

The University of the Arts  
 Strategic Planning Group Mission Statement Workshop  
 Breakout session – Group 1 facilitated by Frank Oswald  
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**1. What are the biggest changes happening in society and the world today that will have the greatest impact on our students’ lives and careers?**

- In my mind I am breaking into 2 or 3 categories - technology changes and economic changes, third the classic social changes
  - How about a sense of belonging? Under social.
  
- I love a sense of belonging - one of the best missions statements I know has to do with belonging. Facebook? No? Interestingly, Facebook has changed its missions statement in the last few months due to the problems it cost. It was originally about creating an open and connected world - now it has a social component that has to be good. It is part of the changes that are going on.
  
- AirBnB - under the premise of “we’re not a house rental company, we’re a place where people go to feel like they belong” A place where they are comfortable and welcome. They do more than facilitate
  
- What do you mean by belonging?
  - I was at a lecture two nights ago where they were talking about new Eastern Europe. This idea that there is no new eastern europe, but of the collective - no borders. But questions arise - how do we account for heritage?
  - There is a paradox and that causes conflict.
  - We live in a world where you have to hate where you live and love it at the same time
  - Identity circles - we more and more identify with our own identity circle, and against anyone who is not in it.
  - Where do I fit in?
  - In a world where critical race theory is at the forefront - this idea of belonging is something we need to get closer to. Where do I belong and how?
  
- Access - if you don’t get healthcare, it’s like how do you get it for yourself...
  - Speed at which things happen links to all 3 categories (technology, economic, social)
  
- Technology - how technology is changing so fast; tools and making technology, machines, printing, manufacturing as well as our economic and social states changing rapidly. Our access to those things is kind of critical. I just think about internet resources like YouTube and Lynda and how our students are learning outside of the classroom
  
- Idea of Knowledge production - the commons
  - Educational hierarchy is changing. The very first employer that says I will accept your verigated LinkedIn profile as the basis for hiring you is the day colleges and universities cease to exist

- Stepping back from that, just a second: in this “post truth” world, what is knowledge
  - But I think we all know what knowledge is - even if its silent or unspoken
  - That is not accepted by students
  - But how do we communicate knowledge to students?
  - The knowledge that our folks have - knowledge is out there freely. Wikipedia. The way that education is changing needs to help them understand context and history.
  - There is an erosion of us as authorities - anecdote: difference between factual and non-factual knowledge and we tried to parse it out. The students argued that the lack of having seen a unicorn in no reason not to believe they exist. The way they understand knowledge gathering is different than when we went to school.
- So many things were said - present tense or future tense: How do we establish ourselves as the arbiter of what is education?
  - Why come to a university and get an education? When you can google something and find 10,000,000 answers
  - Empathy and soft skills can't be taught from a computer. Design thinking doesn't come from online, from Wikipedia
    - Saving for things that the university offers
    - In 5 years you'll be able to sit in a classroom while never leaving your home, even soft skills. So you'll still need a value statement so why they should pay for it?
  - The greatest impact on our students lives and careers is an educational turn. Debt is so high, students are borrowing so much. So if we can say that knowledge sharing is changed. So if we can say what knowledge is - we need to say where is education coming from
    - The idea of experts has changed. There are no more experts. When you went to class you used to believe
  - In this conversation, I am processing it - it is as if we are talking about the last 80 years and not remembering what the 19th century was like. Abraham Lincoln got a remarkable education without a law degree. There never has been a common agreed definition of knowledge.
  - Yes we have a future, until everyone is dead. Part of these forces are opposite side of the coin - belonging seems like community based idea, but also a travel based idea.
    - Technology as community organizer redefines nature and knowledge. We are lucky because all truisms from the last 70 years are up for grabs. Most people leading in universities don't have a clue - they are still teaching yesterday, even though we are all living in a time warp. When I think of my education in 1954 in higher ed, the context is totally different now but I am still teaching out of that framework.
- Shifting frame from personal anxieties to the student perspective.
  - Anxiety is a huge element - about future, about student loans, about access to healthcare, how to provide for themselves, how they are going to get a job.
  - I wonder if that is a current and real anxiety - two example: the Corzo Center ran a workshop on student loans and how to maneuver them. Only people who came were those

who were out 5 years. One current student said I don't want to look at them or think about them

- I always ask what are the 1,2, 3 things you're concerned about. How much money I am spending and how will I pay it back
- One of the goals we are trying to accomplish is what is the ROI on
  - I hear students asking: where do I belong? How do I find a place in the world? I am in Dance - it is group oriented. They are an ensemble for 4 years. How do they find that out in the world.
  - A computer can not help you find your tribe (yet). Even if algorithms promise that
  - There is a difference between what we know to be true and what they feel; there are many I know who think that to be true. Even if we tell them it is fake news and artificial, they believe it to be true.
  - How do I know I matter?
  - The idea of community: what does community mean? How is our university involved in the community? How do we use that as a differentiator?
- Slow down. I want to see if you can validate a feeling or tell me I am crazy.
  - Near Kansas City College of Art and Design - In between meetings, two wonderful museums I wandered through campus. I had a feeling the students who just arrived were experiencing the feeling of "I've never felt this way before," discovering where they belong.
  - Students arrive here and for the first time they see and hear people that look and sound like them, they see that even though they were the biggest fish in their high school pond they now have to wonder about how they are going to make it. This community is going to be critical. This community is going to be my colleagues.
  - Don't you think they realize that at portfolio day?
    - No, because at that point they haven't gotten in yet.
  - I loved what our student said at commencement this year: You have nothing to prove and everything to share. I think that is a big societal change: people are sharing pieces of themselves, everything they think, feel, see read.
  - I am not really sure, I am the guy who looks at the glass as half empty - I don't think that people feel complete that they have made it into their community. Data says this is their 2nd or 3rd choice, this place is not where I belong. Where I belong is Columbia. A different anxiety - if this is not my first choice, will I make it? The thing that interests me is that we have drifted away from the question, we are not dealing with the external forces.
- Last night at the Print Center we talked about two disciplines that technology should have killed off - photography and print - yet it seems these things are both linear and cyclical at the same time. If the Academy is dead, it is time to rethink what it looks like. What are the support structures? What are the humans that inhabit that world? As we look at the future of the Academy, we need ... Our biggest threat is to validate the components of our individual Arts

- You're conflating the arts and the disciplines that instruct them and promote them and teach them. The academy itself is an artificial construct that has changed dramatically - you have to go back even further to the point where it even seemed it needed to be brick and mortar.
- During intros I was thinking wouldn't it be interesting to think about what was happening at every point in UArts's history.
  - Let me give you an example we do know - this missions statement in 1778 - the dominant field was industrial and craft arts. They have now become fine art where they used to be a practical commercial art. The academy finds a way to refine the applied area to make them into fine arts. This University has morphed, we make them into "creative arts" rather than "applied arts". You find it in other institutions (University of Illinois) looking at 1890s english curriculum, the point of literature courses were to prepare farm boys to have something to do during the crop. Then it became a scholarly enterprise.
- The idea of celebrity has changed. A guest speaker graphic designer hired a manager rather than a gallery.
  - Introduces idea of social media
  - Student couldn't keep up with work in class because she is an Instagram model. She made a choice that an instagram model was more sustainable than staying here.
  - An artist who looks at a gallery as a place to represents them allows the gallery to define their identity; with a manager you need to still develop your own career independent of an institution.
- Brick and mortar - who goes into a store anymore?
- The curator, the idea of self-curating is incredibly valuable. As valuable as a named expert.
  - When someone says one of the things I do is curating, it
  - To curate is to care for but is also to choose.
  - I understand that the root of the word comes from "to care for" - and I know what is what I want it to mean in this instance, but this idea that the artist is sick until the curator cures them and tells them where their art belongs in the marketplace.
  - In education, there is an idea of "I don't need you"
- Accessibility of the arts has changed within the last year. Working at the orchestra, all performances are online.
  - Online millions can see your stuff
  - The economy of that is bananas. My students can have millions of followers, but the economy of that doesn't result in a career. The idea that likes will somehow equate to a career.
  - I think it is scary to say "any" art as an institution
- As a University, what can we offer. Not that we're competing as another way..I can name a few things here that you can find at other university's but not the way we offer them.
  - Examples? We offer a wide network, physical resources (library, shops)
  - A physicality

- I go to next fab and I talk to the people there and ask people why they go there rather than continuing ed or a degree? I know what I want to do
- In our 3rd conversation - we need to say, given all this stuff, what the hell is going on?
- We have focused mostly on negative stuff. We did say sharing which can have positive connotation. We have said celebrity, which is a loaded word. Kardashian culture.
  - Celebrity can be good - self promoter, taking control. All of the sudden I can reach people all over the world. Before, depending .

#### What about the positive?

- Technology is not just communication - it is 3D printing, access to having a new phone shipped to me from China is 3 weeks and not even knowing how much goes into that behind the scenes. I can print a sculpture, I can print a tshirt.
  - Fact checking the lecture in front of you to build a counter argument
    - At least they are engaging.
    - That's what doodling was...
  - Leads to sharing
- New forms of art are being created all the time.
- Going back to anxiety I would say disorientation.
  - I have been working with graduate students to get to reoccurring conceptual ideas that keep coming up in their work and the work of their contemporaries, letting their work speak for themselves and the word "disorientation" and "too muchness" is coming up. Unlike a flat line of the horizon, there are too many choices. This sort of like altered state of that and PTSD. Disorientation is also a way to overcome.
- Entrepreneurship is an exciting opportunity. There always appeared before to be a barrier between crafts and an artist that is now breaking down. I can be an entrepreneur or an artist.
  - A study - 80-90% of people who take advantage of the Corzo Center are alumni or professionals in the field. Our students do not want to think about entrepreneurship while they are here. There are exceptions, and I am happy about those.
  - Wall Street Journal - difference between Gen Z and Millenials - the majority of youth in Gen Z are interested in job security, being recession proof. They don't want to be a barista, like Millenials.
    - As you get out further, they are eating the bark form the tree. As students, they are in a cocoon where they are insulated from the realities of the world. And some of that is our fault. For me, the future is the most exciting thing I can imagine. Inside of this institution, almost all of these things we've talked about is going to disrupt the established ways of doing business in higher ed. This will have extraordinary impact on faculty to promotion.

- Disruption of higher education and it's up to us whether that is going to be a problem or an opportunity.
  - A conference with French and US educators at the Albertine is talking about the disruption of education as we know it, in the world. The 4 people speaking are right in line with the disruption of education.
- Top 2 or 3 Things
- Things that seemed out of the norm before happen so much now that we just accept it as part of the world.

## **2a. What makes the arts more important than ever in this changing world?**

- All the changes we talked about in the world, a number of things that put the arts and students at risk. Do we believe the arts are valued more or less than 20 years ago?
  - The scary part to all of that, being inside all of these conversations over the last 40 years, do we measure this through the number of seats in the audience. Dance USA has poured money into trying to answer this - who are our audiences and how have they grown? Whether loft or philosophical, how can we talk about the relevance of art today when we know people need access to better health care? Donors don't want to fund a european vacation (dance festival) when I could fund them having a dorm?
- Embedded in that is; maybe some things have taken priority over the arts?
  - I don't think they have gotten better or worse, but they provide humanness. Everything is so social these days, people are going to need the arts. You think of something true, sincerity. Not something phony. I don't know if they have gotten stronger or weaker.
  - I think the arts are therapeutic which makes them all the more relevant in this disoriented world
  - Art is a way of being human, or communicating. Always have been, always will be.
    - How is what you are talking about - humanness, related to all these problems. The arts have always related to humanity and expression, why is that more important than ever?
    - Thinking about everyone has access to the outside world and output through phones and internet, everyone is expressing themselves in new and traditional ways. Everyone is expressing themselves through the internet, mass consumption, this can be a way of sparking debate. Of pushing people apart and bringing us back together.
    - Are you saying that just expressing oneself can bring us together or pull us apart? Or art as an expression can do that as never before?
      - In the past, when we were more isolated it could seem that a particular body of art or design kind of captured the ideals of a group, but it may not have. But now that we all have access and output, it is becoming more of a dispersed or isolated thing in some instances.

- Because of technology and social media, is everyone an artist? So the distinction of coming to an arts university and being an artist is both an opportunity and a challenge.
- As the opportunity to do art has increased over time, people use art for all kinds of things. So it is more important because more people are engaged in it. But coming to an arts university doesn't make you an artist. You come here because you want to find your tribe, you value interdisciplinary conversation between different fields
- Creative thinking. Other fields, medicine and science are always looking for a creative thinker
- Companies are looking for character strength. Virtue, strength, persistence, empathy
  - What companies want this?
  - Looking at automation in the work force and building those skills in the K-12 classroom. How do you teach those skills
  - Is anyone coming to UArts to recruit students because of creativity as a skill?
    - Even if not, isn't that a failure on our part not to educate students that way
    - In photo, visual equity and technical prowess are something we do very well. That creative thinking means they are great second shooters as well as entrepreneurs in deciding what they want to do. And that is sought after by many fields
      - Second shooter - captures everything else while primary photographer might have creative vision. Mentorship, internship, practical learning experience.
    - Is it creativity vs. automation?
      - No photo students have a similar visual voice to one another. This is critical, bc anyone can be a cookie cutter photographer but to be creative is completely different
  - Does this relate to belonging? Individualism?
  - I don't know that art is more important. I think the urgency of creative self expression is constant. Living in a globalized world creates a disparity between those who do and do not value the art more than 20 years ago
    - Not related to companies, it is a problem solving issue. Students are creative, but don't know how to move horizontally. If you say "you" never use these skills..."
    - Date to prove it: Sam Melandro Meyers in a grad program in a completely unrelated field (Art History) still using creative skill learning; Erin Kirk went into the military
      - I think we have students who take creativity and move into other fields, but we do not celebrate them. A sense of personal confidence and autonomy

- Something that came up that is relevant is that art and design have always changed with different social and world conditions. I see an opportunity of the world needing designers who can navigate the world laterally, have the ability to creative problem solve. Thinking about natural resources, changing political conditions. Inhabiting space. Does UArts, each one of us need to take a stance on how to teach and think about those things? Everyone talks about interdisciplinary and collaboration in a very surface way. Maybe getting into ways of doing this, we need to come up with ways these overlap so we get students who are thinking in diverse ways. May not solve world issues, but maybe.
  - Thinking in diverse ways - being able to “think outside the box” and bring tools from other disciplines as a part of a more localized problem. Accessing other resources that aren’t normally part of photo or industrial design skill set.
  - How do you connect to the person,
  - Reconciling the unlike - artists can do that
  - To gather, to know
- I just want to double down on why I think art is more relevant that ever: 50 years ago using art and music as an application for student anxiety you would have been laughed out of the room. Today you can use that argument because people understanding the interconnectedness, are more enlightened. Opportunities to be change agents wherever you are in the world. If you promoted visual art as socially relevant 50 year ago that would be too high minded.
  - Artists/Activists are one in the same. Activism, whatever your cause is gets expressed through art.
  - Whether a personal or social cause or something else. There is so much going on in the world how do you break through.
- I think No. I always have a lot to say. I have to say that question stops me cold. Words like creativity stop me cold. I live in the world, not outside it. Thinking alongside my students, and some of this doesn’t resonate. AT ALL. It sounds like we’re looking at students as objects, talking about art from a distance. We can’t separate the conditions of our lives from the work that we’re being asked to do.
  - I am trying to get at conversations I have had, 5 years ago, for Erin I had the opportunity to speak to a lot of parents. One of the repeated anxieties was “I don’t know if I want my child to go back to into the arts” then I would speak to them again after the program and they would cry; it validated them as to what their son or daughter wanted to do.

**2b. Let me ask it in a slightly different way:**

**What role can the arts play in helping students face the challenges in today’s changing world?**

- It is painful to do the work I have been doing for almost 50 years. It is painful to have to sit and have to answer that question. I get it that parents don't want students to study Dance. When you say you're a dancer you might as well say. When Toni Morrison talked about teaching Creative Writing, saying something about "what's between me and the world" is my essay writing. She begins talking about a parent talking about a student at Princeton, asking why a student would want to go into Creative Writing. Is it painful to have to continue to answer the question "Why do the Arts matter"
  - But we have recognized the arts are under
  - If I only had 12 Dance students here I would say it doesn't matter. But I have 300. Literally moving through the world, from a housing project in Detroit to a stage in Vienna.
- Donna Faye is a great example for advocating for her position, her craft, her art. That makes her find a place in the world. IF we can show our students how to advocate... the arts are an area if you don't know how to advocate for them, you'll die. We need to find ways for students to advocate for their special craft and skill in the world.
  - I think that what the arts do, about humanness, I think...I can't do it....
  - What do you find so difficult about asking the real world relevance for a thing we produce? I am a scientist, if you go to Penn and ask about molecular Biology, it is easy to say we are looking for the best and brightest and it is growing. I think you feel the same way about Dancers. There aren't infinite opportunities, but there is opportunity for those who are passionate and want to throw themselves into it. And if that is who you are, we can help you facilitate that. If you are that select few, we are the people who can get you there.
  - I would say, yes AND. I don't know right now. I am trying to learn a new way to talk about it. I am stuck in the real world that I am living in. Students don't have enough money to go to school here. We worry constantly that they will have food to eat. That they will have a home to go to. We worry constantly about their abilities to express themselves verbally and in writing because the field asks those questions of them. I know in very real ways that the arts change peoples lives.
  - Frank: I am looking for something to reframe it in a different way.
  - A student today, when introducing ourselves, a student asked "is it good here to have a safety net" Is it good to have a marketing minor as a safety net? (Dance Improvisation class) I wholeheartedly believe art is a safety net. The idea of the safety net was for sure an economic safety net - Plan B.
  - IS art plan B of the safety net for everything else?
  - I think the arts blows open Plan B. There is no plan B/ There is no safety net. If you come in touch with the inherent risk. It is absolutely beautiful to do a minor, but if you see it as a plan B you're doing it wrong./
    - You need to integrate it and be holistic.
    - Plan B is flawed.
    - I have 2 degrees because my parents told me I could not have an arts degree. I got an anthropology degree just long enough

- Art and anthropologist can fit together, but it is wrong to trivialize whatever it is you do as Plan A.
- It is not our job to convince parents that the arts are worth it, but somebody has to answer the question.
  - Students want to be here regardless
  - It's the luxury market, right?
    - No, art education is the most empowering.
    - The perception. It's the perception.
    - There are a lot of perceptions we have in this world. How do we change it for our students? To a large degree our students don't know how valuable it is.
    - Students are hearing the negative voice out in the world, and we tell them it is valuable but we don't give them any evidence
    - I disagree, we are giving them a place to show they are a larger part of the fabric of society, and we show them they have locked arms in this battle.
    - I don't want to romanticize 60 years ago, but when I see what was happening at Universities in terms of advocacy and using the arts, I don't see it anymore.
  - How to reframe arts as empowering?
    - The difference between an expressive discipline and a liberal discipline. If I were going back to school, I wouldn't be an english major I would be a visual artist because those are the tools of communication and self expression.
- I found it interesting that we got hung up on economic value, even though we started off with 3 headers: technology, social, economic. Aren't we living in a more socially conscious world? I care about issues beyond myself. In terms of things that matter: everything from social justice to climate change, to how the world gets along to how I treat my garbage.
  - Push back: outside of elite educational environments, people are thinking very locally. Listening to a poll trying to determine this is where society is, and all the answers were highly person ("My son needs surgery")
- In terms of people who are our customers, not the whole world, do the arts contribute in anyway to helping the world through social problems?
  - I said that on my card. I needed more time. I needed help from thelma Golden who said very clearly, the arts are a catalyst in the world for change. That's where I got hung up. So I had to have that help.
  - There is another role too. Ezra Pound: The artist is the antenna of the race, they see ahead of the curve and describe what might be possible.
  - We're not here to defend the arts, we're all pro arts. The arts aren't going anywhere.
  - But the University might. Beyond our personal feelings we all need to protect ourselves.
- Art is a catalyst for change in society. What can it help change?
  - It can change the perception of people to other people. It can change values.

- When Lotoya Ruby Frasier got into an airplane and photographed the landscape of Detroit, the change they could see why it was a hell hole, why it looked like a target from the air. It embodied the lives of the people. Once this is made visible, maybe change is possible.  
Change the way you think, change the way you see
- Earlier we talked about empathy: its the ability to go from understanding, to knowledge to attitudes and beliefs to action?
  - Empathy can mean literally just mean the community garden at the end of the street making you realize other people live there
  - Art makes the world change. Even the jaded artist cuts through out worldview and makes people see things differently than they imagined.
  - Art is going to respond to culture ( design, creativity, Dance). It is important because it can act as a speculation tool (like science fiction) to think about where the world is going, what it can be. We need people who are visionaries and curious. They don't need to be a genius
    - Yea, they just need to have an awareness.
    - CHANGE.
    - A catalyst for change because it helps us see reality
    - And develop the story we need in order to understand it for ourselves.
    - Artists help us to tell our own stories
    - It helps us find things in ourselves
    - In relation to the world and others
    - We're able to respond to what is happening
    - It opens up possibilities.
    - How
    - IF you see things in a new way you might see something that was blocked before
    - Great artists help us see alternative ways - helps us see the same situation in multiple ways.
    - Shifts in consciousness. There is no going back. There is no safety net
    - Art has the power to shift
    - You're getting to the heart of how you put language to something like this. Part of the problems with a mission statement is that they sound kind of bullshit. Earlier, I got exactly what you meant about the safety net. I'm gonna be really tuned in to what the mission statement means. If I am giggling sometimes, it is because I am giggling in glee.
    - In some ways, art is hard wired. If you lock humans in a room they will draw on the walls. It is the basic way humans communicate feelings. Everything that is not analytical, is all art. In some ways, once you pull back the cortex it is all art all the way down. It speaks to everything that isn't about analysis. Science can only answer questions like "How". If you want to answer questions like "Why?" then you need art.

- I am trying to connect with certain attributes and value as the type of person that comes to our organization. Is social good an avenue to consider for our university. I need something that connects to today's world; huge social problems. I need relevance and resonance.
  - In critical studies, we are developing an art activist course. We are trying to use art as a means of social good.
  - Artists are activists. Activists can be artists. Walking to raise money for cancer is art as well as activists.
    - We need to let the artists speak about this. That is considered outdated conversation. People out there doing things that we might call "activism" would call themselves artists. When we say "art" and "activism" there is something dates in separating the two.
    - Is it? I just sat in a 2,000 person in NYC about art AND activism
    - What are we talking about? Social conditions or art in the world and how we are educating artists?
    - Both. I am thinking about potential ways
- Is art the bridge to civility? The ability to connect? Exposure? Understanding empathy?
  - Art is not the only thing that can do it, and I don't think it should be. Our students are 18-22 and they are finally semi autonomous. And they have 1,000 things that they are becoming engaged and aware of. We nurture and advocate for that. We develop skills that let them voice that. We provide outlets for finding the work they are going to make. Some of that is advocacy. Sometimes they are just going to make art and not advocate for something. Sometimes it is art because it is beautiful.
  - All art doesn't have to be beautiful.
  - Art should be an engine for inspiration
  - Our students are just beginning to see what existed on the otherside of the street, fence, wall and that awakening is palpable to bear witness to and foster.
  - Discovering their voice.
  - Otherside of the wall?
    - Many of us in finding our way to higher education have had an example to follow. Many of our students have had no example to follow. So they didn't have a backyard, let alone a fence around their community. So they are figuring out a whole lot and having an awakening as artists. So universities do a far better job with it.
  - If you go all in on social mission, it is too far in one direction. But it is a growing component of people's lives. It is a shocking change that they have gone from wanting to work on Wall Street to wanting to work for charity.
  - 1970s journalism school - I didn't have the courage and guts so I went into advertising and promotion. Lost my friends for turning to the darkside.
- Susie Gablett - Reenchantment of Art. Making art is not the world matter. So a turn towards social consciousness. There is a turn in what we think of as art making, what we think of as activism.

Conversations before the end of time. Before that, she wrote on Magritte's work and in going through his paintings said "What the hell am I doing?" She broke open conversations. Then we saw from the NEA, you're not going to get any funding if you aren't doing socially conscious work. We need to be aware of these institutional wirings that are holding together what we think of as the art world. How do we as educators let our students lead the work we're doing? Rhetorical listening is where I position myself.

- Belonging/definition of self comes back to purpose. That is what my students are looking for: I'm not going to work there. I don't want to just sell something. No one thinks they need an ethics class, but now that communication is so powerful and can be a force for bad, people flock to the ethics course.
- I am wondering if this distinction makes sense: art as private act vs. art as a public act. Teaching students to understand these arenas. I am uncomfortable with conversation about social good. Social good is the hobgoblin word that we fill with nonsense. What stage are we preparing our students to work with? They are as interested in the public space as the private space.

### **3a. How, specifically, does UArts currently help students prepare for these future challenges and opportunities?**

- Is the place of choice important? Do people really come here and do one thing or the other? It makes the claim that people can do it easily and a lot.
  - We don't deliver on that as much as we could
  - It is less mission based.
  - Dance students want photo and critical studies
  - As a student who is considering UArts, they may be interested in the interdisciplinary but can then?
  - Prereqs get in the way. Electives are sold within each program. The grid is a huge problem (the schedule).
  - I have been here 17 years and from the day I got here we talked about cross/interdisciplinary but we have never really delivered it.
  - I think deep learning is as significant as cross pollination
  - Then we should be careful about seeking cross pollination if we can't deliver it
  - It's almost an extra layer on top of what we do now.
  - I am concerned about students getting lost. Starting off interdisciplinary but just getting lost. Meandering around, not figuring it out until a few years in. Then they don't have the right credits.
    - Contract degrees
  - Throwing out a totally wild idea which is as bad as any idea I have had. If we talk about going to a time in the future of deinstitutionalization, can an institution within itself create forms of deinstitutionalization. Easy entrances and easy exits. We tend to operate with the idea that attrition is bad. But what if we accept it? We only recently began to accept transfers. Penn's slogan: "It's where you end up, not where you enter" as a means of attracting transfers.

- Thinking about flexible environments. There is an architecture school in LA called SCIARC (sp?) started by practicing architects rebelling against architecture in the US. They started in an abandoned train station. A free for all, just craziness. But now it has become a large, successful institution. Offered an experimental way of working for those coming into the school. If we can't be Pratt or Parsons, how do we set ourselves apart? We're weird.
- We're weird and we like it that way.
- I am voting for EXPERIMENTAL.
- There is a course on coursera that should be incorporated into my degree
  - This idea has structural problems. A university from semester to semester figures out how much money, how many courses to run based on some form of stability. But i still love the idea. I'll let the artists speak to this: isn't there something about the continuity of instruction?
    - I used to think that way, I don't anyway. It's hard.
    - We have to avoid the manufacturing model of education
    - I can't tell who transfer students were when they are seniors
- In Diversity, Equity and Inclusion we talked about representation. If we had unlimited money, that could differentiate ourselves by attracting more...
  - Representation, cross culture, inclusivity in the breadth of what we instruct.
  - Experimental - banging on a chair - part of that is how can we can many different types of people...
  - Democratizing - not the right word
  - Thinking structurally, fluidity comes to mind. Thinking about the grid, there has to be fluidity about courses offered next week.
  - Infrastructure - what is below the structure.
  - Variable barriers to entry - the degree to which we can understand that not everyone who comes through here will have a standard understanding of merit. I am stunned by people who are not college educated and what they are created. Can we include them in this university? They are going to be teaching us and our students.
  - Representation - simplest example: black student said it was having a black instructor who had a similar experience.
  - Would operationalizing it mean creating a core curriculum?
    - No, the opposite of that.
    - We want to meet people no matter where they are. You can come here, and we can get you there.
  - Study abroad at Arcadia. The main word we used was destabilization. They grew up on broad St, and now they are in Turkey. They are getting a global perspective, in a controlled way. A curated way. The reason I bring up the core curriculum idea - we can let you be who you are, but leveraging that interdisciplinary model. If you take a dance students and they take photo, they expand their worldview.
- Fluidity is appealing if there was enough infrastructure to support it.

- It is currently bullshit.
- We tried it with the university common curriculum. We ditched it. We made a college curriculum
- Place of choice is aspirational. We still need to figure it out.
- The kind of student who is exceptionally strong; we need to not make the barrier to entry accessible.

**3b. If we had the money and resources, what more could UArts be doing to prepare students for these future challenges and opportunities?**

- How students learn and resources they need and how this links to their interest? We need to maybe invest in how we can have a more flexible curriculum and resources. This means easily accessible and removing barriers we find within the university so that things are just easier to do. How we can teach students in quicker ways. A 16 week or 17 week semester - how do we break that down and expose them to a lot very fast so then they can break them down? Exposing students and then allowing deeper learning in particular areas of interest for our students. In particular, crafts department and industrial design - we don't have welding capabilities even though there are welding capabilities on campus. They are told they need to take a class, but they could learn safe welding quickly .
- Be nimble.
- University committee on academic tech - how would it be to have one or two week workshops before or after a semester to let you go more in depth with a skill set. Workshops of 10 or 2, which could provide students opportunities that are shackled within a 15 week semester. We have long dedicated times for learning otherwise.

**4. Does anyone have any additional ideas they'd like to share about any of the topics we've discussed today?**

**Any additional comments based on today's discussion?**

**THANK YOU AND NEXT STEPS (WHAT TO EXPECT)**