

NASAD Futureswork

EXECUTIVE SUMMARIES

1989-1992

National Association of Schools of Art and Design

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INTRODUCTION

The National Association of Schools of Art and Design is engaged in a continuous effort to discover, understand, and act wisely on issues, ideas, and conditions that are creating the future of the visual arts, the future of the American society, and their interrelationship. The Executive Summaries in this volume are one aspect of this effort. Their objective is to distill major themes, trends, and prospects into a form that encourages and empowers individual and institutional reflection, analysis, and action. Necessarily, the nature of this effort will emphasize scope over completeness.

These Executive Summaries were originally produced as part of a series issued between September 1989 and April 1992. After the first one, which served as an overview, each covered a specific issue such as demographics and multiculturalism, economics, K-12 issues, technology, etc. The original summaries have been slightly updated where necessary and edited to remove some redundant material.

By way of definition, the term "art/design unit" as used in this document designates an entire art/design educational program of an institution. Thus, in specific cases, "unit" refers to free-standing institutions; in other cases, it refers to programs, departments, or schools of art/design that are part of larger institutions.

Please note: The purpose of the series is to organize ideas and encourage thought about the future, not to establish a national blueprint or action agenda. The ideas and suggestions presented herein represent the best information and analysis available at the time of completion. Recommendations and projections are speculative and should not be used as the basis for program planning unless careful consideration has been given to their consistency with current and prospective local conditions.

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Individual Executive Summaries. Single copies of the original versions of individual Executive Summaries are available upon request from the NASAD National Office. When ordering, please refer to the Summaries by title and/or the original date of publication, noted at the end of each Summary in this volume.

NASAD Sourcebook for Futures Planning. This compendium of methods for analyzing future trends and conditions and their impact on art/design units is a useful companion to Executive Summaries. Liberally illustrated with charts, the workbook contains planning tools of varying complexity to enable art/design executives to select portions of particular applicability to their situations and experience. Supplements focusing on particular issues are published from time to time.

Publications on Diskette. This collection of Executive Summaries, as well as the *Sourcebook for Futures Planning*, is also available on microcomputer diskette (either 3.5 inch or 5.25 inch). The files were produced using WordPerfect 5.0 on IBM-compatible equipment.

For price and ordering information on any of the above, contact:

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Summary 1

AN OVERVIEW OF FUTURES ISSUES FOR SCHOOLS OF ART AND DESIGN

BASICS

The world is changing more rapidly than ever. Technology, demographics, political thought, economic patterns, and educational results are some of the primary influences. Yet, for all these changes, fundamental issues facing the artist, designer, and the visual arts teacher remain the same.

The problem of creating artistic communication in an aural medium remains a portentous spiritual and intellectual challenge, whether the instrument of expression is a piano or a computer. The problems of teaching, whether to future professionals or to the general public, remain rooted in the teacher's search for the best combinations of content and method for a particular student or group of students no matter whether the mode is as old as the Socratic method or as new as the interactive video disk.

Viewed in this light — ancient problems juxtaposed against a kaleidoscope of evolving conditions — work on the future becomes more amenable to principle and reason: somehow the future with all its strange turns seems something that can be worked toward; there are basic conceptual tools to engage the constant problem of divining what is fad and what is trend; there is an enhanced possibility of being proactive rather than reactive.

The visual arts constantly provide numerous positive examples to the world: energetic dedication to the creation of beauty in aesthetic terms, the transcendent power of great works of art, the relationship between discipline and creativity, and diversity — respect for individual viewpoints and methods — to name a few. These constitute an outstanding set of values for creative success. Current information about the future indicates that all of these examples will be important, but perhaps none more applicable than the relationship between respect for diversity and creative success. This exemplary relationship has many applications, among them the interrelated problems of technology, economics, and governance. The relationship between self-discipline and productive creativity inherent in artistic work can also have a positive influence in many areas beyond art and design.

We suggest that the visual arts provide their best examples and thus their best contribution when attention is focused primarily on solving the ancient problems of art and teaching. The first agenda of art and design is art and design, which serve as a basis for many important connections to everything from philosophy and history to technology and commerce. Schools of art and design hold in trust great traditions of work and spirit that connect with life itself. Their historic mission is to develop the talents of their students in one or more aspects of the visual arts, enabling them to contribute to the evolving relationships between current problems and contemporary conditions in a way that (a) improves the position of the visual arts to enrich and improve human existence, particularly in ways that are unique to art/design, and (b) improves the human condition as a whole. Both of these are accomplished through excellence in art, design, and teaching.

Futures efforts regularly concentrate on present and prospective connections among elements in the societal mix. Long-term struggles with continuing problems reveal the compound/complex nature of the equation that results in a specific policy decision at any level, much less the aggregation of such decisions to form trends. Many techniques have been devised to help with this work. Some are mystical and ceremonial — reading tea leaves — while others are mathematically based — computerized programs for trading stocks.

There is a caution here: it is important that the analysis of conditions, and particularly the search for methods to do so, not obscure basic objectives and thus the basic core of what is to be accomplished. It is comforting to note that while conditions are rarely optimal, disciplined attention to ancient problems can be given productively in the context of and often with direct attention to contemporary technologies, values, and economic conditions. Therefore, it is important to work with present conditions with a spirit of adventure rather than guilt, with an attitude of creativity rather than protectionism, and with pleasure in using the preparation that work with art and design has given us for the task. For futures work is at base an artistic process, and the conceptual methodology of art-making applied to the ancient problems/current conditions relationship should produce an *artistic result* in the many splendid senses such a goal implies.

CONDITIONS, TRENDS, AND ISSUES

Note: Future conditions will result from a vast and complex interplay of ideas, technological advancements, and social forces. The following section identifies in capsule form a variety of conditions, trends, and issues expected to have particular impact on the practice of or the context for higher education in art and design. Readers should apply the information contained here to their own understandings and situations, particularly in areas such as the visual arts, education, and administration. It is important to note that the impact of any one condition, trend, issue, or prediction can vary widely from locale to locale due to geographic, demographic, political, economic, and other local conditions.

Readers are also encouraged to combine and contrast their evaluations in single areas and consider the interrelationships of various conditions, trends, and issues in several areas. This can be particularly beneficial when elements adjudged to have the most impact in a local situation are weighted one against the other to develop a trends/issues profile. By assigning projected weight or force to a given trend or issue, it is possible to understand and project the impact of specific changes on the art/design unit.

Technology

The continuous advance of technology, particularly sound generation and data processing

- Applications and costs of new technologies
- The extent to which values formation and decision-making about education, the arts, and many other matters are informed by general understanding of many types of "thinking," of which data processing is only one
- The impact of a technology-driven, home-centered lifestyle on such matters as community cohesion, the function of all types of artistic expression, and the relationship of art/design to community
- The prospect of new networking and interactive capabilities and their potential influence on teaching, policy-making, governance, and accountability

Lack of distinction between technology as machine and technique as a major theme or master idea of the present time

- The search for technique in all areas of human endeavor without sufficient regard for the limits of technique or the nature, benefits, and dangers of technical means
- The extent to which the creation, presentation, and teaching of art/design become technologically driven and technologically oriented, or on the other hand, serve as a relief from a technological society; and

the extent to which the answer will vary by nations, regions and groups; the relative economic, political, and social power of these groups

The evolution of telecommunications structures based on conscious market segmentation and targeted marketing

- Impact on the development of common cultural heritage sufficient to maintain political cohesion on any issue or set of issues
- Impact on cultural values, educational aspirations, cultural economies

The potential for fusion energy

- The redistribution of geopolitical power and accompanying changes in economic relationships/competition
- The extent to which such a discovery may place increased emphasis on technology to the detriment of emphasis on the arts and humanities
- The extent to which current trends toward economic interdependency accelerate or decelerate

Economics

Changing patterns of economic philosophy and performance in a geopolitical sense

- Perceptions of the demise of Communism as a viable economic/political model for economic development and the potential increase in capitalistic markets and competitors
- The slowing of world economic growth
- The rise of a global market based on evolving data processing and communications technologies, functional interdependencies, and rearrangements of trading patterns

The evolution of American business in terms of new global realities

- New emphasis on education as a means to compete; renewed emphasis on science, technology, languages; global emphasis
- Incipient attention to evolving prospects for redefining the cooperation/competition relationship, particularly in terms of cooperation among U.S. companies
- The search for means to manage advanced Western capitalist economies to a steady growth pattern that avoids boom/bust cycles

The intractable nature of federal and state deficits

- The developing priorities wars that, given economic, social, and technological concerns, are potentially disadvantageous to the arts and humanities
- Impact on student loans and arts-related programs
- Potential catastrophe to present education, arts, humanities funding patterns in case recession heightens funding priorities for “basic human needs”

The changing philanthropy/culture relationship

- Impact of mergers and acquisitions on philanthropy
- Impact of political action from various philosophical positions regarding the “value” of high culture

Demographics

Change in national and community profiles by race and ethnic group

- Revised marketing strategies by businesses, politicians, and intellectuals — including arts/culture intellectuals
- Potential for increased politicization and factionalization, potential loss of common values base, or climate and will for negotiation
- Tensions over which values and means are appropriate to prepare for or manage change; issues from affirmative action to curriculum content are affected

Change in gender balance — more men than women

- Changes in the nature of courtship
- Changes in the nature of family life — a new traditionalism
- Increase in birth rates in the 1990s and 2000s
- More income spent on home- and family-based leisure activities

Changes in age balance

- Potential slowing of the rate of change in cultural preferences
- More political power for the older age group — older people tend to vote more than younger people, are essentially more conservative or conservationist
- Radical differences in the impact of this issue among various states and regions — potential for greater disparity of views and action plans by region

The Context of Public Values

Increasing disparity of strongly-held views concerning religion and religious movements

- Rise of fundamentalisms
- Intensification of political involvement
- Changes in the cultural mission of religious institutions
- Decline of faith in Marxism

Politicization of issues

- Role of technology and particularly the electronic media as source and bearer of the constant apocalypse syndrome
- The extent to which matters of art/design are becoming purely a lifestyle issue as opposed to a national cultural issue; the use of art/design as lifestyle as the basis for politicization of artistic and cultural issues
- The role of single interest advocacy groups in policy formulation

Development of public values

- Growing diversity/diffusion of public value systems
- Questions about the role and function of a professional intelligentsia, particularly professors
- Increasing impact of the movement of policy thought and influence from universities to private think tanks, only some of which are affiliated with institutions of higher education
- Advocacy group struggles over mass media content
- The evolution of targeted marketing (as opposed to mass marketing) marked by technological reinforcement of diversity, diffusion, and possibly, greater polarization
- New contexts and means for advertising education and educational materials

General Education

The continuing strength of the education reform movement

- The extent to which debate about content is increasingly submerged by struggles for operational control
- Intensification of the outcomes/accountability/funding debate and pressures therefrom

- Increasingly harsh debates over the size, scope, span of control and responsibilities of educational bureaucracies — boards of regents, trustees, college administrators, etc.
- Increased political attention to education policy and thus the increased prospect for politicization of all education policy discussions
- Public concern focused on the quality of teaching, including college teaching with little understanding of how to measure good teaching beyond standardized test scores

Intensification of debate about content

- The parameters, content, scope, and depth of a basic education
- Global, multicultural agendas derived from economic, demographic and political perspectives
- The nature of liberal arts study and the purposes of liberal education
- The relationship of content arguments to departmental funding, particularly in higher education
- Influences from technology, economics, public values development
- The relationship of educational content to maintenance of audience/funding for “serious” or “high” culture
- The new level of corporate involvement in the content debate

Funding patterns

- Rising costs — relationships to image of education — public priorities for education
- Potential teacher shortages
- Potential changes in funding patterns in K-12 arena — changes in public/private funding mix for nonbasic subjects: arts, sports, etc.
- Aging population potentially less supportive of taxes for education
- Increasing pressures for privatization of public education, including corporate involvement

The Visual Arts

Content

- Evolutions of art-as-center and art-as-means agendas in art-making and art teaching
- The impact of art and design on artistic, educational, and cultural values
- The extent to which members of the general public want to *make* art versus just *see* art — the balance
- The impact of general K-12 art education and the visual arts in general education at the college level
- Technological innovation and its impact on artistic possibilities

Presentation, particularly policies concerning presentation

- Economic and technological evolutions and their impact on presentation capabilities
- Demographic trends and presentation venues
- Public accessibility — physical, fiscal, psychological—to works of art and design
- The relationship between boards and artists/artistic leaders. The values base that influences decisions about quality, the nature of risk-taking
- Relationships between business and design — the values base, vision, the prospects for artistic leadership, etc.
- Search for expansion of educated audience
- Public values, public/private funding, and presentation policies

Development

- Respective roles of artists, designers, teachers, scholars, government, foundations, and other private sector interests in art/design and arts education policy making
- Funding decisions and patterns that affect development
- Tensions: design–fine arts; studio artists/designers–scholars–art educators; prospects for better sense of common purpose and mutual reciprocity

- Impact of trends in humanities, social sciences, and technology on teaching, media content, and thus values development
- Valuing of design as part of competitive edge; impact on content; value of stasis versus innovation and speed of change; possible fragmentation of design styles; greater diversity of fashion

QUESTIONS FOR ART/DESIGN UNITS

NOTE TO INSTITUTIONAL USERS

In reviewing the questions outlined below and in subsequent sections addressing cautions and leadership opportunities, it is important that each art/design unit consider the unique circumstances that comprise its context. The following series may be helpful in conducting a quick review of specific ideas for program changes or development.

Twelve-Point Outline for Action Planning

Consider:

1. Current mission, goals, objectives, and operational policies
2. Environment and resources of the institution, including program strengths and weaknesses
3. Trends and critical issues to be faced by the unit and/or institution
4. Projected opportunities and obstacles

Determine:

5. Priorities for action
6. Risk assessment of projected action
7. Planning procedure: questions, time frame, process
8. Action plans

Examine:

9. Consistency among mission, goals, objectives, action plans
10. Potential conflicts with existing or projected programs
11. Resource requirements
12. Prospects for success

- To what extent does the art/design unit have an ongoing futures effort appropriate to its size and scope and to the nature of its curricular offerings? For example, how will the unit project and approach changes driven by technology, economics, demographics, public values changes, etc., and particularly the interrelationships of these factors as they relate to specific curricular offerings? How will the unit determine what it needs to know for its own planning?
- What are the present strategic vulnerabilities of the unit? What contextual changes — values, economics, demographics, etc. — could seriously harm the unit,

and how probable are such changes next year, in the next three years, in the next five years and beyond? (For example, how recession-proof are the unit's programs? How flexible is the curriculum, the distribution and deployment of resources? What contingencies does the unit have to deal with "rolling recessions" among curricular offerings? What is the developing nature of the accountability/funding relationship for the unit and to what extent is the evolving local definition of accountability suitable and healthy for the program?)

- To what extent is the unit involved in issues of education in the visual arts for the general public: K-12, college, adult education, influence on art education policies, public presentation of art/design, etc.? How are the unit's programs, activities, and ideas in this area related to evolving futures issues?
- To what extent are careful evaluations about the future influencing the evolution of major curricular programs at the undergraduate and graduate levels? (For example, how does the curriculum prepare future artists, designers, and teachers to face a future full of rapid, perhaps wrenching, change? To what extent is the institution preparing students for a particular future or for *the* future? How do the answers relate to the nature of foundation studies; studio studies and experiences; general education; and the number, content, and distribution of requirements for graduation?)

CAUTIONS FOR ART/DESIGN UNITS

In analysis and opinion forming, and especially in program development, watch for:

- Distinctions between fads and trends. Media attention to either a fad or a trend is a form of control. There are often further distinctions to be made between trends and trend data; sometimes they coincide, sometimes they do not. Watch for possible political manipulation of fad or trend data. It is dangerous to follow fads programmatically unless there is a steady stream of resources devoted to support of constant and quick changes.
- Distinctions between trends and what an individual or institution believes should happen; the extent to which values/principles are pre-eminent irrespective of pressures from trends
- Distinctions between being a leader and an administrative facilitator regarding (a) consensus, (b) majority opinion, or (c) outside directives.

- Distinctions between fame and achievement, particularly in the search for role models and conceptual springboards for creative work.
- Distinctions between the nature of power to create, teach, and study art/design at a professional level and the nature of power to influence the various operating worlds of art/design and art/design teaching.
- Agendas that focus on methods rather than functions, technique over content, form over substance, particularly secular religions associated with techniques or buzz concepts.
- Agendas that promise technological or technical solutions to problems having no technical or mathematical base.
- Agendas that promise economic or image enhancement rewards at the expense of intellectual/artistic freedom or diversity.
- Agendas that move strategic policy control in arts and cultural matters away from artists and teachers toward advocacy and support-sector entities.
- Agendas that deny art a purpose on its own terms.

Do not underestimate:

- Public ignorance about art/design, particularly about the intellectual and experimental aspects of studio work and the kinds of knowledge obtainable from artistic activity.
- The power of general inability to distinguish between art and entertainment to maintain a negative influence on arts education policy development, particularly at K-12 levels.
- The power of general and localized economic conditions, trends, and fears to drive the immediate and evolving context for program development.
- The power of personal values, views, and aspirations to color the interpretation of facts.
- The intensity of opposition to serious, analytical futures work, in large part because the process tends to counter trendy notions.
- The yearning of human beings for work that teaches and feeds the human spirit in a profound way, a constant that enables art and art teaching to transcend the evolving future.

Watch and plan carefully for potential rolling recession conditions within art/design units and institutions, and in the local or regional funding area.

In politically driven situations, be especially careful about calling for or initiating new programs or public relations efforts when there is little possibility of control or major influence on the outcome. The law of unintended effect can be devastating in such circumstances.

LEADERSHIP OPPORTUNITIES FOR ART/DESIGN UNITS

The following points are presented to encourage discussions or actions that should be taking place with regard to long-term futures issues. Some or all of these may be appropriate for your art/design unit.

- Curricular analysis and adjustment/development oriented to the preparation of students to work in an environment of rapid change — a transcending curriculum.
- Improving means for orienting art/design students to the cultural/intellectual contexts in which they will work. A sense of understanding and support for the whole field of the visual arts and the interlocking relationships among its components needs to be developed.
- Programs that work actively to involve minority group members as degree candidates, perhaps including specific outreach into the pre-college years.
- Identifying, encouraging, and developing future academic and other art/design administrators from among students and faculty.
- Leadership in shaping the public's definition of "American" civilization to be inclusive rather than exclusive; avoidance of pitting one culture or cultural heritage against another.
- Intensive attention to art/design in general education with whatever resources the unit has. Present intellectual development goals for visual arts study and call attention to the existence of great work from a broad variety of sources that deserves study.
- Leadership in forging better relationships among the creative, pedagogical, scholarly, presentation, and support areas of the field. The prospects for a coordinated visual arts agenda in the local community deserve attention.

- Encouragement of scholarship, research, and policy studies that deal with futures issues of concern to the visual arts professions both together and separately, and on terms centered in the nature and needs of artistic expression and presentation, and teaching.
- Leadership in the formation of single- or multiple-issue consortia to address specific questions or to answer specific needs. New ways to achieve cooperation and collaboration within and among schools and departments of art/design can serve as examples for others.
- In multipurpose institutions, place concerns and activities about art/design (and the other arts disciplines) throughout the institution. Integrate the arts into the work of the institution.
- Participation in the design of new technologies, particularly those that have potential to broaden capabilities for the visual arts professions.
- Evaluation of technological projections for their impact on the world of art/design.
- Work and pilot projects on the nature of management, evaluation, and risk-taking in all aspects of the visual arts, particularly in large bureaucracies concerned with education and support.

BIBLIOGRAPHY/SOURCES

1. A major resource on futures issues is The World Futures Society, 4916 St. Elmo Avenue, Bethesda,

MD 20814 (telephone 301/656-8274). The Society is an association of individuals from all walks of life interested in studying the future. Membership is \$25 per year. The Society has an active publications program, a bimonthly magazine and a book service. Most WFS publications are practical and easy to read. The WFS also publishes a Resource Catalog that provides an annotated list of books, tapes and other materials dealing with the future.

2. One of the most helpful futures overviews is *America in Perspective* by Oxford Analytica (Boston: Houghton-Mifflin, 1986). This work, commissioned from an English think tank by a number of Fortune 500 companies, provides a sober, insightful and readable picture of futures issues. Remarkably free of cant, the work is fascinating in that its points and conclusions seem directly applicable to those concerned with education and culture. Major topics include the social, economic, political, fiscal, and psychological trends that will shape American society for the next ten years and beyond.
3. Many national periodicals contain regular valuable information on futures issues. Although each individual will find his or her own set of publications to scan, the following have been useful to the developers of these Executive Summaries:

Business Week
The Economist
New York Times
Higher Education and National Affairs
Los Angeles Times
Wall Street Journal

{Originally published by the National Association of Schools of Art and Design in September 1989}

Summary 2

DEMOGRAPHICS AND MULTICULTURAL CONCERNS

BASICS

Discussion about demographic trends and their influence on the future of American culture is intense and often agitated. Statistics pour forth from newspapers, organizations, think tanks, and governments. All too often, these statistics are used to support oversimplified explanations. Careful reflection about the relationship between demographics and cultural development will produce a more complex picture. This relationship contains larger issues and significantly more promise than what is indicated by direct extrapolations of statistics about race, culture, aging, and work patterns. Many other factors are involved including values, technological developments, economic conditions, the content and legislative results of political debate, social circumstances, and psychological trends, to name a few. Issues more specific to the future of the arts and arts teaching include the politics of cultural funding, and the values and aspirations driving educational policy at all levels. While these are serious matters for every individual and demographic group, and although facts are fact, interpretations of facts and their meaning for policy development now vary widely. They may vary even more widely in the future. At present, conditions have developed to the point where obligations inherent in high artistic goals are regularly being characterized as the opposite of social responsibility. Such challenges raise concern throughout the professional arts and arts education communities.

The evolving relationship between demographics and culture also reveals that a multicultural democracy cannot afford to isolate cultural matters from public policy considerations. For many years, standard American thinking has relegated cultural development to individual initiative. Culture is something that we have as individuals, not something that we build as a nation. The development of a system of governmental arts agencies has not changed this basic point of view. By their nature, arts agencies reflect rather than influence or control the overall demographics/culture relationship.

Present and projected demographic conditions have resulted in a conceptual struggle over the definition of heritage. Like culture, heritage is an amalgam of many things. Two of the most important are worldviews and ethnic backgrounds. In the optimum situation, there is

a viable, mutually reinforcing relationship between heritage as worldview and heritage as ethnicity. The United States has worked historically with this relationship: the ideas of democracy, with all they imply for personal and economic freedom, represent a basic core; ethnicity does not change the nature of these ideas, nor does it change the individual's relationship to these ideas as they are embodied in the laws of the nation. The struggle to ensure this balance continues.

While human beings are incapable of developing perfect ideas, some ideas work better than others. At present, certain intellectual trends focus on identification of ideas by source, such as race, sex, ethnicity, and nationality. For all their purported connections with an agenda of liberation, such concepts obscure the necessity of a distinction between heritage as worldview and heritage as gender or ethnic origin. These concepts also destroy the notion of a viable, mutually reinforcing balance between these two types of heritages either in personal or community terms.

As is natural in a democracy, this valuing of source over critical standards both in and among bodies of thought and genres of cultural activity can have a great impact on the future of the visual arts. Decisions that are made about this issue will influence the extent to which a multicultural society can establish a common vocabulary of ideas with which to communicate and work together. The question, therefore, is not whether there will be a multicultural agenda, but what *kind* of multicultural agenda. To what extent will the struggle to improve society be manifested in inter- and intra-ethnic squabbling, or a multiethnic search for the best ideas and the best means for carrying them out?

Demographic and multicultural issues will be considered under varying conditions throughout the United States. For example, the fertility rate (the average number of children per woman) in Massachusetts is presently 1.5, while in Utah it is 2.6. If these conditions continue irrespective of the impact of other factors, Massachusetts' population of 5.8 million will begin to shrink between 1995 and 2000. By mid-century, Massachusetts' population will be top-heavy with the elderly, while Utah will have large numbers of young people and will see its total population approach double that of Massachusetts.

All such demographic trends portend tremendous changes, particularly with respect to cultural values. The scope of needs and tax bases for public education, competition for entry-level jobs, and marketing patterns will vary more widely than at present. Given such prospects, and there are many others of similar nature, the necessity of maintaining appropriate focus on heritage as worldview and the search for consensus becomes apparent if the nation is to avoid debilitating divisions.

CONDITIONS, TRENDS, AND ISSUES

Note: Future conditions will result from a vast and complex interplay of ideas, technological advancements, and social forces. The following section identifies in capsule form a variety of conditions, trends, and issues expected to have particular impact on the practice of or the context for higher education in the visual arts. Readers should apply the information contained here to their own understandings and situations, particularly in areas such as the visual arts, education, and administration. It is important to note that the impact of any one condition, trend, issue, or prediction can vary widely from locale to locale due to geographic, demographic, political, economic, and other local conditions.

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Statistical information is taken from publications by the World Futures Society or Robert Hamrin's America's New Economy: The Basic Guide (see "Bibliography/Sources," item 2).

Age

The growth of America's older population will slow somewhat during the 1990s but increase again after the turn of the century. The fastest increase will occur between 2010 and 2030 when the baby-boom generation passes the 65-year mark.

- Influence of age profile on speed and nature of changes in fashion and trend development, particularly cultural fashions and trends
- The possible advance of retirement age — more people in the labor force for a longer period
- The preparation of current college-age students to live, work, and develop their profession in a society that in overall terms is increasingly aging

The rising level of income for the elderly

- The nature and pattern of wealth distribution by age and its impact on marketing, philanthropy, and product development
- The nature of expectations and values concerning use of discretionary income
- The extent of a political base that favors tax-supported education and culture
- Potential for increases in services for the elderly, including culturally oriented services
- Impact on liberal/conservative political mix and rate of values change

The decline in birth rates (24.1/1000 in 1950; 15.7/1000 in 1985; and projected 13/1000 in the year 2000) and the prolongation of adolescence (median age for first marriage: males, 22.5 in 1970 to 24.4 in 1983; females, 20.6 in 1970 to 22.5 in 1983)

- Intensive competition for youth by education, labor, and military. Youth constituted 30% of the labor force in 1985, and is projected to be only 16% in the year 2000.
- Changes in the style and intensity of the "youth-oriented" aspects of culture
- Impact on views about postsecondary education among 18-22-year-olds. The extent to which extended adolescence is construed as a prolonged time for preparation, or a prolonged time for the "enjoyment" of youth before the arrival of adulthood.

Race/Ethnicity

Changing proportions of the ethnic mixture in the United States — rise in the numbers of blacks and Hispanics combined with a proportional decline in the numbers of whites

- The search for productive means for multicultural awareness, activity, and cooperation, juxtaposed with ...
- ... continuing (and often separate) visions, expectations, and values, and the prospects for intense politicization and fragmentation
- The relative weight given to (1) assimilation and community versus (2) diversity

- The struggle to preserve ethnic diversity and its concomitant cultural richness counterposed with the struggle to provide real equity of opportunity
- The danger of confusing equity of opportunity with guaranteed equity of result in a way that leads to an irreversible homogeneity
- The extent to which cultural, artistic, and educational concerns will be central or peripheral in the development of solutions and/or accommodations

Changing racial/ethnic profiles in the labor force. Since 1972, the labor force participation rate of blacks has increased by three percentage points and has been one-half to three percentage points lower than the rate for whites.

- Impact on goals/venues of formal education
- Relationships to the size of the labor force abroad, particularly the Third World. The Third World labor force will increase by 870 million in the last quarter of the twentieth century, compared with the growth of just more than one-tenth that amount in the industrialized nations.
- Relative economic gains and losses for families by race and ethnic group and the impact of these conditions on disposable income distribution, values, cultural and educational orientation and opportunities

Family/Gender

Increase in family formation and marriages; decline in divorce rate

- Impact on prevailing definition of conventional morality, religious participation, and values development
- Prospect for a rise in future births: additional numbers of young people in future generations who will be taught by the students of our current students. Therefore, current students are likely to spend their careers working in a population becoming proportionally older, while *their* students may work with a population that is becoming proportionally younger.

Prospects for more two-income couples with fewer children. A possible result is higher per capita income and more disposable income. Two-earner couples, as a percentage of all married couples, have risen from 28.5% in 1960 to 49% in 1985. Projections are for 52% by 1990, 54.6% by 1995, and 56.6% by 2000.

- The nature of expenditures of disposable income, particularly values driving these decisions with respect to the arts, education, and culture
- Impact on volunteerism, personal giving, and philanthropy
- Impact on prospective student values about income/lifework relationships

The increase of women in the labor force: 33% to 55% from 1950 to 1985. White women have increased their participation much more than blacks and other minorities, and women 25-34 much more than younger or older women. The biggest increase in employment since 1970 has come from mothers in two-parent homes who have young children.

- The expansion of child care and thus the educational/cultural development opportunities that can be associated with child care
- Rising compensation for women, values driving dispensation of disposable income
- The nature of activities and fields in which working women are expected to be increasingly prominent: fund-raising and philanthropy are two such fields. Impact on curricula

The search for cultural identity by gender as well as by race and ethnic group

- Tensions resulting from intellectual inclinations to separate by gender and emotional/spiritual tendencies for partnering. The cultural impact of this tension represents a potentially powerful force.
- Impact on values development, particularly those used for the evaluation of work and the economic consequences therefrom
- The establishment, development, and critical evaluation of feminist studies and perspectives

Education of Work Force

While American workers have achieved a relatively high level of education (a larger percentage of young people are enrolled in higher education in the United States than in any other nation), illiteracy is rampant in the United States. 1986 government figures indicate that 13% of adults over age 20 cannot read. The illiteracy rate for blacks is 22%, and illiteracy afflicts 46% of unemployed adults. A 1982 Labor Department study indicates that the figures are higher, showing perhaps 75% of the unemployed as being functionally illiterate.

- The impact of potentially increasing illiteracy on general values and quality of life issues
- Impact on funding priorities in education
- The potential for second, third, and fourth order consequences of illiteracy to increase tensions and obviate reason-based solutions in one arena after another

The nation's elementary and secondary schools are not adequately developing basic knowledge and skills in large numbers of students. According to the National Center for Education Statistics (1985), of 17-year-olds in America: (1) 14% are functionally illiterate; (2) nearly 40% cannot draw inferences from written material; (3) 80% are unable to write an adequate essay; and (4) almost 55% do not understand basic scientific concepts such as gravity. The Center projects that if such trends continue, between 900,000 and 2,000,000 of those graduating from high school in 1990 will lack the basic skills necessary for even menial jobs.

- Impact on governance, priorities and funding in K-12 education
- Impact on general concepts concerning the relative values of various curricular subjects, including art and design
- Impact on the nature and level of advancement to be expected in the general preparation for higher education

Demographic imbalances in higher education leadership. In 1988, 805 blacks received the Ph.D., 22% less than in 1978 (805, -22%). The figures for other groups are: American Indian, 93, +55%; Asian, 612, +57%; Hispanic, 594, +26%; white, 20,685, -5%.

- Impact on efforts to provide increased opportunities for minorities
- Difficulties with developing role models
- Possibility of long-term efforts to begin increasing the supply as well as the demand, efforts that may include more connections between K-12 and higher education
- Policy analyses and initiatives to address this issue emanating from a variety of philosophical viewpoints

QUESTIONS FOR ART/DESIGN UNITS

NOTE TO INSTITUTIONAL USERS

In reviewing the questions outlined below and in subsequent sections addressing cautions and leadership opportunities, it is important that each art/design unit consider the unique circumstances that comprise its context. The following series may be helpful in conducting a quick review of specific ideas for program changes or development.

Twelve-Point Outline for Action Planning

Consider:

1. Current mission, goals, objectives, and operational policies
2. Environment and resources of the institution, including program strengths and weaknesses
3. Trends and critical issues to be faced by the unit and/or institution
4. Projected opportunities and obstacles

Determine:

5. Priorities for action
6. Risk assessment of projected action
7. Planning procedure: questions, time frame, process
8. Action plans

Examine:

9. Consistency among mission, goals, objectives, action plans
10. Potential conflicts with existing or projected programs
11. Resource requirements
12. Prospects for success

- How do art/design units — students, faculty members, administrators — define culture? How is this definition related to historic, current, and projective aspects of culture?
- To what extent is there a sense of the relationship between the notion of culture in singular terms in relationship to the notion of culture in multiple terms; in other words, the intellectual notion of culture in relationship to the intellectual notion of multiculturalism? Can one discuss multiculturalism in an educational sense without a sense of “culture” as a foundation for the discussion?
- To what extent are students being oriented to the idea of culture and their specific role in it both as individuals and as participants in a profession with many interacting parts?

- To what extent does the education and training of students develop understanding of the relationships and interrelationships among the intellectual, vernacular, and psychological forces of art and design? Is attention to these issues being related to demographic and multicultural concerns either directly or indirectly?
- What are the natures of multicultural approaches in visual arts curricula at various stages of instruction?
- What are the natures of multicultural approaches to the presentation of works of art and design?
- What are the relative promises and pitfalls of multicultural versus intercultural approaches with respect to curricula and to presentation given respective emphases on uniqueness and juxtaposition on the one hand, and mixture and integration on the other? How does the answer to this question relate to evolving individual and institutional definitions of cultural responsibility?
- Considering the visual arts as a discipline as a means for addressing the results of demographic developments and their implications for multicultural understanding, to what extent and in what circumstances is it best to start from the basis of the discipline itself, attaching to its progress significant influences derived from multicultural concerns, or to start with the basis of multicultural concerns and attach the various elements of the discipline to that agenda?
- To what extent will demographic evolutions and multicultural concerns result in greater search for privacy or “cocooning” or greater search for community? What do these answers mean for the future of the creation and presentation of art and design, for patterns of diffusion/centralization of basic ideas, operational concepts, and power? What impact will advances in technology have on the answer to this question, particularly technologies which facilitate the building of home-centered involvements and lifestyles?
- What is the potential impact of demographic/multicultural/technological prospects on values driving the creation, purchase, and use of art/design? What is the potential impact on the education and training of artists and designers, including:
 - the aspirations and capabilities of entering students;
 - missions, goals, and objectives of institutions; funding patterns;
 - preparation of elementary/secondary specialist art teachers;

- markets for skills of graduates;
- decision-making modes/styles;
- faculty, particularly faculty development?

CAUTIONS FOR ART/DESIGN UNITS

- In working with the demographics/multicultural issue, it is important to maintain an awareness of differences between local and national conditions. The issue is subject to different immediate influences/pressures in different locales, but no matter whether work in a particular locale is easy or difficult, the issue itself deserves national attention because it is a national, and indeed, international issue.
- Beware of making too much or too little connection with demographic trends and the role that the visual arts can play in addressing the results of these trends.
- Recognizing that the visual arts have intellectual, vernacular, and psychological powers, it is important not to lose perspective about any one of these powers by overreliance on agendas that accept art/design fundamentally as a means for reaching non-artistic goals.
- There is the potential for stalemate resulting from fragmentation into many groups, all of which have greater stopping power than creative potential. The French designate this political condition “*immobilisme*.”
- Demographic/multicultural agendas can easily be focused on negatives. An art/design agenda should utilize the subject matter and creative potential of multicultural concerns, interchanges, and personnel distribution rather than focusing on confrontation, atonement, or redress; counterproductive demands for quantity upon quantity or for selective narrowness; demands for leveling to produce cultural ambiguity; or destruction of the idea of value — of high and ordinary achievement within genres. (See note 5 under “Bibliography/Sources.”)
- Technology will enable the development of extreme forms of targeted marketing. Such pigeon-holing of individuals by demographic and cultural attributes combined with vigorous marketing of specific materials and goods by type can play an enormously destructive role in the fragmentation of values. The identification of everything with lifestyle or sociological source can obliterate heritage as a body of ideas, and thus produce serious isolation of high artistic achievements and aspirations.

LEADERSHIP OPPORTUNITIES FOR ART/DESIGN UNITS

- Create a five- to ten- to fifteen-year demographic projection for your immediate area and relate this projection to (a) its meaning for potential development of the artistic culture in your area and (b) ways in which your unit can serve the positive development of this potential.
- Raise the level of public outreach as both an artistic and social priority. This could involve reaching both up and down the age scale as well as across racial and ethnic spectra.
- Consider service (either developmental, operational, or both) in new settings expected to proliferate due to certain demographic trends. Experimental ventures that explore the possibilities for visual arts instruction in child care, retirement, and community centers need to be developed and conducted with artistic purpose that exemplifies high aspirations for quality.
- Orient students to prospective demographic/multi-cultural conditions and assist them in finding a set of personal responsibilities that enable them to make positive contributions. This includes a new level of familiarization with the contexts in which the visual arts and visual arts instruction are expected to take place. It also includes the development of an improved sense of responsibility for culture as a whole, for artistic culture in particular, and an understanding of the interrelationships among various aspects of the entire visual arts enterprise.
- Develop course work that enables consideration of the future intellectual and cultural climate, and the role of art and design in sustaining cultural advancement.
- Develop programs that reflect attention to the aging of the population, particularly as this condition is developing with the prospects of greater leisure time. Serious adult education, particularly in non-degree formats, has tremendous potential for increasing the size of the population with an educated interest in art and design.
- Work closely with K-12 and other institutions in the local area to use the visual arts to create a common frame of reference while developing deepening respect for and enjoyment of the achievements of various cultures.
- Find means to support the building of contexts which lessen tensions with demographic roots. These include economic growth, employment, and enhancing sense

of responsibility for self and community. Art and design can be means of dialogue on these issues.

- Take advantage of conditions growing out of the increasing age of the population — career changes, partial retirement, more time available for non-work commitments — use them in programs such as continuing education; volunteer work on behalf of the art/design unit, and public exhibitions policies.

BIBLIOGRAPHY/SOURCES

In addition to the general sources listed at the end of Summary 1, the following may prove useful:

1. Peter F. Drucker's important book *The New Realities* (New York, Harper & Row, 1989) provides a compendium of analyses and projections about the future that can serve as background for reviewing specific issues. Major themes are government and politics, economics and business, society, and world-view.
2. Robert Hamrin, *America's New Economy: The Basic Guide* (New York: Franklin Watts, 1988). The most comprehensive compendium of economic facts available in readily usable form. Eye-opening information that helps in cutting through the standard economic rhetoric.
3. *All One System*, by Harold L. Hodgkinson (Washington: Institute for Educational Leadership, 1985) is one of the principle works underlying the present discussion on demographics. The book traces the impact of demographic trends on education in a comprehensive and strategic way. Its eighteen pages are packed with useful information.
4. Madeleine F. Green is the editor of *Minorities on Campus: A Handbook for Enhancing Diversity* (Washington: American Council on Education, 1989). This work provides practical ideas and information for use in halting the disturbing trend of decreased participation of minority individuals in higher education. Well organized and easy to use in planning processes, the workbook can be used at all administrative levels.
5. Harold M. Best's article "Arts Education: Culture, the Media, and the Church" (*Design for Arts in Education*, September/October 1988, Volume 90, Number 1) provides a brief but comprehensive review of relationships among multicultural issues and education in the arts. One of his formulations is summarized above under "Cautions" (fifth bullet).

6. The American Council on Education in Washington, D.C., publishes *Campus Trends*, [year], an annual compendium of significant information about conditions and opinions in higher education as a whole.
7. Joel Garreau's *The Nine Nations of North America* (Boston: Houghton Mifflin, 1981) is a brilliant, readable book on demographics that puts many current statistics into perspective. Canada, the United States, Mexico, and part of the Caribbean are redivided according to realities of work orientation, people and economic power. Good background

for considering student recruitment and other demographically oriented issues.

8. Two books with interesting and somewhat opposite viewpoints are *The World Revolution of Westernization* by Theodore H. Von Laue (New York: Oxford University Press, 1987) and *Tears of the White Man* by Pascal Bruckner (New York: The Free Press, 1986). Reading both provides a good overview of most intellectual lines of argument being held in the multicultural discussion.

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Summary 3

THE VISUAL ARTS: VALUES, TRADITIONS, MEANS, AND PRODUCT

BASICS

The future of the visual arts is determined primarily by what artists and designers do. However, the context in which artists and designers work is influenced and controlled by many other forces. Naturally, a complex of relationships evolves between the artist/designer and his or her context. In this sense, each shapes the other. From a futures standpoint, a basic consideration is the evolving nature of relationships between artistic goals and art/design policy goals. This can also be expressed as the interchange between artistic power and policy power, an interchange based on the distinctive nature of each as well as on interrelationships.

A primary question in this regard is the values balance between art-as-center versus art-as-means. Such values balances are held by artists and designers and in visual arts institutions as well as by individuals and organizations comprising the context for visual arts activities. The extent to which the visual arts are valued on their own terms rather than primarily as means to other ends has significant impact on the evolving contexts in which artists and designers work. Every decision about the visual arts is affected, from the choice of art/design to be presented, to the place of art/design in individual and organizational hierarchies of educational and cultural values.

Conditions are also influenced by relationships among ideas, information, and content. The presentation and reception of ideas and information have a profound influence on the creation of value. The creation of value leads to the creation of a market, not just in goods and services, but also in ideas about what works and doesn't work, what is important and not important, what contributes to substantive well-being, and what is ornamental. These relationships evolve in response to pressures exerted by various forces. At present, individuals and institutions centered in the practice of art and design give insufficient attention to the evolution of these policy forces. Such issues often are left to others whose orientation is to contextual rather than artistic matters. The result is an astounding diversity of public opinion concerning the nature of creativity and artistry. These differences exist not only across cultures, but within similar cultural groups. For example, creativity and artistry are likely to be regarded by the typical artist/designer as highly disciplined, interrelated processes.

How many decision-makers in business and education regard creativity and artistry in the same way?

These questions lead to consideration of evolving relationships between visual arts professionals and those who employ them. At present, these relationships demonstrate a magnificent variety. The nature of work in the visual arts seems to guarantee the existence of variety well into the future. However, the nature of employment relationships may change dramatically as new arrangements of value and power emerge.

The central question is not whether the visual arts have a future, or whether they will be economically successful. The central question is the nature of that future and its richness in artistic terms both with regard to what artists and designers do and to the context. The evolution of the context constitutes general culture: in its largest sense, culture is the aggregate of what individuals know and are able to do. The basic challenge of developing culture in these terms remains the same even as values, traditions, venues, and products change.

CONDITIONS, TRENDS, AND ISSUES

Note: Future conditions will result from a vast and complex interplay of ideas, technological advancements, and social forces. The following section identifies in capsule form a variety of conditions, trends, and issues expected to have particular impact on the practice of or the context for higher education in art and design. Readers should apply the information contained here to their own understandings and situations, particularly in areas such as the visual arts, education, and administration. It is important to note that the impact of any one condition, trend, issue, or prediction can vary widely from locale to locale due to geographic, demographic, political, economic, and other local conditions.

Readers are also encouraged to combine and contrast their evaluations in single areas and consider the interrelationships of various conditions, trends, and issues in several areas. This can be particularly beneficial when elements adjudged to have the most impact in a local situation are weighted one against the other to develop a trends/issues profile. By assigning projected weight or force to a given trend or issue, it is possible to understand and project the impact of specific changes on the art/design unit.

Number and Diversity of Movements in the Visual Arts: The Incredible Variety at the Core

- Response to an increasing variety of attitudes, motivations, support systems, and philosophies in

creation and presentation of art and design. The search for individuality in an age with potential for either standardization or complete fragmentation.

- The formation and alteration of consensus about quality, including speed, longevity of opinions, change forces — the nature of criticism, the natures of various markets for art and design.
- Interactions between the visual arts and the other arts disciplines. The extent of interrelationship and/or distancing for economic and marketing purposes.
- Diversity seems to have subsumed the avant-garde.
- The expanding impact of technological capabilities on content and diversity of point of view.
- Multi- and interdisciplinary prospects, for example, fractal works involving art/design, music, and mathematics made possible through computerization.
- Values generation by evolving social concerns and by the content used by media/education, etc., to present these concerns publicly. The interaction of artists and designers with issues in content/presentation both as generators and receivers of that content.

Evolving Definitions of the Purpose/Value of Art and Design

- The changing nature of artist/teacher/public relationships.
- Art and design in general education — K-12, college, adult.
- Evolving professional/public definition of what constitutes the visual arts. The association of specific aesthetic preferences in art and design with lifestyles — artistic preferences as an indicator of socioeconomic position versus art/design and culture as a whole community responsibility.
- Nature of individual, organizational, corporate values about distinctions between art/entertainment.
- The relative power of the idea that art and design function primarily as agents of social change, either for purposes of action or analysis.

• Public notions about the intellectual content of art and design and generation of these notions through formal and informal education.

- The extent to which the general public wants to *see* rather than *make* art. The impact of the instant gratification syndrome. The extent to which answers are different for different groups.

Technological Advances

- Means/ends considerations about technology in the value systems of artists and designers.
- The impact of technology, and particularly media technology, on the content and definition of each aspect of the visual arts.
- Impact on perceptions regarding human and machine contributions to art/design and art- and design-related products. The impact of this perception on values about what individual artists and designers do.
- The impact of technology and technological thinking (in contrast to historical thinking, scientific thinking, artistic thinking) on modes and criteria for evaluation and decision-making. The influence of polling technique and other statistical methods to make aesthetic and other decisions about art and design.
- The speed, scope, and conditions for professional and public accessibility to art and design.
- Impact on the nature of professional/public interaction with work — future of exhibition, access to new work, future of design presentation mechanisms.
- Impact on the content of general education for professionals and the general public.

Presentation/Marketing

- Public and private patterns of patronage and their impact on artistic content.
- Intellectual property rights, particularly in light of new technologies.
- The precarious nature of tax-based funding in deficit circumstances.

- The nature of the policy distinction between selling images and building patronage, between drawing a crowd to an exhibition and developing connoisseurship.
- The nature of the relationship between lay boards of trustees and artistic leadership in not-for-profit organizations.
- The relative sizes, demographics, and values exhibited by the various markets for art and design.
- The relative commercial value of art and design in various market sectors.
- The evolution of policies regarding public access both to works of art/design and to knowledge about the artistic process.
- The future of art criticism.
- The tracking of economic trends, social stratification, social/political power patterns, and exhibition/marketing conditions.
- The evolving nature of credentialing in art and design through education and by other means.

QUESTIONS FOR ART/DESIGN UNITS

- What goals in artistic terms do you as an individual or your institution have for the visual arts in America? The expression of such goals may include as much or as little as one wishes. In institutional circumstances, it should include goals for the aspects of art/design covered by major programs of study at the institution.
- To what extent are these goals shared either within the visual arts community as a whole or in society as a whole?
- To what extent are present trends consonant with fulfillment of these goals?
- What changes are needed to reach such goals?
- To what extent is there sufficient good will and/or a sense of mutual reciprocity (a) in the visual arts community as a whole and (b) in the visual arts community in higher education to identify and address common goals?
- In what areas, and to what extent can or should your institution or the visual arts community in higher education as a whole develop/sustain leadership roles

NOTE TO INSTITUTIONAL USERS

In reviewing the questions outlined below and in subsequent sections addressing cautions and leadership opportunities, it is important that each art/design unit consider the unique circumstances that comprise its context. The following series may be helpful in conducting a quick review of specific ideas for program changes or development.

Twelve-Point Outline for Action Planning

Consider:

1. Current mission, goals, objectives, and operational policies
2. Environment and resources of the institution, including program strengths and weaknesses
3. Trends and critical issues to be faced by the unit and/or institution
4. Projected opportunities and obstacles

Determine:

5. Priorities for action
6. Risk assessment of projected action
7. Planning procedure: questions, time frame, process
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Examine:

9. Consistency among mission, goals, objectives, action plans
10. Potential conflicts with existing or projected programs
11. Resource requirements
12. Prospects for success

for art and design in the United States? Is there a leadership model that is appropriate for your institution in this regard, or is a unique model necessary?

- What information concerning art/design and other matters does the institution need to know for its own planning?
- To what extent are present practitioners in various aspects of the visual arts community prepared to understand and work with or against forces creating the contexts for their work?
- How well are students being prepared to shape the future of the visual arts, at least of the aspect they practice?
- What are the present sources for art/design leadership in the United States: artistic, research, scholarship, policy, promotional/managerial, technological, educational, etc.?
- What is the nature of this leadership: artistic, philosophical, institutional, traditional, operational, functional?

- To what extent are these sources sufficient for or addressed to the size and scope of the challenges faced by the visual arts community? What role can the institution play in developing or maintaining such capabilities?
- What systems are producing the various products and concepts that constitute American artistic culture?
- What is the nature of the relationships among these systems?
- What systems and interrelationships exist in art and design in higher education?
- What systems and interrelationships exist among visual arts enterprises within your institution?
- What is the definition and nature of standards in times of rapid political, economic, technological, and other change?
- What will technological advances mean for concepts of evaluation, accountability, and funding?
- What are the evolving relationships between the necessity of preparing students to deal with large issues and great diversity while at the same time facing the rise of credentialing, particularly in the teacher preparation aspects of art/design?
- To what extent can various professional areas of the visual arts be expected to undertake responsibility for contextual issues — the river in which everyone swims? While the answer to this question will vary from institution to institution, the question should be asked as part of the analysis and planning process. For example, how can students be led to understand their potential roles as participants in a larger enterprise? How can we deal best with the fact that the individual nature of much artistic development leads to practices in which individuals increase their vulnerability by virtue of their own isolation?

CAUTIONS FOR ART/DESIGN UNITS

- Continuity in anything is not a given, particularly general understanding of the reasons for the art/design unit's programs. Complacency is dangerous. It is prudent to develop the capability to anticipate discontinuities.
- It is possible to monitor trends so closely that the tree/forest syndrome has an adverse effect on long-

range programmatic and financial planning. On the other hand, failing to monitor trends at all is just as unwise.

- Programs, particularly curricular programs, built around philosophical or pedagogical fads have a way of becoming quickly outmoded and/or discredited. Sustaining power is an important concept for futures thinking.
- While the future is uncertain and diversity is a prospective operating condition, it is important to establish a point of view or a set of principles against which to evaluate evolving conditions. It is understood that such points of view will be unique to individuals and institutions.
- A healthy skepticism is needed to deal with the constant parade of panaceas, particularly those associated with funding "the arts." Understand and cultivate distinctions between "the arts" and the visual arts, the distinction between artifact and work, the distinction between image and substance in deciding about appropriate directions.

LEADERSHIP OPPORTUNITIES FOR ART/DESIGN UNITS

- Develop programs that build bridges between and among the visual arts professions represented within the institution. This means working unceasingly to bring artists, designers, historians, visual arts educators, art therapists, etc., together at levels of advanced professional integration and involvement. Many of the worthwhile objectives for such activities are: cooperative approaches to needs of the field; creating better understanding and sense of responsibility for the whole; maintaining the cohesion necessary to fight for the cause of art/design when necessary.
- Create linkages with the nonacademic visual arts community based on common concerns for the development of art and design as a whole. Find means to study and address the evolutions and interrelationships of values, traditions, means, and products with a broad spectrum of professionals.
- Connect the work of the art/design unit to professional work in other disciplines. Teach by example the interconnections of the visual arts professions with other intellectual and professional activities.
- Develop programs for students oriented to career building that emphasize service to and responsibility

for the whole visual arts profession with all its interconnections.

- Give careful thought to programs which work to improve public values regarding art and design. Visual and verbal media should be engaged in this task. It is particularly important that students be involved in such efforts and be oriented to their meaning for the development of the profession.
- Work to establish or improve regular programs of art/design criticism in the local community. Find ways to encourage the development of promising young critics by providing them with short fellowships or other opportunities. Consortia of institutions could develop particularly effective programs in this area.
- Develop programs to make connections with young professionals in other disciplines, particularly with a view to encouraging positive values about art and design among a broad spectrum of future professional leadership.
- Find ways to connect artistic activity to the notion of "research."
- Work to create an image for the institution as an "artistic" resource as well as an educational one.

BIBLIOGRAPHY/SOURCES

In addition to the general sources listed at the end of Summary 1, the following may prove useful:

1. Patrick Brantlinger. *Bread and Circuses: Theories of Mass Culture As Social Decay* (Ithaca, New York:

Cornell University Press, 1988). An interesting history of decadence as idea and observable fact, particularly intriguing in light of current cultural debates. Many references to the history of the fine and performing arts.

2. Jeremy Rifkin. *Time Wars* (New York: Touchstone Books, Simon & Schuster, 1989). Brings together artistic conceptions of time and issues about time that arise from the computer culture. The book is valuable because it describes a modern perception of time that greatly affects how people will experience art. Rifkin's explanations of different concepts of time are clear, and he has the rare ability to discuss highly technical matters while remaining anchored in the human dimension.
3. Jacques Barzun. *The Culture We Deserve* (Middletown, CT: Wesleyan University Press, 1989). A compendium of observations on the current state of culture from one of the nation's most respected writers and critics. Full of issues that are well connected to each other.
4. Works by Neil Postman such as *Conscientious Objections* and *Amusing Ourselves to Death* consider general cultural matters with wit and lucidity. Alfred A. Knopf is the publisher.
5. Two classics on American culture are *Anti-intellectualism in American Life* by Richard Hofstadter (New York: Vintage Books, 1963) and *The Culture of Narcissism* by Christopher Lasch (New York: W. W. Norton and Company, 1978).

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Summary 4

PROFESSIONAL EDUCATION AND TRAINING

BASICS

Professional education and training has a long history. The field of art and design has been successful in developing professionals to carry on its work. There is a track record of distinction.

Although it is likely that this overall tradition will be continued in the United States, it is also likely that the future will bring forth a greater variety of approaches among institutions engaged in professional education and training. Some new approaches will develop by design — driven by the vision, energy, and will of individuals involved — and some will arise in reaction to outside forces.

Despite the presence of internalized capability and outside influences, several constants are likely. In the United States, it is probable that higher education will continue to be based on the idea of opportunity. Philosophy and operational practice will favor inclusion rather than exclusion of individuals. Another principle unlikely to change is respect for different methods of accomplishing common functions. The future, however, may see diversity embraced on a greater scale. Of course, uniqueness can be expressed through the corporate culture of an institution and through its association with specific clienteles, but it can also be expressed in terms of particular views and orientations about what is basic. No one can predict the extent to which national agreement will remain on what is basic, even to the extent that such agreement exists now.

All this leads to a future predictably replete with concerns about quality, rigor, substance, and evaluation. Clearly, the lack of a single, extended scale of values does not mean the absence of any values scale at all. Dealing positively with greater diversity may produce new agreement about a smaller basic core of study for all visual arts professions, thus providing increased curricular flexibility for institutions. These issues of opportunity, diversity, quality, and evaluation all relate to the nature of power in higher education and to the nature of change, whether driven by internal or external forces.

Future administrators of art/design programs are apt to experience change at a greater rate than ever before. In times of rapid change, it is important to remember

that students are likely to experience more change at a greater rate than their teachers. As professional education and training institutions attempt to work with the future, the ancient issues/new conditions concept may serve as one of the best filtering and distillation agents. Making, studying, and teaching art and design are the ancient issues, and these issues need not be overshadowed by evolving and often fickle conditions.

A fundamental question then becomes not so much how one can prepare students and the institution to either lead, work, or cope with the next change, but rather how educational and planning efforts can prepare positively for the next five, ten, fifteen changes. This challenge calls for new and deeper thinking about the visual arts enterprise as a whole and the role professional education and training plays within that enterprise.

CONDITIONS, TRENDS, AND ISSUES

Note: Future conditions will result from a vast and complex interplay of ideas, technological advancements, and social forces. The following section identifies in capsule form a variety of conditions, trends, and issues expected to have particular impact on the practice of or the context for higher education in art and design. Readers should apply the information contained here to their own understandings and situations, particularly in areas such as the visual arts, education, and administration. It is important to note that the impact of any one condition, trend, issue, or prediction can vary widely from locale to locale due to geographic, demographic, political, economic, and other local conditions.

Readers are also encouraged to combine and contrast their evaluations in single areas and consider the interrelationships of various conditions, trends, and issues in several areas. This can be particularly beneficial when elements adjudged to have the most impact in a local situation are weighted one against the other to develop a trends/issues profile. By assigning projected weight or force to a given trend or issue, it is possible to understand and project the impact of specific changes on the art/design unit.

Continuing Democratization of Higher Education as a Whole in Relationship to (1) Technologies Influencing Acculturation and (2) Demographics

- Impact on precollegiate preparation of students in art/design and in other subjects. Prospects of a greater variety of preparation.

- Newly accelerating diversity of social, economic, religious, and ethnic backgrounds.
- The extent of student orientations to computers and other high technology. The relationship of these orientations to aesthetic goals.
- Entering students having broad acquaintance with a variety of visual arts but less evidence of focus, and the impact of this condition on admission and advisement.
- Entering students lacking general knowledge, a sense of artistry, orientations to the nature of culture, and personal cultural roots understood in a comprehensive intellectual sense.

Continuing Anxiety/Debate Over the Development of Intellectual Capabilities and Values for All Students in Higher Education

- The definition, role, and purpose of a liberal education.
- The rise of liberal arts fundamentalism in higher education policy.
- Skills development in critical thinking: its definition, role, purpose, and connections to art and design and to other disciplines.
- Higher education's responsibilities in areas such as values, cultural orientations, ethics, and politics.
- Evolving views on the nature and value of professional preparation, including relationships of professionalism to a mass-media society.
- A broadening variety of educational objectives. Struggles concerned with evaluating and validating these objectives in artistic, educational, cultural, and other terms.

Continuing Challenges to Professionalism, Especially at the Undergraduate Level

- The position of craftsmanship in the hierarchy of professional values. For example, the relationship of creative thinking to knowledge and skills.
- Power of worldwide economic competition to change values, perhaps tilting educational objectives even more toward technological or other directly pragmatic goals.

- Perceived value of various degrees and credentials—students, parents, educational institutions, job market.
- Trends regarding public perceptions of academic images — degree source versus degree content, for example.
- New career and aesthetic orientations of students and faculty, particularly multi- and interdisciplinary possibilities.
- The extent to which definitions of professionalism are changing within the various elements of the visual arts community. The extent to which various visual arts professions are synthesizing or fragmenting, particularly with regard to cultural goals.

Technology

- Impacts on planning and executing works of art and design. Shortening of mechanical processes. Concomitant impacts on curricula.
- Changes to the concept of technique: the extent to which machine use becomes an end in itself, the extent to which the machine enables focus on creative problems rather than technical problems.
- Impact on the planning/management/development/funding of institutions and units within institutions.
- Heightened level of discussion and debate about what technology can do and what it cannot do. Concomitant problems: (a) the tendency to focus on and do what technology enables because it is easiest to do and to evaluate; (b) the prospect of confusing mathematical operations, or if/then thought processes with artistic thinking.
- The symbolism of rapid technological change extrapolated, perhaps unfairly or unwisely, to other areas. The idea that everything is or should be changing or evolving at the same rate as technology.

Changing Roles of Professors, Discipline-based Administrators, and General Administrators at Campus, System, and State Levels

- The extent to which corporate models continue to be used to develop management patterns for higher education. This is particularly critical, since (a) corporate thinking often confuses content and product; and (b) many corporations now run large educational enterprises of their own.

- Evolving ideas about responsibility and accountability within and among disciplinary and management groups of higher education professionals.
- The relationship between technique/technology and middle management. For example, changes in management styles and procedures to fit new technological capabilities.
- The extent to which the systems approach to managing higher education remains viable. This has impact on the extent to which systems become larger or smaller. Advancing technologies could enable movement in either direction. (Applies particularly to state-wide systems, but also to management structures based on the concept of systems.)
- The morale of faculty and administrators in times of rapid change.
- The prospects of shortages of faculty and administrators. The meanings of shortages for policy making and planning.

Increasing Anxiety Over the Accountability/Funding Nexus; the Image/Funding Nexus; the Planning/Funding Nexus

- The nature of accountability, particularly in terms understandable to non-art-oriented decision-makers and to the public as a whole.
- The growth of evaluation systems and their potential alignment with management and funding systems (also, their impact on institutional image).
- The nature, content, and purpose of planning and evaluation agendas. The extent to which focus is on evaluation technique, program results, or power acquisition or redistribution.
- The extent to which maintaining images becomes a driving, or even controlling force in institutional management. For example, the impact of content/censorship issues.
- The allocation of faculty and administrative time to deal with issues of accountability, image, and planning, because of their relationship to short-term funding. The impact of these allocations on long-term strategic thinking and planning, on abilities to focus on fundamental, content-based tasks.

QUESTIONS FOR ART/DESIGN UNITS

NOTE TO INSTITUTIONAL USERS

In reviewing the questions outlined below and in subsequent sections addressing cautions and leadership opportunities, it is important that each art/design unit consider the unique circumstances that comprise its context. The following series may be helpful in conducting a quick review of specific ideas for program changes or development.

Twelve-Point Outline for Action Planning

Consider:

1. Current mission, goals, objectives, and operational policies
2. Environment and resources of the institution, including program strengths and weaknesses
3. Trends and critical issues to be faced by the unit and/or institution
4. Projected opportunities and obstacles

Determine:

5. Priorities for action
6. Risk assessment of projected action
7. Planning procedure: questions, time frame, process
8. Action plans

Examine:

9. Consistency among mission, goals, objectives, action plans
10. Potential conflicts with existing or projected programs
11. Resource requirements
12. Prospects for success

- How can postsecondary education in art and design at the institution (both content and process) be more effective for students? Keep in mind professional goals, social goals, individual goals, and contextual realities.
- How is the unit promoting student acquisition of thinking skills? For example, to what extent are conscious curricular and organizational decisions being developed to this end?
- What knowledge, skills, and information bases does a student need to function and practice as an art/design professional in the twenty-first century? This question should be considered not only in terms of conditions that might exist then, but also in terms of the expected rate of turnover of useful information at that time.
- What is your belief about the nature of freedom as exemplified in the professional development and

training of artists, designers, teachers, and other visual arts professionals?

- What is the unit's position on development of the capacity for independence? For example, how independent is the student in the preparation of final projects? How does the institution develop students' abilities in self-analysis and personal planning?
- What role do high technical standards (studio work, presentation, teaching, research, scholarship, etc.) play in the educational philosophy of the unit? What attention is being given to teaching art/design "beyond technique?"
- How does the institution address the concepts of breadth and integration in undergraduate and/or graduate curricula?
- What is the nature of the artistic/intellectual climate both in the unit and in the institution as a whole?
- What is the unit's position on multi- or interdisciplinarity? Does it have a conscious position or a continuing discussion on this question?
- To what extent is the administration/management structure applicable to the unit built to thrive in times of rapid contextual change?
- To what extent is the faculty recruitment, retention, advancement, and development program structured to deal with the prospect of great contextual change?
- To what extent does the unit have a specific program to analyze, project, and chart a future course? What does the unit need in order to do its own futures analysis and planning?

CAUTIONS FOR ART/DESIGN UNITS

- Consistency among mission, objectives, resources, and programs remains essential no matter what the future brings. An equation based on these factors must "balance" at any given point for each unit on its own unique terms.
- Recognizing the uniqueness of each unit, innovation or change should be based more on internal attention to changes in the elements of the mission/objectives/resources/program equation than adjustments which simply imitate those developed at another institution. Direct replication without careful analysis can upset the equation working in the unit and cause lasting

damage, even if the goals for the change were laudable.

- Specialization needs careful attention in the development of future programs. Specialization and particularly the political protection of specializations have the power to deny flexibility. The opposite — breadth without depth — is just as dangerous. The future may require greater ability to combine knowledge from a variety of specializations. The development of fluency in a particular specialization sufficient to use such fluency in a variety of contexts seems the most prudent approach. Each unit should beware of problems inherent in conditions where the quest for competency and fluency in a single area of art/design is so intense that it obviates prospects for a broader artistic competence or general education.
- K-12 art education (both school-based and private) is vital to the future of an advanced artistic culture, and each unit should show exemplary concern for this area in its own community, whether or not the unit is directly engaged in teacher preparation. The content of art education programs is particularly critical. Failure to work for effective K-12 instruction can result in erosion of conditions enabling the best postsecondary education in art and design.
- Over- or under-reaction to the technological challenge can create serious problems, particularly given the ability of technological advances to produce deep impact on such contextual issues as public valuing of the visual arts, economic conditions, management values and techniques, political systems, etc.
- It is essential to know the art/design unit's assets in great depth, and particularly the interconnections among these assets. Know what assets can be traded and those that cannot. It is vital to regard assets as principles, values, and potentials as well as tangibles such as equipment, space, faculty lines, etc.

LEADERSHIP OPPORTUNITIES FOR ART/DESIGN UNITS

- Develop a planning mindset that allows credence for "excellence by contraction." It is better to be excellent in a few things than mediocre in many things. Curricular comprehensiveness has no intrinsic merit unless the resources/programs/institutional context equation can balance in its favor at a given institution year after year.
- Work to develop curricula that will enable students to deal with rapid contextual change. Keep this as a

central principle as curricula are revised, realizing it may lead to as much emphasis on ancient issues as on current solutions.

- Create faculty development programs that enable all faculty to produce a general intellectual climate which supports productive balances between specialization and the integration of various knowledge and skills on behalf of artistic content.
- Develop curricula and other programs that will help art/design students to understand and support the intricate interrelationships among various visual arts professions, particularly those represented in the unit's curricula. The objective should be to add the basis for cultural citizenship to capabilities being developed for professional leadership.
- Develop course work and other experiences which broaden student understanding of the relationship of art and design to other areas. (Examples: moral and ethical responsibilities of art/design professionals; detailed study of the nature of technology and technological values; the development of cultural, educational, political, religious, and other values that support the development of artistic culture)
- Develop course work and other experiences which make conscious attempts to develop practice in integrating knowledge and skills from more than one discipline, particularly in terms of solving problems in or about art and design.
- Experiment with new juxtapositions of supervised work and independent work.
- Include more opportunities for work that is truly collaborative, especially across the various visual arts disciplines.

- Units are particularly encouraged to provide counseling geared toward developing the skills for independence. Experimentation with combinations of counseling, independent study, and the development of integrative skills is encouraged at advanced levels of study.

Note: Leadership opportunities related to technology are suggested in Summary 7.

BIBLIOGRAPHY/SOURCES

In addition to the general sources listed at the end of Summary 1, the following may prove useful:

1. George Gilder's *Microcosm: The Quantum Revolution in Economics and Technology* (New York: Simon & Schuster, 1989) provides important insights into the history of advances in microcomputer technology. Gilder, however, goes far beyond a chronicle of events and personalities. He explores the magnificent economic and moral opportunities that new technologies can provide. Gilder warns that new technological powers demand attitudes of liberty, global wealth creation, entrepreneurship, and attention to the world of the individual spirit.
2. Shoshana Zuboff, *In the Age of the Smart Machine: The Future of Work and Power* (New York: Basic Books, 1988). Selected by *Business Week* as one of the ten best business books of 1988. Explores the nature of knowledge and computer-mediated work, spiritual/hierarchical relationships in authority, and management techniques in the information age. Compelling implications for the wise use of computerized education. The writing is lucid and non-technical.

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Summary 5

ECONOMICS

BASICS

For art/design units, working with evolving values that govern economic activity and decision-making constitutes a basic challenge because economic strength and its relationship to short-range domestic and foreign political agendas seem to drive everything else. The broader, long-range goal of building American civilization in cultural terms is regularly neglected or ignored. Relationships between cultural and economic productivity are little understood. Culture is widely regarded in terms of commodities — something we have, not something we build. Public indifference based on these values compounds the problem as time passes. In such circumstances, the challenge for art/design units is to maintain and promote high aspirations for cultural development over the long term while coping wisely with issues of short-term survival and growth.

Ideas about economics have broad impact. While the United States historically has been successful in developing and managing its material wealth, some perennial economic ideas seem increasingly costly. One example: preoccupation with maximizing short-term profits is so strong that these objectives are often achieved at the expense of broader, long-term gains. While there are signs that American business has noticed this problem, a solid track record of commitment to long-term strategies is yet to be established. Meanwhile, the passion for short-term results has permeated American values about many other issues. Expectations for quick and easy routes to achievement, for example, have seriously damaged public understanding of the incremental, work-oriented nature of education. These expectations have also contributed to a loss of distinction between efficiency and sustained ability that, in turn, permeates evaluation and policy-making in many areas.

The work of art/design units is powerfully influenced by economic fears. Despite the overall, and often overlooked, strength and resiliency of our economic enterprises, uneasiness about declining status relative to other countries can be expected to have a major impact. Fears about maintaining leadership enhance the American instinct to compete: global competition is already a regnant buzzword in virtually every policy discussion. General arts education has traditionally suffered in this kind of climate, since most Americans do not believe that the study of an arts discipline develops the skills

and knowledge needed to compete where it counts. Aggressively publicizing the connections among artistic skills, cultural climate, and economic competitiveness will surely become more critical in the immediate future. It is important that such efforts match the sophistication and depth of other promotional efforts. Otherwise, artistic enterprises are almost certain to live an anemic, continuously threatened existence in the shadow of “more important” economic (and thus political) concerns.

Although some futurists blissfully predict that the arts will enter a new era of popularity in the years ahead, it seems more likely that maintaining or increasing public and private funding for serious artistic endeavor will continue to present complex challenges. Recent controversies about the content of art, censorship, and public funding reveal the frailty of support when goodwill is based on non-arts priorities and shallow understandings about the nature of art. The impact of federal deficit management on policies that promote or discourage philanthropy is also a factor in the balance of future support sources. These, plus changes in corporate culture due to new realities and perceptions, taxpayer revolts, increasing dependence on private-sector funding to address social needs, productivity declines in elementary/secondary education, and perceptions of general economic slowdown, are creating “between rock and hard place” circumstances for two high-culture enterprises: the arts and higher education. Maintaining distinctions and balances between art-as-center and art-as-means initiatives in such conditions will not be easy. The situation seems to require stronger philosophical, if not operational, connections between the arts and arts education communities. Since art/design units have major concerns for artistic expression and arts education, their role in developing these connections is critical.

There are several other basics worth noting. First, there is a global trend toward market economics. Europe is witnessing wholesale abandonment of communism. Second, economic conditions are rarely stable and notoriously unpredictable. The conventional wisdom is often wrong. Third, a period of major transition is under way as the new global market realigns and settles. Fourth, transition from communist to market economies in the East Bloc will probably be difficult. There are plenty of reasons why the transition could fail. The potential impact of such failure on U.S. economic

policies such as defense spending could produce continuing rearrangements of priorities for an indefinite period. Such instability contributes to confusion, which, in turn, produces less than the best conditions for investment. Fifth, it is likely that economic urgencies in the United States will favor education, but the primary question is *what kind* of education. The answer will be based primarily on values, and values can be formed in many ways. This indicates the need for long-term attention to values. Sixth, economic conditions will vary among regions of the United States. The mix of national, regional, and local economic conditions and their impact on the work of specific art/design units varies widely. This means that individualized approaches to economic analysis and planning will be necessary.

CONDITIONS, TRENDS, AND ISSUES

Note: Future conditions will result from a vast and complex interplay of ideas, technological advancements, and social forces. The following section identifies in capsule form a variety of conditions, trends, and issues expected to have particular impact on the practice of or the context for higher education in art and design. Readers should apply the information contained here to their own understandings and situations, particularly in areas such as the visual arts, education, and administration. It is important to note that the impact of any one condition, trend, issue, or prediction can vary widely from locale to locale due to geographic, demographic, political, economic, and other local conditions.

Readers are also encouraged to combine and contrast their evaluations in single areas and consider the interrelationships of various conditions, trends, and issues in several areas. This can be particularly beneficial when elements adjudged to have the most impact in a local situation are weighted one against the other to develop a trends/issues profile. By assigning projected weight or force to a given trend or issue, it is possible to understand and project the impact of specific changes on the art/design unit.

The Economic Position of the United States

- The United States remains the most powerful economic force in the world. Its gross national product is approximately 20% less than that of the entire European community and Japan combined. The United States produces around 25% of the world gross national product; the European community, 22%; Japan, 10%; China, 1.7%; Eastern Europe, 5.3%; the Soviet Union, 13%; all other countries, 22%.
- The United States has spent over four decades helping other nations grow economically. Success has produced new, often powerful competitors.
- Average defense expenditures' share of the GNP based on multi-year averages: United States, 6.5%;

Soviet Union, 20%; Japan, 1.6%; European community, 3.3%; China, 4%.

- The U.S. share of world gross national product has plummeted from 50% in 1940 to approximately 25% today. However, our share of the global economy is just five percentage points lower than both 25 years ago and 60 years ago.
- World economic conditions are changing rapidly. Facts, issues, and symbols tend to get mixed as new economic patterns establish themselves.
- Transition is causing many in the U.S. to fear loss of economic status. This plus traditional overreliance on political solutions may mean that short-term political expediency governs decision-making, thus affecting both current economic health and potential for economic growth.
- The role the United States takes in the worldwide transition from national to transnational economies will be critical. The extent to which the U.S. is ready to seize opportunities for productive economic growth remains to be seen — it will depend on the nation's reserves of faith, energy, and will.
- Anxiety over economic position could blind economic vision either comprehensively or selectively. Failure to see potentials for leadership and service in national and international economic development can create vacuums for others to fill.

Productivity

- The growth of U.S. productivity was very strong from 1950 to 1968 (annual average: 2.7%) and extremely weak from 1969 to 1986 (average: 0.9%). In the eight years from 1979 to 1986, productivity growth averaged 0.4%.
- If productivity rate increases of the 1960s had continued to the present, the nation's output would be about one-third higher than it presently is.
- The computer revolution has shown up everywhere except in increased productivity.
- Loss of productivity is not an American phenomenon; slower growth is worldwide.
- While Japan's legendary productivity has been growing faster than that of the United States, the average Japanese worker still takes one hour to produce what his American counterpart produces in

31 minutes. However, in manufacturing, U.S. output per hour is now just 10% higher than in Japan and 15% higher than in continental Europe.

- Concerns about declining national productivity will influence the development of education policy and goals.
- Productivity affects living standards, mobility, and the development of cultural values.
- Evolving definitions of productivity are taking into account the value of knowledge as well as the value of capital/investment/product. The extent to which knowledge is seen as a wealth-producing resource has strong implications for education and its perceived relationship to a better life.
- Interrelating views and values concerning productivity, knowledge, and education will shape perceptions about the economic benefits of arts study for the general public and will affect support for professional education in art and design.

Workforce

- The demographics of the U.S. workforce are changing rapidly. From now until the end of the century, 88% of the workforce growth will come from women, Blacks, and people of Hispanic or Asian origin, including immigrants. White males, who account for most retirees, will be leaving the workforce in record numbers. While women are expected to increase their participation rate, the spectacular rate of growth (33% to 55% from 1950 to 1985) is expected to slow considerably.
- By the year 2000, shortages are expected for nurses, skilled craftsmen, computer wizards, scientists and engineers, retail workers, entertainers, lawyers and paralegals, secretaries, and teachers in some fields. Plenty of production assemblers, doctors, dentists, railroad, auto and steel workers, machine workers, domestics, farmers, and loggers will be available. Job availability drives choices of majors, to some extent.
- Educational preparation of the workforce is becoming an increasingly critical economic concern. Annual public and private spending on elementary/secondary education this year is approximately \$189 billion, while annual spending by employers on the formal and informal training of employees is approximately \$210 billion. IBM's annual training cost is approximately 50% higher than Harvard University's annual operating expenses.
- Fears about the ability of the current educational system to produce a sufficiently skilled workforce are expected to have major impact on education policy from kindergarten through graduate school. (Example: changing public perceptions about the relative weight given to various educational disciplines.)
- Economic trends will tend to influence educational values concerning knowledge and skills. The extent to which knowledge and skills are considered either discrete and competitive or mutually supportive will affect curricular values.
- Concerns about educational preparation of the workforce to work in an increasingly competitive world may cause shifts in corporate support for various sectors of education. For example, elementary/secondary education may become a higher corporate priority than higher education.

Government Influences: Management, Planning, and Deficits

- It took 191 years to reach the first one trillion dollars of national debt. It took five years (1981-86) to reach the second trillion and only three more years to reach \$3 trillion. \$3 trillion is approximately 18 times all the cash circulating in the United States.
- Paying for the national debt is costly in many ways. Almost four dollars of each ten the federal government collects in individual income taxes go to pay interest; interest payments are more than twice the revenue generated by the corporate income tax.
- The size of the national debt has real or potential adverse impacts in the following policy areas: inflation, interest rates, investment, international competitiveness, taxes, income distribution, standard of living, and citizen confidence in government. All of these policy areas have direct relationships to funding for education.
- State governments exhibit a variety of conditions with respect to deficits. Each condition has an impact on public higher education and on the nature of the public/private funding mix for all of higher education.
- The mixture of federal deficit conditions and specific state economic conditions is a factor in the evolution of student aid policies. These policies, in turn, affect the recruitment and retention of minority and low-income students.

- On the cost side, federal, state, and local education budgets are under pressure to improve educational results. The budgetary squeeze is likely to have an impact on public values about various subject matter in education.
- There is growing concern about the ability of government to plan and manage economic growth. Free-market thinking is in the ascendancy, juxtaposed with concerns about maintaining a fair market which does not disadvantage small or new competitors.
- The combination of deficit conditions, new global economic realities, and productivity considerations are raising the stakes for the development of government economic policy. Problems include balancing inflation control with encouragement of economic growth, the impact of regulation on competition and innovation in the marketplace, and controlling the growth of entitlement benefits (5.4% to 11.5% of GNP since 1965 and continuing to grow) while sustaining basic living conditions for those unable to help themselves.
- The role of debt in maintaining U.S. living standards needs to be examined — particularly, the vulnerability created by consumer and governmental debt if foreign investment should go elsewhere.
- There are prospects of improvements in savings by U.S. citizens due to general aging of the population. The values of an aging population with respect to use of disposable income for education, entertainment, and philanthropy will be important. The speed at which the aging population tips the balance between borrowing and saving is a factor. Current expectations are for an increasing number of borrowers in the short term and an increasing number of savers in the long term (after 2010). Many factors could intervene to distort this linear extrapolation.
- The government may attempt to intervene in favor of savings and investment. Effects of such action would be (1) adjustments to short-term and long-term living standards based on use of disposable income; and (2) changes in American values about short-term versus long-term investment of various tangible and intangible resources.

Savings and Investments

- Low U.S. savings levels may be the foremost long-term economic problem for the nation as a whole. Japan saves six times more per person than the United States does and invests at a rate more than twice as high. From 1980 to 1988, citizens of the following countries saved the following annual average percentage of disposable income: United States, 5.5%; West Germany, 12.2%; Canada, 13.4%; France, 14.9%; Japan, 16.4%.
- Investment in the United States has declined only gradually because foreign savers have picked up the slack. There is no guarantee that this condition will continue.
- The savings/investment relationship has a powerful impact on the relationship of investment to future living standards. For example, technological achievement may be based in the future on the extent to which a nation is able to plan and execute long-term investment in emerging technological opportunities. The same may be true for cultural development.
- The savings/investments/productivity relationship ultimately affects the economics of higher education (for example, the direct impact of personal savings levels on the abilities of families at all economic levels to afford rising educational costs).

Values, Ideas, Data, and Policy

- There is significant ignorance and misunderstanding of economic facts. For example, a recent poll indicated that 48% of Americans thought Japan's economy larger than that of the United States. The facts are: U.S., \$5.2 trillion; Japan, \$2.8 trillion. In real purchasing power, Americans have an income 7% larger than their nearest large rival: the Canadians. Another example: in the United States, big business is not synonymous with all business as it is in many other countries. In recent years, small businesses have accounted for significant proportions of U.S. economic growth.
- Public perceptions concerning competitiveness are bound to influence educational priorities. How the American definition of economic competition evolves will be an important factor in policy development.
- Economic policy is interconnected with political agendas. Policymakers must cope with the difficulty of working with the public to consider "large picture" economic issues, given current public focus on parts rather than on the whole.
- Other values factors come into play: (1) the relationship of economic policy development to values about work, individual and national potential, and

the role of the public and private sectors; (2) the impact of values concerning competence, will, foresight, perseverance, cooperation, and achievement on economic growth; (3) the relationship of all these factors to aspirations regarding balances between efficiency and sustained ability.

- Developments in international relations will exert a long-term impact on cultural and artistic exchange between the United States and other countries. Such conditions include emerging market economies in foreign countries and the possibility of new roles for the United States that manifest less emphasis on containing enemies and more on encouraging allies.

The High Technology/Economics Connection

Note: the National Science Foundation defines high technology as anything produced by organizations where the ratio of scientists and engineers to other employees is more than 1 to 4, and where spending on research and development exceeds 3.5% of net sales. Other definitions are not quite so mathematical, but they embody the principle of heavier than average investment in research and development.

- There is concern that economic conditions in other countries are forcing U.S. industry into a designer role, inventing state-of-the-art products that can be duplicated elsewhere in a matter of months at a lower cost. The implication is that U.S. companies must hunt and gather technology, not just generate it.
- Changes in the geopolitical situation are expected to influence U.S. allocations of federal research and development spending. While the U.S. invests nearly three times as much in R&D as Japan, 30% of U.S. R&D goes to defense, while less than 1% of Japan's R&D goes to defense. Of course, the Japanese also know how to concentrate technological markets in their favor. Their procedure is to stop imports, concentrate on the home market, and shift to two-tier pricing, so that exports are cheaper than the same materials in Japan.
- In terms of the current technological race, the U.S. leads in aerospace, supercomputers, microprocessors, computer software, medical technology, food technology, and bioengineering. Japan leads in factory automation, robotics, ceramics, semiconductors, high-definition television, and consumer electronics. Too close to call are superconductivity, fiber optics, composites, and telecommunications.

Educational ramifications will evolve from these conditions.

- American universities are the world's center for advanced professional training in science and engineering. Increasing numbers of foreign students are pursuing technologically related curricula at advanced levels of American higher education.
- The maintenance of American technological capabilities depends on success not only in higher education, but also at the elementary/secondary levels. Perceptions about the technology/economics connection have immense power to drive educational policy from kindergarten through graduate school.
- Perceptions about the technology/economics connection also have the power to drive values in fundamentally nontechnological areas such as education and culture, including the climate for the arts.
- The technology/economics connection has deep influence on values about success and accountability. These values, in turn, influence the setting of priorities in higher education.

The Evolving Impact of Economic Factors on Higher Education

- The increasing importance of knowledge-based industries will have a relationship to venues and formats for teaching and learning.
- The emerging focus of public policy is on primary and secondary education (as opposed to higher education).
- The volatility of financial markets, economic uncertainty, and the nature of investment strategies will strongly affect funding for higher education (examples: [1] the relationship of values concerning long-term versus short-term investment on disposable income for philanthropy; [2] problems created when increased market volatility coincides with new levels of capital need among institutions of higher education).
- Mergers, acquisitions, and foreign takeovers affect corporate giving to higher education. Takeover fears may restrict disposable income. Philanthropy driven by office/plant/retail locations is vulnerable to intranational mergers and acquisitions. A business environment that is increasingly competitive and constantly evolving with respect to economic values requires revamping of fund-raising strategies.

- Real government spending for higher education is likely to continue to decrease. The federal government contributed 16.3% of total higher education revenues in 1976, and only 12.7% in 1986. In many regions, state and local governments may not make up the difference. The prospect of more competition between higher and elementary/secondary education for limited government dollars may fuel new demands for greater accountability.
- Public reaction to rising costs of higher education will cause policy tensions. Multiple connections among productivity, preparation of the workforce, the technology/economics relationship, etc., are closely tied to the connections between family income and college costs.
- Higher education increasingly relies on private gifts, grants, and contracts to make up the budget difference. Between 1976 and 1986, these sources grew at an average annual rate of slightly less than 11%. These sources plus revenues from endowments are, in turn, related to corporate profits, stock market performance, tax policies, and financial expectations. The seemingly intractable federal deficit will continue to produce proposals that would reduce the stability of these income sources. While total endowment value in higher education increased 50% from 1983 to 1986, and even grew slightly in the next year despite "Black Monday," taxes on endowment income, unrelated business income tax, and other policies disadvantageous to nonprofit organizations are constantly under consideration as a means of increasing federal income.
- The current worldwide economic transition contains pitfalls, but also incredible opportunities. As always, the difference depends on human decisions grounded in ideas and values. Most of the people making large policy decisions will pass through higher education, and many of them, both American and foreign, will pass through American higher education. For this reason, it is critical to place economic and closely related concerns within a productive cultural context.

QUESTIONS FOR ART/DESIGN UNITS

(see box at upper right)

- What are the financial goals of the art/design unit, both short-term and long-term? Goals may be expressed both in terms of funds and policies.
- What basic information does the art/design unit need to monitor on a regular basis in order to do wise long-

NOTE TO INSTITUTIONAL USERS

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Examine:

9. Consistency among mission, goals, objectives, action plans
10. Potential conflicts with existing or projected programs
11. Resource requirements
12. Prospects for success

and short-term financial planning? What fundamental indicators provide advance warnings of difficulties or opportunities?

- What strategic planning mechanisms will enable the institution and/or the art/design unit to work toward financial security and greater stability and flexibility in times of economic change?
- To what extent is the unit considering second- and third-order consequences of potential economic conditions (for example, connections between tight money and accountability; connections between accountability and the increasing need to justify art/design programs to those with little or no art/design background)?
- To what extent is the art/design unit prepared to (a) manage under changing economic conditions, (b) face economic extremes? For example, have considerations been given to the following possibilities: increasing unpredictability of revenue from various sources, slower endowment growth, declines in charitable giving, greater price sensitivity in higher education, the impact of a low individual/family savings rate

on available expenditures for college, continued high and volatile capital costs, and higher-than-inflation expenses for purchases and maintenance?

- What are the characteristics of the regional economy in which the art/design unit participates? What are its strengths and weaknesses? What is the projected outlook for this economy over the next several years? What are the potential impacts on economic support for the art/design unit?
- What is the nature of relationships between the regional economy and the national economy? How are these evolving relationships likely to affect the institution, the art/design unit? What is the nature of the relationships among national and local economic conditions, artistic goals of the institution and art/design unit, and prospects for continuing or new programmatic directions and content?
- What are the prevailing values of the institution's or art/design unit's financial decision-makers about the visual arts and their study? What are the art/design unit's understandings about the nature of connections among the visual arts, teaching, and economic conditions? To what extent is there recognition of the fact that economic conditions are critically influenced by culture as well as having a critical influence on culture? For example, is it recognized that culture is the primary influence on attitudes about competence, will, foresight, perseverance, cooperation, and achievement, all of which have significant influence on economic conditions? To what extent is there a continuous effort to inform educational and financial leaders about the nature of these connections, and thus about the importance of art/design study beyond its decorative, entertainment, or commercial value?
- To what extent can cultural/economic connections be promoted to the public and to the general policy community in a way that supports the integrity and intrinsic worth of art and design? For example, how are evolving ideas about productivity and accountability being monitored for their effects on policies and procedures requisite for successful work in the art/design unit?
- How can the unit better equip art/design students for making and understanding connections among art, economics, and the various contexts in which the field works? To what extent can students be better prepared to influence public perceptions about these connections?

CAUTIONS FOR ART/DESIGN UNITS

- It is prudent to be skeptical about all predictions concerning economic changes. When researching economic information, consult a broad variety of sources and viewpoints. Often, patterns that prioritize the value of predictions will begin to emerge and reinforce each other as research continues. Such patterns are a far better basis for building financial and programmatic plans than advice from any one source.
- Given the complexities of interrelationships, it is not easy to make clear, infallible predictions about evolving economic conditions, especially with respect to their connections to policy development in the art/design unit. Do not allow your own inevitable misjudgments to destroy your interest or confidence in the value of analysis. While it may not be possible for art/design executives to be expert economic analysts, failure to gain understanding of contextual economic matters and their implications for the unit is extremely unwise.
- It may be necessary to fight hard for skills- and knowledge-based education in art and design at the K-12 level as economic concerns continue to influence educational priorities. Institutions with strong connections to teacher preparation should doubly prepare themselves.
- Discretion is advised in making connections between art and economics. For example, a standard promotional tactic involves justifying funding for arts-presenting institutions on the basis that they provide image enhancement for the community, which, in turn, has considerable economic value. Overemphasis on this point can cause the public to confuse artistic quality with economic or public relations success. Such a connection can be costly for at least two reasons. First, there is the assumption that artistic impact can always be quantified and expressed in economic terms. Second, the concomitant focus on glamorous images overshadows and often devalues the often unglamorous and always incremental business of learning and making art. There is a resultant loss of connection between art and the life of the mind which can be devastating should economic conditions bring severe pressures.
- The size and scope of the art/design unit's attention to economic concerns should be developed with due consideration of the size and scope of the unit, as well

as mission/goals/objectives, resources, and program. Over-analysis, over-planning, and over-concern can be as detrimental to continuous development as ignoring economic issues altogether.

LEADERSHIP OPPORTUNITIES FOR ART/DESIGN UNITS

- Seek new ways of convincing all involved in the art/design unit that they have individual and collective responsibility for public ideas that influence the market for art and design.
- Develop programs that enable students to understand how larger contextual issues influence their work, particularly the nature of connections between economics and culture.
- Establish regional collaborative mechanisms with other art/design (and other arts) units to monitor and evaluate local, regional, and national economic trends. The primary purposes are to determine how these trends will influence the work of participating units and to develop a base of information for strategic planning. It is important that this work be centered on goals for the art form itself and that it attempt to identify critical indicators. Efforts to develop deeper understanding of common problems and key issues should also lessen tensions caused by economic and funding conditions, extend vision beyond survival concerns to higher purposes, and foster the solidarity needed to work toward long-term solutions to root problems shared by the field. Ideas that influence the flow of dollars are at least as critical as patterns of flow.
- Create a five-, ten-, or fifteen-year economic projection for your immediate area and relate it to the potential development of artistic culture and to ways in which the art/design unit can help develop this potential.
- Work with local economic leaders to develop understanding about the connections between visual arts study and productivity. For example, hold a symposium on the role of economic influences in development of K-12 arts education and the role of K-12 arts education in economic capability. In addition to exploring problems and opportunities, you might connect your developing understanding of economic and artistic culture projections to your fund-raising program.
- Make use of connections the design faculty may already have with the business community to start a

dialogue on the cross-influences of design and the economy. See that students and business leaders alike are challenged to consider the deeper importance of artistic concerns in the design and marketing of commercial products.

- Develop illustrations of how art and design studies develop skills and ways of thinking that are valuable in a broad variety of professional contexts that contribute to economic growth. For example, what are the connections between art/design study and strategic planning and thinking, the nature of cooperation, the ability to innovate and create with informal structure, logical thinking, the importance and limitations of technique and technology, etc.?
- To the extent possible, encourage and develop policy-oriented research that explores the nature of the above connections. There are tremendous interdisciplinary opportunities inherent in such work.
- Encourage research that produces a better understanding of the impact of evolving economic conditions on the visual arts enterprise in the United States.
- Engage in contingency planning for the art/design unit that considers best/worst economic scenarios. In addition to reducing both the surprise and pressure of unexpected change, such planning produces a new basis for realistic expectations about funding. This improves the prospect of long-term matches between goals/objectives and financial resources.

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4. An interesting set of economic ideas can be found in *A Gale of Creative Destruction: The Coming*

Economic Boom, 1992-2020 by Myron H. Ross (New York: Praeger Books, 1990).

5. Peter F. Drucker's important book, *The New Realities* (New York: Harper & Row, 1989) connects economic issues to government and politics, business, society, and emerging philosophical positions.
6. For a set of contrasting ideas, see Teresa Odendahl's *Charity Begins at Home: Generosity and Self Interest Among the Philanthropic Elite* (New York: Basic Books, 1990) and William D. Grampp's *Pricing the Priceless: Art, Artists, and Economics* (New York: Basic Books, 1989). Odendahl documents the self-interest aspects of philanthropy and

calls for tax reforms. Her view from the left is balanced by Grampp on the right, who uses economic logic to argue that art is a commodity and thus best funded through free-market conditions. While each author writes from a unique perspective, the juxtaposition is illuminating.

7. *Productivity and American Leadership: The Long View*, by William J. Baumol, Sue Anne Bafey Blackman, and Edward N. Wolff (Boston: MIT Press, 1989), is a carefully reasoned view of productivity and its relationship to the economic position of the U.S. A good antidote for continuous gloom and doom rhetoric.

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Summary 6

K-12 ISSUES AND INFLUENCES

BASICS

Note: This Executive Summary addresses K-12 issues in public and private comprehensive schools. Community education and private instruction in art/design are not covered here.

K-12 education is a major influence on the nation's future. This fact is widely recognized even though schools and schooling are subject to periods of virtual neglect followed by periods of intense concern. General K-12 education is a huge enterprise. It involves millions of people and billions of dollars. Its management structure is diversified: states, local governments, and private groups of citizens and educators control the policies of public and private schools. A federal role in specifying curriculum content is prohibited by law, although federal powers are exerted through statutes and regulations about funding, civil rights, and other matters. Basic objectives are (1) the provision of the broadest possible opportunities for education, and (2) the preparation of a workforce. These objectives are widely understood in the simplest terms, with opportunity primarily being cast in the context of personal economic advancement rather than expansion of the life of the mind.

K-12 education has significant influence on cultural formation, often as a result of curricular effort, but just as often as a by-product of pursuing basic goals about opportunity and job preparation. For example, the technical nature of much schooling orients individuals to a civilization heavily involved with technology and technique. Schooling can be structured to oppose, appease, or embrace popular culture, and it can do each on many levels. No matter what is done, however, the content and emphasis of schooling, by its example, provides students with indications about what adult society feels is important.

Compulsory attendance produces pressures for the K-12 education system to bear many burdens. The functions of teaching and learning subject matter and intellectual development have been crowded by relentless assignment of other functions formerly the responsibility of families, religious institutions, the legal system, and social agencies. Attempts to make these functions priorities in K-12 education reflect an altruistic spirit, but they are also born of illusions about the extent to

which social results can be engineered on a grand scale. All problems are compounded by funding difficulties, which continually produce imbalances among objectives, resources, and programs.

The work of K-12 education is conducted under the pressures from many outside influences. Mass communication has enabled methods of cultural formation which essentially bypass formal education, the family, and religious institutions. These new capabilities and the results therefrom are applauded by some, derided by others. These conditions produce tremendous conflicts about the purposes of K-12 education: the level of controversy is likely to remain high for many years to come. While it is clear that many important ideas of the past are no longer sufficient, effective reform often means a change in basic ideas rather than simply a change in technique or method. Since techniques and methods often are the bases for huge industries, changes are not easy to make because these industries feel threatened to the core by the prospect of change. For example, K-12 education control systems are sure to remain the subject of bitter power struggles. Subject matter, even the extent to which specific subject matter is important at all, will be debated vigorously, as will the extent to which education's primary purpose is to produce environments for psychological action, and if so, what kinds of psychological action, and to what ends.

K-12 arts education and, more specifically, K-12 visual arts education, operate in the context sketched above. Arts education is an important element of schooling. Thinkers across the opinion spectrum recognize this importance; yet arts education is hardly considered an educational basic by the public.

The American arts education delivery system is large. It, too, involves millions of students and billions of dollars. Although there is more emphasis on music and visual arts than on theatre and dance, significant progress has been made over the last decade to bring greater attention to all the basic disciplines. There is still a long way to go before general K-12 policy-makers and the public understand that education in at least one arts discipline is fundamental.

K-12 arts education has an influence on cultural formation. For example, students often receive their first serious experience with the visual arts as they are

exposed to basic techniques of art-making and to exemplary works of the past. This can lead to lifelong involvement with the art form on many levels. Unfortunately, this sequence is the experience of too few students.

Like K-12 education in general, K-12 arts education bears many burdens. Problems emanating from the standard relationship between values and funding produce an atmosphere of constant jeopardy even for the strongest programs. Widely perceived lack of respect produces all sorts of justification schemes, many of which are centered in public relations technique rather than faith in artistic content or adherence to basic educational objectives. Too often, efforts to justify arts education focus on riding undulating public sentiment rather than changing public values. The cultural formation powers of mass communication are also a particular burden. The various art forms are often both the medium and the message of popular culture. Popular culture is so pervasive and so deeply structured to create psychological dependence that leading students to view art as something beyond immediate gratification is harder and harder to do.

K-12 arts education works in the presence of all the conflicting influences in K-12 general education, but it is also subject to a conflict over agendas for arts education present in the so-called "arts community." Many of these influences are derived directly from the financial urgencies inherent in various types of arts-related enterprises. This situation produces tremendous controversy among various groups with arts education interests. A high level of controversy has thus become a basic condition. Arts education is part of the cultural conflict that is influencing all debates about the arts, education, and culture, and the relationships among them. It is likely to become a centerpiece in that conflict as the decade advances.

One final basic: art/design units in higher education have a significant, perhaps pivotal role to play in finding workable solutions in the K-12 arena. Although the central focus remains visual arts education in particular and arts education in general, there are many opportunities to influence general K-12 education as well. To borrow a phrase previously used by Harold Hodgkinson to describe demographic conditions, the relationships among education, art/design education, other arts education, and cultural formation are "all one system." The most specialized scholar is in the same system as the individual teaching drawing to third-grade students. These connections are not simply economic and political, they are cultural in the deepest sense. For art/design units in higher education, this interconnectedness is the most basic fact of all. The power of its reality can

provide a foundation for developing wise approaches to the future. Given what is at stake, the magnitude of the task, and the presence of strong counterproductive influences, K-12 education is a responsibility for the entire higher education enterprise, not just a responsibility of those with designated positions in teacher preparation and educational administration. The work of each art/design unit in higher education thus has strong influences on the future of cultural development irrespective of the unit's specific objectives. Even institutions with no programs in teacher preparation have a stake in the outcomes of the K-12 enterprise. This basic fact relates to the creation of public and professional values regardless of specific attitudes and conditions in the unit. Given this situation, it seems prudent to make sure that contributions to connections among art/design, the other arts, and K-12 education are as positive as possible.

CONDITIONS, TRENDS, AND ISSUES

Note: Future conditions will result from a vast and complex interplay of ideas, technological advancements, and social forces. The following section identifies in capsule form a variety of conditions, trends, and issues expected to have particular impact on the practice of or the context for higher education in art and design. Readers should apply the information contained here to their own understandings and situations, particularly in areas such as the visual arts, education, and administration. It is important to note that the impact of any one condition, trend, issue, or prediction can vary widely from locale to locale due to geographic, demographic, political, economic, and other local conditions.

Readers are also encouraged to combine and contrast their evaluations in single areas and consider the interrelationships of various conditions, trends, and issues in several areas. This can be particularly beneficial when elements adjudged to have the most impact in a local situation are weighted one against the other to develop a trends/issues profile. By assigning projected weight or force to a given trend or issue, it is possible to understand and project the impact of specific changes on the art/design unit.

Please note that the terms *art* and *arts education* are used generically to refer to the art-making process, works of art, and the teaching and learning of art as applied to the visual arts or to any other arts discipline as the reader wishes. This usage saves obvious confusion in several respects, not the least of which is the relationship of K-12 art/design education to education in the other arts disciplines.

Values and Contexts

- The interrelationships of values and contexts on decision-making for K-12 education, particularly evolving definitions of what is urgent, the shelf-life of each urgency, and the policy changes each produces.

- The evolution of mass media impacts on the values/contexts relationship. For example, fragmentation of the mass television audience by the advent of cable television, thus producing new concepts for public relations. Another example: the impact of mass media attention to the education reform movement on the development of public values about educational priorities.
- The impact of economic concerns on the values/contexts relationship. For example, connections between K-12 education and perceived needs for economic and technological competitiveness.
- The evolution of ideas concerning relationships between demographics and culture, particularly with respect to (a) specific and general values about the nature and purpose of K-12 education in general and arts education in particular; (b) commonalities and distinctions between respect for differences and critical standards.
- The extent to which trends driving politicization of content have continuing impact. The futures of single-issue scholarship, various activist fundamentalisms, and discourse by image are major conditions to be monitored.
- Problems of valuing for arts education in an educational system that has lost much public credibility as an enunciator of values.

Purposes for Arts Education

- The extent to which the arts disciplines are valued and taught their own terms (art-as-center) versus the extent to which work in the arts disciplines is valued and taught as means to other ends — social, political, economic, religious, etc. — (art-as-means).
- The impact of art-as-center and art-as-means positions on public and policy-makers' orientations to the practice and study of art/design, particularly the place of art/design in general K-12 education.
- The extent to which education in any arts discipline is pursued as though the art form has integrity as a unique way of knowing. There are numerous positions in the policy arena avowing that the arts disciplines should be studied primarily as branches of the humanities, the social sciences, or show business.
- Art-as-center/art-as-means implications for various relationships between education in the arts dis-

ciplines and various social development initiatives, psychological well-being, racial and ethnic harmony, basic literacy/numeracy, work in languages, the sciences, and humanities, etc.

- The development of purposes for arts education based on the economic concerns of various elements in the arts community — for example, building clienteles and patronage, use of work in the arts disciplines to gain attention to products, the maintenance of various delivery systems in arts education such as curriculum-based instruction, artists-in-schools programs, hardware and software devoted to teaching methods, etc.
- The extent to which purposes for arts education are focused on the development of competencies in doing, knowing, thinking in, and thinking about one or more of the arts disciplines. The extent to which each of these purposes are understood on their own terms or understood in terms of their applications to means of thinking about other subjects using artistic methodologies.

Content and Arts Education

- The specific and aggregate impacts of arts education on the overall education students receive. This involves issues of curriculum content as well as lessons taught about the value of art by the emphasis which the arts disciplines receive.
- The evolving impact of values and contextual issues on content. The extent to which content for the arts disciplines is oriented toward perennial functions in K-12 education versus the extent to which content is adjusted in response to ever-changing urgencies.
- Individual, local, state, regional, and national correlations of content decisions with art-as-center/art-as-means values: the specific mixture and balance present in any given situation; the aggregate result of these individual mixtures and balances.
- The impact on arts instruction of definitions about doing and thinking. For example, the extent to which there is a distinction between doing art and doing things about art, between thinking about art and thinking in an arts discipline. An analogy: the distinction between thinking about a culture and thinking in the language of that culture.
- Local answers concerning doing and thinking form the basis for deciding about the relative emphases on arts experiences, subject matter, and technique.

- The impact of views concerning art-as-center versus art-as-means combined with definitions of doing and thinking on curriculum content decisions. What roles are K-12 students being prepared to play in the arts?
- Breadth versus depth considerations. The extent to which the primary objective is disciplinary, multi-disciplinary, or interdisciplinary with respect to the various arts forms. What should students know and be able to do in one or more arts disciplines at various stages in their K-12 experience?
- The rise of ideo/methodology-based arts education. The impact of advocacy technique and financial power on policies concerning specific methodologies. The future of academic and intellectual freedom in content considerations.
- New challenges for teacher preparation and continuing professional development, balances of concern among disciplinary content, the development of teaching skills, the development of research and research-related skills, and the development of abilities to deal with contextual issues.
- The relationship between the value society places on teaching and the value teachers place on themselves, particularly with respect to incentives for continuing study and professional development.
- The extent to which teachers in the arts disciplines will find it necessary to increase their skills in presenting rationales for one or more arts disciplines as a basic component of general education in addition to justifying arts programs as an important developmental activity for interested and talented students.

Teachers and Teaching

- Relationships of ideas about values, purposes, and content to beliefs about who should teach the arts in various K-12 settings. The relative roles of specialist teachers of the arts disciplines, general classroom teachers, community-based presentation organizations, mass media, computers, etc.
- Education reform impacts on teachers and teaching, particularly the evolving relationship of teachers to other powers and forces in the education arena, especially with respect to control of instructional content.
- The various impacts of education reform on teacher preparation: content, sequence, length, evaluation, etc.
- The impact of demographics, economics, and other social pressures on the teacher pool. Perceptions about the attractiveness of teaching as a career; the prospect of teacher shortages in some fields and some geographic locations; the presence of minorities in the teacher corps.
- The impacts of evaluation and accountability enterprises on teachers and teaching. The tendency to confuse raising standards with the standardization of results for measurement purposes. The impact of evaluation and accountability priorities on work in subjects having no fundamental base in mathematics.
- Problems of burnout and rapid turnover due to teaching conditions in arts education. The burden of constant justification in a hostile environment.

Policy

- The prospect of increased economic and technological competition raises the likelihood of greater political and big business involvement in K-12 education policy.
- The evolution of perceptions about the role of education in creating improved social conditions, particularly the extent to which education is seen primarily as a means for influencing people, or alternatively, as a means for providing individuals with sufficient knowledge and skills to judge conditions on personally developed criteria; the extent to which debate about education is dominated by concern for control versus a concern for content; the extent to which educational policy development focuses on image protection and enhancement or on disciplinary substance.
- Public mood swings about education and their impact on conditions for continuity and incremental achievement: political and organizational efficiencies are often pitted against needs associated with sustained ability.
- A new level of debate about the size, scope, responsibilities, and span of control of educational bureaucracies. Prospects for decentralization; loss of faith in the efficacy of maximalist management approaches and large bureaucratic systems; potential impact on the nature of authority and decision-making responsibilities, particularly of teachers.

- Interrelationships among measured outcomes, funding, and image management: doing what can be measured easily rather than what should be done in order to produce favorable policies in conditions where mathematically based evaluation drives funding and other policies.

- The accountability syndrome and its relationship to:

(a) The prospect of free market concepts in K-12 education with particular emphasis on school choice, and public and policy-maker understandings of the nature of accountability for various disciplines, including the arts disciplines.

(b) The long-term impact of accountability philosophies on educational aspirations and values, particularly public definitions of connections among education, the arts disciplines, and the life of the mind.

(c) The potential for further entrenchment of accountability industries with their own self-preservation agendas, particularly in such lucrative fields as standardized testing.

(d) Reluctance to face the ultimate difficulty of measuring and articulating what constitutes good results in many aspects of nonverbal or nonmathematical subjects; the potential impact on values concerning these subjects.

- Local, state, and national policy ideas concerned with who should decide what issues in K-12 education. For example, how independent are teachers expected to be? To what extent are they deliverers of programmed instruction devised by others, or to what extent are they independent professionals responsible for the delivery of specific content? How does the answer in any given situation influence the artistic, intellectual, and teaching qualifications of those drawn to careers in K-12 art/design education? Another example is defining the policy role of arts councils, federal agencies, arts advocacy organizations.
- The disparate nature of policy development concerning questions of values and contexts, purposes, content, teachers' issues, policy development, and funding. Decisions concerning who should decide these matters, including the qualifications for being a decision-maker on each of these questions.
- The policy role of lifelong professionals in arts education versus the policy role of others concerned with presentation, creation, and support of the arts.

The balance of policy leadership in various K-12 situations.

- The tenuous rise of policy studies in arts education as a research-oriented field; the extent to which policy studies focus on art-as-center, or art-as-means objectives.

Funding

- General economic trends and their potential for influencing costs and expenditures in education. For example, how recession-proof is K-12 arts education? What prospects are inherent for education in the possibility of substantial economic growth due to the expansion of market economies on a global scale, given the potential positive impact of such a development on the U.S. economy?
- Public and professional values about the arts disciplines and the study of the arts disciplines and other relationships to funding patterns and priorities. The influence of social, economic, and political concerns on educational support systems. As examples: freedom of expression/public funding debates and their impact on public/policy-maker values regarding K-12 arts instruction; an aging population potentially less supportive of taxes for education; the globalization of markets driving new emphases and funding toward language study.
- The funding implications of expectations for schools to serve an ever-increasing variety of purposes and functions, particularly the implications for funding subjects not considered basic to education such as arts and sports.
- Concerns about managing government deficits combined with heightened concern about educational performance; impact on educational allocations; implications for funding for K-12 education in comparison to higher education; pressures on accountability.
- Increasing debate about privatization of education in general or for specific subjects. Subjects considered "nonbasic" such as the arts often are considered as first candidates for privatization. The impact of the relationship between values and contexts, the purposes and content of arts education, the evolution of conditions affecting teachers and teaching, and policy development initiatives on funding for higher education devoted to the K-12 issue, including teacher preparation, curriculum development, and research.

QUESTIONS FOR ART/DESIGN UNITS

NOTE TO INSTITUTIONAL USERS

In reviewing the questions outlined below and in subsequent sections addressing cautions and leadership opportunities, it is important that each art/design unit consider the unique circumstances that comprise its context. The following series may be helpful in conducting a quick review of specific ideas for program changes or development.

Twelve-Point Outline for Action Planning

Consider:

1. Current mission, goals, objectives, and operational policies
2. Environment and resources of the institution, including program strengths and weaknesses
3. Trends and critical issues to be faced by the unit and/or institution
4. Projected opportunities and obstacles

Determine:

5. Priorities for action
6. Risk assessment of projected action
7. Planning procedure: questions, time frame, process
8. Action plans

Examine:

9. Consistency among mission, goals, objectives, action plans
10. Potential conflicts with existing or projected programs
11. Resource requirements
12. Prospects for success

- What are the art/design unit's specific objectives in K-12 education? What is the scope of these objectives? To what extent do they cover values and context issues as well as disciplinary content and technique?
- What artistic aspirations does the art/design unit have for K-12 visual arts instruction and/or K-12 arts education in general? What artistic outcomes are expected?
- To what extent and in what ways is the entire art/design unit engaged in K-12 issues? For example, how does the art/design unit define leadership in the K-12 arena? What are the unit's aspirations for leadership?
- What are the art/design unit's research and development roles, objectives, and aspirations in K-12 visual arts education? What is the scope of these roles, objectives, and aspirations?
- How do the art/design unit's roles, objectives, and aspirations in K-12 arts education relate to those of other institutions in the same state or region? Is everything being covered that should be by the aggregate effort?
- What is the art/design unit's position, if any, on multi- and interdisciplinary work in the K-12 setting: (a) among the arts, (b) arts and other disciplines?
- What is the art/design unit doing to prepare teachers who can lead students to a comprehensive understanding of art and design, as well as teaching studio techniques, history, and analysis? To what extent are future teachers being prepared to manage resources and ideas, to think and teach as independent professionals?
- Does the art/design unit's teacher preparation program equip future K-12 art/design teachers to analyze and manage change? To what extent can the art/design unit develop students' abilities to become cultural leaders, addressing such issues as a holistic understanding of the art/design profession and its relationship to cultural formation?
- How does the art/design unit's teacher preparation program work with relationships between work in the art form and work about the art form? For example, what is the unit's view about the appropriate visual/verbal balance in general art and design education? What are the primary content issues?
- To what extent does the art/design unit work with the local, state, regional, or national K-12 visual arts education community in developing ideas and leadership for arts education?
- What is the general intellectual/artistic climate in the community? How does the art/design unit promote the importance of art and design in K-12 education in the general community as well as in policy-making arenas?
- How can the art/design unit work more closely with and support visual arts programs in elementary and secondary schools in the community? How can it help current K-12 art/design teachers to deal creatively with change and with futures issues? What are its roles in the professional development of K-12 art/design teachers?

CAUTIONS FOR ART/DESIGN UNITS

- Independence of thought is an important aspect of professionalism and essential for maintaining a credible presence in policy development. Therefore, care is needed in relationships with philosophical and methodological orthodoxies, especially those that carry the imprimatur of famous entities. Financial and public relations considerations often must be weighted

against principles such as diversity, independence, and intellectual freedom.

- Many attitudes, programs, agendas, and promotional campaigns for arts education regularly divert attention from art-as-center concepts. Your art/design unit may agree or disagree with art-as-means approaches, but it is important to have a sense of limits — for example, where art-as-means ideas so obscure the art function that art is hardly present as a consideration. What degree of focus on visual arts content are you willing to trade, and what will you fight to retain under any circumstances? Courage and persistence will be needed to advance art-as-center ideas among world views heavily colored by political, economic, and technological priorities.
- Ideas that deny the creation of works of art and design a high place in the world of intellectual activity deserve careful monitoring and analysis. Be prepared for continuing and new movements in media, advocacy techniques, historical and sociological scholarship, and the entertainment industry that produce and/or reinforce connections between art and entertainment. Reinforcement of the art/entertainment connection lays groundwork for the notion that the only serious intellectual work concerned with art is in the humanities, the sciences, or the social sciences.
- K-12 education and arts education policy is increasingly influenced by individuals and entities whose purposes and expertise lie outside the content and process of schooling. This can be positive, but it can also lead to policy control by hidden coalitions of economic, social, and political powers. It is essential to be aware of this situation lest substantive considerations and professional expertise be bypassed. It is important to know who and what values are making policy.

LEADERSHIP OPPORTUNITIES FOR ART/DESIGN UNITS

- Develop a set of principles to guide the art/design unit's involvement with K-12 education in the visual arts, in the performing arts, and in other disciplines. Use these principles as a basis for making or studying proposals. The principles should address such issues as the art/design unit's views about the artistic content and purpose of K-12 arts education, priorities among artistic, social, economic and other goals, etc.
- Take public positions on the supremacy of content over method, on the necessity of discussing arts education in terms of what students know and are able to do, and on the importance of diverse ideas and approaches to K-12 arts education. Such positions

allow the art/design unit to interact from an independent rather than a dependent position.

- Develop the content of teacher education programs for visual arts specialists with greater emphasis on acquisition of knowledge and skills that enable understanding of and effective work with the philosophical, economic, and political contexts for art/design education.
- Make art/design education for the general classroom teacher one of the highest priorities of the arts education efforts of the art/design unit. Regard such an effort as an opportunity for the visual arts in general education. Find multiple ways to address the issue of promoting collaboration between art/design specialists and general classroom teachers, according to their various strengths.
- Initiate a thorough study of the art/design unit's activities in continuing education for K-12 art/design teachers, addressing such questions as the extent to which graduate degree offerings and other programs sufficiently deepen knowledge of and skills in the art form.
- Explore the issue of continuing professional development in the visual and other arts for general classroom teachers. Take leadership in developing common approaches with other arts units on your campus.
- Study the issue of respect between those in the unit concentrating in teacher education and those concentrating in other aspects of art and design. Find ways to promote a sense of common cause on behalf of the art form.
- Review research activities within your institution and with other institutions with a view to collaborative efforts and to comprehensive coverage of research issues important to teaching art/design in the K-12 setting.
- Explore ways to deal positively in artistic terms with multiculturalism and diversity.
- Encourage research efforts that address K-12 arts education policy. Consortial collaborations on these matters are strongly recommended. There is a significant need to connect arts education with pursuit of large social, economic, and educational goals without further undermining general understanding about the developmental benefits of serious study in an arts discipline. Policy studies should focus on *why*, then *what*, and then, finally, *how*. The reverse progression has repeatedly proved itself ineffective.

- Work with curriculum development for the K-12 age group in a variety of in-school and out-of-school settings. Note trends such as those toward home-centered lifestyles which provide opportunities for teaching through the media, computers, and combinations of the two. Issues of content in private or community-based studies also deserve attention, along with means for integrating advancing technology and art/design content in support of student competence.
- Serve as a forum and a resource for all art/design professionals in the community having concerns for visual arts education for the K-12 age group. Work constantly to improve the sense of common cause among these individuals and institutions.
- Work with others to develop and articulate artistic/intellectual goals for K-12 arts education in your community/state/region. Work to develop policy leadership about that which is critical in arts education, including intensifying public understanding of connections between work in art/design and intellectual development. Cooperative promotional efforts among teachers, presenting organizations, and higher education can, over time, produce changes in public values essential to the maintenance of strong arts education programs.
- Initiate collaboration with school-based art/design programs in "adopt-a-school" type efforts. Investigate other kinds of collaborations involving corporations, arts councils, and others with a view to broadening understanding about the importance of serious instruction in the arts disciplines for the general student.

BIBLIOGRAPHY/SOURCES

In addition to the general sources listed at the end of Summary 1, the following may prove useful:

1. *All One System*, by Harold L. Hodgkinson (Washington: Institute for Educational Leadership, 1985) is one of the principle works underlying the present discussion on demographics. The book traces the impact of demographic trends on education in a comprehensive and strategic way. Its eighteen pages are packed with useful information.
2. John I. Goodlad's *Teachers for Our Nation's Schools* (San Francisco: Jossey-Bass, 1990) is a controversial new study advocating significant new reforms in the structure of teacher preparation, including "clinic teaching" and "professional-development schools." The recommendations may or may not be taken seriously.

3. *And Sadly Teach*, by Jurgen Herbst (University of Wisconsin Press, 1989) details the neglect of the American public school teacher with analytical focus on professionalization of teacher education versus the preparation of teachers with truly professional qualifications.
4. Several brochures suitable for use in arts policy development have been produced by the Working Group on the Arts in Higher Education. Two are particularly geared for the K-12 arena: *Teacher Education in the Arts Disciplines* undertakes a comprehensive review of teacher preparation issues, and *Arts Education: Beyond Tradition and Advocacy* gives convincing reasons for rigorous, sequential arts education at the K-12 level. Ordering information on all WGAHE brochures is available from the NASAD National Office.
5. *K-12 Arts Education: Present Context, Future Needs* (Reston, Va.: Music Educators National Conference, 1986) is an analysis of K-12 arts education from the perspective of dance, music, theatre, and visual arts organizations concerned with arts education. With its focus on the influence of organized arts advocacy operations, the document had significant influence on national policy in the mid-1980s.
6. Teacher organizations within various arts disciplines each carry useful publications. Ask for publication lists from any of the following associations:

American Alliance for Theatre in Education, c/o Theatre Department, Arizona State University, Tempe, AZ 85287-2002.

Educational Theatre Association, 3368 Central Parkway, Cincinnati, OH 45225-2392.

Music Educators National Conference, 1902 Association Drive, Reston, VA 22091.

National Art Education Association, 1916 Association Drive, Reston, VA 22091.

National Dance Association, 1900 Association Drive, Reston, VA 22091.

7. In addition to journals devoted to arts education in music, art, dance, and theatre, the primary policy journals for the arts education field as a whole are *Design for Arts in Education* (Heldref Publications, 1319 Eighteenth St., N.W., Washington, DC 20036-1802) published bi-monthly, and *The Journal of Aesthetic Education* (University of Illinois Press, 54 East Gregory Drive, Champaign, IL 61820) published quarterly.

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Summary 7

TECHNOLOGY AND TECHNIQUE

BASICS

Technology — the application of scientific knowledge toward practical achievement — yields a harvest of opportunities, problems, and issues for art/design programs in higher education. Whether in the form of tools (machines) or technique (methodologies), technological innovations have enormous benefits. Applied to the visual arts, technology offers exciting new possibilities for creation, presentation, education, and administration. There is a dark side, however. Uncritical acceptance or unwise use of technology and technique can be counterproductive, or even dangerous. What technology and technique appear to make easy is not always right or best, as ecology teaches us. Work with the arts disciplines also teaches that technique, thought vitally important, is not enough. Clearly, the most basic question is the nature and purpose of the work we wish to do. Management and wise use of technology and technique toward achievement of our purposes is as critical an issue for the future as technological development for its own sake.

As art/design units manage themselves in a period of technological change, it will be increasingly important to distinguish between technology or technique as labor-saving products and technology/technique as the driving idea of a value system. While the machine is perhaps the most tangible symbol of technological advance, technique as an idea now pervades human activities. Searching for the best means to obtain predetermined results produces a focus on efficient performance verified by numbers. This focus increasingly shapes world views of economics, politics, education, art, etc. Thus, both technique as idea and technological products touch every issue that concerns art and design.

The relationship of technique to content will increasingly complicate creation, presentation, and teaching. Blind or overweening faith in technology/technique — the technological mentality — shapes views of truth, ways of thinking, and therefore choices about content. Content thus conforms to the capabilities and demands of technology; fascination with technique can obviate the importance of clarity, depth, meaning, logic, and even truth expressed in nonmathematical terms. Such a mindset has little faith in works that represent superior achievements of the human spirit and imagination, when the impact of these works is not mathematically quantifi-

able in marketing or other terms. For the visual arts community, this means even more challenging times ahead in articulating the artistic, intellectual, and spiritual values of art and design, as well as the study of art and design on their own terms.

Broad-scale promotion of mass values through the electronic media has enabled creation of a mass culture of unprecedented dimensions. Many thinkers are concerned about the influence of this condition on sustaining the highest cultural and educational aspirations. Issues such as relationships between art and entertainment, immediate gratification and disciplined acquisition of knowledge and skills, and content and methods will need even more careful analysis and treatment in years to come.

Future marketing and advertising techniques will also create new concerns. Responding to new technical capabilities for spotting demographic conditions and trends, these techniques attempt to conquer by dividing markets into ever smaller groups, thus encouraging greater social fragmentation. To the extent that this develops lifestyle ghettos, the arts community will have an increasingly tough time justifying itself externally and reconciling itself internally. Matters of art become lifestyle rather than cultural issues.

While balances between diversity and commonality and between individuality and community have always been major concerns in American life, advancing technology influences the debate. Without thorough understanding and careful management of technological values, democratic decision-making could shift in at least two ways. First, as the traditional political processes of negotiation, deliberation, and compromise are increasingly replaced by the images, symbols, and melodrama that technology and technique make possible, the blurring of substance and entertainment increases the potential for manipulation to replace discourse. The impact on values underlying funding can be disastrous. Recent events surrounding federal arts funding are an example.

Second, fragmentation of the social environment through such techniques as targeted marketing may lead to further erosion of common ground, further encouraging conflict rather than compromise. Thus, the policy arena will likely be characterized by factionalization,

collisions of propagandas, empty rhetoric, and an “every man for himself” mentality, which will hamper progress toward meaningful common action. It may be more important than ever for the visual arts community to consolidate its policy capabilities, goals, agendas, and strategies, not just to protect funding, but also to protect working room for the world of the spirit.

On the positive side, artistic work and technology have much to offer each other. As technological innovation creates new capabilities and new kinds of work, there is already educational policy interest in the balance between specific technical skills and broad experience in ways of thinking. In the future, the abilities to organize disparate elements into an ordered whole, to translate intellectual and spiritual ideas into physical expression, to subordinate technique to the demands of content, and to create unique solutions to unique problems will be of enormous importance. These problems are standard for artists. Respect for individual effort as well as cooperative enterprise, other traits of artistic work, can help keep doors open to compromise and negotiation. Artistic approaches to technology can help prevent succumbing to “efficiency at all costs” frames of mind, technical panaceas, or formulaic solutions without regard to the fact that technical solutions often create as many problems as they solve — automobile produces individual mobility *and* pollution. In a future replete with rapid technological advance, artistic approaches to the use of knowledge, skills, and techniques, faith in creative excellence, and artistic, nontechnical meaning hold out the hope that holistic ways of thinking and being will continue to exist. Continuation of the great traditions of spiritual and intellectual work in the visual arts can ensure that we continue to value our humanity in the context of technological advancement, that technology and technique serve rather than master us.

CONDITIONS, TRENDS AND ISSUES

Note: Future conditions will result from a vast and complex interplay of ideas, technological advancements, and social forces. The following section identifies in capsule form a variety of conditions, trends, and issues expected to have particular impact on the practice of or the context for higher education in art and design. Readers should apply the information contained here to their own understandings and situations, particularly in areas such as the visual arts, education, and administration. It is important to note that the impact of any one condition, trend, issue, or prediction can vary widely from locale to locale due to geographic, demographic, political, economic, and other local conditions.

Readers are also encouraged to combine and contrast their evaluations in single areas and consider the interrelationships of various conditions, trends, and issues in several areas. This can be particularly beneficial when elements adjudged to have the most impact in a local situation are weighted one against the other to develop a trends/issues profile. By assigning projected

weight or force to a given trend or issue, it is possible to understand and project the impact of specific changes on the art/design unit.

Advancing Technology and Educational Policy

- Extent to which the importance of maintaining national technological competitiveness dominates educational and funding policies; extent to which this increases emphasis on technical education, to the detriment of the arts and humanities on their own (as opposed to technical or ideo-technical) terms.
- Policy priorities in determining affordability, applications, and incorporation of new technologies in educational settings; effects on budget allocations at federal, state, and local levels and in the private sector.
- The definition and evolution of “computer literacy” at K-12 levels; impact on perceptions about the computer’s relationship to artistic purposes; impact on the “mystique” of technology.

Technological Impacts

- Increasing fragmentation of markets for work in various arts media resulting from technological advances in electronic media and new advertising techniques: impact on prospects for shared cultural values, community cohesion, common public values about art/design and art education, policy formation affecting the visual arts.
- Computer technology and academic freedom; e.g., allocations of responsibilities for determining content and learning materials for course work — what will and will not be used; the extent to which content decisions are increasingly made by creators of software.
- Technological thinking and its impact on funding values; the relationship between the quantitative limitations of budgets and quantitative expectations and evaluations for funding policy decisions, particularly standardized testing and assessment.
- The impact of the technological mentality on modes and criteria for evaluation; increased public demand for numbers-based accountability juxtaposed with increasing professional concern about the limitations of standardized testing.
- Ethical questions raised by new technologies used by or in conjunction with art/design: e.g., intellectual property rights, targeted marketing, ecological concerns, cultural values, etc.

- Computerized trading, particularly the prospect of a twenty-four-hour stock market: impact on general economy, world trade, investment planning, higher-education funding, and most of all, feelings about economic security.
- Policy development tensions caused by general public concern about specific technological “fallout”: invasion of privacy, computer crime, system failure, displaced workers, mental stress, eye strain, alienation, all juxtaposed against general faith in technology/technique.
- Administrative concerns about staying up-to-date and resultant pressures to manage constantly changing cost/risk/benefit equations; the hidden costs of incorporating technology: service, maintenance, space, release time for training and development, etc.
- The intensifying search for anodynes to a technologically driven world: extent to which the visual and other arts are and will be seen as relief/antidote to a technological omnipresence.
- High tech/high touch relationships and their impact on public understanding of the purpose of art and design; the aesthetic agendas of artists and designers; general education in the visual arts; professional education and training.
- High tech/high touch relationships and their impact on existing and new markets for visual arts products.

Advanced Telecommunications and Electronic Networks

- New networking and interactive abilities and their potential influences on planning, policy-making, governance, administration, and accountability: potential intensification of struggles between centralized and decentralized approaches.
- Evolution of telecommunications structures based on the extent to which markets are unified or segmented: impact of networks on cultural development, political cohesion, values aspirations, educational priorities, markets for art, distribution of work in the arts media.
- Prospects for telecommunications as a teaching device. Arguments over active vs. passive learning, especially in the arts. Questions about evaluation of learning through telecommunications.
- Likelihood of increased policy discussion about the importance/meaning of shared cultural values; the arts as educational basics; number and diversity of

movements in art/design and art education as telecommunications improve the potential for mass teaching approaches.

- Linkages of information sources and implications for research and scholarship; consortial opportunities for coordination of intellectual and technological resources; possible impact on size and scope of individual initiatives.
- Relationship of new technologies to middle management: impact on decision-making, planning, forecasting, evaluation.
- New potentials for control and manipulation; impact on traditional democratic processes.
- Implementation and training costs in light of other necessities or priorities.
- Evolving relationships between potential technological speed and the management of urgency. The ability of electronic networks to create as well as to manage instant crises, the impact of capabilities to pre-empt each other’s time or potentials for reflective activity. Managers are especially affected by this.

Home-centered Lifestyles

- Increasing time spent at home, due in part to technologies that enable interface from residences: impact on public interest in attending and supporting cultural events, impact on importance of passive entertainment in leisure time; influence on art/entertainment associations; influence on educational values.
- Potential for changing employment patterns, home-centered work. Meanings for communities of various sizes.
- Potential increased emphasis on self-learning; potential decreased emphasis on person-to-person teaching.
- Influence on individual/community relationship, place and importance of art/design in the community; the extent to which matters of art become considered “private” as religion is now, and thus not a government responsibility.
- Potential for increased interest in art objects and in art/design-generated home environments; impact on social/cultural uses of art, on museums and galleries with varying sets of objectives, and on the economic structures of various visual arts enterprises.

Art-related Technology and the General Public

- Impact on public and professional understanding of aesthetics, on the role and purpose of art and design, and on the definition of success in the visual arts.
- Potential influence of interactive technologies on educational methods and curricula; prospects for expanding opportunities for teaching the visual arts.
- Relative importance placed on art-as-art, art-as-technique, art-as-humanities and relationship of the choice to levels of public literacy about various aspects of the visual arts.
- The extent to which the public wants to *do* art rather than *look at* art; the extent to which answers will vary from group to group; the relationships of doing and looking to technology and technique.
- Evolving values concerning the importance of technique (or methodology) in visual arts instruction, including technological means for promoting pedagogical techniques as secular religions.
- The extent to which technology and technique are used to expand evolving public levels of skills in and understanding of intellectual content in art and design.
- Technological innovation and its meaning for public accessibility to works of art and design; its meaning for funding patterns and fund raising.
- The power of advertising technique to produce association of specific aesthetic preferences with lifestyles — art/design as an element of social mobility versus art/design as a whole community responsibility.
- Increasing public access to high technology due to miniaturization and decreasing costs of equipment; impact on opportunities for general, K-12, and community visual arts education; the extent to which these options will be appropriated for cultural development.
- Implications of technological advances on the development of reputations.
- The influence of the interactive video disk, electronic networking, and presentation of the visual arts; potential impact on arts management and relative weight given to artistic values, vision in decision-making and policy-setting.
- Possible use of hypermedia (merging of personal computers, televisions, and videodiscs) in general art education.

Use of Technologies in Art and Design

- New technologies and their potential for extending expressive and technical capabilities in art/design; impact on planning and execution of visual works.
- Expanding definitions of art and design.
- The means/ends place of technology in the value systems of artists and designers; extent to which creation, teaching, and understanding of art/design are characterized by technique-centered vs. more holistic, art-centered agendas.
- Growing debate about technique/content distinctions — for example, the implications of robotics for industrial design.
- The technological relationship (both technology and technique) of the visual arts to other arts and to other subjects.
- New technologies in the context of other technologies; prospects for multi- and interdisciplinary work in creation and education in the visual arts, i.e., fractal art using computers to combine visual arts, music, and math.
- Aesthetic, organizational, and ethical questions raised by new technologies being imposed on or in place of old technologies.
- The seduction of technology and its impact on learning; the extent to which students learning only to use technology as opposed to learning to craft multiple relationships between technology and artistic expression.
- Implications for teacher education curricula; how to prepare teachers to manage the technology/technique issue responsibly without losing sight of the centrality of art.

The Artistic Possibilities for Artificial Reality

- Impact on planning and execution of art/design projects.
- Impact on definitions of who is an artist.
- Impact on public notion of venues for making and viewing art. Potential progression from gallery to home to wherever an individual is.

- Prospects for strengthening or weakening various relationships between art/design and technology; the high tech/high touch tension.
- Potential use in visual arts curricula for developing student skills in various media, expanding capabilities for instant individualized realization of aesthetic ideas, especially at the contextual level.

QUESTIONS FOR ART/DESIGN UNITS

NOTE TO INSTITUTIONAL USERS

In reviewing the questions outlined below and in subsequent sections addressing cautions and leadership opportunities, it is important that each art/design unit consider the unique circumstances that comprise its context. The following series may be helpful in conducting a quick review of specific ideas for program changes or development.

Twelve-Point Outline for Action Planning

Consider:

1. Current mission, goals, objectives, and operational policies
2. Environment and resources of the institution, including program strengths and weaknesses
3. Trends and critical issues to be faced by the unit and/or institution
4. Projected opportunities and obstacles

Determine:

5. Priorities for action
6. Risk assessment of projected action
7. Planning procedure: questions, time frame, process
8. Action plans

Examine:

9. Consistency among mission, goals, objectives, action plans
10. Potential conflicts with existing or projected programs
11. Resource requirements
12. Prospects for success

- How is the unit prepared to make cost/risk/benefit analyses of technological investments in hardware and software? What structures, knowledge, and understandings are needed to make such an analysis? What are the possibilities for working with other institutions in such analyses?
 - What are the unit's capabilities for making a cost/risk/benefit analysis of conducting research and development in technology and technique? What are the possibilities for coordination with other art/design units and/or with other research groups?
 - What programs are possible to investigate the status of and options offered by the artistic applications of various technologies/techniques?
 - What relationships does the art/design unit have with other segments of the visual arts community for addressing technological issues: for example, industry, presenting institutions, K-12 art education? What cooperative ventures might be possible?
 - How does the technological advance contribute to the unit's evolving understanding of aesthetics? What impacts can it have on the intellectual and spiritual sources of artistic and cultural values? How does the unit develop means for evaluating artistic content and activities in unknown conceptual territory? What leadership roles can the art/design unit take in addressing these questions?
 - What is the impact of technology and technological thinking on speculation and speculative ventures? For example, what is the relationship of the development of technology and technique as an idea to old, new, and potential artistic/humanistic ways of viewing the world? What is the role of the unit in working in these speculative areas?
 - What efforts are being made to develop student understanding of the potential promises and pitfalls of technology, of the multiple relationships of technology to the world of art and design?
 - How does technology and the idea of technique affect public values about art/design and the study of art/design? What are the implications of the answer for the public relations content proffered by the unit?
 - What are the potential impacts of technology and technological thinking on concepts of evaluation, accountability, and funding? To the extent that the
- To what extent has the unit explored the relationships among the visual arts, technological advance, and means/ends questions? For example, what roles do technology and technique play in the educational philosophies and programs of the unit? What, if any, are the unit's goals for teaching art and design beyond "technique"?
 - To what extent has the unit developed capabilities to distinguish between what can be done and what should be done with respect to technology and technique, at either the institutional or departmental level? What is the relationship between technological capability and

answers are negative, what can the art/design unit do to promote a broader understanding of these issues?

- What impact will marketing and advertising efforts that address increasingly narrow audiences have on art/wealth associations, art/entertainment connections, and other social, economic, and political connections important to the visual arts? How prepared is the unit to influence and monitor these changes, especially as they relate to local conditions?
- How is the unit prepared to argue its vision of the purposes of the visual arts in an increasingly technological world? What is the relative credibility of these purposes to various constituencies, given the prospects of rapid contextual change? How do the answers to these questions relate to long-range planning within the unit, particularly with regard to evolutionary, or even radical adjustments to missions, goals, and objectives?
- As technology becomes more pervasive, what kinds of responses can be expected in the various visual arts professions? To what extent might these responses (a) embrace technology, (b) counter technology, (c) seek escape from technology, or (d) develop creative combinations — for example, artificial reality as an escape from a pervasively technological environment?
- What is the potential impact of the high tech/high touch relationship on marketing of visual arts products? How do the various answers relate to setting missions, goals, and objectives for the unit and its programs?

CAUTIONS FOR ART/DESIGN UNITS

- Overreacting or underreacting to the technological challenge is imprudent: time spent reviewing technological capabilities should not obviate time spent considering the impacts of those capabilities on current and future values, programs, goals and objectives of the unit. Consider each technological advance for its capability to influence values about the visual arts, management assumptions and techniques, political systems, economic conditions, etc. Consider long-term effects carefully.
- Relationships exist between techno-dazzle — being bewitched by the technology's potential to provide power and mastery over human problems — and the "white elephant" problem — over-enthusiastic embrace of new technologies that quickly become outdated or do not solve the problems that were intended to be addressed. Be wary of the tendency to treat technology as a solution in search of a problem.
- The high tech/high touch relationship deserves serious consideration as technology becomes more pervasive in the social environment. Be prepared for an increased interest in high technology art as a result of a future replete with high technology products, results, values, etc. Conversely, consider another strong possibility: prospects of greater interest in "high touch" art as an antidote or relief to coldness and alienation seen as negative by-products of the high-technology environment. Both responses can be expected, and each will enter various aspects of the debate related to technique/content relationships, as well as debate concerning art-as-means vs. art-as-center agendas.
- With the advent of an information age, clarifying distinctions between ideas and information will be more difficult than in the past. There is increasing confusion between the two and an increasing tendency to treat information as the intellectual equivalent of ideas. Impacts on definitions of artistic content, the importance of liberal education, the concept of accountability, etc., should be monitored carefully, especially for their influence on values held by the unit's various constituencies.
- Prospects of confusion between human intelligence and machine intelligence hold significant problems concerning valuations of intellectual and artistic skills. Increasingly, human intelligence is reduced to comparisons with computer processes. This enhances the tendency to place high value on data-oriented ways of working that are more closely associated with computer "thinking," thus devaluing the full range of human intellectual potential, and particularly the uniqueness of thinking usually associated with professional work in the arts.
- Awareness of the following properties of technology/technique is usually useful:
 - 1) Due to the tendency to discount nontechnical parameters, the more technical the solution, the more the possibility of problems from the law of unintended effect.
 - 2) Unintended effects often do not show up until technology and technique are used pervasively. By then, there can be serious economic consequences to change, which is therefore resisted.
 - 3) Emphasis on technology and technique often focuses work and evaluation in terms of what

technology can do. Other kinds of work and evaluation are discounted, often to the point of preventing original objectives from being reached.

- 4) Most new technology/technique delivers only a short-term advantage to its developers. Even if originators want to retain the advantage for themselves, the fact that something is shown to be possible drives others to find the technology/technique. Advantage is more often gained by distributing technology rather than withholding it.
- 5) Technology/technique is a leveler. For example, today's average citizen is mobile and informed beyond the wildest dreams of history's potentates.
- 6) There is a difficult but not impossible relationship between technology/technique and individual craftsmanship. This condition has serious implications for the making and teaching art of any kind.

LEADERSHIP OPPORTUNITIES FOR ART/DESIGN UNITS

- Try to determine in advance what kinds of innovations are directly relevant to the goals/objectives of your unit.
- Create means of assessing the size and scope of investments in technology/technique in light of the speed of technological advance.
- Develop course work that explores the nature of technology and its impact on the context for art/design and study of the visual arts at all levels. This may be as important to future artists/designers as art/design history is now.
- Encourage student and faculty research into the nature of visual perception; connections between this research and other ways of knowing can be used in policy debate, formation of public values about art, curriculum development, etc. Such debating abilities will be a crucial element in wise engagement with technological issues.
- Develop community understanding of the various interrelationships of the visual arts and technology through exhibitions and adult education programs.
- Develop programs to investigate the full range of present and potential artistic and educational uses of technology; work with other art/design units in joint efforts.

- Create programs or futures efforts designed to consider the potential educational issues posed by technology and technique in K-12 curricula, teacher preparation programs, and community education programs. Work in two interacting realms: technology/technique both as mechanism and as idea.
- Develop and extend the art/design unit's role and participation in the design of new technologies; work to establish and maintain relationships with corporate research and development efforts.
- Develop and establish forums for communication on common technological/technique issues between visual arts teachers at K-12 and postsecondary levels.
- Develop small think-tank efforts to explore the possibilities and options offered by laser disk technology and electronic networking. Work toward developing student capabilities to deal with these opportunities on a philosophical/strategic basis as well as on a methodological basis.

BIBLIOGRAPHY/SOURCES

In addition to the general sources listed at the end of Summary 1, the following may prove useful:

1. *The Technological Society*, by Jacques Ellul (New York: Vintage Books, 1964), is a legendary study of the meaning and implications of technique. Readers often mistake Ellul's warnings about technique for an anti-technology position. Ellul is no technophobe, but rather a highly cultured man who clarifies the dangers of technological misuse, and not just the mechanical kind. Companion works by Ellul are *Propaganda* (New York: A. Knopf, 1965), *The Political Illusion* (New York: A. Knopf, 1967), and *The Technological Bluff* (Grand Rapids: Eerdmans, 1990).
2. Jeremy Rifkin. *Time Wars* (New York: Touchstone Books, Simon & Schuster, 1989). Brings together artistic conceptions of time and issues about time that arise from the computer culture. The book is valuable because it describes a modern perception of time that greatly affects how people will experience art. Rifkin's explanations of different concepts of time are clear, and he has the rare ability to discuss highly technical matters while remaining anchored in the human dimension.
3. George Gilder's *Microcosm: The Quantum Revolution in Economics and Technology* (New York:

Simon & Schuster, 1989) provides important insights into the history of advances in microcomputer technology. Gilder, however, goes far beyond a chronicle of events and personalities. He explores the magnificent economic and moral opportunities that new technologies can provide. Gilder warns that new technological powers demand attitudes of liberty, global wealth creation, entrepreneurship, and attention to the world of the individual spirit.

4. Shoshana Zuboff, *In the Age of the Smart Machine: The Future of Work and Power* (New York: Basic Books, 1988). Selected by *Business Week* as one of the ten best business books of 1988. Explores the nature of knowledge and computer-mediated work, spiritual/hierarchical relationships in authority, and management techniques in the information age. Compelling implications for the wise use of computerized education. The writing is lucid and non-technical.
5. Jeremy Campbell, *The Improbable Machine: What the Upheavals in Artificial Intelligence Research Reveal About How the Mind Really Works* (New York: Simon & Schuster, 1989). A brilliant, challenging book that discusses similarities and distinctions between artificial and human intelligence. Thorough research and reasoned observation are combined to produce analyses that illuminate and clarify without simply echoing conventional wisdom. As technology advances and increasingly impacts the making, presentation, and teaching of the arts disciplines, insights gained from this text will be increasingly useful. A sample: "Explanations, like stereotypes, are so powerful that they can seem more real than reality itself. . . . What is striking about explanations is that they rule out much more information than they rule in."
6. Theodore Rozak's book, *The Cult of Information* (New York: Pantheon Books, 1986) is a sensitive exploration of the problems generated by over-

reliance on the kind of "thinking" computers do. The contrast between *ideas* and *information* is drawn with many references to the nature of art. Facilitates understanding of the difference between technological and artistic thinking.

7. Additional insight into the meaning of technology and technique may be gleaned from such authors as Lewis Mumford, *The Dehumanization of Art* (New York: Doubleday, 1956) and *Technics and Civilization* (New York: Harcourt, Brace, and World, 1963); and José Ortega y Gasset, *The Modern Theme* (New York: Harper & Row, 1961).
8. *Design for Arts in Education* magazine regularly covers policy issues concerned with the relationship of technology/technique to K-12 arts instruction. See particularly the following issues:
 - July/August 1985* (vol. 86, no. 6). An issue devoted to technology.
 - September/October 1986* (vol. 88, no. 1). An issue devoted to testing.
 - July/August 1987* (vol. 88, no. 6). An issue devoted to media from a promotion perspective.
 - May/June 1988* (vol. 89, no. 5). Articles by Stephen R. Newcomb and Jack A. Taylor on computers in arts instruction.
 - November/December 1989* (vol. 92, no. 2). "Art and Computers" by Cole Welter.
 - March/April 1989* (vol. 90, no. 4) "Discipline: Science and Art as Reflective Activities" by Thomas Ewens.
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Summary 8

VALUES AND IDEAS

BASICS

Values, ideas, and their interrelationships are central to the conduct of human affairs. Even in an age that searches constantly for empirical truth through scientific and technological methods, values and ideas keep reasserting their pre-eminence to such an extent that an Executive Summary of this kind is hard pressed to cover the metaphysical labyrinth. For example, distinctions between values and ideas held by individuals and those held by groups expand the complexity exponentially. Historical perspectives add more considerations. By including other parameters such as the various disciplinary areas of human activity, complexity becomes as infinite as the richness of life itself. In addition to these direct concerns, values and ideas about the role, purpose, and development of values and ideas represent an important arena for the arts and for education. All of these values and ideas have significant influence on cultural development.

Because of its complexity and sensitivity, the realm of values and ideas is too often ignored. The usual tendency is to expect that values and ideas will remain constant. This faith in basic values and ideas provides the foundation for detailed work in areas of interest and talent. For example, a nation's monetary system is built on a body of values and ideas. A question for everyone using such a system is the stability of those values and ideas. However, on a daily basis this question is not as central to a consumer as it is to an investor. The example holds for the arts in higher education as well. The extent to which an individual, institution, or organization monitors values and ideas basic to its operations will vary given the nature of their transactions in the system, their priorities, and their sense of danger. However, avoiding fundamental issues of values and ideas is imprudent because every individual and organization concerned with the arts in higher education is a heavy investor in the nation's cultural future.

Values and ideas are derived from many sources: tradition, environment, experience, formal education, to name a few. Many values and ideas are based on distillations of what works. Attempts to define what is and is not working, or what has or has not worked in the past, is a major task of those concerned with values and ideas. One premise seems paramount in contemporary American culture: most ideas and values held by in-

dividuals are not developed through personal analysis. Much contemporary exchange is based on bypassing reason through psychological manipulation. In these circumstances, policy discussions are often exchanges of testimonies rather than crucibles where study and debate teach everyone involved.

One way of addressing questions about values and ideas is to attempt case-by-case separations of primary and secondary issues. This can be done on any scale, from the nation as a whole to the work of a specific art/design unit in higher education. Primary values and ideas are often so basic that they conflict with each other — freedom of expression versus respect for others, for example. But beyond basic ethical and moral ideas, there are ideas and values concerned with means. How does one protect free speech? How does one show appropriate respect for others? There are values and ideas about limits, about distinctions between means and ends, and about the relationship of individuals to groups. All values and ideas — both primary and secondary — are applied in specific situations. A useful analytical exercise is to attempt an understanding of the various weights specific values and ideas have in a particular circumstance. What does the evidence say about the principles and conditions that the entity under analysis will protect at all costs?

To continue compounding the picture, not only do values and ideas exist on their own terms, but there are conflicting values and ideas about what can and should change. To many, history reveals certain basic truths about the human condition that transcend context. Others have faith that new, and particularly technological, contexts can create fundamental change. Relationships between change and progress are also disputed regularly. This brings us to the important distinction between trends and fads. The passage of time accomplishes a sorting process, but this sorting is also subject to interpretation, based on the values and ideas of each interpreter. This issue is important because the historical record often becomes the basis for decisions about the future.

Several other basics seem important by way of introduction. First, the arts, arts education, and perhaps even education itself, do not have a secure place in the hierarchy of American values and ideas. Second, debate roils over the nature of culture and the purpose of

cultural formation. Third, issues concerning general education are being fought at the level of primary values and ideas. Fourth, there is a dominating belief that economics, politics, and technology are the primary issues in the values discussion; their impact on cultural formation is well understood, but the impact of other cultural elements on their functions is not well understood. Fifth, the breathtaking speed of the technological advance produces illusions about the speed of advances in nontechnological arenas. Sixth, much intellectual energy in contemporary American society is devoted to masking or confusing the connections between secondary and primary values. Much promotional technique is based on using one set of values and ideas as a front for another.

Perhaps the most difficult issue, however, is the increasing tendency to substitute information for values and ideas, a tendency rooted in values about the power of technique. Overreliance on information has led to deep concerns about the development of critical thinking, which involves the compilation of information, the assessment of such information against values and ideas, and the ability to craft solutions suitable for unique circumstances. Since these procedures are central to the making and teaching of art and design, the visual arts community in higher education has a significant interest in maintaining the distinction between information and values/ideas. Clearly, there are sets of values and ideas that support the presence and development of a specific art/design unit in higher education, or the arts in higher education in general. There are also sets of values and ideas that oppose pursuit of the arts in higher education, either on individual campuses or in general. Given this basic condition, it would seem only prudent to develop an evolving understanding of which are which and plans to act accordingly.

CONDITIONS, TRENDS, AND ISSUES

Note: Future conditions will result from a vast and complex interplay of ideas, technological advancements, and social forces. The following section identifies in capsule form a variety of conditions, trends, and issues expected to have particular impact on the practice of or the context for higher education in art and design. Readers should apply the information contained here to their own understandings and situations, particularly in areas such as the visual arts, education, and administration. It is important to note that the impact of any one condition, trend, issue, or prediction can vary widely from locale to locale due to geographic, demographic, political, economic, and other local conditions.

Readers are also encouraged to combine and contrast their evaluations in single areas and consider the interrelationships of various conditions, trends, and issues in several areas. This can be particularly beneficial when elements adjudged to have the most impact in a local situation are weighted one against the other to develop a trends/issues profile. By assigning projected

weight or force to a given trend or issue, it is possible to understand and project the impact of specific changes on the art/design unit.

Art, Education, Quality, Priorities

- Multiple linkages exist among values and ideas about the visual arts, education in the visual arts, quality of work and quality of life.
- The position of the visual arts on the values scale differs vastly among individuals, organizations, social groups, and areas of interest. These differences are probably greater than for most other major fields of endeavor and study outside the arts.
- For many, matters of art and culture are seen as lifestyle issues rather than general policy issues.
- Significant misunderstanding exists about the knowledge, skills, and insights gained from the study of the visual arts (and the other arts) particularly in comparison with what is gained from studies in science and the humanities. Rhetoric notwithstanding, aggregate decisions about education reveal broad divergence about purposes. While there may be broad agreement on a set of purposes, conflicts arise over priorities.
- Connections among education, the life of the mind, and the orientations and skills needed for lifelong learning are often lost in the pressures of immediate urgencies.
- The powers of education, arts education, and work in the arts disciplines have a mixed standing in relation to other powers forming public values and ideas.
- There is significant disagreement about the extent to which education and arts education are to serve maintenance, promotional, transformational, and/or integrative functions in development of values and ideas.
- The purposes publicly promoted for general arts education regularly change in response to trends and fads in other areas of education and culture. No rationale for general education in the arts has transcendent power in the world of values and ideas.
- Traditional art-wealth connections are producing mixed results. For example, when patronage is emphasized over art, the power of the visual arts to reflect glory on their patrons as well as their makers

forms public values and ideas about the purposes of art that affect pursuit of artistic and educational goals.

- An acrimonious debate rages between those who accord art meaning on its own terms and those who do not. The outcome of this debate influences values and ideas about the respective roles of artists, historians and critics, and the public. One-dimensional criticism is a powerful fragmenting force in current intellectual life.
- Values and ideas about art, education, quality, and the nature of the present all influence the extent to which education in the arts is perceived as valuable for its own sake or valuable only in support of other purposes — art-as-center versus art-as-means.
- Values and ideas about markets and economic growth exert enormous, perhaps predominant, influence. Their relationships to artistic and educational values and ideas, to commonalities and distinctions among cultures, and to the development of values and ideas in general have pervasive influence on the contexts for creation, presentation, education, and support for art and design.
- There are significant battles over the issue of quality. Debate has moved from identifying quality to the existence of quality. It is possible that no side will prevail. Among those who remain concerned with quality, a primary issue is its definition within and even across cultures.
- The issue of quality is always difficult in a democratic society where equality is a goal in numerous arenas.

Time, Work, Expertise, Leadership

- Since each individual's life is finite, values and ideas about time are particularly critical and poignant. This is especially the case as advancing knowledge, technology, and technique create new facts and illusions about speed and complicate life with increasing and often conflicting demands.
- Contemporary conditions are changing the nature of choices about time and, thus, values and ideas about use of time.
- Significant questions about values and ideas relate to definitions of work and leisure and connections between entertainment choices and technological possibilities.
- Technology continues to change standard locales for work and leisure as it also attempts to blur distinctions between work and play.
- Technological capabilities also influence evolving values and ideas about the relationship between work and time. The fact that some technologies do save time can produce values and ideas linking the saving of time to achievement or progress. Values and ideas about time and its connection to work exert a powerful influence on values and ideas about the arts disciplines, education in the arts disciplines, and cultural development in general. These values and ideas in turn influence definitions of expertise and aspirations expected from leaders.
- Views of work exert influence on cultural and professional aspirations. In specific situations, values and ideas about factors such as survival, service, personal fulfillment, aggrandizement, and economic security create varying sets of priorities.
- All of the above affect values and ideas about what is considered important work and what is not. This in turn influences values and ideas about careers and, thus, enrollment patterns in higher education. Since work reflects and expresses values and ideas, there is a strong relationship between values and ideas about work and concepts of dignity and self-worth.
- Views about the nature, purpose, and deployment of expertise are critical. Distinctions made between fame and achievement, knowledge and position, and commitment and interest reflect positions and values of individuals and groups about the meaning of competence. The policy ramifications are enormous.
- Modern media and public relations technique have powers to create and destroy symbols on a scale heretofore unknown. Distinctions between substantive leadership and images of leadership are often hard to make.
- Media and public relations technique make it possible to substitute images of leadership in one field for images of leadership in another, at least for a time (for example, success in another field plus interest in the arts equals arts policy expertise).
- Since aspirations for improvement are regularly expressed only in terms of money and power, the relationship of the arts disciplines, education, and education in the arts to values about time, work, expertise, and leadership remains perpetually problematical. Values and ideas about time often

deny the importance of time and work in areas considered peripheral, such as the arts. The result can be a profound influence on definitions of expertise and leadership choices.

Personal and Social Responsibility

- The United States is the site of a major cultural war over the fundamental nature of relationships between personal and social responsibility. This struggle is expected to be protracted.
- Views on the relationship between personal and social responsibility drive values and ideas about the nature and purpose of negotiation, the use of psychological analysis and action, and the rights of individuals versus the rights of the state, to name but a few.
- Questions of personal and social responsibility are increasingly discussed not only in the abstract, but in relationship to cultures, ethnic origins, and heritage.
- Reactions to the responsibility debate vary from deep engagement to yearnings for escape. Fragmenting values and ideas about culture and the individual's role in creating and participating in culture have led to the rise of antinomianism — an aggressive isolationist position holding that one has no obligation beyond one's self, that moral law is of no use or obligation, that one is owed but does not owe.
- Views of responsibility affect values and ideas regarding relationships to concepts of common good, the presence and use of talent, stewardship of position or privilege, balances between service and control, and use of technology and technique. The extent to which general education, arts education, and work in the arts disciplines are seen primarily as means for advancing various arguments about responsibility will have significant long-term impact on values and ideas of the public about the role and purpose of the arts and the arts in higher education.
- The above issue becomes particularly difficult to the extent that the personal and social responsibility balance is argued in terms of cultural heritage and ethnicity.

Technical Means, Policy Responses

- Current conflicts over values and ideas are carried forward with a broad array of technical means — media technologies as well as various political,

public relations, and policy advancement techniques. Often, these technologies and techniques cause controversy themselves, as values and ideas about their use in various circumstances are hotly contested.

- Exposure in the mass media is broadly coveted, even though the media are increasingly mistrusted. Mistrust is due to perceptions about lack of balance and to fragmented media treatment of relationships among events, values, ideas, and policy. Much news reporting, for example, conveys no sense of the time, work, and care necessary for careful policy-making and creates unrealistic expectations for the success of any given policy or set of policies.
- At present, values and ideas formation resembles a contest to develop as many fundamentalisms as possible in as many arenas as possible. An important question is the extent to which common availability of technical means for opinion formation are creating illusions about the extent to which any fundamentalism can prevail.
- Conditions are producing questions about limits to previously cherished values and ideas. There is widespread skepticism about, for example, the ability of governments to solve problems, radicalized approaches to bringing values and ideas to the fore, the viability of antinomianism and fragmentation as regnant values, and the power of technology and technique.
- For the arts and for education in the arts, policy issues involve (a) balances among the values and ideas development roles of educational institutions and advertising techniques and (b) the relationships between short- and long-term economic support and, in turn, their effects on content. Relationships among advertising, education, and content are critical futures issues for art/design units.
- Values and ideas about the arts, arts education, and cultural development in general will likely be played out in a time of increased anxiety about relationships between technological advancement and economic competition. The relative powers of values and ideas about (a) economic development and (b) moral, ethical, and aesthetic aspects of the mind and spirit will determine their impact on policy formulation.

Promulgation of Values and Ideas

- Means for advancing values and ideas include images, words, and combinations of the two. Several

corollary issues follow:

(a) the evolution of the images/words relationship in educational experiences of different types — study, exposure, experience, and entertainment;

(b) the relative result of specific mixtures of images and words in these settings;

(c) interrelationships and relative weights of individual interactions with media; and

(d) the concept of basic education in the midst of an information explosion and the ubiquitous presence of mass culture that makes few intellectual demands.

- Techniques for subsidizing the development of values and ideas display distinctions between subsidization resulting from (a) the continuation of tradition and (b) deliberate intervention. The ready availability of technical means encourages deliberate intervention.
- Behaviors are increasingly influenced by targeted marketing. Its impact on prospects for cohesion and fragmentation is theoretical now, but will become more evident as targeted marketing intensifies.
- Values and ideas will be promulgated in a context dominated by an aging population that reacts to events from personal experience. Expect the rise of a new, generally based set of references with unknown impact on the concept of an individual life of the mind and spirit. Relationships to work and leisure contexts, definitions of acceptability, definitions of tradition, and the size or even the existence of a mainstream will be affected.
- The relationship of promulgation to values and ideas about the arts disciplines and education in arts disciplines bears watching. One prospect is for fragmenting values to produce conditions where art is increasingly considered a private matter like religion, and thus, less appropriate for tax-financed subsidy. Alternatively, art may be regarded as an anodyne to the frustrations and impasses of fragmentation, the potential coldness of a technological society, or both.

Immediate Policy Considerations

- Sound policy development requires attention to the interrelationships in various circumstances among

(1) perceptions about what can be done, (2) what actually can be done, (3) what should be done, and (4) what will be done. Values and ideas concerning perceptions about what can be done are often critical. Views about the nature and future of work and the workplace (what can be done) evolve under the influence of values and ideas in areas such as technology, economics, organizational patterns, tradition, and even style.

- Actions are often taken on perceptions of public views about what is important and what is not. The power of images to create significant surface vacillations in public opinion presents new challenges for distinguishing between fads and trends when priorities are determined.
- Questions about the permanence of values and ideas arise with sufficient frequency to produce high levels of operational relativism. The availability of techniques to influence opinion can create illusions of change about enduring values and ideas, when, in fact, no real change has taken place.
- A fundamental distinction exists between values and ideas associated with maximal and minimal management approaches. This in turn relates to values and ideas about the nature of professionalism, the attributes and responsibilities of professionalism, and the values, ideas, knowledge, and skills necessary for professionals. Perhaps most critical are divergences about the number of strategic decision-makers either needed or desirable. Maximal management requires few; minimal management, many.
- The views of policy-makers concerning definitions of productivity, success, time, and planning have tremendous influence on patience, funding, and leadership style. The short-term, bottom-line mentality, though under attack, seems deep-rooted in many situations.
- The present level of contention in policy debate tends to produce a policy development process that emphasizes public relations. The nature and valuation of relationships between public relations successes and funding remain critical to the extent public relations approaches predominate in given situations and times.
- Views about the relationship between content and patronage present an array of connections between values and ideas about art and its interaction with society. These views at any given time have significant power to shape events.

QUESTIONS FOR ART/DESIGN UNITS

NOTE TO INSTITUTIONAL USERS

In reviewing the questions outlined below and in subsequent sections addressing cautions and leadership opportunities, it is important that each art/design unit consider the unique circumstances that comprise its context. The following series may be helpful in conducting a quick review of specific ideas for program changes or development.

Twelve-Point Outline for Action Planning

Consider:

1. Current mission, goals, objectives, and operational policies
2. Environment and resources of the institution, including program strengths and weaknesses
3. Trends and critical issues to be faced by the unit and/or institution
4. Projected opportunities and obstacles

Determine:

5. Priorities for action
6. Risk assessment of projected action
7. Planning procedure: questions, time frame, process
8. Action plans

Examine:

9. Consistency among mission, goals, objectives, action plans
10. Potential conflicts with existing or projected programs
11. Resource requirements
12. Prospects for success

- What values and ideas in various areas are central to the work of the art/design unit (for example, public opinion about the purpose of the visual arts, the attractiveness of careers in art/design, the worth of art/design study for all elementary and secondary students, etc.)?
- What values and ideas in various areas are central to the ability of the art/design unit to accomplish its mission, goals, and objectives? How powerfully are these values and ideas held in the unit itself and among those who influence the unit's current context?
- To what extent does the unit have a program for evaluating and maintaining values and ideas essential to its existence, its productivity, and its success?
- What means does the art/design unit have for considering specific current and proposed positions from a values and ideas perspective? For example:
 - a) What would happen if this position were the prevailing influence on public and private decisions

about art and design study? What would be the effect on content of visual arts instruction, availability of sequential visual arts study, choice of settings for art/design study, promotion of art/design study, economic conditions in the visual-arts-teaching community, and artistic culture? What would be the short- and long-term effect on the work of the art/design unit?

- b) In what basic ideas is the position grounded? What are its philosophical, political, social, and historical origins?
 - c) Who are the position's proponents and what is their relative power — their ability to convince other people to follow them?
 - d) Whether you agree or disagree with the position, what are possible counterarguments and counterstrategies?
 - e) What changes or conditions — political, technological, intellectual, etc. — could either enhance or decrease the influence of this position?
- To what extent does the unit have means for analyzing distinctions between trends and fads, ideas and information, impressions and realities, short- and long-term change, etc., particularly in reference to policy development affecting its own future?
 - What values and ideas about the nature and study of the visual arts are held by the public and policymakers at your local, regional, and state levels? What means are available to access, address, and influence values changes in your community at state and regional levels? For example, to what extent is there a tendency to support "quality" once achieved and noted by the media, but not to support local values and efforts that produce quality — the "quality is imported" syndrome?
 - How can students be best oriented to the operational importance of values and ideas, particularly regarding the relationship of values and ideas to various contexts for work as art/design professionals?
 - To what extent does the art/design unit make distinctions between teaching specific values and ideas and teaching means by which individuals can evolve their own values and ideas?
 - What is the potential to influence public values and ideas about art and design through general education? What is needed to realize this potential in policy terms, in promotional terms, in strategic terms, etc.?

What is the unit's unique role? What is its role in relation to other groups in the arts communities?

- What are the unit's values and ideas about general arts education? To what extent do these values influence general public and policy-makers' values? To what extent do differing values systems within the profession help or hinder policy development and the place of art and design in basic K-12 education?

CAUTIONS FOR ART/DESIGN UNITS

- Fragmentation into small groups seems on the increase, generated in part by the vastness of most bureaucratic networks with which many people are dealing and by searches for identity in a mass-culture context. The impact of fragmentation tendencies on management style is worth considering constantly.
- Fragmentation and fundamentalism (religious and otherwise) can feed off each other. Both can offer the illusion of an anodyne to depersonalized and despiritualized environments. Fundamentalism is evident in every arena and across the political spectrum. Often, embracing one fundamentalism, even pragmatically, means losing influence with competing fundamentalists *and* with antifundamentalists alike.
- Expression of a values or ideas trend by or through the media is often a form of control; interpretations of data may reflect political or other agendas. As manipulative techniques become increasingly subtle and sophisticated, tracing their impact on values formation will become increasingly difficult.
- Pervasive reliance on images in values and ideas development de-emphasizes discourse, debate, and negotiation, all of which are word-based. Image exchanges are rarely means for reaching accommodation. Although art/design units work regularly with specific imagery, they are often disadvantaged in addressing general images and lack sufficient debating skills to diminish the power of negative images. Unless greater attention is devoted to changing negative images of art/design study, basic values and ideas battles will be fought with increasing frequency. Fundamental justification will become an increasing frustration, especially in multipurpose institutions and with respect to K-12 art education.
- Dogmatic emphasis on any one of the purposes for the visual arts (high art, social good, entertainment, intellectual occupation, ethnic solidarity, product identification, beauty, etc.) can distort public values and, thus, long-term support. The visual arts have

many functions, and the more these various functions and their interrelationships are understood, the better for maintaining perspective during times of stress.

LEADERSHIP OPPORTUNITIES FOR ART/DESIGN UNITS

- Orient and reorient the unit as conditions change to assist students, faculty, and the public in making linkages between work in art and design and the development of values in the broadest sense. Develop evaluation mechanisms that forecast the need for reorientation.
- Create programs that develop understandings of connections between the visual arts and various aspects of values and ideas development: intellectual, cultural, spiritual, religious, political, etc. Abilities to connect and integrate are projected to be increasingly important for future professionals.
- Develop programs or course work that orients students to the nature of values development and idea formulation, particularly regarding relationships with contexts for professional work in art and design.
- Promote course work and experiences that help students understand the nature of distinctions and similarities among work focused on science, on the humanities, and on art (particularly the visual arts); the values and ideas associated with each; the possibilities and limitations of each; and the potential influences of each over values and ideas held about the others.
- Explore means for continuing development of values in an increasingly aging population. For example, it is projected that more and more individuals will be using mini-vacations as learning experiences. Experimentation with this prospect has many possibilities.
- Use regular communication mechanisms, such as newsletters to special constituencies, to address values and ideas issues as well as to inform about activities and events. Consider general values and ideas as well as topical ones.
- Encourage research on the development of values and ideas and its relationship to cultural formation, to the education and training of art/design professionals, and to policy development for the visual arts, the arts in general, and the relationships of both to education.
- Seek a solid reputation as a center for values and ideas about the meaning, purpose, and contributions

of art and design, as well as a center for creation, presentation, and scholarship in various areas of specialization.

- Support and participate in consortia that monitor values and ideas in various sectors with direct influence on the context of the unit's work. Monitoring is a fundamental condition for being proactive.
- Create linkages with other academic units interested in values, ideas, and cultural formation.

BIBLIOGRAPHY/SOURCES

In addition to the general sources listed at the end of Summary 1, the following may prove useful:

1. *Propaganda* by Jacques Ellul (New York: A. Knopf, 1965) is a classic study of technical means for instilling values and ideas. Considers the nature of propaganda and its multiple connections to cultural and political agendas.
2. Another classic is *Anti-intellectualism in American Life* by Richard Hofstadter (New York: Vintage

Books, 1963). Provides a historical perspective on the relationship between intellectual life and American values.

3. *Illiberal Education: The Politics of Race and Sex on Campus* by Dinesh D'Souza (New York: Free Press, 1991) is the latest indictment in the values debate centered on the role and purpose of higher education.
4. Peter Drucker's *The New Realities* (New York: Harper and Row, 1989) considers potential changes in the relationship among values, ideas, and economics.
5. *The True and Only Heaven: Progress and Its Critics* by Christopher Lasch (New York: W.W. Norton, 1991) is a selective, almost random, history of ideas leading to conclusions about limits necessary for wise approaches to the future.
6. Thomas Sowell's *A Conflict of Visions* (New York: William Morrow, 1987) explains the ideological origins of political struggles in terms that transcend the usual political labels such as left and right.

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Summary 9

SCHOLARSHIP, RESEARCH, AND POLICY STUDIES

BASICS

Note: This Executive Summary considers general issues involved with the future of analytical work. Decisions about specific research directions and topics are the responsibility of professional scholars, researchers, and analysts, and are not considered here.

The visual arts enterprise forms part of an interlocking system of complexities. Political, intellectual, and religious developments that shape values and ideas in contemporary society also influence the context for doing, teaching, learning, and presenting art and design. Evolving relationships among the visual arts and the other arts disciplines, the humanities, and the sciences reveal deep connections. Study of these relationships and influences presents challenging sets of issues and problems; at the same time, it reveals the unique value of art and design in human development and expression.

The search for knowledge and understanding of this composite puzzle represents a critical part of the visual arts enterprise. Scholarship, research, and policy analysis seek to explore and illuminate pieces of the puzzle through various means and thus to develop “self-knowledge” within the field as a whole. The ability of these intellectually based efforts to shed light on relationships between perennial issues and new conditions often enables leadership in the development of civilization.

The future effectiveness of such efforts, however, depends largely on our ability to find and apply broad-spectrum analytical methods. The visual arts and their contexts are characterized by ambiguity and constant change. Although scientific methods are important, their search for precise measurement is often inadequate for working with ideas and values that have no empirical base. To understand the complex systems that both constitute and surround the visual arts, analysts must be willing to undertake speculative work. The intellectual risks are greater, but so are the possibilities for achievement.

Fortunately, the knowledge and skills inherent to work in art and design represent a natural resource for extending intellectual reach. These include an understanding of the relationships between discipline and creativity, respect for diverse viewpoints and methods,

using technique to serve content, maintaining flexibility in the face of uncertainty and ambiguity, and proven capability to reach conclusions that produce clarity and uniqueness rather than confusion or sameness.

Significant intellectual activity is underway in visual arts research and scholarship. Much of this work concentrates either on searches for methodology or analyses of the past. Both are highly specialized, necessary, productive, and worthy of expanded support. However, one future challenge is to develop greater capabilities for policy studies that produce holistic views of complex situations and broad-based strategic options for addressing them. Too little has been done to develop analyses that reach beyond advocacy. Two questions worth asking in this regard are (1) are there individuals willing to take the speculative risks inherent in such policy studies, and (2) to what extent can policy studies be based on the intrinsic worth and uniqueness of the visual arts, as opposed to their value in achieving other ends?

Several other basics are important. First, work in the humanities with visual arts content and work in the sciences on visual-arts-related problems now constitute the focus of scholarship and research in art and design. These important agendas tend to perpetuate themselves through established reward systems. Other intellectual agendas concerned with forecasting, decision-making, and converting the results of scholarship/research to teaching the general public seem less valued. This leads to questions of comprehensiveness: to what extent is our total research effort producing a composite picture? How well are our resources deployed over the range of efforts needed? Is there over-duplication in some critical areas and no work in others? How can such questions be addressed forcefully (but diplomatically), without impinging on individual and institutional prerogatives?

Second, time plays an important role in all analytical issues. Because time is required to do analytical work, findings based on past conditions may be applied after those conditions have evolved — the “generals planning to fight the past war” syndrome. Time is also a factor in the relationship between analysis and technology. Technology and technique tend to delimit analysis by focusing efforts on what is easiest for available technology to accomplish. Analytical orientations that link time, technology, and efficiency are powerful, but often obscure basic conditions or problems.

Third, scholarship, research, and policy studies for all of the arts disciplines are primarily located in higher education. Often these efforts are administratively housed with activities focused on creation, presentation, and teacher preparation. Opportunities for collaboration and synthesis inherent in such situations are often missed as various subdisciplines isolate themselves from each other. The art/design unit is an important place for countering this destructive tendency.

CONDITIONS, TRENDS, AND ISSUES

Note: Future conditions will result from a vast and complex interplay of ideas, technological advancements, and social forces. The following section identifies in capsule form a variety of conditions, trends, and issues expected to have particular impact on the practice of or the context for higher education in art and design. Readers should apply the information contained here to their own understandings and situations, particularly in areas such as the visual arts, education, and administration. It is important to note that the impact of any one condition, trend, issue, or prediction can vary widely from locale to locale due to geographic, demographic, political, economic, and other local conditions.

Readers are also encouraged to combine and contrast their evaluations in single areas and consider the interrelationships of various conditions, trends, and issues in several areas. This can be particularly beneficial when elements adjudged to have the most impact in a local situation are weighted one against the other to develop a trends/issues profile. By assigning projected weight or force to a given trend or issue, it is possible to understand and project the impact of specific changes on the art/design unit.

Orientations and Perspectives

- Balances among scholarship, research, and policy studies in the overall art/design research enterprise; the impact of evolving relationships between specific and contextual issues in art/design and in art education on the balances at institutional, regional, and national levels.
- The nature and roles of basic and applied analysis.
- Evolving prospects for longitudinal work, especially in research and policy areas.
- Evolving prospects for translating analysis into policy.
- Relationships to the broad scholarly, research, and policy communities, including dissemination strategies and networks.
- Balances among and tolerance for differing philosophical viewpoints — impact on scholarship, research, policy conclusions.

- Impact of the debate about the balance of objectives for teaching and research in higher education.
- The extent to which specific scholarship, research, and policy studies are grounded primarily in the past, the present, or the future; the balance among these perspectives. The aggregate condition produced by specific decisions about this issue.
- Relationships between the analytical community and the education and support sectors of various visual arts enterprises.
- Relationships among scholarship, research, policy studies, and advocacy. Nature of time lags between discovery and action. The extent to which conclusions are presented in terms of options rather than certainties.

Yearnings for Connections

- Prospective studies of contextual issues—aesthetic, economic, philosophical, psychological, political, religious, sociological—that influence the composite visual arts enterprise or elements within it.
- Policy ramifications of education reform with its emphasis on the old pragmatics — language, mathematics, science. The impact on public values about art/design and about general education in the visual arts.
- Evolving analytical ideas and public understanding of the connections between intellectual work and art/design. Creation vs. study, image vs. words, product vs. process, etc.
- Arguments over the presence or absence of distinctions between “high” and “pop” culture, their impact on connections, their influence on values.
- Commonalities and distinctions among multidisciplinary, cross-disciplinary, and interdisciplinary work; potential challenges and contributions of each.
- Purposes for analytical connections and the extent to which they are made on scientific, historic, artistic, pedagogical, or other grounds.

Impact of the Sciences, Humanities, and Social Sciences

- Influences of evolving scientific theory on assumptions underlying research concerning the arts and arts education.

- New orientations in social science research (for example, ethnic and gender studies and perspectives).
- Influence of antinomianism and relativism on analytical orientations to the study of art and culture.
- The success of high technology and its impact on the valuation of analytical work without a scientific or mathematical base.
- Polarized debate about placing the values of Western/non-Western cultures and civilizations in the contexts of scholarship, research, and policy analysis, and especially in the context of higher education.
- The powerful link between scientific/technological research and economic conditions; the meaning of this link for the values context surrounding the visual arts and visual arts education.
- Evolving theories and definitions of meaning, especially in the humanities (for example, the viability of deconstructionism).
- Evolving definitions of quality and success. The extent to which these definitions are congruent or conflicting in the arts, the sciences, the humanities, and the social sciences.
- The future of a current idea that the humanities are the only valid core for undergraduate education.
- Commonalities and distinctions among political, economic, demographic, multicultural, and art-centered perspectives. Their several and combined impacts on content and the context for scholarship, research, and policy studies.
- Relationships between art-as-means and art-as-center orientations, particularly in the humanities and social sciences.

Analytical Techniques

- Prospects for utilizing methods from other disciplines, applicabilities to arts and arts education scholarship, research, and policy studies.
- Debate about relative values and combinations of quantitative and qualitative approaches to analysis.
- Extent of searches to understand the limitations as well as the capabilities of different analytical techniques.

- Implications of philosophical foundations of techniques; for example, the inflexibility of ideology versus the fluidity of most real situations.
- The use of analytical techniques unique to specific cultures in a multicultural environment. The disruptive power of this multi-edged issue.
- The nature/applications of speculative or exploratory analysis for visual arts research, prospects for theoretical work using multiple findings and techniques in various combinations.
- Evolving connections between what can be done and what will be done. Technical and political considerations.

Problematical Relationships Between Methodology and Content

- Evolving ideas about analytical objectives; impact of fads and trends on scholarship, research, and policy studies.
- Consideration of the philosophical foundations underlying specific methodologies; linkages between ideology and methodology.
- Increasingly blurred distinctions between information and knowledge, between data and ideas, partially due to advancements in computer technology.
- Emphasis on method — methodology dictates results; method dominates choice of research issues — impact on comprehensiveness; the rise of single-issue analysis in the humanities and the social sciences.
- Verbal, mathematical, and nonverbal communication; the balances among them in various circumstances. Implications for considerations of meaning, methodological choices, characteristics of results.

Connections: Economics, Politics, Organization

- Continuing problems of fragmentation; increasing intra-institutional isolation by department and discipline, often accompanied by yearnings for synthesis.
- Applications of scholarship, research, and policy studies to mainstream organizational practice; impact on evolving aspirations, on cooperation.

- The extent to which holistic approaches are preferred to address evolving economic and political conditions.
- The political base of arts advocacy and its influence on arts policy development.
- Evolving nature of relationships among creation-presentation, education, and support sectors of the arts. The role of scholarship, research, and policy studies in the contexts of these relationships.
- Impact of general economic conditions on contexts and resources for research.
- Ideological vs. artistic criteria as benchmarks for valuing. The future of the idea of “quality.”
- Relationships among motives for investment in analytical work — to find answers, to prove points, to search for truth, etc.
- The extent to which visual arts scholars, researchers, and policy analysts are isolated from the general public, the policy community, and each other.
- Impact of “single-issue politics” on the climate for speculation, reason-based negotiation, and compromise.
- Increasing debate about politicization of scholarship in the humanities and the social sciences.
- The political, intellectual, and artistic consequences of continuing debate about artistic expression and censorship.

The Changing Nature of Information Storage and Exchange

- Shift from paper-based systems to network-based information systems; digitizing of texts and work in other media; new emphasis on connectivity.
- Impact on research capabilities of institutions with relatively small libraries; possible changes in the definition of “research” institutions.
- New potentials for cooperative research endeavors among institutions.
- The costs of constant technological change; impact on funding available for scholarship, research, and policy studies.

- New potentials for research into the nature of teaching and learning the visual arts; prospects for curriculum development.
- The information glut and the concomitant need to develop abilities to manage large amounts of information.
- Managing the transitional period when the large variety of network, database, and software approaches and protocols frustrate users of diverse resources.
- Increased accessibility of information and its impact on relationships among values, objectives, methods, and content.

Evaluation

- Current philosophical debate regarding grounds for evaluation; for example, source vs. content; relative vs. absolute values; the concept of quality; art-as-means vs. art-as-center concepts; technique employed vs. results achieved; etc.
- The relationship of scholarship, research, and policy studies to public and professional values about the visual arts, the purpose of art education for the general public, and criteria for evaluating success.
- Impact of technological advances on assessment, including views about what can and cannot be assessed using mathematical methods.
- Values concerning exactitude and their implications for speculative work, climate for risk-taking, relationship to professional and economic rewards.
- Scholarship, research, and policy studies driven by market forces in evaluation, i.e. the type of evaluation that gains financial and image security.
- Heightened concern about research fraud; impact on expectations about accountability.

Support Systems

- Present and projected financial context, primarily institutions of higher education.
- The nature of opportunities and constraints in philanthropic support of scholarship, research, and policy studies.

- Relationship of economic conditions to support of risk-taking; relative value placed on analysis in other academic disciplines.
- Impact of intellectual, political, economic, and other external fluctuations on climate for creative analysis and interest in new policy directions.
- The development of new analytically oriented intellectuals and the nature of the academic reward system—both strengths and weaknesses; phaseout of mandatory retirement in 1993 and impact on younger faculty; relationships of tenure to innovative capacity.
- Impact of mentoring on analytical creativity.
- Future of the publish-or-perish syndrome; possible extrapolation of current emphasis on teaching; linkages among scholarship, research, and policy studies on teaching.
- Future of current focus on accountability and outcomes; new concern about validity of research findings and impact on climate for initiative and risk-taking; impact on work that is speculative and/or subjective.
- Distributions of power to set priorities for scholarship, research, and policy studies; sources, strength, and longevity of that power. Distinctions between acclaim and achievement and their impact on institutional and institutional support.

QUESTIONS FOR ART/DESIGN UNITS

- What is the unit's relationship to (a) scholarship, (b) research, and (c) policy studies? How is this relationship established, monitored, evaluated, changed?
- To what extent is the development of knowledge about artistic perception and how individuals learn in the visual arts being distilled and factored into the decision-making process at various levels of teaching? What resources and systems are available for working on this issue?
- What are the potential future contributions of standard historical and theoretical analyses; what is their adequacy to study a broad range of expression? What criteria will the unit use to determine its answer, particularly in curricular terms?
- What is the relationship between (a) the teaching of analysis and history and (b) the development of

NOTE TO INSTITUTIONAL USERS

In reviewing the questions outlined below and in subsequent sections addressing cautions and leadership opportunities, it is important that each art/design unit consider the unique circumstances that comprise its context. The following series may be helpful in conducting a quick review of specific ideas for program changes or development.

Twelve-Point Outline for Action Planning

Consider:

1. Current mission, goals, objectives, and operational policies
2. Environment and resources of the institution, including program strengths and weaknesses
3. Trends and critical issues to be faced by the unit and/or institution
4. Projected opportunities and obstacles

Determine:

5. Priorities for action
6. Risk assessment of projected action
7. Planning procedure: questions, time frame, process
8. Action plans

Examine:

9. Consistency among mission, goals, objectives, action plans
10. Potential conflicts with existing or projected programs
11. Resource requirements
12. Prospects for success

expressive capabilities? What does the unit's answer say about scholarship and research priorities?

- What relationships between theoretical and practical work are of most concern to the art/design unit? What is the unit's research agenda? What research does it follow?
- What is the evolving nature and content of art and design criticism? What is its impact on the work of the art/design unit?
- What are the relationships between the visual arts and verbal languages, the interrelationships of verbal and nonverbal activity, the mixture of verbal and nonverbal work in the art/design unit, the role of research and scholarship in making these decisions?
- What is the current "values profile" of the scholarship, research, and policy studies communities associated with the visual arts? What conditions influence development and expression of these values? What are the major points of argument and disagreement?
- What do the terms *information age* and *information literacy* mean to the unit? How can policy analysts,

scholars, and researchers be prepared to manage and utilize ever-increasing bodies of information wisely without losing distinctions between information and knowledge, or between amassing information and learning?

- What is the impact of the mentor concept on intellectual creativity, particularly in graduate programs that develop scholars, researchers, and policy analysts?
- What are the primary issues facing scholarship, research, and policy studies in a multicultural society? To what extent are these activities “cultural”? What are the distinctions and conflicts between various analytical systems and values? How does one culture deal with the analytical technique and responses appropriate to another? To what extent should cultures be “left alone” to be or to evolve themselves?
- What is the relationship of scholarship, research, and policy work to education and support sector activities in art and design?
- How will local, regional, and national economic trends and conditions affect the context for scholarship, research, and policy studies of importance to the art/design unit?
- What are the natures of dissemination channels for scholarship, research, and policy studies concerning the visual arts? How can these be expanded, more fully utilized, or developed? What communities need to be reached?
- How can communications and cooperation within the analytical community be strengthened? To what extent is the concept of community a real part of the scholarship, research, and policy studies community in the visual arts?
- How can research, scholarship, and policy studies best be tied to decision-making locally, regionally, and nationally? For example, what analytical work, if available, would be most useful to the work of the art/design unit?

CAUTIONS FOR ART/DESIGN UNITS

- Scholarship, research, and policy work associated with the arts can be based in advocacy rather than analysis, and in the promotion of method rather than fulfillment of function. Policy studies about art and arts teaching by non-arts-oriented scholars and researchers are regularly promulgated in the general policy community. Capabilities are needed for judgment on

the basis of content and extrapolated effect rather than by source. Encouraging, retaining, and cultivating balanced perspectives, healthy skepticism, and purposeful perplexity are critical if false trails are to be avoided.

- Lack of understanding about the nature of technique can delimit attempts to connect scholarship, research, and policy analysis in decision-making contexts. Loss of means/ends distinctions can be especially problematic.
- Universal solutions may be neither universal nor solutions. Spending copious amounts of time trying to create and market panaceas may dissipate energy that could be spent working locally on problems and issues common to the entire field. Distinctions between unity and cooperation are often useful: cooperation can be lost in the press for unity.
- Be prepared to respond to demands for scientific or mathematical “proofs” concerning the value of the visual arts, especially from those with little or no knowledge of those arts. New emphasis on “outcomes,” perceptions about American competence in the global arena, declining faith in the educational system, and other trends associated with education reform intensify the search for security in scientific certitude. Be prepared to make a broader case for the work of the art/design unit by encouraging analytical efforts that are policy-oriented, that produce logical strategies dealing with common conditions on terms favorable to the unit.
- Excellent complex analytical work can be distilled into buzz concepts that are repeated incessantly in the hope that incantation will produce results. Incantation becomes boring and the analytical focus is lost, having had its “fifteen minutes” of recognition. There is strategic advantage in avoiding this syndrome.

LEADERSHIP OPPORTUNITIES FOR ART/DESIGN UNITS

- Develop analytical competence in students that includes the ability to make broad connections between the area of specialization and other parts of the art/design field and between art/design and other areas of society; to understand relationships between content and method; to act analytically in fulfilling their sense of responsibility for the field.
- Seek ways to interconnect artistic activity with scholarship, research, and policy studies.

- Encourage research efforts that seek to synthesize current work on perception with views toward applying this information to teaching.
- Bring scholarship, research, and policy studies to bear on the formulation of curricula for teaching art and design to the general public. Wise use of technological advancements is one important topic. Cultural diversity is another.
- Develop analytically based programs that build bridges among visual arts professionals within the institution, that develop a sense of common purpose and reciprocity.
- Establish connections between the art/design unit and analytical efforts that address issues critical to the mission, goals, and objectives of the art/design unit. Maintain some effort, no matter how minimal, focused on the future.
- Develop philosophical/practical policy work on the nature of planning and the factors to be considered in planning for (a) various efforts of the art/design unit and (b) various aspects of the visual arts enterprise: creation, presentation, education, support. For example, seek analytical understanding of the short- and long-term effects of promotional messages.
- Encourage collaboration on analytical issues within the art/design unit.
- Cultivate research alliances or other programs that strengthen the sense of intellectual community and

foster cooperation among scholars, researchers, and policy analysts.

- Establish collaborative or consortial efforts with other institutions to address analytical issues that concern the entire field; there is a pressing need to bring diverse resources and viewpoints to bear on increasingly complex conditions. For example, if faculty members at different institutions are engaged in similar efforts, encourage or reward cooperation that serves to speed or enrich the product(s).
- Develop programs to make connections with young researchers/scholars in other disciplines that can help to develop a deeper understanding of artistic values in the intellectual community of the future.
- Find concrete ways to encourage and reward intellectual risk-taking and conceptual independence among researchers, scholars, and policy analysts, especially in young professionals.

BIBLIOGRAPHY/SOURCES

In addition to the general sources listed at the end of Summary 1, the following may prove useful:

The National Center for Research on Teacher Learning, Michigan State University College of Education, 116 Erickson Hall, East Lansing, MI 48824-1034, maintains a significant analysis and publications effort. The Spring 1991 report, *An Agenda for Research on Teacher Learning*, provides an excellent overview of the issues.

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Summary 10

ADMINISTRATIVE CHALLENGES

BASICS

The administration of art and design programs in higher education has always represented a significant challenge. The logistics involved in teaching and producing the visual arts are formidable. Responsibilities for facilitating the efforts of faculty and students, promoting understanding of the art/design unit's work, and maintaining effective connections with the arts community as a whole create a large set of interlocking complexities. All these must be managed in a way that attends to the most productive relationship between short-term decisions and long-term results.

Administration, for purposes of this Summary, embraces both the functions of governance — the broad authority and policy structure determining mission, goals, and objectives — and the day-to-day execution of those missions, goals, and objectives.

At present, administration is practiced in a period when values are unsettled. Vicious debates sear the policy climate. Prominent issues are the nature and purposes of power, concepts and patterns of authority, ethical uses of resources, and definitions of productivity. In addition, technological capabilities advance faster than comprehensive understanding of their meaning and impact.

Administration also proceeds in a climate of impatience. While incremental long-term advances are widely discussed as goals, short-term objectives and action plans reflect more serious attention to fads, now manufactured by sophisticated propaganda techniques at every intellectual and social level. Even if an administrative system has goals for building according to a long-term vision, it is usually swimming against a tide powered by moment-to-moment urgencies.

These conditions bring administration to the need for strategies that can cope with times where rapid change is an *idée fixe* that obscures distinctions between what is changing and what is not. To the extent these strategies are based on art-centered fundamentals, there is every chance that they can prevail in both good and bad times by providing bases for wise decisions on such matters as accountability, funding, consensus-building, communications, internal evaluation and planning, and public relations. One of the first management questions in an

era that deludes itself about the scope of change is the basis from which one will lead and respond. This decision controls the extent to which an administrative system is proactive or reactive, and the extent to which it has a chance to transcend short-term difficulties. The most sophisticated administrative strategies will evidence the ability to see through regnant illusions, to distinguish between perennial issues and evolving conditions. Skills in analysis, forecasting, options development, and strategic planning all contribute to the ability to make steady progress toward artistic and educational goals.

Today's administrators work in a context driven increasingly by issues of image and status. For many artistic and educational institutions, faith in the techniques of image-building has replaced faith in the work of the organization as the driving influence in development and the major indicator of success. A scoreboard mentality pervades the thinking of many managers. Success in arenas not amenable to scoreboarding comes to be regarded as failure, or of negligible importance. This approach is readily evident in controversies over accountability, competitiveness, content, and public relations. The combination of economic realities and public relations techniques has turned many academic and artistic administrators from roles as intellectual leaders to roles as publicists and fund raisers, at least in the eyes of their administrative superiors. While the relationship among image, funding, and successful work is real, the emphasis on images and funding in the education context produces a significant list of administrative challenges: truth in advertising, the ethics of student recruitment, the nature and consequences of image-based competitions among institutions, the meaning of power, the definition of achievement, and balances among artistic, educational, and public relations priorities. In our time, the foregoing challenges clearly require significant flexibility, tolerance for ambiguity, and the wisdom to keep the search for immediate efficiencies from eroding longer-term capabilities.

Although it is now old-fashioned to regard management as a science, many managers hold fast to this idea, bolstered by advances in technology and technique. These concepts are challenged by those who regard management as an art — the ability to select ideas, systems, and resources from a palette of possibilities and combine them successfully for unique occasions. In this value system, administration is more likely to be

regarded as a service-oriented occupation. This focus is healthy for fields such as the arts and education, where management exists to serve the art form and cultural development. Administration based on the principles of art concentrates on flexibility, open-endedness, and the ability to apply knowledge and skills under changing conditions using an interplay of facts and intuitions derived from thorough study and constant practice. The result is particularly useful because management is not always accorded much time for important decisions.

Another critical decision is, how much administration is needed? Answers to this question are difficult, because while ineffective governance produces chaos, low productivity, and devaluation of central purposes, too much governance can produce exactly the same result. Perhaps the fundamental question is not "how much," but "what for." After the question "what for" is answered, the question of "how much" becomes easier. The evolving answers to these questions in any art/design unit have significant influence on the aspirations, plans and results achieved by individuals and by the unit as a whole. The challenge is to find approaches to administration that produce the maximum achievement of artistic and educational goals. The fact that this is formidably difficult to accomplish is perhaps the most basic truth of all.

CONDITIONS, TRENDS, AND ISSUES

Note: Future conditions will result from a vast and complex interplay of ideas, technological advancements, and social forces. The following section identifies in capsule form a variety of conditions, trends, and issues expected to have particular impact on the practice of or the context for higher education in art and design. Readers should apply the information contained here to their own understandings and situations, particularly in areas such as the visual arts, education, and administration. It is important to note that the impact of any one condition, trend, issue, or prediction can vary widely from locale to locale due to geographic, demographic, political, economic, and other local conditions.

Readers are also encouraged to combine and contrast their evaluations in single areas and consider the interrelationships of various conditions, trends, and issues in several areas. This can be particularly beneficial when elements adjudged to have the most impact in a local situation are weighted one against the other to develop a trends/issues profile. By assigning projected weight or force to a given trend or issue, it is possible to understand and project the impact of specific changes on the art/design unit.

Who Manages?

- Increasing debate over functions of and responsibilities for management in all types of enterprises.

- Relationships between who manages, or who is perceived as managing, to morale and productivity.
- Evolving concepts of authority in a shifting philosophical climate often characterized by extreme polarizations.
- Evolving concepts concerning relationships between expertise and management, particularly concerning decisions about strategic and tactical control.

Less or More Management

- The impact of world-wide loss of faith in communism on totalitarian-oriented, maximalist management philosophies.
- Growing public recognition of the ineffectiveness, wastefulness, and expansionist tendencies of large bureaucracies.
- Increasing discussion of participatory management, particularly with regard to relationships between management approaches and productivity.
- Continuing faith in the power of management technique to solve all problems juxtaposed with increasing recognition of the role that individual and group values play in accomplishment.
- Calls for experiments with minimalist management approaches juxtaposed with concerns about the extent to which there is sufficient individual competence, sense of independence, and commitment to fairness necessary to make minimalist management approaches effective.
- Concerns about the impacts of bureaucratic size and management styles on the development of individual initiative, responsibility, independence, and willingness to experiment or take risks.
- Connections between less/more management questions and public/private values about the nature of individuals: the individual as a potential to be respected and nurtured, or the individual as a public relations commodity to be captured.
- The increasing tug of war between passions for control and accountability and opposite passions for creative time and working room.
- The extent to which decisions about more or less management elsewhere produce the need for more or less management in the art/design unit.

The Future of Middle Management

- The impact of new technological capabilities on perceptions about the value and role of middle managers.
- The role of middle management under minimalist and maximalist management approaches.
- The evolving position of academic middle management positions such as deans and department chairs as the responsibilities of institutional governance and administration broaden. Answers here depend largely on which values remain central when administrative scope expands to include more elements.
- The potential of increased difficulties in creating commonality between wise decisions and accountability, particularly when accountability is defined totally in technical terms and removed from faith in expertise.
- The need to develop a group of successors for academic administration in the visual arts able to work effectively for art and design in a context where the number of institutional concerns is expanding in scope, while at the same time, maintaining conditions that provide future academic administrative personnel with thorough grounding and continued activity in the discipline itself.

Governance/Administration Relationships

Note: this section differentiates between governance — broad policy-making authority — and administration as day-to-day execution of institutional policies and objectives.

- The combined influence of general economic conditions, overbureaucratized education systems, public concern about the costs of higher education, increasing competition for higher education funding, and rapidly escalating anxiety on the governance/administration relationship.
- The tendency of economic considerations, opinion polls, public relations, and squeaking wheels to take precedence over central educational and artistic missions based on the development of knowledge and skills; the governance/administration relationship in these circumstances.
- The nature of appointment or election processes for governance and administrative oversight posts such

as membership on boards of trustees, regents, governing boards, etc. The values associated with these appointment and election processes.

- The difficult juxtaposition of perceived needs for in-depth focus on missions, goals, and objectives with equally powerful needs to deal with issues of diversity on many levels and in many areas.
- The increasing professionalization of governance, administration, and governance/administration relationships and the potential for governance and administration to become ends in themselves unconnected to educational or artistic goals, objectives, or results.
- The constant challenges to academic governance and management systems to sharpen educational and artistic results while, at the same time, being expected to provide definitive solutions to seemingly intractable social problems.
- The ability of governance/administration relationships to deal with intelligence/wisdom relationships, particularly given that intellectual brilliance, prestige, and short-term demonstrations of competence are not necessarily equivalent to wisdom. The effectiveness with which these interrelationships are managed have significant influence on the extent to which an organization is able to build long-term strategic momentum that enables it to put crises in perspective.

Educational Values

- Evolving global arrangements of political and economic might, declining focus on defense and rising concerns about economic/technological competitiveness are major influences on values. Impacts on thinking about the purposes and values of education as a whole and, particularly, education in the arts disciplines; the strategic impact on administration of art/design units in higher education.
- Increased challenges to justify studies in the arts disciplines with reference to an economic productivity/competition scale.
- The juxtaposition of calls for greater advances on a large number of specialized fronts with equally strident calls for improvement in general education. Each set of yearnings is tied both philosophically and through image-development technique to urgent economic and technological agendas.

- The potential for evolving economic values to increase the philosophical distance between general academic administration and the art/design unit over basic mission, responses to new attitudes toward education, the meaning of knowledge, and concepts concerning the “knowledge worker” as a vital aspect of capital for the economy.
- Administrative decisions related to balances between cultural identity and social cohesion and between development of individuals who think for themselves and development of individuals who understand the meaning of group responsibility. The impact of these decisions on administrative values associated with or assigned to the art/design unit.

Data, Information, Ideas

- Ever-increasing information. Resultant feelings of anxiety and frustration; impact on overall morale and on the ability to achieve and sustain holistic views sufficient to wise governance.
- Enhancement of the temptation to do that which is easiest to implement or evaluate from a technical point of view, both in response to burgeoning complexity, and for image and accountability reasons. The impact of this syndrome on the role of middle managers; the impact on evolving perceptions of what technology can and cannot do.
- Increasingly blurred distinctions between:
 - information and knowledge;
 - ideas and knowledge;
 - facts and ideas;
 - trends and fads;
 - technique and content;
 - what is essential and what is incidental.

The information glut produces frantic conditions that obviate time for analysis, reflection, and searches for wisdom on these and other distinctions and issues.

- Increasing competition to match public images produces increasing homogenization of management technique, irrespective of its relationship to mission, goals, and objectives. Institutions and organizations attempt to match the image successes of their competitors based primarily on immediate assessment of public response through technological means such as polls.
- Management questions associated with technical means for information sharing — for example, legal

and ethical problems concerning intellectual property, personnel policies, and public relations activities.

Productivity

- Administrative conflicts resulting from disparate definitions of productivity depending on perspective: advancement of the discipline, political impact, ratings in extant accountability systems, operational efficiency, resource protection, etc.
- Increasing public calls for improvements in educational productivity by discipline, juxtaposed with solutions that rely on increasing administrative mechanisms to which those in the discipline must report. Resultant questions about the extent to which productivity can be managed directly and the extent to which management can at best produce a climate for high productivity. Resultant questions about the sources of productivity in given situations.
- Perceptions held by constituencies influencing administrations on issues of productivity and accountability applied to the arts disciplines.
- Increasing difficulties in making connections and distinctions between educational/artistic product and “outcomes,” or whatever term replaces it in education reform rhetoric.
- Arts community and art/design unit responses to current preoccupation with mathematically based accountability systems. The relationship of faith in certain kinds of evaluation systems and decisions about funding.

Politicization

- The continued influence of fundamentalism and its offspring, single-issue politics. The prospect of continued polarizations in the world of ideas.
- Responses to fundamentalism, single-issue politics, and the use of propaganda techniques by governance and administration systems within organizations devoted to education and to the arts.
- Questions about the extent to which ideological battles are being fought over real issues of content versus the right to use content and process for the “capture” of individuals to specific causes.
- The extent to which disagreements are conflicts over who shall have the most “advertising” time for a particular point of view.

- The problem of establishing continuity of vision given the politicization of much policy discussion, particularly problems over balances between free expression, individual responsibility, and group responsibility.
- The extent to which political and propaganda techniques are broadly understood and used to stop movement of any kind in any direction in an organizational or policy sense.
- The definition of policy used by administrative systems in politicized conditions, particularly tendencies to consider policy primarily as resource allocation, to assign or evaluate value and credibility of policy recommendations by source rather than by content, and/or to focus policy decisions on immediate image and public relations urgencies.
- Relationships between the level of contention in a given situation and time expended in various administrative tasks (for example, the extent to which management time is associated with justifying, protecting, maintaining, or enhancing the work of the art/design unit).
- A rise in the number of think tanks, policy analysts, and other ideas and information development mechanisms based on the promulgation of political theories and independent of intellectual efforts in higher education.
- Evolving influence of the policy authority of higher education, particularly in relation to independent policy efforts. The potential loss of influence.
- The challenge of administration associated with the arts in an era when value, prestige, and funding are increasingly awarded to works on the basis of their political content, the politics of their creators, or the politics of their supporters, rather than on artistic and aesthetic criteria.

Incentives for Cooperation

- Increasing influences from financially, socially, and politically powerful sources on the policy contexts for the arts and arts education, often to the detriment of arts-centered or curriculum-based education in art/design and the other arts.
- Technological advances that provide prospects for improved communication and thus improved means for developing ideas, projects, and resources.

- Higher levels of discussion among intellectuals about prospects for interdisciplinary work with particular emphasis on the productivity of insight available by attempting multiple points of view on common phenomena, events, and entities.
- Growing recognition (at least in some quarters) of the high costs of fragmentation and isolation whether among organizations, institutions, departments, disciplines, or individuals.
- The increasing futility of bargaining strategies that rely on escalating coercion, particularly in circumstances where coercion techniques are broadly known and utilized.
- Evolving sensibilities about the limitations of radicalism and the utility of self-restraint.
- Recognition of the complexities and difficulties associated with most issues; prospects for increased agreement that results might improve if resources are combined and work shared.

QUESTIONS FOR ART/DESIGN UNITS

NOTE TO INSTITUTIONAL USERS

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3. Trends and critical issues to be faced by the unit and/or institution
4. Projected opportunities and obstacles

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6. Risk assessment of projected action
7. Planning procedure: questions, time frame, process
8. Action plans

Examine:

9. Consistency among mission, goals, objectives, action plans
10. Potential conflicts with existing or projected programs
11. Resource requirements
12. Prospects for success

- What conditions — both in terms of ideas and resources — are critical to the ability of the art/design unit to carry out present or projected mission, goals, and objectives? What correlations of forces support or oppose the continuation of these ideas and resources? To what extent can the art/design unit assume a rational debate, both internally and externally, in determining which ideas and resource considerations will have greater weight or prevail entirely? What are the terms of a rational debate as far as the art/design unit is concerned? How are the values, structures, and processes of present or projected administrative systems related to answers given to the above questions?
- What realities and perceptions about the nature of power are present in your administrative situation? To what extent is power considered means or end? Are there ideals and values about the nature of power that particularly support the ability of the art/design unit to achieve its mission, goals, and objectives? How stable are these ideas and values?
- To what extent does the art/design unit have a futures effort organized to monitor problems and issues so that the unit can be proactive in addressing potential difficulties and opportunities? To what extent is the art/design unit prepared to manage its own affairs in the light of changing contextual conditions rather than having contextual conditions dictate the conditions under which it pursues its own affairs?
- To what extent does the art/design unit have a clear position about the amount of working room needed to accomplish its mission, goals, and objectives? How much time is needed to accomplish basic functions such as creation, presentation, research, teaching, etc., versus support functions and evaluations? What principles does the art/design unit have to deal with the concept of working room as related to such issues as productivity, efficiency, innovation, artistic and intellectual climate, and resiliency?
- What checks and balances are in place to monitor the extent to which public relations efforts and the building of self- and art/design unit esteem become a monologue of self-satisfaction, myopia, and condescension?
- What mechanisms are in place to deal with an educational policy climate that increasingly places winning above learning — where winning is expressed in public relations, funding, and polling terms rather than in terms of artistic and educational achievement?
- What administrative preparations are in place to deal with situations where obsessions with rights have cancelled all other aspirations and objectives?
- What is the level of tolerance for ambiguity in your situation — individual, group, art/design unit, institution, etc.? Given the current and projected conditions for the work of the art/design unit, to what extent is it desirable or possible to develop higher or lower comfort levels with conditions or problems that are complex and that have no definite solutions?
- What values predominate concerning the appropriate role of management in the institution? To what extent is the institution considered primarily “an entity to be managed”? To what extent is the role of management perceived as being in service to educational and artistic goals?
- What is the nature of the relationship between the art/design unit and the primary governance systems of the institution? What values profiles seem extant among those with supreme governance authority? What responsibilities does the art/design unit assume for the development of those values?
- What are the unit’s multiple definitions of leadership? For example, are distinctions as well as connections made between artistic, educational, and cultural leadership? To what extent is there a working distinction between leadership and management?
- How is the art/design unit exerting leadership in cultural, artistic, or educational areas? How can the art/design unit’s leadership capabilities be strengthened with respect to the program of the art/design unit itself and to its relationship with the parent institution, the community, and the overall arts enterprise?
- To what extent are governance and administrative models from other sectors or other institutions influencing the governance and administration patterns of the art/design unit or the institution as a whole? To what extent is there a mechanism for analyzing the pros and cons of these models in the specific context of the art/design unit or the institution?
- Given all the conditions influencing administration in your situation, what conditions are likely to change rapidly? What conditions are changing slowly? What conditions are not likely to change at all? What do the answers to these questions mean in terms of the context in which administration will proceed in the immediate-, near-, and long-term?

CAUTIONS FOR ART/DESIGN UNITS

- Change in elements affecting the work of the art/design unit occurs at different rates. Despite technological and information explosions, many critical elements such as the essential qualities of human nature hardly change at all. Sophistication in discerning among what changes slowly, what changes quickly, and what hardly changes assists in maintaining management perspectives between short- and long-term, between what is essential and what is expendable, between what is feasible in technological terms and what is feasible when technological capabilities are considered in light of all other critical realities.
- Distinguishing between trends and what is trendy is one of the most difficult futures activities. Building programs and operations on trendy ideas or goals can be counterproductive in the long run as issues rise and fall rapidly in the restless tide of public opinion. Today's advanced concept is often passé tomorrow.
- An awareness of the philosophical, ideological, social, and/or political roots of buzz concepts, as well as the orientations of their respective proponents, can be extremely useful in developing appropriate administrative responses. Learn to recognize budding conditions where use of buzz concepts predicts an attempt at domination, either over policy discussions or over decision making.
- It is prudent to understand the power of technology and technological thinking in administrative affairs. The conceptual war between those who believe management is primarily a science and those who believe it is primarily a matter of art is expected to continue unabated. Knowing where individual and group values are weighted on this question is critical in both advancing and protecting the cause of the art/design unit.
- The use of high-value words to describe commonplace efforts and results can lead to a critical devaluation of language. The belief that public relations can cover lack of achievement, or make all achievement equal, can taint all administrative contexts and actions.
- Crises have the ability to narrow attention on one element of the whole picture to the virtual exclusion of other elements. The creation and resolution of crises thus often leave flanks exposed.
- Calling for massive attention to a problem directly affecting the art/design unit when the art/design unit or entities allied with it cannot retain superior influence over how the problem will be solved can lead

to draconian solutions contrary to the interests of the art/design unit. In addition, an impression may be left that the art/design unit is unable to administer itself.

LEADERSHIP OPPORTUNITIES FOR ART/DESIGN UNITS

- Develop a set of principles and values essential to the art/design unit's achievement of its mission, goals, and objectives. Use this set of principles and values as a means of analyzing policies affecting the art/design unit emanating from other sources and perspectives.
- Develop means of understanding the art/design unit and its philosophical and operational contexts well enough to analyze the evolution of the general situation, or specific proposals affecting the general situation, based on what might happen versus what is likely to happen.
- Develop five- to ten-year projections for how administrative approaches and profiles could change in higher education as a whole, in your institution, and in the art/design unit. Consider what the art/design unit can do to exert positive influence on these changes.
- Find creative ways to work with bureaucracy without becoming its captive or adopting its worst values and methods.
- Create capabilities for dealing effectively with situations where policy studies and "research" are undertaken to support decisions already made rather than to discover the best decision for a given situation.
- Develop promotional activities based on the notion that people can learn as individuals, that education, not psychological manipulation, is the name of the game. Explore and develop a variety of consortial efforts addressing issues of concern to the art/design unit.
- Work toward establishing a broader understanding of the unique natures of governance and administration within the visual arts as a whole. Create forums to investigate the meaning of institutional and organizational governance and administration for the visual and other arts, particularly in relationship to charting future management directions.
- Work to develop leadership capabilities and basic understanding of administrative issues in students, both through course work and through other experiences. Become involved in preparing future leaders with

a thorough background in art/design. Future management for the profession is a critical issue.

- Promote positive views on human potential and the prospect for human action. Work to transcend the generic negativism of adversarial cultures both on and off campus.
- Pursue excellence in terms of raising the overall standard as well as in terms of single spectacular achievements that play well in public relations terms.
- Seek interdisciplinary connections to explore the issue of artistic leadership in a technological age. Issues such as the nature of excellence and achievement in nontechnological areas are particularly challenging. Another prospect is illumination of the various intellectual purposes of art and art-making and their various interrelationships in art and in other applications.
- Work to counter the illusion that education is little more than a massive command and control operation.
- Cultivate workable distinctions between fame and achievement, efficiency and sustained ability, management and leadership, image and substance, etc. Cultivate broad understanding that the presence of the first in each pair does not necessarily indicate the presence of the second, and vice versa.
- Conduct or support policy studies associated with a wide variety of arts issues. Encourage individuals with the strongest possible backgrounds in the arts disciplines to play a major role in arts-oriented policy studies, lest policy development for the field be overly influenced by individuals and groups with expertise *about* "the arts" rather than expertise *in* one or more of the arts disciplines.

- Conduct and support policy studies that review various governance and administration options for the art/design unit in relationship to changing conditions.
- Encourage a positive relationship between broad perspective and a sense of humor. It is easy to lose sight of the absurd and ironic in day-to-day operations. Tidal waves of information can cause feelings of anxiety and futility. Facing complex problems without sufficient authority or resources to make substantial progress can cause frustration and burnout. A primary role of administration is to help everyone, particularly specialists, keep a sense of perspective. Stepping back for comprehensive reviews, taking time for rest and refreshment, and constantly correlating daily events with overarching values, principles, and mission are powerful means for maintaining a sensible and sensitive approach to administration.

BIBLIOGRAPHY/SOURCES

In addition to the general sources listed at the end of Summary 1, the following may prove useful:

1. Peter Drucker's *The New Realities* (New York: Harper and Row, 1989) considers potential changes in the relationship among values, ideas, and economics.
2. Another NASAD publication, the *Sourcebook for Futures Planning*, is a compendium of methods for analyzing future trends and conditions and their impact on art/design units. Liberally illustrated with charts, the workbook contains planning tools of varying complexity to enable art/design executives to select portions of particular applicability to their situations and experience.

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