IHEAA

Illinois Higher Education Art Association

Fall Meeting Southern Illinois University Edwardsville – Edwardsville, IL October 3, 2014

Treasurer's Report

Balance brought forward from last report:	$ 636.31	April 10, 2014
Receipts:	260.00	
Subtotal:	896.31	
Expenses: $ 300.00 – (Heartland Community College)	-300.00	
Balance this report	596.31	October 1, 2014

Minutes from the Spring Meeting Heartland Community College – Normal, IL April 11, 2014

Michael (Mac) McAvoy, IHEAA host from Heartland Community College (HCC), greeted everyone and introduced Bethany Kriegsman, Dean of Liberal Arts and Social Sciences. Ms Kriegsman extended a truly warm welcome to everyone in attendance and expressed appreciation for the work being done by the IHEAA. Mac highlighted the table decorations which were ceramic pieces produced by participants of the HALO program which works with significantly challenged individuals.

Mac introduced the IHEAA topic of the day: "Old School vs. Digital: Should Core Art Courses be Hybrids?" Presenters included HCC faculty Mac McAvoy, Jane Camp and L. J. Douglas with discussion lead by Mac and Jane. Highlights of the presentations included thinking about how new media and digital processes impact traditional hand work and how skills are developed in today's students. Is digital pushing out traditional media? Something is wrong with digital pushing out hand processes too much. Our human brains are "wired" to gain satisfaction through the use of our hands. Today's higher rates of anxiety and depression—could they be linked with the reduction of hand work in general? Efforts drive rewards, such as physical efforts to produce something tangible from our manual efforts enhances resilience to mental illness. Love of the new technologies is fine, but not to the total exclusion of all hand processes. Jane highlighted her experiences in the transitions in photography, from wet processes in dark rooms to digital processes on the computer and summarized with the statement that digital methods are just another set of tools to use in the creation of art; each has its advantages and disadvantages. Larger questions include: How do we record our history? (Fear of the Digital Dark Age is real.) Will the early forms of digital data storage make large chunks of our histories inaccessible? Think of floppy disc, zip drives, USB drives, etc, are our digital backups really storing data in ways that future generations can access them? Or will the data be lost? Artists are still making archival prints for the benefits of the tactile experience and accessibility: the physical thing in our hands versus digital representations. What is the artist's obligation for the stability of the product to last? This is an issue for both methods of presenting art. Thus Jane uses both the traditional dark room and digital processes with her photography classes and reports that many schools are revisiting their use of dark rooms. L.J. focused on the question: "Should Core Art Courses be Hybrids?" Design is a mediated experience for students today who are addicted to experiences on computers. Traditional methods versus Digital methods poses interesting questions of what should be expected in classroom experiences that are provided for students in basic art courses. *Should* we incorporate digital and *how* to do so? Drawing with pencils and charcoal then adding ink washes starts with fundamental mark making urges and develops hand/eye skills. It is very important to get skills manually and go to digital processes with greater understanding. Clients are more impressed by designers who can draw. Technology is not a magic maker of images if one doesn't know how to draw.

The presentations prompted a very lively discussion among those in attendance. Insights included many observations from teaching experiences including the optional use of digital tablets for general and life drawing. Context and awareness of reasons to choose each tool is a good way to balance traditional and digital options. In the future should schools provide the technology or will students be better served by bringing the technology they need with them like other tools? (This actually mirrors the same strategies used in the original steps into technology in art practices.) General consensus revolved around the ideas of focusing on the learning; how to learn; not short-changing the mind in developing problem solving—being told how to solve problems is not the same and learning how to solve problems; students are sometimes angry about being required to think—so often one hears students wanting to know exactly what to do so that they will then do it instead of thinking and problem solving for themselves; take students from the point of keeping to narrow ideas and expand the experience—outside evaluation of one's work is the market; keep working; tell it like it is—not just praise for everything.

Teaching methods were also discussed: the architecture program at Judson requires every project to be completed to pass the class (no missing projects or the student fails the class); communal experience in the class to pull s up as a group—less them and us and more working as a unit; attendance, work and professional practice; note taking seems to be a thing of the past—sketch books and notes can be part of the grade to motivate, such as 30% of the course grade or equal to a project; attendance polices (YouTube "I am worried about my grade…"); number of absences is hard to enforce—it works better to give points for showing up, having the required supplies and tools, participating— and make sure that it adds up in a way to make it motivational; use of social media to engage students; we have to accept that we are in a period of dramatic change, the way many of us were trained is going to pass away; drawing is not ever going to go away because it is such a simple technology—such a natural impulse to make marks; why is technology so expensive and so frequently outdated? Technology has not reached its stable level yet; many faculty were not trained to use computers in their degree programs—it has become a must in our careers; many schools have lots of technology on campus yet it is not available to the visual arts; training versus education or tech versus education; community colleges can partner with tools / tech for art / content with units across campus.

Lunch Break—

Business Meeting:

The Business part of the meeting was called to order by Co-Chairs Chuck Boone and G.E. Colpitts. (G.E. was selected as Co-Chair representing 4-year schools at the Board of Officers meeting last night. Cindy Hellyer Heinz volunteered to serve as Co-Chair representing 4-year schools for the IAI Art Panel.)

The minutes and treasurer's report were approved as presented.

The next meeting will be in October at Southern Illinois University-Edwardsville. John DenHouter is the host. Possible topics for the fall meeting at SIUE were discussed. Assessment was determined to be the topic most appropriate for the current concerns of the membership.

The Spring 2015 meeting will be April 10th at College of DuPage. Chuck Boone is the host.

Additional discussion included an alumni study with North Central: Do visual art degree graduates find jobs in their field? Are they using their degrees? Are they using their education? The BFA unemployment rate is only 1% higher in comparison to the general population soon after graduation and matches at the five year mark. MFA's are 1-2% lower than the general population with the majority working in the arts two years out from graduation. Artists are employed—most have more than one job yet report being more happy than the general population. How many (schools) are running a program to get grads a 9-5 job? (that is not what we do) Many people with art degrees are self-employed, creating their own jobs.

Homework: What is the most successful concept for assessment? "Learning Outcomes" are coming to your school sooner or later. Chuck recommends Bloom's taxonomy [*Taxonomy of Educational Objectives: The Classification of Educational Goals*] Show and tell at SIUE in the fall and pull it together at COD in the spring with the goal of distilling a standard in the state that IHEAA members agree to recommend. It was suggested to share information outside of meetings, email John DenHouter for this discussion.

Announcements: G.E. asked everyone to encourage more participation by new faculty from your home institution and reaching out to nearby institutions to personally invite more new members to attend. Mac volunteered to continue as Membership Chair.

A reminder regarding the need to pay dues was announced.

Future meeting sites include: SIUE Fall of 2014; COD Spring 2015; NIU Fall 2015; Lake Land Spring 2016

Respectfully submitted: Veda Rives, IHEAA Secretary / Treasurer

Attendance: 17
Officers: Chuck Boone, College of DuPage; G.E. Colpitts, Judson University; Cindy Hellyer Heinz, Northern Illinois University; Thomm Beggs, McHenry College; Paula McAteer, Southwestern Illinois College; Veda Rives, Illinois State University

Members: Jeff Boshart, Eastern Illinois University; Denise Seif, Parkland Community College; Meda Rives, Eureka College; William Scarlato, Benedictine University; Michael McAvoy, Jane Camp, L.J. Douglas, Carol Hahn, Heartland Community College; John DenHouter, Southern Illinois University at Edwardsville; Charles Wright, Western Illinois University; Nate Mathews, Northeastern Illinois University