial habits of mind is integral to our students' creative and financial success. It is in practicing these modes of thinking that students internalize these habits of mind and gain the ability to recall them for application in a myriad of future artistic, economic, and life contexts. But how should art educators explain these concepts, model these behaviors, and design curriculum (projects, courses, and degree programs) to encourage students to seamlessly integrate entrepreneurial habits of mind in their artistic practice and life after college?

> …cultivating positive, intentional entrepreneurial habits of mind is integral to our students' creative and financial success.

When designing or revising degree programs, faculty and staff need to ensure that conversations about careers, money, and resources are addressed at the very start of students' academic lives, and that they are continually revisited throughout the various stages of the program. Teaching professional practices ought not to be constrained to one course during the last year of college; rather, they should be intentionally integrated throughout the degree program.

Art educators are responsible for seeking professional development regarding entrepreneurial habits of mind both for their own development and in order to learn fresh teaching skills/activities to use with students. This may encompass guided self-reflection, assigned reading, leading discussions, and examining these habits so that instructors can understand and articulate their value and relevance to individual courses and assignments. Instructors can seek collaboration with colleagues who teach subjects in other disciplines and already have insights stemming from their field's integration of these habits of mind into their academic curriculum.

Methods
Institutions of higher education in the fine arts are expected to offer a structure and set of opportunities that develop a common body of knowledge and skills, such as those one might find enumerated in the standards and guidelines of an accrediting body (e.g. NASAD). Degrees like the BFA are often supplemented with professional practice coursework intended to make students competitive on a global level.

Below we share some starting points for educators seeking to support the practice, proficiency, and possibilities of students by integrating entrepreneurial habits of mind into their classroom. These examples are just one way to go about it; implementation will look different depending on the program and instructor.

Space and Setting (Entrepreneurial Habit of Mind # 2)
Just as an entrepreneur envisions the future and sets goals, we educators can use the setting of the classroom to complement the skills and practices being developed and to support an atmosphere that mirrors students' growth. Just as we change the vocabulary, expectations, and projects as a student moves through a program, we should consider how the classroom setting needs to support the students' abilities to meet expectations for the practice and professionalism we expect.

Contracts (Entrepreneurial Habit of Mind # 4)
We can consider the syllabus as a contract for a class. As we teach accountability, we can define the scale of responsibility our students should expect at each level of their progression. Each assignment can be treated like a contract between the educator (client) and the student artist (vendor) to represent real world application. In defining a shared vision of a standard professional practice, the student artist will develop skills and expectations that mimic the real-world outcomes.

…encourage activities that provide a sustainable structure for each student's successful practice.

Practice (Entrepreneurial Habits of Mind #1 and #7)
We can nurture an atmosphere of intentionality with projects and creative explorations. Each assignment can be used as experience in marketing, pricing, professional presentation, and practice. Social media platforms can be used to create an audience beyond the classroom.

Structure (Entrepreneurial Habit of Mind # 4)
We must encourage activities that provide a sustainable structure for each student's successful practice. A structure of sustainability may include maintaining inventory (materials), development of time management skills (including scheduling consistent studio time), making a budget for each project, and performing a short "elevator speech" describing the student's own work or identifying connections between one body of work and the next.

Development (Entrepreneurial Habit of Mind # 5)
Students can often become closed-off learners, impacted by the same faculty, spaces, and possibilities day after day. We can counter this behavior by building links, mentorships, and sponsorships through activities such as requiring students to have their work assessed by an outside professor or raising money on a platform like Kickstarter to support their final projects. Even if a student is unsuccessful, proposal writing, researching, raising capital, and pursuing collaborations connect them with resources that they may one day navigate. Some additional possibilities include: bringing in working professionals to serve as guest presenters, co-instructors, and consultants on designing project criteria that relate to art-business intersections; having students interview professionals or job shadow as part of career

research for course assignments; and creating a database of alumni from around the country who are willing to video-conference with students, mentor, or provide summer internship opportunities.

Identification (Entrepreneurial Habit of Mind #8)
Students need to learn how to determine the value of their work and whether their experience/object/concept is wanted or needed. Instructors can pair projects with research and testing by asking students to look at local, regional, and national marketplaces to gauge value (e.g. investigating brick/mortar businesses, online opportunities, regional practicing artists, lists of festivals/events/groups, and per capita income of their target group). This type of project will enlighten student artists to the difference in needs by location, material, and organizational support.

Assessment (Entrepreneurial Habit of Mind # 2)
In order to prepare students to take in new ideas and information, and then respond by adapting their plans, instructors need to help them assess what makes their vision special or locate their own needs/values. Some student artists want to make art full-time, some want to sell art, and some want to work part-time and make art on the side. We can, as instructors, offer projects for a variety of different types of artists—ones that introduce a variety of value assessments.

Experiments (Entrepreneurial Habit of Mind # 6)
Many mediums require an established methodical approach. Direct training can be supplemented with indirect projects that anticipate failure, are intentionally playful, and help inform process and practice. Playful exploration can support a better understanding of materials, enhance connections between concepts, expand students' fields of vision/possibility, and encourage diversified thinking, personal expression, and self-learning.

Connection (Entrepreneurial Habit of Mind # 5)
Examining past or current trends in art and society through research can make a strong foundation on which to build a body of work. Yet some students expect to intuitively create an original masterpiece without making these connections. Pairing research with projects linked by theme may support more coherent conversations, an inclination toward perseverance, and an overall atmosphere that values thoughtfulness, adaptation, and revelation.

Conclusion
Higher education art programs can address the gap in career preparation by complementing artistic training with entrepreneurship principles. Indeed, there is a natural synergy between many of the

competencies of the artist and the entrepreneur. The integration of entrepreneurial habits of mind into art programs will equip students to develop into artists who define and achieve success on their own terms.

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07 > Talking About Money and Considering Trade-Offs

Talking about money and the art making process

Problem:
This exemplar examines the role of money in the student's art making process while taking into consideration the trade-offs involved in their decisions (Entrepreneurial Habit of Mind #1).

Materials:
Class syllabus with a detailed "Required Materials" section that includes the price points for materials from at least one local supply retailer, a price comparison worksheet, and a worksheet to identify materials used and costs for projects.

Objectives:
1. Engage in and develop the habit of talking about the role of money in the art making process.
2. Make creative and financial decisions based on the examination of trade-offs, as opposed to a "right or wrong" dichotomy.
3. Have open conversations about the relationship of creative and financial decisions in relation to criteria defined by values, goals, the availability of resources, and class requirements.

Strategy:
The instructor introduces the concepts of trade-off, needs vs. wants, values, goals, and system requirements during the very first class. The instructor initiates the conversation while discussing the "required materials" section of their syllabus. Starting the conversation during the very first class sets the tone for open discussion around these concepts. The concepts are then used to explore the context of the creative and financial decision-making process that artists engage with in their practice. The instructor models an open and safe (judgment free) approach to talk about creative and financial decisions. For instance, the professor discusses the materials they have recommended for the course, how students will use the materials, and why they have recommended a specific brand (if applicable). The discussion addresses the approximate amount students might expect to spend if they follow the syllabus as recommended, potential strategies to reduce that cost, and potential trade-offs of both–the strategies to reduce costs and of keeping to the syllabus.

Key Questions
1. What is the relationship between the quality of materials and their price? What are the trade-offs when choosing cheaper or more expensive materials?
2. What is the relationship between the quality of materials and the expectations of the course (System Requirements)?

Key Questions *continued*

3. What materials can be categorized as "needs"? What materials can be categorized as "wants"? How do these factors relate to the creative and financial decisions students make in the classroom? What is an effective way to distinguish a "need" from a "want"?
4. What are the students' goals in relation to the overall goals of the course?
5. What are the values that the student holds to be important? How do they relate to the values the course promotes?
6. What are the course requirements (the System Requirements) and how might they influence the choices students make?

Critique Strategy:

Students will use the price comparison worksheet to compare the prices listed on the syllabus to price points at other retailers. This can be done as a classroom exercise or can be assigned as homework where students are expected to visit retailers (online or in person). Instructors should allow discussion time for students to exchange ideas about their findings and then should facilitate a discussion about trade-offs regarding the options they discover. Encourage them to examine whether or not they are truly identifying the product specified in the syllabus. If the syllabus recommends an artist-grade pigment, for example, are the students identifying comparable products or student-grade products?

For each project to be completed for the course, have students use the worksheet to inventory materials used and their approximate cost, as well as the time spent on the project. Encourage analysis of these details and their production process during critiques, and facilitate critical consideration of their costs relative to the five concepts introduced above.

Timetable:

Thirty minutes for the price comparison worksheet. Factor the discussion of these topics into the time required for your classroom critique process.

Note to Emerging Educators: Many people are not used to talking about money in an open and non-judgmental manner. Some people are even discouraged from talking about money in their households. In addition, the concept of fine art is often disassociated from money—indeed, "I make art for art's sake," or "I don't want to be a sellout" are common refrains. These circumstances make it all the more imperative that we have these conversations, and that we model a safe and non-judgmental approach in doing so. Consider doing this assignment in partnership with other professionals in your school, like financial

counselors, career advisers, financial education advisers, or business and administration faculty.

In upper level studio courses, we would frame some artistic problems and prompts in relationship to real world clients or scenarios in which students must 1) research and seriously consider the socio-cultural, political, geographic, and economic contexts of their work, and 2) network and collaborate with a community beyond the classroom, including visual arts and business professionals.

Optional Reading:

Newman, Amy, ed. 2002. *On the Needs of Visual Artists: A Roundtable* 2001. The Marie Walsh Sharpe Foundation.

Assignment Author:

Carlos A. Colón (ccolon@scad.edu), AFC®, Savannah College of Art and Design. Colón holds a MFA in painting and is an Accredited Financial Counselor. He is a writer, painter, and educator and serves as Career Adviser for painting and photography majors at the Savannah College of Art and Design. He teaches workshops and lectures on professional practices and is dedicated to the financial empowerment of artists.

08 > Pricing Profile

Pricing Artwork for Sale

Problem:
Student artists will be given a professional artist's work to use in order to create a pricing profile. The profile will involve research to help the student learn how to assess appropriate pricing when selling their own work (Entrepreneurial Habit of Mind #1).

Materials:
An artwork, an artist to interview, a computer or phone, and a pricing profile worksheet

Objectives:
Students will learn to:
1. Research pricing, connect relevant information on pricing, and implement pricing models.
2. Analyze local, regional and national marketplaces, as well as professional standards and other considerations commensurate with selling artwork.
3. Use the evidence from their research to provide an appraisal of an art piece's worth.

Strategy:
Students will be paired with an artist and their artwork. The student will fill out a pricing profile worksheet that includes a questionnaire for the artist and a section of independent research to complete their assessment of marketplace value. The student will begin the profile with information from the artist and follow with independent research and the presentation of results.

Key Questions:
1. How do I price my work?
2. Does value change over time and by place?
3. Where is an appropriate place to sell this work?
4. Does the worth of a piece change with my professional practice?

Critiquing Strategy:
Students will present their findings to the group. The students will be prompted to communicate research methods, inconsistencies they discovered, problems they encountered, and their perceived expectations. Different profiles will be compared and discussed.

Timetable:
This exercise requires a five-day turnaround to allow for research, interviews and compiling of information.

Pricing Profile Worksheet

Name of Artist: _____

Years active: (Circle One)
Amateur New Professional Professional Expert

Pre-assessment artist's impression of value: $ _____

Where are you interested in selling this piece? Geographic Location: _____

Population: _____ Per Capita Income: _____

Venue (Eg. Gallery, Museum, Online): _____

Highest amount a work has sold for: $ _____

Medium and size: _____

Highest amount a work of similar size, medium and content sold for: $ _____

Year: _____ Location: _____

To Whom: (Circle One)
Family Commercial Private Public

Practice:

How many times a year do you exhibit or have your work seen?

Has your work been seen in a publication?

Has your work been collected? If so, by whom?

Are you currently represented by a Manager/Gallery?

About the work you are pricing:

Medium: _____ Size: _____

Genre: _____ Content: _____

Anything special of note: _____

Cost Incurred

Material:
(Please break down by item including shipping cost if ordered online etc.)
1.
2.
3.
4.
5.
6. _____

TOTAL: _____

Pricing Profile Worksheet *continued*

Hours Spent Creating:_____

Hourly Wage:_____

Local/Regional Material Research

(Please find three examples of similar size, material and/or content in comparative venues/geographical locations. Example: If you are selling a 16x20 watercolor in an arts festival in rural Kentucky, you may compare with galleries/marketplaces in the community where you are selling. You may also look for a venue in a similar sized community with similar demographics or you may look online for similar works being sold.)

Venue: Location: Most similar Item:

Cost:_____

Venue: Location: Most similar Item:

Cost:_____

Venue: Location: Most similar Item:

Cost:_____

Calculations

Taking the information that you have collected, please display the results:

1. Hours spent creating: _____ x Hourly wage: _____ = $_____
2. What is 5% of that total: _____ 10%_____ 15%_____
   20%_____ 25%_____ 30%_____
3. Average amount of similar sold work in like venue: $_____
4. Any special considerations: (sold past work, in collections, well reviewed etc.)

   _____

5. What percentage do you feel these considerations will (should) be taken into account by a buyer: (Circle One)
   5% 10% 15% 20% 25% 30% or _____%

A. Please take the Total of the 1 _____ and add it to the corresponding % from 5 indicated in monetary form in 2 _____ = _____

Pricing Profile Worksheet *continued*

Considerations:

Is this amount more or less than the average indicated in #3?

Do you feel that the population/audience in this location can afford this price?

Will an extra % be added by the gallery/venue?

Should I give the venue (seller) a range I would accept? If so, what would that be?

Assignment Authors:
Anthony Farris (janthony.faris@gmail.com), Gallery Coordinator and Curator of Collections/Instructor of Professional Practice, North Dakota State University. Faris is an artist, advocate and curator working in Fargo, ND. He holds a MFA in 3D Art and is a co-founding member of the Stillmoreroots group: a rural arts advocacy group. He has worked in community development as Education and Outreach Director of Gallery RFD and Director of Downtown Development for the City of Swainsboro. He currently works as Gallery Coordinator and Curator of Collections/Instructor of Professional Practice for North Dakota State University.

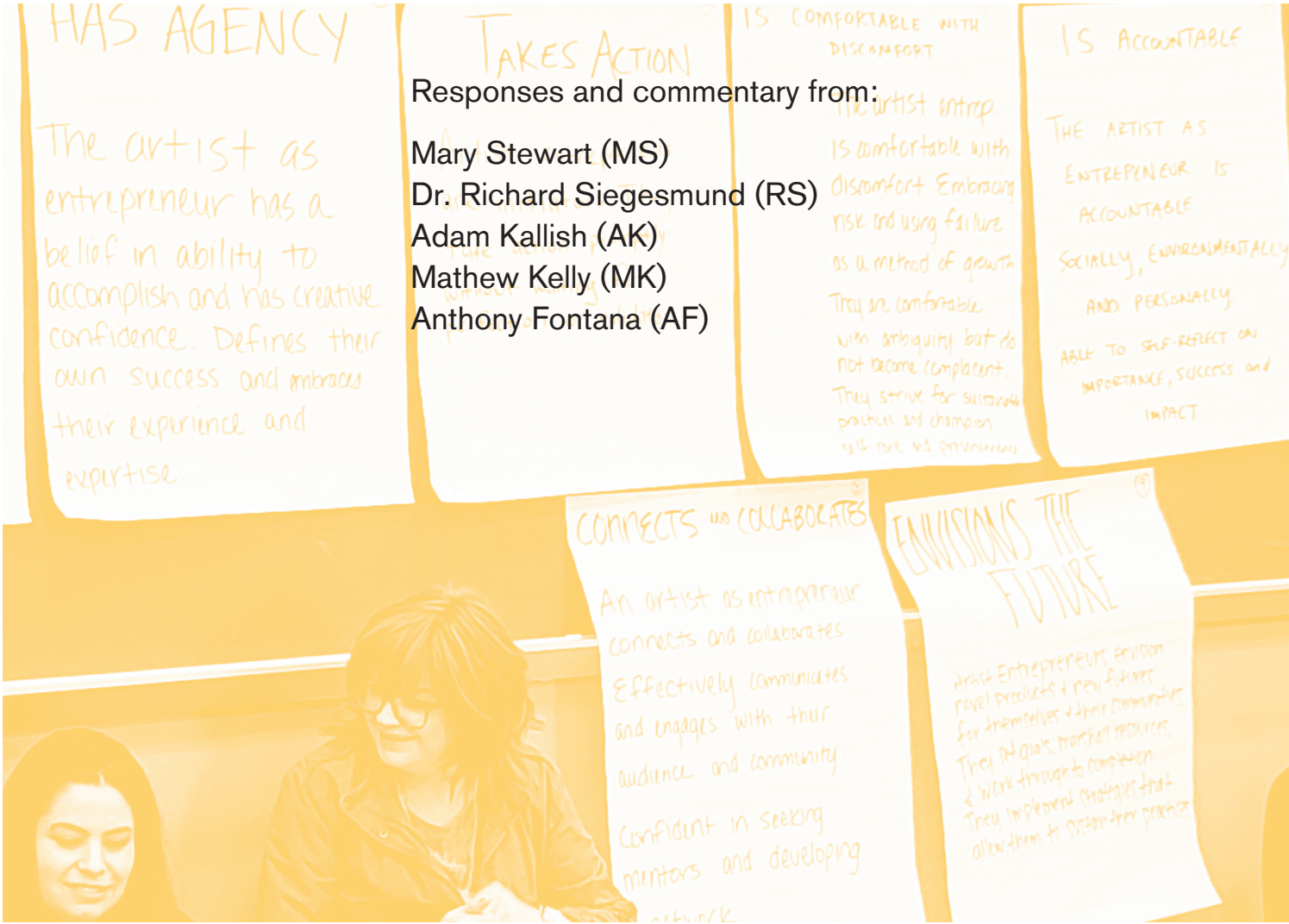
Janice Marin (jamarin3@saic.edu), Marin Gallery/Hawkeye College/ Hearst Center for the Arts. Marin is the Founder and Director of Marin Gallery, a contemporary and experimental exhibition space located in Waterloo, Iowa. She holds a MFA from The School of the Art Institute of Chicago and is an instructor at the Hearst Center for the Arts and at Hawkeye College. Marin has created and managed artist projects, worked as an arts facilitator, taught creative workshops for children, and has her photographs published in *V Magazine.* She is an interdisciplinary artist, working within the mediums of installation, photography, drawing, and digital video collage.

Afterword

Lily Kuonen

Print

TTx10 – Marking the Tenth ThinkTank: an interview with early ITI leadership



Responses and commentary from:

Mary Stewart (MS)
Dr. Richard Siegesmund (RS)
Adam Kallish (AK)
Mathew Kelly (MK)
Anthony Fontana (AF)

In June 2018, the University of Delaware hosted the tenth ThinkTank event. This was an exciting milestone for Integrative Teaching International (ITI). To mark this moment in ITI's nearly 15-year story, I interviewed the organization's early leaders. These interviews provide a context for understanding the organization's history and leadership. They point to the sense of urgency and responsibility felt by the original organizers to develop the platform of ThinkTank; that is, the potential for initiating responsive change in the field when supported by art and design education. During ThinkTank, participants create platforms for open discussion, brainstorming, strategizing, and curriculum development. Experienced educators are partnered with those just starting their careers, which creates balance and proves that change requires adjustment, flexibility, research, collaboration, and support.

In our world we witness the rapid delivery of new products every day. We live in a culture of revision, where transitions from invention, production, and consumption lead to iterations, improvements, updates, and new levels of functionality. As an organization, ITI thrives in this state. ITI's mission, developed by the vision of its founders, is upheld by the service of its current board, fueled by the contributions of ITI event participants, and strengthened by institutional partnerships. This enables ITI to exist comfortably in a state of constant change; that is, to be an adaptable organization accountable to cultural shifts through its advocacy for creative and collaborative research.

Much of ITI's history and organizational structure is articulated in the *FATE in Review* article, "Integrative Teaching International: Rethinking

Approaches to the Profession," written in partnership by Dr. Lucy Curzon and Rae Goodwin in 2014. ITI was founded in 2005, and the first ThinkTank was hosted in 2006 at the School of the Art Institute (SAIC) in Chicago. Beginning as a conversation between Mary Stewart and Jim Elniski, a framework and initial structure was articulated and conceived. Early leadership of the organization included Mary Stewart (who is the founding president and founding editor of *FutureForward*); Jim Elniski (who directed ThinkTanks 1, 3, 5 and 7, and was a guest editor of *FutureForward*, as well as being Vice-President of Programming for several years); Adam Kallish (who helped forge the business plan for ITI, designed and developed the identity of the organization and initial issues of *FutureForward*, and contributed to the training of facilitators); Dr. Richard Siegesmund (who directed ThinkTanks 2, 4, and 6, and served as both President and Vice-President of Finance). Other crucial contributors include Peter Winant (who was Vice-President for Education and oversaw the awarding of ThinkTank Fellowships); Cindy Hellyer-Heinz (a workshop leader, long-time supporter, participant, and dedicated board member); Anthony Fontana (a former ITI president and publication contributor); Rae Goodwin (a former ITI president, participant, and dedicated ITI supporter); and Mathew Kelly (the former editor of *FutureForward*).

The following interview includes responses and commentary from Mary Stewart (MS), Dr. Richard Siegesmund (RS), Adam Kallish (AK), Anthony Fontana (AF), and Matthew Kelly (MK).

We began discussing challenges within each of our programs. Lack of discipline-specific teacher training quickly emerged as a shared concern.

FF (Lily Kuonen): What energized you to develop ThinkTank events and ITI, its parent organization?

MS: In 2005, I was directing the traditional Foundations Program at Northern Illinois University and Jim Elniski was directing the highly innovative First Year Program at the School of the Art Institute of Chicago.

We began discussing challenges within each of our programs. Lack of discipline-specific teacher training quickly emerged as a shared concern. Emerging educators such as graduate students and junior faculty entered the classroom with great enthusiasm and considerable content expertise—but lacked the teaching skills needed to fully realize their potential. As a result, first-year students often received a poor introduction to art and design fundamentals and the emerging educators devoted excessive time and energy to course construction. Furthermore, the top-down teaching "sage on the stage" approach used by many senior faculty seemed mismatched to current students.

So, we developed ThinkTank1. I recruited 25 emerging and master educators for two days of intensive discussion, presentations, and

networking. Jim coordinated the event and arranged for meals and housing in SAIC dorms.

ThinkTank1 was an enthusiastic mess. Everyone learned a lot, but we realized that the issues involved were quite complex and that a more extensive event would be needed. Dr. Richard Siegesmund offered to host ThinkTank2 at the University of Georgia, and Adam offered to help develop the organizational structure. We were off to the races!

FF: ITI and ThinkTank utilize a very different format from other larger field specific conferences, how did the format develop?

AK: Mary Stewart was the driving force to create ThinkTanks as a way to address the pedagogical gap [that existed in] young faculty that were being thrown into teaching without any understanding of teaching. Using students as a way to learn how to teach in a trial-and-error approach was unacceptable so the ThinkTank events were aimed at shaping young faculty through experienced faculty.

We wanted the events to be working sessions where all parties would collaborate to address topics and generate options to consider. In this way it was learning by exploring and proposing in order to gain alignment on the *why* and *how* of teaching. Our hope is that this would energize all participants to recommit to the art of teaching.

MS: We identified that there were two main issues with more conventional conference structures. The four-presentations per panel model typical of many conferences relies on passive learning. No matter how insightful the presentations may be, silently sitting through panel after panel tends to get old fast. And, typical seminar formats could have resulted in an event that resembled a very long faculty meeting—not ideal!

We wanted a structure that was more active and highly collaborative. As Jim Elniski noted, we wanted everyone to "speak with the expectation of being heard and listen with the possibility of being changed." Adam Kallish is an expert in Design Methods (the more scholarly precursor to today's Design Thinking) and he started coaching us on ways to lead facilitated discussions effectively. This fueled the format.

RS: The ThinkTank format was developed by the core team that initiated the first ThinkTank: Mary Stewart, Jim Elniski, and Adam Kallish. ThinkTanks had to move through a snowball process of picking up supporters as it progressed. ITI not only had to find individuals who wanted a different kind of experience, but we had to build a network of facilitators, who invited dialogue from all members of their breakout sessions. The ThinkTanks that I was involved with had two designated "floaters" whose job was to provide formative feedback if sessions

were drifting off-track. The core steering committee met with the floaters during those early ThinkTanks to decide if we had to make changes or adjustments on the fly. So some of the early format development was made in-process, and drafted and revised as we attempted to adjust to a living dynamic.

AF: I think there was a human-centered design influence, along with some excellent facilitation skills that the early leaders brought to the flavor. At the time it was nicknamed the "un-conference" format.

FF: Mentoring, training, and flattening the hierarchy has been a motivation since ITI's conception. ThinkTank events are designed to bring master and emerging educators along with administrators together to address current pedagogy practices through collaborative research. From ThinkTank events, ITI produces *FutureForward*, a publication that formalizes the discussions and research generated. In your opinion, what are the main assets of *FutureForward*, and what is it contributing to the landscape of art and design Foundations?

MK: *FutureForward* is a distillation of the intense discussions and research from ThinkTank. Its greatest asset is the collection of transformative solutions to the important questions we are all wrestling with in our respective programs. The overarching goal is to create actionable improvements to curricula that are more responsive to the changing futures of our students. While some ideas require a complete revision of a program, more often than not there are ways to implement those ideas incrementally to bring about change with as little disruption as possible.

I see *FutureForward* as a resource helping to maintain creative energy and a willingness to constantly reexamine the way we teach art and design Foundations. The publication is a way for faculty, administrators […] and the like to share ideas without the artificial barriers of our titles and roles in our respective institutions.

AF: Fundamentally, *FutureForward* is built on practice, actual fieldwork happening through ThinkTank and in higher education. This makes it accessible and pragmatic to educators.

FF: Many arts educators often find themselves at the beginning or start of something big like a new studio project or an exhibition, a program overhaul or re-design, or even grassroots organizing and activism. What do you think is the next "big" thing in arts education? What will ITI see in the next 10 years of its history?

MS: The next "big thing" is the realization that creativity across the curriculum is essential. The "flipped" classroom, inquiry-based teaching and learning, collaborative and hands-on projects—as educators in the arts, we all have deep expertise with these forms of content delivery. Furthermore, creativity can inform every discipline and strengthen education in any course.

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AF: What I'd like to see is art education without the debt. The higher education bubble has burst. Students won't be opting-in for $50k [worth of] debt for an arts education in 10 years. How will creative education practices change as the market does?

RS: I believe that the next "big thing" will be institutionalizing cross-disciplinary work in higher education. There have always been cross-disciplinary actions in noteworthy art programs such as [at] the Massachusetts Institute of Technology and the collaborative classes between the College of Engineering at Brown University and the Rhode Island College of Art and Design. However, far and away, the landscape is currently filled with discipline specific programs where you learn to become a graphic designer, or a painter, or a jeweler. I believe these programs will not disappear entirely, but you are going to see programs where the visual arts and design form active cross-disciplinary collaborations that extend far beyond the fine arts. Some of this change will be forced on art schools as universities cannot not fund the kind of comprehensive, material focused programs of the past that require extensive infrastructure, equipment, faculty, and physical space […]. Schools will seek specialization. The era of the comprehensive school will come to an end, if for no other reason than [the] tuition to sustain comprehensive schools will become impossible. The comprehensive school will be replaced with a modular curricular model. The 4-year BFA will be obsolete. Instead of rigid program and sequence of study, students will identify short-term informational skill tracks that they want to pursue. This has been described as earning merit badges, rather than earning a traditional Bachelor's degree.

FF: I have attended the past four ThinkTanks, and in my experience the break-out group presentations rarely disappoint! The substance and quality of the information is never lost even in the most enthusiastic presentation formats. Have you had a favorite presentation over the years? Any particular topic or group stand out in your memory?

MS: I especially like overall ThinkTank themes that divide naturally into related yet robust breakout topics. Some examples are ThinkTank 2: *Teaching the 3 C's: Critical Theory, Critical Thinking and Critique Strategies* (proposed by Richard Siegesmund), and ThinkTank 5: F*our Minds for the Future* (a riff on Howard Gardner's *Five Minds for the*

Future). It also helps to employ a compelling yet concise book as a springboard, such as *Leading Change*, by John Kotter, which we used for ThinkTank6.

I stepped aside in 2012 to give more room for others to lead ITI, and have been impressed by the continuing commitment, inventiveness and energy of the organization. That transition from a strong group of founders to the next generation is a complex process and many organizations never make an effective shift.

I think the current team is in a great position to identify and shape the best topics going forward and I am glad that the overall ThinkTank format has proved to be so resilient and effective!

FF: If you could write the programming for an upcoming ThinkTank, what topics, keywords, or concepts would you consider most urgent?[1]

MK: Predicting the future is something we are being asked to do. Consider what today's eight-year-olds are going to need when they get to college. The phrase "the more things change the more they stay the same" comes to mind. I wonder if we spend some time and energy on the things students will always need, maybe we can reveal what they may need in the future. Is it the content or the tools that are changing? Does a change in one require a change in the other?

…how can we talk about the value of a degree in the arts?

What seems to be increasing in traction is viewing higher education in a more transactional nature, what is the value of an art and design degree? I love Carl Belz's quote, "Art isn't good for anything… but the soul!" It couldn't be said any better than that. But for those who don't see it that way, how can we talk about the value of a degree in the arts?

Bridging the gap. Each institution I have worked at always seems to have a somewhat adversarial relationship with the "Administration." Are we simply carrying on tradition? Is there something to this? Or are we failing to recognize the challenges each constituent group faces? As a department chair, I have had to navigate the waters in both areas and translate for both. We share many of the same concerns. How do we learn from each other in a way that is mutually beneficial?

RS: Twenty years ago, it was fashionable to talk about "the end." It was

1 Currently ITI uses a "Request for Proposals" (RFP) model to garner institutional support for hosting and sponsoring ThinkTank events and to generate concepts for ThinkTank topics. ITI also benefits from an institutional partnership with Foundations in Art: Theory and Education (FATE), where a biennial ThinkCatalyst event is hosted in conjunction with the FATE conference. ITI also now has an RFP for ThinkCatalyst events and has hosted numerous ThinkCatalyst events with a variety of organizations and institutions.

the end of the century [and] the end of the millennium. Arthur Danto stole Hegel's concept of the end of art and used it to mark the pivot from Modernism to Postmodernism.

So I am a bit gun-shy about declaring another end, but I really think we are seriously looking over the precipice of the end of art in higher education. It seems to me we are often desperately selling lottery tickets to young people: become a painter because you have a 1% chance of selling your art for a living. When the cost of tuition ran from free to cheap, maybe you could get impetuous young people to jump at the deal (I jumped). But today, the cost of the lottery ticket is up to $250,000. Even at my state-supported school, the cost of our lottery ticket is up to $50,000. Is it not surprising that young people are saying "no" to incurring a mountain of debt in order to chase a fantasy? So what's to be done? First, there needs to be serious discussion of "What is quality?" in visual arts education. Second, "How do you deliver the value of this quality?" This of course means that you are going to have to come up with some way to calibrate the dimensions of quality in instruction and have a data driven explanation that your teaching methods are going to represent economic value to the student enrolled in the course. If we are going to do this in ways that are not a complete sell-out to the neo-liberal market place, art is going to need to look to learning from the liberal arts and learning from the social sciences.

…there needs to be serious discussion of "What is quality?" in visual arts education.

We are not selling cool stuff and hanging out at fun parties in artists' lofts, hip galleries, and fancy museums. How do our peer university disciplines like philosophy and sociology prepare their graduates for the world? Would we dare ask our students to engage in marking the pathways of cross-disciplinary connections? How do the visual arts as a form of thinking equip graduates to make sense of and change the world even if our graduates are not making stuff? Or, "How is making thinking?"—recognizing that making can be done purely in the head and does not necessarily involve the hands. How do the visual arts, as a form of engag[ed] living, prepare young people to live deeply fulfilling lives separate from the carnival of the art world?

FF: Do you have any habits, patterns, or routines that lead to successful outcomes in your own creative practice, pedagogy, or scholarly research?

AK: Yes. Question everything and do not be afraid of things that freak you out. Learn to be uncomfortable and reduce that discomfort by being curious rather than fearful.

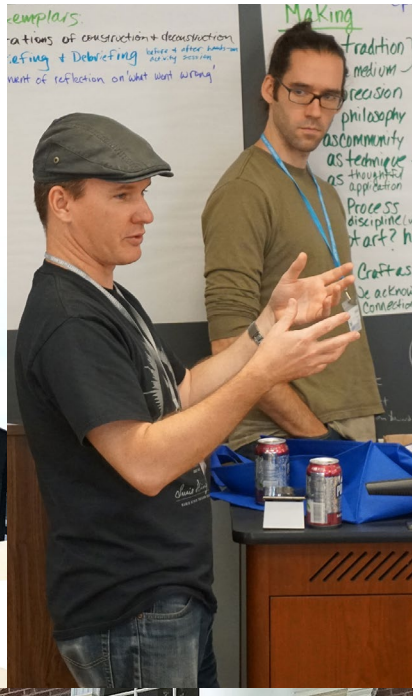
MK: It is too easy to continually churn out the same kind of product both pedagogically and creatively, so maintaining constant contact with professionals in the field and those outside of art and design is

critical. It is important to have your ideas examined, supported, and challenged regularly. I find it very helpful to talk with folks outside of the field of art. Someone who will approach these concerns through a very different lens.

I often engage in what I call "willful sabotage" where I will force myself to deal with a mark, composition, material, or a situation in the classroom that requires a different way of thinking or working. I don't give my judgmental self a chance to consider the consequences. Sometimes it works very well and other times it is a complete failure, but I learn something new every time.

Following the very first ThinkTank, the organizers received an overwhelming response and felt they were on the precipice of something exciting. They were also prepared for the potential of failure—braced for any outcome. Through combined efforts, complementary skills, and the investment of time, energy, and resources a formal organization emerged. Embedded in a field that demands critical revision as a process of invention, ITI embraces ThinkTank events and the subsequent research of *FutureForward* as a way to process and live in the mode of critique. Students in the creative field are often challenged to find the ways in which they work best. Is it environmental, situational, financial, or personal effects that challenge or support creative work? The framework of a facilitated discussion through a ThinkTank event hinges on the same factors for each person present. Honoring each voice, listening, and being heard requires patience and debate or discourse. There is a theatrical improv exercise that requires participants to create new content by answering yes, and…, which requires acceptance and ability to build or add to the dialogue and narrative. As ITI and ThinkTank enters a new "season" of sorts, the game will continue with a "yes, and..."

Lily Kuonen (lilykuonen@gmail.com), Associate Professor of Art and Foundations Coordinator, Jacksonville University (Florida). Kuonen has exhibited artwork on three continents, in four countries, and in 18 different US states. In her studio, she creates PLAYNTINGS, a self-prescribed moniker, which involves the synthesis of painting with additional forms, materials, surfaces, and actions (PLAY + PAINTING). Kuonen holds an MFA in painting from Savannah College of Art and Design.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