

## AICAD Symposium November 7-9 Include Me Symposium Schedule (11/4/19)

Thursday, Nov 7		Room
4:00-5:00	Check-in	
5:00-6:00	Otis President's Welcome Remarks	Forum
	Keynote – Ben Caldwell	Forum
6:00-7:00	Welcome reception	Student Life Center

Friday, Nov 8		Room
8:00-9:00	Breakfast and check-in	Student Life Center
	CDO Meet and Greet Breakfast	AHMN512
	Research Group Breakfast	AHMN312
	Campus Tour	Library
9:10-9:30	AICAD President	Forum
9:30-10:15	Keynote—Dr. Terrance Roberts	Forum
10:15-10:30	Break	
12:00-1:00	Lunch	Forum
	POC Caucus Lunch	AHMN312
All day	Media Lounge	5 <sup>th</sup> floor gallery

**Session 1 – 10:30 - 12:00**

Session Room	Title
<p>1.1 First Year Curriculum</p> <p>GLF107G</p>	<ul style="list-style-type: none"> <li>• Teaching and Learning in the First Year: Inclusive Pedagogy Across Disciplines and Programs</li> <li>• The First Year Experience at MICA: Inclusion as the New Foundation</li> <li>• The Practices and Studies of Hooks and Freire within the Learning Environment</li> </ul>
	<p><b>Teaching and Learning in the First Year: Inclusive Pedagogy Across Disciplines and Programs</b> – focus on how a cross-disciplinary, three-year faculty learning community improved teaching and learning in the first year through inclusive practices. Individual faculty from foundation and art history will share how their curricular and pedagogical experimentation contributed to student independent and collaborative learning as well as self- regulation.</p> <p><i>Heather Lewis, Professor, Art and Design Education Pratt Institute</i>  <i>Migiwa Spiller, Assistant Professor, Foundation Art, Pratt Institute</i>  <i>Heather Horton, Visiting Assistant Professor, Art History, Pratt Institute</i></p>
	<p><b>The First Year Experience at MICA: Inclusion as the New Foundation</b> – focus on what inclusion means in MICA’s FYE from a variety of perspectives including faculty delivering the curriculum, staff seeking to engage with students in developmentally supportive ways, and administration desiring a to build a program that moves the undergraduate program forward in a successful and sustainable fashion.</p> <p><i>Michael Weiss, Associate Dean of Fine Arts and the First Year Experience, Maryland Institute College of Art</i>  <i>Jenna Frye, Assistant Chair of the First Year Experience, Maryland Institute College of Art</i></p>
<p>1.2 Curriculum and Pedagogy</p> <p>AHMN511</p>	<p><b>The Practices and Studies of Hooks and Freire within the Learning Environment</b> – in the first year experience and beyond, how do Professors maintain leadership in a space where they are centering students’ voice; where they step out from behind the podium and move to a place of both giving and receiving knowledge.</p> <p><i>Linnea Poole, Multidisciplinary Artist, Educator, Maryland Institute College of Art</i></p>
	<ul style="list-style-type: none"> <li>• Universal Subtextual Thematics</li> <li>• Inclusive Instruction Survey</li> </ul> <p><b>Universal Subtextual Thematics</b> – thematically based non-media specific curriculum generates inclusivity. This session will identify universal themes that every student can respond to in their own way. The power of non-media specific responses for a diverse student audience will be highlighted. Participants will be given ideas for a curriculum where conceptual themes, student-based critical review, and authentic responses engage students in trans-disciplinary studio language that values intersectional dialogs about culture.</p> <p><i>Stephen Hendee, Maryland Institute College of Art</i></p> <p><b>Inclusive Instruction Survey</b> – discuss and review the inclusive instruction survey created and administered to faculty during the spring semester 2019. Participant responses revealed interesting information as to faculty knowledge of inclusive pedagogy and their opinions as to why some do not apply inclusive instruction strategies in their classes.</p>

	<p><i>Julie Stanwood, Assistant Dean of Academic Affairs, Lesley University College of Art and Design</i>  <i>Angela Mittiga, Assistant Director of Academic Advising, Lesley University College of Art &amp; Design</i></p>
<p>1.3 Creative Community  AHMN512</p>	<ul style="list-style-type: none"> <li>• Strategic Solutions for Cultural Leadership: Institutional models in support of creative community ecosystems and arts leaders outside the ivory tower</li> <li>• Community Engagement on the Westside of Chicago</li> <li>• INCLUDE ME . . . GLOBALLY</li> </ul>
	<p><b>Strategic Solutions for Cultural Leadership: Institutional Models in Support of Creative Community Ecosystems and Arts Leaders Outside the Ivory Tower</b> – what is an inclusive ecosystem of strategic solutions for cultural leadership with/for historically under-resourced arts organizations? This presentation will discuss the complexity, challenges, and successes of supporting creative community-based leadership, organizational capacity development, and individual career enhancement as an arts institution.  <i>Pascale Ife Williams, Program and Outreach Coordinator SAIC at Homan Square, School of the Art Institute Chicago</i></p>
	<p><b>Community Engagement on the Westside of Chicago</b> – social practice is forward facing to community and reflects relevant new knowledge and action. It is a wide artistic philosophy that takes many forms and expands art into communities. This panel will share their knowledge, and experience with social practice while working in the North Lawndale neighborhood.  <i>Taykhoom Biviji, Project Manager, School of the Art Institute Chicago</i>  <i>Jaelyn Jacunski, Director of Civic Engagement, School of the Art Institute Chicago</i>  <i>Eric Hotchkiss, Faculty, School of the Art Institute Chicago</i>  <i>Pascale Ife Williams, Program and Outreach Coordinator SAIC at Homan Square, School of the Art Institute Chicago</i></p>
	<p><b>INCLUDE ME . . . GLOBALLY</b> – what would it look like for two art and design to share resources and construct an inclusive curriculum teaching module, across 5,355 miles of geographical distance? Otis College of Art and Design, USA and Plymouth College of Art, UK collaborate in an unorthodox curricular experiment.  <i>Christy Johnson, Plymouth College of Art</i>  <i>Patricia Kovic, Professor, Product Design, Otis College of Art and Design</i>  <i>Stephen Felmingham, Plymouth College of Art</i>  <i>Richard Shelton, Director of Creative Action Integrated Learning, Otis College of Art and Design</i></p>
<p>1.4 Faculty GLF218</p>	<ul style="list-style-type: none"> <li>• Diversifying Faculty Syllabi: Inclusive Pedagogy in Action</li> <li>• How a Faculty Learning Community Modeled Shared Governance</li> <li>• "We Are Recognizing Our Biases:" Faculty Hiring and Promotions</li> </ul>
	<p><b>Diversifying Faculty Syllabi: Inclusive Pedagogy in Action</b> – examines how we have used “diversity infusion grants” (DIG) to support the research and resources necessary to make course revisions that broaden, refresh, and further our curricular offerings in relation to diversity and inclusion. The DIG funds are intended to help faculty include more diverse, images, guest speakers, or diversity related project assignments.  <i>Christina Gomez, Professor &amp; Director of Diversity, Equity and Inclusion for Academic Affairs, School of the Art Institute Chicago</i>  <i>Dio Aldridge, Special Assistant to the Dean and Provost on Diversity and Inclusion, School of the Art Institute Chicago</i></p>

	<p><b>How a Faculty Learning Community Modeled Shared Governance</b> – in revising the institution’s definition of diversity, a grant funded Faculty Learning Community looking at best practices in curriculum and pedagogy, advocated for the creation of a Diversity, Equity, and Inclusion cross-institutional council which eventually became part of the institution’s strategic plan.  <i>Natalie Salvador, Fashion Design Lecturer and Teaching/Learning Center Program Coordinator</i>  <i>Mayuka Nagasawa, Foundation Lecturer, Otis College of Art and Design</i></p>
	<p><b>We Are Recognizing Our Biases:" Faculty Hiring and Promotions</b> – in an effort to develop and implement activities that foster diversity and inclusion, we are engaged in a work-in-progress: acknowledging, identifying and reducing bias in faculty hiring and promotions processes. We hope this will support faculty creating inclusive pedagogy and classrooms. Come listen, offer feedback and share ideas!  <i>Julianne Kirgis, Associate Provost for Faculty and Academic Partnerships, California College of the Arts</i>  <i>Leslie Gray, Vice President for Human Resources, California College of the Arts</i>  <i>Jennifer Juras, Institutional Researcher, California College of the Arts</i></p>
<p>1.5 AHMN313</p>	<ul style="list-style-type: none"> <li>• Outside/In</li> </ul>
	<p><b>Outside/In (CLOSED SESSION for POC)</b> – Outside/In is a space for faculty, students, and administrators of color to practice the work required to support and care for ourselves as we pursue racial justice work within our own institutions. After opening comments, participants will join an activity session team-led by students, faculty, and staff from the People of Color (PoC) Caucus. Each activity session will be focused on sharing a particular strategy for care, resilience, and/or organizing both within and outside our institutional spaces. .          Throughout this panel and during other PoC Caucus activities, we hope to share tools and strategies, exchange stories, and build relationships across institutions that will last beyond the symposium.</p> <p><b>Founding Caucus Members</b>  <i>Dio Aldridge, School of the Art Institute of Chicago,</i>  <i>Genevieve DeLeon, Minneapolis College of Art and Design</i>  <i>Melissa Fernandez, ArtCenter College of Design</i>  <i>Billie Lee, University of Hartford</i>  <i>Karol Martinez-Doane, Maryland Institute College of Art</i>  <i>Lauren Williams, College for Creative Studies</i>  <i>Omolara Williams McCallister, Maryland Institute College of Art</i>  <i>Cecilia Mendez, Massachusetts College of Art and Design</i>  <i>Lyssa Palu-ay, Massachusetts College of Art and Design</i>  <i>Jada Patterson, Kansas City Art Institute</i>  <i>Colette Veasey-Cullors, Maryland Institute College of Art</i></p>



Session 2 – 1:00 - 2:30

Session Room	Title
2.1 Student Diversity AHMN313	<ul style="list-style-type: none"> <li>Hybridized Cultural Backgrounds and Lived Experiences in Studio Pedagogy: Recent Graduate Perceptions</li> <li>Centering People of Color in Art &amp; Design Exploration</li> <li>Including First Gen Students</li> </ul>
	<p><b>Hybridized Cultural Backgrounds and Lived Experiences in Studio Pedagogy: Recent Graduate Perceptions</b> – themes of ‘cultural diversity’ and ‘lived experience’ have been a common focus for the researchers for several years, especially in context to the beginning design students (National Conference of the Beginning Design Students [NCBDS] 2017, Learn through Design [LxD] 2017 and NCBDS 2018). The conference theme “In a culturally engaging classroom and curriculum” is particularly fitting for the research gathered in 2019 which focuses on the perspectives of recent graduates of OCAD University in Toronto, Ontario, Canada.  <i>Nancy Snow, Assistant Professor of Graphic Design, OCAD University</i>  <i>Angelika Seeschaaf Veres, Associate Professor of Industrial Design, OCAD University</i>  <i>Maya Desai Assistant Professor, Environmental Design, OCAD University</i></p>
	<p><b>Centering People of Color in Art &amp; Design Exploration</b> – The Parsons Scholars Program is an art &amp; design college and career access program that centers identities of people of color within the context of Parsons School of Design. We will focus on the impact of shifting our core values and framework to be race explicit.  <i>Nadia Williams, Assistant Professor and Director of Parsons Scholars Program, Parsons School of Design</i></p>
2.2 Liberal Studies and Student Voice AHMN511	<ul style="list-style-type: none"> <li>Empowering Art and Design Voices through Liberal Studies</li> <li>Food, Nature, and Community in Today’s Classroom</li> <li>"Self" Publishing in Art School</li> </ul>
	<p><b>Empowering Art and Design Voices through Liberal Studies</b> – posing the questions, “What is art and design if not the exploration of human beings? And what is Liberal Studies if not the study of human beings?” this session will use a Q &amp; A format to explore the expectations, misconceptions, and opportunities of inclusive pedagogy concerning the role of the Liberal Studies in educating art and design students.  <i>Kerri Steinberg, Interim Chair Liberal Arts and Sciences, Otis College of Art and Design</i>  <i>Marsha Hopkins, Adjunct Professor, Liberal Arts and Sciences, Otis College of Art and Design</i>  <i>Heather Joseph Witham, Associate Professor, Liberal Arts and Sciences, Otis College of Art and Design</i>  <i>Tucker Neel, Assistant Professor, Liberal Arts and Sciences, Otis College of Art and Design</i>  <i>Marisol Porras, Adjunct Professor, Liberal Arts and Sciences, Otis College of Art and Design</i></p>

	<p><b>Food, Nature, and Community in Today’s Classroom</b> – explores how inclusivity relates to the natural world. Speakers draw on experiences teaching courses about food, culture, systems of power, community, and climate change. By creating more access to the topics of food systems and the environmental crisis, students can use self-expression and empowerment to navigate a changing world.</p> <p><i>Jessica Ngo, Assistant Professor, Otis College of Art and Design</i>  <i>Maggie Light, Assistant Professor, Otis College of Art and Design</i>  <i>Claudia J. Hernández Romero, Adjunct Assistant Professor, Otis College of Art &amp; Design</i>  <i>Michael Hunter, Senior Lecturer, Otis College of Art &amp; Design /CCA</i></p>
	<p><b>"Self" Publishing in Art School</b> – RISD’s student-run publication, v.1, has recently included many essays narrating personal histories and identities—ranging from a Palestinian-Syrian student’s poetic refusal of “statelessness” to a trans student’s argument for everyone to reimagine their gender identity. This presentation will propose such writings as models for inviting and navigating conversations in diverse learning communities and as vital complements to critique.</p> <p><i>Jennifer Liese, Director, Center for Art and Language, Rhode Island School of Design</i>  <i>Tiger Dingsun, BFA Graphic Design 2020, Rhode Island School of Design</i></p>
<p>2.3 AHMN512</p>	<ul style="list-style-type: none"> <li>• Racist past, exclusive present, inclusive future: Building a culture shift through DEIG at MICA</li> </ul> <p><b>Racist past, exclusive present, inclusive future: Building a culture shift through DEIG at MICA</b> – a case study of the current state of MICA’s efforts to implement the Diversity, Equity, Inclusion and Globalization (DEIG) work plan across the institution. MICA staff, faculty and students will share examples of institutional, curricular and programmatic initiatives through a critical lens of current successes, challenges and immediate barriers we are experiencing.</p> <p><i>Abby Neyenhouse, Director, Center for Creative Citizenship, Maryland Institute College of Art</i>  <i>Clyde Johnson, Associate Dean, Identity and Inclusion, Maryland Institute College of Art</i>  <i>This list is subject to change but, at this time possible presenters include: Jellema Stewart, Director, Center for Identity and Inclusion</i>  <i>Deyane Moses, BFA Photography ‘19, incoming student for MA in Curatorial Practice</i>  <i>Colette Veasey-Cullors, Associate Dean for Design and Media</i>  <i>David Bogen, Vice President for Academic Affairs and Provost</i></p>
<p>2.4 Universal Design and Online Courses AHMN312</p>	<ul style="list-style-type: none"> <li>• Universal Design for Learning (UDL) in the Studio Critique</li> <li>• Everyone Learns, Online in Real-Time</li> </ul> <p><b>Universal Design for Learning (UDL) in the Studio Critique</b> – Universal Design for Learning (UDL) removes barriers to learning. The emergence of instructional technology tools combined with the principles of UDL open up new opportunities to reimagine the traditional studio critique. This offers solutions to common problems within the critique and creates an inclusive/diverse learning environment.</p> <p><i>Jean-Marie Venturini, Assistant Director of the Teaching/Learning Center and Instructional Designer</i>  <i>Natalie Salvador, Fashion Design Lecturer and Teaching/Learning Center Program Coordinator</i></p>

	<p><b>Everyone Learns, Online in Real-Time</b> –The synchronous online classroom affords Liberal Studies faculty an opportunity to create a ‘high-touch,’ ‘active learning,’ and ‘inclusive’ environment for students to critically engage with the material. This session will explore best practices and pedagogies to accomplish these goals of virtual instruction.  <i>Parme Giuntini, Art History Faculty, Otis College of Art and Design</i>  <i>Jean-Marie Venturini, Assistant Director of the Teaching/Learning Center and Instructional Designer</i></p>
2.5 Decolonizing and Social Change  GLF218	<ul style="list-style-type: none"> <li>Decolonial School: Experiences, Resources, Techniques, and Methodologies</li> </ul> <p><b>Decolonial School: Experiences, Resources, Techniques, and Methodologies</b> – discuss strategies to develop decolonial Art &amp; Design pedagogies that decenter whiteness and addresses our multilingual classrooms This panel is a forum for skill sharing and conversation, addressing critical issues, models and current research in decolonizing pedagogy and methodologies in learning and teaching.  <i>Shylah Hamilton, Chair, Diversity Studies, California College of the Arts</i>  <i>Juan Carlos Rodriguez Rivera, Assistant Professor, California College of the Arts</i></p>
2.6 Decolonizing Art Studio Education: A Wholistic Approach  AHMN501	<ul style="list-style-type: none"> <li>Decolonizing Art Studio Education: A Wholistic Approach</li> </ul> <p><b>Decolonizing Art Studio Education: A Wholistic Approach</b> - This session will present a model, rooted in Indigenous community epistemology, for decolonizing art and design education. Panelists will share strategies used in the development of OCAD University’s Wholistic Approach to Curriculum and Indigenous Learning Outcomes. Using a decolonial framework of gathering, participants will actively explore how to apply these concepts in their own institutional and pedagogical contexts.  <i>Susan Ferguson, Director, Teaching and Learning, OCAD University</i>  <i>Nadia McLaren, Educational Developer, Indigenous Learning, OCAD University</i>  <i>Ilene Sova, Ada Slaight Chair of Contemporary Drawing and Painting, OCAD University</i></p>

**Session 3 – 3:00 - 4:30**

Session Room	Title
3.1 Effective First Year Strategies  AHMN313	<ul style="list-style-type: none"> <li>Learning Out Loud</li> <li>Pop Test</li> </ul> <p><b>Learning Out Loud</b> – shares some of the tenants of a Foundation course called Creative Practices and explores the direct applications of inclusive pedagogy that underpin this vital first-year class. Includes the history and development of the course, an investigation of visual pattern as structure for analysis, and thoughts on reconsidering the trajectory of the maker/thinker; the “Craigslist project”, the “24/7 project”, and other deep listening collective studio activities that promote vital non-cognitive skills; and a project titled “The Unuseless Useless Object” that establishes a serious making environment located in the absurd.</p>

	<p><i>Emma Kemp, Faculty, Foundation, Otis College of Art and Design</i>  <i>Linda Hudson, Chair, Foundation, Otis College of Art and Design</i>  <i>Cara Levine, Faculty, Foundation/Fine Arts, Otis College of Art and Design</i></p> <p><b>Pop Test</b> – Develop retention. It's as easy as a pop test.  <i>Nella Citino, Chair, Film and Video, Columbus College of Art and Design</i></p>
<p>3.2 AHMN314</p>	<ul style="list-style-type: none"> <li>• Pedagogy of Deep Differences</li> </ul> <p><b>Pedagogy of Deep Differences</b> – in a context of an extreme cultural and political struggle, what could be the role of Arts and Design Academy? In a contested city, a place of political inequality, is it possible to create an inclusive academic environment? Based on our challenges, we wish to extend the “inclusive pedagogy” vocabulary and methods by suggesting “Pedagogy of deep differences.”</p> <p><i>Liat Brix Etgar, Head of Arts and Design Teaching Center, Bezalel Academy of Arts and Design</i>  <i>Adi Stern, President, Bezalel Academy of Arts and Design</i>  <i>Shelly Hershko, Dean of students, Bezalel Academy of Arts and Design</i>  <i>Dr. Yoav Fridman, Head of Research and Innovation Authority, Bezalel Academy of Arts and Design</i>  <i>Barak Pelman, Department of Architecture, Bezalel Academy of Arts and Design</i></p>
<p>3.3 Student Agency and Engagement  AHMN301</p>	<ul style="list-style-type: none"> <li>• Art, Systems and Agency</li> <li>• ALL IN: The Critical Pursuit of Campus-Wide Engagement as the Key to Belonging and Well-Being</li> </ul> <p><b>Art, Systems and Agency</b> – harnessing the knowledge, critical skills and world-making function of artists and designers, panelists discuss the importance of inclusivity as a necessary resource for influencing policy and meaningful social change. Revealing perspectives and sharing strategies from four institutional settings, the panel suggests ways these approaches can be built upon for widespread application.</p> <p><i>Gina Valona, Faculty and Program Administrator, Creative Action, Otis College of Art and Design</i>  <i>Camila Cruz, Director of Community Justice Initiative, Los Angeles City Attorney’s Office</i>  <i>Richard Shelton, Creative Action Program Director</i>  <i>Gregg Johnson, Los Angeles County Arts Commission, Arts Education Program Manager</i>  <i>Pauline Kanako Kamiyama, Los Angeles County Arts Commission, Deputy Director of Civic Art</i></p> <p><b>ALL IN: The Critical Pursuit of Campus-Wide Engagement as the Key to Belonging and Well-Being</b> – two AICAD institutions will describe campus-wide initiatives that although different in programmatic content, are both focused on creating a more inclusive environment through engagement. The need for inclusion and a sense of belonging emerged from several sources, including survey data (e.g. Healthy Minds Study, The Gallup Engagement Survey) and an immersive strategic planning process committed to feedback from members of the entire community.</p> <p><i>Felice Dublon, Vice President Student Affairs, School of the Art Institute Chicago</i>  <i>Helen Matusow-Ayres, Vice President for Students Affairs, Pratt Institute</i>  <i>Michael Nicolai, Chief Human Resources Officer, School of the Art Institute of Chicago</i></p>
	<ul style="list-style-type: none"> <li>• Envisioning Justice: Dismantling Curricular Prejudice</li> </ul>



<p>3.4 Changing Paradigms</p> <p>AHMN501</p>	<ul style="list-style-type: none"> <li>• Empathy Quads: Creating Cultures of Caring</li> <li>• When the Ultra Liberals encounters the Ultra Orthodox</li> </ul> <p><b>Envisioning Justice: Dismantling Curricular Prejudice</b> – how can universities decolonize art and design education through new educational paradigms and curricular restructuring? This session will explore collaborative pedagogical approaches for implementing social justice practice in the curriculum while addressing the need to create an educational experience that exposes students to a diverse, inclusive, and equitable education.</p> <p><i>Kelli Williams, Assistant Professor, Moore College of Art and Design</i>  <i>Christopher Metzger, Assistant Professor of Art and Design, Stevenson University</i>  <i>Ramon Tejada, Assistant Professor, Rhode Island School of Design</i>  <i>Jennifer White-Johnson, Assistant Professor of Design and Visual Arts, Bowie State University</i></p> <p><b>Empathy Quads: Creating Cultures of Caring</b> – with the diversity of students entering college each year, paralleled by an increase in globalization, it's more necessary than ever for educators to actively construct a positive experience both inside and outside of the classroom. MICA implemented an initiative for staff called Empathy Quads, which infused principles named in ACPA's Racial Justice and Decolonization Framework.</p> <p><i>Karol Martinez-Doane, Director, Center for Student Engagement, Maryland Institute College of Art</i>  <i>Jellema Stewart, Director, Center for Identity and Inclusion, Maryland Institute College of Art</i></p> <p><b>When the Ultra Liberals encounters the Ultra Orthodox</b> – this presentation will tell the story of a whole new study program for a very culturally unique student body within the framework of an existing institution which is traditionally identified as the complete opposite.</p> <p><i>Yuval Yasky, Architect, Bezalel Academy of Art and Design</i></p>
<p>3.5 Language and Culture</p> <p>AHMN315</p>	<ul style="list-style-type: none"> <li>• Critical and Creative Resources of Culturally and Linguistically Diverse Students: (Re)framing Inclusive Practice</li> <li>• Found in Translation: Co-Creating Language Justice in the Multilingual Classroom and Writing Center</li> </ul> <p><b>Critical and Creative Resources of Culturally and Linguistically Diverse Students: (Re)framing Inclusive Practice</b> – What role do students' languages and cultures play in inclusive arts and design pedagogy? This panel offers a conceptual (re)framing in the way we position international students. It will present principles of multilingual and intercultural education, offer examples, and provide time for participants to reflect on their practices.</p> <p><i>Allison Yasukawa, Director of English Language Learning, California Insitute of the Arts</i>  <i>Elizabeth Wagenheim, English Language Learning Coordinator, Maryland Institute College of Art</i>  <i>Tamar Samir, Part-Time Assistant Professor, Parsons School of Design</i></p> <p><b>Found in Translation: Co-Creating Language Justice in the Multilingual Classroom and Writing Center</b> – how can we use academic and co-curricular writing experiences as invitations to make meaning across language and culture? We share three ways we are inviting students to deploy and critique translation--as a concept, as a creative practice, and as a form of critically reflective interpretation--through comics, multilingual 'Zines, and poetry.</p> <p><i>Brooke Hessler, Director of Learning Resources, California College of the Arts</i></p>

	<p> <i>Anne Shea, Professor and Chair of Writing and Literature, California College of the Arts</i>  <i>Leslie Townsend, Professor of Writing and Literature, California College of the Arts</i> </p>
<p>           3.6            AHMN316         </p>	<p> <ul style="list-style-type: none"> <li>Surviving Academia for Queer and Trans Profs (CLOSED SESSION)</li> </ul> <p> <b>Surviving Academia for Queer and Trans Profs (CLOSED SESSION)</b> – this is a closed discussion session for symposium participants who teach and who identify and queer and/or transgender to discuss key issues and survival strategies that we have encountered while navigating academia.         </p> <p> <i>Anthea Black, Assistant Professor, California College of the Arts</i> </p> </p>



Saturday, Nov 9		Room
	Campus Tour	Library
8:00-9:00	Breakfast and check-in	Student Life Center
	POC Caucus Breakfast	AHMN312
	Assessment Group Breakfast	AHMN314
All day	Media Lounge	5 <sup>th</sup> floor gallery

**Session 4 – 9:00 - 10:30**

Session Room	Title
4.1 Critique and Equity  AHMN301	<ul style="list-style-type: none"> <li>• Money Doesn't Buy Aspirations</li> <li>• Beyond the Room of Silence</li> <li>• The Critique</li> </ul>
	<p><b>Money Doesn't Buy Aspirations</b> – some students start at 100, and many of them start at -50. Socioeconomics affects the success of the student’s education directly. It shouldn’t be about how much we have in our pockets, but about how much we have in our mind to offer to the world. <i>Javier Luna, Student, Otis College of Art and Design</i></p>
	<p><b>Beyond the Room of Silence</b> – The short film, the “Room of Silence” by Elouise Sherrod, serves as a catalyst for open and honest discussion around how identity and differing experiences can render some silent in the critique space. The goal of this presentation is to share aspects of the “Beyond the Room of Silence” workshop and how it cultivates a shared language, trust and builds community within the classroom /studio environments. <i>Dio Aldridge, Special Assistant to the Dean and Provost for Diversity, Equity, and Inclusion School of the Art Institute Chicago</i></p>
	<p><b>The Critique</b> – Pedagogy is not antecedent or preparatory for practice, but implicated in it, particularly where practice takes on public, community-based or collaborative form, or when the work is understood as open, incomplete, performative and worldly. The status of the critique in art and design education suggests a way forward, one that offers an operative framework to support a wide variety of learners - each arriving with their own skills, intelligences, expertise and ambitions – to find a place and a way of working.</p>

	<p><i>Thomas Gardner, Faculty, Maryland Institute College of Art</i></p>
4.2 AHMN314	<ul style="list-style-type: none"> <li>Expanding Inclusive Thinking in Students' Creative Practice through International Community-Based Projects</li> </ul> <p><b>Expanding Inclusive Thinking in Students' Creative Practice through International Community-Based Projects</b> – this panel explores student perspectives on inclusivity, awareness, and the creative process through the lens of their international work experience at the Jacaranda School in Malawi, East Africa. While there, Otis students had an opportunity to broaden their thinking through the conceptualization, development, and delivery of art and design workshops and projects.</p> <p><i>JoAnn Staten, Acting Assistant Chair, Liberal Arts and Sciences</i>  <i>Patricia Kovic, Associate Professor, Product Design, Otis College of Art and Design</i>  <i>Katie Herman, Senior, Product Design, Otis College of Art and Design</i>  <i>Juliette Schmidli, Senior, Product Design, Otis College of Art and Design</i>  <i>Trey Harper, Senior, Communication Arts, Otis College of Art and Design</i>  <i>Josue Lovos, Alumnus class of 2019, Architecture/Landscape/Interiors, Otis College of Art and Design</i></p>
4.3 Neurodiversity AHMN315	<ul style="list-style-type: none"> <li>Uniquely Abled: Facilitating Inclusive Collaborations</li> <li>An integrative Approach to Neurodiversity for Visual and Performing Arts Students in Higher Education</li> <li>INCLUDE ME: Don't Just Give me More Time</li> </ul> <p><b>Uniquely Abled: Facilitating Inclusive Collaborations</b> – Otis College of Art and Design faculty long with Adriane Mota of ECF's Art Center Westside present their ongoing partnership as a case study on how to facilitate collaborations between adult artists with disabilities and college-level art and design students.</p> <p><i>Michele Jaquis, Associate Professor and Director of Interdisciplinary Studies, Otis College of Art and Design</i>  <i>Marlena Donohue, Professor, Otis College of Art and Design</i>  <i>Adriane Mota, Program Director, ECF Art Centers</i></p> <p><b>An integrative Approach to Neurodiversity for Visual and Performing Arts Students in Higher Education</b> – this session brings together the 'social model of disability' with the concept of an 'epistemology of love' in order to propose an integrative approach to neurodiversity. An initiative will be presented that integrates perspectives from Academic Affairs and Student Affairs, ultimately leading to ideas for teaching, learning, and student support.</p> <p><i>Brian Harlan, Associate Provost, Integrative Learning; and Vice President, Student Experience, California Institute of the Arts</i>  <i>Maria-Victoria Perez, Director, Care &amp; Wellbeing, California Institute of the Arts</i></p> <p><b>INCLUDE ME: Don't Just Give Me More Time</b> – classroom and course accommodations can help students with learning disabilities and attention issues but they are no substitute for inclusive instruction. Art and design education is uniquely suited to providing that instruction and is, therefore, a model for all effective inclusive education.</p> <p><i>Meg Cranston, Professor and Chair of Fine Arts, Otis College of Art and Design</i>  <i>Ingrid Calame, Associate Professor, Otis College of Art and Design</i></p>
4.4	<ul style="list-style-type: none"> <li>A Manifesto for Radical Pedagogy</li> <li>Teachers Teaching Teachers</li> </ul>

<p>Mutual Learning  AHMN316</p>	<ul style="list-style-type: none"> <li>• This Crit is For Me Too</li> </ul> <p><b>A Manifesto for Radical Pedagogy</b> – a manifesto for radical pedagogy -- written from a perspective of failure. We taught a class designed to empower students and challenge hierarchy, yet many students were not ready. This manifesto is based on our experience -- it is a reimagining of the structures around power and learning. <i>Sara Greenberger Rafferty, Associate Professor of Photography, Pratt Institute</i> <i>Billie Mandle, Assistant Professor of Photography, Hampshire College</i></p> <p><b>Teachers Teaching Teachers</b> – pedagogy as a dynamic and participative process, a team effort that stimulates active listening and creates an enabling space for learning. In this inclusive environment teacher and student are partners in a continuous, adaptive process. Through Teachers Teaching Teachers we, as teachers, try to reflect on our own agility and ability to learn and listen. <i>Michael Walma van der Molen, Faculty, Bezalel Academy of Arts Design</i> <i>Tinna Gunnarsdottir, Professor, Iceland University of the Arts, Reykjavik</i></p> <p><b>This Crit is For Me Too</b> – the narrative in architectural design and how the student can play a more active role in the design critique. <i>Richard Lundquist, Adjunct Professor, Architecture/Landscape/Interiors, Otis College of Art and Design</i></p>
<p>4.5 Identity  AHMN501</p>	<ul style="list-style-type: none"> <li>• I am (not) Vanessa Lopez; I am (not) Adriane Pereira: Issues of Representation in Higher Education</li> <li>• Not Your Token: The Experiences of Black Students in Art School</li> <li>• Recognizing My Dakota Mixed-Race Identity</li> </ul> <p><b>I am (not) Vanessa Lopez; I am (not) Adriane Pereira: Issues of Representation in Higher Education</b> – participants will (a) gain a perspective of the intersectionalities of Hispanic/Latinx professors and the cumulative effects of microaggressions on professors of color; (b) engage with their lens of lived experience(s) and how they impact/influence/drive their teaching practice and student learning; (c) generate creative solutions to address microaggressions within institutions. <i>Vanessa López, Faculty, Practicum Coordinator, Maryland Institute College of Art</i> <i>Adriane Pereira, Faculty, Maryland Institute College of Art</i></p> <p><b>Not Your Token: The Experiences of Black Students in Art School</b> – focus on a study conducting with Black students and alumni who have attended art school. A brief overview of the study will be provided. Black students’ experiences of critique culture will be explored. Additionally, the voices of participants will elucidate their pain, pride and recommendations for the future. <i>Erin Unkefer, Staff Psychologist/Intercultural Specialist, Rhode Island School of Design</i></p> <p><b>Recognizing My Dakota Mixed-Race Identity</b> – my family’s flight from and return to Spirit Lake is typical of the dislocation and relocation, culture and language loss and revival, diaspora and homecoming, of many mixed-race Dakota. Not all make it back to the reservation. And many who never left know little of their endangered language and culture. <i>John Peacock, Professor of Humanistic Studies and Rinehart Critic in Residence, Maryland Institute College of Art</i></p>
<p>4.6</p>	<ul style="list-style-type: none"> <li>• Spaces of Agency and Inclusion for Graduate Students in Art, Design + Media: A Pilot Graduate Peer Mentorship Program in Intercultural Practice</li> <li>• Pedagogy and Learning Spaces for Advancing Graduate Art &amp; Design Education</li> </ul>

<p>Graduate Education  AHMN312</p>	<p><b>Spaces of Agency and Inclusion for Graduate Students in Art, Design + Media: A Pilot Graduate Peer Mentorship Program in Intercultural Practice</b> – Graduate Peer Mentorship program fosters equitable learning in curricular and co-curricular contexts. Selected MFA students, trained in intercultural communication, converse courageously with peers to co-create inclusive spaces. Students thrive in practicing competencies that shift perspectives, attune emotions and behave in appropriate and effective ways when communicating with others. <i>Sukyun Weaver, Faculty Graduate Liberal Arts + English Language Specialist, Maryland Institute College of Art</i> <i>Eugene Smith, Assistant Director, Center for Identity and Inclusion, Maryland Institute College of Art</i> <i>Aditi Wagh, Social Impact Designer, Maryland Institute College of Art</i></p>
	<p><b>Pedagogy and Learning Spaces for Advancing Graduate Art &amp; Design Education</b> – of inter-departmental graduate faculty members and staff from ArtCenter will reflect on the diverse needs, approaches, and backgrounds of graduate students, and the intersection, challenges, and opportunities for dedicated and shared labs and learning spaces, and associated pedagogy, through the lens of Diversity, Equity, and Inclusion. <i>Sam Holtzman, Director, Faculty Development, Teaching &amp; Learning, ArtCenter College of Design</i> <i>Sean Donohue, Professor, Graduate Media Design Practices, ArtCenter College of Design</i> <i>Elise Co, Faculty, Graduate Media Practices, ArtCenter College of Design</i> <i>Gabrielle Jennings, Faculty, Graduate Art, ArtCenter College of Design</i></p>

**Session 5 – 11:00 - 12:30**

Session Room	Title
<p>5.1 Questioning the Status Quo  AHMN301</p>	<ul style="list-style-type: none"> <li>• F*@k Your High Stools!</li> <li>• syllabus</li> <li>• Social Change Pedagogies: Questioning the Power Structure and Conformity</li> </ul> <p><b>F*@k Your High Stools!</b> – high metal stools are a plague to art/design programs nationwide. These stools are at best uncomfortable and at worst, a physical impossibility for students with mobility or size concerns. When a person’s body is not accounted for in a space the message is clear: you don’t fit in here. <i>Jenna Frye, Assistant Department Chair of First Year Experience, Maryland Institute College of Art</i></p> <p><b>Social Change Pedagogies: Questioning the Power Structure and Conformity</b> –People are born conformers; it's part of the reason that we've been so successful over the last hundred thousand years, but it's also part of the reasons that we can get stuck in old ways of thinking, ignore new paradigms, and silence voices of the many. This session looks at how questioning the power structure in the academics can help to boost creativity in student work. <i>Sol Smith, Chair of Liberal Arts, Laguna College of Art and Design</i></p>

	<p><b>syllabus</b> – SyllabUS is a multi-channel essay exploring how students are included in the school policies and expectations listed on class syllabi. Are they add ons and afterthoughts? Do they speak to polylingual, international, and/or queer students or just about them?</p> <p><i>Lorna Alkana, Student, Otis College of Art and Design</i> <i>Kimmy Bartle, Student, Otis College of Art and Design</i></p>
<p>5.2 Students on Pedagogy  AHMN314</p>	<ul style="list-style-type: none"> <li>• Liberated Pedagogies in Praxis</li> <li>• Creative Ways to Cultivate Healthy Cultures of Institutional Critique and Collective Problem Solving</li> </ul> <p><b>Liberated Pedagogies in Praxis</b> – In this student organized panel we--the students--present models of pedagogies that we have experienced as inclusive and identify specific aspects of those pedagogies which created an inclusive learning environment. After we share our experiences, we will invite the professors whose pedagogies we use as examples to share insights on the formative experiences that led to the development of these pedagogies.</p> <p><i>Omolara Williams McCallister, Graduate Student MFA Community Arts, Maryland Institute College of Art</i> <i>Vanessa Lopez, Professor, MA Teaching, Maryland Institute College of Art</i> <i>Valeska Populoh, Professor, Maryland Institute College of Art</i> <i>Amir Khadar, Undergraduate fiber major, Maryland Institute College of Art</i> <i>Sheila Gaskins, Professor, Maryland Institute College of Art</i> <i>April Steele, Master of Arts in Teaching graduate student, Maryland Institute College of Art</i></p> <p><b>Creative Ways to Cultivate Healthy Cultures of Institutional Critique and Collective Problem Solving</b> – student led panel will present a model for using community theater to collectively identify and find creative solutions to institutional growth areas. The presentation will consist of a play in which we used theater to critique our graduate program; a talk back where audience members reflect back the institutional growth areas that were presented in the play; and interactive theater based collective problem solving session; and a debrief where all present are invited to offer reflections and ask questions about the process.</p> <p><i>Omolara Williams McCallister, Graduate Student MFA Community Arts, Maryland Institute College of Art</i> <i>Sheila Gaskins, Professor, Maryland Institute College of Art</i> <i>Sara Golden, MFA candidate, Maryland Institute College of Art</i> <i>Franny Wertimer, MFA candidate, Maryland Institute College of Art</i> <i>Laura Sligh, MFA candidate, Maryland Institute College of Art</i> <i>Sughra Hussaini, MFA candidate, Maryland Institute College of Art</i> <i>Hsiao Chu Hsia, MFA candidate, Maryland Institute College of Art</i> <i>Aliana Grace Bailey, MFA candidate, Maryland Institute College of Art</i></p>
<p>5.3 AHMN315</p>	<ul style="list-style-type: none"> <li>• Making and Re-Making Our Work with Inclusive Pedagogy: Notes from Our Practice</li> </ul> <p><b>Making and Re-Making Our Work with Inclusive Pedagogy: Notes from Our Practice</b> – illustrates ways a President, Dean, Students and Faculty member creates space for interpersonal communication within the community by acknowledging the power dynamics in our institution. We will share our collaborative work together navigating our positions with each other as we evaluate</p>

	<p>and re-evaluate ourselves in the process.  <i>Lyssa Palu-ay, Dean, Office of Justice, Equity and Transformation, Massachusetts College of Art and Design</i>  <i>Zayra, Campos, Art History major, Massachusetts College of Art and Design</i>  <i>David Nelson, President, Massachusetts College of Art and Design</i>  <i>Kym Pinder, Provost, Massachusetts College of Art and Design</i>  <i>Amber Turlentes, Associate Professor Studio Foundation, Massachusetts College of Art and Design</i></p>
<p>5.4 AHMN316</p>	<p><b>Student Perspectives on Diversity, Equity, and Inclusion at AICAD Schools</b></p> <p>This installation and accompanying presentations explore student perceptions of Diversity, Equity, and Inclusion through their learning experiences at Otis College of Art and Design, California Institute of the Arts (CalArts), and ArtCenter College of Design with the intent of highlighting the importance of conversations regarding inclusivity and awareness between students, faculty and the administration.  <i>Students from the three schools</i>  <i>JoAnn Staten, Acting Assistant Chair Liberal Arts, Otis College of Art and Design</i>  <i>Brian Harlan, Associate Provost, Integrative Learning; and Vice President, Student Experience, California Institute of the Arts</i>  <i>Aaron Bruce, Vice President and Chief Diversity Officer, ArtCenter College of Design</i></p>
<p>5.5 Representation And Design AHMN501</p>	<ul style="list-style-type: none"> <li>• Towards a New International Outlook</li> <li>• Reflections from Korean Typography Workshop</li> <li>• Teaching Students to Engage in Complex Representations of People Through Research-based Assignments</li> </ul> <p><b>Towards a New International Outlook</b> – graphic design is instrumental to a new inclusivity. From participatory type, to illustrated personal histories, from persuasive graphics, to workplace typography, this presentation opens doors to a new kind of international outlook, one free from the oppressive assumptions of the western canon. This session takes you from monolith to diversity, from oppression to envisioning.  <i>Zvezdana Stojmirovic, Professor of Graphic Design, Maryland Institute College of Art</i></p> <p><b>Reflections from Korean Typography Workshop</b> – reflections from developing and offering a Korean typography workshop. To include audiences with different backgrounds and meet their needs, we tried to connect it to broader and common design concepts that both Korean and non-Korean students can learn from.  <i>Dae In Chung, Faculty, Maryland Institute College of Art</i>  <i>Minsun Eo, Faculty, Maryland Institute College of Art</i></p> <p><b>Teaching Students to Engage in Complex Representations of People Through Research-based Assignments</b> – How do we teach students to avoid the pitfalls of stereotype and appropriation to create complex, engaging images? Learn about the research-based assignments Alison Nowak uses to help students combat their own assumptions about visually underrepresented groups. The examples are from illustration but the concepts are broadly applicable.  <i>Alison Nowak, Adjunct Faculty, Minneapolis College of Art and Design</i></p>
<p>5.6</p>	



Expanding Foundation/s	<ul style="list-style-type: none"> <li>• Inclusive Aesthetics in First-year Foundations</li> <li>• Expanding the Foundation</li> </ul>
AHMN312	<p><b>Inclusive Aesthetics in First-year Foundations</b> – explores a range of aesthetic criteria pertaining to foundation education, including appropriate uses of what author Anne Wilson calls “sloppy craft.” <i>Stephanie Sabo, Lecturer, Otis College of Art and Design</i></p> <p><b>Expanding the Foundation</b> – four faculty presentations seek a more culturally expansive Foundation studies. Addressing both theory and practice, topics include: teaching color theory and talking about race; documenting everything that can be seen in Life Drawing to recognize difference; helping students identify their place in art and design; and student-centered learning in Foundations. <i>Joanne Mitchell, Interim Assistant Provost, Otis College of Art and Design</i> <i>Marjan Hormozi, Professor, Foundation and Fine Arts, Otis College of Art and Design</i> <i>Cole James, Assistant Professor, Otis College of Art &amp; Design</i> <i>Samantha Fields, Professor, Cal State Northridge</i></p>

Saturday, Nov 9		Room
12:30-1:30	Lunch	Student Life Center
1:30 - 3:00	Collaborative Commitment to Diversity, Equity, and Inclusion in AICAD	Forum
3:15	Closing remarks	Forum