



**Hosted by Art Academy of Cincinnati, November 8th - 10th, 2023**

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**Conference Schedule**

**Wednesday, November 8th**

***Pre-Conference Outing (optional) 11:00 AM***

Join us at the Cincinnati Art Museum for a free tour, guided by members of the Art Academy of Cincinnati board of trustees!

Located in scenic Eden Park, the Cincinnati Art Museum features a diverse, encyclopedic art collection of more than 73,000 works spanning 6,000 years. In addition to displaying its own broad collection, the museum also hosts several national and international traveling exhibitions each year.

*Group transportation will not be provided for this outing*

## **Session Block 1    2:15 PM**

### **Freedom to choose: An Engagement-Based Collaborative Assessment Model for Design Education**

#### **Classroom N301**

*Tamara Peyton, Chair, MPS Program, Columbus College of Art and Design*

Agency, or freedom to choose to act, is an important component of equity. The EBCA pedagogical approach detailed in this session has been designed to remove the barriers to student agency, by allowing students to designate and adjust their own learning path throughout the semester on a weekly basis.

### **Fearless Speech and Creative Leadership- How Students and Alumni Inspire Change** **Lecture Hall N204**

*Sanjit Sethi, President, Minneapolis College of Art and Design*

From creating all gender restrooms to normalizing a BIPOC friendly color palette for a major corporation to decolonizing spaces of urban trauma to creating DEI standards in the brand and design industry students and alumni are key drivers for change. As we pivot away from traditional modalities of the Art and Design towards a greater embrace in Creative Leadership institutions of higher education have a responsibility to be more empathic listeners to their students and alumni.

### **What is creative freedom today? Decolonizing Graphic Design, A Black Perspective Offers Space for North American Educators Expand, Reflect, and Share** **Classroom S558**

*Kristine Lamour Sansone, Maria Galante, Keri Dennison-Leidecker, Lisa J. Maione, Dr. Ulli K. Ryder, Tracey Shiffman, Kelcey Gray, Michael Neal*

Faculty share how Dr. Cheryl D. Miller's Decolonizing Graphic Design course has transformed their practice starting with the University of Texas moving to Roger Williams University, Kansas City Art Institute, Lesley University, RISD, Bunker Hill Community College, Montserrat College of Art and Design, Art Center, and Massachusetts high schools.

## **Session Block 2    3:30 PM**

### **Breaking Barriers: Empowering BIPOC Art & Design Students for Belonging, Wellness, and Artistic Freedom**

#### **Classroom N301**

*Ulli Ryder, Co-founder, Ryder-Talbutt Group*

*Julie Talbutt, Co-founder, Ryder-Talbutt Group*

*Nikole Barnes, Co-founder, Ryder-Talbutt Group*

BIPOC art and design students in predominantly white institutions experience barriers to receiving substantive critique of identity-based work, resulting in a lesser educational experience and harming students' confidence and artistic voice. Strengths-based programs that support student development through mentorship and cohort-building are crucial for BIPOC student belonging, wellness, and freedom.

**A Pedagogical Reflection: The Impact of Felicia Rose Chavez's The Anti-Racist Writing Workshop: How to Decolonize the Creative Classroom  
Classroom S558**

*Joshua Butts, Dean of Faculty, Associate Professor of Liberal Arts, Columbus College of Art and Design*  
*Robert Loss, Head of Writing, Literature, & Philosophy, Associate Professor of Liberal Arts, Columbus College of Art and Design*

*Mar Romasco Moore, Adjunct Faculty of Liberal Arts, Columbus College of Art and Design*

Through working with students to develop a student-centered critique approach that gives students agency in how their creative writing work is discussed, these faculty will share their experiences creating a more inclusive-workshop/critique method that is informed by Felicia Rose Chavez's The Anti-Racist Writing Workshop: How to Decolonize the Creative Classroom.

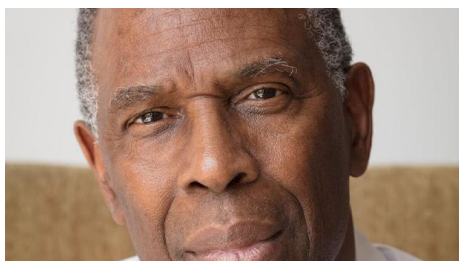
**Fallen Into Language - An Exhibition Featuring Works by Dianna Frid and Will Stovall,  
Curated by Sergio Aguillón-Mata**  
*Perlman Gallery*

Curator Sergio Aguillón-Mata will be on hand in the Perlman Gallery to discuss the pieces within the exhibition

Curatorial Statement About the Exhibition: "The notion of modernity was crowned by an idea of language as the means and limits of human thought. Art faces this conclusion with suspicion, as it expresses and produces thought often without language. And yet, does it? Or is the language used by art simply non-verbalized, grasped only by its formal qualities. Are the brush strokes, the color palette, the balance of the parts in a composed whole, akin to a lexicon and grammar? Is the artistic gesture not a conventional and arbitrary conveyor of non-literal meaning? And conversely, have we forgotten that the written word is also an image? Are we all not condemned by our own faculties to fall into language, regardless our means of expression? This exhibition was curated under the torment of those questions, without preventing any of the selected pieces from speaking on their own."

**Welcome and Keynote Address**                      5:30pm  
*Located at the 21c Hotel Galleries*  
**Presented by VonLehman CPA and Advisory Firm**

**Charles Gaines and Michael Coppage (in conversation with 21C Museum Curator Alice Gray Stites and Art Academy of Cincinnati President Joe Girandola)**



**Charles Gaines: Artist**

A pivotal figure in the field of conceptual art, **Charles Gaines'** body of work engages formulas and systems that interrogate relationships between the objective and the subjective realms. Using a generative approach to create a series of works in a variety of mediums, he has built a bridge between the early conceptual artists of the 1960s and 1970s and subsequent generations of artists pushing the limits of conceptualism today. Gaines lives and works in Los Angeles. He recently retired from the CalArts School of Art, where he was on faculty for over 30 years and established a fellowship to provide critical scholarship support for Black students in the M.F.A. program. His work has been the subject of numerous exhibitions in the United States and around the world, most notably at Dia:Beacon, San Francisco Museum of Modern Art, The Studio Museum, Harlem NY, and Hammer Museum, Los Angeles CA. His work has also been presented at the 1975 Whitney Biennial and the Venice Biennale in 2007 and 2015. In addition to his artistic practice, Gaines has published several essays on contemporary art, including Theater of Refusal: Black Art and Mainstream Criticism (University of California, Irvine, 1993) and The New Cosmopolitanism (California State University, Fullerton, 2008). In 2019, Gaines received the 60th Edward MacDowell Medal. He was inducted into the National Academy of Design's 2020 class of National Academicians and the American Academy of Arts and Letters in May 2022. In 2023, he received an honorary doctorate from his alma mater, the Rochester Institute of Technology in New York.



#### **Michael Coppage: Artist**

**Michael Coppage** is a conceptual artist using an interdisciplinary, dialectical approach to address social issues surrounding race and language. Originally from Chicago, He has lived and worked in Cincinnati since 2007. Coppage is the three-time recipient of Artswave's Truth and Reconciliation grant, Ohio Pretrial Justice grant, and received Awesome Foundation grants in New York and Philadelphia. He is the recipient of the Ohio Arts Councils Individual Artistic Excellence award and The Ohio Psychiatric Physicians Foundation Enlightenment Award. He completed a TEDx Talk titled "Everybody's Racist....and it's O.K" and he gained international attention with his recent project "**BLACK BOX**" : a community impact project aimed at demystifying blackness

and creating authentic experiences that replaces bias and preconceived notions related to "Black". This series has impacted over 2 million people in 27 countries and has been exhibited in Puerto Rico, the National Underground Railroad Freedom Center, 21c Museum Hotel, Medici Museum, Ohio Arts Councils Riffe Gallery and at ArtCrawl Harlem on Governors Island in New York two consecutive years in a row to name a few. Coppage has gained some attention recently with a body of work entitled "American+" and has completed several public works in the United States.



#### **Alice Gray Stites: Curator**

**Alice Gray Stites** is Museum Director and Chief Curator at 21c Museum Hotels. A multi-venue museum located in

Louisville, Cincinnati, Bentonville, Durham, Lexington, Kansas City, Chicago, and St. Louis, 21c was founded by Laura Lee Brown and Steve Wilson, collectors and preservationists who are committed to expanding the audience for contemporary art. Stites curates exhibitions, site-specific commissions, and a range of cultural programming at all 21c locations. Recently, Stites has curated *OFF-Spring: New Generations*; *Seeing Now*; *Pop Stars! Popular Culture and Contemporary Art*; *Albano Afonso: Self-Portrait as Light*; *Labor&Materials*; *The Future is Female*; *Truth or Dare: A Reality Show*; *Dress Up, Speak Up: Regalia and Resistance*; *Wim Botha: Still Life with Discontent*; *The SuperNatural*; *Refuge: Needing, Seeking, Creating Shelter*; *This We Believe*; *Still, Life! Mourning, Meaning, Mending*; and *Revival: Digging into Yesterday, Planting Tomorrow*.

21c collaborates on arts initiatives with artists and with innovative cultural and civic organizations worldwide, including Contemporary Arts Center, Cincinnati, North Carolina Museum of Art, Speed Art Museum, Artadia, Creative Capital Foundation, FotoFocus, Creative Time, ArtPrize, Pen & Brush, For Freedoms, and others.



**Joe Girandola: President, AAC**

**Joe Girandola**, artist and non-profit arts administrator, is the 18<sup>th</sup> President of the Art Academy of Cincinnati. He received his BA in Visual Arts/Sculpture from Pepperdine University after apprenticing in Stone Carving in Settignano and Pietrasanta, Italy. He received his MFA in Sculpture from the University of Georgia. Prior to taking the leadership role at the Art Academy of Cincinnati, Girandola was Associate Dean of Graduate Studies at DAAP at the University of Cincinnati. Previous roles include the Director of the MFA Program at the University of the Arts in Philadelphia, Assistant Director of the Santa Fe

Art Institute, and Director of the Artist Residency Program at the Bemis Center for Contemporary Arts in Omaha, Nebraska. Joe also serves as an advisor to Mel Chin's S.O.U.R.C.E. Studio. Girandola maintains an art and curatorial practice at FLAG Studio in the neighborhood of Camp Washington, Cincinnati.

**Thursday, November 9th**

**Breakfast 8:00 AM**

Site 1212

**8:00 AM- 8:45 AM: Breakfast conversation**



## **Black Art Speaks: Alandes Powell with Adoria L. Maxberry**

Black Art Speaks is a non-profit, membership-driven art collective devoted to championing black culture, social justice, and expression by uplifting the voices of Black artists across diverse art mediums. Alandes Powell, serving as the Executive Director, transitioned from the financial services industry, a journey that spanned almost three decades.



Alandes's significant contributions to social justice have not gone unnoticed. Recently, the YWCA celebrated her as one of their esteemed Social Justice honorees. Additionally, her dedication was spotlighted when she was awarded the UC Health 2021 Martin Luther King Jr. Humanitarian Special Recognition. This award acknowledged her instrumental role in the inception of Cincinnati's Black Lives Matter mural. Her influential presence also garnered recognition from Madison365, which named her among the top 32 influential personalities in the Midwest.

Beyond these honors, Alandes's dedication to communal upliftment and leadership is evident in her role as the board chair for the Urban League of Greater Southwestern Ohio. Her legacy also includes invaluable contributions as a past board member for both the YWCA of Greater Cincinnati and the Brighton Center in Northern Kentucky.



Adoria L. Maxberry is a visual artist, licensed educator, wife and mother of three, based in Cincinnati, Ohio. As an arts educator and civic leader, she facilitates unique and meaningful art experiences with a focus on creativity, exploration and reflection. Her company, Most OutGROWing LLC, is dedicated to helping others grow spiritually, mentally and creatively through art. Adoria earned a Master of Arts Education from the University of Cincinnati College of Design, Architecture, Art and Planning (DAAP) and a Bachelor of Arts from Xavier University. Adoria serves as the visual arts educator at Woodford Academy, a designer and lead teaching artist for ArtWorks, and the Emmy nominated voice actress and lead puppeteer on the Emmy winning, Books Alive! For Kids series "Paige's Place." As a Taft Artist Reaching the Classroom, Adoria finds joy in speaking to area high school students. Adoria is a Xi Chapter charter member of the Gamma Xi Phi professional fraternity. Adoria is a Black Art Speaks member who serves on the advisory board and the lead designer on the letter M in the Cincinnati BLM! Mural. Recognized as a "2022 Black is Excellence: Unsung Hometown Hero" by the City of Cincinnati and selected as a Crayola Creativity Ambassador, Adoria ultimately seeks to bring God glory and encourage others.

### **Session Block 3    9:00 AM**

#### **Removing Barriers: Promoting creative freedom for non-traditional populations within our institutions**

##### **Classroom S559**

*Mikel Bresee, Director, Community Arts, College for Creative Studies*

*Joshua Shephard, Job Coach, Arts Specialist, Gesher Human Services*

*Bailey Morgan, Alumnus and Teaching Artist, College for Creative Studies*

Results from "outsider" design classes will be presented as an expansion of creative freedom for both those "outside" and "inside" the institution. Participants will discuss a greater sense of the possibilities for the work we do beyond a focus on our own creativity, and what we need to change to get there.

#### **Navigating Generative AI in Art and Design Education: Policy, Pedagogy and Creative Practice**

##### **Classroom S466**

*Lori Riva, Assistant Professor, Art and Design Histories, Faculty of Arts and Science, OCAD University*

*Adam Tindale, Associate Professor, Liberal Arts and Sciences, OCAD University*

Through examination of the critical affordances, creative explorations and ethical challenges generative AI (GAI) presents, this cross-disciplinary panel advocates for critical yet creative responses to GAI within decolonial and anti-racist frameworks. Participants will share and critically reflect on the opportunities and challenges of engaging with GAI in art and design education.

#### **Empowering Faculty Through Development Workshops**

##### **Lecture Hall N204**

*Jean-Marie Venturini, Director of the Learning Centers, Otis College of Art and Design*

*Natalie Salvador, Instructional Designer/Technologist, Otis College of Art and Design*

This session will be beneficial for faculty members, instructional designers, curriculum developers, and educational administrators interested in promoting equity, diversity, and inclusivity in higher education. By empowering faculty through development workshops, we can create transformative learning experiences that honor the diverse backgrounds and perspectives of our students and prepare them for a global society.

### **Session Block 4    10:15 AM**

**Against the grain: What third graders can teach us about ergonomics, queer experience, and DEI initiatives in makerspaces**

**Classroom S562**

*Amanda Simons, Outreach Program Coordinator, UNC Asheville STEAM Studio*

While shared and community makerspaces increase tool access and creative opportunity for many students and artists, studies have shown that the diversity, equity, and inclusion initiatives in these spaces are failing. This presentation will examine how ergonomics and neurotypical education strategies have contributed to this problem, and also offer solutions.

**Out of the Classroom and Into the World: Considering Independent Review Board (IRB) Frameworks for Ethically Working with People and Place.**

**Lecture Hall N204**

*Sean Donahue, Core Faculty, Graduate Media Design Practices, Art Center College of Design*  
*Joanne Kersh, Director of Research, AICAD*

This discussion presents the NEA-funded project led by ArtCenter College of Design and AICAD to develop and share socially responsible principles and guidelines to meet the needs of artists and designers working with people and place in creative efforts.

**How student-centered critiques enrich pedagogical freedom**

**Classroom S559**

*TeaYoun Kim-Kassor, Professor and Chair, Otis College of Art and Design*

Higher Education strives to foster a proficient, open, and dynamic environment that creates an outstanding learning opportunity for diverse students. This session will discuss, identify, and discover how the inquiry-based and student-centered critiques method lead to positive pedagogical freedom while incorporating critical thinking and analysis into the educational process.

**Lunch**            11:30 AM

Site 1212

**11:30-12:15 PM: Lunch Conversation**

**ROMAC: Robert O'Neil Multicultural Art Center and Toilynn O'Neil Turner**

**Robert O'Neal Multicultural Art Center (ROMAC)** was established in 2019 to celebrate African and African American arts, history and culture. The purpose of the ROMAC shall be to serve as a hub/information center for the African and African American culture and arts within the City of Cincinnati by providing programs, information, and services connectivity of multicultural arts groups. A multi-use art center, that make the space available to artists and groups who may not otherwise have access to a professionally equipped and accessible facility or the cultural mainstream and maintaining an annual arts activity calendar for the community.





**Toilynn O'Neal Turner** wears many hats in the cultural, educational, and artistic communities. She is a talented artist, businesswoman, and cultural activist who passionately promotes diversity through the arts and education, connecting local artists, businesses, and cultural institutions. She aspires to leave a legacy that inspires generations to use the arts and history to uplift, bridge communication, tell our stories and connect through creativity.

## **Session Block 5    1:00 PM**

### **Advertising Actionism: Developing a framework and pedagogy to promote social activism in advertising**

#### **Classroom S365**

*Sugandha Gaur, Assistant Professor, Faculty of Design, OCAD University*

Advertising Actionism emphasizes that businesses who promote loyalty to specific brands could eventually come together to collaborate with consumers in this endeavor as a form of collective action. The discussion will be how we can develop an expansive framework that will encourage creative communities to build on-the-ground community economies.

### **Careful Metaphors: Considering Care in Art and Design Education**

#### **Classroom S559**

*Michelle Miller, Assistant Professor, OCAD University*

*Lori Riva, Assistant Professor, Art and Design Histories, Faculty of Arts and Science, OCAD University*

*Travis Freeman, Educational Developer, OCAD University*

Colleagues from OCADU consider unique metaphors to explore fresh considerations of care practices in art and design education. Collaboratively, we work out our metaphors (of thinking with lichen, re-situating citation practices, and listening to trees) and respond to one another's, enacting and reflecting upon new ways of thinking about care.

### **Curating the Record: Feminist and Liberatory Pedagogies in Student Professional Development**

#### **Lecture Hall N204**

*Emily Hanako Momohara, Associate Professor of Studio Art, Head of Photography, Art Academy of Cincinnati*

Associate Professor Emily Hanako Momohara shares the course 'Curating the Record' taught in Spring 2022. Feminist and Liberatory pedagogical strategies form a student-led real-world curatorial experience. The students performed research, curation, budgeting, administrative, programming and exhibition design.

### **ReDocumenting Detroit: Illuminating Indigenous Voices**

**Classroom S558**

*Matthew Raupp, Associate Professor, College for Creative Studies*

Students from the Communication Design and Photography Departments at the College for Creative Studies collaborated with the Detroit Historical Society to create an exhibition celebrating Indigenous voices in Detroit. The course integrated the Documenting Detroit initiative and the CCS Land Acknowledgment Statement. Collaboration with Indigenous artists and activists enriched the projects, which ranged from traditional prints to interactive experiences. The subsequent exhibition featured projects exploring language, reclaiming history, and Native culture. This session will explore the challenges and opportunities in multi-level collaboration and highlight the transformative experiences that emerged.

**Session Block 6    2:15 PM****Inquiries into Student Learning through Sustainable Futures Pedagogical Research  
Lecture Hall N204**

*Victoria Ho, Advisor, Strategic Sustainability, OCAD University*

*Julia Rose Sutherland, Assistant Professor, OCAD University*

*Lori Riva, Assistant Professor, OCAD University*

*Natalie Waldburger, Associate Professor, OCAD University*

*Travis Freeman, Educational Developer, OCAD University*

*Christina Halliday, Associate Director, Teaching & Learning, OCAD University*

This small group presentation will share the organization of and initial work in the Sustainable Futures Faculty Fellowship Program (SF3) at OCAD U. Through this project faculty and academic staff members co-design and implement course-based research to advance sustainability pedagogy and curricular change in an art and design context.

**Design Process: Freedoms & Responsibilities  
Classroom S559**

*Roderick Grant, Associate Professor, OCAD University*

A project in the first year of the graphic design program at OCAD University employs visual rhetoric to contextualize what is assumed, what is known, and ultimately, what freedom the designer might have for expression and communication. The freedom to involve the subjective arrives with the responsibility to try to communicate beyond the self.

**Transforming the assessment process: dialogue toward more equitable, inclusive, and community-based practices  
Classroom S365**

*Kyoko Miyabe, Chair, Humanities and Sciences Dept, School of Visual Arts*

*Joanne Mitchell, Assistant Provost for Academic Effectiveness and Accreditation, Otis College of Art and Design*

*Bree Howard, Associate Provost for Educational Effectiveness, California Institute of the Arts*

*Dominick Tracy, Associate Provost for Educational Effectiveness, California College of the Arts*

Inspired by the work of Stephen Wall, Lara M. Evans, and Porter Swentzell as documented in "Indigenous Assessment: Cultural Relevancy in Assessment of Student Learning," this session offers work-in-progress ideas for more inclusive assessment practices that can lead to tangible changes in teaching and learning to benefit the college community.

### **Accessible Advising**

#### **Classroom S562**

*Julie Stanwood, Assistant Dean of Academic Affairs, Lesley University College of Art and Design*

Improve your advising practice by actively welcoming students from diverse identities, cultural backgrounds, and abilities. Accessible advising considers physical spaces, cultural identities, neurodivergent learners, transparent communications, and more. Adopting a universal design approach holds the power to revolutionize the institutional climate and foster creative freedom.

### **Conference Outing (optional) 5:00 PM**

Join us for guided tours of the Weston Art Gallery, Cincinnati Contemporary Art Center, and the 21c Museum Galleries. Within walking distance of AAC, these exhibits will give attendees a close up look of the art culture of downtown Cincinnati.

In the heart of downtown Cincinnati's restaurant and theater district for 27 years, the Cincinnati Arts Association's Weston Art Gallery is acclaimed for its support of emerging and professional artists working in all media, locally and throughout the region. With galleries on two levels and 3,500 square feet of exhibition space, the Weston offers one-on-one assistance and support to artists to showcase their work in museum-quality environs through a diverse slate of exhibitions

The Contemporary Arts Center (CAC) is one of the first contemporary art institutions in the United States. The CAC is a non-collecting museum that focuses on new developments in painting, sculpture, photography, architecture, performance art and new media. Focusing on programming that reflects "the art of the last five minutes", the CAC has displayed the works of many now-famous artists early in their careers.

At 21c, discover contemporary art in the most unexpected places, from the sidewalks to the elevators. Specially commissioned site-specific works by some of the contemporary art world's most exciting talent can be found throughout the museum; meanwhile, rotating exhibitions transform the galleries into ever-changing spaces, offering ample reason to visit 21c Cincinnati regularly.

## **Friday, November 10th**

### **Breakfast 8:00 AM**

Site 1212

## **Session Block 7 9:00 AM**

### **Dismantle, Build, Repair: A collective re-thinking of our art & design education Classroom S562**

*Jigyasa Tuli, Designer and Researcher, MICA Center for Social Design*

Art & design universities face many challenges. From rising tuition fees, staffing and faculty shortage, unhealthy work cultures, disconnectedness from local communities, to lack of inclusive spaces and pedagogical freedom. Students, faculty and staff are the biggest assets and the most significant stakeholders of the art & design university community. Yet, they are not always adequately equipped to take ownership of changes they want to see with their learning experiences/in their institutions. How would our art & design universities be, and our learning experiences be if they were shaped by community voices in their very foundation? This workshop is a collective participatory experience to rethink our art & design education — through learning experiences, establishing systems of care and empowering students, faculty and staff.

### **Content Warnings: Risky Discourses and Practices of Freedom Classroom S559**

*Michelle Miller, Assistant Professor, Faculty of Arts and Sciences, OCAD University*

This paper takes up "content warnings" as one method by which educators may increase freedom for students impacted by violence. Based on both experience teaching representations of trauma, and a current study of content warnings in Canadian postsecondary education, this paper unsettles narratives of content warnings as necessarily threatening.

### **Representing Women in the Visual Landscape and Record Classroom N401**

*Jenny Ustick, Associate Professor, Foundations Coordinator, University of Cincinnati  
Sarah Stolar, Assistant Professor, Chair of Fine Arts, University of New Mexico Taos*

Jenny Ustick, Sarah Stolar, and other artists and organizers involved with the creation and selection of public and institutional art will discuss their experiences, while addressing their awareness of historical biases in the subjects represented in such works. The panel will discuss strategies for best practices and considerations going forward.

### **Art School Freedom Today? OH Student Panel Lecture Hall N204**

This panel invites students from Cleveland Institute of Art, Columbus College of Art and Design, and Art Academy of Cincinnati to share their perspectives with ongoing curriculum and studio based challenges in the classroom. The current political landscape in Ohio pushes directly back at progress that has been made across Equity and Accessibility in creative higher education. What barriers are being reinforced that hinder freedom in the studio based classroom today? What avenues for discourse are available for

students to voice their opinions to legislation with regards to freedom of expression. The panel will be moderated by a faculty member from each college joining the panel.

### **Session Block 8    10:15 AM**

#### **I Wish to Say: Art and Civic Engagement in Times of Change**

##### **Classroom S365**

*Sheryl Oring, Dean, School of Art, University of the Arts*

This session examines how a socially-engaged art project can facilitate self-expression and civic participation by asking students to formulate a postcard to the next U.S. President.

#### **Student, Who?**

##### **Classroom S466**

*Tommy Ballard, Associate Director of Community Education, Art Academy of Cincinnati*

This individual presentation will work to describe ways in which AICAD institutions impact the young artists of our communities. Attendees will leave with the challenge to be involved in K-12 art education in their communities and be advocates for creative freedom by critically and conceptually considering who their students are/could be.

#### **College radio - Community radio - Radio AAC - Ask Somebody**

##### **Classroom N402**

*Wendy Taylor-Reidy, Office Manager, Art Academy of Cincinnati*

*Daniel Reidy, Woodshop Technician and Adjunct Faculty, Art Academy of Cincinnati*

*Linnea Fitterer, Director of the Office of Engagement & Adjunct Professor, Art Academy of Cincinnati*

*Kyle Woosley, Event Coordinator, Art Academy of Cincinnati*

Traditionally, College Radio and Community Radio has been a place for being politically engaged. It is a place where the weirdest voices are amplified. By virtue of allowing a safe place for our students to speak freely both locally and internationally, it is a political act. It is a live unedited place for an exchange of ideas while alone in a room and simultaneously in a crowded space full of listeners. Radio AAC wants to continue that history, and with the open call for submissions to all, we will.

### **Lunch To Go            11:30 AM**

Site 1212