

The Big Picture: Designing Long-term Contributions in the Arts and Humanities

A Workshop Created by Dr. Julie Ann Ward

for the University of Oklahoma Center for Faculty Excellence

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Introduction

The Big Picture: Designing Long-term Contributions in the Arts and Humanities is a series of seven, interconnected workshops. It was designed to be completed sequentially by a cohort of junior faculty in the arts and humanities, although each session could be useful as a standalone workshop, depending on your specific goals. It draws on various inspirations, including Julia Cameron’s *The Artist’s Way*, Maggie Berg and Barbara K. Seeber’s *The Slow Professor*, Paul J. Meyer’s “Wheel of Life” coaching tool, and techniques shared by teachers like Susan Drouilhet and Matt Bell.

This annotated handbook includes:

- A facilitator’s guide with step-by-step instructions for coordinating each session
- Annotations with responses from both me (the author) and the participants of the pilot program at the University of Oklahoma, 2021-2022
- Examples of participant responses to the various activities

This guide will be useful to your group if:

- You would like to support interdisciplinary relationships between arts and humanities scholars at your institution;
- You would like to encourage faculty to think beyond the tenure clock and focus on their contributions to their field and society; and

- You would like to acknowledge the fullness of faculty life, which includes family, physical and mental health, friendships, leisure time, creative pursuits, political commitments, and financial needs in addition to scholarly work.

The workshop series can be completed virtually or in person; groups can meet once a week or once a month, or daily in an intensive 7-day retreat; it can be facilitated by a designated coordinator or participants can take turns leading the sessions according to this guide. The session guides include time suggestions for a two-hour session – you can adjust according to your own needs. All you need is a group willing to commit to the whole series and a time and place that is convenient for you. The materials required for each session are minimal and are listed at the top of each session guide. Each participant will need a copy of *The Slow Professor* by Maggie Berg and Barbara K. Seeber.

Session 1: Introductions

This session focuses on introductions, with two main objectives:

- Introduce ourselves to one another and begin building a community of trust; and
- Consider how our context and our preconceptions can influence how we introduce ourselves in various settings, and what that might tell us about our desires.

To complete this session you will need:

- A slide or handout with the following prompt:

How does the way you introduce yourself in different settings relate to the work you do? How does it relate to the work you would like to do? How does it relate to the work you think you should be doing? What does the lie you chose for the game reveal about your desires?

Introductions

30 minutes

Introduce yourself and invite each participant to do the same. It may be helpful to ask participants to share their name, their department and/or field of study, and what brings them to this workshop series. It is helpful to begin by explicitly noting that this space should be considered confidential, and that no one's information should be shared outside of the group without their explicit permission.

The Conference Introduction

30 minutes

Invite participants to prepare a 30-second introduction, with the kind of information they may exchange when meeting a fellow scholar for the first time at their big professional conference. It may be helpful to provide an example, like this one:

I'm Julie Ward. I work at the University of Oklahoma. I'm associate professor of Latin American literature and work on contemporary Mexican theatre and literature. I'm also a translator. I did my PhD at Berkeley.

Once everyone has introduced themselves, conference-style, reflect on the differences between this hypothetical introduction and the first one they gave in this group. What do you emphasize when you

are performing your scholarly self at a conference? What do you emphasize when getting to know colleagues in a small group? What do you notice about those differences?

“Research and scholarship aren’t necessarily the same thing -- there are multiple ways to use research and scholarship or scholarly production is only one of many possibilities.”

Break

5 minutes

Two Truths and a Lie: Scholarly Edition

20 minutes

Play the old party game two truths and a lie, focusing on scholarly experiences. Instructions:

Give us three statements about yourself, your scholarly persona. Two of them should be true, and one should be a hard-to-detect lie.

The rest of the group will guess which statements are true and which is the lie.

Reflection

10 minutes

Invite participants to free write on this prompt:

How does the way you introduce yourself in different settings relate to the work you do? How does it relate to the work you would like to do? How does it relate to the work you think you should be doing? What does the lie you chose for the game reveal about your desires?

“Thinking through introductions helps me think through my approach to my scholarly activity and my aspirations.”

“[. . .] I am part of a community of smart, curious, friendly, and engaged people, and [. . .] I CAN find time to be productively present with research/writing.”

Share Out

20 minutes

Invite participants to share something that surprised them from the activities and their freewriting, and to discuss their observations on introductions.

“Transitions: many of us are trying to transition back into research or transition from one major project to another. I hope that will be useful as I also go through this process.”

“There's no one way to get to where you want to go, except to let your passion guide you. Also, there's great power in honest communal reflexion [sic].”

“It's okay that my research interest has changed and that I should do the work I WANT to do, not that I feel like I HAVE to do.”

Conclusions

5 minutes

Ask participants to follow up (either on a group discussion board, by email, or in a private journal) by noting one takeaway from today's session, and what they'd like to see come out of this workshop series. To prepare for the next session, ask all participants to read the Introduction and Chapter 1 of *The Slow Professor*, and to reflect on the role of time and pleasure in their scholarly lives.

“I'd like to personally feel more confident in my direction as a scholar/researcher and to feel like I have a better sense of how to carve out time for the work that matters to me.”

“I like the idea of the Big Picture. I want to be able to better conceptualize and convey myself as a scholar in my field. I also look forward to networking with others in the cohort.”

“Confidence and clarity about a long-term plan of action beyond the madness of this first year (for me).”

“Tools to help me plan ahead for my road towards tenure, ways that I can connect to other departments and disciplines, and a support network to continue to work on scholarship.”

“Ultimately, I'd like to have an article ready to submit on the Netflix show, La Veneno (fabulous docu-fiction show about the life and rise to fame of a Spanish trans woman). On the way there (to an article / end of the year), I hope to emerge with a greater sense of confidence and appreciation of my writing abilities and scholarship.”

“I'd like to settle on my next project and have a book proposal in the works.”

Session 2: Time

This session focuses on how we spend our time as scholars and as whole persons. It also examines the role of pleasure in our scholarly pursuits, and attitudes and beliefs about scholarship and pleasure that may or may not be helpful. It draws heavily on the Introduction and First Chapter of *The Slow Professor*.

To complete this session, you will need:

- An example of a completed “Life Wheel” (your own or one that you find online)

Check-ins

10 minutes

Invite each participant to check in with the group, answering the following questions:

- Where are you coming from today?
- What are you bringing to our meeting?

Discussion of Reading

25 minutes

Invite participants to share one point they found especially interesting, thought-provoking, and/or challenging from the assigned sections of *The Slow Professor*.

Examining Time

25 minutes

Invite participants to spend a few minutes reflecting on the following questions, adapted from *The Artist's Way*, and then discuss their responses in the group:

- How do you spend your time?
- What were your five main activities this week. How much time did you spend on each one? Which activities are what you wanted to do and which are “shoulds”?
- How much of your time is spent helping others and ignoring your own desire?
- How much time is spent in a flow state or timeless time?

Break

5 minutes

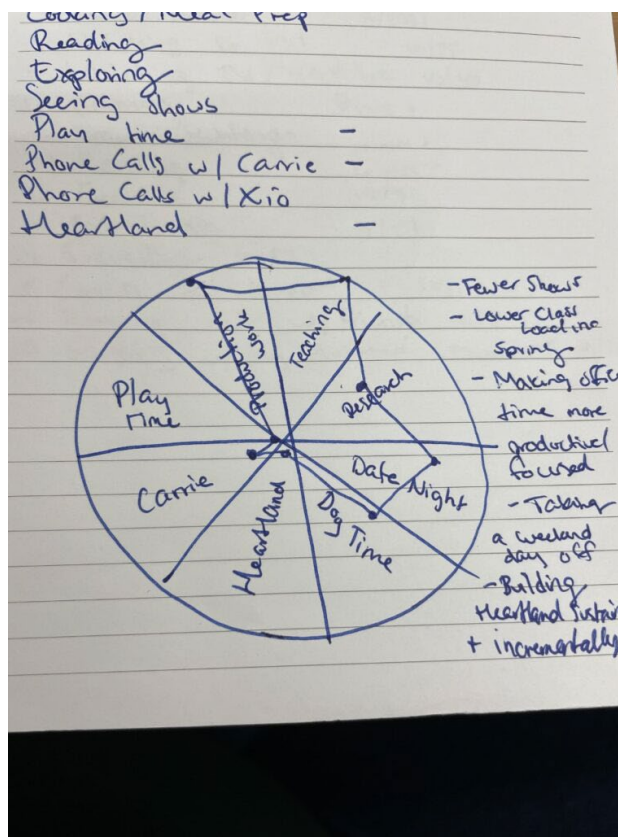
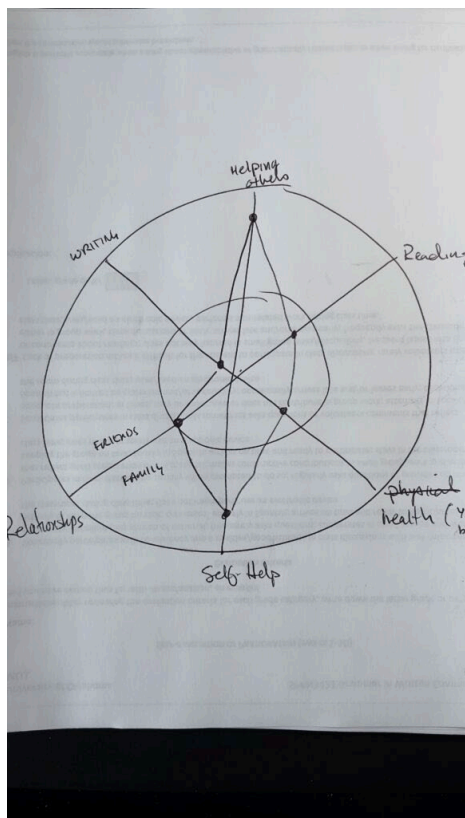
Wheel of Life

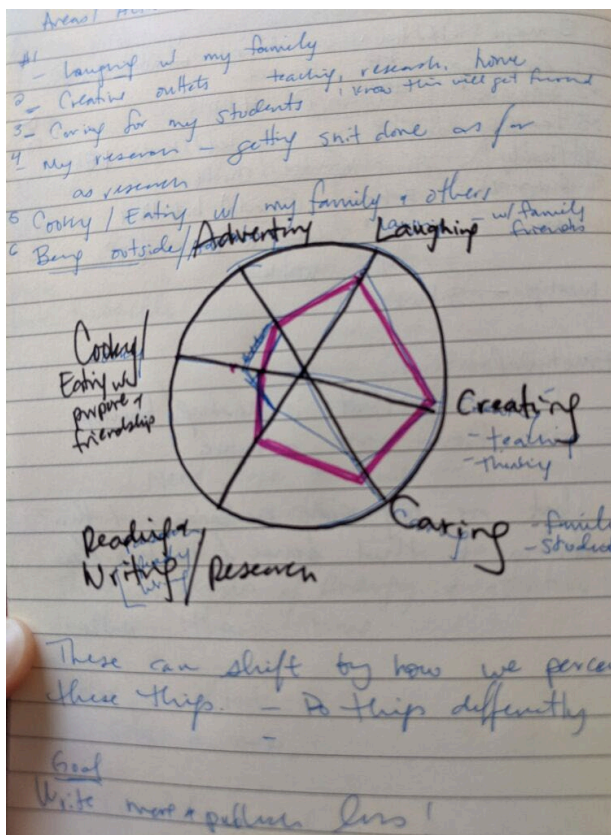
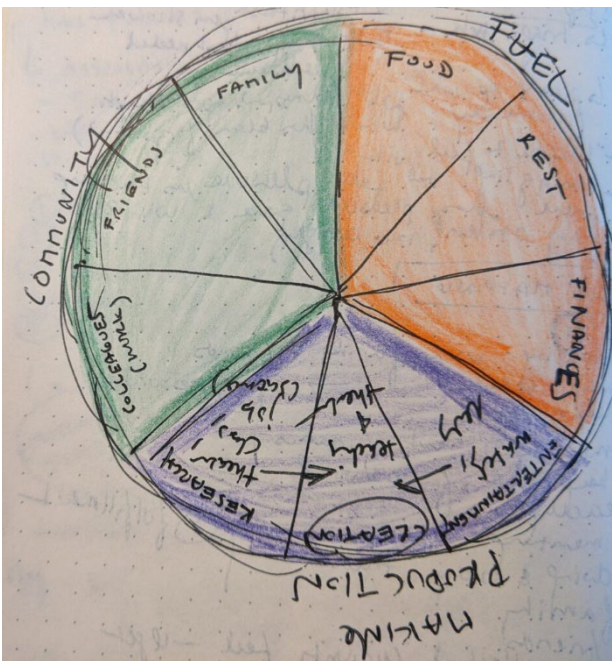
35 minutes

Invite participants to create a "Life Wheel," a popular coaching tool for assessing values, how time is spent, and desires for change.

Instructions:

1. List all the areas of life that are important to you. They could be roles you play (artist, athlete, colleague, community leader, friend, partner, parent, sibling, teacher) or areas of life that are important to you (career, creativity, community, education, family, financial security, friends, happiness, independence, mental health, physical health, public service), or a combination of the two. (5 minutes)
2. Choose your top 6 or 8 items from the list you just wrote (an even number is easier). These are the areas of your life that are the most important to you. (5 minutes)
3. Draw a circle. Divide it into 6 or 8 pieces of pie (according to how many items you chose as your most important). Label each piece with one of your top items. For each piece, draw a dot that shows how fulfilled you feel in that area of your life. Closer to the center is less fulfilled; on the edge of the circle means completely fulfilled. (5 minutes)
4. What does your wheel look like? Is it round or lopsided? Small or large? Thinking in terms of your long-term contributions, what are some ways you could alter this? Share with the group. (20 minutes)





EXAMPLES OF WHEELS OF LIFE PRODUCED BY PARTICIPANTS.

What are three ways you could make your Wheel of Life less lopsided?

“Not be intimidated by my “research” obligations by seeing that as a creative space that needs to be protected from over packing the goals and expectations into a writing/research time block. The idea of flow--not work flow but creative flow as energy and attention can help me rethink how I engage with what is in front of me.”

“Take on fewer shows, take better care of my sleep schedule, ask for more support from my husband.”

1. Acknowledge where/when/how it is lopsided;
 2. Choose something in wheel that needs care and commit to it gently;
 3. Talk about lopsided wheels with lopsided folx”
-

“Finding ways to be more social, letting “good enough” be good enough (especially with class prep, grading/feedback), continue spending time outside and practicing

yoga/meditation. Being outside and practicing consistently get challenging when I feel "too busy" to do those things."

Time and pleasure

15 minutes

Ask participants to make a list of twenty activities they enjoy doing, and to write the date next to each one indicating the last time they let themselves do that thing. Share with the group the one you've gone the longest without doing. Pick one of the items from your list and commit to doing it before we meet again.*

"Playing a board game-like a long one to really geek out over."

*"1. Bake a little something for my birthday or even the month of November;
2. Hang out with friends and do nothing"*

"Daily (or near daily!) meditation, exercising 2-3 times / week, read a book for pleasure."

Conclusions

5 minutes

Ask participants to follow up (either on a group discussion board, by email, or in a private journal) by noting one takeaway from today's session, and what they'd like to see come out of this workshop series. For next time, be ready to discuss Chapters 2-3 of *The Slow Professor*.

"How to make way for pleasurable (instead of measurable?) time"

"The importance of finding balance, and depending on circumstances, it is often as difficult to find as it is to hold on to!"

"My work on my business actually counts as my work"

"Shifting how I perceive my engagement with work can be empowering. Recognizing something as being creative and pleasurable rather than a time demanding task."

*This activity is adapted from *The Artist's Way* by Julia Cameron.

Session 3: Pleasurable Scholarship

This session focuses on the role of pleasure in scholarship and invites participants to observe how they relate to the concept of pleasure in their work. Is it central? Is it rejected? Neglected? Secret? We draw on the long tradition of the political manifesto to make space for pleasure in our work. For this session you will need:

- A series of slides with the following prompts:
 - What holds you back in your scholarship and teaching? What keeps you from being the professor you want to be? Can you name it in two or three words?
 - How would you name the opposite of your antagonist concept? What would be the antidote to whatever is holding you back? Can you name it in two or three words?
 - If you could describe pleasurable scholarship in a sentence, what would it say?
 - What is the site of pleasurable scholarship, for you? Where, concretely, is it located? What does it look, feel, smell, sound, (taste?) like?
 - How does your concept of pleasurable scholarship fit into the society we live in?
 - What are the actions you associate with pleasurable scholarship? Write down 5-7 verbs.
 - In an ideal world, what are the aims and tangible results of pleasurable scholarship?
 - Choose a symbol for Pleasurable Scholarship -- an animal, shape, natural element, object. Why do you associate this symbol with Pleasurable Scholarship?
- A copy of the [*Slow Food Manifesto of 1989*](#).

Check-ins

10 minutes

Invite each participant to check in with the group, answering the following questions:

- Where are you coming from?
- What are you bringing to the meeting?

Discussion of Reading

15 minutes

Invite participants to share one point they found especially interesting, thought-provoking, and/or challenging from the assigned sections of *The Slow Professor*.

Manifest-O, Part 1

25 minutes

Free Writing

Ask participants to free-write their responses to the following series of prompts (2m30s to 3 min per prompt):

- What holds you back in your scholarship and teaching? What keeps you from being the professor you want to be? Can you name it in two or three words?
- How would you name the opposite of your antagonist concept? What would be the antidote to whatever is holding you back? Can you name it in two or three words?
- If you could describe pleasurable scholarship in a sentence, what would it say?

- What is the site of pleasurable scholarship, for you? Where, concretely, is it located? What does it look, feel, smell, sound, (taste?) like?
- How does your concept of pleasurable scholarship fit into the society we live in?
- What are the actions you associate with pleasurable scholarship? Write down 5-7 verbs.
- In an ideal world, what are the aims and tangible results of pleasurable scholarship?
- Choose a symbol for Pleasurable Scholarship -- an animal, shape, natural element, object. Why do you associate this symbol with Pleasurable Scholarship?

Ask for a volunteer to read aloud the [Slow Food Manifesto of 1989](#).

Invite each participant to share something that surprised them from their free writing or from the manifesto.

Break

5 minutes

Manifest-O, Part 2

35 minutes

Ask participants to write their own manifestos for pleasurable scholarship, drawing on their reflections from the free-writing and reading exercise. They can use the *Slow Food Manifesto* as a template if they like. (25 minutes)

Invite participants to share out their new manifestos, reading them aloud (and with enthusiasm!). (10 minutes)

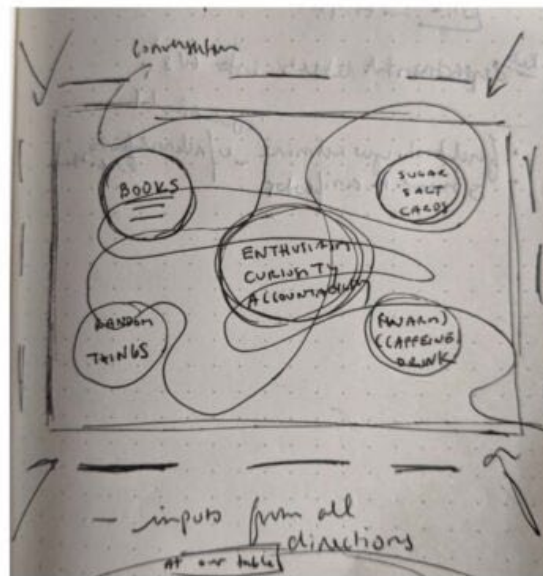
A Manifesto of Pleasurable Intellectual Work: What [REDACTED] Wants

The mold of the specialist laboring for years over their manuscript is a burden to me. I want to support others in their research programs rather than being forced to develop my own. I want to be allowed space and time for both short-form and long-form writing. I want to write creatively, to tell stories, to juxtapose and language, rather than only writing "scholarly." I want acknowledgement that research takes many forms and ends in many kinds of works. I want to be allowed to speculate without carrying a burden of proof. I want to be allowed to research and learn and lose myself in curiosity without always being held to the standards of peer review. I want to be free to flit from idea to idea like a blue orchard bee among the flowers.

Manifesto of Pleasurable Intellectual Work, Anonymous

**A MANIFESTO FOR COLLABORATIVE RESEARCH;
OR, A FEAST FOR FELLOW ENTHUSIASTS**

...at our table, where
we come together to share our interests and care for them collectively,
we eat sugar, salt, and carbs;
we drink caffeine;
we hold ourselves accountable;
we find a time to gather;
we choose our times to leave;
we talk;
we don't;
we focus;
we fuff;
we wonder; and
we wander,
until we meet again...



Reframing

10 minutes

Ask participants to finish the following sentences:

How would you explain your scholarly pursuits of the past year to your tenure review committee? Finish the sentence below...

I am producing...

*"...syllabi, articles, reviews,
and a manuscript."*

*"...a conference presentation
on the stasis of fact and
representations of the
coronavirus."*

Now try reframing your answer from above. How would you finish the following sentences regarding your scholarly pursuits of the past year?

I am contemplating...

*"...the relationship between
affect, emotions, the body,
and the voice in time and
space and media."*

*"...what the Burkean
dramatistic pentad could tell
us about how people
experience video games and
playable characters; what
the Athenian plague of the
4th century BC and its
effects on theater could
possibly tell us about the
idea of "hygiene theater"
now."*

I am conversing with...

“...my fellow School of Drama faculty, my working group in Argentina, my Latin American working group, my graduate school colleagues, scholars in my field (books! plays!), and myself (my past, my observations).”

“...scholars in classics; Artaud and Foucault; video game subreddits and games scholars; myself as a gamer.”

I am in joyful pursuit of...

“...a better description of what I'm thinking and how that relates to my teaching, the ways I teach theatermaking and the theories that inform that making.”

“...a better understanding of why people get mad about certain kinds of story lines in video games and why people get mad about people getting mad.”

Conclusions

10 minutes

Invite participants to share one takeaway from today's session.

“Scholars are hungry for collective work!”

“Driving ourselves like machines is a form of self-harm; one antidote is to embrace the human experiences of gathering and collaborating.”

For next time, invite participants to:

- Share your manifesto with someone (a pet, a colleague, students, friends, social media networks, family members, a partner), and observe and reflect on what happens when you do.
- Find a book in your field that you especially admire that has an acknowledgements section. Bring it to the next session.

Session 4: Connection

This session explores the role of collaboration and connection in scholarship, especially as contrasted to romantic notions of individual genius or all too real feelings of isolation and atomization in the academy. We focus on the types of support that others have found vital in scholarly production. For this session each participant will need:

- A scholarly book they admire that includes an acknowledgement section.

Check-in

30 minutes

Ask each group member to share:

- What are you bringing to the group today?
- Tell us about the experience of sharing your manifesto with someone. What happened?

Acknowledging Connection

25 minutes

Ask each group member to look at the book they brought to today's session. It might have an author bio, blurbs on the cover, and an acknowledgments section. Today, let's take some time to shed light on the company and connections that are present in any creative endeavor. Take 25 minutes to annotate the biography, acknowledgments, and blurbs. Focus on proper nouns -- make a note of every person, place, publication, and institution that appears. The idea here is to sketch out a map of the path this author took to publishing their book.[†]

Break

5 minutes

Reflecting on Connection

45 minutes

Tell participants they can continue this activity on their own if they like, but just based on the annotation work they've done so far, ask them:

- What do you notice?
- What surprises you?
- What are you reminded of?
- How do these observations connect to your own scholarly and creative work?

[†] This activity is credited to [Matt Bell](#).

Reflecting on Connection

10 minutes

Invite participants to share one takeaway from today's session.

*"Place and people matter for
scholarly work. We can't just
sit in individual cubicles."*

*"A cohort of colleagues is
key to any and every
endeavor."*

For next time, ask participants to consider:

- Writing an acknowledgments section for your Annual Evaluation. You can credit official sources of support like institutions and publications, but also note important conversations and informal support systems.

Ask participants to read Chapter 4 and the conclusions of *The Slow Professor* for discussion in the next meeting.

Session 5: Possibility

Check-in

25 minutes

Ask participants to share: in one word, what are you bringing to our meeting?

Thinking back over the past four sessions (Introductions - 2 truths and a lie; Time - wheel of life; Pleasure - manifesto; Connection - acknowledgments) what images come to mind? Is there a figure -- maybe a natural object, an animal, a shape -- that becomes concrete for you? Try to choose an image, or maybe a single word, that represents your experiences in this workshop so far.

Share out - what do these things represent?

We have been looking at where we have been and where we are, and now in this second half of the series we will look at where we want to go.

Reading Discussion

25 minutes

Discussion of *The Slow Professor*, Ch 4 and conclusions. Invite each participant to choose a meaningful passage and share for discussion.

Break

5 minutes

Scarcity and Abundance

30 minutes

One of the issues we often face as scholars, especially in the arts and humanities, is the real and/or perceived scarcity of resources to support our work. The words we use to talk about funding our work, like submission, application, grant, often imply deep power imbalances -- submission implies domination; the ability to grant implies the ability to withhold. This lexical and financial world can lead us to feel a lack of agency in our work; we may feel we are chasing opportunities, trying to figure out what agencies and institutions want, rather than focusing on doing our good work.

In the last session, we worked with acknowledgments pages in scholarly books and found that the authors had availed themselves of grants, co-authors, students, fellowships, sabbaticals, and other resources to make their book possible. Good scholarship requires support.

For this activity, please try to sink into an imaginative space that exists out of the reach of the power imbalances of funding mechanisms. Ponder the question: If I had infinite resources for my scholarship and creative work, I would... You may respond with a written list, an illustration, a collection of images in a collage or on a Pinterest board. These questions may help you to consider the overarching theme:

- What would I contribute to the world through my work?
- What, concretely, would I make or do?
- How would I do this work? With whom? Where? With what materials? On what timeline?
- Be specific -- what is the name of your lab/studio/center/institute/[other]?
- Remember -- funding is no object! Be as specific and grand as possible. Think big!

Work individually with these questions and come back to share in 25 minutes.

Reflection and Conclusions

25 minutes

Now -- we thought of images in the first part of this session. One image that can be helpful is that of Dorothy's ruby slippers in the movie *The Wizard of Oz*. She spends the whole movie trying to find her way home and discovers she has had the means all along. While scarcity is very real, in terms of time, money, space, and energy, it can be helpful to find ways to look at our situation and see what we already have (maybe a supportive writing partner, or a day with no teaching assignments that could be converted into a writing retreat, or an office space). Look at the dream world you created and try to find 2-3 things you already have -- or could have if you shifted your perspective or made some easy changes. Share what you find with the group.

"Keep in touch with your passions, leverage that enthusiasm toward your now, the projects you could be doing with the circumstances you are living."

“The connections to a local theater company and the higher-ups in my department to do a small-scale version of community engagement (and also the buy-in of students and my own knowledge of how to make something like this work curricularly).”

For next time:

- By next time, find a physical representation of the image you came up with. Bonus points if you don't pay for it. Bring it to the next session to show us.
- Consider reading your description every day until our next session -- tape it to your mirror. You can edit it, add to it. See where you can find ruby-slipper moments, where you *do* have a part of this ideal world. Also, note where you need external resources to make this scholarship and creative practice a reality.

Session 6: Hope

This session takes a step back to look at the scholarly life as a big picture --zooming way out in order to imagine how the small actions we take each day add up to a lifetime contribution to our fields and our communities.

For this session you'll need:

- Links to a couple of obituaries of scholars. You may want to use [David Graeber](#) and [Lauren Berlant](#)'s obituaries in the *New York Times*.
- A shared document that everyone in the group can access (or a chalkboard).
- A slide listing the following prompts:
 - What is the subject of my scholarship?
 - Which movements and fields have I engaged in?
 - What are my titles (“radical anthropologist”, “provocative critic”, “influential scholar”, “visionary artist”)?
 - What are my most important works, including their titles, topics, and impacts on the field and society?
 - What terms or phrases did I coin and what do they mean?
 - What do others say about me and my influence on their lives?
 - What is my social situation -- family, location, community?
 - What parts of my origin story are important -- parents, siblings, locations, schools, experiences, interests?

Write your imaginary obituary (~200 words) to share with the group.

Check-in

25 minutes

Ask each group member to share:

- What are you bringing to the group today?
- The object you found to exemplify your image. Where did it come from? How does it relate to your experience in this workshop?

The Scholar's Obituary

50 minutes

Read [David Graeber](#) and [Lauren Berlant](#)'s obituaries in the NYT. Thinking about the project you proposed during the last session, when given complete freedom from funding limitations, reflect on the following questions to write an imaginary obituary for yourself, at the end of a productive scholarly life:

- What is the subject of my scholarship?
- Which movements and fields have I engaged in?
- What are my titles (“radical anthropologist”, “provocative critic”, “influential scholar”, “visionary artist”)?
- What are my most important works, including their titles, topics, and impacts on the field and society?
- What terms or phrases did I coin and what do they mean?
- What do others say about me and my influence on their lives?
- What is my social situation -- family, location, community?
- What parts of my origin story are important -- parents, siblings, locations, schools, experiences, interests?

Write your imaginary obituary (~200 words) to share with the group. (25 minutes)

After about 25 minutes, invite group members to share their obituaries with the group and reflect:

- What did this writing task bring up for you?
- What does your obituary want you to know?
- What is it like listening to others' obituaries?

“[. . .] I have a wealth of ideas for book projects (so it's a matter of committing to them) and that I value my work as a mentor/teacher as my main contribution.”

Break

5 minutes

From Here to There

45 minutes

Invite group members to access a shared document. Set a timer for five minutes and invite members to list every single piece of writing/scholarship advice they've ever gotten, good or bad, whether or not they actually tried it.

Discuss: What have you tried to do and failed? What have you tried to do that worked? (10 minutes)

Thinking in terms of *may* rather than *should* or *need* -- what would you like to try over the next month to begin taking steps to get from where you are to where you want your scholarship to take you. Is it a new ritual? Trying a specific location or time of day? A new routine or habit? A combination of tried-and-true techniques? Beautifying your space? Maintaining something that is working? Giving more attention to something outside of work? Reading a book for inspiration? Reflect in writing for ten minutes.

“May(be) I set up some exclusive times in my calendar to work on research/writing.”

Share reflections, observations, and epiphanies in a group discussion. (20 minutes)

For next time – ask participants to bring all of the materials they’ve created for this workshop.

Session 7: Action

This final session serves as a celebration and a springboard. Participants will look back at their growth over the course of the workshop, set goals, and work to give themselves permission to move toward their goals.

For this session you’ll need:

- A copy of (or link to) the attached permission slip template for each participant.

Check-in

25 minutes

Ask each group member to share:

- What are you bringing to the group today?
- What did you try from last session’s goal-setting? How did it go?
- Look at your Life Wheel and reflect on your growth.

Reflection

25 minutes

Think back to the manifesto in Session 3 and the activity from Session 5 on limitless funding. Name one concrete goal that aligns with your desired scholarly and creative contributions. †

- Where would you like to be in five years in relation to your goal?
- What is one action can you take, this year, to move you toward the goal?
- What action can you take this month? This week? Today? Right now?

Break

5 minutes

Permission Slips

25 minutes

Sometimes all it takes for us to move forward towards our goals is permission to do so. Today we will give ourselves permission to achieve our goals – there’s no need to wait around for anyone else to grant us permission! Thinking about the concrete goal you identified in the previous activity, fill out the Permission Slip (template attached), identifying your goal, positive impacts of achieving it, details, action steps, and sources of support.

† This series of reflections is adapted from Julia Cameron’s *The Artist’s Way*.

Debrief

25 minutes

Take time to share permission slips, if desired. This is also a moment to conclude and share gratitude for the generative space the group has created together, and make plans for future reunions. Group members may go around and share something they learned from another participant; write “takeaway haiku” about their journey in the workshop; or read their permission slip.

Thank you for your willingness to explore, examine, and grow! Your scholarly contributions are valuable.

Dear [YOUR NAME],

Over the course of the past year, through my participation in The Big Picture workshop, personal reflection, and conversations, I have identified the following major goal for my scholarly contributions: [GOAL].

Achieving this goal will have these positive impacts on my life, field, and community:

- [IMPACT 1]
- [IMPACT 2]
- [IMPACT 3]
- [etc.]

Best wishes,

[YOUR NAME]

<p>DETAILS</p> <p>WHAT: [GOAL] WHEN: [TIME FRAME] WHO: [COLLABORATORS] WHERE: [LOCATION]</p>	<p>ACTION PLAN:</p> <ul style="list-style-type: none"> • [ACTION NEEDED TO ACHIEVE GOAL] • [ACTION NEEDED TO ACHIEVE GOAL] • [ACTION NEEDED TO ACHIEVE GOAL] • [etc.]
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THIS FORM MUST BE PROPERLY FILLED OUT AND DISPLAYED PROMINENTLY.

I, [YOUR NAME], grant myself permission to pursue [GOAL]. I affirm that I have the capabilities and resourcefulness to achieve this goal, and that it is a worthwhile pursuit.

WHEN I NEED SUPPORT, I WILL CALL:

NAME OF SUPPORT CONTACT: [NAME]

PHONE NUMBER: [PHONE NUMBER]

[SIGNATURE]

Signature

[DATE]

Date