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Applied Art Thinking Workshop

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Applied Art Thinking Workshop

by

Anne Brisson

An Abstract of a Project
in
Creativity and Change Leadership

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

April, 2024

Buffalo State University
State University of New York
Department of Creativity and Change Leadership

ABSTRACT OF PROJECT

Applied Art Thinking Workshop

This is an action research project, testing my hypothesis that art thinking techniques can be used to develop creative-thinking skills. I implemented two workshops to test my idea of using art, and in this case drawing, to help people develop creative-thinking skills. The first workshop was virtual, intended as a pilot to resolve any process issues. The second workshop was in-person as a part of the CREA Conference in Italy.

Prior to discussing the outcomes and key learnings of the workshops I spend a big portion of this paper explaining the three key areas of inquiry which inform my workshop design: art education research, art thinking, and drawing as a thinking tool. The conceptual framework of my workshop design is that creative-thinking skills are developed while practicing drawing techniques and that drawing is a thinking tool. The intent of my workshop design is to help people define problems in a deeper, more meaningful way to identify the right problem before jumping to a solution. This refers to the first phase of the creative problem-solving process.

Both workshops were successful in achieving my intended learning outcome. All participants saw a problem in a different way, and some experienced "aha" moments. There are a few key lessons I learned along the way, detailed in this paper, that I plan to apply in a Ph.D. art education research program.

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Signature

4/22/24

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Date

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                                                                Dr. Gerard Puccio
                                                                Professor

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Anne Brisson
Student

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Acknowledgments

From the start of this exciting journey many individuals have shaped my thinking, for whom I must give thanks.

Thank you to my cohort, the Tiger Dogs, with whom I thoroughly enjoyed being a co-passenger on this most extraordinary journey. Thank you to Dr. Cindy Burnet for giving me the permission to be different and have the courage to pave my own path in this program. And of course, a very special thank you to Dr. Gerard Puccio who calmly and intelligently guided me through the development of my creative voice in independent studies and this master's project. It is because of you I have the courage to continue this work in a Ph.D. program. I will always be grateful for your guiding light.

Thank you to my friend Karalyn who told me I was not too old to discover what I love, and to my dog Kai who patiently sat up with me many nights after work while I wrote my papers.

Thank you to Dr. Betty Edwards who pioneered the research into drawing as a thinking tool so many years ago. I build my work on the foundation of hers.

And finally, a big thank you to you who has opened this paper, perhaps out of curiosity as to what the heck is art thinking anyway. I hope you will discover something new and try out the exercises to see problems and solutions in a new way, accessed from within your very own ingenious creative-thinking abilities.

Tiger Dog Cohort Mascot
Drawing by Author, Anne Brisson

Table of Contents

Lists of Tables and Figures

SECTION ONE: BACKGROUND TO THE PROJECT

Purpose, Rationale and Description of Project

I intended to implement an action research project with two workshops, one virtual and one in-person, to test my hypothesis that anyone can use art techniques to help them improve their creative-thinking abilities. My proposal is that art techniques can serve as a learning conduit for the development of creativity skills. It is important to state that I am emphasizing the process of art versus the product of art here (Rhodes, 1961). My plan was to remove the focus of the aesthetic value of art, and instead focus on the outcome of the skills as a result of practicing art (Housen, 2001). The workshop design was intended for adults as an initial program to help them develop creative-thinking skills through drawing exercises. It is based on the approach of learning *through* drawing, versus learning how to draw well, for application outside of the arts.

Personal Motivation

Growing up I would draw or colour just out of pure interest. I had, without knowing, adopted a very regular art practice which continues today. It was not until I had learned about the principles of creativity that I realized my art practice was helping me develop some very useful creative-thinking skills that I applied elsewhere. I realized my focus on art as process, and not outcome, gave me the freedom to enjoy the process and in turn benefit from the skills developed. It is this focus on art process that I want to teach people. I believe it helps people be a better creative thinker. I would like to illustrate to everyone how accessible the art process is by showing that they can learn through art, that art is a habit of mind, and that everyone can benefit from the art thinking mindset.

I come at this with many years of drawing practice and well-developed drawing skills. I have come to understand what it means to practice the art of drawing and how it relates to the art

of seeing (Edwards, 1986) (refer to Figure 1 for examples of author's drawing abilities). I also

have experience teaching beginners how to draw, which helps me to relate to the difficulties of

learning and to the creativity barriers and myths that prevent people from learning how to draw

(refer to Figure 2 for a picture of one of my beginner students in my art class).

Figure 1: Select Drawings from Author's Sketchbook

Source: https://www.facebook.com/ReCoutureStudio/photos

Figure 2: Student Learning to Draw in Author's Studio

Source: https://www.facebook.com/ReCoutureStudio/photos

Creativity Myths

Research supports the notion that creativity is a universal ability, requiring a nurturing environment and constant practice to reach its full potential (Edwards, 2012; Glăveanu, 2018; Kelley & Kelley, 2013; Kerka, 1999; Pink, 2006; Sternberg, 2006; Sternberg, 2010;). Yet, creativity myths are alive and well still to this day - that creativity is largely innate, creative people are distinct from non-creative people, and creativity equals art. There have been attempts in the art education field to teach creativity and imagination as a skill for everyone to develop, yet it still has not reached the general public (Glaveanu, 2018; Land, 2013). My interest is to do this with adults.

My personal view is that creativity is discouraged when children become adults. As adults we learn that creativity is for artists only, and that it is reserved for the talented few. It is for this reason my target audience is adults – I would like to dispel those creativity myths in a workshop setting. However, I am leveraging the myth that the arts equals creativity as an introduction for people to explore their creative-thinking abilities through arts techniques. My intention is for them to learn that art is accessible to everyone, that artists are not the sole authors of creativity, and that the arts is a creative-thinking exercise which benefits everyone in all aspects of work and life.

Art Techniques for Non-artists

The objective of this project is to introduce non-artists to an art technique which is designed to help them think about problems differently, and in turn apply different solutions. The exercises are based on drawing, specifically analogue drawing, which is likened to meaningful scribbles.The intention of the art technique is to encourage participants to gain insights into problems that people may have otherwise not been aware of.

The basic premise here is that the skills of seeing which are learned through drawing are invaluable skills in creative thinking (Edwards, 1986). The perceptual skills that are developed when drawing, enhance creative-thinking strategies. Drawing in this respect is used to structure thinking, in other words "drawing as cognition training rather than artistic training" (Edwards, 1986, p.130). The exercises I lead people through in the workshops help them to think through drawing, which will lead them to think about a problem differently.

My aspiration is to use this project as a launching pad to a series of workshops, events and even writings to show people how to use art techniques to elevate their everyday life and work.

SECTION TWO: PERTINENT LITERATURE AND RESOURCES

The references which inform my project are in three key areas of inquiry: art education research, art thinking, and drawing as a thinking tool. I reference art education research in this project because there is a ample evidence in art education to support the opinion that creative-thinking skills are developed while practicing art techniques. I pull from art thinking references to inform the foundation of my workshop design, which is to help people define problems in a deeper, more meaningful way. And lastly, I reference two key artists to support the notion that drawing is a thinking tool.

Art Education Research

Historically, art education has focused on using the arts as a form of self-expression (Hetland, 2013). This has been an issue in education as this has led to arts classes to be considered more of a luxury versus a critical form of learning, and therefore at risk of being cancelled. "Arts advocates have tried to make the case that the arts are important because they increase students' performance in traditional academic subjects considered more important." (Hetland, 2013, p.1) Unfortunately, there has been no empirical evidence produced to support this argument. However, in recent years, spurred on by art education researchers, there has been evidence that the arts teaches habits of mind which help students attain higher levels of achievement (Hetland, 2013). It is this concept of art as a habit of mind that my workshop design is based on, and I pull from several arts education references to support my conceptual foundation.

Art as Habits of Mind Art and leadership educator, Lisa Phillips (2012) has written about how the arts can help to develop habits of mind such as: creativity, adaptability, confidence, accountability, communication skills, problem-solving, relationship-building and the

ability to dream big. Her book, *The Artistic Edge* (2012), explained how these critical leadership skills are developed through arts education. Phillips pointed to a critical element in her book which is practice. She argued that the arts provide an excellent environment in which to practice communication skills, creative problem solving, adaptability, dedication and more. In turn, this practice gives students the confidence they need to face challenges. Her argument was that the arts is a means for development of key leadership skills, and through practice, provides students with an artistic edge.

Learning Through Art Eileen Adams is an art educator, researcher and consultant in the UK who has spoken and written about the concept of learning through art versus learning about art (Adams, 2018). In her work, she focused on helping students draw images to appreciate the struggle to understand, or to shape an idea. Through drawing activities students learned how to probe the questions: what do I now understand, what do I think, and what can I do. In other words, her work explored the value of drawing as a medium for learnin*g*.

Art Class as Planting Seeds Elliot Eisner's book, *The Arts and the Creation of Mind* (2002), is yet another crucial literature source that informs my master's project. He explained that art curriculum is a means for developing the mind. He also explained that evaluating the impact of an art exercise on learning is not always within the timeframe of a class or workshop. Instead, he likened art class to planting seeds. It is with this framework in mind, that I will evaluate my workshop design – which seeds did I plant and what evidence can I gather to determine what is taking root?

Art Thinking

In Will Gompertz's book, *Think Like an Artist* (2015), he explained how the art mindset is accessible to all. He also exclaimed that "all schools should be art schools because art school

teaches you how to think, not what to think" (p. 188). This is a key point of my master's project. I wish to introduce art techniques to people who are not artists to help them better learn how to think. In particular, how to identify problems, also known as art thinking.

Artist's Mindset Art Thinking is still considered a fairly new articulated discipline and is entirely based on the artist's mindset. This mindset is broadly defined as "the human capacity for exploration and originality, for thinking and making in ways that are uniquely your own" (Whitaker, 2016, p. 21). To clarify, this is not a new way of thinking as artists have adopted this mindset for centuries. However, it has become a new discipline to describe how to inject a different way of thinking into solving modern day problems. Author Amy Whitaker's book entitled *Art Thinking* (2016) is one of the first efforts to define this concept. She described the root of it as entirely predicated on change and the need for disruption and reinvention to stimulate growth. The best way to describe art thinking is by comparing it to design thinking. Art thinking shares several similarities with design thinking in that they both provide a framework for facilitating the design of a new product or service (Robins, 2018; Whitaker, 2016;). However, an important distinction between the two is that design thinking asks the question: what is the best way to do this? While, in contrast, art thinking asks: is this even possible? (Robins, 2018; Whitaker, 2016;).

Problem Space Art thinking spends much more time in the problem space, allocating a great deal of time on defining the problem. Art creates creative questions and design creates creative solutions. Whitaker (2016) explained that art thinking is not a customer-centric process like design thinking is, but rather a breakthrough-oriented process. She explained that whereas design thinking figures out how to get from point A to point B, art thinking attempts to invent a new point B. For example, "art thinking is there with the Wright Brothers as they crash-land and

still believe that flight is possible" (2016, p. 19). Art thinking is all about the question (Ogawa, 2023). It is a compass. The design process often tends to forget the fundamental questions: what is the design for? what is the direction for?. Art thinking helps to develop that compass to look at the possibilities moving forward (Ogawa, 2023). Refer to figure 3 for an illustrative example on the difference between art thinking and design thinking.

Figure 3: Art Thinking vs Design Thinking

Source: https://ars.electronica.art/futurelab/en/research-art-thinking/
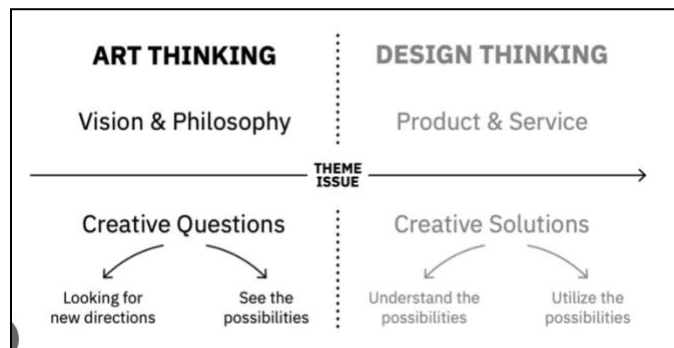
Art Thinking Method Hideaki Ogawa is an art thinking researcher in Japan and has conducted many innovation projects in art and science, art and industries, and art and society. He developed an art thinking method which consists of three phases: inspiring, envisioning, and prototyping (Ogawa, 2023). With this context in mind, my workshop will be focusing on Mr. Ogawa's inspiring and envisioning stages to help people identify problems in a unique way with the possibility of finding solutions that they may have never considered previously.

Art Drift One of the skills required in art thinking is to proceed without knowing the end goal. Sylvain Bureau, professor at the Jean-Baptiste Say Institute of ESCP Business School in France and instructor of art thinking, refers to this as drift in the art thinking process (Bureau, 2022). This is important to my workshop design because I escort participants through a process by which they did not know the outcome when they began. In my experience, this is difficult for

adults. They are more comfortable knowing the end result before starting. In the workshops, they practice being comfortable with ambiguity, also described as drift in professor Bureau's art thinking process.

Drawing as a Thinking Tool

      Drawing Thoughts Drawing is a non-verbal language, oftentimes communicating your sub-conscious understanding. Ralph Ammer, a professor at the Munich University of Applied Sciences, teaches how drawing your thoughts can be a powerful tool for improving your thinking, creativity, and communication. He has emphasized the term thinking visually as a means to remove the art aspect of drawing, and instead turn it into a habit of mind. He explained that drawing improves your intuition, your ability to see, your ability to understand yourself better, and your ability to communicate what you imagine (Ammer, 2019). It can elevate your understanding of something which you are unable to express in written or verbal words (Ammer, 2019).

      Drawing as a Skill Dr. Betty Edwards is an art educator and artist, well known for her books such as, *Drawing on the Artist Within* (1986) and *Drawing on the Right Side of the Brain, 4th Edition* (2012). She strongly believed that drawing is a skill that can be taught and not a magical gift bestowed on some individuals and denied others. We live in a culture (at least in North America) that doesn't value drawing as a worthwhile skill in the general sense. The general belief is that everybody can't be an artist, so why teach them drawing? But as Dr. Edwards posed in her books, everyone can't be a writer, so why teach them writing? Her argument was that just like writing, drawing has applications and benefits that go beyond its use by artists. Rather, "drawing, like words, have meaning often beyond the power of words to express, but nonetheless invaluable in making the chaos of our sensory impressions

comprehensible" (Edwards, 1986, p.xiii). Her teachings at California State University from 1978 to 1991, were designed for non-artists on how to apply visual perceptual brainpower to creative problem-solving. She explained that drawing helps people "gain access at a conscious level to inventive, intuitive powers that may have been largely untapped by our verbal, technological culture and education system" (2012, p. 7). The teaching methods about drawing developed by Dr Edwards help to develop perceptual skills to see things as they really are. She exclaimed that learning to draw means learning to see and that through the power of drawing, you can see problems in new ways.

Analogue Drawing For my workshop exercises, I reference Dr. Betty Edwards' analogue drawing exercises (Edwards, 1986). Analogue drawing helps to present an insight to the brain in a form that "makes thought visible for the eyes to see" (Edwards, 1986, p. 96). It is a mark making technique requiring no previous drawing skill, and provides the means of a visual language accessible to everyone who can hold a pencil. Dr. Edwards defined analogue drawing as structural drawings that communicate a single concept, making inner thoughts visible and bringing insight into awareness (Edwards, 1986). The goal with analogue drawings is to "dredge up that inner life of the mind by using an alternative, visual language (in this case, drawings) to give it tangible form" (Edwards, 1986, p.66). Analogue drawing communicates a concept by only using the "language of line: fast lines, slow lines, light, dark, smooth, rough, broken, or flowing" (p.67). In other words, mark-making without symbols. The expressive, visual language of line will emerge from the paper, communicating recognizable concepts. Refer to figures 4, 5 & 6 for examples of analogue drawings.

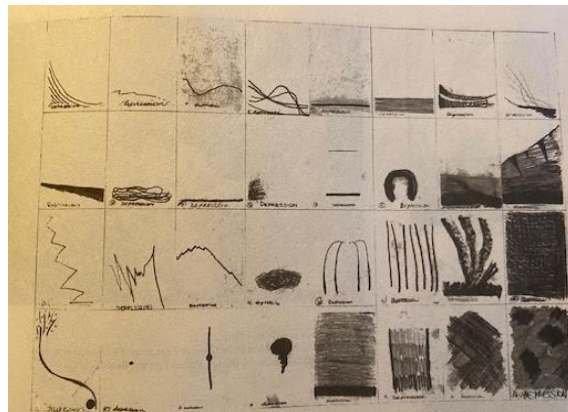Figure 4: Analogue Drawings of Femininity
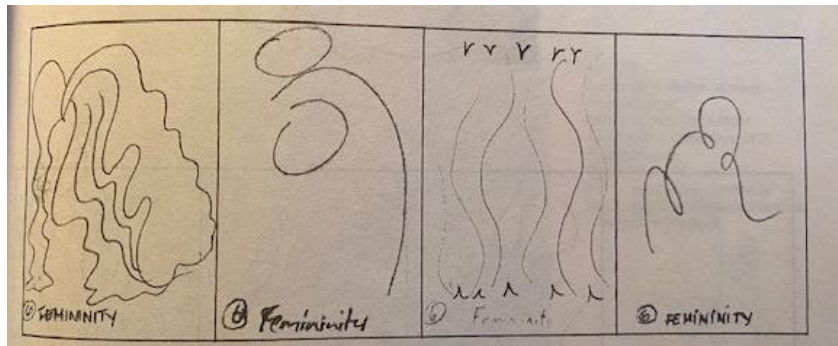
Reference: Edwards, 1986, p. 89

Figure 5: Analogue Drawings of Peacefulness
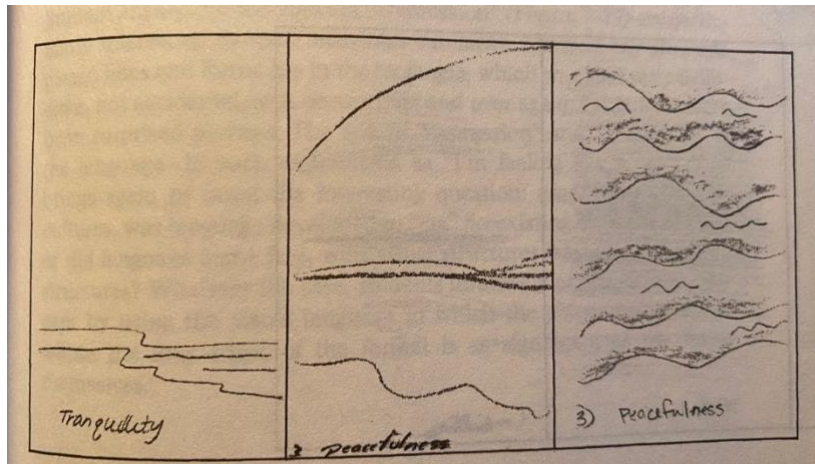
Reference: Edwards, 1986, p. 81

Figure 6: Analogue Drawings of Depression

Reference: Edwards, 1986, p. 83

Problem Analogue Drawing Art thinking is about finding a creative problem. And problem analogue drawing is a visual process of defining a problem (Edwards, 1986). It helps people stay in question and view a problem from a different perspective. For this reason, I have designed my workshop exercises around problem analogue drawings. I would like to help people identify a problem in a meaningful way. In the workshops I showed participants how to use analogue drawings to help identify a problem to solve. Then, by turning the analogue drawing upside down, the problem can be viewed in a different perspective. This exercise led to creative problem identification, and then often to creative solutions. The difference with problem analogue drawings is that it is designed to communicate a deeper meaning versus a concept. It makes conscious a question that is personal and may have been subconscious, thereby bringing it to a higher level of awareness and subject to reflection (Edwards, 1986). Refer to figures 7 and 8 for examples of problem analogue drawings and assessments.

Figure 7: Problem Analogue Drawing of a Person's Work Life
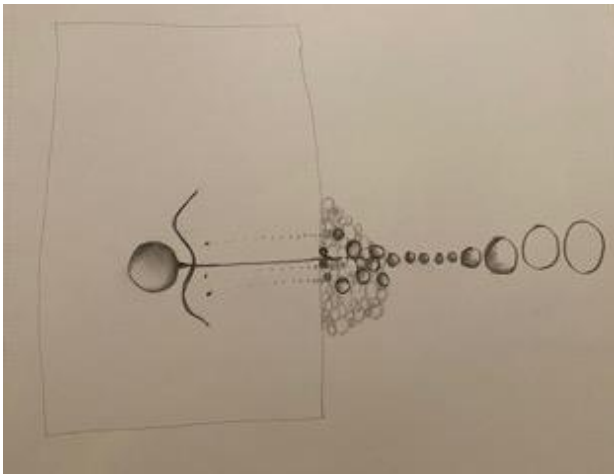
Right-side up Problem Assessment: *Why can't they see my potential? Why don't they listen to me? I have so many ideas and thoughts, why do they put a barrier to it?*
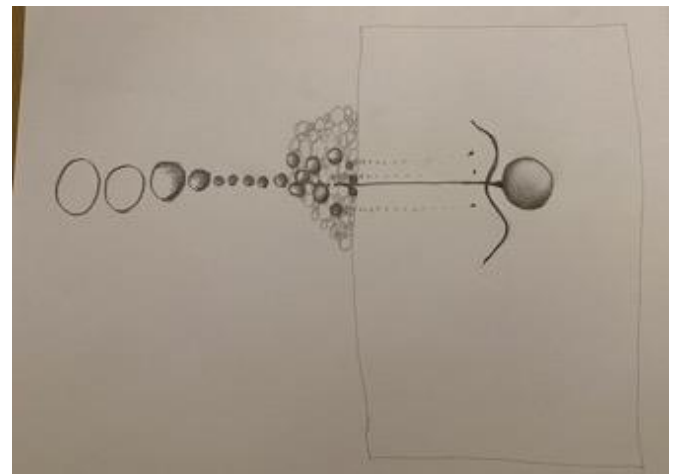
Upside down Self-Assessment: *What if I'm creating the barrier? What if I'm keeping all of my potential hidden? How can I make myself seen? How can I turn this into a growth opportunity?*

(Reference: Author's own Sketchbook, 2023)

Figure 8: Problem Analogue Drawing of a Person's Community Life
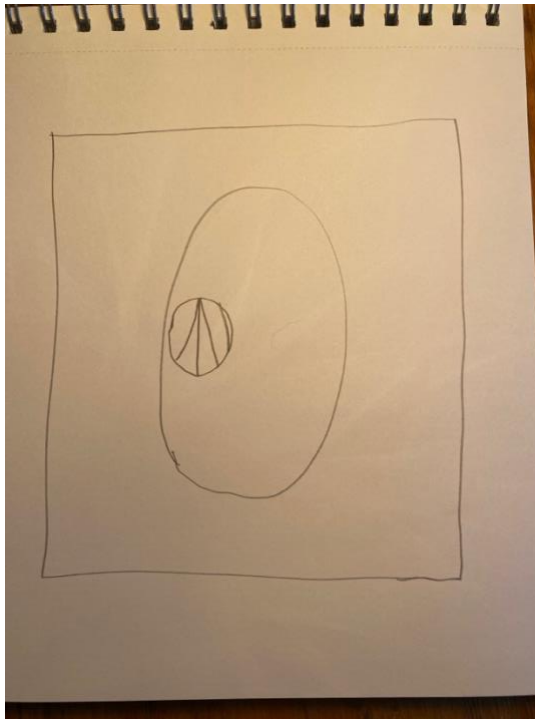
Right-side up Problem Assessment: *I am currently living a "smaller" life than I want. I feel isolated. There's more to explore, to live, but how do I get out of here?*
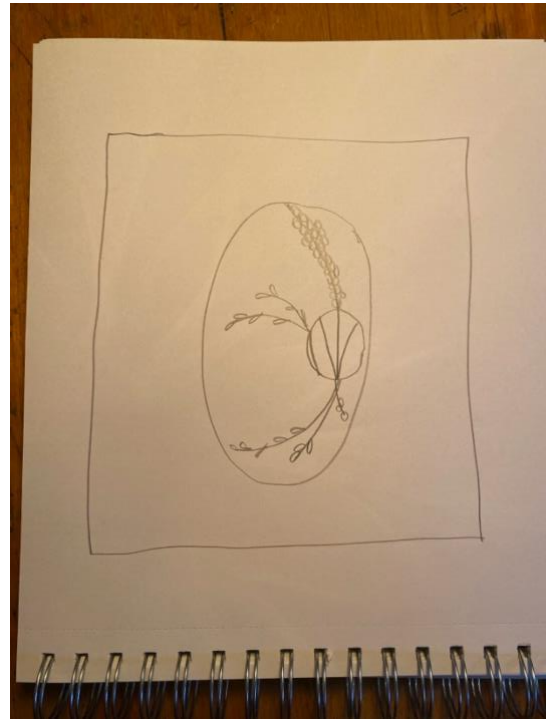
Upside down Assessment: *What if I stay and grow seeds from where I am? What if life will evolve more if I stay put for a while?*

(Reference: Author's Own Sketchbook, 2023)

I feel this type of exercise is the perfect way to introduce people to art thinking in a workshop setting, and enables the concept to be applicable and accessible. It is a quick way to illustrate, in a non-threatening way, how to use drawing to think. My premise, backed up by these references, is that working in this way help people access a deeper understanding of a problem - more than verbal or written words ever could.

SECTION THREE: PROCESS PLAN

Plan to Achieve Goals and Outcomes

With an action research orientation in mind, my plan to achieve my goals and outcomes was to develop and lead two workshops that would afford me the opportunity to test my initial thinking on the topic of this project. The first workshop was virtual and acted as a pilot to test out any issues to be applied to the second workshop which was in person. Refer to Table 1 and Table 2 for workshop outlines.

Table 1: Outline of Virtual Workshop

Timing	Topic	Objective(s)
5:30pm (5-10 min)	**Roundtable Introductions**	Introduction to thinking differently and using silliness as a way to break the ice amongst strangers and set the mood for the workshop.
5:40pm (10 min)	**Introduction to Art Thinking**	Explanation of the concept of art thinking and drawing as a thinking tool. Show examples of analogue drawing to de-escalate any anxiety about drawing. Not about beautiful illustration, but how your art can facilitate thinking.
5:50pm (5 min)	**Warm-Up Exercise:**	Get participants comfortable with drawing.
5:55pm (10 min)	**Exercise #1: Problem Identification**	Introduce analogue drawing as a unique way to identify a problem
6:05pm (10 min)	**Exercise #2: Solution Finding** via upside down problem analogue drawing assessment	Introduce analogue drawing & assessment as a unique way to identify a solution or solutions Adjust drawings as needed
6:15pm (15 min)	**Discussion about findings / any revelations**	Dig deeper into learnings and findings through analogue drawing exercises
6:25pm (5 min)	**Wrap-up and Close**	Assessment Form emailed to participants to provide written feedback after the session, as follows: • Overall impressions with workshop? (what worked what could be improved upon?) • Workshop valuable? Are exercises useful? • Facilitator's ability to communicate art thinking effectively?

Table 2: Outline of In-person Workshop

Timing	Topic	Objective(s)
10 min	**Who Am I?** **Roundtable Introductions**	Introduction to me as a professional, MSc Creativity Student, and an artist (to show credibility). Introductions to better learn their expectations of the workshop.
10 min	**Introduction to Art Thinking & Analogue Drawing** (powerpoint presentation)	Explanation of the concept of art thinking and drawing as a thinking tool. Show examples of analogue drawing to de-escalate any anxiety about drawing. Not about beautiful illustration, but how your art can facilitate thinking.
10 min	**Warm-Up Exercises:** Quick analogue drawings of joy, creativity, and peacefulness.	Get participants comfortable with drawing.
15 min	**Exercise #1: Problem Identification** via analogue drawing Share your problem in groups of 3 or 4.	Introduce analogue drawing as a unique way to identify a problem. Explain an example of a problem: personal, family-related, work-related, design-related, global, environmental, political, etc. Whatever is on your mind lately. Or whatever keeps you up at night. Share the problem to deepen your understanding of it.
15 min	**Exercise #2: Problem Assessment** via upside down analogue drawing assessments	Introduce analogue drawing & assessment as a unique way to further identify the problem, and possibly lead to a direction towards a solution.
15 min	**Discussion about findings / any revelations** Volunteer sharing	Dig deeper into learnings and findings through analogue drawing exercises. Adjust drawings as needed.
10 min	**Wrap-up and Close**	Feedback done live in the session.

Project Timeline

The timeline for my master's project started with the deliverable of a concept paper and ended with the final submission. Refer to Table 3 for timing details.

Table 3: Timeline of Master's Project

Activity	Due Date
First Check-in – review of Concept Paper with Dr. Puccio (30 min. zoom call)	Feb 12, 2024 12noon
Submit Concept Paper to Dr. Puccio	Feb 12, 2024 11pm
Design virtual workshop details, including evaluation, confirm date, and invite confirmed participants	Feb 13 to March 1
Virtual Workshop	w/o March 4 or w/o March 11
Submit Sections 1 to 3	Mar 18, 2024 11pm
Second Check-in with Dr. Puccio: Key Learnings from virtual workshop (30 min. zoom call)	w/o Mar 18, 2024
Finetune in-person workshop logistics and exercises and materials. Start writing sections 4 to 6.	March 18 to April 5
In-Person Workshop at CREA in Italy	April 12, 2024
Further develop / finetune sections 4 to 6 in paper.	April 15 to 21
Submit Sections 4 to 6	April 21, 2024 11pm
Third Check-in –w/ Dr. Puccio: Key Learnings from workshops (30 min. zoom call)	w/o Apr 21
Submit final paper	On or before Apr 29
Digital Commons Submission	May 6

Evaluation Plan

I would like to know whether my workshop design is effective in teaching participants creative thinking by way of artistic processes. I would also like to better understand how to best position such a workshop among non-artistic people. The evaluations therefore, include an evaluation of the process itself and the effectiveness of the exercises in transforming their ability to think differently, more creatively.

I planned for time to receive feedback after the workshop sessions. The virtual session was in a questionnaire format and the live in-person session was a discussion format. The questions posed were: 1) what are your overall impressions of the workshop – what worked, what could be improved upon? 2) Did you find the workshop valuable? 3) Were the analogue drawing exercises useful? I applied any process learnings from the feedback on the virtual session to the in-person workshop.

My expectations of the learning outcomes for these workshops are aligned with Elliot Eisner's (2002) concept of planting seeds versus expecting immediate results. Therefore, my expectation is that the workshop exercises initiate thinking creatively through drawing versus fully develops the ability to do so.

SECTION FOUR: OUTCOMES

Summary of the Two Workshops

Overview

I implemented two workshops to test my idea of using art to help people develop creative-thinking skills. The first was virtual and the second was in-person. They both featured people who are familiar with art and those who are not. The first workshop was intended as a pilot to resolve any process issues for the second workshop.

Process

Both workshops started with an introduction to the concept of art thinking and drawing as a creative-thinking tool, followed by a warm-up exercise to help people become comfortable with the idea of analogue drawing. The majority of the workshop was navigating participants through analogue drawing exercises, helping them communicate a problem and then assess it upside down for possible deeper reflection of the problem. Participants applied this exercise to one problem of their choosing, be it personal or professional or other.

Exercises

The analogue drawing exercise instructions followed the same method which Dr. Betty Edwards used (Edwards, 1986). It started with warm-up exercises, asking participants to think of a concept, such as joy or anger or peacefulness. On their paper, they then drew a frame to draw this concept in, in any shape they felt would communicate the concept. They were then told to think on the concept and draw it. The key here was to remind participants that they don't need to know what it will look like when they start the drawing, but rather just let it evolve while they think on the concept, in other words to let the drawing do the thinking for them. The other key instruction was to ensure they don't draw any recognizable symbols or use words.

The Virtual Session

On March 15, I conducted a one-hour long virtual pilot workshop on Zoom with eight participants. Five participants were recruited from my class cohort and three from my work colleagues. The objective was to show participants how to do analogue drawing as a way to analyze problems differently. This session was designed to be a test in order to apply learnings to the in-person session scheduled for one month later.

Overall Impressions of Workshop

Much to my delight, the overall response to the analogue drawing exercises were positive from all participants. The drawing format was deemed accessible by all participants, even though none of them were artists nor did they have a developed drawing skill. See below for examples of quotes from several participants expressing the general view of the group (for complete feedback, refer to Appendices Ci-Cvii):

> *"It was surprising. I was not sure what to expect but it was a truly eye opening exercise. I loved that we came into it not being able to picture an 'output' vs where we ended up."*

> *"Oh my gosh… I am so excited about this activity. It is a whole new way of looking at the creative problem-solving process."*

> *"I really enjoyed this workshop. It succeeded in its stated objective of showing the power of the analog drawing exercise to bring new insights into an existing line of questioning/problem area."*

Value of Analogue Drawing Exercise

One of the key goals of the workshop was to introduce an exercise that was considered valuable by the participants. I was very pleased to see that all participants deemed the workshop valuable for several different reasons, ranging from personal to professional. Everyone reported that they were able to see a problem differently when analyzing it upside down, resulting in an aha-moment. Dr. Edwards termed this, "finding the beautiful question ... that pops into focus by changing your point of view" (Edwards, 1986, p. 123). This is the most important outcome of my workshop so I am pleased it was achieved, with some tweaks to apply to the in-person session. See below for examples of quotes from several participants that explain the value they gained from the exercise (for complete feedback, refer to Appendices Ci-Cvii):

"I am always looking for new strategies to use in my teaching. I can't wait to share this with my students. I also conduct professional development workshops for teachers. This process would be an excellent addition to my presentations."

"It was valuable. It is not new for me to focus on the other members of the family, but I haven't succeeded in doing it very well. I have been very stuck. Seeing it in visual form gives me a better understanding of how to move on."

"Very valuable personally. The flip upside down for me was an aha moment for sure."

The Live In-Person Session

On April 18, I conducted a ninety-minute long workshop, similar to the set up in the virtual session. The extra thirty minutes allowed me to introduce myself, discuss the learning outcomes of the workshop, and allot more time for participants to share their problem analogue in pairs. This workshop was conducted as part of the CREA conference in Italy. Fourteen people

participated from a broad range of industries and countries. Most people, except for two, were
not comfortable with drawing. The room was set up with four tables facing each other, forming a
lane in the middle (refer to Figure 9 for In-Person Session Room Layout). I set it up this way so
that there could be groups of three or four at each table and so that the whole class could interact
with each other easily. I showed a brief powerpoint presentation for my introduction, the learning
outcomes, the introduction to the concept of art thinking, and for the instructions on the analogue
drawing exercises (refer to Appendix D for powerpoint). In addition to the slides, I drew an
analogue drawing example on the flipchart live, so that they could better understand how it
works before asking them to create one on their own. This approach seemed to foster more
participation and interaction from the workshop participants right away and eased their fear of
drawing.

Figure 9: In-Person Session Room Layout
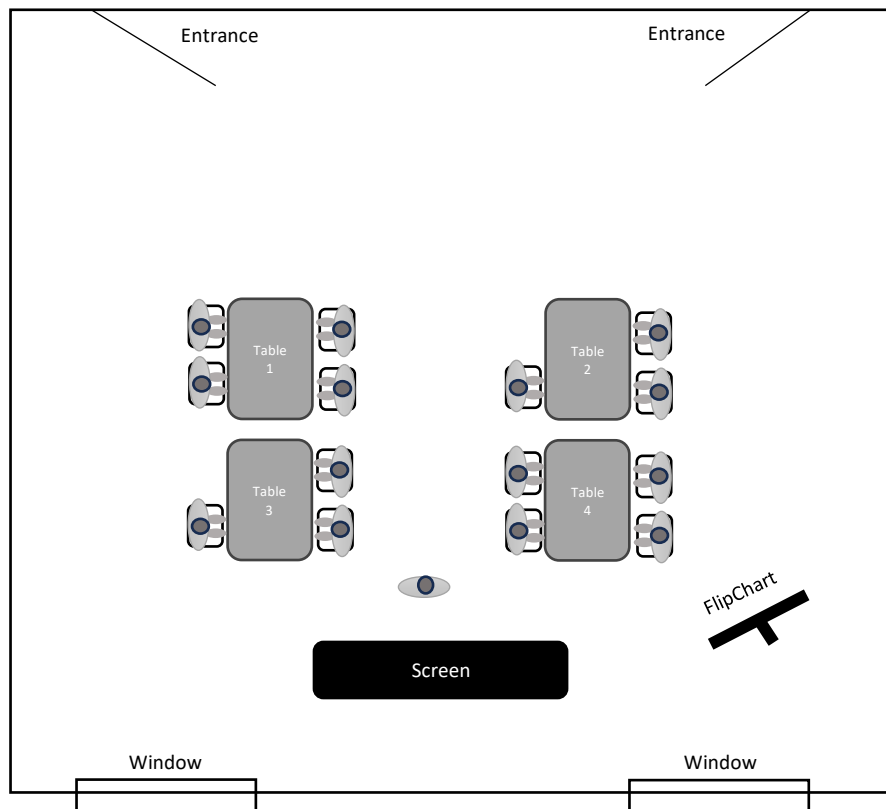
Overall Impressions of Workshop

The overall response to the workshop was very positive from all participants. There was an enthusiastic and excited mood within the group by the end of the workshop. During the end of the session everyone had shared that they learned something new about a problem. Not all experienced an "aha" moment, but all had been pleased by the outcome.

"This is marvelous! I loved it. So simple yet so effective.."

"I still can't believe I came up with such a different perspective of an old problem. Something I have been circling in my head for weeks! I love this."

"I want to know more! What else can you do with drawing? I had no idea. This is amazing stuff and I am very intrigued to know where you will take this."

Value of Analogue Drawing Exercise

I received feedback on the value of the analogue drawing exercise during a discussion period near the end of the workshop. A few people had mentioned they thought this was a valuable exercise to conduct when they are stuck on a problem. Everyone chose a personal problem, but the group agreed this could be applied to any problem they were concerned about. The simple exercise of turning the analogue drawing upside down intrigued everyone as it immediately communicated a different perspective and in turn, a different possibility for a solution. I asked people when they turned their drawing upside down to remain in question mode rather than solution mode, and to ask themselves "what if" questions. The key was to just allow the drawing to do the thinking for them and write down the questions afterwards (refer to Figures 10 - 17 for pictures of 8 participants' analogue drawings). A majority of people had a profound reaction and discovered a more uplifting solution in their analogue drawing exercise.

"I'm going to do this with my husband! We might be able to resolve a few issues this way."

"I can use this in my design class with students. They could use this to define a design problem to solve."

"At first I only saw problems and didn't see a way out of it. When upside down I immediately saw a way out. I feel much lighter now."

Figure 10: Final Problem Analogue Drawing Participant #1

Initial Problem Analogue:
- The unrelenting burden of expectations and responsibility of caring for elderly parents.
- Creating resentfulness, worry, diminished energy.
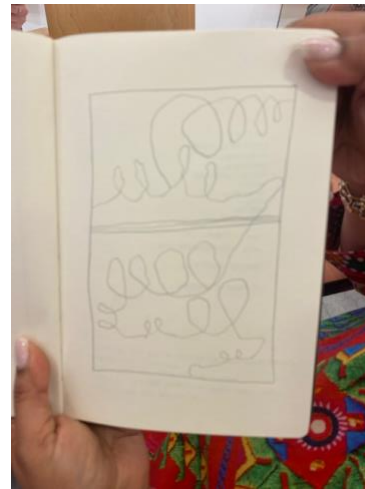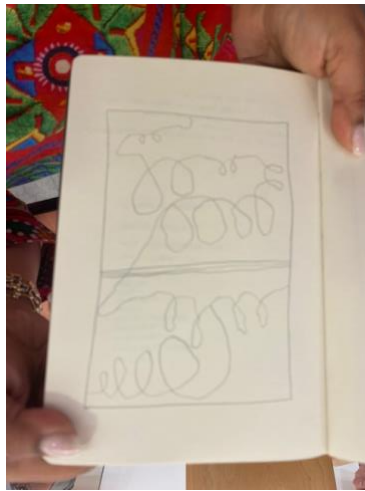
Upside Down What-if Statements:
- What if they feel trapped too?
- What if we are worsening the problem? What if there is no problem for them? It's all in our heads?
- What if we asked them what their needs are?

Figure 11: Final Problem Analogue Drawing Participant #2
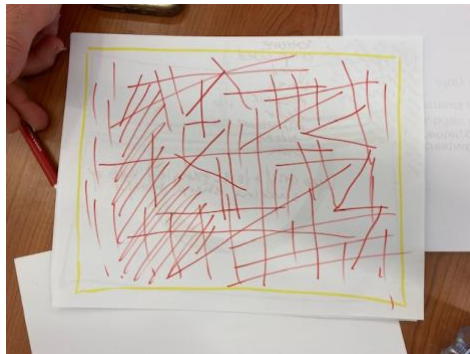
Initial Problem Analogue:
- Deep grief, despair and loss.
- Painful tangled web of severing ties.

Upside Down What-if Statements:
- What if I just disconnect from him?
- What if I focus on the rest of my life?
- What if I am moving towards acceptance and letting go?

Figure 12: Final Problem Analogue Drawing Participant #3

Initial Problem Analogue:
- I don't know how to ask what's in it for me.
- I feel a pull between collaboration and friendship vs payment.

Upside Down What-if Statements:
- What if I ask to be paid?
- What if I ask for what I think I am worth?
- What if I just ask her what she thinks?

Figure 13: Final Problem Analogue Drawing Participant #4

Initial Problem Analogue:
- Jealousy, anxiety and rejection, difficulty following rules.

Upside Down What-if Statements:
- What if I can't change the shapes but I can fill in the spaces?
- What if change is my way of dealing with it emotionally and I just accept it?

Figure 14: Final Problem Analogue Drawing Participant #5

Initial Problem Analogue:
- Feeling excluded. He doesn't help me.
- He is unavailable.

Upside Down What-if Statements:
- What if I change my mindset versus try to change things I cannot control?

Figure 15: Final Problem Analogue Drawing Participant #6
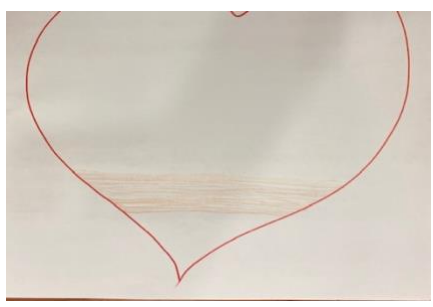
Initial Problem Analogue:
- Low risk, acting safely.
- Looking for big expectations in love but nothing.
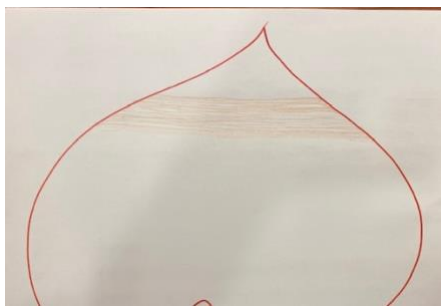
Upside Down What-if Statements:
- What if I define common goals with someone?
- What if I reach out to people simply offering who I am without expecttions?

Figure 16: Final Problem Analogue Drawing Participant #7

Initial Problem Analogue:
- I find creating a framework is painful.
- I dread creating a frame, it is a constraint that makes no sense to me.
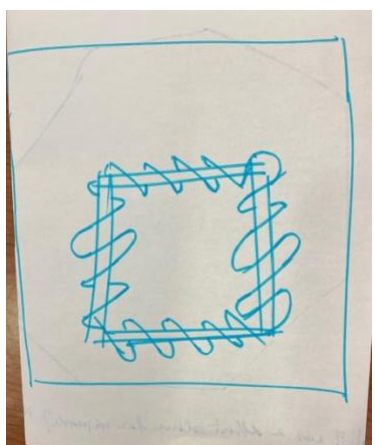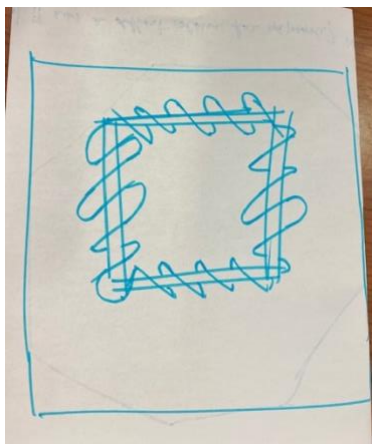
Upside Down What-if Statements:
- What if the frame was soft and fluid?
- What if I created a framework that was specific to each person?

Figure 17: Final Problem Analogue Drawing Participant #8

Initial Problem Analogue:
- Feeling squeezed between 2 things.
- Feeling pressured, too little to influence or change them.
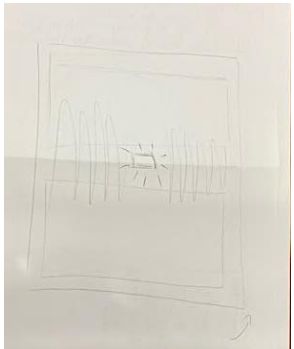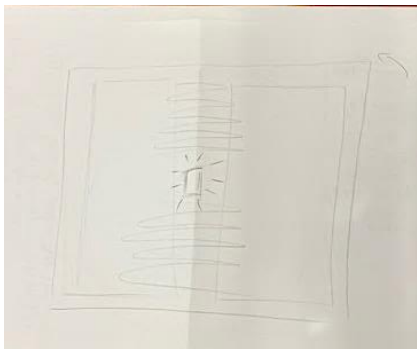
Upside Down What-if Statements:
- What if start with the aspect that is pressuring me the most?
- What if I use my energy to address just one side of the issue first?

SECTION FIVE: KEY LEARNINGS

The Virtual Session

Key Learnings Applied to In-Person Session

The virtual session was designed to be a pilot workshop prior to the in-person session. This was so that I could better understand the reactions to the exercises initially, and also so that I could work out any process issues before the larger session. There were a few surprises in the virtual session, the main one being that it turned into a kind of art therapy workshop in the end. Below are some of my learnings and what I changed to prepare for the in-person session.

Skills vs Art Therapy All of the participants seemed to be supportive of each other when each person shared their personal problem. And then when the time came for people to share how they see the problem differently upside down, the session became even more interactive and supportive. It was at that point the workshop became more of an art therapy session and less of a creative thinking one. This led me to believe that I need to do more work on communicating the connection of the exercises to art thinking. It can be a consideration for future workshops to turn the exercise into an art therapy-type session given it seemed to be quite therapeutic for the participants. For the purposes of this project, however, I emphasized art thinking in the next workshop to avoid the art therapy ambiance as much as possible. As well, I decided to limit sharing their problems to after the exercise is finished and to only a few. This allowed me to focus more on connecting the exercise to art thinking versus turning it into a vulnerable sharing session.

Presentation Format I had some technical difficulties during the zoom session and was not able to share onscreen the powerpoint presentation I had prepared (refer to Appendix A for Virtual Workshop Powerpoint Presentation). In response to this, I made it an analogue session.

For illustrative examples I created them live in my sketchbook and shared on screen instead of relying on the examples prepared in the powerpoint. It seemed to engage people more and this became a key learning on process for a virtual context. However, for the in-person session I kept the powerpoint presentation, and even added more explanation up front. The reason being, the in-person session naturally lends itself to interactions. There was more time for sharing and discussing than the virtual session allowed for, and therefore the powerpoint format did not take away from that interaction.

Showing Examples Some participants mentioned afterwards in the feedback form that they were a little unsure of what a problem was that they could use in their exercise. For the in-person workshop I more clearly communicated that the problem could be a personal, global, environmental, cultural, or political one which they had on their mind. This is so that people did not feel compelled to focus on a personal problem. However, I refrained from showing them too many specific examples before conducting their exercise. It is more important that participants do not have a preconceived notion of what their drawing is supposed to look like (Edwards, 1986). I appreciate that this puts some people in an uncomfortable position, but this ambiguity helps them to ensure the problem analogue is personalized and authentically theirs.

Learning Outcome A few virtual participants mentioned in the feedback that they would have liked to have known the learning outcome of the workshop beforehand. And so, this is something I communicated more clearly at the beginning of the live workshop.

Facilitation The feedback form in the virtual session included a question about the effectiveness of the facilitator (refer to Appendix B for Feedback Form). Most of the responses had to do with their own personal viewpoints on facilitation versus my effectiveness on communicating the concepts (refer to Appendices Ci-vii for detailed feedback). While this is

valuable feedback to consider, it is not what I want to focus on within the parameters of this project. With this in mind, I adjusted the questions for the live in-person session to obtain more relevant feedback to the objective of this project.

Importance of a Safe Space

I learned that a key element of the workshop was to make it a safe space for them to draw. Participants expressed in the feedback forms that they were intimidated by drawing even though it was explicitly communicated that they did not require any drawing capabilities to participate in the workshop. Their fears were alleviated when I showed them what an analogue drawing looks like. Their intimidation of drawing also lessened after doing a warm-up analogue drawing and seeing the results of the other participants.

I learned this is a very important step in the process in order to ensure people are open to conducting the problem analogue exercises and to be open to a different way of thinking.

"It was helpful to see the multiple little drawings from students in the book. The facilitator is a talented artist and so having examples from folks at a lower skill level makes it less intimidating." (From participant feedback in Appendix Ci).

"I was a little apprehensive in participating because I am not an artist, but Anne's introduction and directions ignited my imagination, and I was excited to begin the activity. The two practice ones, joy and anger, were a valuable warm up." (From participant feedback in Appendix Cii).

<div align="center">

The Live In-Person Session

</div>

The Baggage that Comes With Art

As in the virtual workshop, some people showed up with a fear of drawing. I had attempted to ensure in the title and description that people understood they did not need to know how to

draw to participate. If it wasn't for my recruiting efforts beforehand, I think I would have had less participants. And on the flipside of that, there were a few participants who had showed up expecting the workshop to be a lesson in drawing. Thankfully they stayed anyway when I explained the learning outcomes. The term art and the term drawing conjure up either fear for those who are not trained in either, or presumptions for those who are. This will be a struggle I will need to undertake if I am to continue with these types of workshops. Perhaps I could keep playing with the title and description to see if one will break through those preconceived notions of art and drawing.

Facilitation vs Analogue Drawing Technique

Once again, it became clear in the in-person session, as it did in the virtual one, that success with the analogue drawing technique is only as good as the facilitation approach. I did not want to focus on that for this project, but there were a couple of common issues that came up in both sessions that makes it difficult to ignore.

It was important to ensure when people are sharing in a group or pairs that they resist the very strong temptation to jump to solutions, either for themselves or for others. There were a couple of strong personalities in each session that wanted to solve the problems for other people. I did not step in in the virtual session as a facilitator, but I did in the in-person session. This is because I wanted to ensure everyone completes the exercise in a way that is meaningful for them. Most people are not comfortable staying in problem mode, and so this part of the exercise needs a strong facilitator to guide the group and keep them in their uncomfortable state for a little while.

One of the reasons the in-person session was successful is that there was enough time allotted for people to share in small groups. However, one key element of that sharing space is

that I as the facilitator needed to make it a safe one. I did this by simply sharing my own personal analogue drawing on community and how it was a problem for me. I also shared the outcome of my analogue drawing upside down and how it changed the way I viewed the problem and in turn, the solution I applied to it. The personal touch made it safe for others to follow suit if they wanted to.

Context Does Not Hinder Success

I was expecting the in-person session to be different from the virtual one, and much to my surprise the group energy was similar. The in-person session allowed for more dialogue, and more time to discuss key learnings from each person. However, all participants in both sessions were fully engaged and interested in the exercise, in the outcome and in each other. I was also expecting the fact that given the in-person workshop was a part of CREA, a creativity conference, interest would be higher. That was not the case. Each session illustrated a high amount of energy even though the virtual session had a high proportion of business people. This would be something to consider exploring further in a future research project – does the analogue drawing exercise resonate with all kinds of people, not just those open to creativity?

Skills vs Art Therapy

As with the virtual session, most people tackled a personal problem and therefore the session naturally turned into an art therapy-type session. Again this was not the focus of this project, nor is it what I want to focus on. However, there is a lot of value in using this exercise for that purpose. It is possible my own example skewed the exercise to a personal focus. While I am happy that the outcome of the workshop pleased the participants, I would still like to explore how I can conduct a workshop that focuses more on the analogue drawing exercise as one that is valuable in creative problem solving for professional problems versus personal ones.

SECTION SIX: CONCLUSION

What I Know Now

I know now that the analogue drawing exercises have the potential to be a valuable technique to help people define a problem differently in order to imagine a better solution they did not see before. The two workshops have made me believe there is potential in using the problem analogue drawing exercise as a part of creative problem solving. In particular, as a part of the defining-a-problem stage. The overall outcome of experiencing an "aha" moment for most participants was overwhelming. It gives me the impression that there is something in this exercise that can benefit people, and therefore needs to reach more people so that more can benefit. I also know this may be an uphill battle of some sorts. There still exists deeply entrenched myths of art and drawing that could block people from trying this exercise. It is something I will need to address moving forward.

What I See Myself Doing

I must admit, I am very pleased by the outcome of the two workshop sessions. This has given me a lot of confidence and clarity to move forward with the development of more drawing and art tools to help people develop creative-thinking skills. I see myself developing tools that are accessible for those who do not draw, to help them access a different part of their brain to think differently with hopefully a positive outcome. I would like to write a book that guides people through these tools and and also create a longer program with a series of modules and workshops. It is also my intent to conduct more research on art thinking and associated tools as a part of a Ph.D. program in Art Education at Concordia University in Montreal, Canada starting in September, 2024. The end of this action research project is the beginning of another.

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APPENDICES

Appendix A: Virtual Workshop PowerPoint Presentation

Appendix B: Virtual Workshop Feedback Form

FEEDBACK ON ART THINKING WORKSHOP

March 15th
Virtual Session
By Anne Brisson
As a part of Masters of Science of Creativity
Final Masters Project

1. Overall impressions with workshop? (what worked what could be improved upon?)	
2. Was the workshop valuable? Were the exercises useful? Why or why not?	
3. Was the facilitator able to communicate art thinking effectively? Was the exercises explained clearly?	
4. Any other feedback that would make this workshop valuable for people to attend?	

Appendix Ci: Virtual Workshop Feedback - Escaravage

1.	Overall impressions with workshop? (what worked what could be improved upon?)	I really enjoyed this workshop. It succeeded in its stated objective of showing the power of the analog drawing exercise to bring new insights into an existing line of questioning/problem area.
		I appreciated that it was as analog as possible given the virtual delivery and that it was a small group of mostly known colleagues. This helped me feel comfortable immediately diving in and sharing.
		I personally benefitted from the 1-hour duration. I have limited cognitive stamina these days as well as limited screen tolerance so this was perfect in that it was not daunting and I was able to participate throughout.
		If you ever wanted to teach or illustrate more Art Thinking exercises, I could easily see this done in a series of 1-hour sessions. It would be a great way to break up a work day. You could then see how the exercises potentially influence the way people address their problems between sessions.
2.	Was the workshop valuable? Were the exercises useful? Why or why not?	I found the exercises to be useful. The analog drawings of joy and anger served as good warm ups. I'd imagine they would also provide you with an opportunity to catch anyone who wasn't quite getting it (which I don't believe happened in this instance) before the main project. If you felt short on time, you could do just joy and show examples of drawings people have done for anger.
		The main drawing exercise was a good one. I learned a lot from seeing other people's drawings and hearing their reflections.
3.	Was the facilitator able to communicate art thinking effectively? Was the exercises explained clearly?	I believe that the facilitator communicated art thinking sufficiently to A) situate me in the context of why we are about to do what we're about to do and B) allow me to research it further afterwards, should I wish to.
		The exercises were explained clearly. Factors contributing to this were: - Well-chosen precise language - Facilitator willingness to answer questions (e.g. What is the importance of the frame?) - Repetition and reminders while we were doing the activity ("stay in problem mode") - Visual examples from the facilitator's own experience (I found this to be indispensable to my own understanding, or at least to having confidence in my own understanding). - It was also helpful to see the multiple little drawings from students in the book. The facilitator is a talented artist and so having examples from folks at a lower skill level makes it less intimidating. It also allowed us to appreciate the commonalities and diversity beyond the confines of our small group. - The facilitator's willingness to be vulnerable and share personal themes and questions made me feel more comfortable to do the same

| 4. Any other feedback that would make this workshop valuable for people to attend? | Thank you for an enjoyable and interactive workshop!

I have a few thoughts/ideas for you to consider:

There are many factors that could influence the best way to deliver this workshop. For example, a small vs. larger group. Virtual vs. in-person (sometimes harder to keep your work private if you don't wish to share). How well the members of the group know each other. All of these could influence the duration, the style of facilitation and the information communicated. I found that these were optimized for the audience and circumstances in the workshop I attended.

I don't think having the slide deck work would have helped. In fact, I think it was a good thing that it didn't end up being used as it created a more engaged and intimate ambiance.

Importantly, you managed to still have visual supports in the form of your notebooks.

I fear that had there been a presentation with slides it could have taken long and could have put me in passive recipient of information mode more.

I find that given the length and content, this workshop should be presented as an introduction to "Analog Drawing." While Art Thinking was introduced as a concept, I felt the focus was most of all on the power of this particular technique.

Use of the term "problem": Depending on your audience's background, there could be confusion or assumptions around what is meant by this term. I would simply take a moment to provide a quick definition of what you consider to be a problem for the purposes of the exercise. |

Follow up Emails:

Marika! thank you so much for this feedback. I love your ideas, and appreciate them immensely.

For the CREA workshop I was going to show the powerpoint, do you think I should not? I agree that it was much more interactive without it. Was thinking to draw examples on a flipchart instead of using the powerpoint. What are your thoughts on that?

Anne

I'm glad it was helpful!

If the CREA crowd is anything like CPSI and Mind Camp (which I suspect it is) I would feel very comfortable ditching the PPT. The only thing I'm wondering is if it's worth it to show the student examples from your book (for the reasons I mentioned in the form). This might not be as necessary at a venue like CREA where people are more likely to be comfortable getting outside their comfort zone. I'm not sure.

Drawing live on a flipchart is an excellent idea in my opinion for a couple of reasons: A) It adds a degree of intrigue and dynamism whenever you see someone creating live and B) It helps to set an expectation of how quickly the participant will be expected to draw. I noticed we were naturally all done our drawings fairly quickly yesterday whereas I wonder if other participants might hum and ha and take a longer time to finesse.

Can't wait to hear/see how your work evolves :)

Marika

Appendix Cii: Virtual Workshop Feedback – Frazer

1.	Overall impressions with workshop? (what worked what could be improved upon?)	Oh my gosh… I am so excited about this activity. It is a whole new way of looking at the creative problem-solving process. I liked the visual approach using analog drawings and the questioning component was perfect for clarifying the problem and deeper thinking. I was a little apprehensive in participating because I am not an artist, but Anne's introduction and directions ignited my imagination, and I was excited to begin the activity. The two practice ones, joy and anger, were a valuable warm up.
2.	Was the workshop valuable? Were the exercises useful? Why or why not?	I am always looking for new strategies to use in my teaching. There is a focus now on meeting the social/ emotional needs of students. It has been added to the standards in Ohio. I can't wait to share this with my students. I also conduct professional development workshops for teachers. This process would be an excellent addition to my presentations.
3.	Was the facilitator able to communicate art thinking effectively? Were the exercises explained clearly?	Going through each step and the opportunity to share and listen to each of the participants was very effective and I now understand the process. I felt a bond with the participants that developed during sharing each step. They say that empathy is lacking with Gen Z students. I wonder if this type of exercise could help strengthen empathy.
4.	Any other feedback that would make this workshop valuable for people to attend?	I think seeing the presentation on the screen during the workshop will be beneficial. (Screen sharing has challenged me sometimes also!) I liked that one of the drawings was global. I almost began with an environmental challenge, but it seemed that we should select a more personal problem. I think it would also work well with global issues?

Appendix Ciii: Virtual Workshop Feedback – Rabasquino

1. Overall impressions with workshop? (what worked what could be improved upon?)	Clearly explained the concept of art thinking and analogue drawings and provided clear examples. Ensured all participants understood the different exercises, providing clear guidance on process and outputs. Demystifying the process by supporting participants through the process Introduced exercises that progressed in difficulty to support learning. Ensured everyone had a voice and participated in the workshop. Could better establish the expectations for the workshop upfront i.e. better outline the journey and what participants could expect after engaging in the workshop
2. Was the workshop valuable? Were the exercises useful? Why or why not?	Yes, It provided another/different tool to problem solving. In general, during the workshop you could see the evolution/journey to problem solving and even if the solution was not self-found, listing to other's experiences and "lightbulb moment" was useful
3. Was the facilitator able to communicate art thinking effectively? Was the exercises explained clearly? 4.	Yes the facilitator was able to clearly communicate and provide meaningful examples on art thinking and analogue drawings. The exercises were clearly explained
5. Any other feedback that would make this workshop valuable for people to attend?	I enjoyed participating in the workshop. Felt the problems that were tackled were relationship based or self-growth based. My question is this the areas of most value for this technique? It would be interesting to upfront explain/ provide examples of how this technique could be useful for a wide range of problems

Appendix Civ: Virtual Workshop Feedback – Dameron

1.	Overall impressions with workshop? (what worked what could be improved upon?)	It's interesting. It's different. I would have liked 3 examples at the beginning of analog drawing and possibly separated from any story. Just the visual. Then the story comes in when you get to problem solving. Just a thought. I think the mom story and analog visual is great. Is there a way to use this as the workshop progresses so that as the figure progresses the understanding progresses?
2.	Was the workshop valuable? Were the exercises useful? Why or why not?	It was. It is not a new thought to focus on the other members of the family, but I haven't succeeded in doing it very well. I have been very stuck. Seeing it in visual form, where there are people outside the box gives me a better understanding of how to move on.
3.	Was the facilitator able to communicate art thinking effectively? Was the exercises explained clearly?	I did a train the trainers workshop at FLCC last weekend. Here are 2 tips. Use an ice breaker that connects more directly with what you will be doing. We talked color which is fun but it's artistic - which you want to get away from and we didn't use it in the workshop. They were building emotional safety and weirdly, this exercise below had that purpose but it might also work into what you are doing. They did one that would work really well for you. Material: paper plate & colored pen. Pair up. Draw you partner but you have to put the plate on your head and draw what you see and sign it. 30 sec. When people hear art projects, they have all kinds of reactions. This approach relieves everyone of any expectation to do drawing well. The icebreaker you used did give us some kind of insight into the person and it was interesting but it might be able to be more useful to the participant. #2. Give an example of everything they ask you to do. You did in some cases. But the one where we are asked to think of a problem but not conceptually until the end. I would have liked an example of how you did this.
4.	Any other feedback that would make this workshop valuable for people to attend?	You handled the nonworking digital aspect of it really well. You just rolled with it instead of getting off course. I would like to see it though. I'm sure your illustrations were fun. Have a plan to put people in pairs if it is a big group. I am sure you have already done this but I thought I'd mention it.

Appendix Cv: Virtual Workshop Feedback – Barbusci

1. Overall impressions with workshop? (what worked what could be improved upon?)	It was surprising. I was not sure what to expect but it was a truly eye opening exercise. I loved that we came into it not being able to picture an 'output' vs where we ended up. What worked well: - Safe and open dialogue - Your examples you showed us helped guide us - Quite a personal learning experience - Change in perspective is always nice - Kind of like a free therapy session with art What could be improved: - Maybe ask to think of a personal situation? Not sure but so that everyone applies the idea the same? - Careful not to forget people when going around the table - It is a sensitive exercise so when people are opening up I am not sure I would have focused as much on 'time' as on ensuring others are heard
2. Was the workshop valuable? Were the exercises useful? Why or why not?	Very valuable personally The flip upside down for me was an aha moment for sure
3. Was the facilitator able to communicate art thinking effectively? Was the exercises explained clearly?	Yes in explaining art thinking Explained clearly but vague enough to allow for individuality Same comment as above perhaps tell us to think of a personal situation so everyone is doing it and sharing similarly
4. Any other feedback that would make this workshop valuable for people to attend?	

Appendix Cvi: Virtual Workshop Feedback – Tsouluhas

1. Overall impressions with workshop? (what worked what could be improved upon?)	This was a very interesting session. It may have seemed that there was not enough time, but in fact, if the goal of the meeting was to inform the group on the technique or approach, the timing was right. I would be sure to confirm the technology works well enough to optimize.
2. Was the workshop valuable? Were the exercises useful? Why or why not?	Yes useful as another tool to encourage looking at issues from a different perspective which can lead to a solution.
3. Was the facilitator able to communicate art thinking effectively? Was the exercises explained clearly?	Yes, the facilitator was able to communicate art thinking and exercises were explained clearly. Ensuring that people understand and not suggesting that they did it "right" or "wrong" is important.
4. Any other feedback that would make this workshop valuable for people to attend?	This type of exercise encourages people to want to open and speak up about their experiences. It almost naturally moves into a therapy type of session. I am not sure if this is something that is welcome but if it is, the session needs to be longer.
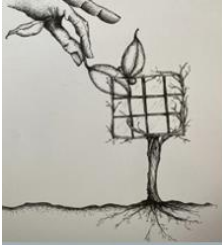
Appendix Cvii: Virtual Workshop Feedback – Sithambaram

1. Overall impressions with workshop? (what worked what could be improved upon?)	I really liked the workshop. What worked – understanding the concept in relation to problem solving, learning and using a visual way to relate to the problem What could be improved upon – Debriefing on what skills we used and how it can be used in other ways, time duration to work with the problem.
2. Was the workshop valuable? Were the exercises useful? Why or why not?	For me the workshop was very useful. As a person who has a fear of drawing, I realized that I am losing a powerful way of connecting with my problem. The exercises are something I could use every day, so they were very useful.
3. Was the facilitator able to communicate art thinking effectively? Was the exercises explained clearly?	Yes the facilitator was able to communicate art thinking well. Had examples from her own life that she could share. Exercises were well explained and she clarified questions about them as well.
4. Any other feedback that would make this workshop valuable for people to attend?	While I appreciate everyone's input and insights, I believe it would be more beneficial if only the facilitator steered the conversations during the session. Allowing participants to drive the session can sometimes lead to tangents and less focus on the main objectives.

Appendix D: In-Person Workshop PowerPoint Presentation

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- I hereby grant permission to the Department of Creativity and Change Leadership, Center for Applied Imagination at Buffalo State University permission to place a digital copy of this master's Project, Applied Art Thinking Workshop, as an online resource.

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Name

__4/22/24_____
Date