

RINGLING COLLEGE OF ART AND DESIGN FALL 2011

PERSPECTIVES

INDUSTRY INTUITION ANALYTICAL
ENTERTAINMENT IMAGINATION
GROWTH COMMUNICATION FUTURE
TECHNOLOGY ART CULTURE
DESIGN CORPORATE
CREATIVITY
INNOVATION
BUSINESS
ECONOMY STEADY
EDUCATION INSPIRATION
SUCCESS LEADER
DUAL TALENT IDEAS



- 01** Fuel for Our Economic Future: Art, Design and Creativity
A Special Feature by Dr. Larry R. Thompson
- 10** Ringling College: Powering the Creative Economy
- 12** Smart Business: Think Like an Artist and Give Them
What They Didn't Know They Were Missing
- 14** Don't Prove it: On Fostering Creativity and Innovation
within Corporate Structures
- 16** Design for Healing: Redefining GE Healthcare
with the Power of Design
- 20** Moonbot Magic: A Ringling Graduate's Studio Re-imagines Books
- 24** Diana Lussenden Stewart '93: Following a Maddening Drive
- 28** John Pietrafesa '00: Indistinguishable from Magic
- 30** Jody Haneke '95: A Knack for Distillation
- 34** Business of Art and Design: The Role of Creative Thinking
in the 21st-Century Marketplace

- 35** A Conversation with Wanda Chaves: How to Succeed in
Business through Creative Thinking
- 38** BOAD Seniors Get Down to Business
- 40** Bringing Incredible Dreams to Life: Ringling Students
Get Creative with *Cirque du Soleil*
- 44** The Campus of Tomorrow: The Campus Master Plan
Creates a Vision for Ringling College's Future
- 46** A Day with Martha Stewart: Lifestyle Icon Encourages
Ringling Students to Dive Right In
- 48** Donors of Distinction: Ron and Harold Kendall
- 50** Donors of Distinction: Isabel Norton and Carolyn Johnson
- 51** Donors of Distinction: John and Mary Ann Meyer
- 52** A Letter to Alumni
- 53** Alumni News and Notes

FUEL FOR OUR ECONOMIC FUTURE

Art, Design and Creativity

BY DR. LARRY R. THOMPSON
PHOTO BARBARA BANKS



"In order to reclaim America's creativity differentiator, we must be able to provide businesses with a workforce of imaginative employees who will pave the way to a new future in American business."

Creativity

Fueling Our Future

"If businesses are to thrive—not just survive—in the 21st-century global economic landscape, they need the skills and talents of artists and designers like never before."

When I see our country's stagnation and economic woes, I cannot help but think that we need a creative revolution that is embraced by business and endorsed by government and educators alike. Although it may be a bit of an overstatement, a unique feature of the United States is that it historically has been very creative and inventive. It probably stems from our country's founding when a group of individuals from diverse backgrounds creatively determined our country should be based upon a democracy with individual freedoms guaranteed. This philosophy of freedom—the freedom of personal expression, ideas and imagination, working in collaboration with people from diverse backgrounds—is what is needed to spawn creativity.

As Ed Catmull, head of Pixar says, "Creativity involves a large number of people from disciplines working effectively together to solve a great many problems." It is this aspect of our country that allowed us as a nation to reposition ourselves as the world changed around us. Thus, we creatively reinvented ourselves as we moved from the agricultural age to the industrial age and again as we moved from the industrial age to the knowledge age. What's next? You fill in the blank. Somewhere we seemed to have lost that understanding and our creative spark. We must take action now and re-imagine ourselves so that we are prepared for the upcoming age forming now.

For nearly a decade, I have passionately expressed to business folks the criticality of infusing art, design, and creativity and design thinking into their business strategy in order to ensure future growth and economic vitality. People are finally starting to take notice. It sounds easy enough, but just what in the world am I talking about? How can business leaders really make this happen?

In order to reclaim America's "creativity" differentiator, we must be able to provide businesses with a workforce of imaginative employees who will pave the way to a new future. It is time to transform our educational system in America to embrace and nurture creativity as a core value. In many ways, our K-12 American educational system is still rooted in the agricultural and industrial ages and has not changed significantly in a century. What business can survive doing things the same way as a century ago? And just think about this: the traditional paradigm in our educational model is rooted in standardization, conformity, compliance, and one-right-answer methodologies that reward students for linear, conventional thinking. This leaves little room for creativity, innovation, groundbreaking ideas, or even imaginative thinking.

This must change. We must change if for no other reason than our children's future economic success depends on it. But that does not seem to be happening. I am deeply concerned the arts are still the first subjects eliminated in budget-strapped schools. I believe strongly in the need for STEM (science, technology, engineering, and math) but we will not survive economically on STEM alone. To fuel our economic engine for the future we must have STEAM—and that's adding an 'A' for the arts, the creative part.

The challenges of business and our economy today are all part of a burning platform to shift our thinking, and to embrace the importance of applying creativity and innovation to solve today's business problems. Traditional thinking is not working. I contend that creative and innovative thinking is one of the most—if not the most—critical success factors needed for employees and businesses to succeed in the 21st-century.

Need evidence? According to a 2010 IBM (yes, IBM) study of 1,500 global CEOs, the most desired skill for leaders of the future is creativity. And that is what is so prevalent at Ringling College. Irrespective of the discipline, we teach our students to embrace their creativity and their creative process through project-based learning. The College is committed to helping guide the ongoing conversation regarding the importance of what artists and designers do and how they think as a critical strategic business advantage. We are convinced our students and alumni have an opportunity to be at the forefront and lead these monumental changes.

Those design thinking skills our students possess involve creatively satisfying human needs with the practical constraints imposed by business principles. That's how successful companies get us to fall in love with their products and services. The key is to start with the right brain skills because they are all about the human connection. Design thinking encompasses feeling, intuition, inspiration, creativity, and emotion; i.e., the "soft side" of business. Then you apply the analytical, rational, and practicalities from the left-brain as "design constraints." Instead of being either left- or right-brained, think of this as being "brain-be-dexterous"—using the skills of our left and right brains in equal measure.

LEFT DR. LARRY R. THOMPSON WITH SIR KEN ROBINSON AND AUTHOR STEVEN HELLER FOLLOWING A PRESENTATION BY ROBINSON.

RIGHT DANIEL PINK SPEAKS TO A GROUP OF BUSINESS PROFESSIONALS IN THE RINGLING COLLEGE AUDITORIUM.



Take into account:

- Nationally, the nonprofit arts and culture industry generates **\$166.2 billion** in economic activity
- Sales of art reach an estimated **\$10 billion** annually in the United States alone
- By 2015, analysts predict the global videogame industry will reach **\$91 billion** in annual revenues
- There are 2.2 million artists in the U.S. workforce today—a **17 percent increase** from 1996 to 2009—and employment of artists and related workers is expected to grow **12 percent** through 2018
- A surge in demand for multimedia artists, animators, and illustrators—especially those who are computer- and tech-savvy—is projected for the **next eight years**, due to the demand for advertising in online and digital formats
- The economic impact of art and culture is **greater** than that of professional sports



The Art and Design Economy

Our Visual Landscape

It is estimated that the average American encounters up to 5,000 advertising messages on a daily basis. But that is only a small fraction of the visual images we now see every day. Today, like never before, we have become a visual world. We are inundated by imagery in every aspect of our lives. It has become our primary form of communication. And, if you think about it, every man-made thing you encounter on a daily basis, from your coffee cup, to the office chair you sit in; from the pattern on your clothing, to the label on your favorite snack food; from the cover of your favorite book or the look of your cell phone, to the car you drive—everything is touched by an artist or designer.

Visual communication crosses all industries, transcends cultural boundaries, and connects us as a human race. It influences our perceptions, inspires our purchasing decisions, and motivates us to action. The ways things look and how they make us feel are what connects us via a diverse visual voice that is ever changing and exponentially growing. **There has probably never been a better time to be an artist or designer than in today's economy.**

Think of the economics behind an industry that thrives on art and design—the entertainment and media industry. PricewaterhouseCooper studied this economy and, in its report entitled, *Global Entertainment and Media Outlook: 2008-2012*, stated: "The global entertainment and media (E&M) industry will reach \$2.2 trillion in 2012." E&M is defined as everything from television programming to theme parks, internet offerings, filmed entertainment, music and publishing (both print and digital). Add in the proliferation of known digital and mobile devices—cell and smart phones, tablet and notebook computers, iPads, digital cinema, online and handheld gaming, HDTV, 3D TV—and those



devices as yet undiscovered, and it is clear that major industries will continue to expand and transform. These industries will all depend on the talents of artists and designers.

But it's not just the entertainment business that needs artists and designers at a rapid rate. I believe art and design and what artists and designers do and how they think will be a significant and growing aspect of all businesses. **Indeed, if a business is to thrive in our future economy, art and design will play a critical role—if not the critical role—in this future commerce.**

“VISUAL COMMUNICATION CROSSES ALL INDUSTRIES, TRANSCENDS CULTURAL BOUNDARIES, AND CONNECTS US AS A HUMAN RACE. IT INFLUENCES OUR PERCEPTIONS, INSPIRES OUR PURCHASING DECISIONS, AND MOTIVATES US TO ACTION.”

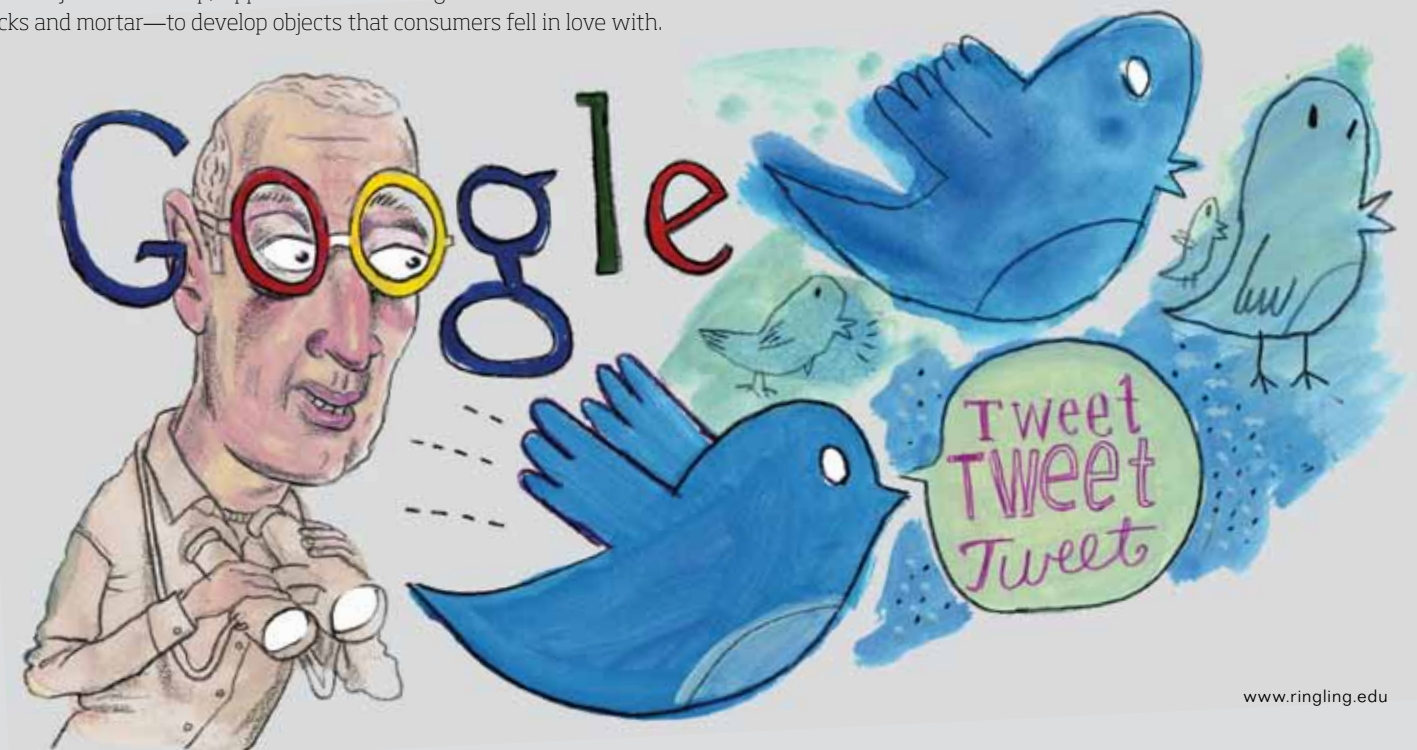
Let me start with a timely example. Think of Apple and the direction it's taken under the late Steve Jobs, its visionary co-founder. Various game-changing devices probably spring to mind: the iPod, the iPhone and the iPad. Revolutionary products, reflecting a revolutionized company. But what did Jobs turn Apple into? A computer company? A technology company? A retailer? The answer is yes, to all of the above. Apple certainly sells computers and gadgets. But Apple is more than that. Jobs transformed it from a technology company into a creative design company. Creativity is at the heart of Apple's core identity—and success. That's a sign of Jobs' true genius.

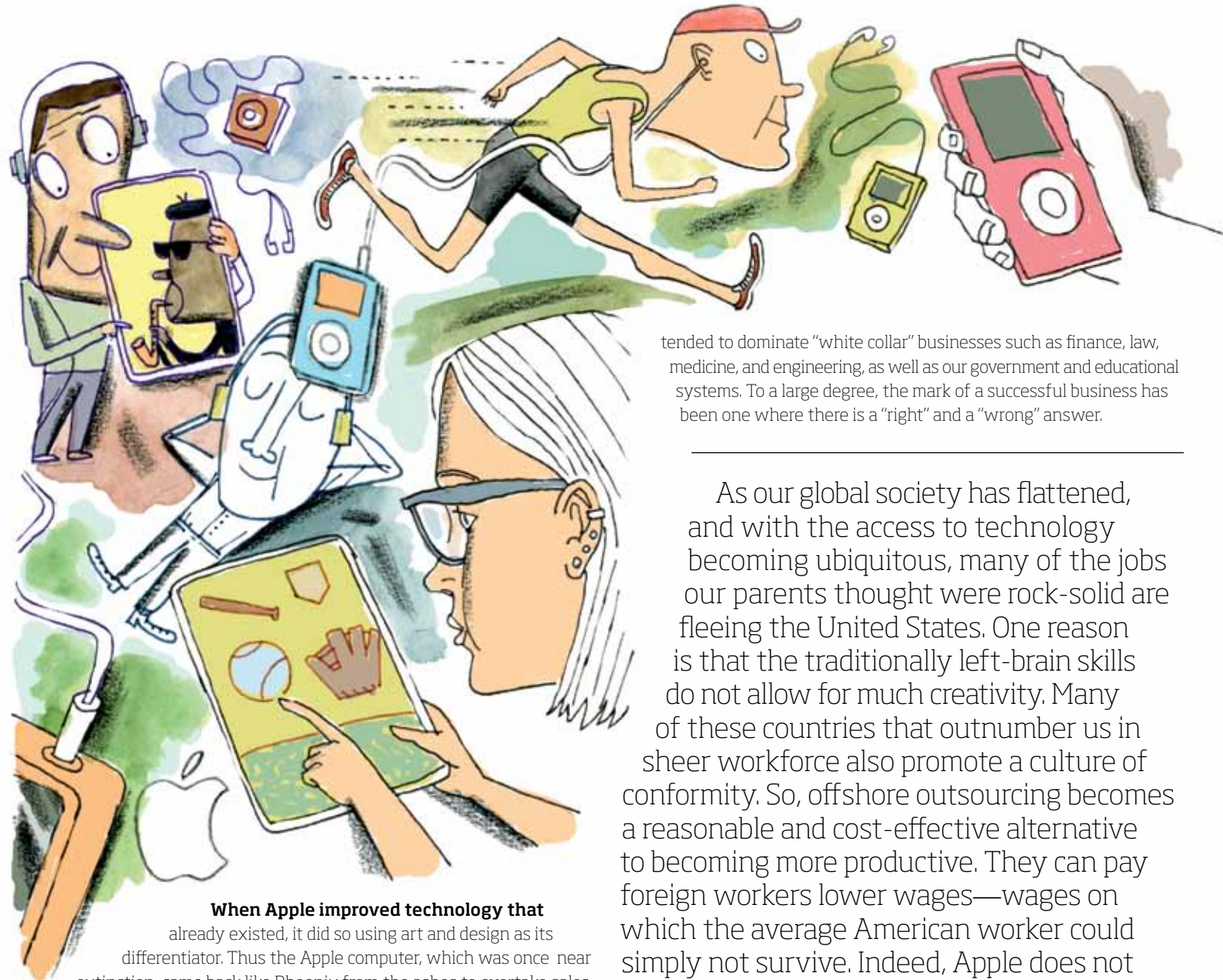
Under Jobs' leadership, Apple invested in design and innovation—not bricks and mortar—to develop objects that consumers fell in love with.



It didn't take existing products and tweak them according to customer surveys. Apple created innovative products we never knew we wanted. Who knew we needed an iPod before it hit the market? MP3 players already existed, after all. But Apple did more than design elegant new portable music players. The iPod gave birth to iTunes—and revolutionized the distribution of recorded music in the process. Jobs was also the driving force behind the iPad—a more functional, portable tablet computer that can do almost anything consumers desire. The revolution Jobs inspired is still in progress. Art and design was always at the heart of it.

Continued...





tended to dominate “white collar” businesses such as finance, law, medicine, and engineering, as well as our government and educational systems. To a large degree, the mark of a successful business has been one where there is a “right” and a “wrong” answer.

As our global society has flattened, and with the access to technology becoming ubiquitous, many of the jobs our parents thought were rock-solid are fleeing the United States. One reason is that the traditionally left-brain skills do not allow for much creativity. Many of these countries that outnumber us in sheer workforce also promote a culture of conformity. So, offshore outsourcing becomes a reasonable and cost-effective alternative to becoming more productive. They can pay foreign workers lower wages—wages on which the average American worker could simply not survive. Indeed, Apple does not manufacture its products in America. It makes its products overseas and ships them back to the United States to sell. But the ideas, the creativity, the genius behind Apple in its design and functionality were all created in America, not overseas.



When Apple improved technology that already existed, it did so using art and design as its differentiator. Thus the Apple computer, which was once near extinction, came back like Phoenix from the ashes to overtake sales of personal computers worldwide. This was not necessarily because the Apple computer was better, had more memory, or a faster processing speed. The market responded because of the way the computer looked and how it operated with the user in mind. And that is the beauty of art and design and what is called “design thinking.” Similarly, take the iPhone. We have had cell phones for years, but Apple changed the game again with the iPhone. It looked great, it felt great, and it was user-friendly, providing consumers with new and different experiences.

Apple is only one example of what is happening now in business—and what needs to happen more. If businesses are to thrive—not just survive—in the 21st-century global economic landscape, they need the skills and talents of artists and designers like never before. They need the creativity that envelops the art and design world; they need the design thinking that differentiates designers and artists from more mainstream thinkers. Why? Let me explain.

We face a huge dilemma in American business today. Dr. Daniel Pink (holder of an honorary doctorate degree from Ringling College), in his book, *A Whole New Mind*, noted how during the 20th-century industrial age, our stalwart economic base consisted predominantly of businesses that thrived on left-brain organizational paradigms. The stereotypical “blue collar” factory worker, for example, has been expected to perform identical, rote functions in a systematic way to maximize the number of widgets made in any given day. Productivity became the key to economic success. At the same time, individuals firmly grounded in analytical, linear, sequential, and logical reasoning

Another example: General Motors (GM). Like Apple, GM has learned it is no longer just an automobile manufacturer. It is a creative design business. What took the organization off track and caused its eventual bankruptcy was its sole focus on its role as an automobile manufacturer. Today, GM is back and, like Apple, back with a vengeance. The company has come to grips with the fact that as a design business, it needs to think like a designer and pay intense attention to the look and feel of an automobile. And now GM proclaims itself as a customer-centric company that creates mobile sculpture and moving entertainment. That is why General Motors recruits at Ringling College. It does not recruit auto designers. It recruits sculptors, computer animators, and illustrators. It also needed to become more creative and reexamine how automobiles were powered. As a result, it developed the Chevy Volt this year, one of the best selling cars in America, which runs on electricity instead of gasoline.

Business Week editor-in-chief Stephen J. Adler is credited with defining today’s business climate as “The Creative Economy.” In his August 2005 editorial called “Ready. Set. Innovate,” Adler states:

“The creative economy may sound like another over-hyped catch-phrase, but companies that have embraced the concept are gaining a bottom-line edge over those who haven’t—innovation and design point the way out of a lot of the difficulties U.S. companies face as high-paying jobs in tech and manufacturing shift overseas. But the smartest U.S. companies are learning that they can still lead the way if they listen closely to their customers and rethink product design.”



Ringling College

The Whole Mind Experience

Ringling College of Art and Design has not only advocated for the brain-be-dexterous experience, it has put it into action. Through our programs and our curricula we are leading the way in preparing our students to not only be excellent artists and designers, but also to be the business leaders of the future.

We are passionate about proving the extraordinary value of artists and designers in our world and the essential role they play in creating business and economic vitality. We are shattering the myth of the starving artist.

For example, our Business of Art & Design (BOAD) program, which launched as a minor in 2005, and as a major in 2008, will graduate its first class next spring. It was the first of its kind in the nation, taking the principles of a hardcore business curriculum and infusing them within a studio-based, artistic institution. The Business of Art & Design is not just about creative businesses, rather *it is about making all businesses creative*.

Inaugural faculty member Dr. Wanda Chaves developed the Creativity@Work lecture series and Visiting Creative Leaders series to spotlight professionals who live at the intersection of art/design and business and are using their creativity to make a positive impact in the world. Since its inception in 2010, a host of speakers—representing government, corporate, technology, publishing, entrepreneurial, museum/gallery, entertainment, and non-profit environments—have participated in the program.

This past spring, 47 students from all academic majors and class years (freshmen to seniors) who were enrolled in the BOAD Leadership in Creative Environments course, worked on a three-month project for Cirque du Soleil executives. The goal? To help Cirque du Soleil expand its mission statement beyond the actual performances: To provide each audience member a Cirque du Soleil experience from the moment they first encounter the company, visit the website, purchase a ticket, enter a performance venue, or even visit the restroom!

Connecting commerce to the Ringling campus and community through design and design thinking was the objective of Ringling College's Sarasota International Design Summit, which began in 2006, and continued in 2007, 2008, and 2010. The conference was aimed not just at designers, but at people from all disciplines, industries, and at all organizational levels to better understand the importance of art and design, creativity, and design thinking to their future economic success. Through direct relationships developed with presenter companies at these inspirational and multidisciplinary conferences, the College has gained new recruiting partners, and has collaborated on a variety of classroom-based activities and student programs.

These are only a few examples of the cross-pollination happening between industry and our students and faculty. They each illuminate our emphasis on creative project-based learning and are emblematic of the real-world experiences our graduates will have during their lifetimes.

It's not enough to talk about change in arts and design education. After all, Ringling College is a business too. We are a non-profit business and we need to be creative and use design thinking to change what we do and how we do it. And that is exactly what we are doing at Ringling—transforming art and design education—both its teaching and learning. Our vision is to become the preeminent art and design college in the world. And we are well on our way to getting there because of our bold thinking, creativity, and rapid innovation.

We have initiated an inventive and comprehensive redesign to our first-year experience. In essence, Ringling College has enacted a four-year major, reimagining the traditional art and design first-year curriculum learning model in order to better enhance the fundamental skills each student needs for success in their desired area of study. Eventually, we hope to reshape each class year in a similar fashion. Ultimately, we envision an incubator of

invention on campus where each student will have a capstone experience working with real-life clients in cross-disciplinary teams.

Every organization, business, governmental entity, or school system needs to think about using the skills students at Ringling College display—creativity, imagination, design thinking, passion, and artistic vision—to redefine the future. This is needed for our economy to thrive in this new age. The answer, I believe, lies in embracing those with the creative spirit and imagination to undertake a redesign of our economic future.

In fact, at some point in the not too distant future, I want to see an artist or designer have a seat at every board of directors' table in America. That would be refreshing. That would definitely change the game and fuel our economic future.



Creativity@Work Speaker Series:

The Business of Art & Design department has hosted business executives and creative leaders from a wide-range of cutting-edge companies:

Al Konetzni, *Disney Legend* | The Walt Disney Company
"Stories from My Thirty-Year Career in Disney Character Merchandise"

Brandon Oldenburg, *VP of Creative* | MoonBot
Adam Volker, *Art Director* | MoonBot
"From ReelFX to MoonBot: Starting Your Own Studio"

David Grad, *Executive Producer* | MTV
"Creativity, Career, Branding and Promotion"

Kathy Altieri, *Production Designer* | DreamWorks Animation, SKG
"Managing Change: The Real Story Behind *How to Train Your Dragon*"

Sylvie Geneau, *AVP Casting and Performance* | Cirque du Soleil
"Creativity and Innovation at Cirque du Soleil"

Bob Allen, *former VP of Disney Production Services, Chief Storytelling Officer* | i.d.e.a.s.
"Open Discussion: Creativity, Innovation, Leadership, and Careers"

Steve Hickner, *Director* | DreamWorks Animation, SKG
"Getting the First Job in a Creative Field"

Matt Stichcomb, *VP Community* | Etsy
Vanessa Bertozzi, *Director of Community* | Etsy
"The Business Behind Etsy.com"

Dean Hoff, *Director of CG* | Nickelodeon Animation
"The Business of Making an Animated TV Series"

Max Howard, *President* | Exodus Film Group
"Creating and Managing an Animation Studio after Working at Disney"

Ron Summers, *Director of Design Group* | CIA
"Managing Creatives at the CIA"

Larry Littlebird, *Filmmaker and Storyteller* | Hamaatsa
"Leadership and Storytelling"

Leita Kaldi, *Returned Volunteer* | Peace Corps Senegal
"Giving Back to the World: Being a Peace Corps Volunteer"

Wayne Traina, *Business Manager* | Apple Store
Match Bradford, *Specialist* | Apple Store
"Apple's Unique Approach to Customer Service and the New iPad"

Michael Brooks, *Publisher/Creative Director* | South Magazine
"Starting and Running a Magazine Business"

Kushil Gunasekera, *Founder* | Foundation of Goodness Sri Lanka
"Cultivating Compassion and Creating Sustainable Solutions to Eradicate Poverty in the World"

David Houle, *Futurist* | Author of *Shift Age*
"What Does the Future Hold for Companies and Our Society?"

Shawn Seipler, *Co-Founder* | Clean the World
"How a Simple Creative Idea Can Become a Hygiene Revolution"

Emily Sperling, *Executive Director* | ShelterBox
"Making an Impact in the World: The Story of ShelterBox"

SMART BUSINESS:

Think Like an Artist and Give Them What They Didn't Know They Were Missing

BY DANIEL H. PINK
PHOTOGRAPHY ROD MILLINGTON



Earlier this month, my 80-year-old father-in-law bought an iPad. Last year, and perhaps even last month, he didn't know he was missing an iPad. And therein lies the secret to the 21st-century economy and the reason why art and design have assumed a new centrality in American business.

Stretch your memory and try to remember the 20th century. Back then, the most important abilities in any enterprise were those we associate with the left side of the brain—logical, linear, sequential, spreadsheet, and SAT skills.

Today, those abilities still matter. (If you lack them, you'll be in a world of hurt.) But while these talents remain necessary, they're no longer sufficient. As scores of successful companies have shown, the abilities that matter more—in part because they're hard to send overseas and difficult to reduce to software—are the “right-brain” ones: artistry, empathy, inventiveness, and design.

And chief among these abilities is one that Apple has mastered and used to fuel its astonishing success: the capacity to give people something they didn't know they were missing. That's the reason the maker of iEverything has surged past Microsoft to become the most valuable company in the world.

But here's a dirty little secret. Giving people something they didn't know they were missing isn't merely what Apple is doing now. It's what painters, poets, sculptors, actors, and composers have been doing forever. In other words, if we want our companies and workforce to prosper, we need to equip people with the cognitive skills of artists.

Just look at the current economy. Chaos and insecurity reign. Budget deficits loom. Those who have work worry about losing it. Those who don't, fear being marooned forever in unemployment. The mood is grim, the forecast murky.

But look at the economy again. For most of America's middle class, the level of material well-being remains astonishing. In my grandparents' day, a car was a luxury item. This year, America has more vehicles than licensed drivers. When I was born, about one in 50 American households had a color television set. Now 99.8 percent of households do—even in a country where 14 percent of our households are living below the poverty line. Or consider mobile phones, including the iPhones, Androids, and Blackberries that didn't exist a decade ago. My 12-year-old daughter's \$29 Samsung packs more computing power than existed in the world when my grandparents were my age.

Abundance amidst uncertainty has altered the competitive logic of business. When buyers are strapped for cash and credit, they're unlikely to open their wallets for minor, incremental advances in products, services, and experiences. They'll wait for genuine breakthroughs. They won't trade in their 45-inch screen TV for a 47-inch one. But they might drop their cable service and replace it with Hulu.

Therefore, the shrewdest strategy—particularly for reaching consumers, whose spending is responsible for 70 percent of America's GDP—is to think like an artist.

The world once belonged to category enhancers—workers who could take existing products and services and make them slightly better or cheaper. Today, the world belongs to category creators—those who can do what artists and designers have always done: Create something that others never knew they needed but can't live without.



Let me be clear. Artistic thinking doesn't relegate science and engineering to the scrap heap. Not even close. But we need scientists and engineers with a broad suite of aptitudes.

For example, three years ago, the National Science Foundation asked employers what they were looking for in new engineers. Here's what those employers, many of them high-tech companies, said:

“In addition to analytic skills, which are well provided by the current education system, companies want engineers with passion, life-long learning skills, systems thinking, an ability to innovate, an ability to work in multicultural environments, an ability to understand the business context of engineering, interdisciplinary skills, communication skills, leadership skills, and an ability to change.”

People learn those sorts of skills in the arts. Yet in our schools, the arts are often considered nice but not essential—the first thing to go when times get tough. That attitude must change.

The arts are no longer ornamental. They're fundamental.

They're fundamental, as they've always been, to our essential humanity. But today, as we try to find our footing on a new commercial landscape, they're fundamental to our economic future.

“THE ARTS ARE NO LONGER ORNAMENTAL. THEY'RE FUNDAMENTAL.”

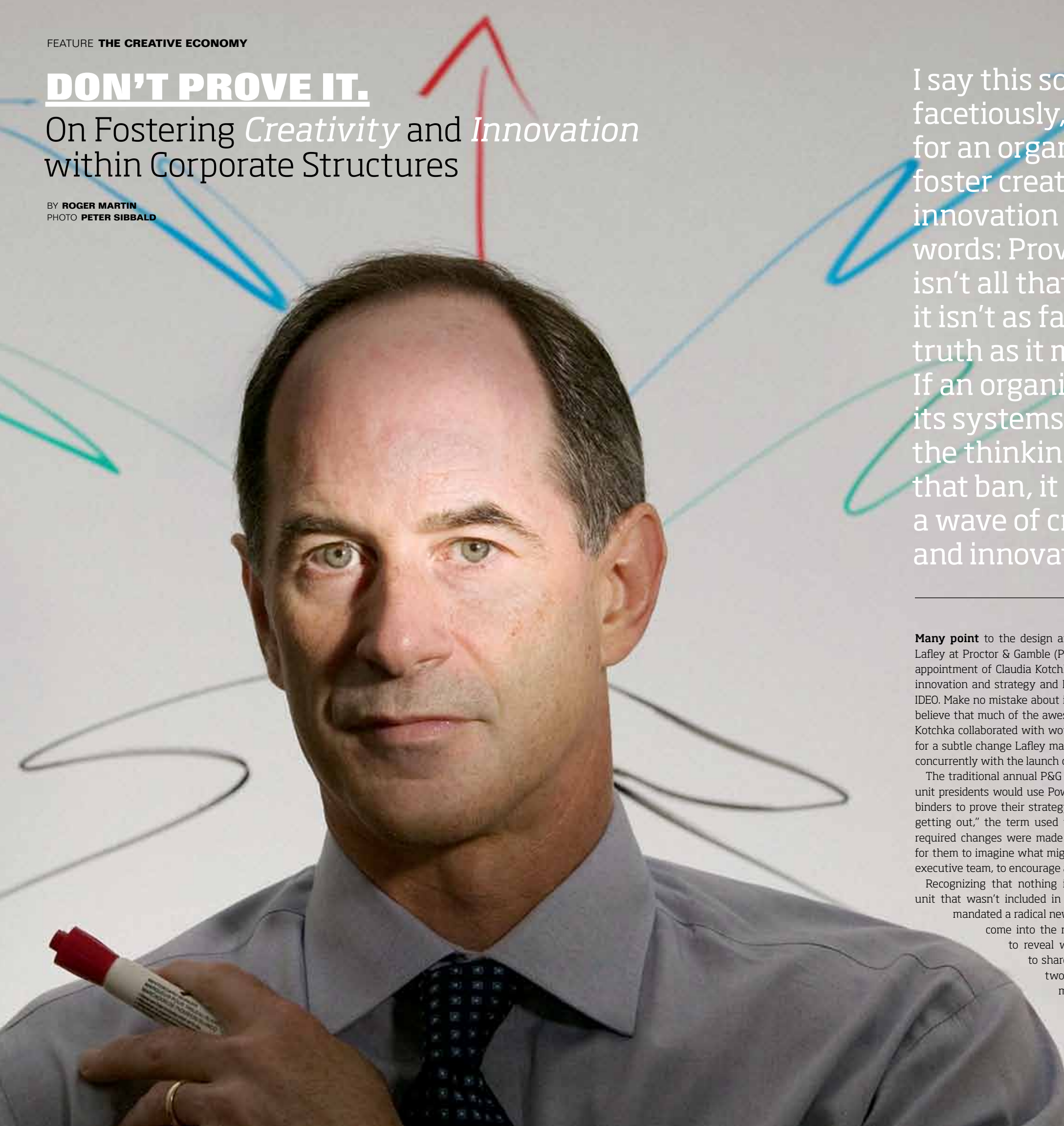
Daniel H. Pink is the author of four provocative books about the changing world of work, including the long-running *New York Times* best-seller, *A Whole New Mind*, and the number one *New York Times* best-seller, *Drive*. His books have been translated into 32 languages. In May of 2011, Pink was awarded an honorary diploma from Ringling College. He lives in Washington, DC, with his wife and their three children.

LEFT AND TOP DANIEL PINK SPEAKS TO A GROUP OF LOCAL ARTISTS, DESIGNERS AND BUSINESS LEADERS IN THE RINGLING COLLEGE AUDITORIUM

DON'T PROVE IT.

On Fostering *Creativity* and *Innovation* within Corporate Structures

BY ROGER MARTIN
PHOTO PETER SIBBALD



I say this somewhat facetiously, but the way for an organization to foster creativity and innovation is to ban two words: Prove it. That isn't all that it takes, but it isn't as far from the truth as it may sound. If an organization alters its systems to support the thinking behind that ban, it can unleash a wave of creativity and innovation.

Many point to the design and innovation transformation under A.G. Lafley at Proctor & Gamble (P&G). They connect it most directly to his appointment of Claudia Kotchka as P&G's first vice-president of design innovation and strategy and Lafley's extensive use of the design firm IDEO. Make no mistake about it; these were very important steps. But I believe that much of the awesome work by Kotchka and the designers Kotchka collaborated with would have still been stifled had it not been for a subtle change Lafley made in the strategy review process at P&G concurrently with the launch of the design initiative.

The traditional annual P&G process had a "prove it" gestalt. Business unit presidents would use PowerPoint presentations and thick financial binders to prove their strategy was robust in hopes of "getting in and getting out," the term used to describe a strategy review where no required changes were made based on the review. This left no room for them to imagine what might be or for the reviewers, Lafley and his executive team, to encourage and assist that imagination.

Recognizing that nothing important happened in a P&G business unit that wasn't included in the reviews of those presidents, Lafley mandated a radical new format for those meetings. Rather than come into the meeting with a PowerPoint presentation to reveal whatever material the president wanted to share, it would need to be delivered to Lafley two weeks in advance of the strategy review meeting. His team would review the materials and would issue a short letter to the unit president with the three to five strategic issues they wanted to discuss at the review meeting.

The culture-busting kickers were twofold. First, there would be no presentation, only a discussion of the issues raised in the letter. Second, they would not be allowed to bring more than three new pages of material to the meeting to share—because Lafley did not want them to race off and create yet another PowerPoint deck with "answers" to the questions in the letter. He genuinely wanted to have a generative conversation about what could be.

The change created much angst and anguish, as does any attempt to change culture by changing process. But the rules were enforced. In due course, the strategy dialogue improved and the presidents came to understand that they wouldn't be judged on whether they had every aspect of their strategy proven in advance but rather whether they could engage in a productive conversation about possibilities.

This opened up an avenue for imagination to permeate the highest levels of P&G. A business unit president could say: "We were thinking about the possibility of X. Nobody has done anything of the sort yet. What do you think?" And they didn't have to fear that they would flunk their strategy review because they couldn't prove that X was a sure thing.

"WANT TO FOSTER CREATIVITY AND INNOVATION IN THE WORKPLACE? BAN THESE TWO WORDS: 'PROVE IT.'"

This barely perceptible change of policy went largely unnoticed in the transformation of P&G from a staid Midwestern behemoth to the leading-edge creator that it is today. But such subtle cues and careful design of processes are what it takes to foster creativity and innovation in companies. Too often, the job of transformation is left to enlightened CEOs using the power of corporate-level admonitions, heroic creative people who fight against the prevailing culture, or innovators inside some privileged "Skunk Works," which is insulated from the general culture. None of these approaches is as powerful as the mechanism of changing the gestalt of critical processes.

Anyone who longs for more creativity and innovation inside their organization has a fundamental job to do. They need to look carefully through the organizational processes and ferret out the places in which the implicit rule of engagement is "prove it." Fix those and you will unleash a mighty wave of positive change!

Roger Martin

Roger Martin is the dean of the Rotman School of Management and is an advisor on strategy to the CEOs of several major global corporations. He writes extensively on design and is a regular columnist for BusinessWeek.com's Innovation and Design Channel. In 2009, Martin was named one of the top 50 management thinkers in the world by *The Times* of London.

For more information, visit www.rogerlmartin.com.

CARING DESIGN.

MR IN A NEW LIGHT.

Sometimes something as simple as a light, such as the sophisticated LED lighting on the Discovery MR750w, can be enough to get people's attention. This small, but important design choice represents our focus on the human element in MR.

Using the symbol of caring hands as our inspiration, the Discovery MR750w was designed to be welcoming to the patient and intuitive for the technologist.

We listened to patients who asked us for a comfortable scan experience. We not only widened the bore and created soft, flexible coils, but we completely re-designed the table surface with different cushion densities to help alleviate pressure points for a more relaxing exam.

We also listened to technologists describe their use of the on-system controls. So we built a sleek, ergonomically-friendly interface to mimic the same consumer-designed devices they use in their home every day. This allows them to focus their attention where it belongs, on their patients.

The result? An MR system inviting to patients and user friendly for technologists.

DESIGN FOR HEALING

Redefining GE Healthcare with the Power of Design

BY MARY CRAIG & MARTY FUGATE
 GRAPHICS & PHOTOS COURTESY OF GE HEALTHCARE

GE Healthcare is revolutionizing the medical industry by focusing on user-centered design—putting the needs of people before the function of its products. GE Healthcare's general manager of global design, Bob Schwartz, has been instrumental in the company's transformation and helped create the shift from product to people. Before taking his current position, Schwartz fought for humanistic design in a range of fields, both profit and not-for-profit. He spent a decade at the American Red Cross, where he created a human connection to victims of natural disaster receiving aid. At Motorola, Schwartz led a design



“We designed the Discovery MR750w with one thing in mind, the human element. This focus created a new direction for us and should influence the next generation of our products for years to come.”

– Discovery MR750w lead designer

team that enhanced communications gear for first responders by thinking about the people they ultimately served. At Proctor and Gamble, he learned the value of simplicity. “Simplicity in design goes a long way to improving people’s lives,” he says. “But you have to start with people, not ideas. You begin with their unmet needs.” Schwartz continues to put this principle to work at GE Healthcare. “We put ourselves in the shoes of patients, technologists and clinicians. We ask ourselves, ‘How can our devices help make their experience better? How can we help them provide high-quality healthcare at a lower cost to more people? In the final analysis, it’s all about people.’”

In an exclusive interview with *Perspectives*, Bob Schwartz explores how GE Healthcare fosters creative thinking and design innovation at all levels within the company.

Continued...

“IT WAS LIKE IT CAME TO LIFE. THE WARM LIGHT MADE ME FEEL WELCOME.”

Explain GE Healthcare’s shift to user-centered design and what tools and techniques are employed to nurture the creative process today.

The use of theatrical improvisation as a brainstorming tool; the connection to nature as a way to jump-start creativity; looking to other specialties as a source of inspiration; and embedding design early in the process. There’s a purpose behind all of these techniques, of course. They’re tools of discovery to reveal the user’s unmet needs, whoever that person might be. The process always begins and ends with the user.

“WE WANTED TO CREATE A SHIFT IN THINKING TO USER-CENTERED DESIGN.”

How did you change the corporate culture?

Well, first of all, GE Healthcare is solidly committed to design business innovation. The company decision-makers were ready for it. They could see that some healthcare competitors were adopting these changes. In popular culture, the conversation about driving business growth with user-centered design was becoming a staple of business coverage. They knew the time was right to elevate the role of design.

And elevating the role of the person in charge of design?

Yes, exactly. GE Healthcare had been involved in design for 70 years, but had never had an executive leading it; they never had a seat at the executive table. The first step was to create an executive-level position.

And that’s when you stepped in. I assume you had your work cut out for you?

This kind of change never happens overnight. But, remember, I had done this before at Proctor and Gamble and other companies. I had learned a couple of lessons the hard way. You have to create a new conversation—and you don’t have a lot of time to do it. You have to make the early wind or that ship won’t sail.

How do you change the conversation?

First, you need to find an ally—what I like to call an “unindicted co-conspirator.” You need to identify that person. Usually, that’s someone with a tough problem they’ve been unable to solve or a story they’ve been unable to tell. If you convince them your tools will turn things around, you can get them on your side. Then you make it happen. You bring their story to life with the tools and techniques I’ve mentioned. Based on that success story, the conversation shifts throughout the company. People start talking about how design can be a driver of growth.

What’s the second step?

You need to implement consistent design principles and practices throughout the company.

In practical terms, how did you move GE Healthcare in this transformative direction?

We made a worldwide tour, visiting the five design studios—which is what we had at the time—in China, India, Japan, France and the United States. They had no consistent practices and principles. They didn’t know what our brand was beyond a certain point. Everybody was doing their own thing, down to the individual designer. They weren’t speaking the same language.

You created a common design language?

We created a design language philosophy.

What’s the basis of that philosophy?

In a nutshell, our philosophy is based on a commitment to creating emotional resonance and consistent identity—some feeling of “GE Healthcareness” in our products. We need users to say, “I get it. This is the experience GE delivers.”

“WE NEED USERS TO SAY, ‘I GET IT. THIS IS THE EXPERIENCE GE DELIVERS.’”

We assume that didn’t happen overnight.

No. It demanded a significant investment. We had to create a consistent design language philosophy and operating mechanisms to implement it. Beyond that, we needed a design review to make sure this went beyond lip service. We needed to know that our designers were communicating consistently with a similar vocabulary in our disparate businesses around the world and across cultures. We invested a lot of time and money putting that in place.

Can you share some examples where design thinking made a difference?

Certainly. We did a project in magnetic resonance imaging or MRI.

That can be a scary and claustrophobic experience.

Yes, it is. Typically, you have an apparatus placed on top of you, which is actually a big radio antenna and you’re slid into a tunnel for 45 minutes and you lie there with your dreams and nightmares. Our starting point was a machine Dr. Frankenstein might have thought of. We ended up with the MR750.

You started with something frightening and ended up with something familiar and reassuring.

That was our goal. Who said the healthcare environment must be alien to the patient? It shouldn’t be, and we solved that problem at the design level. We began with the metaphor of a pair of caring hands facing each other. That informed the design language that was used in this device.

And you’re not just creating a more user-friendly tool. You’re creating a friendlier medical environment.

Right. You get a very different kind of patient experience. Patients aren’t entering a clinical space where their anxiety is maximized. The MRI device and others along the same lines are familiar and comfortable. They don’t seem like typical medical devices; they’re more like objects in your ordinary life you might see in your home. That helps remove fear from the equation.

It’s a quantum leap forward.

It’s a start. We’re on a journey, and this is only a half-step. I can promise you the journey will be exciting.



healthymagination

Healthymagination is GE’s global initiative to provide better healthcare for more people around the world through innovations that lower the cost, increase the access and improve the quality of healthcare. For more information, visit www.healthymagination.com.

ABOVE GE HEALTHCARE’S GENERAL MANAGER OF GLOBAL DESIGN, BOB SCHWARTZ (FAR RIGHT), SPEAKS AT THE “WHY DESIGN NOW?” CONFERENCE PUT ON LAST YEAR BY THE SMITHSONIAN/COOPER-HEWITT NATIONAL DESIGN MUSEUM AT LINCOLN CENTER IN NEW YORK CITY. (PHOTO COURTESY OF GE HEALTHCARE.) GRAPHIC/LOGO ©2011 GENERAL ELECTRIC COMPANY—ALL RIGHTS RESERVED.

MOONBOT MAGIC

A Ringling Graduate's Studio Re-imagines Books

BY **AMY FISCHER**

While many new Ringling College graduates dream of landing their first job with a big-name studio such as Pixar, Disney or DreamWorks, Brandon Oldenburg ('95, illustration) chose a different path. He co-founded a studio, Reel FX, which ultimately had Pixar, Disney and DreamWorks as clients. Oldenburg served as senior creative director for 15 years, working on design and special effects for a variety of television and film projects. He began collaborating with noted author/illustrator William Joyce in 1998, and in 2009, the pair founded another new enterprise, Moonbot Studios, in Shreveport, Louisiana. Moonbot has quickly established itself as a visionary company that is reinventing one of humanity's most fundamental and universal experiences. We recently had the opportunity to speak with Oldenburg...





You helped establish ReelFX soon after you graduated. What was it like starting a business right out of college?

Starting a new business right out of school is thrilling. Some days are a blast while others are terrifying. For me it's all about being innovative and staying open to change. Another way to put it is, just make sure you are having fun and confronting fears all at the same time.

How did Moonbot Studios come to be?

Well, I could give you a long, boring description on how the Moon got the Bot, but instead I am going to give you a cooking analogy. Moonbot came together like gumbo. The ingredients were:

- The inspiring lives of friends and family past and present. (This is where our stories take root.)
- Ringling College (the best art school in the world; let's just say this is the roux.)
- An incredibly supportive community. (Go Shreveport!)
- Amazing tax incentives. (Go Louisiana!)
- The King of Pop's passing. (It's a long story.)
- Hurricane Katrina. (The unpredictable force that swirled it all together.)

What are your goals for Moonbot?

Moonbot has goals, but we do not see them like finish lines. Storytelling is what we are passionate about. Innovation is what drives our passion. It influences our process and at times it inspires new ways to deliver our stories. What's most important is that we have fun telling them. If we don't, then we are doing something wrong. I guess you can say *fun* is the main goal.

“MOONBOT HAS GOALS, BUT WE DO NOT SEE THEM LIKE FINISH LINES. STORYTELLING IS WHAT WE ARE PASSIONATE ABOUT. INNOVATION IS WHAT DRIVES OUR PASSION.”

What is the most rewarding/challenging part of your job?

Watching the world embrace the stories we tell has to be the most rewarding and affirming experience here at Moonbot. Deciding what we want for lunch is probably the most challenging.

You've hired many Ringling alumni. Obviously, they fit in well! Why?

Ninety percent of our staff comes from Ringling. I'd like to look into getting the other 10 percent honorary degrees. When it came time to build our company, we had very little time or money. We had to act fast. We couldn't fly all around the globe and handpick the best people for all our key positions. What we ended up doing yielded the same results. We saved cash and time. Flying into Sarasota has gotten cheaper, and Ringling students are the best from around the globe. It was a no-brainer.

How do you balance your creative and business sides? Do you still have time for your own creative work?

Moonbot takes on many forms from day to day. Some days it's like one gigantic performance art piece without a curfew. Other days Moonbot is like Ringling west for doctorate degrees in Funology. It's like TED, Burning Man and *Pee-Wee's Playhouse* all mixed together.

Do you have any projects in the works that you can share?

Currently we are in production on several new iPad App story experiences. One is a whimsical take on the creation of the alphabet. Think Fritz Lang for kids. Another is a ghost story set in New Orleans. Picture the *Casablanca* cast as ghosts stuck in the French Quarter.

ABOVE MOONBOT STUDIOS CO-FOUNDERS BILL JOYCE (LEFT) AND BRANDON OLDENBURG (RIGHT). LAMPTON ENOCHS (ALSO A CO-FOUNDER) IS NOT PICTURED. (PHOTO BY DAYMON GARDNER.)

TOP RIGHT INTERIORS OF MOONBOT STUDIOS. (PHOTOS BY SMBB ARCHITECTS.)

MIDDLE LEFT A SCREENSHOT FROM "THE FABULOUS FLYING BOOKS OF MR. MORRIS LESSMORE."



First there was the invention of the printing press. Then there were e-readers. Now, there is *The Fantastic Flying Books of Morris Lessmore*, which is poised to once again change how we read and share stories. What began as an award-winning animated short became an interactive children's book and the top-selling app for Apple's enormously popular iPad. The story is a timeless one about the love of books and their power to heal and transform us. But forget everything you thought you knew about reading. *Morris Lessmore* draws the reader directly into the experience of every page. The plot advances through interactive features where the reader makes objects move, changes backgrounds, and plays games and music. The creative team, consisting largely of Ringling alumni, incorporated three types of animation: computer, stop-motion, and traditional 2D. The result is cutting-edge and nostalgic at the same time. In fact, *The New York Times* calls the app, "the best...a visually-stunning bit of work with entertaining interactive features." MSNBC *Gadgetbox* declared that *Morris Lessmore* is "the most stunning iPad app so far."

Brandon Oldenburg and the team at Moonbot Studios are the embodiment of Ringling College's mission to prepare creative individuals for careers in the global economy. They also personify some of the best advice ever given: *Do what you love and success will come.*

Ringling College alumni currently employed at Moonbot Studios:

- | | | | |
|-------------------------|---------------------------|--------------------------|--------------------------|
| Beavan Blocker '10, CA | Jason Heaton '10, CA | Dominic Pallotta '10, CA | Robert Showalter '11, CA |
| Megan Deane '10, CA | Mike Klim '10, CA | Gordon Pinkerton '11, CA | Adam Volker '08, IL |
| Vanesa Del Rey '11, IL | Jamil Lahham '08, CA | Bohdon Sayre '10, CA | |
| Christina Ellis '10, IL | Brandon Oldenburg '95, IL | Tyler Schatz '11, IL | |



The Fantastic Flying Books of Morris Lessmore is available as a short film and iPad app from the Apple iTunes Store.

For more information, visit www.morrislessmore.com, and www.moonbotstudios.com.

ALUMNI FEATURE **DIANA LUSSENDEN STEWART '93**

DIANA LUSSENDEN STEWART '93

Following a Maddening Drive

BY **SU BYRON**
PHOTO **TAMARA REYNOLDS**



Diana Lussenden Stewart

graduated from Ringling College with a degree in graphic design and a desire to make the world a better place. As founder and owner of BABYBEARSHOP, a certified organic apothecary for mothers and infants, she's definitely made the world a smoother, softer and more lushly aromatic place for babies and the people who love and care for them. Stewart is involved with all aspects of the business, including product formulation, design and marketing. She lives in Nashville, Tennessee, with her husband, Brent Stewart, and their two daughters.



“TO BE ABLE TO START A BUSINESS ON NEXT TO NOTHING AND OPERATE IT ON A GRASSROOTS LEVEL CREATIVELY IS INNATE TO ARTISTS. AN ARTIST HAS AN ALMOST MADDENING DRIVE TO BRING THE IDEA IN HER HEAD TO FRUITION AND WILL SACRIFICE FOOD AND SLEEP TO GET THERE.”

Stewart says that her experience at Ringling College greatly aided her transformation into becoming a business owner. “We were immersed in an environment that cultivated a strong work ethic and attention to detail,” she says. “I learned to be content with nothing less than my best efforts.” As one of five students accepted to work in the College’s Design Center, Stewart says that the opportunity gave her “hands-on actual working experience to later form my own design business. I owe my entire design career to one teacher, and that is the late Marvin Saruk. He believed in me and gave me opportunities to produce professional work while I was still in school. He gave me the start and the confidence that I needed.”

That design business happened after Stewart moved to Nashville after graduation. “I moved to Nashville after school because I was seduced by the hiking trails, waterfalls and organic farms. It was a hot time for the music industry and I was very successful designing album covers and doing photo shoots and music marketing.” After 15 years, she realized that she was spending all of her time “staring at the face of a Mac. I began itching for a change.” She and her husband Brent moved to London where he completed his MFA from Goldsmith’s University and where their first daughter was born. Around the same time, she says, the “music industry simultaneously bottomed out. A natural progression of events in my life brought me back to Nashville and led me to create BABYBEARSHOP.”

How does Stewart use her creative spirit and talent to fuel her business? “As artists, we have a never-ending supply of ideas, as well as the ability to make beautiful work out of found objects and the materials that surround us,” she says. “To be able to start a business—or any project—on next to nothing and operate it on a grassroots level creatively is innate to artists. An artist has an almost maddening drive to bring the idea in her head to fruition and will sacrifice food and sleep to get there.”

Stewart acknowledges that her business is “the culmination of all my passions.” The process is holistic, she says. “I follow a very strong artistic aesthetic that allows me to make healthy products, which transcend the threshold into couture venues. I’m making certified organic baby products that are not only on the shelf at natural grocery stores, but are beautiful enough to be sold in Nordstrom and featured in high fashion realms such as *Marie Claire* and *Vogue Bambini*.”

Whenever possible, she hires people with art and design backgrounds. “I hired one of my favorite illustrators, Samantha Grasso Lewis, an ‘05 Ringling graduate—and the daughter of Craig Grasso ‘92.”

When she’s not advancing her business, Stewart enjoys her own artistic endeavors. “I make wool, needle-felted rabbits, fairy houses, beeswax sculptures and rose quartz nature mobiles with my daughters. I renovate rooms in my house back to their original 1920’s state, plant herb gardens in spiral circles, and make vegan cupcakes with marzipan fairies on top!”

For more information on Diana Lussenden Stewart and BABYBEARSHOP, visit www.BABYBEARSHOP.com.

“I FOLLOW A VERY STRONG ARTISTIC AESTHETIC THAT ALLOWS ME TO MAKE HEALTHY PRODUCTS, WHICH TRANSCEND THE THRESHOLD INTO COUTURE VENUES.”

ABOVE STEWART PHOTOGRAPHED BY HER HUSBAND, BRENT.

MIDDLE RIGHT STEWART’S YOUNGEST DAUGHTER WITH BETTE, A BABY GOAT FROM BABYBEARSHOP’S MOST RECENT AD CAMPAIGN. (PHOTO BY MARK TUCKER.)

BOTTOM RIGHT AN ASSORTMENT OF PRODUCTS PRODUCED BY BABYBEARSHOP.

Once upon a time, a mother of two founded BABYBEARSHOP, a purely organic skincare line just right for mothers, babies, and grown-ups alike who care about their health, the environment and having lusciously soft and healthy skin. Created by a mother in search of a pure alternative for her baby with allergies, BABYBEARSHOP is a luxury organic body care line which is all-natural, contains absolutely no parabens and is not only safe to use, but safe for the environment as well. BABYBEARSHOP was born out of a mother’s need to care for her child.



These same principles of love and compassion and the desire to comfort and soothe are found in every BABYBEARSHOP product. In addition, out of respect and concern for a healthy environment, the company plants a tree with every single order.

Products include soaps, lotions and creams, shampoos, essential oils and lip balm created for pregnant women, babies, children, and anyone with sensitive skin and allergies.



JOHN PIETRAFESA '00: *Indistinguishable from Magic*

BY **SU BYRON**
PHOTO **MAXIM VAKHOVSKIY**

John Pietrafesa is partner and creative director at MODE, a multidisciplinary agency based in Charlotte, North Carolina, that combines expertise in visual communications with an understanding of brand development. Pietrafesa founded the firm in 2001. MODE's clients include Bechtler Museum of Modern Art, Mizuno, UNC Charlotte College of Arts and Architecture, Anheuser-Busch, Harvard University, Boar's Head, Checkers and Rally's, Las Vegas Design Center, Comcast and Stanley Furniture.

Major:

Graphic and Interactive Communication

Family:

Wife, Karen; son, Jacob (3 years); daughter, Ella (11 months)

Role at MODE:

I oversee all of the creative development on all projects within the studio, as well as management of the creative team. Additionally, I work closely with my business partner to manage all aspects of the business and develop strategy on all projects for our clients, along with maintaining relationships with a number of our clients.

Job experience before starting MODE:

I've had the opportunity to work at some incredible agencies and firms during and immediately following Ringling College, including traditional advertising agencies, graphic design firms and interactive agencies. Each experience was extremely valuable in its own way, demonstrating various aspects of how very different types of businesses work. If you look at MODE today, it sits comfortably in the void that exists between the traditional agency world, digital agencies and branding firms.

Lessons learned at various companies:

During my work at a traditional advertising agency, I learned the importance strategy plays in the creative process and how agencies are structured internally. What struck me most was the inefficiency of the layers involved—something we've worked diligently to avoid at MODE. During my time at a traditional design firm, I had the opportunity to work with supremely talented individuals who were focused on producing beautiful artifacts. It was highly instinct-driven and a very stark contrast from what can be the very metrics-driven world of advertising. Finally, during my tenure with an interactive agency, I learned about process and the role of usability in design—a subject that translates across all mediums.

How MODE evolved from these experiences:

MODE is really a blend of all of these experiences. We've tried to create a model that leverages the strengths of all these disciplines. We're hired by our clients for our strong strategic approach, paired with impeccable creative.

Is thinking like an artist the secret of his business success?

One of the elements that I believe has contributed to my success is an ability to view things from different perspectives and to find connections between seemingly disparate topics and things. As a designer, I've been trained to solve problems, including visual/compositional problems,

communication problems, and challenges that stand in the way of my clients' objectives and needs. It's critical to identify connections between seemingly different things, subjects or ideas. It's been this ability to see things from different perspectives that's allowed me to be successful in identifying creative and business opportunities, establishing partnerships and leveraging resources of all types.

How MODE inspires and rewards creative thinking:

We give all employees regardless of their team (development, account, creative) an opportunity to contribute to the creative process. Great ideas come from anywhere and everyone has a different perspective due to training and unique life experiences. From a physical standpoint, our work environment has no walls. This encourages an open, collaborative environment where it's easy to work closely with colleagues.

Does MODE hire artists/designers/creatives for jobs other than design?

Everyone we hire, regardless of position, is hired because they approach their work with artistic sensibility. We consider everyone's role a key part of the design process. One of my favorite quotes about technology is from Arthur C. Clarke: "Any sufficiently advanced technology is indistinguishable from magic." When technology is done correctly it is definitely art and has the power to transform a static page into a dynamic, personal and engaging experience.

“WHEN TECHNOLOGY IS DONE CORRECTLY IT IS DEFINITELY ART AND HAS THE POWER TO TRANSFORM A STATIC PAGE INTO A DYNAMIC, PERSONAL AND ENGAGING EXPERIENCE.”

What qualities does his firm seek in an employee?

We look for people who can think on their feet and adapt their approach to a broad range of applications. We are also very passionate about what we do so we look for that passion in those we hire.

Parting words?

It's an extremely exciting time to be in our industry. The opportunities to create compelling communications and to connect with audiences continue to grow and evolve every day. It keeps the work we do interesting, and keeps us in a constant state of learning.





JODY HANEKE '95:

A Knack for Distillation

BY **MARTY FUGATE**
PHOTO **SEANDEREN.COM**

Armed with fierce determination, formidable talent and a degree in graphic design from Ringling College, Jody Haneke became an early player in the dot.com boom. During the late 1990s, he co-founded the Mediacentric Group, an award-winning interactive agency and design studio. Haneke launched his next venture in 2002: Haneke Design, an interactive design and development firm specializing in user-centered solutions for desktop, mobile and tablet devices. As president, Haneke oversees offices in Tampa and Denver. His company has created multi-platform, cross-device campaigns for some of the world's leading brands and advertising agencies, including AT&T, PEPSICO, and Target. The firm's innovative work in the mobile space has attracted mobile application projects for HP, NYSE Euronext, Syniverse, Times Publishing Group, and many other national and international companies. Haneke lives in Tampa with his wife Heidi and their three children, Molly, Rose, and Lukas.

How has your role at Haneke Design changed over the years?

For the first few years I did every job you could imagine in an agency, including business development, creative, client service, payroll and accounting. You've got to wear all of the hats for a while. Now, I spend most of my time directing the team and working on the business. We've grown dramatically and shifted our primary focus to mobile application design and development.

Do you apply Ringling's design principles to the business world?

All of the time. There are so many elements of the design process that constantly come into play. Whether it's using visualization to describe a complex sequence or storyboarding to better understand a user persona, my Ringling training constantly informs my work.

Is design thinking one secret of your business success?

It's a very useful tool. Great artists, designers and architects follow a certain process when creating their work. People trained in these professions are taught to adopt an iterative process and use tools such as sketching and prototyping to refine their visions. People with a traditional business and technology background are trained to "write" or describe project requirements in the form of stacks of documentation, business plans, etc. But business and technology people have come to learn from designers and artists. They're starting to realize that sometimes it's best to go ahead and "sketch things out" in a much more agile and visual process or methodology. Get something in the hands of a user, or trial customer, quickly get feedback, and then go back to the drawing board and iterate further. This process gets people out of the analysis-paralysis mode of trying to assume so much and document every detail. I know it works for me!

"WHETHER IT'S USING VISUALIZATION TO DESCRIBE A COMPLEX SEQUENCE OR STORYBOARDING TO BETTER UNDERSTAND A USER PERSONA, MY RINGLING TRAINING CONSTANTLY INFORMS MY WORK."

Can you teach this kind of visual thinking to non-designers?

I'm sure you can—but I employ both designers and developers who think this way intuitively. For me, the challenge is trying to get our clients to see the light. This typically happens by demonstrating the positive results they can achieve by thinking this way. When we invite clients into the creative, problem-solving process and they realize how much time is saved and how much the end product improves, they usually get on board.

Do you strive to offer a creative workplace?

Absolutely! I really lucked out when I found an historic building in downtown Tampa that had all the bones I was looking for in our top-floor office space, including hardwood floors, exposed brick walls, and massive amounts of natural light. We have an open floor plan with our desks stationed around the large main room, and my office is enclosed but the walls are glass. The centerpiece of our conference room is a huge orange terrazzo-topped table. We've got seating areas that are great for bringing guests into the agency to hang out during or after hours. The *Tampa Bay Business Journal* has recognized us for several years in their "Coolest Office Spaces" edition. Everyone who steps off the elevator into our office loves the place, and so do we.



How do you stay competitive in a field of constant change?

By constantly learning. During what we call a "lunch-and-learn," we'll often attend a webinar to stay aware of new technologies and design tools. Our weekly design critiques are another way for everyone to have an open discussion about our work outside of the constraints of project-specific meetings. We also offer our employees outside learning opportunities.

Do you hire designers to do non-design jobs?

Not specifically, but I do ask designers to provide our clients strategic advice, research and consulting. The most effective designers are "design consultants" who can understand a business' goals and objectives and then use this information to provide solutions that are both aesthetically appealing and improve our clients' bottom line.

What qualities do you look for in an employee?

One of the most important things is a knack for distillation—the ability to comprehend complex concepts and translate them into easy-to-digest visuals, user experiences, and other design solutions.

Do you express yourself creatively outside of business?

Yes. On the personal side, I enjoy creating electronic music. It's a form of art I truly enjoy. Although it still places me behind a computer, it's a nice variation on what I do every day.

"GREAT ARTISTS, DESIGNERS AND ARCHITECTS FOLLOW A CERTAIN PROCESS WHEN CREATING THEIR WORK. PEOPLE TRAINED IN THESE PROFESSIONS ARE TAUGHT TO ADOPT AN ITERATIVE PROCESS AND USE TOOLS SUCH AS SKETCHING AND PROTOTYPING TO REFINE THEIR VISIONS."

ABOVE AN INTERIOR VIEW OF HANEKE DESIGN'S OFFICE SPACE.

TOP RIGHT HANEKE DESIGN'S "KEYOOBI" APP IS THE FIRST IPAD APPLICATION THAT LETS USERS SEE THEIR DAY'S APPOINTMENTS AS A ROUTE USING GOOGLE MAPS. HANEKE DESIGN COLLABORATED ON DESIGN AND DEVELOPMENT TO ENSURE AN ELEGANT AND INTUITIVE USER EXPERIENCE THAT COMPLEMENTS THE APP'S FUNCTIONS AND BACK-END INTEGRATION.

BOTTOM RIGHT JODY HANEKE IN HIS STUDIO AT AN AIGA STUDIO TOUR AFTER PARTY: THE TURNTABLE, SPEAK&SPELL, IPHONE JAM.

[ALL PHOTOS BY KEN MARLEWSKI.]

For more information on Jody Haneke and Haneke Design, visit www.hanekedesign.com.



BUSINESS OF ART AND DESIGN: The Role of Creative Thinking in the 21st-Century Marketplace

BY **MARTY FUGATE**

The global marketplace has a habit of breaking down barriers. It's a place where many disciplines, attitudes and interests come together, including art and commerce. Until recently, business and art have been walled apart at the college level. Ringling College's innovative Business of Art and Design (BOAD) major changed that forever. According to Ringling College President Larry Thompson: "The major infuses a business curriculum within an art and design college. It really hasn't been done before."

Ringling College's game-changing program unites business, art history, liberal arts and studio art classes to provide a strong grasp of the creative process, a solid grounding in business practices, and the training it takes to work effectively with other creative people. It always takes a real-world approach. Our BOAD students explore case studies from innovative corporations. Studio experiences teach students creative thinking and problem-solving, an understanding of the artistic process, and the vital role of whole brain thinking in the 21st-century marketplace. It's a broad curriculum; bridging the disciplines of art and business is always the common goal.

According to Thompson, that's the way the world will work for the rest of our century.

"There used to be a wall between 'suits' and creative people," says Thompson. "But that wall is coming down. We see the future as belonging to people who can cross both sides. Our BOAD graduates are fluent in the languages of art and commerce. They can function as interpreters between the worlds of business and the worlds of art and design."

"OUR BOAD GRADUATES ARE FLUENT IN THE LANGUAGES OF ART AND COMMERCE. THEY CAN FUNCTION AS INTERPRETERS BETWEEN THE WORLDS OF BUSINESS AND THE WORLDS OF ART AND DESIGN."

A CONVERSATION WITH WANDA CHAVES: How to Succeed in Business through Creative Thinking

BY **MARTY FUGATE**
PHOTOGRAPHY **JEANNE CIASULLO '04**

It takes a special kind of thinking to bridge the gap between art, design and business. Fortunately, that kind of thinking can be taught. At Ringling College's Business of Art & Design (BOAD) program, it happens every day. Wanda Chaves, the program's lead faculty member, helped develop the curriculum and she's happy to share the logic behind it. Chaves is also the founder and director of the CREO Institute, an organization that offers creativity workshops in different locations around the U.S. and Europe. Creative thinking is both her specialty and her passion—as her passionate, insightful words make clear.

Continued on next page...

ABOVE DR. WANDA CHAVES SPEAKS TO BOAD STUDENTS ON THE FIRST DAY OF THE 2011-2012 ACADEMIC YEAR



I understand you've been teaching creativity for quite awhile.

It's what I love to do. Creativity isn't magic. It's a series of skills that can be taught.

What skills do Ringling College's BOAD graduates walk away with?

Leadership, management, business and financial acumen, creative and innovative thinking, critical thinking, entrepreneurial skills, collaboration, compassion and social responsibility—and that's just a sample.

Some BOAD courses focus on industry case studies. How does that work?

Students watch films and read articles about various business situations, followed up by excellent class discussions. They then go on to prepare papers and make presentations discussing how they would manage these different situations.

Can you give some examples?

Our case studies deal with both fictional and real organizations, and can be extremely creative. Our students recently watched *Office Space* and *The Social Network*; they've been working in teams to create solutions to the challenges faced by the organizations these films depict. They're learning to be problem solvers. That's what entrepreneurs do.

How else do you teach BOAD students to become entrepreneurs?

Many ways. We teach by example. Our speaker series exposes our students to a vast array of entrepreneurs and social entrepreneurs who have started their own businesses and non-profit organizations. We offer courses, like strategy and entrepreneurship, to teach the practical

thinking behind any successful venture. During their entrepreneurship class, each student develops a business plan—and we make sure they know what it means to turn their concepts into practical reality.

How do you do that?

Our students follow through on their business plans when they create their special senior projects. During the last semester of their senior year, they take what they've started to fruition. Each student must either launch their business or work on an internship with a small, entrepreneurial company or non-profit organization.

Can you share any success stories about internships?

Our students have enjoyed internships in several local companies and organizations, including the Asolo Rep, Sanborn Studios and Tervis Tumbler. One of our BOAD minors was offered an internship at Disney Imagineering, which is extremely difficult to obtain. Her minor in business made it possible.

“WE’RE A BRIDGE BETWEEN THE WORLD OF BUSINESS AND THE WORLD OF ART AND DESIGN. WE CLOSE THE GAP BETWEEN THESE TWO FORMERLY FOREIGN WORLDS TO SEE HOW THEY CAN BENEFIT FROM EACH OTHER.”

ABOVE DR. WANDA CHAVES, HEAD OF RINGLING’S BOAD DEPARTMENT.

TOP RIGHT DR. WANDA CHAVES ENJOYS A MOMENT WITH STUDENTS AFTER CLASS.

Ringling’s BOAD graduates are fully prepared for the 21st-century business landscape. Are the businesses themselves fully prepared?

Honestly, no. Many organizations remain entrenched in traditional business approaches and strategies. But that approach simply won't work anymore. Designers/artists/creators can challenge these ways of thinking, being, and operating and inspire much needed change.

How can they do that?

By becoming fluent in the languages of business, art and design. By attaining a cross-disciplinary mastery—and knowing how to communicate that mastery. A person functioning at that level of ability is not only extremely valuable in the workplace, they can help facilitate and lead a transition to new ways of operating and being.

Which is exactly what the BOAD program prepares its students to do.

Yes. We're a bridge between the world of business and the world of art and design. We close the gap between these two formerly foreign worlds to see how they can benefit from each other.

When you say “benefit,” you mean more than personal satisfaction?

Yes, I do. As I mentioned, companies and business leaders must completely redefine themselves in the current economy. Artists and designers can help companies and leaders break their current perceptions of the world and patterns of operating to truly approach their businesses from novel and fresh perspectives. That translates to financial as well as personal rewards.

Do the businesses themselves recognize this?

The most successful ones do. Many companies are choosing to hire individuals with MFAs instead of MBAs because of their unbiased and fresh ideas. And they value those individuals.

In the bad old days, American industry used to confine designers and “creatives” to their own little ghetto. You’re saying that’s a thing of the past?

At most successful businesses, it is. As proof, I could list the firms we've highlighted at our Creativity@Work Speaker Series. Each one of these organizations has adopted right-brain thinking at all levels. Their revolutionary success is the result.

If you had to boil it down to a recipe, how can a company foster creativity?

First, stop punishing creativity and risk-taking! Companies need to create the time and space for employees to bring their true creativity to work with them. They need to trust the chaos of the creative process.

“COMPANIES NEED TO CREATE THE TIME AND SPACE FOR EMPLOYEES TO BRING THEIR TRUE CREATIVITY TO WORK WITH THEM. THEY NEED TO TRUST THE CHAOS OF THE CREATIVE PROCESS.”

Which old-school managers often see as a threat to their bottom line.

But that's short-term thinking. Over the long term, unleashing your creative employees is good for your bottom line. When companies allow creativity to play its course, it can lead to unexpected breakthroughs. Creativity can take a company to a place where it's in a league of its own with virtually no competition—Apple, Facebook, Disney, Cirque du Soleil and Tom's Shoes are just a few of many real world examples.



So, if you want to take your company to that level...

At the very least, don't punish creativity. Beyond that, give your employees credit for their creative efforts and ideas. Reward creativity—and that includes financial rewards.

Which every management book talks about.

Lip service isn't enough. I'm saying businesses need to actually do it. Reward your creative employees. It's either that or stagnate.

According to Daniel Pink, to survive in today's business world, you need a basic design literacy. How would future entrepreneurs gain this literacy?

Spend time working and talking with artists and designers. Read design books and go to art shows and galleries. Take art and design courses; experience the struggles and frustrations and breakthroughs of artists and designers who are taking these courses with you. The best thing a future entrepreneur can do is major in the Business of Art and Design at Ringling College!

So, on the one hand, business people need to be fluent in the language of art and design. At the same time, artists and designers need business savvy.

It works both ways.

In a world where everyone's a designer, how does a professional designer stand out from the crowd?

By making a decision to stand out from the crowd. By stepping forward and making a name for yourself. By demonstrating that your design truly creates impact.

What advice would you give to any creative professional entering the world of business?

Be courageous. Speak up. Understand business and how traditional business people think, so you can speak their language and challenge them to also grow and develop. Don't wait for an opportunity to come knocking; make it happen! Pick up the phone, meet people and get out there. Today!

For more information about Dr. Wanda Chaves, visit: www.creoinstitute.com.

BOAD SENIORS GET DOWN TO BUSINESS

BY SU BYRON



SADIE STETSON '12

Major:

Business of Art and Design

What inspired her to pursue BOAD major:

I studied visual arts in high school, but found it wasn't fitting as a career path for me. I began to prepare to go to business school and work to create a major that mixed both art and business. Ringling then revealed its plans for the new BOAD major, and I immediately signed on.

Goal after graduation:

I hope to travel and learn as much as I can from companies that appeal to my personal vision. After that, I hope to start my own business, probably in talent management.

Art, business—or both?

I consider myself a very even mix of both. I can't imagine one without the other, and when I've tried just focusing on one, it feels like a huge part of me is missing.

Industry case studies that made an impact:

I had the excellent opportunity to not only be exposed to real time case studies, but to participate in finding solutions for them. I have been able to work with companies on new strategies for consumer interaction, human resource-related issues, and marketing campaigns.

Unexpected lessons BOAD program taught her:

I've learned so much more about myself through this program, including how I act in certain situations and how I deal with other people.

Favorite speaker from Creativity@Work Speaker Series:

I loved meeting the directors and producers of movies, especially Steve Hickner and Kathy Altieri. I also loved meeting the owners of smaller companies just starting out or staying small, like Etsy.

ALEX REED TERRY '12

Major:

Advertising Design; minor in Business of Art and Design

What inspired him to pursue BOAD minor:

My father has been a huge guiding light for me when it comes to business savvy. My mother, on the other hand, was always connected with the visual arts. She even blended the two and created her own greeting card company when I was growing up. With such a rich background in both business and arts, it was a no-brainer to minor in BOAD.

Internships:

I worked for an advertising agency in New York City and learned a lot about social media, social seeding, campaign ideation, and business practices. I loved the city and plan to go back. In fact, I started a non-profit there—so it looks like the Big Apple will be the setting for my next chapter in life.

Unexpected lessons BOAD program taught him:

To be a strong leader you have to be able to look introspectively. At the end of the day, numbers are numbers, and people are people. It's how you look at them that makes all the difference.

Favorite speaker from Creativity@Work Speaker Series:

David Grad from MTV Tr3s and Steve Hickner were by far the most influential for me. They are great men who have accomplished a lot in life through persistence, lessons learned, and an overall outgoing nature. Their words of affirmation and their guidance inspired me to work harder in my own goals and to never give up.



SARITA GUILLORY '12

Major:

Business of Art and Design; minor in Photography and Digital Imaging

Inspiration to pursue BOAD as a major:

The option to utilize both the right and left hemisphere of my brain inspired me to pursue this major. I have the best of both worlds. I can let my mind run wild with creativity and organize a plan to accurately execute any venture that may formulate.

Goal after graduation:

To obtain my MBA while working with a creative company that respects my unique education and allows me to elevate the way they think about art and business as a whole.

Art, business—or both?

I definitely see myself as both an artist and a businessperson. As a child my passion was art, but I always acknowledged that my mind was disciplined and capable of analyzing things in a different perspective. I truly love the business aspect of things and my eye has always been attracted to the beauty of the creative mind.

Industry case studies that made an impact:

The Cirque du Soleil project built extreme confidence and allowed me to see the fruit of my work in the most brilliant light. The project was so intense. We definitely were able to apply all that was learned in previous years. Our group solution for that project was sincere teamwork and intense research along with creativity and real life business skills.

Internship experience:

My internship was with Tervis Tumbler, an inspirational and top-rate company. They included me in executive meetings and gave me a chance to bring my ideas to life. Tervis gave me a true representation of what it is like to work for a creative company. Recently, they offered me a fall internship. I am happy beyond explanation and truly honored to be a part of such an innovative company.

Unexpected lessons BOAD program taught her:

A manager is not always a leader, but a leader is always a manager—even if that leader is not in a management position.



MARILYN GARMAN '12

Major:

Business of Art and Design; minor in Photography and Digital Imaging

Goal after graduation:

One of my goals is to matriculate into a Ph.D program for organizational behavior with the intent to base my dissertation on the benefits and demands of creative integration in business education and practices. My experiences in BOAD have ignited a fervid passion to advocate for arts education in order to balance the quantitative dominance within our systems today.

Art, business—or both?

I don't categorize myself as an artist with business savvy or, inversely, a business student with artistic competencies, but a hybrid of the two worlds. The truth is that the creative spirit that allows an artist to create a work of art can be applied in the same way to solve business problems.

Industry case studies that made an impact:

It's fascinating how employees are now focusing on intrinsic rewards and less on capital gain. The greatest motivators are not money, but being a valued member of a company, working on something substantial, and being empowered to make a difference and own a part of their company's overall success.

Unexpected lessons BOAD program taught her:

I learned how to embrace change. I used to be the type of person who had to plan everything ahead, but now when I project my future I leave room and flexibility for change, growth, and opportunity. The program also instilled a great amount of social consciousness in me; my plans are now enveloped in a desire to give back to others and make a difference in the world.

Eyes wide open:

I wake up every morning feeling grateful and blessed that this program has become an integral part of my life. My eyes have been opened to goals and dreams that are greater than I could have ever imagined. The support of the Ringling College community and my fellow BOAD peers have inspired me beyond measure.

FEATURE CIRQUE DU SOLEIL

BRINGING INCREDIBLE DREAMS TO LIFE:

Ringling Students
Get Creative with
Cirque du Soleil

BY AMY FISCHER
PHOTOGRAPHY COURTESY OF CIRQUE DU SOLEIL



Evoked the imagination, invoked the senses, and provoked the emotions of people around the world.

Each of these would be a lofty goal for any creative endeavor, but all three form the mission of *Cirque du Soleil*®. The 100 million spectators worldwide who have attended a Cirque performance would agree that it succeeds on all counts. Founded in 1984, *Cirque du Soleil* is renowned for creativity and innovation that results in an experience that is unequalled and defies categorization. But what do Cirque fans and audiences experience outside of the actual performance? How can the same “wow” factor be applied above and beyond their shows? Forty-seven Ringling College students explored options and developed solutions in a unique collaborative project with Cirque’s Centre for Research and Innovation of Performance (CRIP).



“Ringling College of Art and Design is one key institution with which Cirque has greatly enjoyed working. The dynamism of Wanda Chaves and the quality of the work done by the students were impressive. Our greeting of the two winning teams in Montréal offered us a chance to recognize their work and further exchange valuable thoughts on their projects. *Cirque du Soleil* alliances with institutions and research centers are win-win approaches that allow students to work on challenging projects and offer our team the potential to be exposed to new, emerging ideas.”

—Sylvie Geneau
Director, Planning and Development
Assistant Vice-President, Casting and Performance
Cirque du Soleil

Dr. Wanda Chaves, faculty in the Business of Art and Design (BOAD) department, challenged her Leadership in Creative Environments class to work in conjunction with CRIP, which is defined by the company as an “incubator of innovative ideas developed to support the creation objectives of *Cirque du Soleil*.” Chaves had previously established a relationship with Cirque when she was developing a new leadership course for MBA students at her former university.

Sylvie Geneau, AVP of Casting and Performance at *Cirque du Soleil*, worked with Chaves to initiate the joint project with Ringling College and also visited the campus as a recent guest speaker for Ringling’s Creativity@Work series. In the class, students from BOAD and most of the other majors were divided into 10 groups that focused on different aspects of the Cirque experience. First, the students attended a performance of *Cirque du Soleil*’s *La Nouba* in Orlando. They then developed ideas for redesigning/reimagining the overall audience experience from acquiring tickets, to purchasing refreshments and gifts, to waiting for the show to begin, and to even visiting the restrooms. They also proposed ideas for innovative ways to keep the audience engaged before and after the day of the performance by proposing new content for Cirque Club, an online community that provides special offers, news updates, and insider information to fans. Each team had the opportunity to meet with Garry Savage, the director and lead project manager of CRIP, to receive feedback on their projects in process.

The semester-long project was a competition in which Cirque planned to select the team with the best ideas and fly the students on the winning team to its headquarters in Montréal, Canada. The company was so impressed with the student projects that they chose two winning teams from Ringling College. In Montréal, the students were given a tour of Cirque’s headquarters, presented their projects, and engaged in a brainstorming session with the team at Cirque to further develop their ideas.

“IT WAS AMAZING TO WORK ON AN ACTUAL PROJECT THAT WAS NOT JUST THEORY—TO INTERACT WITH CIRQUE AS A REAL CLIENT. IT BLOWS MY MIND!”

—NAZANIN VARASTEH '14, BOAD

Nazanin Varasteh '14, BOAD, was part of a winning team that proposed ideas for the existing Cirque Club. She says, “It was amazing to work on an actual project that was not just theory—to interact with Cirque as a real client. It blows my mind!”



Sadie Stetson '13, BOAD, was also on a winning team. “Working with Cirque was an intense taste of what it’s really like to work with established clients,” she says. “In order to stay in line with their aesthetic and brand image while still introducing our own ideas, we needed to show a lot of creativity and hard work. It really helped us learn more about our own leadership styles.”

According to its website, “*Cirque du Soleil* offers its artists and creators the necessary freedom to imagine their most incredible dreams and bring them to life.” The Ringling College students who experienced the creative and business dimensions of Cirque first-hand would surely agree.

PREVIOUS PAGES “CHARIVARI” FROM *KOOZA*. (PHOTO BY OSA IMAGES; COSTUMES BY MARIE-CHANTALE VAILLANCOURT; ©2007.)

LEFT “TEATRO INTIMO” FROM *CORTEO*. (PHOTO BY RICHARD TERMINE; COSTUMES BY DOMINIQUE LEMIEUX; ©2007.)

BELOW “ZEBRAS” FROM *O*. (PHOTO BY RICHARD TERMINE; COSTUMES BY DOMINIQUE LEMIEUX; ©2006.)

ABOVE RINGLING COLLEGE STUDENTS WITH DR. WANDA CHAVES AND PRESIDENT LARRY R. THOMPSON AT *CIRQUE DU SOLEIL*’S HEADQUARTERS IN MONTREAL, CANADA.

THE TRADEMARKS *CIRQUE DU SOLEIL*, SUN LOGO, *CORTEO*, *O* AND *KOOZA* ARE OWNED BY *CIRQUE DU SOLEIL* AND ARE USED UNDER LICENSE.



THE CAMPUS OF TOMORROW:

The Campus Master Plan Creates a Vision for Ringling College's Future

BY **CAROLINE CHAMBLISS**
 MASTER PLAN **AYERS SAINT GROSS**

In 1931, the School of Fine and Applied Art of the John and Mable Ringling Art Museum opened its doors in Sarasota. In its first year, this small but prestigious art school had 75 students attending classes at the former Bay Haven Hotel and in retail storefronts scattered around the community. Eighty years and several name changes later, that school is now Ringling College of Art and Design. Today, nearly 1,400 students live, study and create at the 100 buildings of the College's 43-acre campus. How will the campus grow over the next 80 years? How will it change?

The College's Campus Master Plan offers a vision of what the future will look like—and a blueprint to make it happen. Creating that vision has not been an easy task. After six years of hard work, the second phase has now been completed. But let's begin at the beginning.

The master planning process began in 2005, as part of the City of Sarasota's required comprehensive planning submission to the State of Florida. The initial plan concentrated on the campus' future boundaries and its relationship to the surrounding community. The plan's first phase dealt with external issues. Beginning in 2009, the second phase looked inward.

According to Tracy Wagner, the College's Vice President of Finance and Administration, "The second phase of the campus planning process sparked a more internal conversation." She explains that this phase involved faculty, staff, students, administrators and members of the board of trustees. A Campus Master Planning steering committee regularly met with their consultants, Ayers Saint Gross, to hammer the plan into shape.

What will the campus of tomorrow look like? According to the master plan, the College's physical campus will continue to grow—and grow intelligently. The complex needs of the College's academic community will drive any future expansion. Future growth will continue to honor the College's core mission, vision and goals.

Five guiding principles were identified to make this happen:

- The campus will continue to be a learner-centered and scholar practitioner community.
- The campus should provide spaces for permanent and temporary art installations, events and festivals and recreational and social uses.
- The plan should foster a strategic use of land to create a distinctive and welcoming entrance, highlighting the natural setting.
- Campus changes should be based on collaborative planning.
- The plan should embrace sustainability in its commitment to environmental issues and conservation of natural resources.

Once these broad principles were agreed on, specific applications naturally follow. These include: the development of naturally flowing sequences of connected open spaces; the construction of buildings that support the scholar practitioner; and the resolution of parking and safety issues. The master plan also proposes the creation of an "Arts Walk," a clearly defined pedestrian walkway.

Wagner describes the walkway as, "a pathway through campus that links our programs together and provides opportunities to display artwork. Art installations, temporary and permanent, will become a part of the

shared campus experience. This will give the public clear examples of the art we create here." The Arts Walk will also provide recreational space and create a consistent look for campus landscaping.

According to Wagner, the Arts Walk is one of many solutions to the need for more continuous, open space on campus. The plan also suggests repurposing the southern portion of Old Bradenton Road as a pedestrian plaza. Another creative solution is to turn unused rooftops into attractive gathering spaces. "The inspiration came during the construction of the Academic Center," she says. "We were struck by the views of the city and bay, some of which we'd seen for the very first time."

Housing will also be vital in the campus of tomorrow. The plan proposes that additional campus housing be offered on the south side of campus above two levels of parking and another quadrangle of housing developed to take advantage of views along Whitaker Bayou and along the northern edge of campus.

Other elements include a café and relocating the dining facility to the north campus, a half-sized soccer field and indoor recreation facility, and large water retention areas, which could serve as natural wildlife habitats. Depending on feasibility, the College's future students might also enjoy a "Canopy Walk," a tree-top level structure offering a view of Whitaker Bayou.

Future campus projects will be consistent with the ones now on the drawings boards. These include a new library and a Christ-Janer Center Phase II, which fills an immediate need for expansion of the illustration program and will anchor the edge of the southern courtyard/quadrangle. The potential site for the new library is along the Whitaker Bayou edge of campus just south of Dr. Martin Luther King Jr. Way. Fundraising is now under way for the library; preliminary designs are now being created for Phase II of the Christ-Janer Center.

Cheryl Loeffler is the chair of the Facilities/Campus Master Planning board and steering committee. According to her, the campus plan is just the beginning. And where the College goes will remain true to where it started.

"Who do we want to be? The answer flows out of who we are," says Loeffler. "The campus of tomorrow will continue to express the core values of Ringling College. The campus will be beautiful and functional. We'll create more human connections, and more possibilities for visual experience and creation."

TOP RIGHT FUTURE VIEW OF MLK JR. WAY FACING WEST FROM KEATING CENTER.
BOTTOM RIGHT FULLY IMPLEMENTED CAMPUS MASTER PLAN.



A Day with Martha Stewart

Lifestyle Icon Encourages Ringling Students to Dive Right In

BY **CHRISTINE MEEKER LANGE**
PHOTOGRAPHY **ATHENA TORRI '11**



Martha Stewart's speech was the culminating event of a whirlwind tour of Ringling College. Stewart wasn't alone. She was accompanied by a support team of Martha Stewart Living Omnimedia (MSLO) executives, including Chief Creative Officer Gael Towey and Senior Vice President for Digital Programming and Strategy Missy Foristall. They had toured the campus earlier that day in a dress rehearsal for Stewart's grand arrival. A core team of Stewart's personal assistants, including a stylist, photographer, and public relations liaison, had also jetted from North Carolina to Sarasota that afternoon, joining Towey and Foristall in a friendly initial meeting with Dr. Larry Thompson, Ringling College's president.

When Stewart herself arrived, she and her MSLO colleagues were treated to a jam-packed, two-hour campus tour, hosted by Thompson and Future Films principals Sam Logan and David Shapiro. The team flew across the campus in a decked-out, six-person, bright red golf cart, visiting students in Ringling College's Computer Animation, Graphic & Interactive Communication and several other classes, before making their final stop at the Design Center.

Here, Advertising Design student Alex Terry presented Stewart with a Ringling College Quidditch team shirt and broom and made her an honorary team member. Design Center director Jennifer Mumford offered Stewart a bag designed by alumnus and Illustration faculty member, Regan Dunnick. Illustration student Corrin LoCascio unveiled a painting: her interpretation of Stewart as a Mother Earth figure—perhaps the Goddess of Entertainment. Then, after posing for several photographs with students, Stewart slipped away into the conference room for exclusive interviews with reporters from WWSB-ABC 7, and *Sarasota Herald Tribune's Style* magazine.

Thirty minutes later, Stewart stepped into the Academic Center auditorium—and into that wave of thunderous applause. Stewart was there as part of the Digital Filmmaking Studio Lab Speaker Series, coordinated in collaboration with Future Films, LLC. And the capacity crowd was clearly happy to meet her.

The evening began with introductions. First, Thompson offered a brief biography of his celebrated guest—although, if anyone didn't need an introduction, Stewart certainly fit the bill. Next, he introduced Ringling College itself. Stewart listened intently as Thompson provided a brief overview of the College's ongoing transformation. He touched on its many and varied academic programs and explained how the Ringling student learning experience prepared students for real life challenges in top-flight companies. Stewart asked Thompson to expand on this overview, and asked about the College's enrollment, its vision, and the scholarship money it awarded to students. Her pointed questions revealed both a keen interest in creativity and brilliant business mind.



Thompson and Stewart then engaged in a compelling Q&A about her early days, her career, her take on digital media, and her critiques on today's cyber-generation. Stewart offered some great advice to creative people of all generations: "Get off the phone and talk to people!" In her opinion, there's no substitute for direct, personal contact. Stewart's advice to Ringling College students contemplating their new careers was equally loud and clear: "Find something you like, something that you're passionate about, that you want to learn a lot about, and dive in." Her speech concluded with more applause—as warm as the applause that greeted her.

"FIND SOMETHING YOU LIKE, SOMETHING THAT YOU'RE PASSIONATE ABOUT, THAT YOU WANT TO LEARN A LOT ABOUT, AND DIVE IN."

Capping off the evening, Stewart entertained an intimate group of Ringling College Digital Filmmaking Studio Lab supporters and event sponsor PNC representatives and guests at a private dinner at the Siesta Key home of Dr. David Shoemaker and Yara Michaels.

Following her visit, Stewart summed up her Ringling College experience in her blog (www.themarthablog.com): "We were very impressed with our visit to this school and are thinking of ways to perhaps utilize some of these young, energetic, and talented students as interns at Martha Stewart Living Omnimedia."

LEFT A GROUP OF STUDENTS IN THE RINGLING COLLEGE DESIGN CENTER WITH MARTHA STEWART.

TOP RINGLING COLLEGE PRESIDENT DR. LARRY THOMPSON SPEAKS WITH MARTHA STEWART IN THE COLLEGE AUDITORIUM.

Go step-by-step with Stewart behind the scenes on her tour of Ringling College:
<http://www.themarthablog.com/2011/03/off-to-sarasota-and-the-ringling-college-of-art-and-design.html>

RON AND HAROLD KENDALL: Inspiring Future Generations of Ringling College Students

PHOTOGRAPHY **BARBARA BANKS**

"We cannot live without art," say Ron and Harold Kendall.

Their beautiful Sarasota home stands as testament to their passion. Paintings, sculpture and glass art grace each room—just part of the inspired collection the couple has assembled during their 50 years together. In 2011, to show their appreciation for Ringling College of Art and Design and share the art they love with the community, the Kendalls generously donated part of this important collection to the College.



Ron and Harold have a philosophy of art collecting. They only buy pieces they both want. "People should buy a piece of art because they like it, not because they think it will be valuable some day," says Harold. "And never regret the ones that get away," adds Ron.

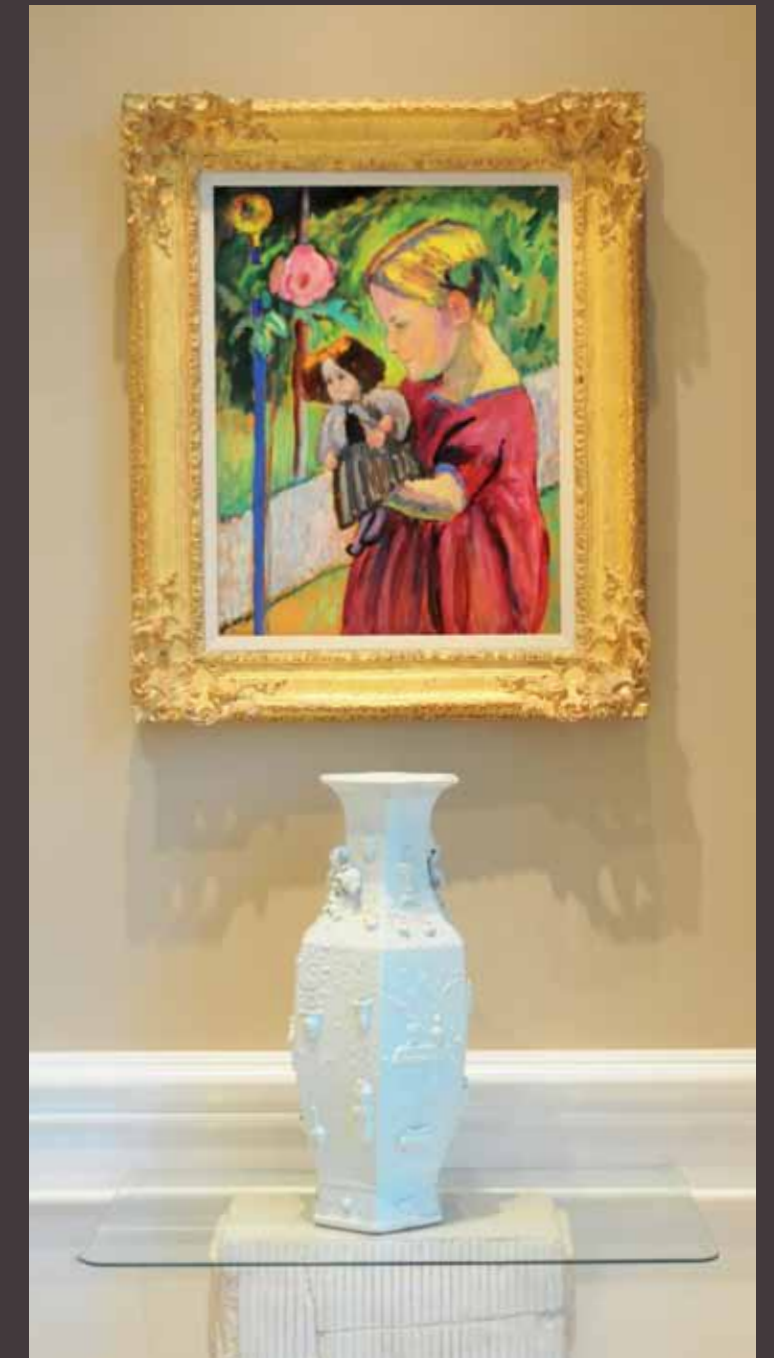
Each recalls loving art from a young age. As a dental school student, Ron made time to visit his favorite paintings at the Museum of the Art Institute of Chicago. "It would clean my brain out," he says. He purchased his first painting right after graduating and is proud to say he still has it. Harold, who had an affinity for Egyptian antiquities at a young age, began buying art as a teenager. "I love dogs and I love art—always have," he says.

They began their mutual collection with a sculpture—a bust by Sir Jacob Epstein depicting the niece of Ethiopian emperor Haile Selassie—purchased from the historic Dalzell Hatfield Gallery in Los Angeles. They were so pleased with the piece, they visited the gallery regularly and were introduced to the work of the German expressionist painter, Gabriele Münter (1877-1962). While they didn't buy the first Münter painting they were shown, Ron began to research the work of the period and the artists of the Blue Rider group in particular. Their appreciation for these artists grew immensely. After a time, the gallery owner showed them the Münter painting again and said, "You should really buy it. This will be for your future." They happily took her advice and eventually came to own five Münter paintings as part of their extensive collection.

Over the years they travelled broadly and had homes in Los Angeles, New York, Connecticut and France before building their house in Sarasota four years ago. Along the way they continued to collect art and recently to create art; Ron has begun painting and is enjoying this new outlet for his abundant creativity.

Ron and Harold also embrace opportunities to share art with others. Examples of their generosity abound. When they lived in New York, they became aware that the Metropolitan Museum was interested in a piece by glass artist John Lewis. The Kendalls purchased the piece and donated it to the museum. At various times they have loaned work to museums, including the La Jolla Museum of Contemporary Art and the Milwaukee Art Museum. Since arriving in Sarasota, Harold and Ron have opened their home and shared their collection with the Ringling College community as hosts of the Sarasota Museum of Art's (SMOA) 2010 and 2011 ArtMUSE programs.

Now, with exceptional generosity and vision, Ron and Harold have donated their Gabriele Münter paintings, valued at \$2,650,000, to Ringling College of Art and Design. Through a lifetime of collecting art together and with this donation, Ron and Harold Kendall have inspired future generations of Ringling students who, like them, cannot live without art.



WITH EXCEPTIONAL GENEROSITY AND VISION, RON AND HAROLD KENDALL HAVE DONATED THEIR GABRIELE MÜNTER PAINTINGS, VALUED AT \$2,650,000, TO RINGLING COLLEGE OF ART AND DESIGN.

For information on how you can have a similar impact and establish such a legacy, contact Ringling's Development Office at giving@ringling.edu or 941-359-7674.

LEFT RON AND HAROLD KENDALL SURROUNDED BY ART IN THEIR SARASOTA HOME.

ABOVE ONE OF THE GABRIELE MÜNTER PAINTINGS DONATED TO RINGLING COLLEGE BY THE KENDALLS. THIS PAINTING, ENTITLED "KIND MIT PUPPE," WAS DONE IN 1912 AND MEASURES 25 x 19.5 INCHES.



PASSIONATE ADVOCATES FOR THE VERMAN KIMBROUGH MEMORIAL LIBRARY: Isabel Norton and Carolyn Johnson

If you have ever wondered if libraries are still relevant to a student's education, Ringling College of Art and Design trustees Isabel Norton and Carolyn Johnson would love to speak with you. For decades, they have been passionate advocates for the Verman Kimbrough Memorial Library at Ringling College of Art and Design and for the work of the Ringling College Library Association (RCLA). Now, Isabel and Carolyn are spearheading the College's effort to raise funds for a new library and to share a vision for the future of libraries.

Both women trace their love of libraries to their college years. They agree that a library is a place of discovery and unexpected resources. Carolyn recalls encountering the rare book room in her college library. "The whole world opened up to me," she says. Isabel, who worked in the library during college, echoes that sentiment saying, "Libraries open up a world of resources you never knew existed. It's like a treasure hunt!"

They turned their passion into action through their involvement with the Ringling College Library Association (RCLA). Carolyn and Isabel were each encouraged to become involved with RCLA by their mothers. Carolyn's mother was an early RCLA volunteer and Isabel's mother an ardent contributor. Isabel and Carolyn believe wholeheartedly in RCLA's mission to support the Kimbrough library and to act as a catalyst for the educational growth of Ringling students, faculty, and the community. Each has served as chair of RCLA's extraordinary lecture series, Town Hall, and as president of the RCLA board.

As Ringling College envisions the next stage in the life of Kimbrough Library, Carolyn and Isabel have taken leadership roles in that effort. The College's recently completed campus master plan calls for the construction of a new library that will provide all the services and resources needed for an art and design education, now and in the future. Isabel, chair of the Ringling College board of trustees, and Carolyn, past chair and current

board member, are co-chairing the campaign to raise funds for the building, estimated to cost \$16 million with donations to comprise 75 to 80 percent.

They are committed to creating a library that will serve the changing needs of college students and the community. "The way people are learning has changed, so the delivery of information has to change," says Isabel. They view the library as a "Learning Commons"—a place that combines traditional and technological resources in an environment designed for both individual study and group collaboration. Carolyn hastens to add: "We still need art books. Even with all that technology has to offer, you cannot experience art through technology the way you can through printed material."

A library is the place on campus "where everyone comes together—all disciplines converge and through that convergence, everyone learns new things," says Isabel. "Our hope is that Ringling's new library will establish a culture of collaboration and creativity."

For more information on the campaign for Ringling College's Verman Kimbrough Memorial Library, go to www.ringling.edu/Library.9.0.html.

ISABEL NORTON AND CAROLYN JOHNSON ARE SPEARHEADING RINGLING COLLEGE'S EFFORT TO RAISE FUNDS FOR A NEW LIBRARY AND TO SHARE A VISION FOR THE FUTURE OF LIBRARIES.

TOP ISABEL NORTON AND CAROLYN JOHNSON PICTURED IN RINGLING'S VERMAN KIMBROUGH MEMORIAL LIBRARY. (PHOTO BY BARBARA BANKS.)



WORKING TIRELESSLY TO MAKE SMOA A REALITY: John and Mary Ann Meyer

When you ask John and Mary Ann Meyer about their involvement with Ringling College of Art and Design and the Sarasota Museum of Art (SMOA), they answer in unison, "We feel lucky!"

John and Mary Ann learned about SMOA and the idea to create a modern and contemporary art museum in Sarasota from their friend Linda Dickinson and SMOA president Wendy Surkis. As avid contemporary art collectors, they embraced the concept from the beginning.

"We believe SMOA will be great for the community," says John. Mary Ann adds, "We appreciate the multi-purpose aspect of SMOA; there will be learning about art, appreciating art and creating art all happening at the same time in the same place. And saving an historic Sarasota building is important."

John is a member of the SMOA board and together he and Mary Ann have worked tirelessly to help raise the funds necessary to create the museum.

As generous early donors, they set an example for others to follow. Their initial \$100,000 gift was designated toward the SMOA endowment. "We want SMOA to be ready to have programming once the building is completed," says Mary Ann. "That's why we gave to the endowment and that's why the SMOA board's fundraising goals include raising funds for a sufficient endowment."

Over the years, John and Mary Ann's enthusiasm and commitment to SMOA and Ringling has continued to grow. They made an additional investment in SMOA, bringing their total giving to \$250,000. For their generosity, the building's elevator will be named in their honor.

The Meyers have been as generous with their time as with their financial support. They have spent countless hours as SMOA volunteers helping with events and outreach. Last year, they extended their generosity by agreeing to serve as co-chairs of Ringling College's premier scholarship fundraising event, "An Evening at the Avant-Garde." Through their efforts and leadership,

more than 400 people enjoyed a spectacular night on the Ringling campus and \$125,000 was raised for student scholarships.

Participating in the selection of student Curtis Anderson (Advertising Design '12) as the 2011 Avant-Garde Endowed Scholarship recipient and meeting the incredible students who applied for the award was a highlight of their experience as event chairs. The scholarship was created by Ringling trustee Susan Palmer from the proceeds of Avant-Garde 2008. It is awarded each year to a student who has given extraordinary service to Ringling College.

According to John and Mary Ann, "The most satisfying thing about our relationship with SMOA and Ringling has been seeing the progress toward fully realizing the museum. Our relationships with the members of the SMOA board and all of the people at Ringling have been wonderful. We are lucky to have Ringling College in our community."

Ringling president, Dr. Larry R. Thompson, is just as thrilled to have the opportunity to partner with John and Mary Ann Meyer. "We are very fortunate to have John and Mary Ann Meyer as members of the Ringling College/SMOA community," he says.

THE MEYERS HAVE BEEN AS GENEROUS WITH THEIR TIME AS WITH THEIR FINANCIAL SUPPORT. THEY HAVE SPENT COUNTLESS HOURS AS SMOA VOLUNTEERS HELPING WITH EVENTS AND OUTREACH.

TOP JOHN AND MARY ANN MEYER AT THEIR HOME IN FISH CREEK, WISCONSIN. (PHOTO BY PING WU.)



DEAR ALUMNI,

In my New England childhood, the chirping of katydids always signaled summer's end—time to get ready for the start of school. As I write this letter, it is August and the activity around the Ringling College campus has made me remember how I felt so long ago. Construction projects are hurrying toward completion. Our intrepid facilities crew is busily getting the buildings and grounds in tip-top shape. Above me, in the Keating Center residence halls, installers are bringing in new furniture. In offices everywhere, staff and faculty are putting final touches on plans and getting ready to welcome new and returning students. Summer is coming to an end at Ringling—time for a new school year to begin.

I am always excited to let go of the summer quiet and embrace the burst of energy that faculty and students bring when they arrive for the fall semester. While I enjoy the slower pace and abundant parking their absence creates, I much prefer the bustle and vibrancy of the campus when the whole community is here.

Another sign of summer's end for me is the annual Alumni Reception at the SIGGRAPH conference. We have held this reception for 12 years in the varied cities that have hosted SIGGRAPH, including New Orleans, Boston, San Antonio, San Diego, Los Angeles and this year in Vancouver, BC.

SIGGRAPH is great because alumni from around the country, generally computer animation majors, converge in one place and we have a chance to spend time with those who don't live in one

of the cities we regularly visit. It has become a tradition and something of a reunion for the CAs.

If you attend an annual professional conference along with Ringling alumni from your major or other majors, please let me know about it. We would love the opportunity to create the same type of tradition for you—no matter the time of year!

Best Regards,

Terri Arnell
Assistant Vice President for Alumni Relations & Advancement

TOP RINGLING COLLEGE ALUMNI, FACULTY, STUDENTS AND STAFF AT THE ANNUAL ALUMNI RECEPTION AT THE 2011 SIGGRAPH CONFERENCE. (PHOTO BY ROD MILLINGTON.)

Ringling College's Alumni Making Headlines

1955

The Greenville (South Carolina) Counsel of Garden Clubs brought art into the city's beautiful residential gardens during its annual spring garden tour this year. The counsel invited illustration alumna **Penny Hall** to paint in one of the gardens and share her art with visitors. Penny enjoyed the experience and told us that the paint box she uses today is the same one she had at Ringling.

1959

The work of **Roy Nichols** was exhibited at Ringling College's madeby Gallery in March 2011.

1966

New books in 2011 from commercial design alumnus and prolific illustrator **Wendell Minor** include *My Farm Friends* (G. P. Putnam's Sons), inspired by Wendell's childhood memories of his family's Illinois farm, and *Night Flight, Amelia Earhart Crosses the Atlantic* (Simon and Schuster). For more information, visit www.minorart.com.

1967

Jack Godwin, commercial art and illustration, is freelancing and recently completed a cover illustration for a soon-to-be-published book by Mike Griffin entitled, *Tales of The Lost Flamingo*.

1970

Illustration alumnus **Leigh Bohne** exhibited a watercolor series entitled "Lake Michigan Fishing Tugs" at the DeLind Gallery in Milwaukee, Wisconsin. The maritime portraits are a look back at what was once the largest fishing fleet on Lake Michigan.

1974

Chandra Young is working at the Antique Design Center in Highpoint, North Carolina. Chandra is an interior design alumna.

1976

Barry Graham's latest painting series, "Southern Windows," was exhibited at The Little House Gallery in Homewood, Alabama. Barry studied graphic design at Ringling.

1977

Ann Hall has opened In the Garden, an open-air garden space on historic Bridge Street in Bradenton Beach, Florida. Through her company, Ann Hall Design, Ann specializes in custom gardens, green design and Florida-friendly plant practices. Ann was an interior design major at Ringling. Visit her work at www.annhalldesign.com.

John Wallace, graphic design, is an advertising designer for John Deere Parts and Service. In May 2011, John art directed a John Deere photo shoot in Sarasota and made time to visit campus—his first visit in 10 years.

1980

Sarasota jewelry designer and graphic design alumna **Barbara McSweeney's** awareness bracelet for ShelterBox USA was presented to designer Donna Karan at a ShelterBox recognition ceremony in Washington, D.C., in February 2011. Barb's jewelry and awareness bracelets can be found at www.barbmcsweeney.com.

1981

The Carnegie Library in downtown Newnan, Georgia, hosted guest speaker **Martin Pate** for a presentation about his life as an artist. He shared some Ringling experiences, including his pride in having Mr. Kaiser "steal" one of his drawings from an exhibit to use as an example in a class. Although he majored in graphic design at Ringling, Martin is a portrait painter and, in recent years, has painted historic scenes, which the National Park Service has posted at various sites. Martin's son, also named Martin, is a 2008 computer animation Ringling graduate.

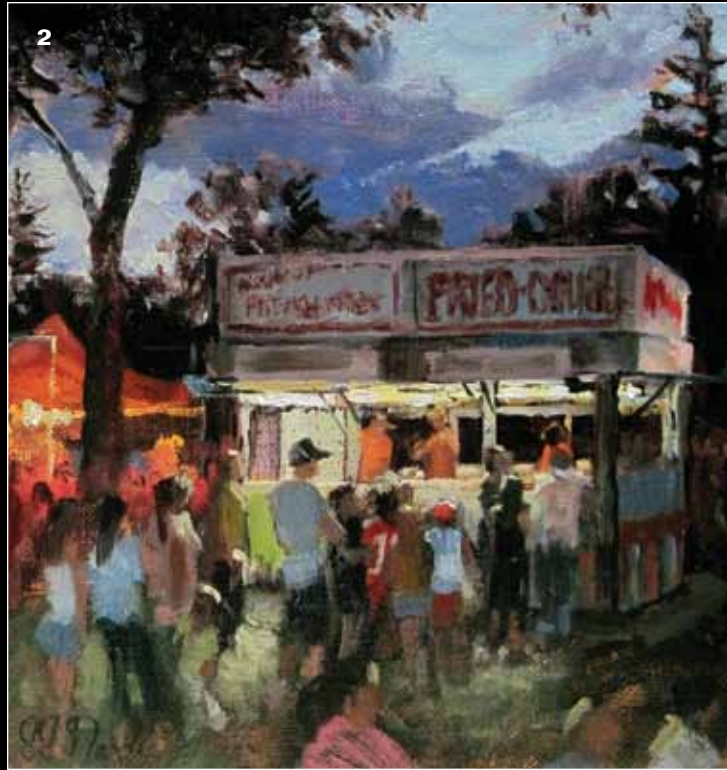
1987

Pamela Allen's mixed-media exhibit entitled, "A Sense of Place," was shown at Heritage Hall Museum in Talladega, Alabama. The work celebrates places in Pamela's life, including her native Florida, her current Alabama home and the architecture and scenery she encountered on a trip to Italy. Pamela majored in fine arts at Ringling. She teaches art at Troy University.

After a career in animation at Walt Disney Feature Animation, illustration alumnus **Philip Boyd** has been enjoying painting again. He recently presented an art demonstration at Fine Lines Gallery in Newnan, Georgia. His oil painting "Cow" was chosen for the Top Ten Collection at the Newnan Coweta Art Association's 2011 show at the Centre for Performing & Visual Arts.



1 MARTIN PATE '81 "HIDDEN" • OIL ON CANVAS • 30" x 40"



1991

Graphic design alumnus **Noel Haan** is working part-time at BBDO and is accepting projects on a freelance basis. He is excited to be able to work with anyone, anywhere, including BBDO. Noel is also looking forward to having time to do photography professionally.

Tasty Time with ZeFronk, **Ethan Long's** series airing on the Disney Junior channel, was nominated for a 2011 Daytime Emmy Award in the Special Class Short Format category. An illustration alumnus, Ethan continues to build his library of children's books, including *Chamelia* (Little Brown), *The Croaky Pokey* (Holiday House), *The Book That Zack Wrote* (Blue Apple), and *My Dad, My Hero* (Sourcebooks). Four new children's books are due to be released within the next year and Ethan has nine others in different stages of pre-publication, including a first collaboration with his wife Heather. Ethan and Heather live in Orlando with their three children. Visit his work at www.ethanlong.com.

1993

Illustration alumnus **David Kosiba** is the head brewer at Laughing Dog Brewing in Sandpoint, Idaho. He continues to exhibit large-scale acrylic and oil paintings.

1994

Christian Hatfield, computer animation major, was featured in CNN International's monthly online art series, *Icon*. The report focused on DreamWorks Animation where Christian works. *Icon* looks at the visual arts, architecture, literature, music, photography, dance, opera, fashion and design and includes interviews with innovators and influencers.

1995

The *Tampa Bay Business Journal* recognized graphic design alumnus **Jody Haneke's** interactive design and development firm, Haneke Design, as a finalist in the "Nearly Big" category of its 2011 Best Places to Work awards program. Visit www.hanekedesign.com for more information.

2 JACOB NEAGLE '10 "FRIED DOUGH ON THE FOURTH" • 12" x 12" • OIL ON STRETCHED LINEN •

3 VINCE CONTARINO '97 "SPLIT DECISION" • ACRYLIC ON CANVAS • 40" x 34"

SIGGRAPH selected *The Fantastic Flying Books of Mr. Morris Lessmore*, directed by illustration alumnus **Brandon Oldenburg** and his Moonbot Studios partner William Joyce, as its Computer Animation Festival's 2011 Best in Show. The film is a poignant, humorous allegory about the curative powers of story. Nominees were chosen by an expert panel of jury members from 891 submissions representing 44 countries. The Computer Animation Festival is recognized by the Academy of Motion Picture Arts and Sciences as a qualifying festival.

1996

Illustration major **John Fleenor** is raising money to fund his documentary, *Unconditional Companion*, a multimedia journey into the lives of homeless people who have pets and the organizations that help support them. Visit www.unconditionalcompanion.com for more information.

Chie Fueki exhibited in New York at Mary Boone Gallery's Fifth Avenue location in March and April of 2011. For this new group of paintings, Chie used likenesses of her friends as a vehicle for constructing imagined, anthropomorphized space. Chie majored in fine arts at Ringling.

Mike Piergrossi, fine arts, participated in the Pool Art Fair in March 2011 in New York at the Gershwin Hotel. The three-day exhibition included curated exhibitions and lectures addressing the challenges of the current art world, along with special projects and events.

1997

Vince Contarino was one of 17 artists selected for The Marie Walsh Sharpe Art Foundation Space Program, which offers artists a free studio in New York for one year. He also co-organized, with painter and fellow Ringling alumnus, **Kris Chatterson**, "The Working Title," a group survey of recent abstractions shown at the Bronx River Art Center in March 2011. Although Vince majored in illustration at Ringling, he is enjoying a career as a painter. Visit www.vincecontarino.com for more information.



The work of **Tom Stephens**, fine arts alumnus and Sarasota resident, was included in the bimonthly publication *New American Paintings*, # 94, *South Edition*, published in June 2011 by The Open Studio Press. Tom was one of 40 artists selected from more than 1,000 applicants for the juried exhibition-in-print. Tom has moved into his new painting studio designed by fellow Ringling alumnus **Shawn Dehart**, interior design, Class of 2000. For more information, visit www.tomstephensfineart.com.

1998

After leaving Cartoon Network, **Jay Rogers**, illustration, has opened his own design and illustration studio called Jayro Design & Illustration. You can find Jay at www.jayrodesigns.com.

Illustration alumna **Misty (Bell) Stiers** welcomed son Wylie in April 2011.

1999

Erik Baeumlisberger, computer animation, joined Sales & Marketing Technologies, a 20-year-old Florida advertising agency, as internet marketing manager. He is co-authoring a book with one of the leading experts in the field of search engine optimization (SEO).

Ten artists from Evoke Ministries in Orlando, Florida, including illustration alumnus **Jim McMahel**, made one painting each day for one year to create the exhibit, "Evoke 365." Their paintings, along with the work of numerous guest artists, including Ringling Class of 2010's **Kelly Tudor**, were shown at The City Arts Factory in downtown Orlando in August 2011. To learn more, visit www.evokeministries.org/365.

2000

Lauren Bair moved from Portland, Oregon, to Los Angeles in 2011 to pursue an acting career. She has worked with LAIKA/Entertainment as a freelance designer/artist and voiceover reader on feature films and commercials. To read more about Lauren's life in LA, check out her blog: www.thisislalaland.com.

The HGTV series *Bang For Your Buck* featured **Shawn Dehart's** kitchen in a competition to determine which of three renovated Sarasota kitchens would provide the best return on investment. Shawn designed the kitchen in collaboration with his wife Gina. You can see Shawn's design work at www.dehartdesignstudio.com. Shawn majored in interior design.

2001

Dan Bemiss, a graphic and interactive communication major, and **Carly (Harrison) Bemiss**, Class of 2002, interior design, realized a long-time dream by starting a clothing brand called "Sleepy Dan." Based in Dallas, Texas, the brand utilizes pop culture to create designs for printed sleepwear apparel, including themed collections such as childhood nighttime fears. Their brand message is "You Snooze, You Lose!" According to Dan, "All of us have goals we are working toward that are more important than rest. Sometimes we just need a wake-up call to get where we should be." Visit www.sleepydan.com.

Computer animation alumna **Holly Braffet** and her husband, illustration major **Michael McIntosh**, live on Maui, Hawaii, with two sons. Holly received her masters in library and information science in 2005 from the University of Hawaii and is a librarian pursuing children's book illustration on the side. She has illustrated four books and has a contract for a new book that will be in stores for Christmas.

Illustration alumna **Bonnie Clendenen** was the February 2011 Artist of the Month at the Okefenokee Heritage Center in Waycross, Georgia.

4 ERIC RIEMENSCHNEIDER '04 "MY FRIEND" • OIL ON CANVAS • 30" x 40"

5 AARON MCKINNEY '02 "A&B" • INK, ACRYLIC & WATERCOLOR • FROM THE PUBLISHED BOOK, *THE UNRULY ALPHABET*

6 DAN & CARLY BEMISS '01,'02 CLOTHING CREATED FOR SLEEPY DAN



7



2002

Kris Chatterson, fine arts, co-organized “The Working Title,” a group survey of recent abstractions shown at the Bronx River Art Center in March 2011. Chris organized the exhibit with fellow alumnus **Vince Contarino**, illustration, Class of 1997.

In May 2011, fine arts alumnus **Tim Jaeger** collaborated on a one-night exhibition in Sarasota entitled “ART: Rough and Ready: The Work of Brian Haverlock and Tim Jaeger.” His work can be seen at www.regeajstudio.com.

Aaron McKinney, illustration, enjoyed a great 2010. He and his wife welcomed their second child in August and Aaron’s first book, *Unruly Alphabet*, which he wrote and illustrated, came out in October. Aaron works as a full-time freelance illustrator. His work can be found at www.aaronmckinney.com.

2004

Photography and digital imaging alumna **Julie Dye** was featured in an interview on the *Nate Berkus Show* website. Julie creates elegantly designed crafts made from paper. You can find the interview online at www.thenateshow.com/blogs/detail/06/09/2011/renegade-craft-julie-dye. Or visit Julie’s website at www.juliedyecraft.com.

Jessica Mahone and her husband welcomed their first child, Olivia, on Thanksgiving day 2010. Jessica was a graphic and interactive communication major at Ringling.

Illustration alumnus **Eric Riemenschneider** had a one-man show at the Sidney & Berne Davis Art Center in Fort Myers, Florida, in April 2011. The exhibit, entitled “AmERiCa,” featured large-scale portraits of the everyday man and can be seen at <http://sbdac.com/announcements/art-walk-america>. In December 2010, Eric welcomed a new baby boy, Rhys Patrick, who joined 11-year-old Clay and nine-year-old Kai.

2006

Rebekah (Stewart) Yami, photography and digital imaging, was married in April 2011.

2008

Alexandria Evans received a promotion to art director at Wunderman, where she has worked since graduating as a graphic and interactive communication major. She is the creative lead on the Johnnie Walker account, handling all digital and interactive work for the client.

Kasey Lou Lindley earned her master of fine arts degree from the University of Connecticut in May 2010. She currently lives and works in Rothenburg, Germany, but has maintained her Sarasota connection by coordinating a public art project with the Joint Collective, an artist collective in Sarasota established by a group of Ringling College alumni.

7 JULIE DYE '04 EXAMPLES OF JULIE'S HANDMADE JOURNALS

2009

Samantha Everhart is working in visual design at the educational software company, Wireless Generation, in Brooklyn, New York. Sam, a graphic and interactive communication alumna, also does freelance design work. To learn more about Wireless Generation, visit its website at www.wirelessgeneration.com.

Erin Johnson worked on a cancer documentary last year, which was screened at the Sarasota Film Festival. She produced and donated 2-D animation insert clips as well as graphic design work for the Payton Wright Foundation. Erin, an illustration alumna, continues to create art case pianos, which she says, “...represent a synchronous marriage of two major personal passions: art and music.”

Cassandra Piedra, illustration, is living in the mountains near New York City. She has had three books published, *Fear Tango Volume 1*, *Fear Tango Volume 2*, and *Land of Lions Volume 1*, and is looking forward to the publication of *Fear Tango Volume 3* in December 2011. For more information, visit cassandrajeanart.blogspot.com.

2010

Jordan Bellaire illustrated Richard Langdon Cook’s book of humorous verse entitled *The Bright Side of Life*, published by Sarasota’s Peppertree Press. Jordan majored in illustration at Ringling.

The 2011 CINE Award of Excellence for the top student film went to computer animation alumna **Jenna Bors’** *Departure of Love*.

The work of Illustration alumna **Ashley Folkman** was featured at a new venture in Tarpon Springs, Florida, called the UnderGrounds Coffee House. The coffee house is part of a renaissance of the arts in the area.

Mónica González has been freelancing for a high-end esoteric spa in Puerto Rico called Encuentros Mágicos and has joined HUE House of Design as a designer. For Encuentros Mágicos, she branded and packaged seven product lines and re-designed their corporate identity and website. She was also asked by Avon Products to make four catalogs. Mónica majored in graphic and interactive communication.

The S&R Foundation awarded one of its 2010 S&R Washington Awards to computer animation alumna **Nilah Magruder**. The foundation encourages and stimulates artistic and scientific endeavors among young individuals. The S&R Washington Award recognizes talented young artists in the fields of fine arts, music, drama, dance, photography, and film who contribute to United States-Japanese understanding. Nilah was one of three award recipients.

Illustration alumnus **Jacob Neagle** received the Fine Art Connoisseur Publisher’s Award of Excellence from the 2011 Greenhouse Gallery of Fine Art Salon International for his painting, “Visit with Father.” Visit www.greenhousegallery.com.

Kelly Tudor, illustration, is working for StickerBrand designing vinyl art decals for interior walls.

2011

Computer animation alumni **Avner Geller** and **Stevie Lewis** were winners of a Bronze Student Academy Award for their senior animation, *Defective Detective*.

Stephanie Russell, computer animation, joined PSYOP in New York City as an animator.

Jeffrey Scudder, fine arts, was one of only 11 students, selected from 400 applicants, accepted into the Yale Graduate Program for sculpture.



Ringling College recently named one of world’s top-25 film schools.

Ringling College was recently ranked as one of the top-25 “Best Film Schools” by *The Hollywood Reporter*. Our four-year-old Digital Filmmaking program just graduated its first class. With a state-of-the-art digital filmmaking studio lab under construction and the support of such industry greats as Werner Herzog, Ringling College is on a fast path to becoming one of the country’s preeminent filmmaking institutions.

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This painting, by Ringling College faculty Douglas Higgins, is featured on page one of this issue (behind the president) as well as on the cover (detail).

Buddha Lounge

Mixed Media on Canvas; 72" x 92"
 2005

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