INSTITUTE FOR CREATIVITY, ARTS, AND TECHNOLOGY

Goals and Objectives Achieved for FY 2012

Primary efforts during 2011-2012 focused on building the organization infrastructure of the institute, collaborative relationships across a range of department within the university and organizations outside of the university and developing research projects that challenge the creative process.

Initiate proof-of-concept projects.

Goal accomplishment: The Institute for Creativity, Arts, and Technology (ICAT) has developed five studios that promote critical thinking and demand teams composed of researchers from the arts, design, engineering, and science. From imagination to innovation, the ICAT studios promote a range of proof-of-concept projects. The studios include:

IDEAS. We are exploring art and the creative process in STEM education for K-12 and university level settings. We are focused on the intersection of pedagogy, the arts, creativity and the creative process, and physical learning environments.

IMAGE. The studio is interested in creating more immersive, engaging, and data-rich experiences within the virtual worlds.

IMPACT. We seek seamless integration of artistic creativity into everyday living and explore its quantifiable impact on the society’s overall quality of life through the exploration of emerging interactive technologies, creativity, integrative health, and their synergistic impact on human well-being.

IMPLEMENT. Incorporating new materials, objects, and environments for creative work, this studio will explore everything from interactive surfaces to nanomaterials for creativity.

INHABIT. We explore how the arts and culture contribute to community change. Projects include storytelling, maker workshops, and the community calendar hub. We are looking for community-generated projects.

Build organizational infrastructure.

Goal accomplishment: ICAT has hired an operations coordinator to coordinate institute projects; coordinate project teams comprised of faculty from multiple departments and other universities worldwide, graduate students, and individuals from business, industry, and community organizations; and to conduct day-to-day administrative and fiscal operations including sponsored research. ICAT has created five studios to structure organizational projects and initiatives. The studio heads meet weekly to discuss the direction of the institute.

Build strong collaborative efforts.

Goal accomplishment: In this inaugural year, each studio has submitted proposals for external funding, with two already being accepted for funding. ICAT is currently partnering with Stanford University, University of Waseda (Tokyo) and five universities in Europe to create a network exploring non-verbal communication. ICAT is an inaugural member of the ArtsEngine initiative, a collection of R1 universities looking at Arts and Research. ICAT has identified several corporate relationships with one already in the memorandum-of-understanding stage. ICAT has invited eight renowned artist-scholars and their associated organizations to interactively present at the newly instituted ArtsFusion Creative Sessions. These sessions are focused on research and exhibits situated at the intersection of science, engineering, art, and design. As part of a Virginia Tech memorandum of understanding, ICAT has been begun working directly with the Science Museum of Roanoke on educational initiatives. And the laptop orchestra was one of only five in the world invited to perform in at an international symposium at LSU.
GOALS AND OBJECTIVES for FY 2013

Learning: Prepare PK-12 and university students to work and succeed in a world where the individual disciplines of STEM must collaborate and where working as part of a team with diverse skills is mandatory.

Discovery: Promote new trans-disciplinary research domains that transcend institutionalized boundaries between art, design, engineering, and science and that are needed to fuel future innovation within local, state, and national industrial partners.

Engagement: Encourage participation from people of all ages in the process of co-creation, where new ideas can come from anywhere—most often from those with a lifetime of personal experience.