

E. Design of research

- Two pages on Strategic Planning Process
- Clustering of postits & resulting thoughts about directions ahead
- Example of product of vision stage of SPP
- Example of in-depth review and planning
- One student's very focused research design (plus two pages of visioning that project)
- Another student's brief research design
- One student's composite of arguments and visioning leading to a brief timetable
- One student's compilation of everything behind and ahead for their project

Strategic Planning Process - Questions to assist in Naming

	PRACTICAL VISION	UNDERLYING OBSTACLES	STRATEGIC DIRECTIONS	ACTION PLANS
Focus Question for the workshop	What do we want to see going on in the next 3 to 5 years?	What is blocking us from realizing our hopes and dreams?	What can we do to deal with the obstacles and realize our vision?	What is the measurable accomplishment that will launch us?
The Naming part of each workshop is vital in laying the foundation for the next workshop. During Naming, some of the following questions may be used. These questions may help participants clarify and focus their responses, which may help in getting a consensus or having a breakthrough.	<p>Given the stated area of the vision, what is the recognizable condition you would hope to have in place in the next three to five years?</p> <p>What will you see when this is accomplished?</p> <p>How will you know when this vision element is in place? What will you see?</p> <p>How would other people know that this vision has been realized? What would they see?</p>	<p>How is this stopping us from realizing our vision? Why?</p> <p>How do you experience this block? How do we participate in it?</p> <p>What is the root cause that is preventing us from moving ahead?</p> <p>How is this blocking us?</p> <p>What is the part/process/dynamic of society where this block shows up?</p> <p>What is going on in society that sustains these blocks?</p> <p>What is the current reality that is the contradiction?</p>	<p>How would these actions go together to produce catalytic new directions?</p> <p>What is this new direction we must move in to resolve the contradictions and realize our vision?</p> <p>What is the focus of these actions? What new direction are we proposing?</p> <p>How is this a new direction or a new approach?</p> <p>What would you call this type of strategy?</p> <p>What is strategic about what we are proposing here?</p>	<p>What are the substantial actions that must be taken in order to actuate the new directions?</p> <p>What accomplishments would break inertia and catalyze new momentum?</p> <p>What is the one thing that we have to win on?</p> <p>What is the concrete victory we need for the next 6 months and one year?</p> <p>What specific goal do we all need to focus on?</p> <p>Who, what, when, where, how?</p>
Naming tips:	*ADJECTIVE, JUICY ADJECTIVE, NOUN	*BLOCKAGE; HOW IS BLOCKS; WHAT IT BLOCKS	*GERUNDIAL/PROGRESSIVE PHRASE	*DESCRIPTIVE, CONCRETE, ILLUSTRATIVE WORDS
*HELPFUL SYNTAX	-Safe, neighbourly streetscapes	-Hierarchical leadership stifles individual creativity	-Generating positive media reports	-June 10th Family Festival on Parliament Hill
-Example				

What is the vision that we are trying to achieve? What are the obstacles that are blocking us from achieving it?

Personal use of Strategic Planning

PRACTICAL VISION	UNDERLYING OBSTACLES	STRATEGIC DIRECTIONS	ACTION PLANS
<p>FOCUS QUESTION:</p> <p>What do you want to see happen in your own life?</p> <p><i>getting clear on what I want to be in X years.</i></p> <p>one overall goal</p> <p>multiple little tasks — the clustered into practical vision</p> <p>2 alternatives</p> <p>or</p> <p>For example: Lose 20 pounds</p>	<p>What is blocking you from realizing that hope or dream?</p> <p>Physical inactivity Too much rich food Watch TV too much No one to work out with</p>	<p>What are some new directions you could move in to deal with the obstacles and realize your vision?</p> <p>Telling friends about problem Trying new dietary regime Exercising regularly</p>	<p>What are the actions you must take in order to actuate the new directions?</p> <p>?? (examples needed)</p> <p>Cycle on Mondays, Fridays Buy smaller plates Cut our desserts Exercise in front of TV</p>
<p>YOUR PERSONAL PLAN:</p>			

some of these may cycle back

BENEFITING FROM THE TENSION AND ACHIEVING BALANCE IN THE CREATIVE PROCESS	
Stay focused on CONCRETE, MEASURABLE steps to achieving goals	Acknowledge the EMOTIONAL side of doing art and research
ORGANIZE	DISCIPLINE
<p>These are practical ways to accomplish class work and art</p> <ul style="list-style-type: none"> Reiterated verbally or on paper to ensure I understand ideas/assignments/concepts/questions. Used timeline for concrete goals Created <u>sacred</u> time/space for art Developed good system for note taking Created idea/materials "drop box" for art journal (to not lose ideas) Used structured assignments to get myself <u>doing</u> 	<p>These are necessary pieces to completing research and art and moving to next/other work and pieces (get out of stagnancy)</p> <ul style="list-style-type: none"> Established several sources for feedback (took myself out of isolation) Force myself to do weekly assessment of progress in goals/tasks and develop next steps Had more output/work... CREATED Developed test/feedback models for finished work (different than feedback as it is developing) Looked for opportunities to share work Journalled in art journal with regularity Maintained contact list Invested in a digital camera to document & honor my work
CONNECT	RISK
<p>These are relationship building and taking myself out of isolation</p> <ul style="list-style-type: none"> Attended more gallery shows Involved myself with artists in my community Began reviewing work of other artists as an exercise Read more 	<p>These items require a shift in my perspective (emotional as much intellectual)</p> <ul style="list-style-type: none"> Practiced and played more (stopped expecting perfection) Identified my art as part of physical/mental health Gave away (& sold) some old work Kept list of outrageous ideas Broadened my perspective (definitions) Expanded into other media Began seeing my own perspective as legitimate and worthy

Personal Strategic Planning Process

From the post-its, I have come to 4 verbs, risk, organize, connect, discipline

I know I have done this exercise honestly as there are all things that I do struggle with, though I can do each well if I make the effort. So now these are to become a part of my Strategic Personal Planning Process.

I have gotten a little lost at this point because I don't see my project in this as clearly as I believe I should. I really did envision that I had already completed the class and accomplished my goals and so the post-its were written in the past tense. Then I grouped them easily....as I felt there were clear distinctions, yet some overlap.

RISK

Some had to do with a shift in my perspective (that is required in order to complete this project). One is to give away and sell some old work. This is not directly related, but I hold onto what I have done tightly and in some ways it prevents me from moving forward with new work, and sometimes it keeps me from doing different work. Another was seeing my own perspective as legitimate and worthy. This goes right to the heart of my frustration in not finding articles about my topic. My tendency of thought is that if there are no articles on this, then I must be wrong or I must abandon this project. I need to shift my thinking to accommodate the possibility that I may be asking completely new questions and/or bringing new insight to the existence conversation and research on interactive art. I categorized these two and several others (keep a list of outrageous ideas, expand into other media, stop expecting perfect pieces and play more, see the connection between my physical and mental health and my art) under the verb RISK. I need to take more risks, and letting go of protective, tight ways of thinking is one of the highest risks.

ORGANIZE

This verb came from post-its such as "create sacred time and space for art", "reiterate verbally on paper to ensure I understand ideas/assignments/concepts/questions", "create idea/materials 'drop-box' for later use with art journal". I saw these all as practical ways to accomplish class work on the project as well as art work, art work which feels like a necessary corollary to the research. My questions are generated through work and possibly some may get answered this way. These are ways for me to not lose thoughts because I do multitask and I do have a lot of pieces moving at one time in my life right now. It is also important because this is where I am intentional. For example, if I identify that my studio space layout can be a barrier to my work, and then make choices for a desired outcome, then test the use of my space reorganized, then makes further adjustments, this is choice accompanied with thought. I need to do the same thing with the pieces I create, and with my project as I proceed.

CONNECT

The connecting post-its are all about relationship building and taking myself out of isolation. My isolation is part intentional, but largely it is about self-doubt and fear. I wrote "read more". How will this help me? I do not believe that my research and my evolution as an artist, an interactive artist, a student, a person or anything will happen by reading obviously related material alone. It is the connecting of seemingly disparate ideas that generates creativity. Kristen has told me that I need to read Venus and Adonis. She believes it will help my project. Reading is a way of connecting to the larger world of ideas and culture and so this is key. I also wrote "attend more gallery shows of current artists", "involve myself with artists in my community", and "begin reviewing the work of other artists as an exercise". The ladder ties to one of Peter's directions from today's meeting, that I consider reviewing several interactive works. I have been a little lax about connecting to people as I need for this project because I have always felt "less" in the art community and my old lack of confidence rushes to the surface. Frankly I feel ignorant and almost like I don't have any right or place even asking these questions. Connecting, forcing myself to connect, will enable me to practice comfort and eventually see what I know (intellectually) to be true, which is that I have no more or less right to be asking these questions....AND ANSWERING THEM...than anybody else.

DISCIPLINE

Some post-its in this category overlapped with relationship building (CONNECT). For example, "look for opportunities to share work", maintain list of artists for possible collaboration", and "establish sources (people) for feedback". But I put these under discipline rather than connect because the others are more reflective and social while these are concrete steps in propelling my work. In this category I also had, "force myself to do weekly assessment of what I have done and what I need to still do", "journal in art journal with regularity", "develop models/means of feedback for finished work (different than feedback as it is developing)", "invest in a digital camera to document and honor work (in progress and final work)", and "output more". I can readily apply many of these to both creating my art and proceeding with my research project. And "output more" really came remembering that creativity and critical thinking requires an initial flood of unedited ideas. I can always select later. This is in a way what I am doing now. Everything in the discipline category are necessary pieces to generating, completing and moving on, and so avoiding stagnancy.

And I still am unsure if I did this assignment right so far, but I think the post-its do have meaning and use or they would not have been generated by my thinking.

MOVING ONWARD BY BUILDING STRUCTUREDNESS WITH FEELING

Build scaffolding for doing while putting components in position				Strands of feeling to be woven into my future			
Getting things done has multiple components				Productive acknowledgement of tension b/w dominant story & emergent			
Sharing for less of a burden		Advance preparation		Outward & onward disposition		Acknowledge emotional baggage in the present	
Human connections w/ colleagues & students	Current chores & burdens	Future travel agents kind of chores	necess-ary Lubric-ation	Clear structure for my develop-ing work	Present myself well	Work towards future vision	Notice resistance to others' Voices
						Don't operate on top of emotional unclarity	
						Restory -ing (towards recogni-tion)	

Strategic Personal Planning

The theme of all of my strategic personal planning is to more effectively narrow my attention to the realistic achievements within my research for the next few months. Generally, I have felt that my research has often expanded rather than contracted, so I have at times become lost in the breadth and depth of research material and have found it rewarding to explore that even though I have also needed time to manage my research process. At this point, a main theme of my continued research is to be satisfied with my accomplishment so far and also be dedicated to the concrete tasks that need to be finished for my final paper/project.

Current status:

1. class assignments A-E completed, meaning that I now have a clear research bibliography that I am using to focus my exploration
2. developed a clear notetaking system for my research materials; I have defined a set of subtopics of my research that help me to organize my broad ideas, so now it has become easier to focus my attention on the research, since many of the resources are lengthy books rather than articles. I have spent much time reading but have experienced slow progress because the volume of possible reading is very high. My system of organization is allowing me to selectively choose reading in a more efficient way.
3. I have done some significant work regarding interviewing/visiting relevant to my project. This has included three phone interviews so far and a visit to a theater-based education program. There are two more visits/conversations pending regarding other use of applied theater in social change education. I have come to realize more that this process of finding “allies” and organizations in my search for applications of theater in education toward social change is simply an ongoing process of all of my future work, so I will need to start to consider this more outside of the construct of the Research and Engagement course. In a way, I feel like the expansion of my own involvement in the greater community is itself a ultimate outcome that I have needed from the course. I still need to complete my write-up of the interactions mentioned above.

Areas of greatest priority for upcoming months:

1. Shift from spending time reading, interviewing, and reflecting to writing instead. Because I have so many different ideas and thoughts about ways of thinking about my research, it is vitally

important to continue to fill out the outline of my research paper with more and more detail and finish my first draft within the next few weeks.

2. Find ways to engage with the other members of the class to work out the remaining questions and challenges to my assumptions. After our upcoming discussion of peer support, I hope to establish at least one “partner” in class with which to share work and offer encouragement.
3. Share my current progress with others in a more regular way. One of my goals for myself was to find ways to include others more in my work, and I’ve found that I need to return to a more basic level of interaction that can move away from the “weight” of research that I’ve done. One way to do this is to talk about the enjoyment of learning with the adults in my workplace and hear more personal stories about what makes learning fun for them. Also, I will plan to speak more with those in my improv. class about rewarding parts of the class.

Obstacles to moving forward:

1. Obstacle: As I have continued researching, I have found additional resources that seem relevant, but it is too easy to become involved in their depths, and this takes time. The underlying obstacle is that I feel the need to explore every resource even though there really is not enough time to do so. This seems related to my enthusiasm to learn more and more, which involves some difficult feelings because I realize that I can’t spend all of my time in that way.
 - Way to address this: I have now formed a revised bibliography, so now I feel that I must remain within that and trust that my resources are highly sufficient even if not globally representative of all of the ideas that I would like to explore. Also equally importantly, I have found that my interactions with others who engage in theater, education, and social change have been extremely fulfilling and have given me a practical view of this area that encourages me to move beyond the written research.
2. Obstacle: I find myself with limited time in terms of my classwork, day job, work as a graduate assistant, and other professional interests. In each of these cases, there is designated time to be physically present in each situation, but the nature of each also encourages some thought before and after. In my “in-between” times, there is competition between my attention to each of these areas, and it can be a struggle to focus on one at a time.
 - Way to address this: I have decided to define a literal schedule of my free time in terms of which of these areas can be reasonably addressed within that time. For example, I have set my time of Saturday morning between 10:00am-12:00noon for reading and note-taking for

one of my classes, and I have designated the times for other activities as well. This has allowed me to discipline myself to confine my thoughts to certain areas and be less distracted.

3. Obstacle: I had some multiple/redundant note-taking systems that were taking too much time to manage.
 - Way to address this: I have now consolidated my note-taking system and now organize all of my work electronically. Originally, I felt that by writing everything by hand first and then transferring it to the computer, I was giving myself an opportunity for revision and reflection during that task and therefore would find new meaning in my notes/writing/planning. Now, I have established single computer files for each kind of related idea and enter new writings here directly (when possible). Even though I still benefit from hand-written notes as needed, I have had computer experience far long enough to most naturally find organization with computer files and still allow myself the flexibility of revision. For example, typing my weekly class journal in a single file actually makes it much easier to review entries from previous weeks and make sense of my current reflections, so the whole process is much more clear and does not feel disjointed, which is what I experienced when taking notes first by hand all of the time.

Clear steps and tasks to continue my work (to be completed no later than the week of Thanksgiving):

1. complete my remaining phone discussions with those involved in adult ed. using theater principles.
2. review web sites of my list of relevant local organizations that integrate theater, education, and attention to social issues.
3. seek a workshop or class for future attendance regarding directing theater
4. review my notes/documentation from my previous CCT classes and include core ideas in my electronic notes
5. write out at least 3 examples of my own ideas for activities that involve using theater in a classroom setting to teach a social change concept, as a foundation for further experimentation, dialogue, and discussion (for possible inclusion in final paper)
6. develop a basic outline for a teacher education workshop which introduces the idea of theater activities into the adult education environment and specifies timing, goals, and suggested flow of the workshop.

Research Design

Alfie Alschuler

11/12/99

Audience

Teachers and individuals involved with curriculum design in schools, and creativity theorists.

Thesis

Education should focus on the developmental cognitive elements of creativity to have the greatest impact on adult creativity.

Components

1. Establish what the components of creative development are.
2. Show that these elements are substantiated by, and augment, the existing theories of creativity.
3. Establish when these elements develop.
4. Discuss how to encourage and promote the elements development in education.

Research Completed

1. A preliminary list of elements, based on existing theories and Piaget.(applies to components 1,2 and 3)
2. Review of most prominent theories of creativity (applies to component 2)
3. Gathering of other developmental theories of creativity (Gowan and Greenwald) (applies to 1,3 and 4)
4. Initial collection of curriculum theories and education of creativity. (applies to step 4)

Research to Be Done

1. Continued collection of curriculum material and creativity education material. To be completed by Dec. 1

Tasks to Be Done

1. Review of elements list by creativity experts and developmental experts. To be completed by Nov. 22
2. Further reading and understanding of Piaget and the theories relation to creative development. To be completed by Nov. 20
3. Writing. Draft completed by Dec. 6

Vision

Develop and implement a test for creative development

10/18/99

Obstacles

- Lack of knowledge - area of expertise
- Scope of project - largeness

→ Don't have experts or funding to pay experts

→ Pulled in 3 directions when working

Directions

- enlist help of experts
- act as coordinator, not doer of all

Get money or free help

Set aside blocks of time, be disciplined keep vision in mind

Plans

call man and out to get help

see above, except:

→ Use money/Git. pc
Get Spayne grant

- Make schedule
- Talk it up!
- Be part of team (accountable)

Defining scope of what I'm doing - the area of creativity

List areas of creativity ← put in intro
- justify my focus

The obstacles were many and the plans relied heavily on others. It was doable, but my mind started to consider alternatives.

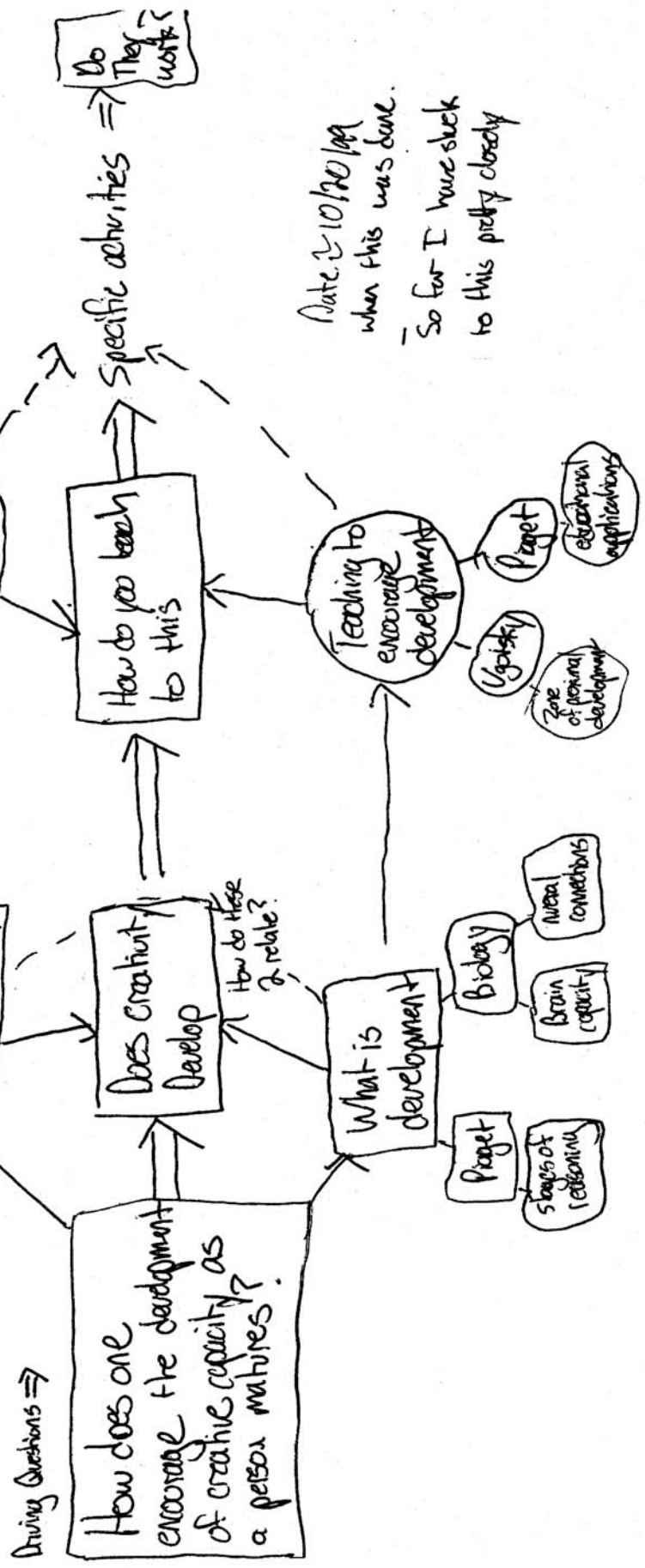
Long Term Map / Overall Vision

Dissertation?

Phase 2
(addressed in thesis next semester)

Phase 1
(this semester)

too numerous to list
existing theories



Date: 10/20/09
when this was done.
So far I have stuck to this pretty closely

Research Design

Audience:

Science Teachers and other individuals who are trying to shift science curriculum to a more student centered and inquiry based approach.

Thesis: Students should have some opportunity to become aware of what they believe about a major scientific topic such as energy, before and as they are taught about it. Inquiry based methods should be used to help students test their own ideas about how the world works in conjunction with as well in contrast to "more traditional" mechanistic explanations of how the world works.

Components:

1. Student theories: do research to support their existence, and develop strategies /activities to help students get some clarity about their ideas of how the world works.
2. Inquiry: used inquiry-based teaching methods to help students test their own ideas and to compare them with more "traditional" scientific theories.
3. Conceptual changes: Build towards the conditions necessary for facilitating accommodation/conceptual changes such that students will be compelled when reasonable to modify their conceptual frameworks in regard to the evidence gathered and analyzed.

Research/tasks Completed:

1. Considerable research on the existence of student conceptions, and some work on strategies including free-writing, interview design and classroom discussion. (applies to component #1)
2. Designed interview for component 2 informant.
3. Library & course research on conceptual change view of learning, including criterion for conceptual change, (applies to components #3) via library, course work, and interview.

Research/tasks to be done:

1. Interview students and analyze data (by 11/9) and design sequence of activities for clarifying & student testing ideas (by 12/15) (applies to components #1 &2)
2. Interview informant about inquiry based teaching materials, workshops etc. and write up revised plan (by 11/20)
3. Develop steps for conceptual change, including conditions for such and evidence that such is occurring/has occurred, (applies to components #3), by (12/01)
4. Full write up of all 3 parts (synthesis project). By 4/1/01

Cyndie Mignini
Research Design
Nov. 12, 1999
CCT 698

Original Thesis Question: What are the key elements in Problem Based Learning?

Primary Audience: Math department and administrators of Westborough High School

Secondary Audience: Math department and administrators of any high school interested in a similar revision of curriculum

Long range goal: To design and implement curriculum at Westborough High School that will fill a void left by education reform in preparation for MCAS. The course will be offered to low-level freshmen and sophomores in place of Algebra I, part A and B (an algebra I course extended over two school years).

Reasons why thesis question needs to be reworded: Problem based learning is one of those phrases which is defined differently by various people. There is no universally accepted definition. Therefore, the phrase "problem based learning" brings to the audience an image which may or may not agree with my vision.

Suggested revision: What elements are to be incorporated in a successful "active learner curriculum"?

Definition of "Active Learner Curriculum": The student is initially presented with a problem to explore. The student's experimentation with the problem will ultimately provide the foundation for subsequent learning.

Primary goals of the "Active Learner Curriculum":

1. Understanding of the concepts studied
2. Ability to apply concepts
3. Problem solving strategies; critical and creative thinking skills
4. Communication skills, both written and oral
5. Cooperative skills

Secondary goals of the "Active Learner Curriculum":

1. Thinking and reasoning skills
2. Habits of mind
3. Increased confidence level
4. Motivation

What do I most want to see happening by the end of the semester?

- ◆ A complete overview of the curriculum
 - ◆ Goals and objectives
 - ◆ Components of the class
 - ◆ Description of what makes a good problem
 - ◆ Methods for student assessment
 - ◆ Resources for teacher support

Subarguments:

- ◆ **A homogenous group of low-level students can be successful in an active learner curriculum.**
 - ◆ **Counterargument:** Such a curriculum is only successful when groups are heterogeneous and/or contain students with above average ability. Low-level students do not have the foundation to solve the problems, become frustrated, and give up before finding the underlying mathematics.
 - ◆ **Rebuttal:** An emphasis on problem solving strategies can overcome the poor foundation. By explicitly teaching students problem solving strategies at the beginning of the course, students will be prepared to tackle the challenging problems they encounter. I experienced low-level students succeed in solving problems within a previous course. Armed with these strategies and a supportive environment, students of any level can succeed.

- ◆ **Active learning benefits students.**
 - ◆ **Counterargument:** In light of recent dismal test scores, we need to advocate a back-to-basics approach.
 - ◆ **Rebuttal:** The "basics" are typically understood to arithmetic and simple computations. The "basics" are only the foundations of mathematics originally intended to prepare students for a job in the industrial age. However, our world has changed. Students need to understand, not just compute. They need to think and reason in order to compete.
 - ◆ **Counterargument:** Too much time is spent on exploration and therefore less material will be covered.
 - ◆ **Rebuttal:** According to TIMSS conclusions, the U.S. deals with far more concepts than other countries, at a much shallower level (a "mile wide, inch deep" curriculum). Studying less material in greater detail should be a positive change. Also, studies on IMP students have shown that the investigation skills and the conceptual understanding compensate for the ignored subject matter. Students are able to reason their way through unfamiliar situations.
 - ◆ **Counterargument:** Low-level students need the traditional lecture and practice approach to learn.
 - ◆ **Rebuttal:** Cognitive psychology tells us that recall is most likely under circumstances similar to those in which we learned. Therefore, any student, regardless of ability, will learn more when material is presented in context.

Also, the structure of active learner curriculum provides the student with ample opportunity to internalize and personalize the material, as is necessary according to cognitive psychologists.

- ◆ **Counterargument:** If a traditional class was good enough for me, it's good enough for my students.
- ◆ **Rebuttal:** Once again, the world has more on. The expectations placed upon today's graduates differ from those placed upon yesterday's graduates. We as educators need to prepare students for the present world and the future.

- ◆ **Problem solving strategies can be taught.**
 - ◆ **Counterargument:** Problem solving skills are not learned, but inherent in some students.
 - ◆ **Rebuttal:** There are several strategies that are common to most good problem solvers. These strategies can be conveyed to students explicitly. These strategies are independent of specific knowledge.

Obstacles:

- ◆ Maureen Zolubus (WHS principal) may not approve personal day to spend with Don Brock and/or Mary Hogan at Needham High School.
- ◆ Inertia on the part of the department and the school system.

What can I do to deal with obstacles?

- ◆ Convince Maureen of the benefit for Westborough High School
 - ◆ Immediate payoff: improvement of my current classes by introducing some of the IMP/active student learner characteristics
 - ◆ Long term payoff: development of course to improve MCAS scores of future students by providing a course which fulfills their needs

Achievable steps:

- ◆ Continue reading, researching
- ◆ Stay in contact with Don Brock and Mary Hogan
- ◆ Connect with Nina Greenwald

Timetable:

- ◆ Week of Nov. 15th: Contact Needham High School; hopefully will visit week of Nov. 20th
 - Contact Nina Greenwald
 - Discuss algebra I A and B students with Heather Kimball and Rich Graham (Westborough High School teachers) to more fully understand target students
- ◆ Nov. 22: Outline due
- ◆ Dec. 6: Rough draft will be complete

Practicum CCT 698, Fall '98
Teresa Castro
Research Design

Topic: Grassroots Cultural Production. (Part of my project is to define this term for myself-- what follows are some working definitions.)

grass roots n 1: soil at or near the surface 2: society at the local level esp. in rural areas as distinguished from the centers of political leadership <cultural changes occurring at the grass roots -C.A. Buss> 3: the very foundation or source (Webster's, 1977)

grassroots. "A way to influence people's opinions or actions, a way to educate people, and a way to empower community members that is community-driven and centered around people and their needs. Like it sounds, the roots of these efforts germinate in the community and sprout out to involve others who share a concern." (John Leary, Jenny Harvey, research briefing, 4/23/98)

grassroots cultural production: The production and dissemination of art and ideas outside of or in opposition to the mechanisms and practices of corporate/mainstream media (which is produced by 1% of the world population, approx. 10 multinationals) a.k.a. 'mass' media.

Controlling Question: How does grassroots cultural production sustain itself financially, how is it funded?

Project: To learn what 'grassroots cultural production' means in practice. To fine-tune my definition of the term (or develop a more precise term). To connect with other groups or individuals who are trying to create and distribute art outside of the traditional mechanisms of cultural production (esp. the production/dissemination/performance of poetry, storytelling, political theater). To learn how these groups or individuals sustain themselves financially.

Controversy, arguments/sub-arguments: What are the politics surrounding cultural production? What does the term 'mass' media mean? Who are the traditional gatekeepers of culture in our society? How does the current economic climate influence the production of culture in our society? What are the traditional mechanisms of cultural production and why might one seek alternatives to them? What are the texts or informants who can help me with these questions?

Why: I am a member of (and helping to build) an art collective. My research project and questions stem from my desire to enlarge the collective's options for income. One of our challenges right now is to discover how we can fund ourselves without being dependent upon the traditional gatekeepers of culture to publish and distribute our work? We want to learn all the possible funding options available to us and also devise our own funding strategies.

The next 2 1/2 months: What do I want to see happening in my project? Do I want to influence someone to do something? Action proposals? What do I want to accomplish within the next 2 1/2 months?

At the end of this course I want to have a portfolio of funding options for my collective. The options might range from grant sources to revenue producing 'products' which we want to create. Do I want to influence someone to do something? Perhaps part of the portfolio will be a list of organizations or individuals that we want to approach for direct funding.

Foreseeable difficulties: What might block me in the process? (1) I am just one member of a collective so much of what I do must be discussed with everyone else involved. This takes a great deal of time and energy. (2) Also, the rest of our work involves writing and working together to create performances...this work is much more enjoyable so I notice that I tend to spend more time on the art making and less time on the business process (this project). (3) Defining the

controversies underlying grassroots cultural production is important to my project but I could see myself spending more time on this aspect because it involves familiar territory (reading, discussing with others, writing) vs. focusing on the funding question which might involve new methods of problem solving.

What can I do about these difficulties: How can I deal with these obstacles? What directions might I need to take? (1) I can do a lot of information gathering alone and bring this back to the collective. We can decide, as a group, what we want to do with the information. We can also brainstorm together on the funding question. (2) I need to remember why I'm thinking about the funding question in the first place-because I love the work we do and I want us to be able to do it on a full-time basis vs. part-time, squeezed in between the other work we do to support ourselves. (3) I want to clearly define what I think the political and economic issues surrounding cultural production are-I need to understand a system or process before I can subvert it. But I've already done a lot of work toward this and can give myself a deadline to keep this part of my research finite. If I can remain in dialogue with my research timetable, I'll have a way to check my progress and revise my process if I get bogged down or stuck.

Research timetable: Achievable steps and schedule with rationale (the why) for each step:

Macro to do's

1. Use argument/sub-argument process (and readings/interviews/past papers I've written) to define the controversy or issue underlying the funding question--the why of the project. If I can articulate this, I will have an easier time organizing the material I gather and also conducting my interviews. (finish by Nov. 1.)
2. Ask the collective if they want to do a mapping exercise on the funding question to brainstorm around the topic. (ask this week)
3. Schedule meeting with first informant. Discuss questions with collective and see if any members want to be in on the conversation. (first week of Nov)
4. Start working through informant/information list (see below). This list is extensive but as I progress through it and gather new information, I can prioritize and revise it.
5. Consolidate work the collective has already done on the issue of funding/income (i.e. lists we've drafted of possible sources, emails such as my alternative press proposal). (by Nov. 1)
6. Keep daily log of progress made-to keep a meta perspective on the overall process/progress of the work. (started 10/12)
7. What is the final document for my project going to look like? Can I write as I go along? What do I want to include? Do I want to report on the entire process of working through my question? If so, the daily log will be a great help. See JHarvey doc. and start to think about where/how all the information I'm gathering can be presented.

Micro to do's

1. Keep/maintain a list of tools that are useful to the problem solving process (tools introduced in Practicum & Creative Thinking course) (already started)
2. Emails: The collective does a lot of its work/discussion via email. Save everything to portfolio file. Print out/organize relevant emails for project workbook. (ongoing)

1/2 way check in (Nov. 10): At this date, I should check on my progress and decide what still needs to be done in order to revise process accordingly.

Informants/Information gathering: Who is currently involved in grassroots cultural production? Who can help me with my funding/income questions?

I've consolidated a list of possible information sources. I'm not sure if every person/organization on this list will be of use to me but this is a first draft of possible leads.

1. MKweeder: This informant does economic advocacy for poor and immigrant women who run their own cooperative businesses. She agreed to talk with the collective about fundraising, and creative forms of income generation.

2. United for a Fair Economy. <http://www.stw.org> I want to order a text they produced for political theater, "The Activist Cookbook: Creative Actions for a Fair Economy" and also a copy of "Corporate Power and the American Dream" a workbook from the Labor Institute. If I want more information I can speak with Stephen Collins about how they fund themselves. UFE is a good source of information regarding our current economic context--their newsletter alone was an educational experience for me.
3. AWalsh: This informant started an art collective in Somerville this year. She is dealing with a lot of the same questions we are dealing with and it would be useful to share information with her about the process of building a collective and maintaining it.
4. KHall: She promised to email me a list of good 'try out' performance spaces in the Boston area. (Email her for list.)
5. AHannan: Head of ToolBox productions and local performance poet. She produces a weekly/monthly cabaret in the Boston area. (How does she fund her productions? How does she support herself?)
6. Look up the New Society Press url. (lead from PT, publishing info category)
7. Look up the ICA, (see contact info on print outs from PT website)
8. PT website: It has text references and group process info relevant to my project. (download useful info)
9. Professor Gail Dines. A sociologist who analyzes 'mass' media and society from an economic point of view. Can get her contact info. from Prof. Tirrell. I could ask her for information on media activism, i.e. texts, local groups I should know about, etc.
10. Local grant library. Associated Grantmakers of Massachusetts. Boston, MA. (I've been meaning to visit this library for a year and keep putting it off. See if another collective member might come with, schedule a time and GO.)
11. Boston Public Library. The BPL has a grant search section. (same as above).
12. The Center for Women and Enterprise. Boston, MA. (Ask CWeber if this organization would be of any assistance to my project--in terms of information gathering.)
13. Feminist Theory website. <http://www.utc.edu/~kswitala/Feminism/> This site contains information on 30 different fields within Feminist Theory, including literature, politics, philosophy, anthropology, aesthetics, etc. It also provides information on feminism in 70 different countries and U.S. ethnic groups. In addition, the site gives the complete biographies of 40 individual feminists.
14. A national listing of current art/education community centers: The Presidential Committee on the Arts and the Humanities, Suite 526, Dept. P, 1100 Pennsylvania Ave., N.W., Washington, DC 20506. (Send for this.)
15. IKlein, Jewish Organizing Initiative (JOI): I want to know more about this group and how they got started. (RSVP for their Oct. 29 event, attend with C.S.)

Existing art and/or education collectives with similar philosophies and goals--possible information sources. (Revisit this list when I've clearer idea of what my questions are and how the following might be of assistance.) 1. Bread and Puppet Theatre, VT. 2. The Women's Center, Cambridge, MA. 3. The Women's Educational and Industrial Union, Boston, MA. 4. The Elizabeth Stone House, Jamaica Plain, MA.

Local art centers that provide low cost training, access to equipment and work space in various media--possible information sources. (Same as above.) 1. The Boston Film and Video, Boston, MA. 2. Cambridge Community Access Television, Cambridge, MA. 3. Worcester Crafts Center, Worcester, MA. 4. Brick Bottom, Somerville, MA. 5. Adult Education Centers in Cambridge, Boston, Brookline, MA.

Publications. The following are just few publications through which I can look for like-minded art communities and publicize the collective's work. 1. Fact Sheet 5. This is a directory that evaluates and publicizes zines from all over the country and abroad. 2. Sojourner, Boston, MA. 3. Women of Power, Orleans, MA.

Interviewing: Much of my information will probably come from conversations/interviews vs. texts so I will need a clear, organized set of questions with which to approach each informant

(have this by Nov. 1). I'm already feeling a bit scattered just from pulling together my list of informants/information sources. Hmm...controlling question? How does grassroots cultural production fund itself? And why am I asking this again? Because I want to develop a portfolio of funding options for my collective.

new foreseeable difficulty: Working through my informant/information list could be a chaotic experience. Organizing information derived from conversation might be more difficult than integrating information derived through texts.

what can I do about it: I can prioritize my list so that I am mixing fact finding interviews with textual research (i.e. grant library, BPL). I can use my daily log to keep focused on my controlling question (and chart progress toward its resolution). As I work through my list I can develop category-lists to organize disparate but linked information (i.e. list of performance spaces in Boston, list of possible grants to pursue, etc). Put category-lists idea in Macro to do's section.

Annotated Bibliography (w/ rationale): My bibliography is still focused on the controversy/argument part of my project. As I work through my informant/information list, I might discover texts relevant to my controlling question (which I can add to my biblio.) but I don't want to get bogged down with a lot of reading since I suspect much of the information I need, I can find through interviews.

Tirrell, Lynne. "Definition and Power: Toward Authority without Privilege." *Hypatia* vol. 8, no. 4 (Fall 1993). (gives good analysis of how communities of resistance need to tackle social, and not just discursive, practices to create real/lasting social change)

*Tirrell, Lynne. "Language and Power." *A Companion to Feminist Philosophy*, ed. Alison M. Jaggar and Iris Marion Young. Malden, MA: Blackwell Publishers Inc., 1998. (a good primer for the feminist philosophy of language, might not be integral to my work right now...peruse and decide)

*Tirrell, Lynne. "Storytelling and Moral Agency." *The Journal of Aesthetics and Art Criticism* 48:2 Spring 1990. (strong analysis of discursive strategies of survival for marginalized voices/perspectives)

*Dines, Gail. [The Production and Consumption of Inequality] transcript from talk given Spring '98 at UMass on pornography and hate speech. (look for published copy) (can use but can't quote from...she gives a great economic analysis of how political exclusion works via corporate media)

*Csikszentmihalyi, Mihaly. *Creativity: Flow and the Psychology of Discovery and Invention*. New York, NY: Harper Collins Publishers, 1996. (for concise mainstream, socially oblivious conception of culture, gatekeepers, domains and field experts)

Cull from essays I've already written, relevant information:

1. see paper on politics of truth, feminist critical pedagogy and epistemology (fall '97) 2. see paper on economic injustice (spring'98)-using critiques from liberation theology to analyze imperialism and market capitalism. "the exclusionary laws of the neo-liberal market system" (Tamez, Amnesty of Grace) 3. see research design for collective (spring '98)

* denotes texts I've already read.

Where to go from here: As part of this research design presentation, I used some sense-making protocol (from part 1). If Peter and the class are willing, we could use some of 'part 2' (see week 3 handout) to frame/guide feedback. I'd especially be interested in hearing what aspects of

my design need clarification ("I wanted to know more about..., I struggled with..., I would have been helped by..., I think Teresa might consider...").

Where to go from here: Feedback from PT and group. (notes for follow-up)

1) re: being intimidated by the task of talking to lots of people. suggestion: get a live or telephone buddy to check in with you each day until it becomes routine for you to be scheduling and having meetings with informants. (ask Caraway to act as a check-in buddy.)

2) re: keeping on top of the potential chaos of information these informants provide. advice: it won't be as chaotic as it looks at the outset, provided you allow yourself as you go to revise/refine your angle into/on the topic of funding grassroots cultural production. if you feel less secure in this endeavor than synthesizing ideas from published literature, don't retreat into books, but process this with the buddy as well. (discuss w/ Caraway and also Peg. use daily log to revise/refine.)

3) re: funding sources. Look for 'how to' books on the topic of writing grant proposals. (do search, add titles to funding bibliography.)

4) re: networking. Seek out more established, local artists who can describe their funding strategies. (this is already in the design.)