FIRST YEAR FELLOWS – METHOD AND INQUIRY IN TEACHING CREATIVE ENTREPRENEURSHIP IN ART SCHOOL, AT THE FIRST YEAR LEVEL

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Abstract: In the academic year 2020/21, MICA (Maryland Institute College of Art), in Baltimore, MD, launched a pilot program called the First Year Fellows in Creative Entrepreneurship, with a goal of including the fundamentals of creative entrepreneurship into the core first-year curriculum. This course was part of a greater initiative to integrate an entrepreneurial spirit into the pedagogy campus-wide. This essay describes the context and development of First Year Fellows, as well as the experience of its first run.

The term *creative entrepreneurship* is not easy to define. What is it, exactly? The founding of companies with the sole purpose of making profit? Finding one's way through bookkeeping spreadsheets and obscure business projections? At the sight of such things, most artists would likely run for the first exit. In fact, while most art school students focus on mastering their chosen majors, along with the libreral arts, they receive almost no instruction in the business structures underpinning the creative sector. By sharing the experience of running such a pilot, this paper deliberates on what creative entrepreneurship might look like within an art school setting, how it can be made accessible in a way that might strengthen the role of the arts in society and thereby open up new spaces for sustainable careers for our students.

Keywords: Creative entrepreneurship, design literacy, collaboration, teamwork, learning outcomes.

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Supporting Partners: *Tiffany Holmes*, then Vice Provost; *Jennine Stankiewicz* and *Melodie Davis-Bundrage*, Co-Directors, *Ratcliffe Center for Creative Entrepreneurship*, *Joy Weems*, Program Manager.

GUEST SPEAKERS:

Fall 20: *Mazzy Bell and Natalie Hawkins (Designing for Black Lives)*, *Samantha Bittman (painter)*, *Hadassah Dowuona (textile and graphic designer)*, *Tanya Heidrich (Stillo Noir)*, *Sam Hochman (animator)*, *Tiffany Holmes (vice provost and interactive artist)*, *Akia Jones (Bmore brand)*, *Bhakti Patel (motion designer)*, *Andrea Pippins (illustrator)*, *Casey Reas (Processing) and Jen Stark (painter)*.

Spring 21: *Jackie Andrews (Jackie Gem Creative)*, *Steven Brower (Brower Propulsion Lab)*, *LaKela Brown*, *Marsha Lynn Hammond (Dhremo Therapy)*, *Danielle Hawthorne (Scotch Bonnets by Dani)*, *Matt Heide (Concrete Cat)*, *Ricardo Hinojosa (Kamikyodai)*, *Mikea Hugley (CRE8T1V3)*, *Jen White Johnson (Black Disabled Lives Matter)*, *Mason Owens (Sustainable Landscape Management)*, *Rajan Patel (Dent Education)*.

INTRODUCTION

For the past twenty years or more, art schools in America have been facing an increasingly bleak socio-economic landscape. During this time, the average cost of annual tuition has shot from twenty to forty three thousand dollars,[1] thereby proportionally increasing the debt carried by students and their families. At the same time, a decline in the American birth rates has thrown a demographic wrench into the problem. The mounting cost of attending college and the economic and demographic uncertainties have adversely affected recruitment and retention. As a reaction, art schools are faced with having to revamp their offerings better to suit their prospective student pools. Investments into new programs, cutting edge technology and attractive teaching modalities are only some of the strategies that schools are employing to redefine the value proposition of a BFA degree. A renewed focus on professional development and divisional collaboration is but one response to the hovering question: How do we attract new cohorts and offer the right return on investment?

Gone are the days of aimless wanderings through disciplinary paths, as well as in-depth explorations of obscure subjects, *disinterested*, in the sense of being free from material concerns. Today, we look to business and engineering programs as

1 National Center for Education Statistics, https://nces.ed.gov/fastfacts/display.asp?id=76

examples of how tightly academic advancement can be connected to preparations for market success and professional growth. Such instruction often takes place in *incubators*, specialized development centers which provide access to mentors, investors and organizational know-how required to translate one's vision into a workable business plan.

Of course, not all departments are the same, and each one approaches this problem in its own unique way. It is safe to say that design and illustration departments generally produce employable specialists who can choose between company positions and starting their own practices. While ninety percent of these graduates tend to find work or continue their studies within the first year post graduation, in other departments the situation is quite different, with many graduates saddled with both student debt and uncertain career prospects. Therefore, we arrive at a discord between the content that graduates gain during their studies and what is expected of them in terms of a sustainable life.

At the same time, paradoxically, a spirit of entrepreneurship seems to have taken root in the economy at large. Almost every facet of life unfolds today in ways unimaginable only a couple of decades ago. Tapping into apps on our so-called smart phones, we carry out myriad everyday tasks, from shopping and transportation to socializing and entertainment. These tech companies have brought about an era of dizzying profits, with newfound elites and novel inventions. If there is a new oligarchy,[2] then its members are these very entrepreneurs. It is intriguing, then, to learn from author Nir Hindi that the founders of some of the most powerful start-ups — Shutterstock, Airbnb and Square, to name a few – happen to be art school graduates.[3] They serve as models of the idea of entrepreneurship as "the ability of an individual to transform ideas into actions."[4]

Within such a context, we pose the question: How might we offer entrepreneurship as a core part of the art school curriculum? Much as we have long taught visual skills, might we also integrate lessons in practical applications, forms of business and the art of collaboration?

THE RISE OF THE IDEA

A working group was formed, tasked with proposing ways to holistically incorporate entrepreneurship into the college's program. At the same time, through a generous contribution from the eponymous foundation, the college was able to establish a new entity to support this work — The Ratcliffe Center for Creative Entrepreneurship. With three overarching program goals, the center serves as the nexus of a range of initiatives, from specialized course offerings and competitions, to less formal workshops and services available to the whole campus community.

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2 M. Tomasky, "Is America Becoming an Oligarchy?," New York Times, April 14th, 2019. https://www.nytimes.com/2019/04/14/opinion/america-economic-inequality.html

3 N. Hindi, "Artists – A New Type of Startups Founders," from the blog, The Artian, https://www.theartian.com/artists-a-new-type-of-startups-founders/ May 13, 2019. The founder of the photography database, Shutterstock, Jon Oringer is a photographer himself, while the founders of Airbnb, Joe Gebbia and Brian Chesky, hold degrees in industrial and graphic design. Jim McKelvey of Square, the financial transaction company, used to be a glass artist.

4 Professor Sait Kachapor offers this useful definition in the article, *Entrepreneurship as the Goal and Outcome of Upbringing and Education.* From the *Collection of Works of the Faculty of Philosophy 42.* Kosovska Mitrovica, 2012. Accessible at: https://scindeks-clanci.ceon.rs/data/pdf/0354-3293/2012/0354-32931201069K.pdf

Creative Entrepreneurship Program Learning Goals

1. Implement and test creative business strategies.
2. Apply legal, social, ethical, and environmental considerations to business model development.
3. Articulate how personal values inform problem solving and professional practice.

Instead of a major, the working group proposed a Minor in Creative Entrepreneurship, consisting of five courses and open to all majors, and slated to welcome its first students in Fall 21. Other peer institutions, members of AICAD (Association of Independent Colleges of Art and Design), had also recognized the same problem and have become proposing their own solutions, such as the following examples:

Kansas City Art Institute – Entrepreneurial Studies in Art & Design Minor
https://kcai.edu/entrepreneur/
Minor, six courses, 16 credits

Otis College of Art & Design – Entrepreneurship Minor
https://www.otis.edu/entrepreneurship-minor
Minor, six courses, 15 credits

The New School – Creative Entrepreneurship Minor
https://www.newschool.edu/undergrad-minors/creative-entrepreneurship/
Minor, six courses, 18 credits

Minneapolis College of Art and Design – Bachelor of Science: Entrepreneurial Studies
https://mcad.edu/academic-programs/entrepreneurial-studies
A full major in the subject

In general, minors allow students to use elective credits to gain expertise in a secondary skill, besides their chosen major. For example, an animation major can take a minor in graphic design, gain perspective into a discipline different from their own. In such a way, students are given the freedom to explore and acquire a much valued multidisciplinary approach. Students in MICA's Minor in Creative Entrepreneurship will thus hail from across the college, from the fine arts to the applied disciplines. Together they will study business fundamentals, accounting and marketing, as much as is needed to turn their artistic visions into proper business plans. However, it is notable that the Minor can be accessed only in the second year. Therefore, the question remains, what about the first-years?

ESTABLISHING THE COURSE

As a point of distinction from similar efforts elsewhere, our program places special focus on the first year experience. To engage our youngest students, the working group recommended introducing principles of entrepreneurship into the first year curriculum. As in most American art schools, our first year program offers the fundamentals of art and design as a common foundation that precedes the declaration of a major. During the two semesters, theory of form and color is taught alongside production skills in two, three and four dimensions, the fourth dimension being time. The working group suggested that two basic courses, in the fall and spring semesters, be grafted with entrepreneurship content, thus creating a new,

adapted, year-long course, titled *First Year Fellows in Creative Entrepreneurship.* In this course, the standard freshmen curriculum is enriched with an entrepreneurial perspective, which is precisely what sets it apart from other programs. Working in intervals, students are called to pursue, complete and evaluate *real world* projects. In this way, we are a leader in experiential education at the first-year level. In addition to the art and design expectations, our students work toward the following specific, developmentally appropriate entrepreneurship learning outcomes.

- Apply messaging to formal layouts in order to engage in markets.
- Engage in audience research and evaluate the outcomes.
- Create an audience-specific or client-specific project.
- Utilize branding as a means of turning artwork into a product with economic viability.
- Develop pitch-building skills, including public speaking and preparing printed matter, slides and video, to present your work to stakeholders.

To populate the course, we used an application model to select about fifty *Fellows* out of the freshmen class of four hundred. With the generous support of our sponsor, we were able to create small classes of ten students, which is considerably smaller than the typical eighteen student class cap. The small class size allowed us to bestow individual attention to each student, and strike an effective balance between whole cohort presentations and small group development and critique.

BUDGET

An experimental program such as ours is rather dependent on material support. In allowing us to fulfill our goals, the aforementioned private donation demonstrates effective collaboration between higher education and philanthropy. Even at an uncertain time such as the 2020–21 academic year, we were able to cultivate an entrepreneurial spirit among our students through programming, logistical and executive support.

Our faculty team received stipends for developing and sharing lesson plans. Designating a Lead Faculty / Faculty Coordinator position within the team (a role held by Stojmirovic) ensured that the complex work of collaboration unfolded within timelines and deadlines. The small class size helped to build community on a granular level among students and faculty alike. An unprecedented partnership with the division of Student Affairs provided the administrative framework within which to offer free supplies and direct support of production costs of student projects. Organizational support enabled us to present a rich visiting artist lecture series, complementing the learning with real-life stories. In addition, our program included two field trips, which, due to the virus, had to be offered virtually, but no less effectively.

Such a wealth of programming could only be possible with a unified, strategic governing approach, by which MICA has made it an imperative to *"be a national and international model of integrative education in art and design."*[5] Breaking down divisional boundaries between Academic Affairs, Student Affairs and Advancement allowed us to think holistically about the student experience and support experimentation in the classroom. To achieve this, we took an agile approach, in which

5 MICA Strategic Pan, 2021–2026, Accessible at https://www.mica.edu/mica-dna/strategic-plan-2021-2026/

faculty and administrators communicated daily, without hierarchical hurdles, and with a goal-focused attitude.

PEDAGOGICAL APPROACH

Integrative art education assumes working in an interdisciplinary fashion while at the same time focusing on one's core craft. In order to develop such a method, we selected five instructors from a broad range of artistic disciplines, from design and animation, to installation art and painting.[6] The coordinator facilitated weekly faculty meetings and guided the curriculum development and organization. As much as it was appropriate, we encouraged a *rotational approach*, in which each of the five instructors got to present an assignment, give a talk or lead a workshop at least once during the semester. The others would then build upon the whole-group presentation, fleshing out the projects in their own small sections. In doing so, faculty were naturally inclined to share ideas, teach each other tricks, and even team up on certain tasks. Because the college pivoted to fully online instruction due to the pandemic in Fall of 2020, our pilot year with the First Year Fellows had the added challenge of being conducted remotely.

In the book, *Participate: Designing with User-Generated Content,*[7] authors Helen Armstrong and Zvezdana Stojmirovic posit that the era of electronic media has brought about the democratization of design and the means of its production. A mere twenty years ago, the production of goods required large financial investments into big production runs of a minimum of one hundred, or five hundred, or one thousand items. Producing small runs, or worse, unique one-offs, was not considered cost effective. Today, however, there is a plethora of production opportunities for anyone with a computer to produce a decent product – a book, dish, garment, anything, really – as a one-off, or in a small edition of two, five, or ten copies, at an affordable price. Such a liberation of production has allowed us to mimic the professional environment in the classroom much more easily and truthfully. Students researched and engaged with a number of online production houses including printers on paper, fabric or garments, and a toy manufacturer. They also investigated the possibility of *customization*, such as printing multiple originals within an order of playing cards, or allowing users to customize the content of an online publication. In this way they grasped a knowledge of methods old and new, from the traditional vendor relationship, to the new possibilities of so called print-on-demand, or rapid manufacturing. As a result, they demonstrated a novel involvement with craft, technique, and professional communication, with an eye to the economy surrounding such production.

Real world projects thus meld seamlessly with *class work*, where both can be experimental, and both can yield commercial results as well. This is the new entrepreneurship that art schools must take advantage of and nurture the classroom as a hybrid space of art, design and business.

For a collaboration to succeed, the authors suggest, it is essential to define expectations. What type of contribution is expected from the participants and how will they be rewarded for doing so? The reward can be material or abstract, but must be

6 The teaching team included Jenna Frye, Carolyn Case, Zvezdana Stojmirovic, Amy Boone-McCreesh and Jerron Shropshire.

7 H. Armstrong et Z. Stojmirovic, *Participate: Designing with User-Generated Content*, Princeton Architectural Press, New York, 2011.

clearly defined. Our instructors received a modest special teaching stipend, while the students' reward was free supplies and project funding. In addition, the work was featured in a national conference – an immaterial, but no less important reward. During the final virtual critique, a free meal magically appeared, planted on everyone's doorstep by a food delivery service. It was such celebratory moments that elevated the course to a memorable experience, helped build a sense of community, and thus motivated the participants to give it their best.

FALL SEMESTER: COLOR / DESIGN / PATTERN

To plan the year-long course, we developed units of study, each containing lessons in art and design fundamentals, complemented by entrepreneurial application. Whereas the fall semester is concerned with the study of two-dimensional form and the theory of color, in the spring, the focus is on tool-based sculptural and spatial design. The fall semester's units are *Structure, Color and Motion* and *Vision*, while in the spring, the units include *2d–3d, Multiples* and *Group Work*. Let us now take a closer look at the curriculum.

Structure: Artifacts of Thanks

At the outset, composition theory, extracted from the principles of *Gestalt* psychology and the work of Rudolf Arhneim, is taught through the basics of scale, size, tension, and position. Special attention is paid to the principle of grid-based organization. We also look to authors Ellen Lupton and Jennifer Cole Phillips's demonstrations of compositional structure in their seminal volume, *Graphic Design: The New*

Fig. 1

Fig. 2

Basics.[8] Working in a variety of techniques, traditional, digital and code-generated, students compose black and white patterns, depicting a range of motifs. The careful introduction of a single color and a thematic imperative bring the project toward its *real world* application, which is to design and professionally print a thank-you card. With lots of faculty coordination, the print-ready designs are sent to *Moo.com*, an on-demand printer with *Printfinity,* a special feature that allows multiple masters to be used within a single job – unheard of before the digital age – with a minimum run of 25 copies. In the end, administrative support is provided to have the cards collated and shipped, so that each student receives a collection of cards from their small group, as well as several copies of their own card. The remainder of the stock is used throughout the year in communications with visiting artists, colleagues and the college leadership, resulting in a promotional benefit to the FYF program as a whole. Through a QR code printed on the back panel, each card ties back in to a web page featuring the whole collection of artworks. Thus, the cards become artifacts of thanks, but also networking tools, demonstrating the importance of saying thank you in building a creative community.[9] (Figure 1)

Pattern and Motion: The Lookbook

Color theory is taught from traditional as well as novel perspectives.[10] Historical texts are studied and appreciated, but also combed through with a decolonizing comb. Practically, students learn to mix colors with paint, stylus and code, while developing multitudes of patterns based on personal interests. Eventually, they develop pattern collections with a few *colorways* – permutations in a range of palettes – and arrange them into pages of a collaborative *lookbook*, mimicking the type of professional catalog common in the fashion and surface design industries. Students are prompted to contextualize their patterns with names, descriptions and examples, or *mockups,* of the patterns on various products.

At this juncture, motion design is introduced as a means of leaping off into the rich world of screen-based media, but also as a savvy promotional tool for any type

8 R. Arnheim, *Visual Thinking*, University of California Press, Berkeley 1969. E. Lupton et J. C. Philips, *Graphic Design: The New Bascs*, Princeton Architectural Press, New York, 2015.

9 You can see all the designs for the *Artifacts of Thanks* on the class website, https://sites.google.com/mica.edu/mica-first-year-fellows-20-21/home

10 References include Wolfgang von Goethe, Isaac Newton, Wassisly Kandinsky, Vladimir Nabokov, Johannes Itten, Josef and Annie Albers, John Gage and Albert Munsell, to name a few.

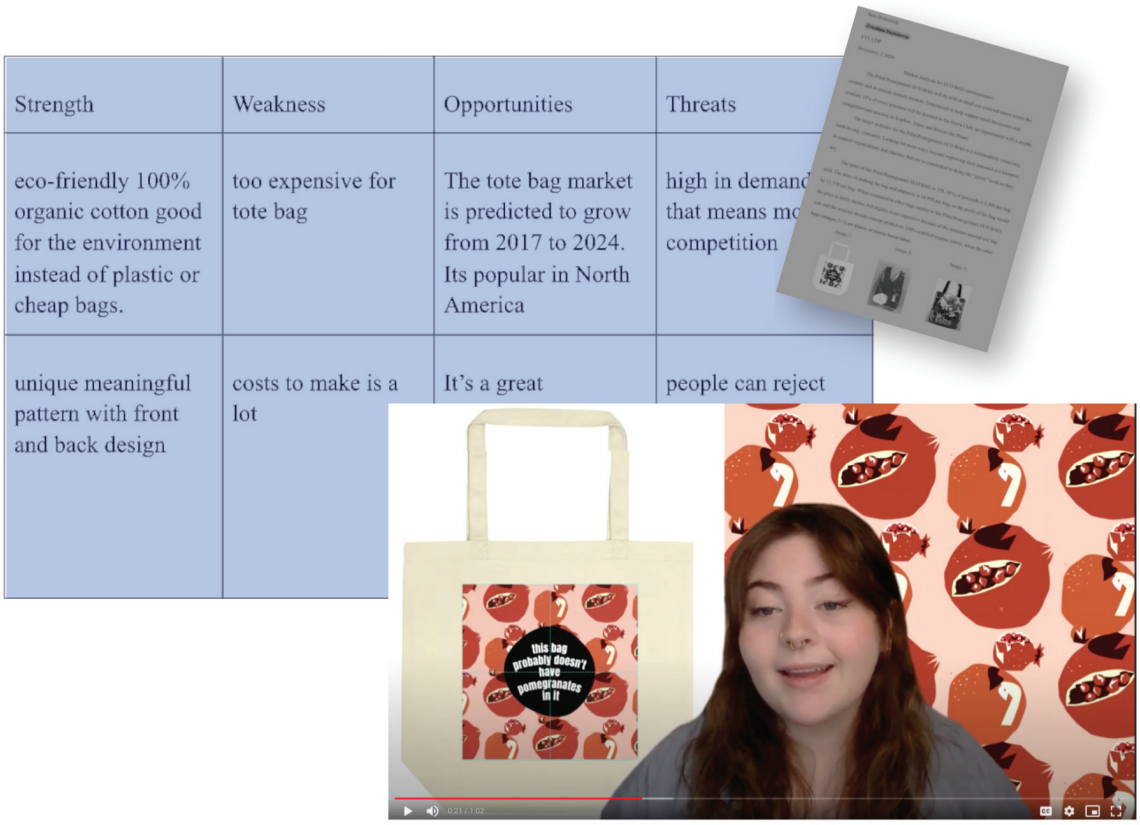

Fig. 3

of business communications. Because of its digital format, the lookbook allows students to integrate an element of motion into their page layouts. During lessons in basic animation techniques, they are asked to recreate some of their patterns as motion graphics and add them to their collections. In this way, they experience the power of a trans-media approach in fashioning a holistic visual package across disciplines. (Figure 2)

Vision

In the final unit of the semester, in a brief proposal, students lay out a *vision* for what their pattern collection might become. With a small budget provided by the program, they are tasked to produce a functional prototype for a product featuring one or more of their patterns. This allows them to discover production methods such as screen printing and stitching, and to research online resources such as fabric printing and custom garment treatments.

An integral part of this unit is learning proper business practices and respecting workflows. We guided students in how to properly set up their jobs in accounts we set up on various vendor sites, so that our program coordinator could go in and submit payment. We also supported them as they drew one-page market analyses of their products, comparing them to existing items on the market, analyzing the notions of value added, investment and return. As a concluding element, we coached them as they created short, one-two minute video *pitches*, presenting their products and their visions to potential stakeholders. This final unit therefore underscores the importance of prototyping, and the circuitry of proposals, analyses, pitches and budget responsibility that underlies any business venture. (Figure 3)

Fig. 4

SPRING SEMESTER: PROTOTYPE / SITUATE / FABRICATE

The second semester is centered around the fundamentals of three-dimensional and spatial creation, as well as the exploration of user-centered work, economic exchange, budget management and collaboration. The course content is designed to build upon the outcomes of the fall semester. Equipped with basic digital competence and an understanding of composition, color, repetition and motion, students proceed to explore plasticity, tactility and sculptural form. The familiarity and comfort level established in the fall prepare the students for teamwork required in the spring. The three curricular units are titled *2d – 3d, Multiples and Group Work*. As in the fall, students start out with simple assignments which become more complex as the weeks unfold.

2d – 3d

In this unit, through basic exercises involving folding, notching and laminating techniques, students transform flat material –— cardboard, paper – into 3-dimensional structures. Once a familiarity is reached, they are given prompts to give their structures purpose, use and meaning, and to define an end-user, be they real or imaginary. The projects range from conceptual, such as the goggles for looking forward, to functional, such as lamps to illuminate an awkward corner in one's room (see Figure 4).

Multiples

By studying molding and casting, students investigate the notions of originality and uniqueness as well as reproduction, edition and serial production. Initially, students learn how to create an original, i.e, a *master,* by sculpting in clay, assembling objects with glue, or 3d printing. Using OOMOO 25,[11] a special silicone rubber for pouring molds, provided as part of the course supply kit, students learn how to make a mold out of their original. Subsequently, they make multiple casts out of their molds, using plaster, putty and resin, but also ice, jelly, soap, and other experimental materials. Ultimately, the assignment is to produce a series of objects for exchange with the greater MICA community.

The exchange, branded as *The Fellows Fair,* is organized on a web portal where students get to negotiate the terms of trade directly with customers, using the chat

11 Smooth-On, OOMOO 25, *Trial size unit,* https://www.smooth-on.com/products/oomoo-25/

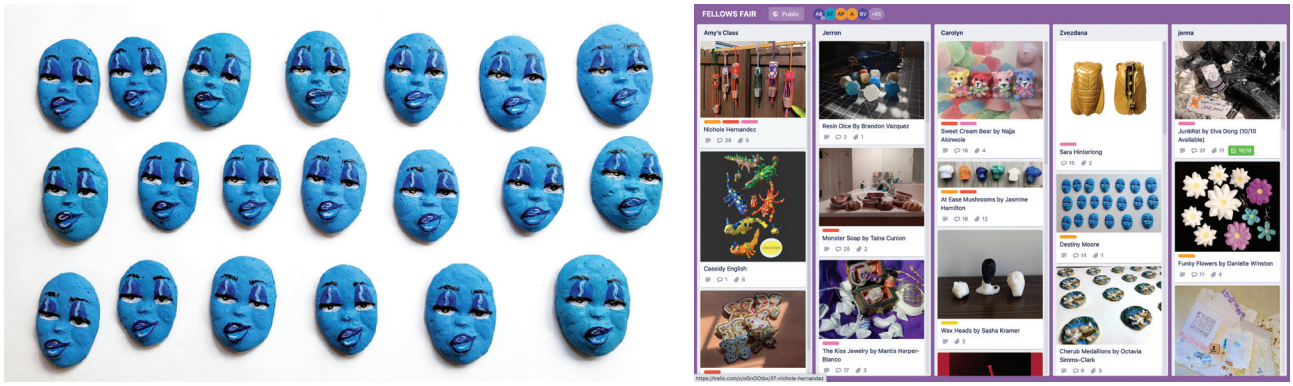

Fig. 5

function under posted images of their work.[12] Various arrangements are made, from cash sales, to artwork swaps, to exchanges for services. To support this effort during a pandemic, and to take out the shipping costs from the economic equation,we worked with our program coordinator to develop a shipping protocol, where students could ship artwork to their buyers for free.

Students got to experience firsthand the possibilities of casting and serial production, and also the delicate work of cultivating a customer base. Communicating effectively with external parties was presented as a highly valuable skill, an integral part of creative entrepreneurship. (Figure 5)

Group Work

In this team-based capstone project, students engage with a social problem of their choosing and propose creative solutions. As teams are assembled from across the whole cohort, to allow students exposure to a broader range of classmates, faculty shift roles from section instructors to group mentors. Each faculty member is assigned two groups to mentor.

Teams are organized to maximize efficiency and cohesion, with as little disturbance as possible. How do we do that? Team work often suffers from internal discord. Instead of applying an off-the-shelf personality test, we opt for a home-brewed solution. We introduce the so-called *Affinity Sheets,* blank templates, where each student fills one out with five of their most passionate current interests, each represented with a word and an image. While scrolling through the sheets, students recognize commonalities between themselves and other classmates, and group themselves into teams of four or five. With this method, we avoid the difficulties often found in group theme selection. (Figure 6)

Teams spend time defining roles and duties for each member toward the project and toward each other. The goal is to apply the knowledge gained throughout the year to an outward-facing, user-centered project. Each group is assigned a faculty mentor, while the other faculty remain on call for any group who might need their input.

The capstone project is designed to encourage students to see their own passions as starting points for business-worthy endeavors. If their group project could, in some small way, improve a tiny slice of life or society, how might they achieve that? We posit creative entrepreneurship as a means toward fulfillment of one's ideals through smart business moves. It is not uncommon that recent art school graduates feel forced to work in jobs unrelated to their disciplines, just to make ends meet,

12 *The Fellows Fair* was organized on *Trello.com,* and payments were made using mobile payment apps such as *Venmo* and *Cash App.*

Fig. 6

which then pulls them even farther from where their passions lie. Our approach intends to educate not only visually competent, but also entrepreneurial graduates, well versed in various modes of employment and collaboration. As game changers, we intend to equip students to minimize the uncertainties of life after graduation, by learning to establish their own business systems, and not merely to serve, or sometimes, suffer, within existing ones.

Each group receives a small budget which it must manage and be accountable for. Purchasing is not direct, but must be made through the Ratcliffe Center – a restriction that presented both an advantage and a hurdle, as there were times when last minute purchases were difficult to realize. In the end, however, the valuable lesson of this arrangement was learning how to operate within institutional frameworks, and the importance of preparation, communication and planning ahead.

At the concluding presentation, after five weeks of collaboration, students presented their group projects, available for viewing on the course web page.[13] As noted above, between two intense sessions of critique, our Ratcliffe Center partners organized a distributed feast, wherein each student received a meal of their choice, delivered via a food delivery service to their doorstep. A lot of joy was had around this meal, and it spilled over to the critiques. The Zoom chat column was bursting with praise and suggestions as the presentations unfolded, each a carefully constructed slide deck with live narration by its team members. (Figure 7)

In reviewing the projects, one can notice that the stand-out themes of this generation center around pandemic survival and social justice.

13 Recordings of student presentations can be viewed here: https://sites.google.com/mica.edu/mica-first-year-fellows-20-21/final-presentations

Fig. 7

GROUP WORK: THEMES

Urban gardening (2)
Mental health (2)
Effects of the pandemic on socializing (2)
Self care during the pandemic
Link between fashion and racism
Body positivity
User-customizable magazine

GROUP WORK: PROJECT TITLES

1. Do Plants, Not Crime
   Introducing hydroponic and aquaponic systems into urban food deserts.
2. Zoomed Out
   A kit containing handmade soaps, candles and other stress relief items

3. Struggle Buddies
   Symbolizing certain conditions, these plush toys are intended for young people struggling with mental health, as well as their supporters.
4. DGMG Astrology Game
   Card game with digital components, designed to assist with anxiety around socializing after fourteen months of isolation, due to the pandemic.
5. Urban Gardening Club
   Kits for edible plantings in your home, designed for kids and families living in food deserts.
6. S. Beaulove – Love Your Skin Colors
   A fashion collection in brown, taupe and beige tones, with a goal of promoting racial equality.
7. Body Positivity Calendar
   Illustrated calendar celebrating diverse body types and proportions.
8. Artist Club Cooperative
   A creative club, meant to bring art students closer together in the aftermath of the pandemic.
9. Mental Health Pamphlet
   A collaborative brochure in which students share tips for overcoming mood slumps, based on personal experience.
10. Indivizine
    A service that creates personalized magazines.

Students were encouraged to develop socially engaged projects in order to experience the value of coming together around a common goal and using creativity to achieve it. A good example would be group 5, The Urban Gardening Club, which produced family-friendly planting kits for those living in tight quarters in urban deserts. They recycled old clothing into cloth planting sacks, which they argued were more sustainable and easier to use than terra cotta pots. Along with the sack they provided seeds, soil and a trowel, along with a brochure with planting directions. With this seemingly simple kit they wished to introduce gardening to those less familiar with it, who might not even realize where plant-based food comes from.

With gentle nudging by their mentor, students in The Urban Gardening Club searched for sites where they might be able to disseminate the five-six kits they had created. They selected two local after school centers for at-risk students and worked with them to identify recipients to whom they personally delivered the kits. Although they chose not to charge for their product, by connecting with end users, they realized the future potential for financial growth of such a project, including applying for municipal grants and printing paid ads in their brochure. They also brainstormed about possibly expanding to other Baltimore city neighborhoods, as well as extending their reach into other cities.

To summarize, the team took a fundamental lesson in the theory of form, and that is the joining of planes to define space, and developed it into an action plan to improve the urban environment from the standpoint of nutrition, but also in terms of education, economic welfare and cultural enrichment. The fabric planters led them to think systematically about raising awareness of healthy eating, thereby

Fig. 8

countering the damaging effect that food deserts have had on those who reside in them. In that sense, they have achieved the second program goal listed at the outset of this paper, which asks students to apply legal, social, ethical, and environmental considerations to business model development. In addition, with the strong element of recycling and a focus on found materials, this work also demonstrates competency of the third goal, which asks students to articulate how personal values inform problem solving and professional practice.

Each and every one of the teams, self-selected along common personal passions, was able to articulate those passions, first on the Affinity Sheets, and later, in the project outcomes themselves. (Figure 8)

VISITING LECTURE SERIES: FELLOWS TALKS

Lessons and exercises in entrepreneurship must be supported by testimonial case studies. To this end, we presented *Fellows Talks*, a rich series of visiting lectures by recent graduates as well as practitioners from the broader art and design community. Speakers shared the ups and downs of their entrepreneurial journeys in candid terms, each presenting their own parameters of success. Allow me to mention just a couple of these creatives: Andrea Pippins, who has directed her career toward the fight for racial equality, and Casey Reas, who has shifted notions of what is possible for artists to do with coding with Processing, the language for artistic programming that he has co-written with Ben Fry.[14] Through such inspirational examples students gain insight into what is really needed for sustainable success – resourcefulness, tenacity and commitment. Each visiting speaker demonstrated in their own way that creative entrepreneurship can be defined as building a fulfilling life for oneself and for others.

GRAFTING PEDAGOGY IS NOT EASY

In spite of all precautions, an open approach to collaboration, with a focus on revision and dialogue, as time went by, there appeared an unease among the fine arts faculty on our team, those representing painting and sculpture. These colleagues asserted that the program was too rigid, with too much structure, and not enough space for wandering and exploration. Further, they sometimes found the role of the Ratcliffe Center less as a support, and more of an intrusion. They insisted that they did not *speak the same language* as the Center staff, that they did not have a full enough understanding of the depths of the creative process.

14 A. Pippins, https://andreapippins.com/; C. Reas, https://reas.com/

The question thus becomes, have the disciplinary languages diverged to the point of incomprehension, that they can no longer fit into the same classroom, nor lead a fruitful discussion?

Taking a strategic approach to these discussions and criticisms, we have made plans to improve the program next year in the following ways: In an attempt to ameliorate such disciplinary differences, we will focus specifically on the commonalities between design, art and business. We will also extend the length of the final *Group Work* project by at least a few weeks, to grant students the time to experiment and fail, without continuously rushing toward punishing deadlines. To that end, the Affinity Sheets may be introduced in the Fall semester, to allow students to get to know each other's passions sooner. It is hoped that with an earlier selection process and more time, students might become more thoughtful about resource allocation and production, and that they would invest more effort into identifying outside partners, thereby making their projects more effective, more socially engaged. Once that occurs, disciplinary differences fly out the window, as team members enter the *flow state*[15] of positive collaboration.

The next point of criticism concerns the fear, as the authors relate, that the First Year Fellows program is weighted too much toward a graphic design perspective, which may result in fine arts majors gradually declining to apply for admission to the program, or worse, they may switch to a design major. Such a complaint reflects a broader concern in the arts, and in society as a whole, which is that it is becoming increasingly digitized, and that basic literacy today assumes screen-based competencies such as research on digital platforms and composition of profiles and content on various web pages, blogs, channels and other cybernetic spaces. The fundamental philosophical and ethical question of whether and how to resist the electronic deluge over that which we have, since the dawn of the printing age, referred to as literacy, is a large question that surpasses the campus clashes of the majors. However, the fact is that the literacy of our era includes an element of visuality and typographic discernment, and that may just be the realization of graphic design in the way that the *Internationalists* had conceived of it about a century ago in Germany, Russia, and later in Switzerland.[16] We may recall the 1919 Bauhaus Manifesto, wherein the German architect Walter Gropius cries out for artistic unification:

> "Let us strive for, conceive and create the new building of the future that will unite every discipline, architecture and sculpture and painting, and which will one day rise heavenwards from the million hands of craftsmen as a clear symbol of a new belief to come."[17]

Short of declaring creative entrepreneurship as a belief system, we suggest here that design can be understood as the *method*, rather than the *outcome*, of today's art school curriculum. By studying design fundamentals, one can achieve entrepre-

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15 In his book, *Flow: The Psychology of Optimal Experience*, psychologist Mihaly Csikszentmihalyi outlines the state of *flow* as an "optimal experience," a "voluntary effort to accomplish something difficult and worthwhile."

16 Here I call upon the Bauhaus in Germany, Constructivism in Russia, and the International Style in Switzerland. Certainly, one can also consider De Stijl, DaDa, and also Zenitism in then Yugoslavia, as well as other movements elsewhere. On Zenitism: Jelena Maksimovic, "Zenit, Serbia and Art: The Idea of the Balkanization of Europe Celebrates a Hundredth Birthday", BBC News in Serbian, 24th February, 2021. https://www.bbc.com/serbian/cyr/srbija-56156122

17 W. Gropius, *Bauhaus Manifesto*, Design Museum of Chicago, 1919. https://bauhaus-manifesto.com/

neurship competencies such as understanding business strategies, branding, tools for collaboration and multidisciplinary approaches. Could design become a general requisite across the college curriculum? For example, would a young painter find benefit or detriment in learning to set type, work with clients, manage budgets and strategize? Those questions remain for another paper and another time, when our students will have graduated and launched their careers. Tracing their future experiences could lead to insights as to what is and what is not essential in the training of an entrepreneur.

Design literacy is key to creative entrepreneurship because it assumes better visual communication skills, essential to working with users, clients and investors. If we add to this raising awareness of finances and realistic business frameworks, we arrive at a comprehensive method for creative entrepreneurs.

First Year Fellows is an experimental program, still in its pilot stage. We delight in the chance to adjust it year after year until we recognize a visible improvement in post-graduation outcomes of our cohorts, the ways in which they will manage their careers amid the vortex of social expectations, debt burdens and personal value systems.

NEXT STEPS

Toward the end of their first year, students select one of twenty majors offered by the college.[18] In addition, they may choose to enroll in a minor, in which they can gain competency in another discipline through a five-course program. Moving into sophomore year, our Fellows, and anyone else on campus, can choose to enroll in the Minor in Creative Entrepreneurship. This flexibility is built into the program to allow for maximum access to entrepreneurial content. Besides the minor, the Ratcliffe Center runs UP/Start, a pitch competition with generous monetary and structural support awards for worthy projects by current students and recent graduates. In this way, students can use the Minor to prepare for UP/Start, a chance for proving and launching their concepts, wherein the college assumes the role of an incubator or accelerator.

MINOR IN CREATIVE ENTREPRENEURSHIP – Course List

Total 5 courses, 15 credits

ENTR 200 MICApreneurSHOP (2nd year) 3 credits
Team work on building a shop or other retail environment

ENTR 300 Mapping Your Practice: Entrepreneurial Mindset (3rd year) 3 credits
Business models, market research, business ethics and creative fundraising

INT 402 Entrepreneurial Internship (The Summer after the second or third year) 3 credits
Work experience in a company, startup, nonprofit organization, artist studio or design studio. Minimum 120 hrs of practice

18 Majors offered at MICA: Animation, Architectural Design, Art Education 5-Year (B.F.A./M.A.T.), Art History, Theory, and Criticism, Ceramics, Drawing, Ecosystems, Sustainability & Justice, Fiber, Film & Video, Game Design, General Fine Arts, Graphic Design, Illustration, Interactive Arts, Interdisciplinary Sculpture, Painting, Photography, Printmaking, Product Design, Studio and Humanistic Studies

ENTR 405 Entrepreneurship Studio (Fall of fourth year) 3 credits
Accelerator in which students launch their business idea founded on art or design. Financial modeling, visual identity, product placement, marketing and alternative financing models are taught as well as preparation for a business pitch

ENTR XXX Elective 3
Students choose one of several courses across the college that offer entrepreneurial content

CONCLUSION

To summarize, creative entrepreneurship is ripe for integration into the first year curriculum because it offers pathways for students to respond to today's unique challenges and form working relationships with each other and beyond. This is one way in which art school pedagogy can be refreshed with regards to shifting social pressures. Our students are increasingly expected to lay down their own paths toward professional fulfillment and to seek new ways of combining interests and following personal tenets. In this way, professional competencies in business strategy, collaboration methodology and multidisciplinary cross-pollination are essential to today's graduates. However, we must work diligently to adapt the language of entrepreneurship to the artistic mindset, lest we repel those fine artists who may not have yet thought in this way. This requires pedagogical nuance, linguistic diplomacy and close collaboration, because only in this way can we arrive at effective reforms, which would ensure that the path of visual education stays on course with the times.

ILLUSTRATIONS

1: Thank-you cards, 4×6 inches, printed on Moo.com. Each card is printed in 25 copies. Student authors: Geordan Saunders, JD Linton, Ujjaini Gurram, Nichole Hernandez and Mathilde Mujanayi. Photo: Zvezdana Stojmirović.
Картице-захвалнице, 4×6 инча, са ковертама, штампане на веб страници Moo.com. Свака картица израђена је у тиражу од 25 примерака. Студенти аутори: Џордан Сандерс, Џ.Д. Линтон, Јуџејни Гурам, Никол Хернандез и Матилда Муђајани. Фотографија: Звездана Стојмировић.
2: Patterns applied to products and animated as gifs. From right: Kayla Smith, Destiny Moore and Naima Ryan. https://sites.google.com/mica.edu/mica-first-year-fellows-20-21/patterns
Шаре, примењене на продајну робу и сложене у анимиране гифове (animated gifs). С лева: Кајла Смит, Дестини Мор и Наима Рајан. https://sites.google.com/mica.edu/mica-first-year-fellows-20-21/patterns
3: First Year Fellow Sara Hinterlong presents her eco-tote with a video recording and a market analysis. Photo collage: Zvezdana Stojmirović.
Бруцош-предузетник Сара Хинтерлонг представља своју еколошку торбу путем видео сегмента и тржишне анализе. Фото колаж: Звездана Стојмировић.
4: Mathilde Mujanayi (left) and Emily Feyrer (right).
Матилда Муђанаји (лево) и Емили Фејрер (десно).
5: Left: Destiny Moore, miniature mask multiples that address racial eqality. Right: Multiples exchange on the web application Trello.
Лево: Дестини Мор, серија минијатурних маски на тему расне равноправности. Десно: размена радова на веб страници апликације Trello.
6: Affinity Sheets by Nicolas Finol, Mantis Harper-Blanco and Mathilde Mujanayi.
Листе личних интересовања: Николас Финол, Мантис Харпер-Бланко и Матилда Муђајани
7: Top left: Do Plants Not Crime, Brandon Vazquez, Elva Dong, Naima Ryan, Mantis Harper-Blanco and Marina Souza. Top right: Urban Gardening Club, Nadia Nazar, Marissa Vazhappilly, Octavia Simms-Clark, Nicolas Finol, Emily Feyrer and Emily Pickett. Bottom left: Astrology Game, Geordan Saunders, Destiny Moore, Mathilde Mujanayi and Gale Freeman. Bottom right: S. Beaulove, Jessica Xiao, Sabrina Kindervater, Jasmine Hamilton, Nichole Hernandez and Najja Akinwole.
Горе лево: Посвети се биљкама, а не злочину, Брендон Васкез, Елва Донг, Наима Рајан, Мантис Харпер-Бланко и Марина Суза. Горе десно: Клуб урбаних вртлара, Надиа Назар, Мариса Вазхапили, Октавија Симс-Кларк, Николас Финол, Емили Фејрер и Емили Пикет. Доле лево:

Астролошка игрица, Џордан Сондерс, Дестини Мур, Матилда Муђанаји и Гејл Фриман. Доле десно: Ес Болав (S. Beaulove), Џесика Сијао, Сабрина Киндерватер, Џезмин Хамилтон и Никол Хернандез.

8: Left: Urban Gardening Club, Marissa Vazhappilly, Octavia Simms-Clark, Nicolas Finol, Emily Feyrer, Emily Pickett and Nadia Nazar; Right: Indivizine, Cindy Ham, Kiren Balakrishnan, Aleeia Townes and Liz Gomez.

Лево: Клуб урбаних вртлара, Мариса Вазхапили, Октавија Симз-Кларк, Николас Финол, Емили Фејрер, Емили Пикет и Надија Назар. Десно: Индивизин, Синди Хам, Кирен Балакширан, Алија Таунс и Лиз Гомез.

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Звездана СТОЈМИРОВИЋ, Тифани ХОЛМС

БРУЦОШИ – ПРЕДУЗЕТНИЦИ

Метод и оглед у предавању стваралачког предузетништва на првој години уметничких студија

РЕЗИМЕ: Ова студија прати премијерно извођење курса *Бруцоши – предузетници*, који има за циљ да уведе основе креативног предузетништва на прву годину студија уметности и дизајна на факултету „*Мајка*" (*MICA–Maryland Institute College of Art)* у граду Балтимору, у Сједињеним Америчким Државама. Одржан школске 2020/2021. године у склопу ширег програмског подухвата, а подржан добротом Фондације Ратклиф (Ratcliffe Foundation), курс тежи да усагласи основне способности из дводимензионалног и тродимензионалног дизајна са следећим предузетничким циљевима: 1) Спровести и испитати стратегије стваралачког пословања; 2) Применити правне, друштвено ангажоване, етичке и еколошке обзире на развитак пословних модела; и 3) Изразити утицај личних вредности на решавање проблема и пословање. Лекције из теорије форме, боје, шаре и покрета комбиноване су са практичним задацима, као на пример производња, пласман и анализа робе за продају. У другом семестру, радови са радионица из пластичног обликовања размењују се на својеврсној уметничкој берзи, а током завршног групног пројекта, истиче се сарадња на друштвено одговорним темама које студенти сами бирају.

Проблематика стваралачког предузетништва на уметничким студијама прожима се кроз цео рад, разматрањем структуре и програма курса. Оно се поставља као дијапазон приступа са циљем да окуражи студенте да живе испуњеним, осмисленим и одрживим животима.

Описане су довитљиве предавачке идеје, рад са групом од четрдесет осам полазника и пет предавача и богат програм гостујућих уметника, а наставне јединице су илустроване студентским радовима. Критички осврт указује на струкрурални семиотички процеп између лексикона лепих и примењених уметности, и поставља стручне способности из графичког дизајна као централни начин за предавање предузетнишва. Стога је дизајн постављен не само као исход, већ као метод ове врсте педагогије на првој години. На послетку рада стоји предлог за продужење времена посвећеног сарадничком пројекту убудуће, ради побољшања предузетничких исхода.

Кључне речи: креативно предузетништво, стваралачко предузетништво, сарадња, тимски рад, исходи учења.