In a second round of questions-in-a-basket in the course the questions ranged from **a)** what is *sustainability* for a graphic designer? To **b)** what is the *difference* between new materialism and phenomenology? Between, the questions gravitated around Peny Spanou's presentation of her interdisciplinary MA.

These questions are processed a bit on the back of this flyer [*verso*]. When it comes to **a)** the sustainability in graphic design, it would be interesting to see how new relations of *repair*, *recycling* and *resilience* will affect the way we *operate* in society and & *articulate* these through visual communication.

That is, a more direct relation between *production*, *maintenance* and *reuse* through a new generation of efficient visual communication. Question **b)** *phenomenology* is the analysis of how things appear to us, while "new" *materialism* engages more with the material processes themselves.
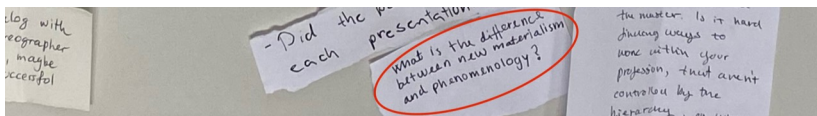
When looking through the questions received after Peny's presentation I realised that, in this crowdsourcing after an MA presentation, <u>the students had moved from the first round when questions were collected in class</u>. There are a couple of things I learned from this experience this year that I will pursue.

The first learning outcome was that *two rounds* of questions is enough in one course, to get an idea of how the *class* is moving collectively. But that two rounds are *more* feasible than four, in a course-structure where unpredictable events—as remits we have to deal with—and other similar things happening.

Collecting and *processing* the questions at my end also take some time and effort, which of course is to be counted on when the norm is 24 X 6 questions. What I did the first time was simply to categorise in the questions in one big QUAD. With an outcome of 4 mutually productive categories of question.

Not for me to answer but to facilitate discussion. The MIRO-model presents this possibility. In this second round, however, I categorised the questions, more intuitively, into one relating to *costume* specifically; ones querying the transdisciplinary opportunities—costume & architecture—creative teams etc.

Both calling for more opportunities to work *across* disciplinary boundaries—as I understood it—but also to discuss the challenges of e.g. how to *share* credit when working together. I will use the rest of this flyer to focus on this conjoint question, on the assumption that this will benefit the situation.

Firstly, collecting questions—as we have done twice this term—was *not* intended as a survey. It turned that way when I went further than a random pick in class; which didn't seem entirely fair to those not selected for discussion, even if they would do their work when logged into the BlackBooks.

But then, laying out the pieces of paper in a MIRO model—and after that in a plain snapshot—had the effect of a survey of sorts, simply because the questions were gathered in a *single* view. On the other hand, if a survey it certainly was *not* statistics. More, like a *class-interview* or a *class portrait*.

Even a number of the questions are fairly *routine* ones—even though there is a change to more *specific* questions in the second round—they do not come out this way when collected/gathered on a surface: here the sample shifts into a backdrop for a *specific* interdisciplinary interaction and sharing.

Of course, this is related to the fact that the questions do not come out of the blue, but articulate aspects of Peny's presentation that triggered them. To me it brings out aspects of her performance that was co-created by their work and presence. Active audiences can be conceived as "collaboratories".

This is what I mean by the 'work of reception'. It can determine the quality of collaborations: for each contribution to *individuate*, listening in on the *other* contributions and finding in the opportunity to *articulate* work. As be what we saw in Peny's presentation: *choreography*, *costume*, *dance* and *sound* as distinctive contributions in an ensemble where *all of them were up for exams*.