

Using Teaching Artistry to Explore Future Literacy, Future Fluency, Future Competency, and Future Consciousness

ITAC THINK TANK: August 2021

Hosted by Sudebi Thakurata (she/hers) - India

This is the transcript of one of ITAC Collaborative's monthly Think Tank sessions. Each session focuses on a new theme and is hosted by someone from a different country.

This session explored "WHAT IF," and engaged participants in a discussion around what skills and competencies we think we should be equipping people with now, to ensure they are ready for the future. With constantly evolving skill sets, changing contexts, and new kinds of knowledge and wisdom required, what is the role of TAs in supporting them effectively? How can we make sure we are preparing future practitioners with capabilities of the future and not those of the past? This session examined the role of TAs, and the challenges/barriers which are present, in relation to future-consciousness building in creative ways. The conversation will be supported by Sudebi's trans-disciplinary design collective D.epicentre and the work they have been doing on Futures for the last few years.

The follow-up working group will be invited to build a framework for a future literacy, fluency, competency, and consciousness curriculum that can be widely used by Teaching Artists across different contexts. The design-led process, running for at least 6-8 months, will facilitate the generation of new ideas, new theories, and new wisdom, built upon existing knowledge and newer partnerships. Sudebi hopes to capture the processes and perspectives from the working group, which will meet every 3 to 5 weeks, in a shareable guide that can act as a living document others can learn from. This resource may become a collectively-made multi-layered book, simple website, games/simulations, or a toolkit that can be utilized by arts/creative practitioners in different contexts—the form will be determined by the working group.

Instances in which the text is in ellipses in parentheses (...) indicate when the sound was indecipherable for transcription.

Sudebi Thakurata

Thank you. It's really an honor to be here. Because I'm sure all of us are here because we have some kind of an affinity towards ITAC. We all feel that it's a really important and interesting space for all of us. And I was greatly excited when I was selected as one of the innovators, you know, who's the innovator think tanks. This team that I plan to explore with many of you, in the working groups, is something that I'm very passionate about. And I feel that with each passing day, my interest, my curiosity, and my inclination towards it is just increasing. So I don't want to bore you with my bio or prize talking about what to do, or even the sort of give you a lot of presentation, it's going to be very interactive dialogue, in the spirit of how I had sort of envision this thing come to be, which is in the spirit of real co-creation and collaboration.

But just to set the context. I'm from India, I'm currently in the city of Bangalore, which is in the south of India in the state of Karnataka. But I originally come from the east of India from what is known as Calcutta or Kolkata. But it has been out longer than half years that I've been in Bangalore. And I shifted to Bangalore, and it's my job at thrifty manipal Institute of Art Design and Technology, which is where I have been teaching. So it's one of the most, like, I'm one of the oldest art and design institutes in India. But I also have my own practice beyond teaching. And beyond being a designer, an artist. about five years ago, I started the epi Center, which is our design collector with my partner, my husband, and you know, the co-founder profile.

And today, I'm going to be supported by redo. Redo is my student, that's fishy. She is a student of industrial arts and design practices. But she's currently sitting in Oman, you're not because of the pandemic, all of us have been this first classes have been happening online. But good news is that she's coming back in about a week's time to India. And hopefully, we may not have a third wave, who knows. But Rito has been also an intern at the epicenter. And she has been greatly interested in the ideas of futures and foresight, and particularly in the context of creative and cultural economy. So that's about who we are.

What I plan to do today is to sort of give a few provocations, which can enable all of us to share our own perspectives or our own perceptions around the notion of future. So the way in which we got started with the idea of future consciousness or future literacy or fluency was a few years back as a part of our datacentres work. You know, we do a lot of work around art and social action, or design and social action or impact. Many organizations within India who work in impact spaces, and it really doesn't matter. What is the topic or the theme that they are working on. They were talking a lot about upskilling, or future skilling and how it's important, and I'm talking about a pre pandemic time. And a couple of organizations had approached us to work with them in designing and, you know, delivering some kind of a future skills, curriculum, a common framework for them, which would help a lot of young people, you know, because they were realizing that these people have their degrees in different disciplines and domains. But when they were going into having their own practices, or they were working in different spaces and fields, they were realizing that they were not quite equipped to work, either to work on their own, or to work with other people.

That's how we got started. And when we started looking at it, we realized that there is this very interesting gap or dichotomy. One end of the spectrum of this futures skills or literacy or competency was a lot of group of people who are so called experts, right? They're either policymakers or decision makers or people who talk about larger trends that this is what is needed, but he kind of did not have much understanding of the realities of what's really happening. You know, they were talking about what is important, where, when we started talking to a lot of people who in their everyday life, experience gaps and challenges, they have their own struggles, and can you realize that many of them have their own struggles and challenges? They are not quite aware of what isn't it to be ready for the future or to be, you know, future conscious? When you realize that these two gaps are there? Through many, like I would say, two to three years of hard work, he came up with a very open ended framework, which can almost accommodate anything, you know, so we call it what might, what is and what if, what that means is that what might is basically all these predictions, speculations, you know, even for sight related ideas around future where people are talking about what might happen. What is the part where people are talking about the realities of how far we are from the future, or the future has arrived, as many people are talking about? And what if, is this, like intervening element, which intervenes, what if what is with what might, so what it is really about possibilities, and that's what we like to call this.

Okay, with that in mind, what we'll be doing is, we'll be breaking out into different groups today with different prompts and provocations. We'll be talking and using Miro as a conversation tool. And in a bit, I'm going to share that with you. I'm hoping that some of you, if not all of you are a little well versed with Miro, it's not very difficult to use. But if you have any difficulty in accessing or using it, you could ask someone in your group, or even one of us to help you when adding things on Mural by adding things on the chat. Okay. So we will go into the breakout rooms, discuss things, put things happen, Miro, come back to the main room, which is the plenary, talk about things, and again, have another prompt and go over there. And like this, you're going to build upon a shared kind of an understanding of where we are, what our perceptions about futures are, what do we feel are the needs and all of that, and towards the end of these two hours, we are going to have a little bit of a discussion around what is the direction that we will be taking that's really about it.

I'm first going to show you the mural board that we'll be using. And then we'll share the mural link on the chat. Let me open Miro for you. Just one minute if mine system has become a bit slow, sorry about that. I hope you can all see my screen. So what happens is, I mean, those of you who are familiar with mirror, obviously you will know. But if you are not too familiar with it, what happens on mirror was that when you first go on, you know, you might suddenly see something like this like a blank space. So you just need to move it move a little right or left. And that's how you will find the workspaces. We have workstations for different people over here, as we will make into the breakout room. So you can see 1234 we have up to seven workstations created. And within each workstation, if you zoom in, you will get to see that there is there are frames, we have also given sticky notes, some talk over here. So if you want you can use the sticky notes from here and drag them that is on the left side of Nero, you will see that. Yeah, so this icon is a sticky note icon. So if you click on a sticky note, Miro will give you choices to use

different colors. So if you want to use this color, you can just click on it and add wherever you want the sticky note to be. And you can always zoom in and zoom out of it. And you can write whatever you want to write. And within this you have possibilities of you know, using different kinds of sizes for sticky notes. So that's how we'll be using the mural board. I'll keep the mural open just for a minute, because I wanted to share what you're going to do as an introduction at this moment. So I might ask for a little help from Madeline. Madeline, how many people do we have as of now?

Madeleine McGirk

We are a group of 39 at the moment.

Sudebi Thakurata

39. Okay, that's quite a large group. Okay, so I don't think we will be talking in the main session for long because we won't have enough time then to discuss things. So the first activity that we will be doing in Miro is for each group, you will get to see next to your workstation number, something called crisis cards.

I will give you the context of this. So I was reading an article, you know, by Sohail unitl la, and it talks about different alternative future scenarios, possible future scenarios, the different kinds of crisis that we are all undergoing, and also the different factors which lead to some of these. So, I found that article to be pretty interesting. And I thought that this could be a nice way to just sort of open up and share about where are we in terms of the kind of crisis that we are experiencing today. So if I zoom in a bit, you will see that there is one crisis, one kind of prices, that's called the ecological crisis. The other kind of crisis is the crisis of inequity. And then the crisis of meaning. The crisis of work in a world where AI and advancement, the crisis of governance, and the crisis of inclusion, okay, so I'm not particularly saying that there could only be these kinds of prices, I've taken it off the article with because it was really provocative. And let me tell you that I, we have been doing this work with different kinds of people, we had the session at what was called meeting point where many southeast and South Asian countries actually participated. And the presenter was the one from India, where we were trying to kind of reveal the context of art and social action in the current situation. And we had a lot of young practitioners in the arts or in design, who joined our session. And one of the things that we were trying to understand over there was also this, about what is the nature of crisis that everybody was experiencing. So I don't want to reveal what came out of that. Let's see what today's session reveals.

So when we go into the breakout room, my request would be that in your breakout room, you can take a few minutes to first read this cards in the crisis card section. And whichever crisis and it can be more than one you feel you really experienced, either at an individual or personal level, or at a professional level, just add your name over there. And I would like you to discuss in the group, why do you think that? or Why do you feel that this is the nature of crisis that is really, really impacting or affecting you, and your work. So that's one of the tasks that you need to do in that session. And the next thing is, I'm very sure all of you stumble upon this term to see a vuca all the time, these days, especially since the pandemic has hit us, everybody is talking about the vuca nature of the world, the volatile, uncertain, complex and ambiguous. And there is yet

another similar kind of framework, which is called tuna. And that actually is similar to vuca. But instead of volatile, they say turbulent, and instead of complex, they say normal, but uncertainty and ambiguity are also there.

Right, so along with the nature of crisis that you discuss, in, in your breakout rooms, could you also kind of share? What do you think, for you, in your own practice, you know, as teaching artists or practitioners who engage with people and and the world? What does this even mean? What does bukan tuna mean for you, in a very real way, and not really in a theoretical way. So what we would do is just stick to this part, for the moment. And we will spend about 15 minutes in the breakout rooms to discuss the nature of crisis. And to discuss the nature of the UCM q&a, I sincerely request that you do not just talk, but please add sticky notes. And if nothing, please add on the chat. Because as a part of the thing that we are also trying to, you know, gather these perspectives, which would be very, very useful for us.

So 15 minutes to do this. And we come back to the main room to have a very quick discussion around it before we move on to the next provocation. So I'm stopping to share. And I'll also share the bureau. The Miro link has already been shared, thank you renew, but hoping that some discussions might have happened. And I'm hoping that it's also kind of documented on Miro shall we say because we have seven groups or seven breakout rooms. We give about two minutes to each of the breakout rooms. And you do not have to go one by one and talk. But just to kind of give us an access of what was the nature of conversation or What is it that you found? First with respect to the nature of crisis. And secondly, the exploration of the notion of vuca or tuna. So, Nii refers to a to maybe share your Miro and also use the timer, please. Thank you Rito. So retos gonna use a timer so that we can all stick to two minutes. And after one group, we will go into the other group, and we can have a quick exercise followed by this again. Okay, so if we invite group one, could you share anyone from your group? Just the nature of conversation in about two minutes time? So after you take one,

Woman 1

Okay, I will take the initiative here, just that we ended up talking about inequity. In especially teaching online, the arts. So we talked about the needing to be inclusive of different kinds of arts different kinds of art forms from around the world. We talked about violin teachers, including raagas, and different kinds of art forms, not just classical music. But we also talked about the inequity of online accessibility for children. Like in New York, everybody working on the same link, or also the fact that children are often put in charge of looking after siblings when parents are at work, so that there was inequity in childcare. Does anybody else have anything to add? to one. So I guess that leads to the uncertainty and how complex the issue was. And that was kind of universal that most children couldn't be on screen. And so it was very hard to teach them through the zoom. Because they were they weren't even able, we weren't even able to see how they were doing. And it was challenging to work in new novel ways.

Man 1

One other person in our group shared how that inequity in general is also just an inequity of the arts, and how where they are placed in our the value that our culture has for arts. They're not

mainstreamed along with math, science, literature. So it's like an extra thing. It's not always integral to how we learn and grow. That was one general inequity that we're all familiar with.

Sudebi Thakurata

Thank you so much. And is there anything else anyone wants to add from this group, I know your time's up. But something which is really pressing, and you think you need to share from the group. Okay, then the group move to group two, thank you so much for sharing Group one. So you could alternate, I understand that some of the groups may not have had a lot of time to discuss, because you might be reading or you might have been adding things. So you can even pop up and talk about different things that he noticed while you know, reading the cards and adding your own perceptions. So after group two.

Woman 2

I think I'm group two, with 50 others group so please join in and talk. What happened is, we some of us couldn't access to Miro. So we actually just talked in general about crisis about art and things like that. And what we I'm not sure if you're talking about the mural thing or not, but the crisis of art we were talking about this someone in my group that have concerned about the use of artists using the oath of office you fashioned like the example I calligraphy and things like that, like he's worried like, all these thing is getting distinct and no one using them and then artists who are doing that they couldn't express. So in that I just share what in Australia, I noticed how artists survive here is they actually group in the group, and then they go to like, different I can't think of the word maybe too late at night now. Like different sub we have our little government so they propose the idea of like these five artists, they will do these five things for the community. So what happened is that that how can I can't think of the word anyway, the small government here will give fun today. So they can rent a space and do that, that, that events. So all artists actually get a meal, get some pay rather than not having pay. And they for for like crisis like now, the artists actually still involved they will invite them doing online and show the artwork. So this places example could be the Justice places any company that I have money fund for, for the local community. So that's how artists been surviving by doing that. So yeah, more more ratio was, was talking about that. So I'm just talking about how, how artists have I found here, yeah, anything to add group two?

Woman 3

Yeah, I think what the as, as it's already been said, what the main thing we spoke about was traditional art methods, and manual art practices, such as painting and sculpture and calligraphy, versus digital skills, and how important it is that we don't forget about manual practice. And we were, we ran out of time, but we were just about to talk about how to get funding. So we were talking about local groups getting together and maybe getting small pots of money from local government or small grants. And in my experience, I've just started working for a local company here in Glasgow, where we work with young people who've been in the care system, who don't have stable home environments. And we are funded by local government. So we get small amounts of money from the government. And it would be good to talk more about how to successfully get funding and how to continue getting funded. In the arts. I'm sure we've all got lots of experience. Good and bad about that.

Woman 2

Yeah, I remember the word Council, the local council, they always have funding for, for the mostly it's for the less fortunate one. And that that is the good way that the artists can share with them the hope and arts that we can see. So that's, and the funding normally go for one for only one month or two months. So that amount is small, but it is a continuous funding.

Woman 3

So we my company that I work for, we get small grants of maybe 1000/2000 pounds at pear project, and we run a project and when that project is finished, and we delivered it, the money runs out, so we're constantly looking for more money for every new project. So it would be good to hear other people's perspectives on how to sustain the funding.

Sudebi Thakurata

Right. So one of the things that I mean, that I plan to do eventually, you know, as a part of the working group, and, you know, coming up with the framework is I mean, in some way you could say that, how do you have not only sustainability in one area, but also to have a sustainable financial model for artists and designers, you know, that's actually something which is not really taught in any art in design school, right? You are taught so many things to explore your art, connect to communities, but the financial literacy part of it, or the entrepreneurial skills that you might need is not touched upon. And a lot of young people do talk about that, right. And especially in a post pandemic world, where fundings are becoming even more difficult. So, the way in which I envisioned this is that when we come up with the framework, whatever shape it is, eventually, it should actually touch upon many of these aspects in tangible and practical ways based upon people's experiences. So that this could also be a part of, you know, art and design education and and for future practitioners and the current practitioners and that's why it's very important for us to capture multiple perspectives around what are the real problems that we are facing and not just theoretically talking about these, these are ways in which you are future competent, you know, as an artist or a designer. So thanks for sharing those perspective. And with that, we go to theme three. And we'll start the timer. Also, when someone starts talking,

Man 2

We had a lovely group of people that were sharing their experiences in different places including Brazil, Florida, Kenya, and In China, and there are concerns across all of these issues. One point that was brought up is, it's hard to focus on the future when the reality of the current day is literally resulting in people dying. And places of work shutting down. And another person in our group was speaking about the inequity are, how difficult it is to place value on any single one of these crises. Because they're happening concurrently. It's not a singularity, we don't necessarily have a theory that solving one of these issues will solve all of them. And so in some ways, it's valuable to I'm we didn't get beyond that point. But in some ways, it's valuable to divide it up and in other ways, how can we be thinking about it holistically. And the realities that we're all facing, depending on where we are very different, and what kind of crises we can actually address is also dependent on where we are.

Sudebi Thakurata

And could you have any conversation around the idea of the volatile, uncertain, complex and ambiguous word? Could you have that conversation or this kind of stop before you enter there?

Woman 4

We get there, no problem.

Sudebi Thakurata

We will continue with the same breakout rooms, and you will get more opportunities to talk about many of these in the next sets of exercises. Okay, but thank you for sharing it. Can we then go to group four? Anyone from group four would like to start?

Woman 5

I can speak. As was mentioned in the chat earlier by Jeff, we spent a lot of time discussing the app. And our lack of ability to net I don't think anybody any one of us had actually ever used this app. So we didn't really get into discussion, we had just started placing our names. And a couple of us spoke to why we chose to put our names on very briefly about why we chose to put our names on this crisis, like some others have said, there was a little bit of talk about all of these crises being connected, and hard to choose just one. And I think we only got to that we didn't have a lot of time to share. But if anybody else would like to add to that from the group, that'd be great.

Sudebi Thakurata

Lovely to hear, even individually quickly, like you know, what are the nature of crisis you're experiencing? That will be good for us to know. Okay, maybe we'll go to group five if we can come back later. If group four later on wants to share something we can do that. So a group five

Man 3

Hi, my name is Jason I am calling in from unseated Remi to show Loney land also known as San Francisco, California. Our group I just want to name also struggled with the technology at first, so we decided to just go through and read them aloud with each other. After reading them aloud. One of the things that emerged was that it was seemed like a lot of these things are all connected to one another. We also shared a little bit more about individual contexts within our work supporting our own communities, whether those communities be black, indigenous, poor or disabled. One of the comments I made after we started chatting a little bit more is that these seem to all be crises of capitalism, colonialism, imperialism, and white supremacy. And that that actually isn't articulated clearly in these particular crises here, and that we are more interested and addressing the crises at named as such of capitalism, white supremacy, colonialism and imperialism, rather than talking around those issues, or those crises because those crises are the roots that needed to be uprooted. And that those things create anxiety for us as we think about how we address those crises, because they are bigger than any one individual. And so that part of that is actually building trust among ourselves. And we wish we had time to actually get to know each other before jumping in to talk about crisis, because it is hard to talk about or address crisis without trust among community and comrades. And that brought up a question for

us in the next section, which is we know what these words might mean. But we don't know what they mean in the sequence that they are put on the paper, nor do we understand the context for why they are put in that particular sequence. And so it is difficult for us to even begin to critique or begin a conversation without understanding the context, because that is crucial for us to be able to make meaning out of tools and resources. And to my group, I actually have to take off for another meeting. So I will not be in the follow up group. I just want to say thank you to my group for a wonderful conversation.

Sudebi Thakurata

Thank you, Jason. Okay, so anybody else who would like to add anything to this group? Otherwise, we'll move to group six. Okay, Ross, you want to say something? Oh, no, there was just a pop up. Okay. So let's go to group six, then. Anyone would like to volunteer from your group just to kind of share some of the discussions or thoughts by

Woman 4

I was actually in group six, but my name popped up on group one. I'm not sure how that worked. But um, in our group, we talked a lot about the fact that while we identified with, with some of those crises we didn't identify with, with them exactly the way they were described and exactly, and the language that was used. So for instance, for myself, I identified with inclusivity. Except that it doesn't say anything, it does not include people with special needs. And I would like to see it include people with special needs, because they. And I think that included in this in inclusively, that really bothers me, because that's, that's the group that I work with the most and they are trapped inside their bodies. And if we can't return to them, how can they reach out to us? The other thing, we started briefly to talk about the CEO, the tuna I'm going to go into and what they reminded me of those terms reminded me immediately of the Lincoln Center's capacities for creative learning, and how it talks about how the arts can actually address and help children acquire these capacities, these exact capacities. So that's about as far as we got with that discussion. If anybody else in the group would like to add, I'm sure I was not very articulate about it.

Sudebi Thakurata

You don't tense a lot, you know, the idea is also to sort of fuse a provocation, which you can totally disagree with, as well. So how, and one of the other things is, I mean, the very reason why I mean, I was very keen on starting something around the notion of futures, especially in the context of the arts, is that whatever you find available, I mean, where people are talking about futures and foresight and all. It's either very generic, or it touches upon certain aspects of certain disciplines and domains. It doesn't really necessarily talk about similar concepts in the context of the arts, right? And, and hence, a lot of these things cannot go missing. And it's only when people like all of us actually put our perspectives to it. We also kind of understand where the gaps are, what are the things which are actually not being included, you know, and bringing those kinds of discourses which are not finding their voices where they should. So thank you so much for that. So, last but not the least, then shall we go to group seven, to have a quick discussion.

Woman 6

Hi, everyone, I can say briefly what we discussed in group seven. Thank you. Unfortunately, we didn't each get to share our perspective as we were navigating the Miro as well. But what we did talk about and focus on mostly were the issues of inclusion, as well as an equity. And we tie these together in a way, in fact, all of them, I think, work together. But one of our group mates defined inclusion as systems of delivery that are more accessible and deliverable. And we kind of spoke about how within aiming to be inclusive, within work, it's kind of, and maybe you can interject amount in that you're constantly climbing as you're creating the work, and it is a challenge. And then we also talked about capitalism, and in terms of the crisis, crisis of inequity, and how inequity automatically excludes people. So in that way, it works together with inclusion. And these are things that are being faced a lot in the US at the moment. We were thinking about Chicago, specifically, in one sense. But we're all placed around the world and have agreed that these are the important topics we're facing at the moment, if anyone wants to join in.

Woman 2

I just wanted to add, actually, I think the ecological crisis is as a consequence of all of these other crises. So I think we said you know, you can't have one without you can't have one without the other in any of these really, you can't, they wouldn't be able to exist on their own, they exist because everything else exists around them to support this sort of amorphous machine that sort of moves that has no center or no heart, but is driven by, you know, a set of ideologies, and you can't really pinpoint who's driving the ideologies, it's sort of the cygnets out of control. That's just a thought I had just then actually.

Sudebi Thakurata

Thank you so much, again, for sharing those perspectives. What will now do is we'll go back to the breakout rooms and go into the next set of conversations. And hopefully, you will find more time to talk to each other. And please reach out to us in the main room, if you think you're having trouble as a group to access Miro. Otherwise, even if you have one member in your group who can access Miro, he or she can share the screen and, you know, you can talk and put things on chat, and then that can be captured. Because this is really important for us to know. And somewhere capture, you know, I mean, considering the limitations of online modalities, but also the fact that we would have not been together today had it not been online, right. So it has its own, you know, pros and cons.

So Rito you can I maybe because you're already sharing the screen, could I request you to go to the future skills? The second one, yes, that that's the one if you can just go closer to this. Okay. So this is again, a provocation, and I'll set the context for it. You might have seen that, you know, every, like few years, or every year in a way the World Economic Forum comes up comes out with a lot of these future of job kind of report, right, and it tries to encompass all kinds of domains and disciplines and all of that. And there was something which was the top 10 future skills that World Economic Forum had spoken about, about 2015. And then they have their own prediction around what the top 10 future skills might be for 2020. And back in 2019, when we did not even think about the pandemic, you know, we did some work. I mean, in fact, with almost 200 to 300 people in India, but they were from a diverse range of disciplines and

domains, you know, so they were people who were directors, people who were CEOs, people who work in NGOs, people who work in fields in many other ways, they are engaged with some of the other form of work. And while talking to them, when we had shared, what the World Economic Forum talks about, that these are skills necessary for the future, what were their thoughts or their perceptions about it? Do they agree or disagree and, you know, things like that. So there was a lot of both secondary and primary kind of research that he had done. Through which, and interestingly, we didn't do this with the, with, with the arts or design, you know, the cultural economy so much it was other kinds of economy, but not so much about this. And these were the 20, that in a pre pandemic time, out of all the findings, we kind of curated and collated, and we found, these were the top 20 according to all of these different kinds of people across gender and geography. Now, coming from my own background, as you know, from an art and design kind of perspective, when I look at these, I can absolutely say that even in the pre pandemic times, there might be certain things which are not included in this, and there might be certain things which may not be so relevant, right. And after the pandemic, obviously, there are further changes which have happened. So the provocation currently is going to be that this board actually talks about from A to T different kinds of future skills, which people have been talking about in terms of trends, which are really important. So if you may just move to the right. You may or may not look at this, if you want to you can, these are definitions, lose definitions that we have found from different sources, where this is how it's kind of defined, when people say, critical thinking, what do they sort of mean? Again, you can totally disagree with it, or you can agree partially or agree fully up to you. Right? What they would do is that, if you go to the left redo the Yes. For the left, please. Yeah. Yes.

So group one, and two, the conversation that I would really want to like to like you to have is, if you take these ones, and say that in your kind of context, you know, in the context of teaching artistry, what would you think are central to our kind of practices, and I do understand that this is also not one kind of practice, there are so many. So the ones which are closer to future skills here, which is KLEFJ HMG, should be ones that you decide in your group, these are really cool, these are essential skills for the future. So please remember, it's not just about skills that we need in the context of Art and Design. But if you have to be ready for the future, if you have to be future conscious, what are the skills according to you, and however you define skills are really, really important like those eight, then the STM n, arc up, all those boxes are where there are skills, which are really important. But they might be slightly peripheral, they may not be central to the work, and you as a group may or may not agree with each other. And that's the discourse, you would like to kind of cover, okay, so just take sticky notes and add to these boxes, whatever you think, are important, are really at the heart, and whatever are peripheral. And the four squares that you see A, B, C, and D, which I really like quite far away from the center future skills are four. I mean, it's just to say four, I mean, you can say three, or you can say five really doesn't matter, skills or competencies, which you feel as a group are really required, but people don't have it, which could even be something like say, like we were discussing all your financial literacy, you know, or the ability to understand different kinds of crisis in an interdependent way. You know, that could be something that people might not sort of understand which can be the root of many problems. So you're basically writing things which are really essential, but you feel as practitioners that that there there are gaps in those. So the far

away bigger squares are basically spaces for that. So I request breakout room one and two to do this exercise.

Woman 1

Is an exercise for for group one, too. Is that written out somewhere just in case we get lost while we're in the discussion,

Sudebi Thakurata

I can put it in the chat. Thank you so much. Absolutely, yes. And return if you can move to the, to the right, please. And go to the shifts. Yes, this fun. Thank you. No, no, no. Yeah, yes, absolutely. So group three and four, I would like you to discuss. So this is, again, a similar kind of thing. But what I would want you to focus on in your discussion is that, you know, there definitely has been certain changes in the pre and the post Soviet times, right. So, what according to you in the group, the only area of overlap that you can see between the pre and post COVID times are skills or competencies or abilities of teaching artists or artists or designers in general, which have remained constant, you think that has not changed, and things which have shifted. So the image that you will see below is where you can go further into the detail of it, where you would see that some things which might have been peripheral, in terms of importance or urgent may have become central today. And some things which was central or the heart of things in the realm of Art and Design might have become peripheral due to the pandemic. So you use, you can draw upon some of those future skills, provocations, which I have given from general discussions around future skills. But as I said, That's quite incomplete. In this context, so feel free to add, modify, change, whatever. But if you could just articulate what are the changes which have happened, you know, between pre and post COVID times, and what have remained constant? And that's part three and four, and with the same thing, to just go to the right one. Last but not the least, the brave one, the green one, the Yeah, the Yes, thank you so much. So group, five, six and seven, in your workstation. On a similar note, but this is another way to have conversations is to say that, if you think that from the past, to the current situation, to the future, towards the future, you will really realize through your own practice, or through your own work, that there is a need of change, or some shifts, or some transformation, however you talk about it. What do you think, are things that need to be unlearned? And what do you think are things we facilitated, so things that needs unlearning? and things that require facilitating, and work to think in order to shift from the past to the present to the future? Or the hindrances that you face? And what are the enablers of that? So just to sum it up, I mean, I'll put that in the chat group one or two, you are looking into the first future skills, frame, three or four are looking at the dose, the shifts part of it, and the last three groups are looking at, from two towards but you're essentially talking about the same thing, which is about, according to you, what are the future skills or competencies which are required, where there needs to be changes, or where there are gaps or challenges? Okay, so in order to do this, you have about 25 minutes, you only use the mirror board, the part of the mural board under your workstation that is relevant for your group. You don't have to use all of it, although you will see everything in 25 minutes, we will come back here and every group will be talking for about two to two and a half minutes. just sharing some of the key perspectives. Okay. Do you have any question about this? Or any clarification?

Woman 2

Sorry. Could you say again, what the group to have to do?

Sudebi Thakurata

Oh, Rachel, would you be able to show the the board that is for proponent to Yes, I see the board. Yeah. Yes. This is what you need to discuss in group one and two, and group three and four. We'll be doing the one that says shifts. Which is on the right, we're discussing about future skills. Yes, but you are visualizing it over here. You are saying what kinds of future skills are really central. So the ones closer to future skills, those four those eight squares You have to add your sticky notes and things which are important but not so important. You are using them in the ones which are slightly away. And a, b, c, d, those ones are where you're talking about things, which are kind of missing. You think they're very important that but that's not quite there. So that's how you're visualizing your conversation.

Woman 5

I noticed that Madeline wrote some questions to start conversations. Thank you so much for that metal.

Madeleine McGirk

Yeah, in the drafted basically a synopsis of the question should be asked us to think about, and I think maybe we could also pop into each room over the next 25 minutes, and help steer if there's any problems with Nero or anything like that we can drop into the rooms and help out with some of that, too.

Woman 5

Yeah. Thank you.

Madeleine McGirk

Okay, should I be slightly open these breakout rooms for everyone?

Woman 4

Absolutely.

Madeleine McGirk

Okay, if anyone is unassigned, or can't get back into their rooms for any reason, just let me know, I will manually assign you but you should all be getting invited in now.

Sudebi Thakurata

Hello, everybody, Welcome back. I'm sure you've all had a really interesting conversation. And many of you might feel that the conversation is not even completed. That's what happens all the time. Right? Whenever we are in a group and we start having conversations, nothing seems to be enough. So I'm aware of that. But you're also aware of the limitations of remote ways of, you know, connecting with people. And I'm very sure, if we had it for four hours, most people

wouldn't have turned out. I think that there are two things about this. One is that we are interested in not only having a working group, who will be working on this together, really in the spirit of CO creation. But also, I mean, we do understand that some of you might want to join the working group. And some of you may not for different reasons. But the fact that today, you all are here definitely tells us that you have an interest in this team or in this inquiry as I would put it. And I would hope that all of you would be interested and also generous like to the you have been, if they wanted to get any perspective from you, and He will be right to you or reach out to you, it will be very nice to hear back from you, you know, somewhere around this, because it's such a relevant topic, and yet kind of unexplored. So we need different kinds of perspectives, you know, different kinds of discourses and arguments and everything, before we get into the sharing, because once we get into that, we know that, you know, some people, some groups might take a slightly longer time, some might take a slightly less amount of time, I think I'll quickly touch upon some of the important aspects so that we don't forget about it, towards the end, Madeline would put a Google form in the chat, that is for any of you who are interested in being a part of the working group, you know, so you can actually fill it up. It's a very simple form, it won't take more than possibly two minutes or three minutes of your time, too. So we would really love to hear back from you and have you in the working group.

Now your question could be what does the working group even mean in this context, and what is going to be my role, of course, my role is going to be to facilitate it to design, the ways in which we meet, we have dialogues, we exchange ideas, we construct our collective inquiries, and we sort of, you know, translate those into different kinds of forms. It really doesn't matter what your practices are. And in fact, I would say that if we have a group, which has, which would have, from performing arts, to Visual Arts, from product design, to, you know, visual design, all kinds of, you know, practices involved, it will be actually a very, very enriching experience for all of us, and, more importantly for people who would be using the framework.

So, one of the other things that I'd like to share over here is I have deliberately kept it open ended in terms of its form. So the final form of this could be a toolkit. It could be a series of games or cards. It could be kind of an interactive book. It could be a website. I would like to have conversations in the working group. We Probably would be meeting about once a month. So that's why I had mentioned even in the description that it could be, depending on people's availability and convenience, sometimes maybe every three weeks, sometimes it could be after five weeks, depending on the group and the time zones and all of that. Also, one of the things is that, although I'm in India, which is GMT plus five and a half, I'm fortunately or unfortunately a night owl, so I sleep pretty late, which means that I have the ability to accommodate a range of time zones, which a lot of people will not be able to do with, they go to bed at nine or 10. Right, I never go to bed before one or 2am in the morning. So I think it's possible to sort of have that kind of accommodation. And I would say that, given my little experience and exposure to this, it should take something between six to eight months, and I'm happy to go on for a longer period of time, that's what is required. So which means that if we start in October, it will be October, November, December, January, February, March. So maybe by April, we could have a initial kind of a draft or something. I mean, I won't call it prototype because it comes with its own baggage. And many people may not like it, right. So something some sort of a first version of it,

which we could actually pilot through another maybe ITAC meeting or another gathering. And if it takes about eight months, then it will go all the way up to be. And then by the suggestions and recommendations that we get from different people, we can actually further work on it, iterate, refine it, and then it will be, you know, taken forward. And hoping that even you know, if people hear teach in schools or in like, you know, early childhood, I don't know which whichever is your area of practice, or people who teach in universities, July or August or September a good times when the new semester begins. So hopefully this framework can be widely disseminated, and people might get something from it from something out of it. So that's really about it. And today was really to open up some conversation. The clarification is, it's not like what we have done today is what we'll be doing. It's just to kind of see where our interests are, what is our motivation, you know, are interested in the idea of future and then we'll take it forward in a cooperative way. So feel free to reach out to me, if you want to have some clarification. I'll put my email id over here. If you think that before you join the working group, you want to have some clarification. I'd be happy to answer any of your questions. And with that, should I request a group one, to share your perspectives from the breakout room? Every group like before, I would say if you can keep it to one and a half minutes, and not more than two minutes, that will be great. Because I'm conscious of time. And I don't I want to respect that. So yeah, we would like to finish at the thought of the group. Does anyone in Group one want to speak about it quickly?

Woman 1

I guess I don't want to speak about it. But I will do. We did actually manage to think about each of the definitions and read them and get some clarity about what we thought. And we came up I think with an interesting idea about how focus, because I will everybody is so distracted of using focus and mindfulness teaching, you know, maybe yoga or meditation is something that is not being done. But that could be really, really helpful. And, you know, we were just working through the different kinds of ideas and deciding whether they did fit in to this inner core. So that's what we were looking at. So I think it's like self evident. I don't know if there's anything anybody else wanted to add, but I thought was a really great group. And I wanted to thank everybody. It was lovely meeting.

Sudebi Thakurata

That's amazing. Thank you so much. And again, I mean, as you can see even from this, there, there is a lot to unpack from it. And then hopefully, some of your team members join the working group, we will be able to hear some of the perspectives like in detail. So yeah, thank you so much for that. Could we go to group two, then?

Woman 2

Yeah, just joining as we talk. Yeah, we did look into a few of the things that we find is really important for us, of course, we all agree creativity is the most important for us that that's what we have. And that's the two that we have. And we also talk about that, because of the creative vt we have, we need to be have that we have so many words i k L. VM, let me see what they are, like, we believe in lifelong learning as well. Because in that lifelong learning, if we we have to know how to write how proposal and things like that and, and here we talk about the how we

need a teamwork. So, some of us have people who are really good in writing. So these are the people who write and the creative people will just attend and participate with their creativity. So with with that, we also talk about actualize in knowledge. And we also talked about, we have to be technology awareness, because without the technology, we can't say that we are using our just our traditional way, technology is the only, it seems to be the only way that we can connect with people and to the technology, we can show what can be done. And once the technologies have, they can use and do it at home. So we're talking about keeping in touch with that. And anything else Claire, Lillian and Mauricio to him, like we say a few things, but there will be a few main thing here.

Woman 3

Yeah, we were talking a little bit about the things that were that are lacking. And the one of the things that for me, was the lifelong learning. So a lot of people come and use our services and, and get access to creativity. But then we either don't have the funding, or we, the young people that we work with, don't, don't stay connected, they maybe drift away and do other things. And, and we we, for me, it's really important that we give them skills that they can build on. And we we create a supportive hub where they can come back to us even if they drift away for six months or one year, they can come back and learn new skills and build on the skills that we have already given them. So that's really lacking for me, and I think we're really working on creating a community so that we can keep building on our own skills, and keep building on the skills of the young people that we work with.

Sudebi Thakurata

Thank you. Um, and should we go to the next group, please, Group three.

Woman 6

I can take this, and I was trying to write the notes and post it there and actually zoom in a little bit more, that'll help me keep on track. But we had some really great conversation. And we're calling in obviously, I think this is true in all of the groups from so many different places and spaces. So one of the things that we talked about was how there are certain things like access to technology, right? That is a challenge everywhere. But how that manifests is different everywhere. And that the factors impacting that are different based on the government's investment in access to technology, right, our generational differences, that young people tend to be more comfortable using it, but not necessarily designing it right? How much technology Do we have access to in our school systems? How comfortable are kids using it? And then also, as artists as creators in any discipline? How comfortable are we adapting and being flexible to use these tools? And so when you go back to the idea of what are the future skills or the critical competencies, you know, flexibility, adaptability, divergent thinking of high emotional intelligence, all of those can they fit in that sweet spot of always important? And so what is our role as teaching artists to both model it and bring it into our interactions, but also give access to our students to build those capacities? So yeah, so we talked about, you know, sort of, we had a great conversation, Kevin had some really great insight around you know, theory of change and talking about that, that what might what is what if we talked about, you know, the idea of a theory of change model and what does that look like? In our work and in, in particularly in the

nonprofit art space, right, if we're and I'm clear, you're talking about working with particular people. And I think a lot of us can resonate with that, that there's a need that's being addressed, how are we addressing that need. And if we really are activating an acting a lot towards a vision or a goal, it's to remove the need in the first place. And what does that look like? And how do we sort of work within the constraints that exists until the system changes? How do we, you know, it's always the question I'm adding a little about, but it's always the question of, do you blow it up from the outside or blow it up from the inside? Right? How do we navigate that? And I think as artists, we have a tendency and perhaps an imperative to ask those questions that maybe aren't the way that our traditional systems of education encourage us to regardless of what cultural context we're in. Anybody want to add to that?

Sudebi Thakurata

So I mean, that that's really a lot, you know, and, and so many different aspects, you can go through that. So thanks so much. Shall we go to group four, please. And I would also encourage, if you want to add any of you want to add anything in the chat, please do that. That will be very helpful to group for someone on from group four. Okay, maybe we will go to the next group, and maybe come back to group four. So group five,

Woman 6

We discussed the mostly unlearning and how are we going to facilitate change, like looking from past to future? The, and I would also, I'm gonna keep this short so that members of group five can chime in. But there's this idea of just accepting the walls of limitation that are already existing within young people, is something that we need to really focus on unlearning. But we have to understand, you know, where that came from, you know, so when we're thinking about like the past, what made it possible for this mindset to even exist in the first place? What are we going to do in terms of infusing the present moment with the ingredients needed to create the future? Right? So as teaching artists, our ability to, to do that just is inherent in our practices in our processes. So teaching the the students or the participants, exactly what artists do, that we just this, actually, I didn't get the name of the person who spoke before, I just wanted to, you know, chime in on that as well, just the way that artists investigate, the way that we observe. The questions that we ask is not what it was Debbie, Debbie said, it's not what your average person is going to do. And so teaching young people the process that we use in order to understand what's actually happening. So in terms of facilitation, we talked also about speaking very plainly. And that goes back to what Jason said, keeping it very plain calling a thing a thing, when we talk about the system, we can't just leave it there. We can't just tell young people, okay, well, it's because we're dealing, you know, with with systematic racism, because we're dealing with white supremacy, because we're dealing with, you know, these systems, that these things are happening, but then we don't give them the power and the tools, you know, to dismantle that within themselves. So, this is active, this is intentional, when you have a system that is creating situations that that are basically for the demise, you know, of these communities or for the control of these communities. Young people need to understand that this mindset that you have this idea that there's no more for you than then this little bit right here that you're limited to just this little bit is purposeful. This is warfare. This is mental emotional terror. And you need to understand that and as a sovereign in the system knows that you're a sovereign, which

is why this is happening to you. So when you become the sovereign, when you identify with who you really are, and then you go into the artists within yourself and using these practices, you're going to dismantle that thing, and understand where it's coming from. And when you infuse into your future, into the present moment, the things that you need, your your understanding of yourself, your appreciation and love of yourself, you know, asking for what you need, in order to create, you know, the future. So within the process of, you know, art, music, dance, whatever it is, the past would be in terms of facilitation, to, would look like going to our ancestors, and looking at what they've already left behind for us, right? using those in the present moment to have the discussions about what's actually happening right now. And then create the potential of the future by as a young person being a powerful entity that is starting this conversation with, you know, the rest of the world, you know, but starting within your power, just owning that. So I'm just going to leave it there and ask the rest of the group because I think that I left a few things out.

Sudebi Thakurata

Yeah, thank you so much for that I'm, maybe I'll request you to put it in the chat. And we'll go to the next group simply for the lack of time, but it's so powerful. He said, you know, the last couple of groups really, really powerful, and so much to unpack. Can we go to the next group, which is group six, please?

Woman 5

Yeah, so we were talking about moving from the regular in person classroom to the hybrid classroom. And when you do that, how can you democratize it for all the participants so that everyone that's present and everyone that's virtual can share in like an equal environment. And then we talked about when we train as artists, we often leave our training with all the skills we need for the art form, but with the skills and competencies that we need to function as artists and societies. So developing the business and like advocacy skills that we need ourselves to be teaching artists. And it's something that we kind of meet a need to look towards how we get to that point, before we kind of commit to the big wide world in the future. I don't know if anyone else has got any, any other thing, Zoomer or group to add?

Sudebi Thakurata

Thanks again, it was very succinct, and you know, yet very powerful. Anyone else would like to add from there, otherwise, we'll go to the next group. Okay, so group seven.

Woman 6

I'll speak for group seven. Again, we spoke mostly about the skills that teaching artists would have to develop rather than the students were working with or the participants were working with. And we were talking a lot about how the relationship between teachers and artists and your relationship as an artist and being a teacher, and dismantling the power that comes within like, considering one person, an expert over another. So we really talked about the skills of building relationships being very important for the sustainability of our field to continue within schools, and also acknowledging artists, pedagogical background, and teachers artistic background, as well. So enabling teachers and building confidence. So power was one of the

hindrances that we spoke about. Collaboration is really key in our work, as well as communication and the ability for teaching artists to be transdisciplinary. Not in that they need to be experts in physics, and art, or music or whatever, but that they can think differently about a certain subject and bring their own perspective to help teachers and students or participants think differently as well. So adaptability was a main theme of what's working in the work. But I think we didn't really say what we were going from to but we had a really meaningful conversation and I think group seven for the meeting, and All the time differences for that conversation.

Sudebi Thakurata

Thank you so much. And it's kind of interesting to see that all the groups are doing different ways of talking about things. There are certain resonances, certain things which are overlapping. That's really good to know. So could I request group four, which had a lot of points, but did not speak, if you quickly want to, if anyone would like to quickly summarize what you spoke about group four, please.

Woman 7

Maybe I can talk about it. I've been I was quiet the whole session. So I stayed. So we started with talking about the shifts that we've had, in this whole pandemics. And we were talking about how there is more of a focus on technology, and how that has pushed us to have a sort of global thought, and a bigger picture thinking even though we're doing a lot of local work. and due to this, like technology being like a big part of our day to day life and learning environments, how other people in the homes have sort of become a part of the learning process, and what it has done to them. So many of them taking interest in the whole art learning process space, and have started to hold their own interest. Then we talked about how collaboration is working out on this online medium, where, you know, iteration having people make their own agreements, and sort of coming to terms with it, as they go about it has been helpful. Then there was also some talk about how the evaluation of what is important is changed and how, you know, a while back, people were sort of focused on, you know, technology, teaching, coding computers, and all that. And now, like the workshop being hands on, and all of that is coming back into the picture, but with a different pedagogy and like the different forms that it's taking. So then, yeah, we also went through a few of the silver linings of having this sort of like mix of technology in whatever, like, how people are sort of how art and culture is valued and what people's perceptions are. And I think we spoke about a few of the barriers to this kind of a system. See about power and funding, stuff that I think a lot of people have spoken about. So I ended that.

Sudebi Thakurata

Thank you so much. I really would like to thank everyone, and maybe you can stop sharing. And thank you for your generosity and sharing. Thank you for opening up so many doors for all of us. And also to stay back and conscious of time. I know you're running a little late, seven more minutes here spend. So thanks for that. And and I hope that many of you join the working group, and continue to support this inquiry, because I can't wait to see where it goes with all your kinds of perspectives from so many parts of the world. So, Madeline Do you want to share anything?

Madeleine McGirk

You know, I will just reiterate exactly what you said. Thank you, everyone for joining. Thank you for hanging with us for eight minutes more than we said we would keep you thank you should they be enriching for keeping us on track and helping us leading us through this session. I would encourage as many of you as are curious or slightly inclined to sign up for the working group. It's going to be co-creation on it's going to be designed based on who's in the room. So please join helps shape it. It's a total experiment for us and for ITAC. And I really hope that you'll join us in seeing what happens and creating something that can be a value to the wider field. Thank you so much. Join us every single month for more discussions like this, and I will see you very soon. I hope Thank you, everyone.