University of the Arts
Strategic Planning Group Mission Statement Workshop
Breakout session – Group 2 facilitated by Shelton Walker
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What are the biggest changes happening in society today that will have the greatest impact on our students lives and careers:

EM: Um one thing I talk with my students about a lot is automation and artificial intelligence and like the difference between them- and a root is creativity. So I ll just start there

SW: AI that makes me think about ethical issues and that makes me think about the ethics around that

MJ: That's something I have to have a conversation with my kids a lot. At one point maybe the role of a university would be to almost train them- not everyone had access to those tools, and now every 13 year old has access to those tools. So it's not about getting access to that tech but how to use it.

MD- As far as independent learning, do they have to come to a brick and mortar place anymore?

SW- Tech is changing

MJ- the democratisation of the changes to tech

 HL- From a psych perspective- self identity within the context of the world. I was talking to a student on another campus- I was like aren't you worried about putting so much of yourself our

into the world, and they couldn't discern the difference between their public and private self. They couldn't understand that there was no differentiation of personal identity

SW- the dynamics of personal and private sphere. I Was thinking on the way in this morning, with the kavanaugh hearings, that whole structure has shifted in that regard.

FS- I feel the identity politics and the fact that in our society these day s we are building awareness to identity politics in a way we weren't before. Knowledge is more fluid now, there's no right or wrong way on how to do things and students are learning that.

SW- when you say knowledge is more fluid can you describe?

SK- there are multiple ways to teach how to direct. You take what works for you for your individual personality. Take this script analyze it.

MJ- I agree entirely

TB- that comes from students? Or society at large? I think of paradigms of how we teach.

MJ- It's almost and acceptance that what would have been accepted as a poorly made project at one point is now accepted as an artistic statement. 1970s had to be in a million dollar studio and now you have kids at home with an iphone and its much more about the product than how identity surrounds the product

SW0 That reminds me of another convo we were having. He was saying what we are looking at in world of tv now, they're looking for strong ideas and writing, even on a shoestring budget, you can get that out on youtube independent from what the mainstream is saying. You kind of establish your own identity which is a total different system than 20 years ago

MJ- the idea is more important in the product

EM- its an emphasis on authenticity. Often times it's like students are connected to social media, but I find my students are deeply suspicious. There's like a relationship between authenticity, that kind of roughness, its authentic, its something there's like a human touch on it, an emphasis on imperfection. I think that's a definite culture shift and kind of a backlash at that kind of automation. I'm sensitive to this too. That's how I make sense of hipsters and stuff

SW- Craft is having a real renaissance as well, think etsy or other outputs in that regard. It gets more interesting when there's that intersection of that craft and sort of technology. It's a comingling of the two.

MD- the suspicion. I like that term

Me too

EM- I have these students write this paper- who are you online- and that's where it comes up. ITs like I feel this pressure to perform and be a professional online but then there is a suspicion. ITs like no im unplugging, and that really threw in the face of everything we know about the younger people. It's going against that narrative. In this now there's no digital filtering, there's that human aspect of it.

SW- the way you were framing suspicion is important. The importance of authenticity.

LM- like the outward presentation

MD- I think with the new media part- how quickly media outlets are pushing and shoving new media out all over the world now. It's within seconds now. You're getting different messaging. For me when your looking at that world today that'll have the most impact you'll get sooo many opinions

SW- that goes back to that authenticity.

SK- someone say I tweet then i exist and others say i don't because i am exposing myself and jeopardizing myself. There's a concept like citizenship. What I'm following, googling, what facebook groups I'm in. That connect me with someone in china who follows the same interest its way more than my neighbor who lives next to me.

SW- this day and age you're saying you might have a stronger community or bond with someone halfway around the world

Annie- it's like shifting to a virtual reality I guess?

EM- sounds like globalization

LM- That can also lead now to more distrust. Its like what's fake, whats now, I have 20 different opinions to read in seconds.

SW- how might we go about categorizing or organizing these threads

LM- I want to add the cost and importance of higher education now. I don't know the research on this, I know what i've read is you need a college degree and some people need masters and its so expensive

SW its across the board the increase in cost in education. The only thing you can afford less than a college degree is not having a college degree. My personal opinion it's like a bubble, a real estate bubble or something.

SK- Can I add- like theres we belong to one nation in a way. It's easy to travel and be global all the time but with abcecty dot com you are trying to find where you're from

MD- from a bigger perspective though. From the globalization aspect you know its constant contradiction. Its current and valid but its feeding local- like there's an emphasis on local farming and whatnot.

SW- to categorize and organize- let's think about buckets. maybe , we've got technology, access to tech, the threads we were talking about. Fluidity and pace if info.

A category of information, the immediacy, access to it.

SW- access to learning is around a lot of what we are talking about. Like how people are self taught, and also i guess the cost prohibitive element of higher ed.

LM- Access to self taught vs access to higher ed.

Were thinking of rising costs here

SW- oh and access to learning

Sw- that's interesting though cause I can see it also in this category (technology)

SW- ok and how do we want to descript or learn about the fluidity of knowledge

CB- I think that's part of information.

SW then we have things that have more to do with identity. Which then in this- what about the authenticity thread. How's that situated. I know those are interwoven

MJ- fluidity of knowledge but fluidity of truth in quotes.

MD I think it can fall both in tech and identity because that's how we're getting it.

SW- I'm writing public and private sphere. Are there any other large buckets we are missing, as in terms of what's different from 140 years ago to today

SW- I guess what is challenging for me sometimes for when I think about the future of teaching and learning is- we say we're preparing students for world of tomorrow, but I don't know how to do it. It's very hard, traditionally we would look to tradition but I dont think thats what we can do anymore as much nor is it expected by the students. So its hard.

SW- does anyone remember obama making a comment about art history, he was praising the STEM fields and sort of made them seem more important. Another institution I studied at they were considering getting rid of Eastern European language departments and I thought if they can't exist in higher ed environment then where do they exist? Do they end of getting erased? It made me think of the supposed irrelevance of the obama comment on art history

SW- since things are changing a lot and quickly I don't know how one is to think ahead to say you prepare with xyz to be prepared for 2030 or whatever

HL- there's the other side where things are happening so fast. What is important for us as people. How do we preserve, with everchanging tech, more of it, speed of lightning, how do we preserve humanity in the context of humanity. Like us-ness

SK- and being inclusive in preserving. In theater if we select only what we have then nothing changes.you only focus on white men. How do we practice constant revision of the cannon

HL- the relevance is important in the this time and now. Its ever changing.

SW- and different things are relevant for different people in the place

I appreciate this exercise but to play devil's advocate- every generation goes through this. We talked on distracted minds and everyone things kids are distracted in the classrooms now but you go back in history and its nothing new. The newspapers were a distraction coming to your door everyday. In a bigger context, the same themes keep coming up and up if you put a different lense on it. I'm not that concerned about predicting the future I guess.

SW- Such a great point. Every generation experiences this. Are we really so different?

MD- I kept thinking about the history repeats itself. It's the cost thing- the haves vs the have nots to get educated. That's what the political environment is saying these past elections. Like the middle class is so important, but only the wealthy will have access to higher ed.

SW- coming back to the tech, on one hand the tech has rapidly increased access, given voice, given space for advocacy to different groups that maybe didn't have access. On the other hand we have this growing gap between the haves and the have nots. There's bigger contradictions. And the internet was the land of the free, and now we are seeing things with how companies are starting to control bandwidth and financial institutions can make transactions in a moment

Net neutrality. Yeah.

We think about how we respond to the world and the changing world. Can we be more inspirational than that?

LM- that'll come out in our mission statement right? That we will get more aspirational?

SW- Any other thoughts before we leave most identifying issues today?

SK= Since we are talking about education- is is important. My friend who's student dropped out now makes more than his professor. So if that's happening now, what is our added value to the generation?

TB- but these people are doing bad things in the world and we are doing good things

LM- is that an outlier

MJ kind of yeah. The value of the uni at this point is providing an environment is experimenting with minds. It goes back to the access question.

I want to table table the value question. Hold that though. Coming back to pressing issues or changes.

HL- something as basic as extended life span.

SW- we haven't talked about climate change and limited resources. Were entering into a time period that maybe is unlike any other prior modern history that we have written record for. It's the first time we've been concerned about accessing even natural resources. I'm not sure where to put climate change but I feel like that impact the mentality of society. It's always kind of looming in the back of my mind. Limited resources and how that's impacting everything we do.

EM- I feel like that. If we take the two higher education points off, I think there's a class component to climate change. Who is this going to affect most? If you don't have the resources to move your life or buy water when your pipes are falling apart of whatever. Like hurricane situations

MD- or you lose access to a school, you know.

SW- It's part of an access issue climate change. And the lower socioeconomic will have a shorter end of the stick.

HL- existence of mankind- the thread of existence of mankind.

EM- something for information. Depth of information it's a social issue. I think of it's a meme-ification. "Everything is a meme and that's fine and you don't need to go any further or have a lengthy conversation." It's like a superficiality. I don't know how to explain it better. I struggle with tis with students and other people. It's kind of a depth issue.

MJ- you become a collection of what youre interested in or aware of rather than a core being sort of thing

EM- it's like accepting information- I heard this thing about this raw water trend and I was like where did you hear that?

LM- like rain water? What?

EM- Like not cleaned? It's just like what's the research on that?

HL- Reminds me of something you'd see in Goop.

LM- that goes back to having so much information. Like you don't want to dig deeper

MJ-its an access thing.

MD- how much students goes into research. If you aren't within the first page of Google then forget it. No one's going to page 2. It's this level of how far do you go.

SW- facebook has become really popular in a country. It's in the media that it's synonymous that their using facebook to mean internet. Myanmar. It gets back to the whole fake news thing.

CG- We used to have gatekeepers before and now anyone can produce anything.

CW- a filter bubble.

MD- goes back to suspicion.

SW- the anger of some of it too. If you look at the election you have polar extremes. And one was so unaware of the other. A large percentage of dems couldn't believe trump one and it's because of the media orbit their functioning in.

LM- echo chambers right?

MJ- its becoming regional too

LM- We need to be aware that it's happening here too, at the institution

SW- thinking about this morning's meeting, how do you show students different perspectives? They seem to want to hear them

MD- also their getting so much info off of this (phone) they want to hear it too in the classroom.

SW- the immediacy of quote "expert content"

SW- that's also what's changes, how quickly you can get access to all of these things. Second prompt: What makes the arts more important than ever in this changing world. What role can the arts play in helping students

MJ- in terms of community building. Like minds. Knowing there's other people out there facing the same issues and expressing. They're growing up so alone in a weird way. Despite connection to anyone at anytime. There's a loneliness. Putting them in situations in which there's a creative exchange in person, there's a really valuable thing there.

SW- sort of becoming empathizers? Across whatever it is we are facing. Art is in empathizers

MJ- In the reverse of globalization, you're sort of a drop in a sea, and to know in numbers you can get things done i guess. It's hard to conceive.

SW- I think, I guess this comments go to the history of humans, but artists will help document all of these things that are happening now. Which also speaks to the tradition of education too.

MJ- value on the individual voice on the other end of things. You yourself and your voice and the prism in which others can view.

SW- I think of that like change agents. To me its at the core of adding value, thinking about what value to the arts play. I think of the STEM vs STEAM conversation. So STEM is Science Tech Engineering and Math, and there's a movement within higher ed to promote and invest in STEM fields. That's like the comment of Obama, he was championing STEM fields. And STEAM is the counter argument that adds the A, the A being the Arts. And I feel like for me the STEM vs STEAM is kind of one of the most central debates of today within an art school context. I strongly believe in STEAM personally and I feel like Art schools need to do better at owning what the validity of what a STEAM education can provide and i'm not sure we have always done good job at that.

SW- I think that for STEM or STEAM, the strength comes from understanding how those disciplines affect one another and I think with STEAM it's sort of like science doesn't all align in an area of study, the Arts contribute to it and vice versa. But I agree that what the idea of what those things mean, people aren't aware of or aren't aware of their way of thinking. And I guess related to that is the liberal arts education, like what that value proposition used to be in terms of teaching critical thinking. I think thats still valuable to what STEAM can contribute.

SW- we talked a little but about that in the first conversation. Critical thinking vs Creative thinking. What's the difference. Are they different?

Critical is recognizing but creating is thinking then acting upon?

SW- but could you recognize it if you weren't thinking creatively?

CG- I think these are really difficult conversations to wrap our brains around. I wonder how productive it is to set these up, these distinct modes of thinking. I think our brain is much more complex than that. In problem solving, it relies on some judgement, analysis,

HL- an amalgam. Analysis and synthesis. But problem solving, just form the perspective of problem solving within the context- or the other way around- perspective building within the context of problem solving. As creatives we can look at it from different angles. So its problem solving but its very specific in how we problem solve.

SW- i wrote down other terms like design thinking and scientific method. Scientific method- we establish hypothesis and peel away at something. Creative thinking and Design thinking is additive. It's imagining all the possibilities then analyzing what works, but hypothesis is like this is the solution lets prove that it works

SW- but don't you propose the hypothesis because you've done the research? But again, that's not what this day is about

SW- That's one area I see the arts as having Arts have added value to the conversation. Scientists get locked into a really regulated processing. Creative thinking gets into breaking it down. He was saying the other day that with doctors they've studied and practice to get into a specific process, and it can take years of training to break down a process they've learned. And you throw an artist in there.
Whatever that is, the elephant in the room. That's one way the arts could add value.

SW- I know exactly what you mean

MD- break it down to its simplest form, helping students face challenge of today. It goes back to that critical vs creative thinking. Can they be meshed together. And what happens when they do mesh together, there's a certain magic.

SW- I think what you mean is if you are in the studio and you have a plan, but you make a mistake from the plan and that leads you down another road. I think that's something I learned from art school

Where as in science major outcomes are coming from mistakes

MD- I know my faculty said break things here. Break it and rebuild it.

That's really interesting- the culture of allowing for mistakes and allowing for failure

The happy accidents

And not being scared of that happening

And that's character building as well. Encouraging that failure in creativity.

The culture of critique- you learn early on in your career how to think about your work outside of yourself and develop a thick skin. Who remembers your first critique? Mj what would be the equivalent in the music world?

MJ- It's more of a public reaction thing. It's such a pop. You're more vulnerable in a lot of different ways. You receive a much wider spectrum of response. It gets back to the idea that identity is more important than the product at this point

LM- it gets to the entrepreneurship of this school What do do with your creativity, how you sell it.

I used to work with graduate students and I'm married to a mathematician. Specifically working with science PHD students. Most of their experiments fail, lots of critique. There's definitely an entrepreneurship- you have to sell your science. Depending on the field, there has to be impact and you have to have even built into their fellowship- impact is a keyword. I don't know if thats so different. For me it's more of a value system of objective vs subjective.

That gets back to the STEM and STEAM, we are essentially doing the same thing. There's a lot of intersection and similar vocabulary. But what is that within the context of these two questions. It doesn't necessarily- it's not necessarily unique. It manifests differently. Going back to these questions. What do we want to impact.

SW- lets go back, thats huge. Is it truly different than these other fields or disciplines

HL- in the 80s it was argued that the most creative art was coming out of science

SW- I kind of want to return to the original statements.

MJ- what's the role of the artist in the new era? Does artist mean just artist anymore? Like the creative mindset being applied to business

If you look at it in context of economic history. The model of patrons.

MJ- it becomes community initiatives and how to lead them or take part in them. The term creative entrepreneur. We don't really fit in the art school necessarily but the more static business practices. And how does that apply to marketing and the formation of businesses. And product creation. Creating products that are more useful for communities.

I like that question like what is an art school? Should we be an art school? And the contemporary or modern history of modern education is relatively new. We talk about our history being 100 years old but at our founding we were not necessarily an art school like we think of it today. It came out of the post war era and expressionism came out of that. And how wild is that. Maybe that's critical for us to unpack.

How has the definition changed? Do we define ourselves as producing just artists at this point and should we? How are we defining artist at this point and how does that keep us relevant and financially afloat at this point when that seems to be sort of the national zeitgeist for lack of a better word.

Well you're absolutely right, you look at people the way they define themselves on facebook- I'm an artist! I'm a writer! There are so many titles that they're useless.

In my day calling yourself an artist was bad, it was about business in my day.

Artist is a troublesome term because the origin of that- i'm not 100% sure this is right- but artists arrived from a change in artisans vs artists, you think about the increased secular world.

In korea- art and music is revered moreseo than certain things. But they immigrate here and something changes they want their kids to to be doctors and lawyers.

But it's taught differently there. At least my experience we had so many students from Korea- like you learn a way to draw. When Id say use your sketchbook for ideas that was very hard for them.

Right now in china there's this huge industry of portfolio farms. Recent art students or art grads are farmed out and literally producing portfolios for european programs.

What's driving that need

Well the desire for a western style art education. I don't know what that means

It gets back also to the shifting definition, the cannon of arts and the place art holds in society and how that looks different throughout the world That makes me want to throw out this entire question.

What role can the "arts" this is problematic.

Can someone explain the conflict between STEM and STEAM.

Its resources. Its funding.

For visas it matters. Huge resources are attached to the relevance.

In some ways the government has imposed why we have to have this debate. They're defining STEM without the A. and that's where Arts universities can play a critical role in establishing a value in the arts.
I often felt like I was the A where I was working in previous jobs. I worked with them primarily in writing and it was kind of like a translation job. I even do this for my husband sometimes. I'll work on the writing part of it because there are human eyeballs that need to be on the writing part of it and there needs to be a translation of some of it. I feel like that's where the A comes in. There's something about the Art part that's really a translation. It's kind of a back and forth. Kind of leaning into creativity and thinking of an end product can inform math which is essentially a writing in a different language. For me it's translation, I don't know if that's the best word but there's sort of a value system. If you've ever picked up science textbooks, you know what makes sens and what doesn't make sense in terms of explaining concepts through text and images and layout.

It's almost like concept design, or idea design.

It almost sounds like arts are sort of a conduit.

Getting anyone to understand complex information.

On the surface of things something seems simple ut using creativity to show a more complex sense. Things aren't so black and white.

I like taking the convo back to what the impact of the arts is. And the word values made me start thinking of that. What's the value of the arts in our world.

Is it important? To me and you yes but to others maybe not.

So what MJ was saying- making sense of things, organizing things, reframing, contextualizing, it all goes back to the translation piece, providing framework for information. It get to emotion. It gets to an emotional language. It's the difference between bad and good writing. It's the same information but it's the good writer who makes it exciting to devour.

Someone earlier was talking about the difference between animals and humans is almost the same as humans to technology. The ability to reason. Reason and creativity bundled together is sort of what this is about.

Its creating values or a value system. I feel like, they all relate but I keep coming back to this community builders, advocates

Universal communication. It reminds me what you aren't as important as we all are.

Last prompts of the day:
3a) How specifically does UArts currently help students prepare for these future challenges and opportunities?
3b) If we had the money and resources, what more could UArts be doing to prepare students for these future challenges and opportunities?

Facilities is at the root of both of these questions. Like how poorly outfitted our facilities impairs our ability to prepare people. Everything sso contingent of technology at this point. Multifunctional-

Maintenance

Yeah I think we have good facilities but we get behind.

A lot of it is but its more widespread

I agree with melissa, its varied. It's what corner you're looking in. I've been here 3 ½ years and one of the things that first struck me how advanced our facilities were especially on the visual arts side. So there are aspects

I guess speaking to the more technological things- film music.

I had a prof in undergrad who would com out and be like the work that you people produce at this institution with limited facilities is amazing.

So what are we producing. What are we doing currently now

Recognizing that you won't be in the best facilities and you won't have all the resources and leveraging that.

There's been this rush, so many benefactors to out so much money in other institutions

But we don't even have elevators and things, thats baseline.

I was the head of admissions for almost 15 years at Moore and we used to have a ton of visitors everyday all day long, and the folks that came to us after UArts, behind closed doors they'd say oh my gosh that place is such a dump.

I just disagree, I've heard the opposite expressed. I think that may be true.

-different expectations from different parents

-yeah like what facilities were they shown that day?

And bare in mind this was 7 years ago.

So beyond facilities, how are we currently preparing our students. What are we actually doing or delivering

Having students acknowledge the business aspect. We've all hit that in our careers but I think it's pretty prominent. How do you market yourself.

I don't know if were doing that well yet.

That's within the discourse and dialogue.

Something else that's happening a bit but could be improved is using Philadelphia as a resource. I went to school in NY and there are a lot of signs there but its really intimidating. But I think if you choose to go to art school in Philadelphia there's a lot here that's accessible that are available to you that you won't get in other cities.

Some disciplines do that well but not all of them

I would assume that the faculty are helping those students make those connections

That's what's happening in ours. There a lot of community orgs picking up the slack of lack of arts in schools and they want to make connections. It comes to community building, knowing you're in this place and that's something we could turn into a huge positive at this place.

Interesting- I'm still wondering what do we do well? What are we delivering well? You said trying.

Well it's a new administration. A lot of people have been here 3 years, and I've been here 13. And it's not lip service anymore. It's not saying we do it there's an actual effort to do it. There's a willingness to support it. It's a weird time to ask a question like this.
We just need to continue to incubate- you know what I mean? Foster these kinds of ideas.

I've probably been here the longest. And you know with William Terra giving us the money for tech for this building it was about growing the technology for the new college and look what happened? CMAC just shut down after the economic crash.

We went bigger and better we thought, but our enrollment we have always struggled. To the extent we closed the college.

When we opened it was 1999-2000. It was around 2007-8 that we closed. We had a fiscal bust. So it went back to making things with our hands.

Maybe that's what we do well. Incorporate traditional ideas in a new context. You can say that with us, incorporating musical concepts through a new approach.

But the environment back then was technology after technology. It was really resonating in college level, you were designing with technology.

I think to MJ's point, there's a new administration but there's also planning. What you're talking about is big and shiny but there was clearly no plan for maintenance.

Oh no, we were just dropping money. Trucks of tech was rolling in every week

I Feel like we're starting to do that- investing and building but also for longer term. Sustainability.

Coming back to the students though- what do we do or deliver well now? Currently. Today. When our graduates are leaving what are they well prepared to do? We can be specific to colleges

For MBET- what we're doing is providing a much broader skill set in the context of music education. Not deemphasize marketability. This is not job training. You're more likely to grow in a professional situation. You'll be useful to a variety of entities and once you get there you'll thrive. That's sort of the root if it with us. The Age of specialization is over at this point, at least in our world.

I noticed you said "college is not job training" not strictly

I'll come back to that because that's my life. Because in writing- obviously. How do we differentiate ourselves from a conservatory model. They do need to be able to communicate well, read, that kind of stuff. Know science on a basic level. Just saying your a college graduate there should be certain core things at your disposal. That resonates with me on a core level

Dance does that too. They don't really teach commercially. Its deep and wide and they're not really pointing to marketability so to speak but by honing their craft at the level they do they're so competitive in the marketplace.

I think what you two were talking about and dance, it almost teaches our students to be lifelong learners so they can shift. ITs agility. Oh- I need to learn this technology I can do it.

I don't know that much about the dance curriculum but I get the impression that they aren't just dancers their scholars. They know they won't be dancers forever so they build that scholarship piece

They take advantage of the business minor a lot too. They're interested in art therapy as well.

I think there's something about that curricular model that breeds an open mindedness. Like oh I'm totally going to explore the business route to build me repertoire. It leaves space for that.

Its dance. It's not hip hop or jazz, there's fluidity in how they navigate.

Anybody familiar with college scorecard debt? Its the governments way of looking at the students average debt for when they leave higher ed. I think our average income for grades is 29-30 thousand. This is prefaced that this is only by students who receive financial aid. Were talking about dance students going out into the world and being well prepared. I don't know if we focused on dance if that would apply. In today's day and age that's not an aspirational figure. I'm just thinking in how we measure success in alumni.

Do we have info on alumni in that regard?

I don't know. The government has it, i don't know if we can track it.

Thats been one of my biggest challenges. Getting my hands on that consistent data. It lives a lot with faculty or within career services. There's no official process for collecting or analyzing that data.

One thing we can say by looking at that score card, art schools in general are well below. They track behind other institutions. ACAD has some studies. I'm just throwing that out there because if there are things were purporting to do how do they actually track.

That's naming the value proposition right there. The outcomes of the alumni. That's how universities track that and we aren't doing that. It's hard to get at.

What are things- coming back to the question what do we do or deliver well now- coming back to the central question- what are other things we can identify and capture-

I think the cultural environment. The acceptance. That's something that sets us apart. All of these kids are creatives and weirdos for a lack of a better word. They're comfortable being themselves. I don't know if its us or a byproduct of the environment. But these kids are interacting with kids of other departments and they are outside in other social activities are able to get together and party together and make networking together. They all end up working together after here, I keep up with a lot of them, they work together on later projects.

We've been approached about our location and I've felt it important to keep the school in center city.

It's so interesting because that's something we talk about all the time- we are a center city location and that's not utilized.

And again, we've always been a tuition saving institution so the idea of a move was a cost saving idea. But the ??? was adamant on not moving. We put them in this environment and its important.

It's almost like truly immersive

Yeah

And the opportunities we have to bringing professionals on campus and exposing them to high end artists and lectures- everyone wants to go to a city.

We get kids from NY or LA who want something that's not as insane.

It's more accessible here.

We have a lot of kids- it's not just Jared Letto.

One thing that kind of relates to immersive environment. We talk about collaborating across the arts. I don't know if we always enable collaboration across the arts, I do think our environment though, even if folks aren't currocularly, they are immersed in the environment

Not always in school but on their own.

We need to shine a better lense on the college experience- us being urban, us being specific in the areas we offer. That messaging is important.

That's a good segway to second prompt. Igf we have all of the resources how do we serve them better.

One thing I'm a huge proponent of, right now we have pretty good facilities, but all these things are specific to a discipline. We don't have a lot of multifunction large format, decent amount of seating, we need to look at versatile spaces.

We've got the maker space, that's a good start

I'm thinking more in terms of performance, exhibition space. Where students can use them for their own activity.

We're using traditional spaces too . These things were built in the 1950's

It sounds like breaking down the physical barriers and functionality of physical space as opposed to departmental barriers

Yes

It was fascinating, the admissions office took a tour of the makerspace, and it was interesting the accessibility and collaborative nature as to how the space was designed. And how it spills into the woodshop and the tour guide sort of through out loud as to how the woodshop is more fine arts so is owned by them so its not accessible but this over here is. Shining a light on department imposed barriers.

I think at other universities or colleges at other settings, if you want to sit and talk to someone for 15 minutes or eat your lunch, there's a lot of opportunity to collaborate formally or not and we don't have that.

Other than broad st.

Same for staff and faculty. Where do we run into each other? Broad street.

To actually establish some kind of business, nonprofit management, school. To not place it within my program. It limits the way we think about it across all disciplines. To establish a school or arts business within the university. Some sort of zar of that. This point is the time to start thinking that if it's important, it deserves its own faculty.

Establish a system to deliver the skills of professional practice.

Like a corzo center model, but for our students.

What if we had business fundamentals for anyone who goes here.

On a larger scale, there should be this thinking of like a ven diagram wheres this extreme core and it has like project based, with writing and communication, business, these things often thought of as soft skills or academic type things, but intersecting with that core are the technical things. The music, the dance school so on and so forth. But even within the ven diagram theres other interceptions. That glazes into space issues

Departmental barriers

Yeah

Talk to Mark, he's working on something similar. Specific to school of design but you should talk

It seems like we have that but its fragmented. They're doing that and they live within different schools but were talking about this larger scale thing. There's an incredible disconnect.

It's not deliberate. It isn't thoughtful or strategic.

Obviously it makes sense because we're building on it, but the way we've modeled out core- what youre talking about spans the entire 4 years.

Yes

All of the entrepreneurial skills you develop together.

Yeah

And that's something no other art schools are doing by the way. To me it seems like a waste of resources.

Weird redundancies that pop up.

Yeah it's very strange. You find students having these conversations like - i dont understand, im doing these things like xyz and it's weird to explain to them how you're setting themselves up for success in a way.

I wrote- it makes me think of ABEST and MBET. They're all driving at the same, at the center of the venn diagram.

Even if there weren't that kind of curricular core. The kind of support services, I'm talking outside of the classroom. To supplement-

Like co curricular rigor

Yeah or certain processes in place that make that core function properly.What we don't have is like a learning center. Thinking about my own students, how many of them need very specific kind of help that require a lot of support. That kind of support system to make sure students are getting help with business and whatever else would land in that.

We have peer services but I don't know how that sits in there.

It also makes me think about what are new ways to deliver the core curricular experience or model. Like UArts day, but not a day but a core part of the culture.

Its something that's very isolated but just in the context of what were doing within the creative context or humanistic studies I think we do a really poor job at utilizing experiences. How students travel and incorporate other cultures. Its specific but also broad. The global aspect of our curriculum but not just that. So many of our students are first gen college bound. Pointing to dance, a lot of the experiences build into that.

There is the opportunity here but the way its been administratively handled doesn't give students the opportunity to do it early on.

The earlier we can offer that experience, they'll do it over and over again on their own. People how have access to it or given the opportunity- you travel once you're more likely to do it a ton of times.

Connecting the craft to community building outside- i feel like in theater school we don't teach acting purely. They're trained to use art to give voice to community or connect to other activities. It's done through creating stronger partnerships with other centers. Students say what should we do after we graduate- oh you should be bartending until you find an opportunity- but what if they can be teachers until they get the opportunity or otherwise

Continuing Ed does offer teaching artist certs so that's what you're kind of talking about. So the content is here we just haven't made it- right.

The center for social engagement will take time to build up too and the art alliance and how that can connect but it needs time to build up.

It's not just business but social engagement.

I hate to call time but grab a card and think of what are we delivering to our students today, and what we would want to deliver to our students if we had all of the resources.