SOURCEBOOK

FOR

FUTURES PLANNING

SUPPLEMENT II

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

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SOURCEBOOK FOR FUTURES PLANNING
SUPPLEMENT II

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INTRODUCTION

Supplement II of the NASAD *Sourcebook for Futures Planning*, 1990 Edition, focuses on two additional areas for futures work and provides examples of ways in which elements in the *Sourcebook* and *Supplements I* and *II* may be combined to address specific problems. Users will need a copy of the *Sourcebook* in order to work effectively with *Supplement II.*

PART I

VALUES ANALYSIS: EDUCATION-IN-ART/DESIGN

INTRODUCTION

There are many approaches to values analysis concerning art and design and art/design study. Values of students, parents, teaching and presenting institutions of all kinds, and of society as a whole interrelate in various ways. All are worthy of attention: evolutions of various sets of values influence the future context for all art/design activities. The following approaches to values analysis address ideas in the policy arenas associated with art/design education and pedagogy, and with arts education in general. These approaches have two fundamental characteristics. First, they pose opposites or differences which become means for discovering or formulating the mixtures and balances of values indigenous to normal conditions, rather than as means for making ideological or either/or judgments. Second, their terminology is generic rather than specific: evolutions of fads, trends, and labels will not affect validity.

Caution

While it is advisable to consider values as principles or ideas that are considered intrinsically desirable or undesirable, two further considerations are:

- Values expressed as what is perceived or understood about something.
- Values expressed as priorities — the value of a thing in itself *and* in relation to other things.

Part I of *Supplement II* presents and discusses four basic approaches to values analysis:

Continuums

Placement of a specific value or set of values on a continuum between opposing values to determine the relative influence of the opposing values.

Characterizations

Placement of specific educative experiences in art/design or sets of such experiences within specific values or sets of values associated with educational results.

Immediate/Cumulative Analysis

Evaluation of activities and their values for the relationship between short-term and long-term effects.

Summary Analyses and Assessments

Questions to be raised as speculations and decisions are being formulated.

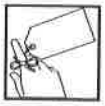
These approaches are useful in determining root values, fundamental objectives, and thus, expected results of specific philosophies, curricula, and methods. Once all three of these are determined, there is a basis for projecting results over a variety of time periods, and thus for determining impacts on a specific art/design unit as well as on larger enterprises such as art/design in higher education, the arts in education, and cultural formation in society as a whole.

Remember

These approaches can be used in various ways in various types of futures activities (scenarios, systems analysis, models, etc.). They can be used alone or in various combinations; they can be used in any order. Combinations are at the discretion of the user.

Take Note

This set of analytical tools relates more to the art/design education of the general public than to work with students who are artistically and intellectually committed to the visual arts. However, with a slight change of perspective, many ideas and procedures are applicable to both educational activities.



Remember

The analytical tools that follow are samples only. They may or may not fit a particular situation that concerns you. Alter the samples and create your own methods to find the answers you need.

Take Note

One of the most critical overarching decisions influencing work with educational values is the extent to which an individual or group believes its responsibility is centered in shaping culture or in being shaped by culture. For example, to what extent is it teachers' responsibility to focus on the arts content students already know and appreciate?

Of course, goals for shaping culture are subject to values analyses in and of themselves.

Caution

- Images crafted for public relations purposes can both reflect and disguise values. Image-making technique is particularly adept at disguising values profiles.
- Values and ability/knowledge/skills, though often related, are not substitutes for each other.
- When taking action based on values analyses, distinguish between what can be done and what should be done.

Keep Going

Values issues, discussions, and debates are often difficult and unwinnable in a final sense. Nevertheless, so many decisions are based more on values than on perceptions or facts that attention to values is imperative for futures planners. Values are usually the overriding intangible resource to be considered in all decision-making situations.

Values Analysis: Education-in-Art/Design

CONTINUUMS FOR ASSESSING VALUES ORIENTATIONS

The following tables facilitate placement of values expressed as a philosophy, curriculum, program, activity, method, etc., on a continuum between opposites. The result of each placement provides a sense of orientation on one continuum. The continuums are:

Active/Passive Continuum	Determines the extent to which an approach to education in art/design requires intellectual and physical engagement.
Doing/Doing-About Continuum	Determines the extent to which an approach to education in art/design mixes work in and work with the art form.
Art-as-Center/Art-as-Means Continuum	Determines the extent to which an approach to education is centered in art/design goals and objectives.
Art-as-Process/Art-as-Product Continuum	Determines the extent to which an approach to education in art/design focuses on work completed or work under way.

Remember

- Analysis can be undertaken at any depth and in any time frame. The choice belongs to the user.
- Few formal teaching situations represent pure examples of any extreme.

Caution

Do not confuse "values" with "value." Being at either extreme or at any point on the continuum has value in specific circumstances. The question here is the values inherent in or developed by a given approach. For example, driving a car, while of value, does not necessarily produce values concerning issues in automotive engineering.

More Ideas

- Use results from the application of one continuum to several philosophies, programs, activities, methods, etc., operating in the same context to develop a values profile of that context.
- Use results from the application of several continuums to a single philosophy, program, activity, method, etc., to develop a values profile of that philosophy, program, etc.
- Use results from the application of several continuums to several philosophies, programs, activities, methods, etc., operating in the same context to develop a multiple values profile of that context.

Values Analysis: Education-in-Art/Design

ACTIVE/PASSIVE CONTINUUM

Determines the extent to which an approach to education in art/design requires engagement.

Philosophy, curriculum, program, activity, method, etc.

_____ [ ] Current
[ ] Projective
[ ] Speculative

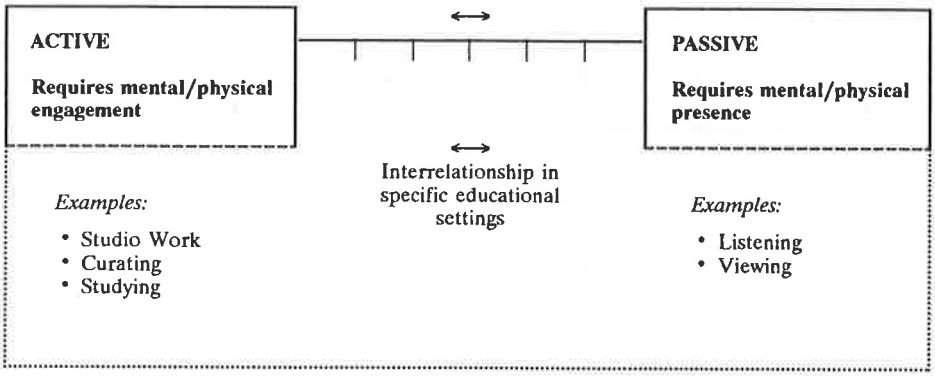
PROCEDURE

Consider:

1. Elements and attributes of philosophy, curriculum, program, activity, method, etc.

Determine:

2. What analyses of the elements indicate about placement on the following continuum.



Examine:

3. The result against immediate or long-term goals or objectives.

Values Analysis: Education-in-Art/Design

DOING/DOING-ABOUT CONTINUUM

Determines the extent to which an approach to education in art/design mixes work in and work with the art form.

Philosophy, curriculum, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

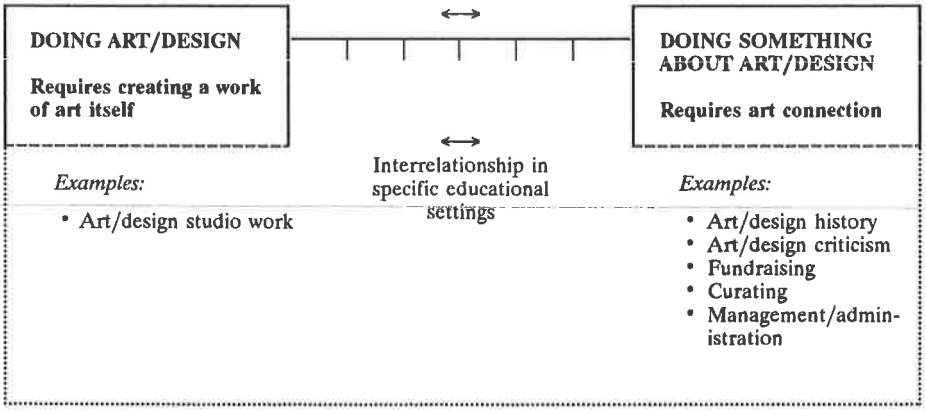
PROCEDURE

Consider:

1. Elements and attributes of philosophy, curriculum, program, activity, method, etc.

Determine:

2. What analyses of the elements and attributes indicate about placement on the following continuum.



Examine:

3. The result against immediate or long-term goals or objectives.

Values Analysis: Education-in-Art/Design

ART-AS-CENTER/ART-AS-MEANS CONTINUUM

Determines the extent to which an approach to education in art/design is centered in art/design goals and objectives.

Philosophy, curriculum, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. Elements and attributes of philosophy, curriculum, program, activity, method, etc.

Determine:

2. What analyses of the elements and attributes indicate about placement on the following continuum.

ART-AS-CENTER

Art/design -- as a discipline and as a set of values -- is the fundamental reason, the starting point, and the governing mechanism. Art/design has an independent rationale.

Examples:

- Studies in basic art/design techniques
- Studio work
- Study of art/design history and criticism

↔

Interrelationship in specific educational settings

↔

ART-AS-MEANS

Art/design's presence supports another purpose, discipline, or set of values that constitutes the fundamental reason, the starting point, and the governing mechanism. Art/design has no independent rationale.

Examples:

- Studies in the humanities, sociology, science, mathematics, etc., with art/design content
- Art/design supporting advertising, politics, religion, etc.
- Art/design to develop self-discipline, self-esteem, reputation, public support
- Art/design to create moods

Caution

Do not confuse art-as-center with art for art's sake. Art-as-center is a broader context that recognizes and enhances connections between art and other things, but does so from a basis of intellectual and operational parity.

Examine:

3. The result against immediate or long-term goals or objectives.

Remember

The analysis is intended to locate the relative weight of art-as-center and art-as-means in a philosophy, curriculum, program, activity, method, etc., not to make an either/or judgment. Determining the appropriate balance for a particular situation is a matter of setting and meeting goals and objectives.

Values Analysis: Education-in-Art/Design

ART-AS-PROCESS/ART-AS-PRODUCT CONTINUUM

Determines the extent to which an approach to education in art/design focuses on work completed or work under way.

Philosophy, curriculum, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

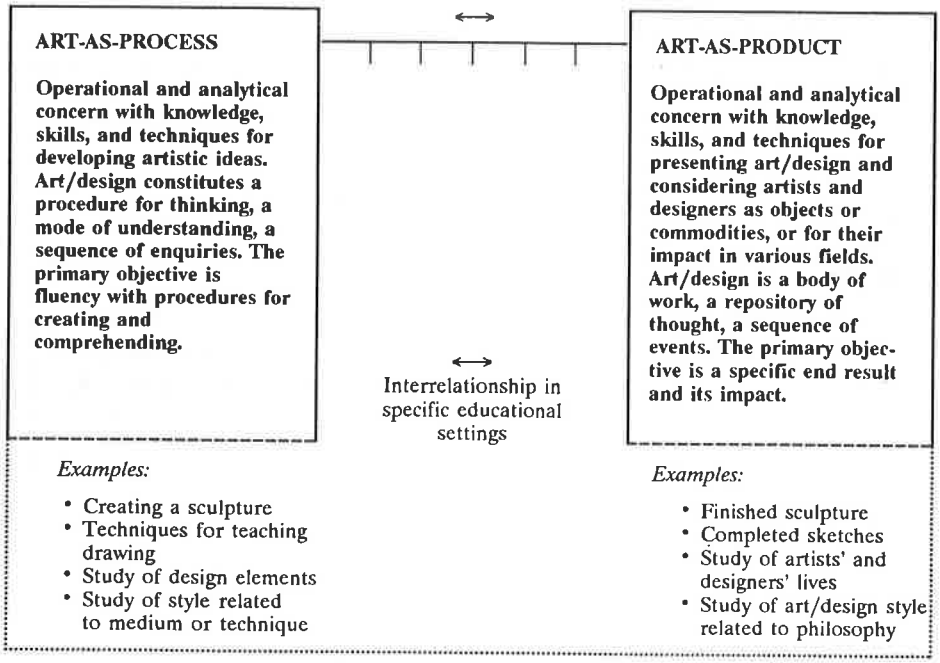
PROCEDURE

Consider:

1. Elements and attributes of philosophy, curriculum, program, activity, method, etc.

Determine:

2. What analyses of the elements and attributes indicate about placement on the following continuum.



Examine:

3. The result against immediate or long-term goals or objectives.

Take Note

Choices about place on this continuum have tremendous impact on the values about art/design developed by art/design students. Once again, the issue is not presence, but emphasis.

CHARACTERIZATIONS FOR ASSESSING VALUES AND PROJECTED RESULTS

The following tables facilitate placement of educative experiences in art/design expressed as a philosophy, curriculum, program, activity, method, etc., within different values and sets of values derived from observable goals, objectives, and conditions. These characterizations can be used separately, or in conjunction with the continuums, to develop profiles for analytical and planning purposes. They are particularly useful when reviewing proposals for new art/design or arts education initiatives.

The Four E's Characterization

Places any approach to education in art/design in categories defined by their closeness to or distance from individual study.

Shallow-Deep Characterization

Places any approach to education in art/design in categories defined by engagement and content.

Caution

In every specific situation, keep working to maintain distinctions between (a) the presence of values and (b) priorities among values present. This is particularly important when using the following sets of characterizations in public.

Keep Going

Sustain work in the nonmathematical world of values. Develop confidence in clarifications provided by insight, and keep questioning yourself and others about what you find. Do not become discouraged when others attack your characterizations, particularly on semantic grounds. Word games can vitiate debate and negotiation. If necessary, find other words and means to express thoughts and values.

Values Analysis: Education-in-Art/Design

THE FOUR E'S CHARACTERIZATION

Places any approach to education in art/design in categories defined by their closeness to or distance from individual study.

Philosophy, curriculum, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. Elements and attributes of philosophy, curriculum, program, activity, method, etc.

Determine:

2. What analyses of the elements and attributes indicate about the applicability or relative weight of one or more of the following:

   - Entertainment
     casual engagement with any art/design already known
   - Exposure
     engagement structured to produce new experience with art/design
   - Enrichment
     engagement or experience crafted to support an educational activity
   - Education
     engagement with the discipline as a body of knowledge and skills to be apprehended and owned at some level

Examine:

3. The result against immediate or long-term goals or objectives.

See: Notes and Sources

Take Note

These characterizations are especially useful for discussing priorities for K-12 art/design (and arts) education with lay policy makers and the public. For example, it draws a vivid distinction between artist-in-schools programs and regular instruction without being pejorative. One can be *for* all four E's without losing the distinction between objectives and results.

The following example is unique and fictitious. Your examples will be different.

Art/design in a fashion magazine

School field trip to art museum without prior study

School visit by museum curator discussing 18th-century painters after study of 18th-century art/design (or after study of specific 18th-century works, or art/design forms, etc.)

Learning to draw based on study of art/design forms, 18th-century art/design, etc.

More Ideas

Distinctions among these positions can be drawn further by considering such matters as guiding personality (entertainment-student, education-teacher), its location on the previous four continuums (active/passive, doing/doing-about, etc.), its engagement of emotion and intellect, and the long-term values development effect of this approach to the exclusion of all others throughout years of formal education.

Values Analysis: Education-in-Art/Design

SHALLOW-DEEP CHARACTERIZATION

Places any approach to education in art/design in categories defined by engagement and content.

Philosophy, curriculum, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. Elements and attributes of philosophy, curriculum, program, activity, method, etc.

Determine:

2. What analyses of the elements and attributes indicate about the applicability or relative weight of one or more of the following:
   - Shallow engagement with shallow content. *Example: casual viewing of elementally simple art/design (i.e., line, composition, color, etc.)*
   - Shallow engagement with deep content. *Example: casual viewing of elementally complex art/design.*
   - Deep engagement with shallow content. *Example: execution/study of elementally simple works of art/design.*
   - Deep engagement with deep content. *Example: execution/study of elementally complex works of art/design.*

Examine:

3. The result against immediate or long-term goals or objectives.

See: Notes and Sources

Take Note

Shallow and deep are best considered as end points on a continuum. Users must define these terms to fit specific circumstances.

Any work in any arts discipline can be shallow from one perspective and deep from another. Elementally simple art (shallow in an artistic sense) can have significant cultural impact (deep in a sociological sense).

What is shallow and deep for a second-grader and for a college senior may not always be the same. It is important to decide in each instance whether *shallow* and *deep* will be used as fixed or moveable concepts.

Remember

Although the long-term objective of most formal education is to enable individuals to have deep engagement with deep content, such an objective is not possible or even desirable at various stages of development.

Caution

Do not let *shallow* and *deep* carry pejorative connotations. Let value judgments come from comparisons against objectives. For example: historical survey courses, as important as they are, normally represent shallow engagement with deep content. The nature of an engagement may be a function of time or coverage.

More Ideas

Placement of a particular philosophy, curriculum, or method can lead to a projective question: to what extent does the approach facilitate mobility from shallow to deep engagement, or from shallow to deep content?

IMMEDIATE/CUMULATIVE RESULTS AND VALUES

Every educative experience produces immediate results and values. Over time, these accumulate to generate cumulative results and values. Often, and especially with the general public, these cumulative results and values become predominant influences on decisions. There can be important distinctions between:

- knowledge and skills in or about art/design
- values about art/design.

Comprehensive futures analysis requires the ability to make these distinctions and to consider their impacts in various circumstances.

Some examples:

1. A certain type of emphasis on technical studies fails to produce art/design independence. While the immediate result is good technique and perhaps public approbation, the cumulative result is the idea that the creative process and decision-making do not belong to the student. Art/design is not something the student can own independently.

2. Teaching approaches overweighted toward passive experiences, exposure, and art-as-means connections, for all their immediate benefits, can teach the cumulative lesson that art/design has no parity with other basic subjects.

3. A certain type of emphasis on study as preparation for commercial exhibition can produce the cumulative result that art/design is capable of little or nothing beyond entertainment.

4. A certain type of concentration on art/design of the moment (whether seen or studied) can produce lack of openness to a variety of art either within or across cultures.

5. Overemphasis on connecting art/design with economic position and lifestyle can result in art/design's being considered as a matter of private image rather than a matter of common culture or of cultural development.

Values Analysis: Education-in-Art/Design

IMMEDIATE/CUMULATIVE ANALYSIS

Considers any approach to education in art/design according to the relationship between short-term and long-term knowledge, skills, and values development.

Experience or set of experiences ***(e.g., studio work in art/design, public school art/design, television and film, faculty art shows)***

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. Aspirations, both long- and short-term, for education in art/design evident in the experience or set of experiences.

2. Specific content and means associated with these aspirations evident in the experience or set of experiences.

Determine:

3. Knowledge, skills, and values produced by short- and long-term experience with the aspirations.

4. Knowledge, skills, and values produced by short- and long-term experience with content and means used to fulfill the aspirations.

Examine:

5. The extent to which knowledge, skills, and values produced by aspirations, content, and means reinforce one another.

6. The cumulative profile of knowledge, skills, and values developed over given time periods, their impact on the context in which the visual arts work, and their agreement with personal or organizational goals and objectives for art/design.

Explanatory Notes:

In answering all six points, review:

- **Continuums**
  - Active/Passive
  - Doing/Doing-About
  - Art-as-Center/Art-as-Means
  - Art-as-Process/Art-as-Product
- **Characterizations**
  - Entertainment-Exposure-Enrichment-Education
  - Shallow-Deep
- **Issues Such As**
  - Creativity
  - Personal development
  - Experiencing professional artistry
  - Competition
  - Technology
  - Technique
  - Humanities connections
  - Science connections
  - Cultural diversity
  - Political action
  - Art/design's relationship to other arts
  - Testing and evaluation
- **Change Factors**
- **Change Mechanisms**

More Ideas

Use current and projective studies with this procedure to develop pictures of trends and their potential impact.

Values Analysis: Education-in-Art/Design

SUMMARY OF BASIC ANALYTICAL APPROACHES

To make basic use of this summary:

(a) Take a single philosophy, curriculum, program, activity, method, etc., and review it against each continuum, each set of characterizations, and your analysis of immediate and cumulative results.

(b) Take the set of philosophies, curricula, courses, etc., operating in a specific set of circumstances (e.g., a K-12 curriculum, the artistic influences on a particular group of students, etc.), and look at each component using all these analytical approaches as a means of developing a comprehensive profile of values development.

- **Continuums**

Active	⟷	Passive
Doing Art/Design	⟷	Doing Something About Art/Design
Art-as-Center	⟷	Art-as-Means
Art-as-Product	⟷	Art-as-Process

- **Characterizations**

Set One: Four E's

- Entertainment
- Exposure
- Enrichment
- Education

Set Two: Shallow-Deep

- Shallow engagement with shallow content
- Shallow engagement with deep content
- Deep engagement with shallow content
- Deep engagement with deep content

- **Immediate/Cumulative Results and Values**

- Knowledge and skills in or about art/design
- Values about art/design

Values Analysis: Education-in-Art/Design

COMPOSITE ANALYSES AND ASSESSMENTS

The summary analyses and assessments that follow provide a quick means of organizing questions to ask when addressing specific philosophies, curriculums, programs, activities, methods, etc. They are particularly useful when dealing with prospective conditions. The analyses and assessments may be applied almost as quickly as it takes to read the list of questions. Or, more research and thought may be given. Scope, depth, intensity, and time are up to the user.

Values Profile Analysis I

To help you determine the relative weight of various values in one or more specific approaches to education in art/design.

Values Profile Analysis II

To help you create approaches to education in art/design where specific values choices are considered for consistency with resources and large short-term or long-term goals and objectives.

Values Assessment of Educational Proposals I

To help you determine the impact of proposed approaches to education in art/design on the short-term and long-term development of students' knowledge, skills, and values.

Values Assessment of Educational Proposals II

To help you determine the impact of a proposed approach to education in art/design on teacher preparation programs.

Values Impact and Response Assessment

To help you determine the nature, influence, and future specific values or sets of values inherent in a particular approach to education in art/design.

Prospects for Achieving Values Change

To help you determine the philosophical and operational potential for moving values positions from one place to another.

Remember

These analyses and assessments are structured more to develop usable overviews than to produce definitive or final answers. The answers appropriate on one occasion may not be appropriate the next time if conditions have changed. It is advisable to continue to apply the analyses and assessments as the situation evolves.

The analyses and assessments presented may be used with current or projected conditions. They may also be used to speculate about possible conditions. They are worded to address values concerning education in art/design, although they can be altered and used with other sets of values such as artistic development. *The analyses and assessments themselves and the questions comprising them are samples only.* Art/design units should create their own analyses, assessments, and questions to cover education in art/design or other objectives.

Take Note

In most cases, use continuums, characterizations, and analyses of immediate and cumulative results and profiles to develop a current picture, and analyses and assessments to determine the impact on values.

Values Analysis: Education-in-Art/Design

VALUES PROFILE ANALYSIS I

To help you determine the relative weight of various values in one or more specific approaches to education in art/design.

Philosophy, curriculum, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

For each approach —

Explanatory Notes:

Consider:

1. The elements of the approach.

   For example: content, specific experiences, time allocations, funding patterns, expertise needed, etc.

2. Relationships among the elements.

   For example: how much of what content; how much of what experiences; connections among time, funding, and expertise.

Determine:

3. The place of each element in values continuums or in a set of values characterizations.

   See: *Active/Passive Continuum*
   Doing/Doing-About Continuum
   Art-as-Center/Art-as-Means Continuum
   Art-as-Process/Art-as-Product Continuum
   Four E's Characterization
   Shallow-Deep Characterization

4. The place of the approach as a whole in values continuums and sets of characterizations.

Examine:

5. Consistency of results from elements/whole analysis using the perspective of present goals and/or circumstances.

   See: *Immediate/Cumulative Results and Values*

6. Consistency of results from elements/whole analysis using the perspective of future goals and/or projections.

Values Analysis: Education-in-Art/Design

VALUES PROFILE ANALYSIS II

To help you create approaches to education in art/design where specific values choices are considered for consistency with resources and large short-term or long-term goals and objectives.

Approach

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. The content, operational parameters, attributes, and implications of your long-range strategic approach for developing artistic understanding.

2. The student population to be served *and* the time, modes, levels, and settings that affect the delivery of instruction.

Explanatory Notes:

A strategic approach includes goals, action plans, product, and evaluation.

The basic question here is what do you want the population in question to know, to be able to do, and to value in and about art/design.

Determine:

3. Where elements of the approach and the approach as a whole should be in various values continuums and in sets of values characterizations.

4. Resources necessary to achieve results consistent with the profile developed in 3. above.

See: *Active/Passive Continuum*
Doing/Doing-About Continuum
Art-as-Center/Art-as-Means Continuum
Art-as-Process/Art-as-Product Continuum
Four E's Characterization
Shallow-Deep Characterization

Examine:

5. Consistency of findings in 4. above with present content, attributes, and resources available (e.g., teachers, student aptitudes, time, physical plant) and with your long-range strategic approach for developing artistic understanding.

See: *Change Factors*
Change Mechanisms
Constituency Analysis

6. The extent to which findings about consistency indicate adjustments either to activities in the present or to long-range strategic goals and plans.

See: *Trends*
Trend/Issues Analysis
Trends/Issues Impact Analysis
Projective Trends/Issues Impact Analysis
Turning Point Analysis

Values Analysis: Education-in-Art/Design

VALUES ASSESSMENT OF EDUCATIONAL PROPOSALS I

To help you determine the impact of proposed approaches to education in art/design on the short-term and long-term development of students' knowledge, skills, and values.

Philosophy, curriculum, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Explanatory Notes:

Consider:

1. The underlying philosophy, basic content, and methodology of the proposed program.

2. The student population to be served *and* the nature of the educational setting (time, space, etc.) that affects the delivery of instruction.

Determine:

3. The values inherent in the objectives of the proposed program and in its techniques and activities.

See: *Active/Passive Continuum*
Doing/Doing-About Continuum
Art-as-Center/Art-as-Means Continuum
Art-as-Process/Art-as-Product Continuum
Four E's Characterization
Shallow-Deep Characterization

4. The needs of the students to be served.

This is the pivotal point of the analysis for it provides the basis for assessing the proposal. The assessment hinges on your concept of what the students in question need to know, to be able to do, and to value.

Examine:

5. The consistency of the inherent values of the proposed program with the needs of the students.

See: *Immediate/Cumulative Results and Values*

6. The long-term effect, as well as the immediate educational results, of the proposed program.

Values Analysis: Education-in-Art/Design

VALUES ASSESSMENT OF EDUCATIONAL PROPOSALS II

To help you determine the impact of a proposed approach to education in art/design on teacher preparation programs.

Philosophy, curriculum, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. Elements of the current teacher education program and the program as a whole as expressed through (a) goals, (b) objectives, (c) various values continuums, and (d) sets of values characterizations.

2. Elements of the new approach as expressed through (a) goals, (b) objectives, (c) various values continuums, and (d) sets of values characterizations.

Explanatory Notes:

For both 1 and 2:

Work in terms of what students are expected to know, to be able to do, to value.

Determine:

3. The consistency between the two approaches and the extent to which accommodation seems possible.

   See: *Risk Test*
   Opportunity Prospect Test

4. The staying power of the new approach over both the short-term and the long-term.

   See: *Turning Point Analysis*

Examine:

5. The meanings, possibilities, and necessity of various types and levels of accommodation.

   See: *Priorities Test*
   Strategic Orientation Test

6. Strategies and tactics for dealing with the new approach and the impact of this approach on values and content.

   See: *Strategies Analysis*
   Strategies Profiles
   Analytical Path Method to Make Futures Decisions

Values Analysis: Education-in-Art/Design

VALUES IMPACT AND RESPONSE ASSESSMENT

To help you determine the nature, influence, and future specific values or sets of values inherent in a particular approach to education in art/design.

Philosophy, curriculum, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. The preeminent values or sets of values in the approach.

   Use continuums, characterizations, and similar values delineators.

2. The operational implications of these values and sets of values.

   For example: the nature of content, time, leadership, expertise, facilities and equipment, etc.

Determine:

3. What would happen in the short-term and/or in the long-term if the approach, its values, and the operational implications of these values were *the* prevailing influence on decisions about education in art/design?

   For example, to:

   - the content of art/design instruction
   - availability of sequential art/design study
   - choice of settings for art/design study
   - promotion of art/design study
   - economic conditions in the art/design teaching community

   See: *Risk Test*
   Trends/Programs/Action Plans Analysis

4. Who are the position's proponents and what is their relative power (e.g., their ability to persuade other people to follow them)?

   Note: There are often distinctions between the power to generate publicity and the power to make change.

   See: *Trends/Issues Impact Analysis*
   Projective Trends/Issues Impact Analysis
   Trend Impact Test

Examine:

5. The possible counter-arguments and/or counter-strategies.

   Note: It is important to discover these whether or not you agree with the approach.

6. Changes or conditions — political, technical, technological, intellectual, etc. — that could either enhance or diminish the influence of this position.

   See: *Change Factors*
   Change Mechanisms
   Constituency Analysis
   Turning Point Analysis

Values Analysis: Education-in-Art/Design

PROSPECTS FOR ACHIEVING VALUES CHANGE

To help you determine the philosophical and operational potential for moving values positions from one place to another.

Philosophy, curriculum, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Explanatory Notes:

Consider:

1. The values profile of the approach or position you wish to change.

   See: *Profiles*
   Continuums for Assessing Values Orientations
   Characterizations for Assessing Values and Projected Results
   Immediate/Cumulative Results and Values

2. The values profile of the approach or position you wish to establish.

Determine:

3. The extent, nature, and seriousness of commonalities and differences in the values underlying both positions.

4. The attributes of both positions with respect to acceptance among various constituencies, and status as tradition, trend, or fad.

   See: *Trends*
   Trends/Issues Impact Analysis
   Constituency Analysis
   Turning Point Analysis

Examine:

5. The tangible and intangible resources needed to affect sufficient change to accomplish your objectives now and in the future.

   See: *Ability to Influence Test*
   Resolve Test

6. Possible strategies and tactics given the nature of the program and the state of your resources.

   See: *Strategic Orientation Test*

PART II

STRATEGIC PLANNING: FACULTY ISSUES

Part II of *Supplement II* presents and discusses two basic approaches to strategic analysis and planning of faculty issues:

Continuums

Means of analyzing basic values that influence the contributions of faculty both individually and collectively.

Strategic Analyses and Assessments

Means for considering specific strategic planning issues.

Remember

These approaches can be used in various ways in various types of futures activities (scenarios, systems analysis, models, etc.). They can be used alone or in various combinations; they can be used in any order. Combinations are at the discretion of the user.

Strategic Planning: Faculty Issues

FACULTY VALUES CONTINUUMS

By nature and by education and training, faculty members and other academic personnel exhibit a wide variety of values about art/design and about various elements of artistic activity. The following section presents a number of continuums useful when developing assessments of where individual faculty members, and all or part of the faculty as a group, stand. Having accurate profiles are useful in strategic planning about:

- The composite values picture
- The balance of values being experienced by students
- Values in relation to goals and objectives
- Characteristics for consideration in hiring new faculty, assignment of faculty responsibilities, and faculty development

More Ideas

Values analysis can reveal underlying causes of agreement or conflict, and can be useful in formulating approaches and language to develop and discuss decisions, especially decisions that create fundamental change.

Take Note

The positions expressed as the ends of the following continuums can all be held with honor. All can be the basis for productivity and growth. Each can be important for students to experience. To use any point on any continuum pejoratively is inappropriate. Assessment and valuation of values positions or set of positions should proceed in light of defined goals and objectives for curricula, programs, student achievement, and the work of the art/design unit as a whole.

Caution

- The world of values is a minefield of conflict, partially because of assumptions that the "appropriate" values are held by all right-thinking people. As was the case with *Strategies* in the *Sourcebook*, caution is advised whenever working publicly with the concept of values continuums.
- Any strategy can be used to promote any value or set of values. Be guided more by content than by labels.

Remember

- If labels and descriptions do not fit your needs, create others.
- Many people and organizations do not think consciously about values. Correct reading of the extent to which there is conscious attention to values is important in creating a viable analysis.

Basic Format for Using the Faculty Values Continnuums

Consider:

1. The goals and objectives of your study.
2. The faculty (or administrators) as individuals or as a group.

Determine:

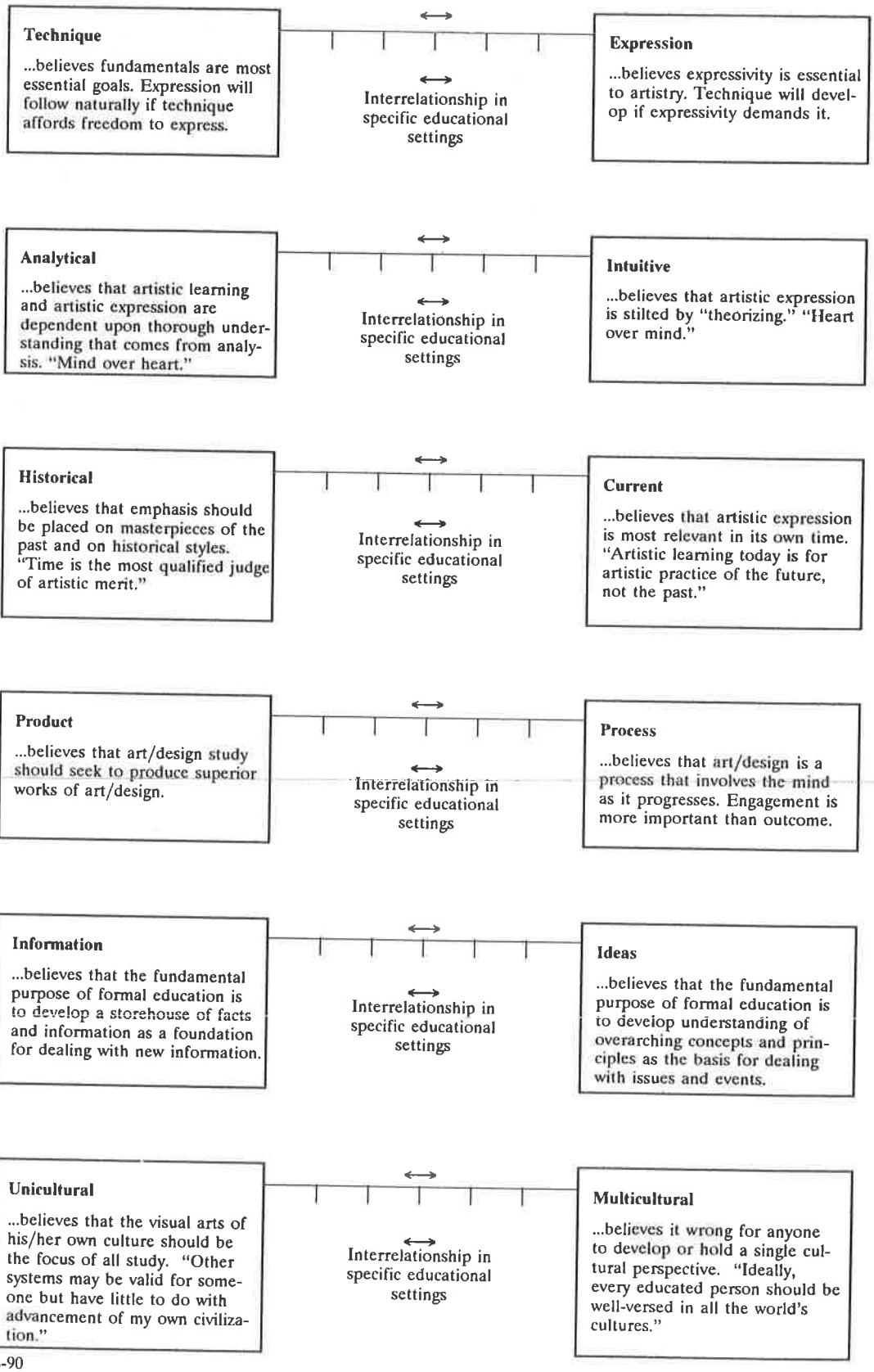
3. The continuums that help you reach your analytical goals and objectives.
4. Where on one or more continuums each individual or group is most accurately placed.

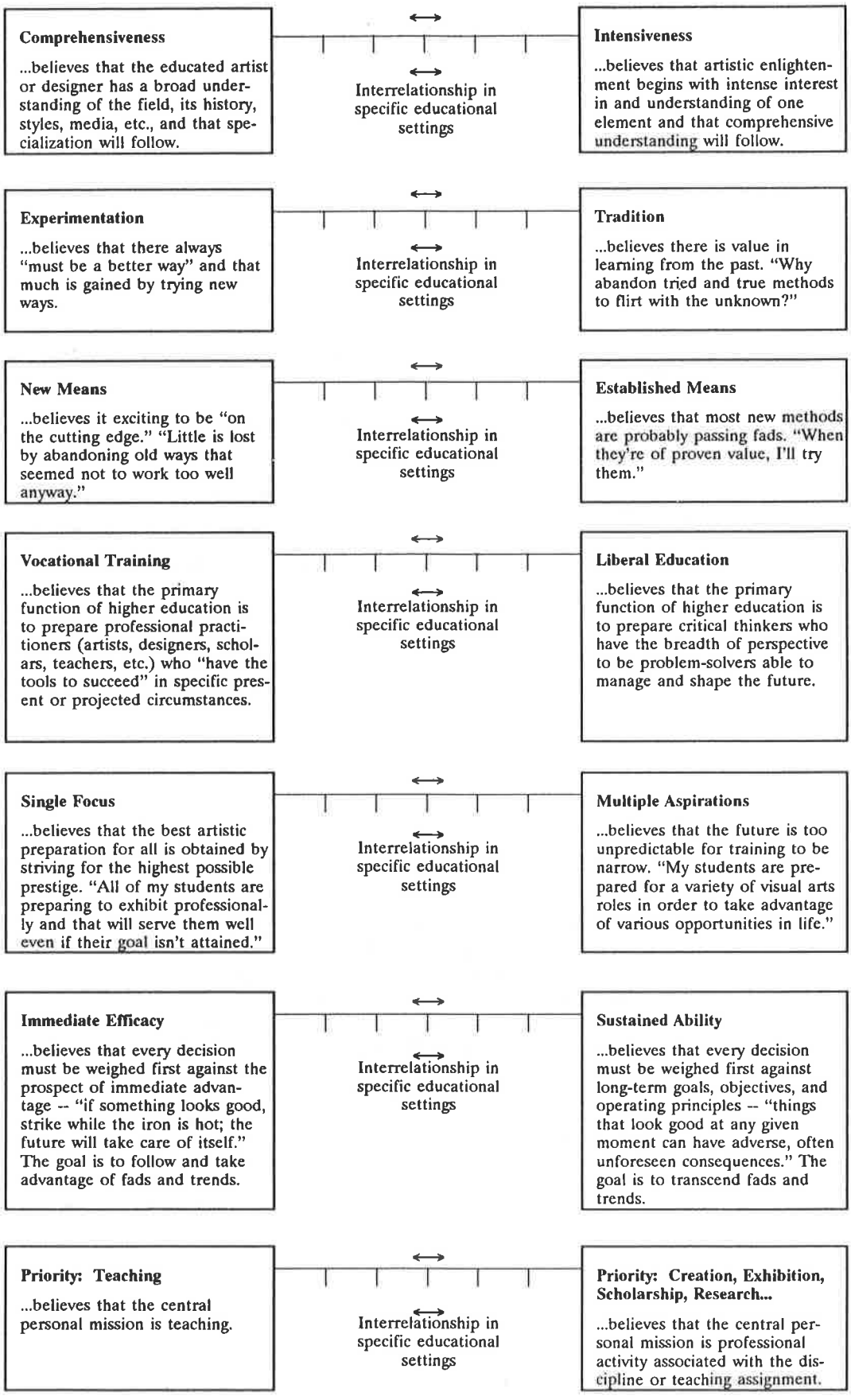
Examine:

5. Single results or profiles.
6. The relationship of results and profiles to the goals and objectives of your study.

Strategic Planning: Faculty Issues

SAMPLE FACULTY VALUES CONTINUUMS




Comprehensiveness
...believes that the educated artist or designer has a broad understanding of the field, its history, styles, media, etc., and that specialization will follow.
Interrelationship in specific educational settings
Intensiveness
...believes that artistic enlightenment begins with intense interest in and understanding of one element and that comprehensive understanding will follow.
Experimentation
...believes that there always "must be a better way" and that much is gained by trying new ways.
Interrelationship in specific educational settings
Tradition
...believes there is value in learning from the past. "Why abandon tried and true methods to flirt with the unknown?"
New Means
...believes it exciting to be "on the cutting edge." "Little is lost by abandoning old ways that seemed not to work too well anyway."
Interrelationship in specific educational settings
Established Means
...believes that most new methods are probably passing fads. "When they're of proven value, I'll try them."
Vocational Training
...believes that the primary function of higher education is to prepare professional practitioners (artists, designers, scholars, teachers, etc.) who "have the tools to succeed" in specific present or projected circumstances.
Interrelationship in specific educational settings
Liberal Education
...believes that the primary function of higher education is to prepare critical thinkers who have the breadth of perspective to be problem-solvers able to manage and shape the future.
Single Focus
...believes that the best artistic preparation for all is obtained by striving for the highest possible prestige. "All of my students are preparing to exhibit professionally and that will serve them well even if their goal isn't attained."
Interrelationship in specific educational settings
Multiple Aspirations
...believes that the future is too unpredictable for training to be narrow. "My students are prepared for a variety of visual arts roles in order to take advantage of various opportunities in life."
Immediate Efficacy
...believes that every decision must be weighed first against the prospect of immediate advantage -- "if something looks good, strike while the iron is hot; the future will take care of itself." The goal is to follow and take advantage of fads and trends.
Interrelationship in specific educational settings
Sustained Ability
...believes that every decision must be weighed first against long-term goals, objectives, and operating principles -- "things that look good at any given moment can have adverse, often unforeseen consequences." The goal is to transcend fads and trends.
Priority: Teaching
...believes that the central personal mission is teaching.
Interrelationship in specific educational settings
Priority: Creation, Exhibition, Scholarship, Research...
...believes that the central personal mission is professional activity associated with the discipline or teaching assignment.

More Ideas

You may wish to review individual and group positions on these continuums by considering:

- The stability of the position, what change factors and change mechanisms can alter the position.
- Relative importance of the position to the goal, objective, or program under consideration.
- The strategy or the profile of strategies being used to hold or advance the position.

Remember

Many of the entities considered in the course of futures work do not think consciously about values or strategy: their approach evolves from a combination of natural proclivities and actions/reactions based on events rather than from pursuit of consciously developed principles or strategic plans. For this and other reasons, users should be cautious in working with values and strategies analysis. Correct reading of the extent to which entities are crafting their position is important to producing a useful analysis.

Strategic Planning: Faculty Issues

STRATEGIC ANALYSIS AND ASSESSMENTS

The strategic analysis and assessments that follow provide a quick means of organizing questions to ask when addressing specific faculty issues. The analyses and assessments may be applied almost as quickly as it takes to read the list of questions. Or, more research and thought may be given. Scope, depth, intensity, and time are up to the user.

Planning A Faculty Profile By Values Orientation I

To help you in achieving a balance of values orientation among the faculty when making new faculty appointments — analytical focus is *faculty resources*.

Planning A Faculty Profile By Values Orientation II

To help you in achieving a balance of values orientation among the faculty when making new faculty appointments — analytical focus is *curriculum*.

Planning for Professional Development

To help you plan for faculty professional development activities tailored to fit both the needs of the individual and the needs and resources of the institution.

Planning Faculty Reward Systems

To help you plan a system for rewarding or recognizing excellence of achievement by faculty members.

Planning for Dealing with Salary Inequities

To help you devise a system for addressing inequities of salary among faculty.

Planning for Long-Term Utilization of Faculty Resources

To help you assist faculty members in realizing new or changing professional aspirations and in capitalizing on such aspirations to benefit the art/design unit.

Strategic Planning: Faculty Issues

PLANNING A FACULTY PROFILE BY VALUES ORIENTATION I

To help you in achieving a balance of values orientation among the faculty when making new faculty appointments — analytical focus is faculty resources.

Faculty Position

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. The values orientation profile of the total art/design faculty.
2. The values orientation profile of the specific curricular or programmatic area where new or replacement faculty appointments are to be made.

Explanatory Notes:

See: *Profiles*
Faculty Values Continuums

Determine:

3. The balance of values orientations desirable for the faculty as a whole.
4. The balance of values orientations desirable in the specific area where new faculty appointments are to be made.

Take Note

These are necessarily subjective judgments. To avoid making such judgments because they are subjective is to leave them to chance. Whatever the choice between analytically-based action and chance, values balances are produced that influence everything the unit does.

Examine:

5. The consistency between 3 and 4, and the options for compromise if serious inconsistency is present.

See: *Overview Analysis — Options Review*

6. The opportunities and risks provided by the options and possibility of appointments that will provide the desirable balance.

See: *Risk Test*

Caution

Values analysis is best treated as one of many factors in developing personnel decisions. It is particularly prudent to watch for potential false signals produced by the relationship of personal and professional images to values.

PLANNING A FACULTY PROFILE BY VALUES ORIENTATION II

To help you in achieving a balance of values orientation among the faculty when making new faculty appointments — analytical focus is curriculum.

Faculty Position

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. The values orientation profile of the art/design faculty (or faculty of the specific area in which a new or replacement appointment is to be made).
2. The nature of the curricular goals of the art/design unit, and the tangible and intangible resources associated with maintaining achievement of these curricular goals.

Determine:

3. The extent to which change or stability in the curricular goals of the art/design unit is desirable.
4. What values orientation is most appropriate to achieve the desired faculty profile.

Examine:

5. Consistencies among:
   a. current faculty values orientation profile, and
   b. current curricular goals
   c. future curricular goals
   d. future faculty values orientation profile
6. The results of 4. and 5. as related to the specific appointment(s) in question.

Explanatory Notes:

See: *Profiles*
Faculty Values Continuums

See: *Overview Analysis*

More Ideas

- Other elements of the art/design unit's work can be substituted for curriculum (see, for example, *Basic Goals of Art and Design Units*).
- Relationships between individual expertise in specific subject matters and individual values profiles are worth exploring in each set of circumstances. There are few standard correlations. For example, an art historian may be at any place on any of the values spectrums. The values profile has profound impact on the individual's work with the subject matter and his or her delivery of that subject matter to students.

Strategic Planning: Faculty Issues

PLANNING FOR PROFESSIONAL DEVELOPMENT

To help you plan for faculty professional development activities tailored to fit both the needs of the individual and the needs and resources of the institution.

Professional development needs — activity, goal, etc.

_____ [ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

	Explanatory Notes:
1. The productivity, values, aspirations, and needs of individual faculty members.	See: *Elements of the Field* *Profiles* *Strategies Profiles* *Faculty Values Continuums*
2. The resources and opportunities available to stimulate professional development activities or projects.	See: *Elements of the Field* *Change Factors* *Change Mechanisms*

Determine:

3. Areas of "match" between resources (item 2) and faculty needs (item 1).	
4. Faculty willingness and eagerness to engage in possible activities (item 3).	See: *Resolve Test*

Examine:

5. Possible results of suggested professional development activities in individual, group, and art/design unit terms.	See: *Ability to Influence Test*
6. The potential impact of these results on aspirations, goals, objectives, and action plans in various areas of the art/design unit's work.	See: *Basic Goals of Art/Design Units* *Overview Analysis*

Strategic Planning: Faculty Issues

PLANNING FACULTY REWARD SYSTEMS

To help you plan a system for rewarding or recognizing excellence of achievement by faculty members.

Reward imperative program, activity, goal, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Explanatory Notes:

Consider:

1. Achievements (real or in the abstract) of faculty members that should be rewarded or recognized.

   See: Institutional and art/design unit determination of achievement
   Opportunity Prospect Test

2. The resources or opportunities available to reward or recognize.

Determine:

3. Techniques by which faculty achievement may be fairly evaluated.

   Normally, a specific set of techniques must be formulated for each art/design unit.

4. System for rewards that ensures equal treatment to all of equal merit or achievement.

   See: *Six Phase Planning Process*

Examine:

5. The effect of items 3 and 4 on the attitude/productivity of individual faculty members, and on the faculty as a whole.

   See: *Risk Test*

6. The long-term effect of the reward (recognition) system on the art/design unit (e.g., retention of most productive personnel; the orientations and balances of knowledge, skills, values, and attitudes necessary to achieve the goals and objectives of the art/design unit; and perceptions of the art/design unit held by various constituencies).

   See: *Goals/Objectives and Action Plans Correlation Test*

Strategic Planning: Faculty Issues

PLANNING FOR DEALING WITH SALARY INEQUITIES

To help you devise a system for addressing inequities of salary among faculty.

Salary Issue

_____ [ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Explanatory Notes:

Consider:

1. Individual faculty salaries in comparison with others of similar experience and achievement.

2. The resources available to address any inequities that may be observed.

See: *Trend/Issues Impact Analysis*, especially in consideration of the prospects for resources.

Determine:

3. A system for analyzing salary comparisons that is fair to all.

Normally, a specific system must be formulated for each art/design unit.

See: *Goals/Objectives and Action Plans Correlation Test*

4. The extent to which inequities exist and an order of priority for addressing individual inequities.

See: *Priorities Test*

Examine:

5. The extent to which resources used to address salary inequities make a difference that is significant enough to be appreciated.

6. The effect on overall faculty morale from using the system to make analyses and to distribute resource to address salary inequities.

See: *Risk Test*

Strategic Planning: Faculty Issues

PLANNING FOR LONG-TERM UTILIZATION OF FACULTY RESOURCES

To help you assist faculty members in realizing new or changing professional aspirations and in capitalizing on such aspirations to benefit the art/design unit.

Faculty member, program, curriculum, etc. ***(Use more than one if necessary.)***

_____ [ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Explanatory Notes:

Consider:

1. New or changing professional interests/aspirations of individual faculty members.

   See: *Elements of the Field*

2. Perceived future needs (teaching, research specializations, administrative, etc.) of the art/design unit due to retirements, anticipated resignations, or program shifts.

   See: *Basic Goals of Art/Design Units*
   Priority Test
   Strategic Orientation Test
   Overview Analysis — Status/Time Assessment

Determine:

3. Resources, opportunities for professional development that will afford a change of assignment for given individuals.

   See: *Change Factors*
   Change Mechanisms

4. Opportunities for reassignment of faculty according to changing professional interests/aspirations.

   See: *Overview Analysis — Options Review*

Examine:

5. The effect of reassignment on the individual faculty member's professional growth/productivity.

6. The prospective profile of overall faculty capabilities (teaching, research, service) if changes in assignment are made, and the impact of the new profile on the goals and objectives of the art/design unit.

   See: *Goals/Objectives and Action Plans*
   Correlation Test
   Overview Analysis —
   Mission Assessment
   Goal Assessment
   Objective Assessment
   Action Plan Assessment

USING COMBINATIONS OF MATERIALS AND IDEAS IN THE *SOURCEBOOK, SUPPLEMENT I,* AND *SUPPLEMENT II*

The ideas and techniques presented in the *Sourcebook, Supplement I,* and *Supplement II* may be combined in an infinite variety of ways. This section includes a summary of the *Sourcebook* and *Supplements I and II* followed by five examples showing combinations of techniques.

Remember

When developing your own combinations of ideas and materials, do not make your analysis more complicated than necessary to the task.

More Ideas

A good framework for keeping complex situations in order is to use five basic questions as planning guidelines:

- What is now?
- What will be?
- What do you want to do?
- What *can* you do?
- How do you do it?

Take Note

The following examples deal with values in various contexts and settings. The results produced by these procedures are useful in other procedures in the *Sourcebook* and *Supplements I and II* where values analyses are requested.

SUMMARY OF MATERIALS AND IDEAS PRESENTED IN THE SOURCEBOOK AND SUPPLEMENTS I AND II

The following overview is provided to assist creative use of *Sourcebook, Supplement I,* and *Supplement II* materials.

- *Values*
- *Scope, Depth, Intensity of Analysis and Planning*
- *"What Changes/What Does Not" Distinctions*
- *"Change Before/After the Fact" Distinctions*
- *Common and Specific Futures Distinctions*
- *Time Frame*
- *Current, Prospective, or Speculative Conditions*
- *Basic Goals of Art/Design Units*
  - Curricula
  - Competencies
  - Opportunities
  - Community Service
  - Resource Management
- *Elements of the Field*
  - Studio Art
  - Design
  - Education/Pedagogy
  - Research
  - Scholarship
  - Criticism
  - Policy Studies
  - Multidisciplinary/Interdisciplinary
  - Popular Culture
  - Art/Design Industry
  - Support Systems
- *Change Factors*
  - Ideas/Values
  - Information
  - Knowledge
  - Economic Conditions
  - Technology
  - Demographics
  - Political Climate
  - Religious Climate
  - Cultural Climate
  - Governance Patterns in Education and Culture
  - Presence, Will, and Commitment of Visionaries

Don't forget "wild cards."

- *Change Mechanisms*
  - Funding Patterns
  - Reward Systems
  - Legislation/Regulation
  - Governance/Administrative Systems
  - Standards-Setting Mechanisms
  - Policy Analysis/Development Mechanisms
  - Consultant/Advisory Systems
  - Industry Decisions
  - Technological Applications
  - Advertising
  - Publications/Studies/Research Reports
  - Content of Formal Education
  - Pathbreaking Conceptual Work in the Field
- *Constituency Analysis*
- *Profiles*
- *Strategies*
  - Preservationist
  - Conservationist
  - Reaction
  - Pragmatic
  - Experimental
  - Policy Advancement
  - Speculative
- *Trends*
- *Trend/Issues Analysis*
- *Trends/Issues Impact Analysis*
- *Turning Point Analysis*
- *Values Test I*

  Assesses the impact of current or prospective ideas, information, proposals, events, trends, issues, or problems on the values, priorities, and interests of the art/design unit.
- *Values Test II*

  Measures artistic, educational and other values as these apply to current or prospective curricula, programs, and activities.
- *Priorities Test*

  Examines the impact on current priorities of a proposed change in policies, programs, or activities.

- *Program Mix Test*

  Measures the influence of a particular current or prospective curricular program or related activity on the total curricular offerings of the art/design unit.

- *Goals/Objectives and Action Plans Correlation Test*

  Estimates the extent to which a given operating policy or action plan actually supports the achievement of the art/design unit's goals and objectives.

- *Resolve Test*

  Measures the will and determination of involved personnel with regard to a program or activity under consideration.

- *Risk Test*

  Defines and assesses potential loss or disadvantage to the art/design unit as a consequence of change.

- *Trend Impact Test*

  Estimates the impact of national, regional, statewide, or local trends on the programs of the art/design unit.

- *Strategic Orientation Test*

  Determines whether the art/design unit has the appropriate strategic orientation to accomplish a given change in program, procedure, or policy.

- *Ability to Influence Test*

  Assesses the extent to which the art/design unit can influence issues, factors, or individuals that may affect its future.

- *Opportunity Prospect Test*

  Determines the extent to which the art/design unit is prepared to take advantage of a given opportunity that may require change.

- *Six Phase Planning Process*
  - Assessment of External Environment/Internal Organization
  - Strategic Direction (Mission, Goals, Objectives, etc.)
  - Base and Contingency Plans
  - Implementation of Policy/Strategy Program
  - Results - Performance Evaluation
  - Internal Organization Assessment

- *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. assessment of projected action(s);
  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 or conditions;
  11. resource requirements, availability, and continuity;
  12. prospects for short-term/long-term success.

- *Overview Analysis*

  Mission Assessment:

  Compares appropriateness/consistency of mission and environmental and resource factors.

  Goal Assessment:

  Compares a goal with environmental and resource factors, and with mission to reach a summary conclusion about the significance of an environmental or resource factor in achieving the goal. The analysis provides the basis for an overall conclusion.

  Objective Assessment:

  Compares an objective with environmental and resource factors, and with goals and mission to reach a summary conclusion about the significance of an environmental or resource factor in achieving the objective. The analysis provides the basis for an overall conclusion.

  Action Plan Assessment:

  Compares an action plan with environmental and resource factors, and with objectives, goals, and mission to reach a summary conclusion about the significance of an environmental or resource factor in carrying out the action plan. The analysis provides the basis for an overall conclusion.

  Status/Time Assessment:

  Provides quick overview of evidence about environmental and resource factors that have an impact on a specific program, activity, or entity. Improvement, status quo, and deterioration are in terms of the impact of that factor on the program activity or entity.

  Options Review:

  Compares the attributes of a specific option decision against environmental and resource factors present in a given entity. Following the analysis, it is possible to see what changes would be necessary for the option to succeed or fail, then run each of these possibilities through the same analysis.

- *Analytical Path Method*
  - Determine Current Status
  - Determine Trends
  - Research Options
  - Make Futures Decisions

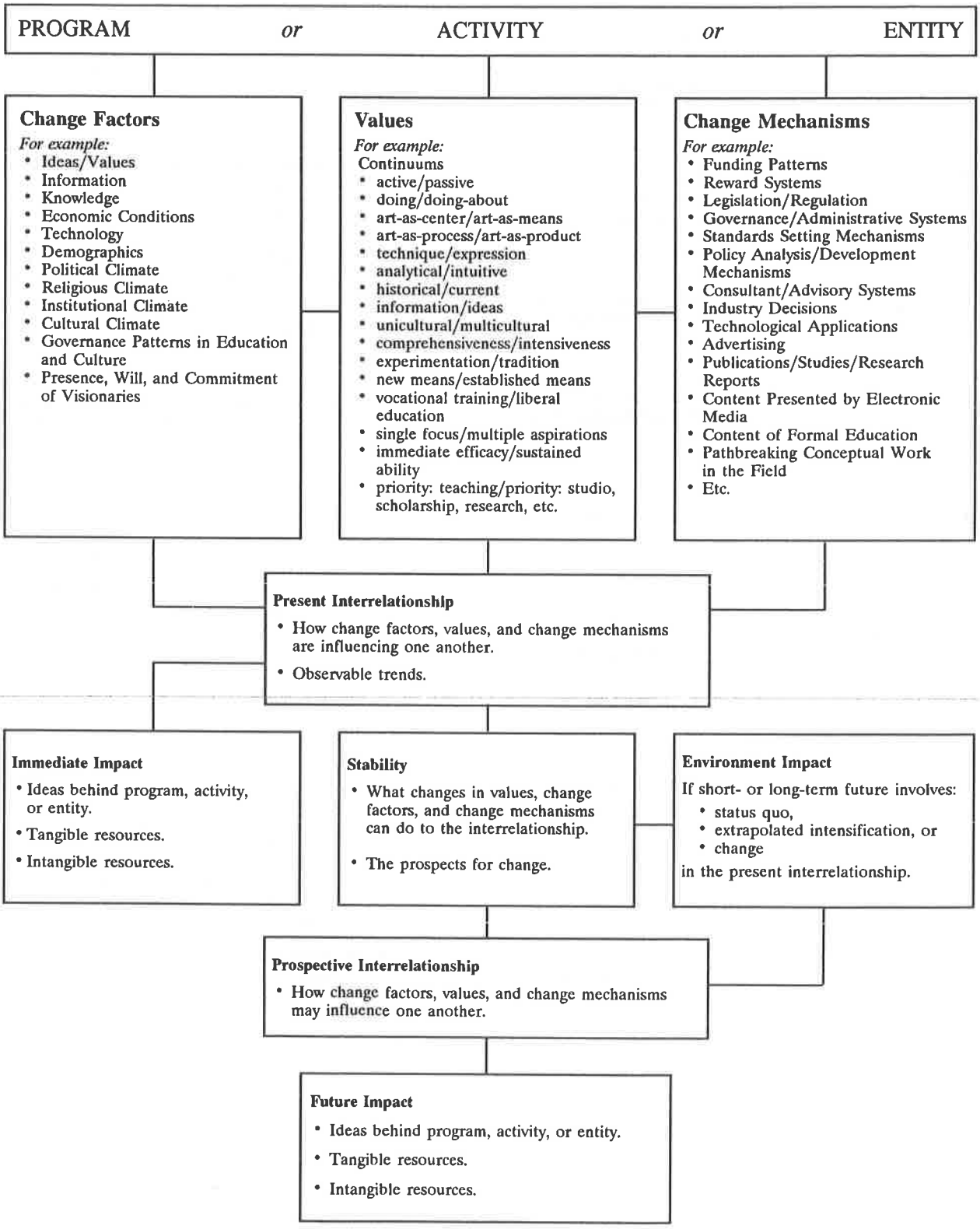
- Values Analysis: Education-in-Art/Design

- Strategic Planning: Faculty Issues

Example 1

STABILITY AND IMPACT ASSESSMENT: VALUES, CHANGE FACTORS, CHANGE MECHANISMS

To review status and prospects produced by the interrelationships of values, change factors, and change mechanisms to the extent that they have an impact on a program, activity, or entity.



Example 2

VALUES INFLUENCES ON INTANGIBLE RESOURCES

To determine the impact of values on the intangible resources necessary to a program, activity, or entity.

Program(s), activity(ies), or entity(ies)

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. Intangible resources necessary to support the issue, condition, project, or operation.

2. Intangible resources presently supporting or available to the issue, condition, project, or operation.

Explanatory Notes:

Consider the weight as well as the presence of intangible resources.

Sample —
Intangible Resources:

- Vision/Morale/Resolve
- Collective Self-Awareness
- Leadership
  - Quality
  - Continuity
- Cohesiveness
- Prestige/Standing/Recognition
  - Intra-institutional
  - Local
  - Regional
  - National

See: *Overview Analysis*

Determine:

3. Values and values profiles necessary to build and maintain necessary intangible resources.

4. Values and values profiles inherent in present condition of intangible resources.

See: *Values Profiles*

Examine:

5. The interrelationships of values and intangible resources.

Consider trends to establish the stability of the interrelationships you discover.

See: *Overview Analysis — Status/Time Assessment*

6. The meaning of this interrelationship in terms of mission, goals, objectives, action plans; in terms of risk; or in terms of prospects for values change.

See: *Tests*
Overview Analysis
Analytical Path Method

Continue to consider stability and give particular attention to movements in change factors and change mechanisms.

Example 3

CORRELATION OF FORCES ANALYSIS

To determine the mix and weight of various forces creating a particular issue or condition.

Issue or Correlation

_____ [ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. The elements of issue(s) or condition(s) you wish to review.
2. The major and minor forces present in the issue(s) or condition(s).

Determine:

3. As many profiles as feasible concerning the elements of the issue(s) or condition(s).

Change Factors
(for example)

- Ideas/Values
- Information
- Knowledge
- Economic Conditions
- Technology
- Demographics
- Political Climate
- Religious Climate
- Institutional Climate
- Cultural Climate
- Governance Patterns in Education and Culture
- Presence, Will, and Commitment of Visionaries

Change Mechanisms
(for example)

- Funding Patterns
- Reward Systems
- Legislation/Regulation
- Governance/Administrative Systems
- Standards Setting Mechanisms
- Policy Analysis/Development Mechanisms
- Consultant/Advisory Systems
- Industry Decisions
- Technological Applications
- Advertising
- Publications/Studies/Research Reports
- Content Presented by Electronic Media
- Content of Formal Education
- Pathbreaking Conceptual Work in the Field
- Etc.

Constituencies
(for example)

- Students
  - preparing for professional art/design careers
  - emphasizing art/design with other vocational pursuits
  - studying art/design as part of general education
- Education Professionals
  - elementary/secondary
  - higher education
  - continuing education
- Art/Design Profession
  - artists
  - designers
  - teachers
  - scholars/researchers
  - critics
  - administrators/managers
  - business and other support system professionals
- Society as a Whole
  - general population
  - intelligentsia/professionals
  - policy matters

Strategies
(for example)

- Preservation
- Conservation
- Reaction
- Pragmatic
- Experimental
- Policy Advancement
- Speculative

Values
(for example)

- Continuums
  - active/passive
  - doing/doing-about
  - art-as-center/art-as-means
  - art-as-process/art-as-product
  - technique/expression
  - analytical/intuitive
  - historical/current
  - product/process
  - information/ideas
  - unicultural/multicultural
  - comprehensiveness/intensiveness

Values, continued
(for example)

- experimentation/tradition
- new means/established means
- vocational training/liberal education
- single focus/multiple aspirations
- immediate efficacy/sustained ability
- priority: teaching/priority: studio, scholarship, research, etc.

4. Interrelationships among these profiles — for example, how are values and strategies influencing choices of change mechanisms?

Examine:

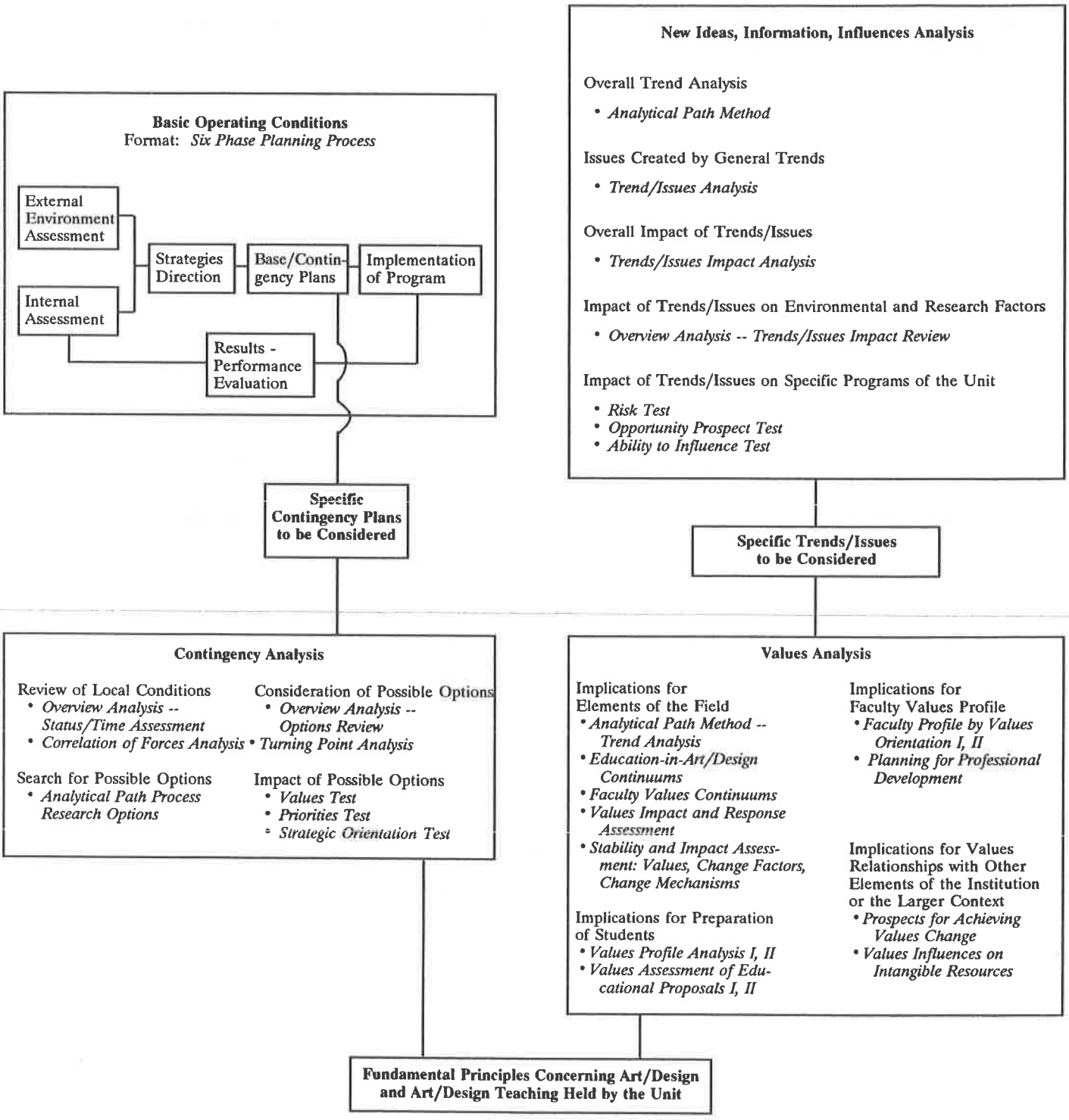
5. The resultant profile of interrelationships or correlation of forces.

6. The meaning of this correlation of forces in terms of mission, goals, objectives, action plans; in terms of the immediate and long-term power of fads and trends; in terms of risk; etc.

Example 4

VALUES INFLUENCES ON BASIC OPERATIONS

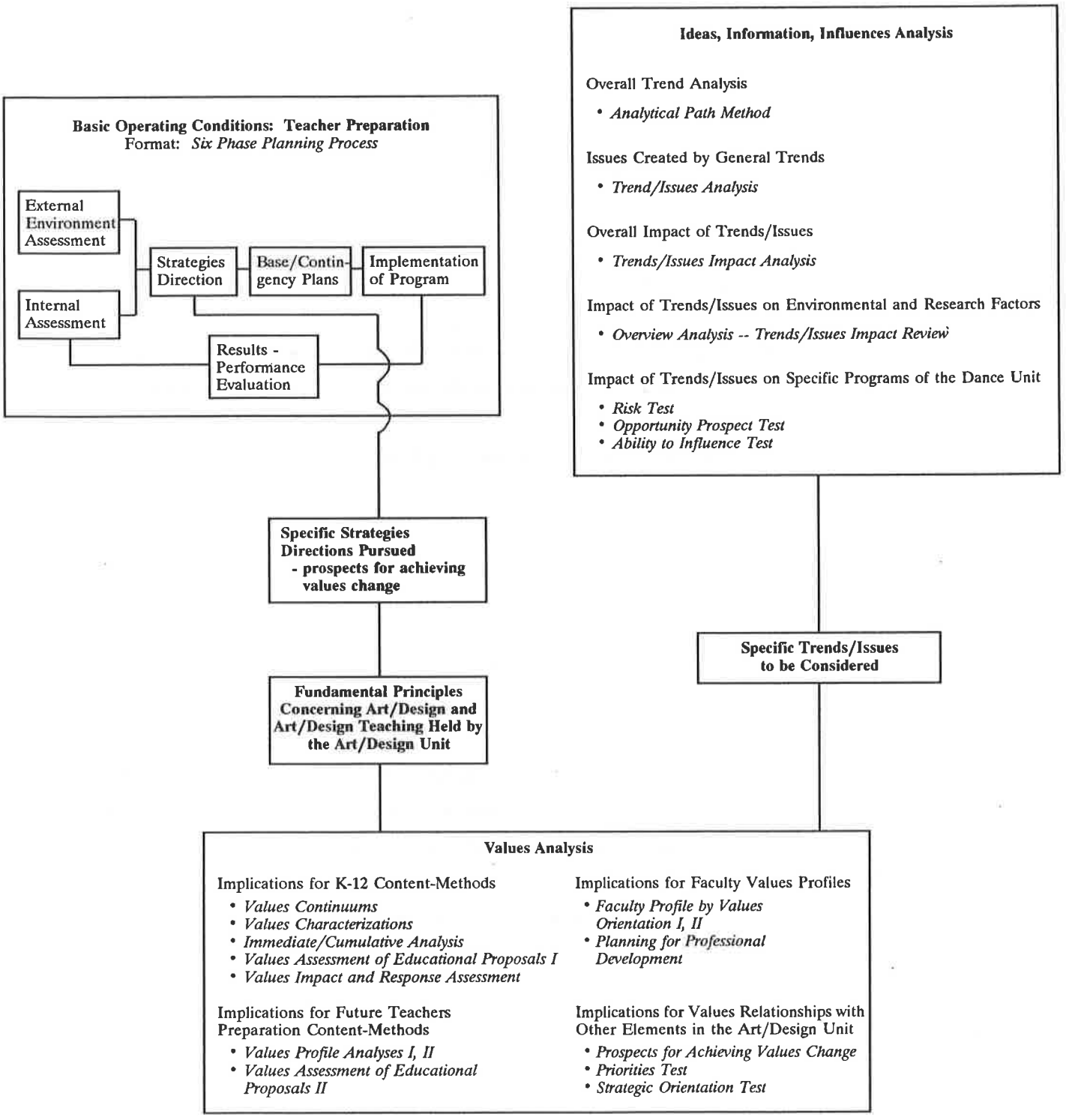
To develop a mechanism for continuous analysis, monitoring and adjustment of basic operations with focus on new ideas, information, and influences, with special considerations about values.



Example 5

VALUES INFLUENCES ON TEACHER PREPARATION PROGRAMS

To develop a mechanism for continuous analysis, monitoring and adjustment of basic operations in art/design education and pedagogy with focus on values in relation to ideas, information, and influences.



NOTES AND SOURCES

NOTES

A number of NASAD publications have utility in futures planning:

- NASAD *Handbook* — published every two years.
- NASAD Self-Study Format — published every five years in *Procedures for Institutional Membership*.
- Assessment documents for graduate and undergraduate programs providing lists of basic questions for reviewing wholes and parts of curricular offerings.
- *Executive Summaries* on futures issues published periodically.

SOURCES

- The *Four E's Characterization* that first appears on page 10 was first articulated by Thomas Hatfield of the National Art Education Association January 29, 1991 at a meeting of Washington-based staff officers of arts education organizations.
- The *Shallow-Deep Characterization* that first appears on page 10 was first articulated by Harold Best of Wheaton College February 8, 1991 at a meeting of art/design executives from Scandinavia and the United States.

SOURCES ***(continued)***

The following list concentrates on works devoted to planning. It is not exhaustive. For texts concerned with specific issues such as demographics, technology, etc., see NASAD *Executive Summaries* on these topics, published 1989-1991.

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