



ICfAD

INTERNATIONAL COUNCIL for ARTS DEANS

60<sup>th</sup>  
anniversary  
1964-2024

# HISTORY OF ICfAD

In September 1963, seven deans meeting at the annual National Council of Arts in Education (NCAIE) in Pittsburgh, Pennsylvania discussed the need for an organization of fine arts administrators at a luncheon meeting. They identified a lack of respect for the arts and a need to explain arts accomplishments and activities in higher education institutions. The basis for the existence of the International Council of Fine Arts Deans (ICFAD, re-branded in 2024 the International Council for Arts Deans or ICfAD) was set and it was the first organization to provide a national network of fine arts administrators to advance the arts and bring greater respect for the arts.

The following year in conjunction with the NCAIE annual meeting in Oberlin, Ohio, nine deans established the rules for this new organization and named itself the National Council of Fine Arts Deans (NCFAD). Each year this informal group would select a dean to Chair the organization with the primary duties of putting together next year's annual program and communicating with the membership. The organization's annual conference convened at major cultural centers in North American and Europe. These conferences provided and continue to provide discussions and presentations by artists, academic and intellectual leaders and government and foundation officials on topics of interest to the membership. These conferences not only facilitate collaboration and networking among deans, but also provide professional development and exposure to the arts at these cultural centers.

## **ICfAD CHAIRPERSONS**

Prior to the 1978-79 academic year, the International Council of Fine Arts Deans was administered by a Chair serving a one-year term.

- 1964** E.W. Doty, University of Texas
- 1965** Donald Clark, University of Oklahoma
- 1966** Clinton Adam, University of New Mexico
- 1967** Frank Hughes, Texas Christian University
- 1968** Jules Heller, York University
- 1969** Adolph A. Suppan, University of Wisconsin-Milwaukee
- 1970** Charles W. Bolen, Illinois State University
- 1971** Robert W. Corrigan, California Institute of the Arts
- 1972** Edward D. Maryon, University of Utah
- 1973** Ralph D. Hetzel, Kent State University
- 1974** Walter H. Walters, The Pennsylvania State University
- 1975** Frances B. Kinne, Jacksonville University
- 1976** John W. Straus, SUNY at Purchase
- 1977** Jack McKenzie, University of Illinois
- 1978** Robert Kily, University of Montana

1000  
Lords  
'67



INTERNATIONAL COUNCIL OF FINE ARTS DEANS

- |  |   |
|--|---|
| 1. Dean Clinton Adams<br>University of New Mexico                | 18. Dr. George Lotenshies<br>Eastern Washington State College       |
| 2. Dean Charles W. Balon<br>University of Montana                | 17. Dean Jack Morrison<br>Ohio University                           |
| 3. Dean Robert Bolles<br>University of Florida                   | 18. Dean Donald Morrison<br>California State College at Los Angeles |
| 4. Dean Irving Brown<br>University of Maryland                   | 19. Dean Norman Rice<br>Carnegie-Mellon Institute                   |
| 5. Dean Frank Cushman<br>University of Connecticut               | 20. Dean Hayden Scott<br>University of South Dakota                 |
| 6. President Robert Cortison<br>California Institute of the Arts | 21. Dean Charles Sprague<br>University of California at Los Angeles |
| 7. Dean Elwood Tanner<br>Yale University                         | 22. Dean Kevin Stein<br>North Carolina State University             |

# The President Wears a Skirt



Dr. Frances Bartlett Kinne

...the first woman member.

My thoughts returned to the annual meeting of the International Council of Fine Arts Deans where I was the only woman member for so long. When I was elected Chairman, I called my great leveler in Iowa to tell her about it, and Mother and I shared a hearty laugh when she responded, "Congratulations. I suppose they settled on you because different men want it, and it was an easy solution to elect you." I am wondering what humorous reaction my mother would have had to the River Club membership.

In the Rotary Club of Jacksonville two of us were induct-

ICfAD's first female member, Frances became founding dean of Jacksonville University's College of Fine Arts in 1961 and served in that capacity until being named president in 1979. She served as JU's president for ten years, followed by her time as Chancellor from 1989 to 1994.

## Membership List October, 1977

Dean Lorna Adams (Music)  
Associate Dean, Arts and Sciences  
California State University  
6000 J Street  
Sacramento, CA 95819  
(916) 454-6504

Dean E. C. Anderson (Chemistry)  
College of Arts and Sciences  
122 Vol Walker Hall  
University of Arkansas  
Fayetteville, AR 72701  
(501) 575-4801

Dean Roy Ascott (Art)  
Art Institute  
800 Chestnut Street  
San Francisco, CA 94133  
(415) 771-7020

Dean Charles Aurand  
College of Creative Arts  
Northern Arizona University  
Flagstaff, AZ 86002  
(602) 523-3011

Dean Harry Ausprich (Theatre)  
State University of New York  
College at Buffalo  
Buffalo, NY 14222  
(716) 862-6326

Dean Grant Beglarian (Music)  
School of Performing Arts  
University of Southern California  
Los Angeles, CA 90007  
(213) 746-7936

Dean J. Christopher Benz (Art)  
School of Fine Arts  
Indiana University of Pennsylvania  
Indiana, PA 15701  
(412) 357-2397

Dean David Bethel (Art & Design)  
Director  
Leicester Polytechnic  
P.O. Box 143  
Leicester, LE 1 9 BH, England  
(533-50181 England

Dean John Bettenbender  
School of Creative & Performing Arts  
Rutgers University  
New Brunswick, NJ 08903  
(201) 932-9289

Dean Jerome N. Birdman (Theatre)  
College of Fine Arts  
University of Nebraska at Omaha  
Omaha, NE 68101  
(402) 554-2231

Dean Herbert Blau (Theatre)  
Arts and Humanities  
University of Maryland  
Baltimore, MD 21201  
(301) 455-2384

Dean Wayne H. Bohrnstedt (Music)  
Division of Fine & Performing Arts  
University of Redlands  
Redlands, CA 92373  
(714) 793-2121 ex 326

Dean Charles W. Bolen (Music)  
College of Fine Arts  
Illinois State University  
Normal, IL 61761  
(309) 436-8321

Dean Eugene Bonelli (Music)  
College-Conservatory of Music  
University of Cincinnati  
Cincinnati, OH 45219  
(513) 475-3737

Dean A. James Bravar (Theatre Design)  
College of Fine Arts  
San Francisco State University  
1600 Holloway Avenue  
San Francisco, CA 94132  
(415) 469-1471

Dean W. Brock Bretlinger (Speech Com)  
College of Fine & Applied Arts  
Lamar University  
Beaumont, TX 77710  
(713) 832-7121

## **EUGENE BONELLI**

Meadows School of the Arts  
Southern Methodist University  
ICfAD President 1978 – 1980



*Member National Association Schools Music (national secretary 1975-1978, executive committee), College Music Society, Music Teachers National Association, Music Educators National Conference, International Council Fine Arts Deans (president 1978-1980), Dallas Civic Music Association (president elect 1980, president 1981-1982), Pi Kappa Lambda (president since 1980).*

*Instructor piano and theory, Del Mar College, Corpus Christi, Texas, 1958-1960; assistant professor, Del Mar College, Corpus Christi, Texas, 1960-1963; associate professor, Del Mar College, Corpus Christi, Texas, 1963-1965; professor, Del Mar College, Corpus Christi, Texas, 1965-1969; chairman music theory department, Del Mar College, Corpus Christi, Texas, 1960-1965; dean division fine arts, department chairman music, Del Mar College, Corpus Christi, Texas, 1965-1969; member of faculty, Eastman School Music, 1963-1964; professor music, chairman division music, Southern Methodist U., Dallas, 1969-1974; dean Meadows School Arts, Southern Methodist U., Dallas, 1978-1996; Thomas James Kelly professor music, dean, College-Conservatory of Music, U. Cincinnati, 1974-1978.*

ICFAD  
MINUTES

Business  
Meetings  
1979 -- 1997

ICFAD  
MINUTES  
Business  
Meetings  
1979 -- 1997



INTERNATIONAL  
COUNCIL  
OF  
FINE ARTS  
DEANS

Eugene Bonelli, President  
Meadow School of the Arts  
Southern Methodist University  
Dallas, Texas 75275  
Phone (214) 492-2882

Grant, Secretary/Treasurer  
University of Southern Mississippi

Robert Kiley, Past President  
University of Montana

## Executive Committee

Grant Beglarian  
University of Southern California

Andrew Broekema  
Ohio State University

Joseph Green  
York University

August Frensdorff  
Savannah University

Dear Colleagues:

This Newsletter will provide you with information on meetings attended by several members of the Executive Committee.

I would also like to remind you to mark your calendars for November 7-10, 1979, the dates of this year's Annual Meeting of IC'PAD at the Drake Hotel in Chicago. I am now in the process of trying to complete the details of the program. If there are any of you who have additional suggestions or recommendations you wish to make, let me hear from you within the next month.

As you will remember from the March 5th Newsletter, we are planning to have a series of small discussion groups on the following topics: Admissions and Recruitment, chaired by Robert Kiley; Management, chaired by Eugene Bonelli; Unionization, chaired by Joseph Green; Fund Raising, chaired by Grant Beglarian; Career Entry and Marketplace for Graduates, chaired by Andrew Broekema. Dean Green has written and asked me to ask any Deans interested in participating in the Unionization sessions to contact him at your earliest convenience. Any of you who are particularly interested in one of these topics. You will receive reservation information from the Hotel in the fall.

NEA Conference on Research in the Arts  
Baltimore, Maryland  
March 21, 1979

Following is a report from Dean Andrew Broekema, who attended this meeting:

On March 21, 1979 at the Walters Art Gallery in Baltimore, Maryland, twenty arts administrators representing various sectors of the arts community came together in a "working" conference to offer suggestions to the Research Division of the National Endowment for the Arts on ways that its research could be made more useful to them. A second purpose was indicated as an experiment in trying to get an organized expression of interest and needs from the arts community as an alternative to the use of an advisory panel.

The sessions were lively with intense exchanges concerning the perceptions of value and future directions for the Research Division. David Searles, Deputy Director of NEA, outlined the



The State of Texas  
Secretary of State

CERTIFICATE OF INCORPORATION  
OF  
THE INTERNATIONAL COUNCIL OF FINE ARTS DEANS  
CHARTER NUMBER 524791

THE UNDERSIGNED, AS SECRETARY OF STATE OF THE STATE OF TEXAS,  
HEREBY CERTIFIES THAT ARTICLES OF INCORPORATION FOR THE ABOVE  
CORPORATION, DULY SIGNED AND VERIFIED HAVE BEEN RECEIVED IN THIS  
OFFICE AND ARE FOUND TO CONFORM TO LAW.

ACCORDINGLY THE UNDERIGNED, AS SUCH SECRETARY OF STATE, AND BY  
VIRTUE OF THE AUTHORITY VESTED IN HIM BY LAW, HEREBY ISSUES THIS  
CERTIFICATE OF INCORPORATION AND ATTACHES HERETO A COPY OF THE  
ARTICLES OF INCORPORATION.

DATED JULY 10, 1980



*W. Strobe J.*  
Secretary of State  
P & M

**INTERNATIONAL COUNCIL OF FINE ARTS DEANS  
BY-LAWS**

**1. PURPOSE, CHARTER PROVISIONS**

- 1.1 **PURPOSE.** The purpose of the Corporation is educational and cultural, i.e. to foster the arts, particularly through higher education in the United States, Canada and other nations.
- 1.2 **NON-PROFIT CHARACTER.** The Corporation is a non-profit organization.
- 1.3 **PROHIBITIVE ACTIVITIES.** The Corporation shall not lobby to influence legislation other than as an insubstantial part of its activities and shall not engage in propaganda.

**2. BOARD OF DIRECTORS**

- 2.1 **ELECTION.** All members of the Board will be elected by the membership of the Council at an open annual meeting. Members shall vote at each annual meeting for successors to those officers and members of the Executive Committee whose terms expire. A nominating committee shall select the candidates for these positions. Election shall be by majority of those voting at the annual meeting.
- 2.2 **TERMS.** Directors shall serve a term of two years (or any greater or lesser period in accordance with par. 2.4).
- 2.3 **CONSECUTIVE TERMS.** The Secretary/Treasurer is the only Director who may be re-elected. In the event any member is elected to fill an unexpired term as a Director or Officer, that person will subsequently be eligible for election to a full-term.
- 2.4 **STAGGERED TERMS.** The immediate Past President will continue to serve during the first year of the President's term. The President-Elect will serve during the second year of the President's term, fulfilling the general duties of vice-president for one year prior to assuming the presidency.
- 2.5 **NUMBER.** The Board shall consist of seven (7) Directors.
- 2.6 **AUTHORITY.** The affairs of the Council shall be managed by the Board. Each Director shall have one vote, exercisable in person or by proxy.
- 2.7 **MEETINGS.** The Board shall hold an annual meeting and shall meet at such other times and places as the President shall determine. Reasonable notice shall be given.
- 2.8 **QUORUM ACTION BY MAJORITY.** A majority of the Board shall constitute a quorum. The act or vote of a majority of the Directors present at a meeting at which a quorum is present shall be the act or vote of the Board unless the act or vote of a greater number is required by these By-Laws of by law.

**3. OFFICERS**

- 3.1 **ELECTION.** All officers will be elected by the membership of the Council at an open meeting.

**A. Procedures for Election of Officers**

The Past Presidents (chairman) who are current members (as defined in Section 5.1) will serve as a nominating committee and select one of their number as chairman. (The chairman of the nominating committee will be selected at the annual meeting prior to the year in which he or she will serve in this capacity.)

The chairman of the nominating committee will be responsible for consulting broadly within the membership in identifying candidates for positions.

The chairman of the nominating committee will be responsible for determining the availability of suggested candidates prior to a meeting of the Past President to formalize nominations, which will be held during the annual meeting of the Council. Nominations from the floor during the general business meeting will be in order, provided that the member nominated has agreed.

All officers and committee members will be elected by a majority of those members (Section 5.1) attending the annual meeting. In the event of a tie, the President will cast the deciding vote.

**3.2 TERMS**

A. The President will serve for a period of two (2) years. The term of office will begin at the conclusion of the annual meeting at which a new president is elected.

B. The President-Elect will be elected by the membership at the annual meeting held during the second year of a president's term and will fulfill the general duties of vice-president for one year prior to assuming the presidency.

C. The Past President, during the first year of a president's term, will fulfill the general duties of vice-president and provide continuity from one administration to the next.

D. The Secretary/Treasurer will serve for a period of two years, this term not to be coincidental with the term of the President.

- 3.3 **CONSECUTIVE TERMS.** The President may not be re-elected. The Secretary/Treasurer may be re-elected.

- 3.4 **NUMBER.** The Officers shall include a President, a President-Elect or Past President, and a Secretary/Treasurer.

**3.5 AUTHORITY; DUTIES.**

A. The President of the Council will serve as the principal representative of the Council and will have responsibility for keeping the membership informed regarding issues of common interest.

B. The President-Elect will fulfill the general duties of vice-president for one year prior to assuming the presidency.

C. The Past President, during the first year of a president's term, will fulfill the general duties of vice-president and provide continuity from one administration to the next.

D. The Secretary/Treasurer will be responsible for both a written record of the meetings of the Council and its Executive Committee and for the financial affairs of the Council. He/she will prepare a yearly financial statement for the membership.

**4. EXECUTIVE COMMITTEE**

The Executive Committee shall consist of the President, the immediate Past President (during the first year of the President's term) or the President-Elect (during the second year of the President's term), the Secretary/Treasurer and four members-at-large elected by the Council, one of whom shall be from outside the United States.

- 4.1 **ELECTION.** The President, Past President, President-Elect, and Secretary/Treasurer will be elected in accordance with par. 3.1. Two members-at-large on the Executive Committee will be elected at each annual meeting.

Elected officers and Executive Committee members may be removed for just cause by a majority vote of the membership.

- 4.2 **TERMS.** The President, Past President, President-Elect, and Secretary/Treasurer will serve terms in accordance with par. 3.2. The members-at-large shall serve for two (2) year terms.



July 10, 1981

MEMO TO: Dean John Green

FROM: Dean Eugene Bonelli

A handwritten signature in dark ink, appearing to read "Eugene Bonelli".

I am enclosing the Corporation Franchise Tax Report from the State of Texas which has just arrived. As you can see, we are required to file this report and pay any tax on or before October 8th. Please give me a call if you have any questions.

I trust you got home in good shape and that everything went well. We enjoyed our two weeks in Europe after the Bellagio Conference, but it was certainly good to get home again. Congratulations on the outstanding job you did in managing all of the fiscal affairs related to these conferences. This was a very complex and demanding job and you did it in your usual superb way. ICFAD is very fortunate to have you in this position.

I look forward to seeing you in October in Los Angeles.

EB:ph

cc: Dean Grant Beglarian

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

MINUTES

International Committee Meeting  
January 30, 1981  
Biltmore Hotel  
Los Angeles, California

Members present: August Freundlich (chairman), Schuyler Chapin, Paul Fleck, John Straus, Grant Beqlarian. Guests present: Eugene Bonelli, John Green, Joseph Sabatella, Fredi Chiappelli, Herbert Shore.

To date 32 ICFAD members have registered and there are six others who will probably do so shortly. Fifteen invitees from foreign countries have indicated plans to attend the Florence meeting and four are interested in being at Bellagio.

Chairman Freundlich indicated he had 37 single rooms and 93 double rooms reserved in eleven hotels. Meetings will be held in the Astoria Hotel. (This was later changed to the Hotel Baglioni when it was found that sleeping accommodations were not available for the entire week at the Astoria).

Because of the excessive cost, it was recommended that translators would be used only as individual needs emerge. Individual ICFAD members will be asked to record group sessions, using their own portable, battery-run cassette tape recorders.

The meeting in Florence will end at noon on Saturday, May 30. Bellagio participants will meet at the entrance of Central Train Station in Milan on Monday, June 1, at 10:00 a.m. exactly, and travel to Lake Como by chartered bus.

Publicity releases should be prepared and given to newspapers and journals. A special article should be written for the Chronicle. Major newspapers should be asked to assign foreign correspondents to the Conference. Special releases should be distributed to ICFAD participants for release to their local newspapers.

The Florence meeting will be the machinery for establishing initial contact with foreign counterparts -- information exchange and information gathering. It will be exploratory and evolving and foreseeably will lead to a true internationalization with European, South American, Asian, Pacific, etc., caucuses. It could lead to the exchange of students, faculty, exhibits, performances, curriculum, etc. Policy issues could center around training for career entry, job opportunities, and international subsidy programs. The Bellagio meeting will deal with the details of implementing the Florence Conference recommendations and suggestions.

*In Memoriam (1927-2002)*

**GRANT BEGLARIAN**

College of Arts and Sciences  
University of Southern California  
ICfAD President 1980 – 1981



*Distinguished composer, arts administrator, and life-long crusader for the arts, Grant Beglarian was Dean of the School of Performing Arts at the University of Southern California from 1969 to 1982. Under his guidance the arts flourished, the Cinema School and the Music School in particular achieving international renown. Keenly committed to the value of arts education, Beglarian spear-headed the founding of the Contemporary Music Project (1961-1969). Funded by the Ford Foundation the CMP placed young composers in public schools across the country resulting in a plethora of works written for school ensembles. President of the National Foundation for Advancement in the Arts (1982-1991), he helped create opportunities for talented high school students to receive financial support for their professional development. Until his death in 2002, Beglarian worked assiduously with educational and internet organizations in sixty-seven countries as International Coordinator and Director of Global Partnerships of Thinkquest, a non-profit organization devoted to empowering education through the use of technology. As a composer, Beglarian's music was performed by the New York Philharmonic, the Philadelphia Orchestra, and the Dallas, Seattle, and Detroit Symphonies.*

**International  
Council of  
Fine Arts Deans**

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**Conference on the  
Professional  
Education  
and Career Entry  
of Artists**

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Florence, May 24-30  
Bellagio, June 1-5  
1981



## HOUSE

Bill	Date/Introduced By	Committee	Subject
HR 2	1/5 Blanchard	Rules	To require reauthorization and review of all government programs every 10 years
HR 5	1/5 Danielson	Judiciary	To require public disclosure of lobbying and related activities
HR 26	1/5 Yates	Interior & Insular Aff.	To provide for the operation of the Institute of Indian Arts
HR 58	1/5 Long	Rules	To require periodic review of Federal programs
HR 87	1/5 Ashbrook	Ways & Means	To allow a charitable contributions deduction for non-itemizers
HR 111	1/5 Bennett	Judiciary	To provide for disclosure by lobbyists
HR 148	1/5 Brodhead	Ways & Means	To remove certain limitations in the case of charitable contributions of artistic works
HR 345	1/6 Horton	Ways & Means	To allow a charitable contributions deduction for non-itemizers
HR 434	1/6 Quillen	Rules	To require review of Federal programs every 6 years
HR 443	1/6 Richmond	Energy & Comm.	To establish requirements for labelling artists' toxic supplies
HR 444	1/6 Richmond	Ways & Means	To remove certain limitations in the case of charitable contributions of artistic works
HR 445	1/6 Richmond	Ways & Means	To provide equitable tax treatment of artists' estates
HR 473	1/6 Roe	Ways & Means	To allow a charitable contributions deduction for non-itemizers
HR 476	1/6 Roe	Ways & Means	To allow volunteers the same mileage deduction as that used for business expenses
HR 501	1/6 Gephardt/Conable	Ways & Means	To allow a charitable contributions deduction for non-itemizers
HR 767	1/6 Mikulski	Ways & Means	To allow a tax credit for voluntary service
HR 763	1/6 Mikulski	Ways & Means	To allow volunteers to deduct 20¢/mile
HR 973	1/20 Goyer	Judiciary & Ways & Means	To prescribe conditions for affirmative action programs required of Fed. grantees
HR 990	1/20 Conable	Ways & Means	To revise tax provisions relating to nonprofit organizations





*In Memoriam (1931-2005)*

**ANDREW J. BROEKEMA**

College of Arts and Sciences

Ohio State University

ICfAD President 1981 – 1984

*Andrew was the first recipient of the PhD in Musicology to be awarded by the University of Texas at Austin. He taught or served in administrative roles at the University of Texas, Eastern Kentucky University, Arizona State University and the Ohio State University from which he retired as Dean/Professor emeritus in the College of the Arts.*

*In addition to being a past President of the International Council of Fine Arts Deans, Andrew served on the boards of the Columbus Symphony Orchestra, the Columbus Museum of Art, Opera Columbus and was a past president of the Greater Columbus Arts Council.*

**The Professional Education  
and Career Entry  
of Artists**

*Report on a  
conference and seminar  
Florence and Bellagio, Italy  
May 24- June 5, 1981*



## ADDRESS TO INTERNATIONAL COUNCIL OF FINE ARTS DEANS

by: Mavor Moore  
Washington, D.C.  
24 October 1982

In Canada we have a comic named Dave Broadfoot--I'd call him the Canadian Bob Hope except that Broadfoot writes his own material--who has a famous opening line. Beginning a long speech by a mythical politician, Dave announces: "Before I speak I want to say something." And that's what I'm about to do; because if I'm to explain to you how we handle the relationship between government, the arts and education, I have to give you some background.

The difficulty of talking about culture in different social contexts has been well put by the American art historian Sheldon Nodelman:

Not only is the whole matrix of assumptions, values and usages...initially unknown to the observer, but...his spontaneous interpretations are founded, consciously or unconsciously, on patterns of behaviour and attitude proper to his own culture, and must almost always be wrong.

It is those unconscious mind-sets of which we must be especially wary.

"The American attitude to Canada," says Dave Broadfoot, "is one of enlightened mystification." They don't understand how we run our affairs. "Above the government in Canada is the Crown; above the government in the United States is Executive Privilege...Americans have had a civil war; ours has just been postponed again...In American sports they pray before the game; in Canada they pray during the game..." And so on. In a word, where the observer is close to his subject he may run a particular risk, may be beguiled by the obvious similarities into overlooking important differences.

Even when societies are as close as ours in terms of real estate, language, common history, tradition and even family ties, the actual social needs may be different--and where and when they are, differing solutions will be found. What works well in one place may not work at all in another, even if both places seem superficially alike. So when I tell you of the Canadian experience, which is not co-extensive with yours even if they overlap in obvious ways, I'm in no way peddling our solutions for your problems, or promoting some kind of political, educational or esthetic dogma. Which is not to say that each of us shouldn't steal ideas from wherever we can get them.

To begin with, Canada is bigger than the United States. If that comes as a surprise, let me hasten to confess that its population is only one-tenth that of the USA--most of our 25 million people are strung out along that famous 3,000-mile mostly undefended border that we share with the biggest arts, entertainment and text-book factory the world has ever seen. (You'll remember the World War II story about the first Russian bombers over Budapest being sent in to annihilate the Hungarian playwright factories.) And most of us share the same language--or nearly, eh? But all of us do not. About a quarter of all Canadians have French as their mother tongue, and most of them live in the province of Quebec, that sits astride the east-west anglophone lines of communication.

INTERNATIONAL  
COUNCIL  
OF  
FINE ARTS  
DEANS

March, 1983

EXECUTIVE COMMITTEE

Andrew J. Broekema, President  
Dean, College of the Arts  
The Ohio State University  
30 W. 16th Avenue  
Columbus, Ohio 43210  
Phone 614-422-5177

Grant Beglarian, Past President  
President, National Foundation for  
Advancement in the Arts  
100 North Biscayne, Suite 2302  
Miami, Florida 33132

John Green, Secretary/Treasurer  
Dean, College of Fine Arts  
Southern Station, Box 5073  
University of Southern Mississippi  
Hattiesburg, Mississippi 39401

Members at Large

Jerome Birnham  
Dean, School of Fine Arts U-129  
University of Connecticut  
Storrs, Connecticut 06268

Paul Elvek  
President, The Banff Centre  
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Banff, Alberta - Canada T0L 1V0

Nat Eck  
Dean, College of Fine Arts  
340 Farrington Oval, Room # 122  
University of Oklahoma  
Norman, Oklahoma 73019

Karen C. Adams  
Chairperson, Fine Arts &  
Arts Administrator  
Roanoke College  
Old Hall  
Salem, Virginia 24153

Dear Member of ICFAD:

After you have checked your personal entry in each of the two brochures, please do the following for the organization:

1. Check the roster to determine institutions and persons who should be invited to membership. Institutions where the arts are administered through a College of Arts and Sciences are an important resource for membership.
2. Send names of prospective members to John Green, Secretary/Treasurer. A letter of invitation will be sent indicating that you have suggested the contact.

We need your help in extending the mission of the International Council of Fine Arts Deans to others. Thank you.

Sincerely,



Andrew J. Broekema

AJB/jbj

enclosures

# International Council of Fine Arts Deans NEWSLETTER

Volume 3

Number 2

June 1984

The Ohio State University

Columbus, Ohio

**North-American Conference,  
New York City,  
October 17-19, 1984  
Roosevelt Hotel**

The Planning Committee for the Annual Conference of ICFAD in New York City has announced highlights on the agenda:

Wednesday, October 17, 12:00 noon Luncheon

"The Arts, A National Perspective."

Speaker: Mr. Andrew Heiskell

Wednesday, October 17, 3:30-5:30 p.m.

Panel: "The Arts: The City, The University and  
A Presenting Institution"

Members: Bess Myerson, Schuyler Chapin,  
Mark Schubart

Thursday, October 18, 9:30 a.m. to noon

The Metropolitan Opera House, Lincoln Center. Tour  
of the House, rehearsal visit, meeting in List Hall  
with Mr. Anthony Bliss, Chairman, Metropolitan Opera

Lunch at the Museum of Modern Art

Thursday, October 18, 2:30-4:30 p.m.

Museum of Modern Art, tour and meeting  
with Mr. Richard Oldenburg, Director

Friday, October 19, 11:00 a.m. to 2:00 p.m.

Tour of artists' studios in SoHo.

Further details on the agenda will be sent in July, along with hotel reservation cards. Please note the convening time of Noon, Wednesday, October 17 with adjournment of the conference on Friday, October 19, 4:00 p.m. Make your plans to join us. Business sessions, special interest session, and topical sessions are in the planning stages. Please pass on your ideas!

International Council of Fine Arts Deans  
Conference in Amsterdam, October 20-27, 1984  
Participants from North America

Karen C. Adams, Chairperson, Roanoke College  
Vincent Angotti, Dean, University of Evansville  
Neil Armstrong, Vice President, Banff Centre  
Charles Aurand, Dean, Northern Arizona University  
D. G. Beer, Professor, Carleton University  
Lloyd Benjamin, Dean, University of Arkansas, Little Rock  
Thomas Bergin, Dean, University of Notre Dame  
Jerome Birdman, Dean, University of Connecticut  
Charles Bolen, Dean, Illinois State University  
Eugene Bonelli, Dean, Southern Methodist University  
Andrew Broekema, Dean, Ohio State University  
Gilbert Brungardt, Dean, Towson State University  
Harold Copenhaver, Dean, Arkansas State University  
August Coppola, Dean, San Francisco State University  
Nat Eek, Dean, University of Oklahoma  
Keith Engar, Dean, University of Utah  
Paul Fleck, President, Banff Centre  
John Flower, Provost and Vice President, Cleveland State University  
Helen Gouldner, Dean, University of Delaware  
Robert Gray, Dean, University of California at Los Angeles  
John E. Green, Dean, University of Southern Mississippi  
Norman Hathaway, President, Ontario College of Art  
Robert Hines, Acting Dean, University of Hawaii-Manoa  
Bruce Jacobsen, Dean, University of North Dakota  
Vaughn Jaenike, Dean, Eastern Illinois University  
Shirley Kenny, Provost, University of Maryland at College Park  
Rhoderick Key, Dean, University of Texas at San Antonio  
Lionel Lawrence, Dean, York University  
Bennett Lentzner, Dean, Radford University  
Henry Lin, Dean Emeritus, Athens, Ohio  
Kathryn Martin, Dean, University of Montana  
James Mason, Dean, Brigham Young University  
Donald McConkey, Dean, James Madison University  
Gerard McKenna, Acting Dean, University of Wisconsin at Milwaukee  
Jack McKenzie, Dean, University of Illinois  
David Meeke, Ohio State University  
Jane Milley, Chancellor, North Carolina School of the Arts  
Jack Morrison, Semi-Retired, University of California at Los Angeles  
Douglas Morton, Dean, University of Victoria  
John Mulvany, Chairperson, Columbia College  
George Naylor, Director, Grant MacEwan College  
Dora Wilson Newell, Dean, Ohio University  
Robert Parker, Dean, Concordia University  
Richard Probert, Director, State University of New York, Plattsburgh  
Richard Ranta, Dean, Memphis State University  
Alan Robertson, Dean, University of Calgary  
Keith Sanders, Dean, Southern Illinois University at Carbondale  
Earl Sauerwein, Associate Dean, University of Bridgeport



**INTERNATIONAL CONFERENCE ON  
NEW DIRECTIONS IN THE ARTS,  
SPONSORED BY  
THE INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS  
OCTOBER 19-28 1984  
Amsterdam, The Netherlands**





Amsterdam

**NEW DIRECTIONS IN THE ARTS**  
INTERNATIONAL COUNCIL OF FINE ARTS DEANS  
CONFERENCE 1984

# PROGRAMME

Amsterdam

**NEW DIRECTIONS IN THE ARTS**  
INTERNATIONAL COUNCIL OF FINE ARTS DEANS  
CONFERENCE 1984



## CURRENT ACTIVITIES

---

1. *Annual Conferences* are held usually in October or November in major cultural centers. The agenda reflects the concerns and needs of the membership. It ranges from broad inquiries in policies and procedures affecting the well-being of schools of art to specific disciplinary issues and management techniques. The Annual Conference provides an opportunity, in formal and informal settings, to learn from colleagues and guests about developments in a particular or general topics of interest.

2. *Relations with Government Entities* are maintained by ICFAD in order to inform their leadership about the special needs of students and faculty in the arts. For example, ICFAD and its members have played a significant role in the evolution of US governmental support programs in arts training and career entry. Canadian colleagues have had a similar impact in their country. It is expected that ICFAD will continue to articulate responsibly the needs of its constituencies to all governmental entities who seek its advice and cooperation.

3. *Cooperation with Professional and Academic Organizations* is a significant part of ICFAD efforts. Close working relations already exist in the United States with such organizations as the National Association of Schools of Music, National Association of Schools of Art and Design, National Association of Schools of Theatre, National Association of Schools of Dance and the National Association of State Universities and Land Grant Colleges Commission on the Arts. In the near future these cooperative efforts will be enlarged to include a number of similar professional and academic organizations in the United States, Canada and countries represented in the ICFAD membership.

4. *International Issues* are an increasing subject of interest for ICFAD. Although present membership of ICFAD is drawn primarily from US and Canadian institutions, ICFAD is expending effort to include memberships from other countries. The 1981 International Conference in Florence and the companion Seminar in Bellagio, Italy was the beginning step toward introducing international issues to ICFAD members and colleagues from Europe. A long-term agenda

## CURRENT ACTIVITIES

---

has been developed to establish a global forum for leaders of arts training institutions everywhere. A second International Conference is being planned for Amsterdam, the Netherlands, for 1984.

5. *Relations with National and International Foundations and Corporations* are planned as a part of ICFAD's general agenda to present the needs and concerns of arts students and aspiring professionals to the attention of these potentially significant and beneficial supporters. Non-governmental entities are and can become more directly engaged in the enhancement of educational and artistic activities of ICFAD and its member institutions.

6. *Assistance to Institutions and Members* is provided by ICFAD primarily through its workshops and seminars held at the annual conferences. More specific and formal consultations may be provided by ICFAD through its members to institutions and individuals who seek such assistance. As ICFAD develops more fully, it is anticipated that research and developmental services can become a significant part of its activities.

7. *Data Collection, Analysis and Communications* are a significant need in national and international terms. ICFAD is cooperating with the national accrediting associations in the arts to establish the project Higher Education Arts Data Service. Comparative data in the aspects of advanced training and careers in the various arts disciplines will be available for distribution and study.

## ROSTER OF INSTITUTIONS

---

### AUSTRALIA

Western Australia Institute  
Bentley  
Dean John Sharpham

### CANADA

Banff Centre  
Banff, Alberta  
President Paul Fleck  
Vice President Neil M. Armstrong

Brock University  
St. Catharines, Ontario  
Dean Maurice Yacowar

Concordia University  
Montreal, Quebec  
Dean Robert T. Parker

Emily Carr College of Art and Design  
Vancouver, British Columbia  
Principal Robin Mayor

Nova Scotia College of Art and Design  
Halifax, Nova Scotia  
Dean Alan Barkley

Ontario College of Arts  
Toronto, Ontario  
President Norman B. Hathaway

Simon Fraser University  
Burnaby, British Columbia  
Director Grant Strate

The University of Western Ontario  
London, Ontario  
Dean Jack Behrens

Université du Québec  
Montreal, Québec  
Vice-Doyen Jean-Pierre Hardenne

University of Calgary  
Calgary, Alberta  
Dean L. Alan Robertson

University of Lethbridge  
Lethbridge, Alberta  
Vice President Gerald S. Kenyon

University of Regina  
Regina, Saskatchewan  
Associate Dean R. J. W. Swales

University of Victoria  
Victoria, British Columbia  
Dean Douglas G. Morton

## ROSTER OF INSTITUTIONS

---

York University  
Downsview, Ontario  
Dean Lionel H. Lawrence

University of Windsor  
Windsor, Ontario  
Dean Jerome Brown

Wilfrid Laurier University  
Waterloo, Ontario  
Dean Gordon K. Greene

### FEDERAL REPUBLIC OF GERMANY

Hochschule der Künste Berlin  
Berlin  
President Ulrich Roloff

### GREAT BRITAIN

Crofters  
E. Sussex, England  
J. Marchbank Salmon

Laban Centre for Movement and Dance  
New Cross, London  
Director Marion North

Leicester Polytechnic  
Leicester, England  
Director David Bethel

St. Martin's School of Art  
London, England  
Principal Ian Simpson

University of Manchester  
Manchester, England  
Kenneth R. Richards, Head

### HONG KONG

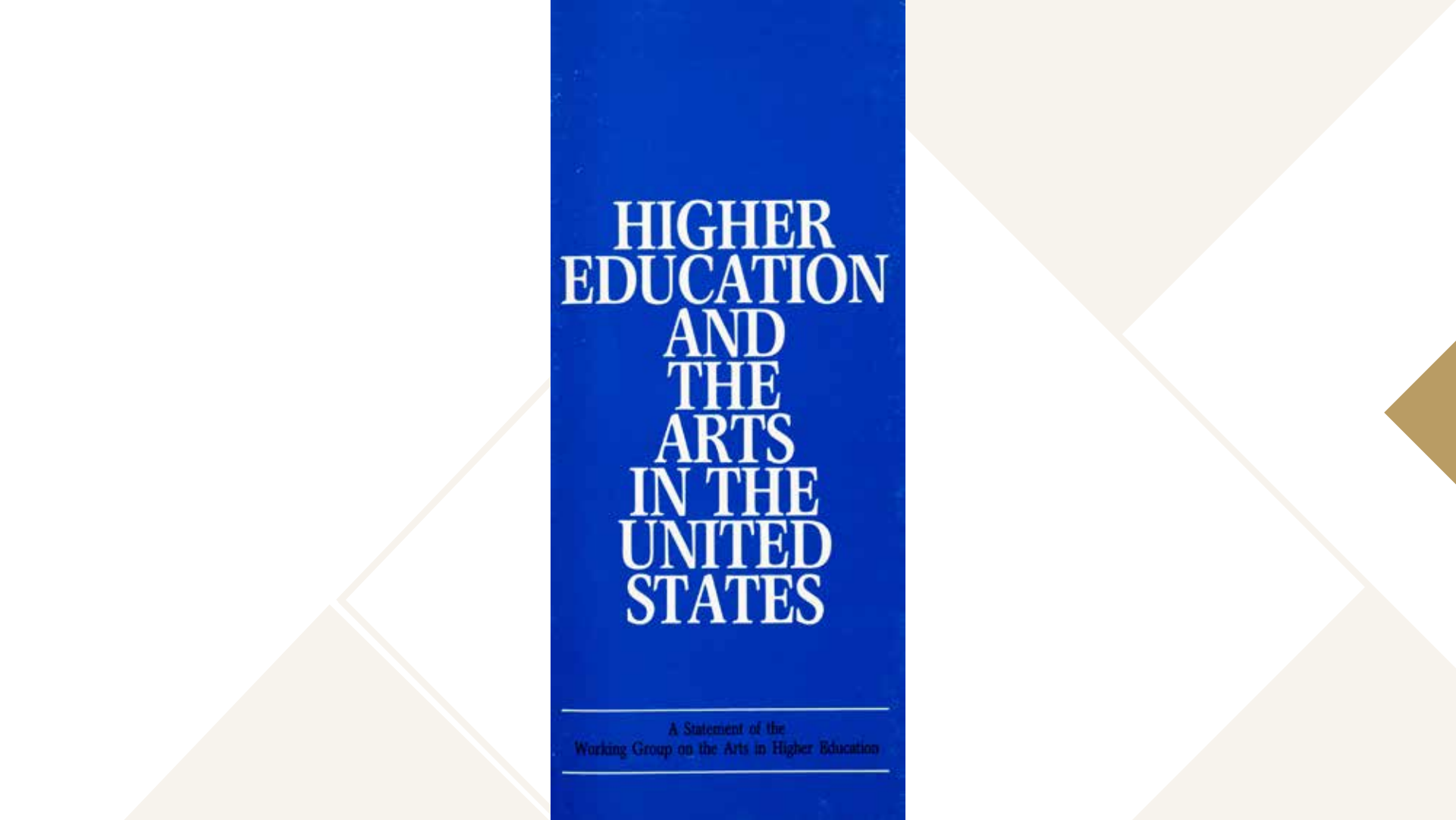
Academy for the Performing Arts  
Hong Kong  
David Stone, Special Adviser

### SWITZERLAND

Conservatory of Music  
Geneva  
Director Claude Viala

### THE NETHERLANDS

Royal Academy for Art and Design  
Hertogenbosch  
Director Ad C.P. van den Berg

The cover features a central blue vertical band with white text. The background is white with large, light beige geometric shapes (triangles and quadrilaterals) that create a dynamic, abstract pattern. The text is centered within the blue band.

**HIGHER  
EDUCATION  
AND  
THE  
ARTS  
IN THE  
UNITED  
STATES**

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*A Statement of the  
Working Group on the Arts in Higher Education*

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**KATHRYN A. MARTIN**

School of Visual and Media Arts  
University of Montana  
ICfAD President 1984 – 1986

*Kathryn served as the Dean for the School of Fine Arts at the University of Montana from 1979 to 1986. While at UM she was integral in continuing the development of a strong arts-education ecosystem that continues to this day. She oversaw the development of the University's Performing Arts, Radio, and Television Center building, which houses our School Theatre and Dance, the studios for Montana Public Radio, as well as the Montana and Masquer Theatre's. She also oversaw the reactivation of the UM Grizzly Marching Band.*

INTERNATIONAL  
COUNCIL  
OF  
FINE ARTS  
DEANS

TWENTY-SECOND  
ANNUAL  
CONFERENCE

OCTOBER 22-26, 1985

THE BANFF CENTER  
FOR THE  
PERFORMING ARTS  
BANFF, ALBERTA



Deans Kathryn Martin (L.) and John Green (R.) and Dr. Marion North (C.) are shown at the Laban Centre during the recent London Conference planning meeting.

## Future Conference Sites

The 1986 annual conference is scheduled for Boston, Nov. 12-15, at the Copley Plaza Hotel. Additional program details are contained in this issue's President's Column.

**London Dates Set:** July 11-19, 1987, are the dates for the London Conference. Accommodations are at the Tara Hotel with sessions to be held in various institutions throughout the city. Travel and registration material will be forthcoming shortly from Dean John Green.

See the President's Column and the "London Conference Program" article for further London program details.

**Cleveland in '87:** Cleveland's Bond Court Hotel will be the site of the 1987 annual conference. Scheduled dates are Oct. 28-31.

**Seattle Dates Set:** Oct. 26-29,

are the dates set for the 1988 annual conference in Seattle. A hotel has yet to be selected.

## Wills Appointed

**J. Robert Wills**, University of Texas, was recently appointed Acting Secretary-Treasurer to serve from July 1, 1986, until the Boston Conference. At that time a Secretary-Treasurer will be elected. The action came at the recent Executive Committee mid-year meeting held in New Orleans.

Wills, a member of the Executive Committee, will succeed Dean **John Green**, who is retiring from the University of Southern Mississippi at the end of June. John will relocate somewhere in the Austin, Texas area and serve as ICFAD's first Executive Director.

## London Program Announced

**"Toward the Twenty-First Century in the Arts"** is the theme for the forthcoming international conference in London. Dates for the meeting are July 11-19, 1987.

Accommodations have been arranged in the Tara Hotel; however, sessions will be held at Kensington Town Hall, the Royal College of Music, the Barbican Centre and the Institute of Contemporary Arts.

**Session Topics:** Monday - "Change in the Arts" and "Institute of Contemporary Arts: The Centers of Experiment"

Tuesday - "Policy for the Arts: Professional and Educational" and "Financing the Arts in Higher Education"

Wednesday - Visits to cultural institutions of members' choice.

Thursday - "Creativity and the

## INTERNATIONAL COUNCIL OF FINE ARTS DEANS

Annual Financial Report

January 1 - December 31, 1986

Balance Forward (1/1/86)

Checking	\$	412.43	
Savings		<u>19,635.07</u>	\$ 20,047.50

Receipts

Membership fees	37,918.00	
Convention income	9,728.00	
International income	27,340.00	
Earned interest	3,084.34	
Miscellaneous income	<u>320.98</u>	<u>78,391.32</u>
		\$ 98,438.82

Expenditures

Printing	3,479.97	
Postage	1,013.31	
Office expense	1,723.08	
Contracted services	2,500.00	
Board of Director expense	8,989.28	
Representation at nat'l. meetings	3,131.10	
Convention expense	13,165.35	
International expense	4,656.76	
HEADS project	6,475.00	
Office equipment	4,187.49	
Insurance	204.00	
Audit and tax return	250.00	
Miscellaneous	<u>200.43</u>	<u>-49,975.77</u>

Balance (12/31/86)

\$ 48,463.05

Checking	\$	459.99
USM Credit Union		<u>48,003.06</u>
	\$	48,463.05

(Accounts Payable)

London travel deposits \$ 20,650.00

ICFAD HEADS SURVEY REPORT

Introduction

At the March 1986 meeting of the International Council of Fine Arts Deans (ICFAD), the Executive Committee established an ad hoc committee to conduct an assessment of the HEADS project with the specific goals of: (1) identifying the views of the Deans toward the project; and (2) seeking constructive suggestions on how it might be strengthened and made more efficient. Survey results were to be shared with Michael Yaffe, HEADS Assistant Director for Operations, at the next annual meeting which is to be held in Boston in November. Serving on the committee are Deans Vincent Angotti, Donald Irving, Robert Luscombe (Chair), and Dora Wilson.

On August 28, 1986, a letter was forwarded to 201 ICFAD deans requesting their response in three general categories: (1) the deans who had not previously participated in the survey were asked to provide a brief statement summarizing the objections and/or barriers for not participating; (2) the deans whose units had participated were asked to consult with their discipline administrators for comments on the process, questionnaire, record keeping, and future considerations; and (3) the deans themselves were asked to what extent they had used the data and whether or not it had been helpful in advancing the cause of their colleges. Additionally, they were asked if their units had requested special statistical comparisons from the data base, and, if so, if the comparisons were helpful.

Thirty-four institutions (17%) responded, and while this sampling was relatively small, the information received should be helpful to the HEADS steering committee which meets annually to discuss ways and means of improving the project. It should be underscored that the assessment process is a continuing one, involving various MA constituencies and an ICFAD representative.

The ICFAD survey was designed to encourage the most unencumbered responses possible. Since it is difficult to quantify open-ended questions, the process of tabulating the results was based on the frequency of certain common responses. For example, on the question concerning recommended improvements in the process, 12 of the thirty-four respondents referred to timeliness. Since this was the most frequently-mentioned common response, it was reported as a major concern of the deans for the improvement of the survey.

The ad hoc study committee wishes to acknowledge and thank the following institutions and their deans and associates for their participation in this survey: Arizona State University, Eastern Illinois University, East Tennessee State University, Ferris College, Illinois State University, Kent State University, Marshall University, Memphis State University, New York State College of Ceramics, Ohio State University, Ohio University, Pennsylvania State University, Rutgers University, School of the Art Institute of Chicago, Southern Illinois University at Carbondale, Texas Christian University, Towson University, University of Alabama in Birmingham, University of Arizona, University of California--Los Angeles, University of Connecticut, University of Florida, University of Kentucky, University of Michigan, University of North



*In Memoriam (1927-2015)*

**NAT EEK**

School of Drama

University of Oklahoma

ICfAD President 1986 – 1988



*Nat served 15 years as Dean of the University of Oklahoma College of Fine Arts. He came to OU as professor and director of the School of Drama in the fall of 1962. In 1975 and '76 he served as interim dean of the College of Fine Arts before being named dean in April 1976 after a national search. During his tenure as director, the Rupel Jones Theater was built, and under his leadership as dean, the first phase of the Stanley B. Catlett Music Center was constructed. Nat helped develop and implement statewide touring programs of OU fine-arts productions, first as acting dean and later as dean.*

*Credited with revitalizing several local and regional theater organizations, Nat brought national and international attention to OU's fine-arts programs through his service as an officer in numerous arts organizations.*

L O N D O N



*Toward the 21st Century  
in the Arts*

LONDON, ENGLAND  
July 12-17, 1987

PRE-REGISTRANTS

ICFAD Seattle Conference  
October 27-29, 1988

Dean Philip M. Allen  
Frostburg State University

Acting Dean Roger Bullis  
Univ. of Wisconsin-Stevens Point

Director Neil Armstrong  
Banff Centre

Dean Charles O. Burgess  
Old Dominion University

Dean Paul A. Balshaw  
Marshall University

Dean Philip P. Chandler (V)  
Kentucky State University

Dean Abe J. Bassett  
Indiana-Purdue Univ.-Ft. Wayne

Provost Edward Colker  
University of the Arts

Dean Donald Beckie  
Texas Wesleyan College

Dean Robert W. Corrigan  
University of Texas-Dallas

Prof. Josh Beer  
Carleton University

Dean Murry N. DePillars  
Virginia Commonwealth University

Dean Thomas P. Bergin  
University of Notre Dame

Dean Henry Diers  
Susquehanna University

Dean Arthur Bloom  
Loyola Marymount University

Dean Richard C. Domek  
University of Kentucky

Chair Tharald Borgir  
Oregon State University

Dean Gerane T. Dougherty  
Univ. of Wisconsin-Stout

Dean Jack W. Bowman  
Cameron University

Dr. Suzette J. Doyon-Bernard  
University of West Florida

Dean W. Brock Brentlinger  
Lamar University

Dean Nat Eek  
University of Oklahoma

# ICFAD

INTERNATIONAL  
COUNCIL OF  
FINE ARTS  
DEANS

Thursday, October 27, 1988

## AGENDA

Business Session I  
West Ballroom, Seattle Sheraton Hotel  
2 - 3 p.m.

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I.C.F.A.D.  
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San Marcos, Texas 78667-1722  
Phone: (512) 245-2651

1. Announcements
2. Membership Report
3. Financial Report - 1988
4. Nominating Committee Report
5. Arts in Education Ad Hoc Committee Report
6. Vienna Conference Report  
Vienna Travel Package  
International Planning Committee
7. Board of Directors Report
8. HEADS Report
9. Proposed Budget - 1989
10. President's Report
11. International Report - Maarten Regouin
12. New Business

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Saturday, October 29, 1988

## AGENDA

Business Session II  
Aspen Room, Seattle Sheraton Hotel  
11 a.m. - noon

1. Announcements
2. Election of Officers
3. Election of Two Members to Nominating Committee
4. Report of Membership Discussions
5. Ottawa Planning Committee Preliminary Report
6. Seattle Conference Evaluation
7. Pres. Jaenike's Address
8. New Business

## FUTURE CONFERENCES

- |      |                                 |
|------|---------------------------------|
| 1989 | Ottawa, Canada - October 25-28  |
| 1990 | Chicago - October 31-November 3 |
|      | Vienna, Austria - November 4-7  |
| 1991 | New Orleans - October 23-26     |
| 1992 | To be selected - October 28-31  |

*In Memoriam (1930-2023)*

**VAUGHN JAENIKE**

Department of Art & Design  
Eastern Illinois University  
ICfAD President 1988 – 1990



*Vaughn Jaenike held a Bachelor of Music in Education, Master of Music, and Doctor of Education from the University of Nebraska-Lincoln. He was a public-school music teacher in Nebraska and Colorado before joining the UN-Lincoln Music faculty in 1967. He served as Special Assistant to the President of the University of Nebraska System, 1972-1974. Vaughn served as the first Dean of the College Fine Arts at Eastern Illinois University, 1974-1993, and upon retirement continued to serve EIU as a part-time Development Officer for the Office of Advancement/Development to 2015, maintaining relationships around the USA.*

*Vaughn was a role model and an inspiration for so many, and his vision and support for the arts, education and community had a tremendous impact on all whose paths he crossed.*

26th ANNUAL CONFERENCE  
LE 26<sup>e</sup> CONGRES ANNUEL

INTERNATIONAL  
COUNCIL  
OF  
FINE ARTS  
DEANS

LE CONSEIL  
INTERNATIONAL  
DES DOYENS  
DES DISCIPLINES  
ARTISTIQUES

"The Arts and Cultural Identity"  
"L'art et l'identité culturelle"

Château Laurier &  
the National Conference Centre  
Ottawa, Ontario, Canada  
October 25-29, 1989



Internationalization of higher education, particularly through international exchanges, is becoming a significant issue in institutions of higher education in Europe, North America, and the Orient.

International organizations are found everywhere. National and international governmental educational policies are directed toward internationalization through stimulation programs, such as the "Comett and ERASMUS" programs from the EEC, that enable students and teachers to go abroad for study and work. Universities have established their own offices for international relations. With the recent intensification of intra-European and Asian exchanges, the trends in North American Higher Education, and the government policies on both sides of the Atlantic and Pacific, the Fine Arts should play a major role.

While there is evidence of strong globalization going on in industry, in social policy, and in the arts, it is felt that the arts are no longer the first to cross the international boundaries. It cannot be proven, but many feel education in the United States is lagging behind its European and Japanese counterparts. In short, there are very good reasons for those responsible for fine arts education to adopt the subject of internationalization.

The ICFAD's Board of Directors decided in 1988 to take a strong interest in the subject by developing a policy to make the organization truly international. A first step was to appoint the Ad Hoc Committee for International Exchange. This committee was charged to develop systems or methods for dealing with international exchanges between members of ICFAD by:

- Identifying those who wish to be involved in exchanges

- Offering formats for contracting between parties
- Evaluating exchanges after completion.

The committee was to devise a simple process and procedure that could be used by member deans to facilitate and enter into exchange activities.

The committee identified a number of problems to be solved in international exchanges:

- 1 The question of "basic knowledge": how to do what, where, when, and for whom.
- 2 The problem of the comparison of the curricula: how does one know where and what kind of study programs are offered, for what time and costs, and, most important, how does one know the quality of study programs offered in a college of fine arts abroad?
- 3 The problem of different educational systems: for example, most of the European art schools refuse to work with a modular educational system or a matching credit-point system.

There are many more problems, but the committee decided that the primary task was to solve item number 1 by producing a handbook on international educational exchange.

This handbook contains the following :

- Components of international exchange agreements
- Checklists for students and faculty of "things to consider" when arranging international exchanges
- Recommendations for evaluation of international exchange programs
- A registry of agencies, associations and organizations involved in exchanges
- A bibliography of recent works on international exchanges.





Arts *Education*  
*Principles/Standards:*  
*an*  
I C F A D  
P O S I T I O N

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International Council of Fine Arts Deans  
in cooperation with the  
American Council for the Arts



**ROBERT GARWELL**

College of Fine Arts  
Texas Christian University  
ICfAD President 1990 – 1992

*While I had the honor of serving as one of ICfAD's earlier Presidents, my overall participation in the organization was during its middle years. While the goals and purposes of the organization were well-established, they were further enhanced by the creative minds of its membership. Enhanced were the mentoring of new arts members, liaisons with arts-concerned legislatures in Washington, D.C., annual conferences featuring the latest trends and social and financial issues impacting the arts, and a renewed desire to enhance international relations. It was during my presidency that Rhoda-Gale Pollack and I traveled to Paris to discuss future relationships and a combined conference with the President of the European League of the Arts. Above all, I will always remember the quick and enthusiastic responses from members of ICfAD on how to deal with arts issues affecting my home campus.*



# BRATISLAVA

ORIENTAČNÁ MAPA  
STADTPLAN  
TÉRKEP  
PLAN ORIENTACYJNY



AD

1990



Vienna  
AUSTRIA

**INTERNATIONAL  
CONFERENCE  
PROGRAM**

*"Tradition and Change  
in the Arts"*

**November 4-7, 1990**

Sponsored by the  
International Council  
of Fine Arts Deans



*Vienna*

AUSTRIA

---

International Council of Fine Arts Deans  
Sixth International Conference

---

*Tradition & Change  
In The Arts*

CONFERENCE REPORT

COVER STORY

# Travel costs, economy cut attendance

## Associations scramble to attract members

By Denise French  
USA TODAY

The American Society of Newspaper Editors' conference in Boston is less crowded this year. ADRS, including spouses, has dropped to 569 from 973 last year — the

Blame the economy, again. The editors do. Charlotte Observer Editor Richard Oppel drove 850 miles one-way to the conference this week to save on airfare. Philadelphia Inquirer Executive Editor Maxwell King also drove — and in staying with relatives to cut costs. Chicago Tribune Editor Jack Fuller had to leave two editors at home to save money. "It's not all that expensive to come," explains Fuller. "But related expenses."

ASNE isn't alone. During these recessionary times, many conventions, trade shows and business conferences have lost their appeal. Attendance at some conferences has fallen as much as 60% this year. Companies, once eager to have representatives at industry functions, have shifted from a "we've-ryone, it seems, is cutting back."

The result: roughly \$16 million a day in lost revenue to the industry, says James Carreras, publisher of Travel & Entertainment Weekly. But while that's now behind us, "we're still dealing with the recession," he says.

East Coast cities such as Boston and New York have seen

Please see COVER STORY text page ▶  
**For USA TODAY's 24-hour weather hot line**

# ICFAD

INTERNATIONAL  
COUNCIL OF  
FINE ARTS  
DEANS

May 28, 1991

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Dr. John Green  
Executive Director  
ICFAD  
P.O. Box 1772  
San Marcos, Texas 78667-1772

Dear John,

I didn't get this article to you before you left for Spain, but it may be as appropriate now as it was earlier. Even Galbraith doesn't seem to be able to draw them to the ASNE conference.

Increasing travel costs and decreasing operating funds likely will be the norm for several years. If the cost of traveling to Spain isn't comparatively greater for the bulk of our membership than traveling across the U.S., it may be as feasible to have only one ICFAD conference, and in Spain, than one only in the U.S.

You are probably the best judge of the costs of going to Spain as compared to across country in the U.S.

Whether or not this article speaks to one conference, and in Spain, it may tell us why membership is down also. If the primary reason for belonging to ICFAD is to attend an annual conference, wherever, in a tight budget situation there is a double savings in not traveling to the conference and not joining in the first place.

On this happy note, I will end this analysis on the state of the world. I hope you and Jo had a great trip. We will be anxious to hear about it.

Sincerely,

Vaughn Jaenicke  
Immediate Past President

cc: President Robert Garwell

I C F A D

### Prediction

*We will see a dramatic increase in diversity. There will be more community college transfers. There will be more adult arts education in a variety of forms. Demand for arts degrees (particularly in design) will be exceptionally high. Far more Latino students will enroll. A greater percentage of non-traditional under-represented groups will enroll.*

### Actions

- *There needs to be sensitivity to cultural differences and their impact placed on education. For these students, they attend schools as close to home as possible so they are commuter students. We need to go into elementary schools and middle schools and start working with parents now so that in 8-10 years we will see proof of that change. We may have to change the way we are teaching in order to attract diverse students.*
- *Consider the professions our students will be going into and find role models. We need to give them a foundation and think about what professions will have to do in the future.*
- *Actively work to diversify student population. Some of the more "elite" institutions need to be more proactive about how their student population should change.*
- *Curriculum will need to continue changing to better reflect the changing landscape of diversity. Students need to see faculty that look like them.*
- *Start working with transfer students and community colleges to obtain feedback on how to adjust curriculum. Faculty should also start talking to faculty in other institutions to gain ideas for curriculum change.*
- *Look at expanding community college programs into four-year programs due to decreasing enrollment numbers and related costs,*

### Prediction

*There will be increasing competition among English speaking countries for globally diverse students. The "Flat World" will facilitate the proliferation of image-oriented English as the international language.*

### Actions

- *Understand our role in creating global impact. International students we educate are helping form infrastructure education in their own countries.*
- *Anticipate and encourage more students coming to the states who have degrees from another country.*
- *Institutions in the United States and in English-speaking countries will have to become much more distinct in order to differentiate exactly what a student coming to a particular institution would receive. It is becoming a seller's market in terms of more globally*

## Arts &amp; Leisure

Black Maestros  
On the Podiums,  
But No Pedestal

By K. ROBERT SCHWARZ

**W**HEN MICHAEL MORGAN TAKES THE PODIUM TO conduct the New York Philharmonic on Thursday evening, he will become only the fifth black American to lead the orchestra in its 150-year history. For Mr. Morgan — who, at 35, is a youngster by conductorial standards — this is an impressive personal achievement. For black conductors, it is an encouraging sign of the times. Swelling in numbers, increasingly occupying posts with major orchestras, black conductors would seem poised to claim their rightful place at the helm.

Yet this rosy picture is clouded by problems that are inseparable from the generally bleak prognosis for American orchestras. While black Americans may be making strides as conductors, their membership within orchestras remains pitifully small. Nor are they proportionally represented in audiences, which are still overwhelmingly white. And even when a black American reaches the rank of assistant conductor, the final ascent to the post of music director is often denied — as it typically is to Americans in general.

So despite Mr. Morgan's success, complacency is hardly in order. Conversations with black conductors yielded a warning as urgent as it was unanimous: American orchestras will have to focus on the absence of minorities on the podium, on the stage and in the hall, or more ensembles will fold before the century is out.

Like most of his black colleagues, Mr. Morgan received his music education in an urban public school system, in his case, that of Washington. "I owe everything to the public schools," he acknowledged. "That's why I spend so much time in them now, trying to do what I can to keep the arts from disappearing altogether. My junior high school had an orchestra, which seems inconceivable today. I told the teacher I wanted to learn to conduct, so he started teaching me about transposition and playing the score on the piano. He let me take over for him when he had to leave the room, and that's where the whole thing started."

Slim, smiling and a rapid-fire conversationalist, Mr. Morgan at first seems easygoing and quick to laugh. But he is also a self-assured man who will not easily be crossed. A steely resilience has served him well in a profession where difficulties mount if you are young, American and black.

While still a teen-ager, Mr. Morgan wrote to James DePreist, then the associate conductor of the National Symphony in Washington, asking to be admitted to the orchestra's rehearsals. At 19, he was the youngest

Continued on Page 27

**Suddenly, more blacks are leading groups in which few of them play.**





## **RHODA-GALE POLLACK**

College of Fine Arts  
University of Kentucky  
ICfAD President 1992 – 1994

*ICfAD's annual conference always provided me with a time of refuge and learning related to the Fine Arts. Since we were a collection of like-minded individuals, we could commiserate as well as learn together. Each year I looked forward to this gathering as well as the numerous significant presentations that were stimulating and meaningful to our day-to-day positions.*

*The opportunity to serve as ICfAD President was a rewarding undertaking. I am extremely pleased that ICfAD continues to be the organization that assists Fine Arts Deans to promote excellent university arts education.*

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SUMMARY

**The Power of the Arts  
to  
Transform Education**



An Agenda for Action

The Arts and Education Reform

The Arts Education Partnership Working Group  
under the sponsorship of  
The John F. Kennedy Center for the Performing Arts  
and  
The J. Paul Getty Trust

## ICFAD BY-LAWS

### 1. PURPOSE: CHARTER PROVISIONS

- 1.1 PURPOSE. The purpose of the Corporation is to provide a forum for addressing issues related to the arts in higher education.
- 1.2 NON-PROFIT CHARACTER. The Corporation is a non-profit organization.
- 1.3 RESTRICTED ACTIVITIES. The Corporation shall not lobby to influence legislation other than as an insubstantial part of its activities and shall not engage in propaganda.
- 1.4 The Corporation, hereafter will be referred to as the Council.

### 2. MEMBERSHIP

The International Council of Fine Arts Deans does not discriminate in admission to the status of ~~Member~~ <sup>ally,</sup> or in the implementation of its purpose against any institution or person on the basis of race, sex, religion, national origin, age or disabilities. <sup>ally,</sup>

- 2.1 INSTITUTIONAL MEMBER. Membership is reserved for institutions of higher education. The institutional representative shall have responsibility for units consisting of two or more of the arts. **Recognizing that some institutions organize the arts disciplines into separate schools or colleges, the Council also invites membership from institutions that have other administrative structures. The above should be used as a guideline rather than as a regulation.** (note: bold at beginning of sentence and end indicates unchanged language.) <sup>ally,</sup> <sup>ally,</sup> <sup>administering</sup>

Each member institution shall have one vote. In instances where institutions have more than one institutional representative, each administrative unit head shall have a separate vote. When not in attendance an Institutional Member may designate an Associate or Assistant Dean to cast the vote for the institution. In special circumstances a proxy ballot may be cast upon notification to the President at least fourteen (14) days prior to the date of the annual meeting.

- 2.2 AFFILIATE MEMBER. This category of membership shall be for interested individuals (a) who currently serve as Associate or Assistant Deans for the arts in higher education; (b) who no longer serve as the institutional representative; <sup>or</sup> and (c) who currently serve as executive officer of professional arts organizations. Affiliate Members will receive newsletters and other communications of the Council, attend and take an active role in open meetings of the Council, but may not hold office, or vote in elections.

Rhode - This is the only correction I saw  
at quick glance. <sup>or</sup>  
Leide

## Keynote Speaker Talks on "Intersection Between Art, Politics, and Demographics"

*The Speech to ICFAD Members, October 28, 1992, in San Francisco, California, given by Susan Hoffman, Executive Director, California Confederation of the Arts*

Good afternoon. I have been asked to speak with you today about the politics of art in California. The specific topic was, as I recall, "Maintaining the base of support for the arts in a multicultural state." So, our topic is not narrowly about lobbying for public money—one of the more frustrating jobs in this society—but more broadly about the intersection between art, politics, and demographics.

This intersection is not new in the world, indeed quite familiar to your Canadian and other colleagues. But it is relatively new in the United States, largely because of a history of dissociation between art and politics and between what the dominant culture defined as "art" and the lives of non-white Americans.

These dissociations are collapsing now, prompted by three developments in the past decade.

First, the failure of the private sector to significantly widen its support for the arts during a time when already minimal public support came under attack. This has forced an attention to public policies and public support for the arts, no matter how minimal. To imagine sustaining the arts, expanding the education of artists or the wider support for their innovation and imagination, has required imagining a politics which cares about the arts.

Second, the fiscal crisis of the public sector has prompted debate over who is served by public funding in all arenas. The arts are not exempted from legislative and public debate over the allocation of scarce resources, particularly when public officials look over their shoulders at what their constituencies get out of demographics, especially in states where the future is resolutely and fully multicultural.

Third, and obviously, the changing demographics of this state drive an examination in all areas—not excluding the arts—



*Susan Hoffman addresses the ICFAD membership at the Opening Luncheon of the ICFAD Conference held in San Francisco.*

of why certain forms of expression are valued and others not, certain arts taught as "art" and others as folklore and anthropology.

But the collapse of these dissociations, the sudden recognition that art and politics may bear a necessary connection, and that art and diversity require rethinking a wide variety of old assumptions, do not give anyone an easy guide to what to do or where to go. The best I can do is speak with you of our experience here—the contradictory and difficult experience of fighting for public money while at the same time redefining the field for which we fight, the very definition of the

arts for which we struggle. And so I'll talk briefly today of my own organization, the California Confederation of the Arts, about the dynamics of public support during a fiscal crisis, and about cultural equity and cultural democracy in a society which values little of either.

As your colleague indicated, I direct the Confederation, now in its sixteenth year. We represent the interests of the non-profit

*(continued on page 2)*

### In This Issue

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- ▲ Globalization Of and In the Arts, p. 5
- ▲ ICFAD Committees Report After Conference, p. 6
- ▲ Gatekeepers, Silences, and Freedom: Notes on the Relationship Between Multiculturalism and Creativity, p. 8
- ▲ ICFAD Bulletin Board, p. 10
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- ▲ President's Remarks, p. 12

## Arts Educators From Around the World Discuss

### Ways to Promote International Collaboration

By Justin Webster

MADRID  
ARTS EDUCATORS from countries all over the world are trying to find new ways to collaborate and communicate—and to help their societies meet the challenges of cultural diversity.

The leaders of two multinational associations of fine-arts deans met here this month to explore how they could cooperate to advance the arts and gain support for them in their countries. They also compared notes on multiculturalism.

The occasion was the triennial conference of the U.S.-based International Council of Fine Arts Deans, which also was attended by 42 representatives of the European League of Institutes of the Arts.

"I think what came out of our joint meetings was that right now we need the arts to be a central part of education, not just in the United

States but throughout the world," said Rhoda-Gale Pollack, dean of the College of Fine Arts at the University of Kentucky.

That conclusion, she said, came in part from a recognition that the arts had an important role to play in helping societies meet the challenges of multiculturalism.

"Everyone feels strongly about the role of the arts as a communication tool and network," said Ms. Pollack, who is president of the deans' council. "But now the arts are being recognized as a bridge to help people begin to comprehend cultural diversity."

#### "MAYBE WE COULD HELP"

Ms. Pollack said she was surprised "by how the Europeans felt that Americans had faced cultural diversity and knew how to handle it. They kept saying that maybe we could help them in that."

Multiculturalism was an issue in

which there was broad interest at this meeting. "I think all people committed to the arts are in favor of multiculturalism at all stages," declared Phil Ellis, a senior lecturer in arts education at Britain's University of Warwick.

But other speakers—from Britain, Hungary, the Netherlands—said they knew of no formal way of applying the arts to help ease ethnic tensions in their countries.

"What was pretty universally felt was that we do have faith in the message that you can communicate to people through the arts," said Ms. Pollack. "It's not going to solve the problems posed by cultural diversity, but it will prepare people for the differences."

The council of arts deans has members in 27 countries, with the United States and Canada accounting for the biggest contingents. The group's meeting with the European arts league was seen as a step toward further internationalizing its activities. The two groups hope to hold a joint meeting with the full memberships of both attending in the future.

The European League of Institutes of the Arts was formed only in 1990 and now has 265 institutional members. The group was organized in large part to improve the flow of information on arts education within Europe.

To that end, the group plans to bring on line within the next six

months a computer network for its members that will include a data base with information on all arts faculties in Europe.

"We are not talking about an idea but a developed project," said Johan Haarverg, director of the National Academy of Fine Arts in Bergen, Norway, and president of the European group. "The specifications have reached a detailed level." Negotiations are in progress with a university in the Netherlands over the installation of the

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**"The arts are being recognized as a bridge to help people begin to comprehend cultural diversity."**

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system. The project has so far cost \$200,000, which has been covered in part by a grant from the European Community.

Access to the system will be available through the Internet. The data base will also be available on computer diskettes that will be updated periodically.

#### THE ROLE OF TECHNOLOGY

The role of technology in the arts was also explored here, with varying degrees of enthusiasm. One demonstration of a computer-based "linked knowledge" system had a mixed reception, with some deans voicing concerns about how such systems could be manipulated, while others called for arts edu-

cators to become more involved in their design.

According to A. Wesley Tower, dean of the College of Fine Arts at Milliken University, academics in Eastern Europe have "a very optimistic and committed attitude" toward new technology and its value to education, whereas in the rest of Europe it is viewed more cautiously: "They are not planning to give up their traditional ways." A grant from the Soros Foundation enabled 12 arts deans from universities and institutes in Eastern Europe to attend the meeting.

John Eger, director of the International Center for Communications at San Diego State University, said he advocated "art-infused" education and the adoption of new teaching methods. "The tools of technology are everywhere, and they are usually gathering dust," he said.

Representatives of 85 arts institutions on four continents took part in "exchange fairs" that were a popular feature of the meeting. They used a cafeteria-style approach to enable college officials to set up exchange programs or learn about other institutions.

"It's the most international conference we have had," said Maartin Regouin, arts dean at West-Brabant Polytechnic in the Netherlands and a member of the board of the council of arts deans. "There are a growing number of institutions interested in exchanges."

Ron Dunshire, dean of visual and performing arts at Australia's University of Western Sydney, said he was planning a similar international conference for arts faculties in Asia next year. ■

## Ireland's Universities Ask Government to Boost Support for Basic Research

By John Walshe

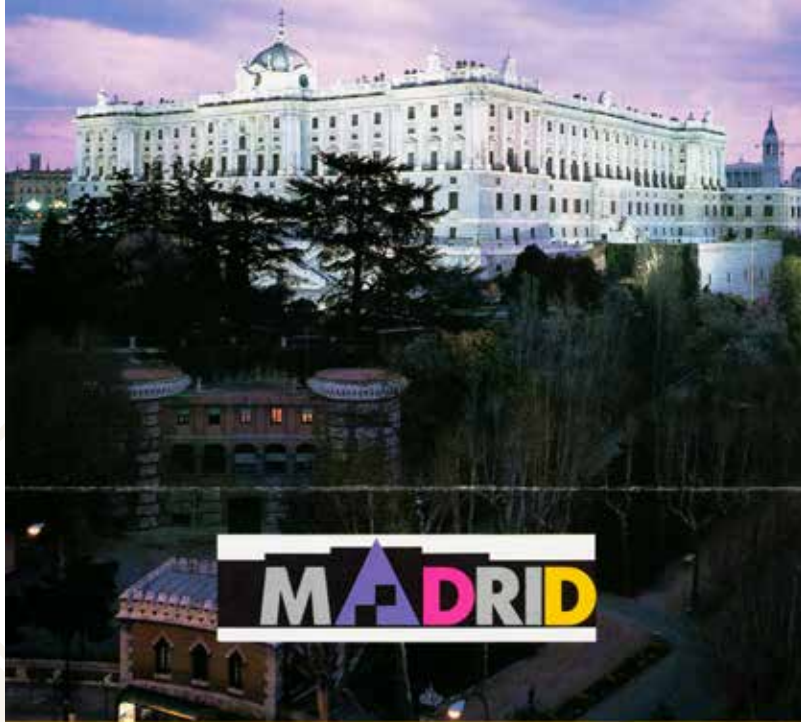
DUBLIN  
UNIVERSITY OFFICIALS in Ireland have called for dramatic increases in government support for basic research.

To coordinate and deliver that

support 'applied' research debate," said the Committee of Heads of Irish Universities in a paper presented at the meeting. "We must inform people that all researchers must have a foundation in basic research if they are to be of any value in research and development, and

The Fifth Triennial  
INTERNATIONAL CONFERENCE  
on  
"THE ARTS IN HIGHER EDUCATION"

HER MAJESTY THE QUEEN  
*Honorary President*



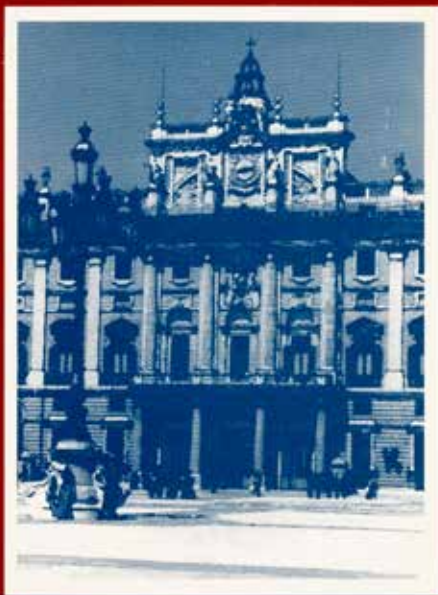
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*The Arts in  
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**Madrid**

November 1-7, 1993


The Fifth Triennial International Conference



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*In Memoriam* (1931-2016)

**DONALD HARRIS**

College of Arts and Sciences

Ohio State University

ICfAD President 1994 – 1996



*Donald served as an administrator at the New England Conservatory of Music (1967-77) and as Dean of the Hartt School of Music, University of Hartford (1977-88), before becoming Dean of the College of the Arts and professor of music at The Ohio State University (1988-1997). Harris earned his bachelor's and master's degrees in composition from The University of Michigan, where he was a student of Ross Lee Finney. He continued his studies with Lukas Foss, Boris Blacher, Nadia Boulanger and Max Deutsch.*

*From 1954 until 1968, Donald lived in Paris where he was music consultant to the United States Information Service and produced the city's first postwar Festival of Contemporary American Music. He received numerous commissions, including the Serge Koussevitzky Music Foundation, St. Paul Chamber Orchestra, Radio France, and the Cleveland Orchestra. He was co-editor of the W. W. Norton publication of the correspondence between Alban Berg and Arnold Schoenberg, for which he received an ASCAP Deems Taylor Award (1989). He was honored with an award in composition from the American Academy and Institute of Arts and Letters (1991). A documentary about Donald entitled "Sonata 1957" was produced in 2011.*

Thirty Second Annual Conference

INTERNATIONAL COUNCIL OF  
FINE ARTS DEANS

# **The Changing Role of the Arts in Higher Education**

How do we redesign our  
curricula to meet new  
expectations, new  
challenges and new needs?

Montreal, Quebec  
November 1-4, 1995

Hotel Ritz Carlton  
Université du Québec à Montréal

# ICFAD Update

International Council of Fine Arts Deans

Addressing Arts Issues in Higher Education

Spring '96

We're on Target for Fall '96!

## THE LISBON CONFERENCE

Since the last International Council of Fine Arts Deans Conference in Montreal, the Lisbon Planning Committee for our joint international conference with the European League of Institutes of the Arts has been busy developing discussion topics, identifying session coordinators, and locating prospective panelists. As we work through the details, the excitement of meeting in Portugal with hundreds of arts leaders grows. The theme of the conference is **Reflections on the Human Face: Multiculturalism in the Arts and Society/Current Developments in Arts Education**.

Dean **D. Jack Davis**, of the University of North Texas, is organizing the session on **Policies, Standards, and the Arts**. The panel for this session will focus on the responsiveness of the arts to contemporary issues, the preparation of teachers, and the effect on learners. The panelists will also discuss how reviews and examinations of policies and standards affect arts education. Collaborations, programs and strategies which have been particularly successful will also be included in the presentations.

Dean **Geoffrey Newman**, of Montclair State University, is coordinating the session on **Multicultural Arts Education: The Arts as a Catalyst for Multiculturalism on Campus**. The emphasis will be on the impact of multicultural arts education as a change factor. Three internationally acclaimed speakers are being invited.

President **Gregory E.T. Whitecliffe**, of Whitecliffe College of Art and Design in New Zealand, is chairing a session on **Multicultural Arts Education: The Pacific Experience**. This session will be devoted to the successes of inclusion of indigenous arts in higher education. The specific focus will be on Australasian Art. Stories and mini-case studies will be used to highlight the visibility of indigenous arts in arts education in the Pacific region.

Dean **Jon Whitmore**, of the University of Texas at Austin, is the organizer of **The Current Status of Technology in Teaching in the Arts in the United States**. The panel will highlight examples of the uses of technology, issues associated with using technology in the teaching-learning arena, expected outcomes, achievements and challenges. What is occurring in Europe? How can we share resources over the Internet? What is the availability of databases? Of what value are electronic resources in sharing information and advancing the arts?

### Reflections on the Human Face: Multiculturalism in the Arts and Society/Current Developments in Arts Education.

The exchange fair promises to be the best ever. Dean **Gerane Dougherty**, Chair of the ICFAD International Committee, is working with this committee to assure the success of the all-day event scheduled for Wednesday, November 13.

Plans for inviting a renowned artist/educator/performer for a keynote presentation are underway. Expect an update when we have finalized plans.

**Margaret O. Lucas**  
Chair, Lisbon Planning Committee

2005  
INFORMAÇÃO



INSTITUTO POLITÉCNICO DE LISBOA



## JOHN SMITH

College of the Arts  
University of South Florida  
ICfAD President 1996 – 1998

*ICfAD membership was certainly a profound life and nurturing professional experience that helped prepare me for my next position as Fisk University President and publishing my recent book: *They Taught Me How To Be The Man I Am*.*

*During my presidential tenure, the organization continued to define itself as academic arts leaders and developing a collective agenda that supports their institutional role. Included were considerations about whether the “I” in International should be big or small conceptually, determining the extent of international inclusion and engagement. The 1996 conference in Lisbon that included ELIA perhaps brought some clarity to that issue. I made a presentation during a special session that emphasized cultural inclusion.*

*Focusing on the membership’s expressed desire for ICfAD conferences to offer experiences that enhance leadership qualities, I arranged the first general session that featured case studies. Using my Harvard IEM connections, I invited a case studies professor to lead the membership through relevant discourse that challenged our analytical, critical and creative proficiencies, promoting well thought-out decisions. It’s refreshing to see this concept continuing for ICfAD’s conferences.*

III. DOMESTIC/INTERNATIONAL FOCUS

(N=120)			(N=54)	(N=26)	(N=13)	(N=17)
Yes	No		Regular	Affiliate	Intern'l.	Assoc.
<u>85</u>	<u>30</u>	a. First priority should be for ICFAD to serve its North American constituency	Y <u>63</u> N <u>19</u>	Y <u>4</u> N <u>1</u>	Y <u>7</u> N <u>6</u>	Y <u>11</u> N <u>4</u>
<u>107</u>	<u>6</u>	b. ICFAD should endeavor to expand its North American activities and membership base	Y <u>77</u> N <u>3</u>	Y <u>6</u> N <u>0</u>	Y <u>9</u> N <u>2</u>	Y <u>15</u> N <u>1</u>
<u>95</u>	<u>19</u>	c. ICFAD should endeavor to expand internationally but not at the expense of North American orientation and current programs	Y <u>67</u> N <u>15</u>	Y <u>5</u> N <u>1</u>	Y <u>10</u> N <u>1</u>	Y <u>13</u> N <u>2</u>
<u>22</u>	<u>91</u>	d. ICFAD should lessen its North American emphasis and expand its international outreach and membership base	Y <u>15</u> N <u>67</u>	Y <u>0</u> N <u>6</u>	Y <u>3</u> N <u>6</u>	Y <u>4</u> N <u>12</u>
<u>56</u>	<u>57</u>	e. The Board of Directors should reflect greater international representation	Y <u>34</u> N <u>46</u>	Y <u>1</u> N <u>4</u>	Y <u>11</u> N <u>1</u>	Y <u>14</u> N <u>6</u>
<u>52</u>	<u>56</u>	f. Effort should be made to elect international members to the executive offices (president, secretary-treasurer)	Y <u>36</u> N <u>40</u>	Y <u>2</u> N <u>3</u>	Y <u>9</u> N <u>2</u>	Y <u>5</u> N <u>11</u>
<u>100</u>	<u>15</u>	g. Participation should be sought from countries on continents not presently represented in ICFAD, e.g., South America and Africa	Y <u>75</u> N <u>6</u>	Y <u>5</u> N <u>1</u>	Y <u>10</u> N <u>1</u>	Y <u>10</u> N <u>7</u>
<u>44</u>	<u>68</u>	h. ICFAD should be willing to subsidize memberships for institutions from the so-called third world countries	Y <u>30</u> N <u>60</u>	Y <u>1</u> N <u>5</u>	Y <u>6</u> N <u>5</u>	Y <u>7</u> N <u>8</u>
<u>111</u>	<u>5</u>	i. ICFAD should take a proactive role in encouraging international exchanges of faculty and students	Y <u>79</u> N <u>4</u>	Y <u>5</u> N <u>1</u>	Y <u>11</u> N <u>0</u>	Y <u>16</u> N <u>0</u>
<u>109</u>	<u>3</u>	j. A greater exchange of information should be sought between all countries world-wide through the establishment of a common data base	Y <u>78</u> N <u>3</u>	Y <u>5</u> N <u>0</u>	Y <u>12</u> N <u>0</u>	Y <u>14</u> N <u>0</u>
<u>105</u>	<u>8</u>	k. ICFAD should establish alliances with organizations such as the European League of Institutes of the Arts and UNESCO	Y <u>77</u> N <u>6</u>	Y <u>4</u> N <u>0</u>	Y <u>10</u> N <u>1</u>	Y <u>14</u> N <u>1</u>
<u>93</u>	<u>19</u>	l. ICFAD should investigate the possibility of joint membership with similar international organizations	Y <u>69</u> N <u>12</u>	Y <u>4</u> N <u>1</u>	Y <u>8</u> N <u>3</u>	Y <u>12</u> N <u>3</u>

**ICFAD**  
INTERNATIONAL  
COUNCIL *of*  
FINE ARTS DEANS

**ELECTION  
1997**

CANDIDATE  
PROFILES

*ICFAD Nominating Committee:*

Carole Brandt, Southern Methodist University

Donald Harris, Ohio State University (chair)

Hayden May, Miami University

Gerard McKenna,

University of Wisconsin-Stevens Point

Karen White, University of Nebraska at Omaha



34th annual conference — November 5 - 8, 1997  
The Menger Hotel — San Antonio, Texas

## "Multiple Perspectives of Leadership"

### *Dear ICFAD Colleagues,*

The 1997 ICFAD Conference in San Antonio is destined to be one of the most interesting, rewarding, and exciting events ever for our organization. Mark your calendar and make travel reservations now to take advantage of this exceptional opportunity beginning Wednesday, November 5, and concluding Saturday, November 8, 1997.

The conference theme is *Multiple Perspectives of Leadership* and will offer programmatic content that is both a challenge and an opportunity. Attendees will be challenged to pursue strong, creative leadership while exploring multiple leadership models.

• **Dr. Richard Chait**, the high-profile Harvard professor and expert on tenure, will address leadership issues in his presentations, *Contradictions of Leadership* and *Taking the Lead on Tenure*. His style is engaging, entertaining, and interactive. Dr. Chait has raised the tenure debate to a new level in higher education, suggesting alternative approaches for universities.

• A plenary session will set the conference tone for leadership thinking. The highlight of this session will be a guest speaker followed by a panel discussion featuring former ICFAD deans **Beverly Byers-Pevitts** (Provost, Texas Women's University), **Kathryn Martin** (Chancellor, University of Minnesota, Duluth), **Bryce Jordan** (President Emeritus, Penn State University), and **Jon Whitmore** (Provost, University of Iowa). This panel will address the topic *Leadership and the Changing Nature of Deans*, focusing on how the leadership role of arts deans changes, higher education career track options and opportunities, and special qualities of leadership that may be unique to arts deans.

• **David Carlson**, an Executive Director at the corporate headquarters of Southwestern Bell Corporation in San Antonio, will speak on *Corporate Sponsorship: Partnerships for Leadership* at the opening luncheon. Mr. Carlson will host ICFAD for a private viewing of Southwestern Bell's art collection, which will include a reception.

• The session on *Leadership Models for New Deans* will provide vital, nourishing, meaningful, and sustaining information for our new ICFAD colleagues. Leadership styles, financial management, human resources, and fundraising are examples of topics to be covered in this session for new deans and the general ICFAD membership. And, as always, several of ICFAD's own committees will provide current, critical, and interesting presentations and interactive dialogue about cultural diversity and inclusion, arts education, and arts technology.

We are pleased that the University of Texas at San Antonio is serving as the host university for the 1997 ICFAD conference. San Antonio, a popular conference city, will offer ample opportunities for a variety of cultural explorations. The Menger, the conference hotel, is located in the heart of the city — only a short walk to the famous Riverwalk, restaurants, shopping, and tours to interesting places, including the Spanish missions.

What more can one expect from a conference...a good program, excellent speakers, provocative issues, enthusiastic colleagues, and an exciting host city of diverse cultures, art, food, and fun. **See you in San Antonio!**

*John Smith*  
ICFAD President



\*Jules Heller

Adolph Suppan

Charles W. Bolen

Edward D. Maryon

Frances B. Kintie

John Senn

Jack McKenzie

Eugene Bonelli

Grant Beglarian

Andrew Broekema

Kathryn Martin

Nat Eek

Vaughn Jaenike

Robert Garwell

Rhoda-Cale Pollock

The Board of Directors of ICFAD  
and its Presidents and Chairs Emeriti\*

present

"A Celebration of the Many Shades of Green"

in honor of

Dr. John E. Green

Executive Director of ICFAD

Member of ICFAD since 1969

on Saturday, November the ninth

at seven o'clock

Ballroom B and C

The Vista Hotel

Washington, DC.



Executive Director John E. Green recognition at a retirement event, Washington D.C.



## **MARGARET M. MERRION**

College of Fine Arts  
Western Michigan University  
ICfAD President 1998 – 2000

*In 1999-2000, the pressing issues for ICfAD amounted to making the “I” in ICfAD substantive. Yes, we had a couple of international members and we had a couple of annual meetings in Canada, but we didn’t have a good understanding of international arts leadership. Meeting in New Zealand -- concurrent with the Global Arts conference -- and extending ELIA reciprocity advanced our international aspect beyond the intermittent conferences abroad. ELIA members began interacting with ICfAD members with presentations at one another’s conference. Joint research projects emerged. International faculty and student exchanges among institutions grew.*

*My best ICfAD experiences were based in the friendships formed at conferences. Colleagues generously provided leadership strategies, common sense, and even humor to sustain being a dean for 24 years. I think I’m most proud of the futures study 12 colleagues and I accomplished. It gave ICfAD members lots to think about and discuss. I sincerely enjoyed being ICfAD president—almost as much as being grandma!*



#### Possible Strategies for Addressing the Agenda

The Arts in Education Committee has identified a number of strategies in which the Committee and ICFAD can engage to further the agenda.

#### Generic Strategies

1. Devise course work in comparative arts.
2. Faculty/administrative short courses.
3. Faculty development funds used for curricular change.
4. Make research and assessment more central to the undergraduate program.
5. Partnerships and collaboration focused on improvement of teacher education.

#### Specific Strategies for Issue 1:

1. Explore opportunities to involve undergraduate students in the arts and external to the arts in faculty research or teaching and learning.
2. Encourage cross/interdisciplinary collaboration with disciplines external to the arts.
3. Promote general student understanding of how the arts promote creative thinking and problem solving.
4. Develop interaction of faculty groups within/out the arts.
5. Coalesce visual and performing arts events with curricula elsewhere in the university.
6. Explore technology as a way of interacting with non arts disciplines.

#### Specific Strategies for Issue 2

1. Faculty/program development.
2. Methods to move beyond cooperation to collaboration.
3. Content reshaping.
4. Distance learning.
5. Involve undergraduate students in the arts and external to the arts in faculty research on teaching and learning.

Administrative Tenure:  
Factors Determining How Long Deans Remain Deans

Margaret Merrion  
President  
International Council of Fine Arts Deans

GLOBAL ARTS BEYOND 2000

International Conference  
for Higher Education in the Arts  
October 8 - 13 1999,  
Auckland, New Zealand



AUCKLAND WELCOMES

THE INTERNATIONAL COUNCIL OF FINE ARTS  
DEANS 7TH TRIENNIAL INTERNATIONAL  
CONFERENCE IN 1999



ICFAD

INTERNATIONAL  
COUNCIL *of*  
FINE ARTS DEANS

## The Power of the Arts

36<sup>th</sup> Annual Conference  
November 3 – 6, 1999  
The Doubletree Conference Hotel  
Pittsburgh, Pennsylvania



# THE FUTURE OF THE ARTS IN HIGHER EDUCATION

Margaret Merriam

DEAN, COLLEGE OF FINE ARTS  
WESTERN MICHIGAN UNIVERSITY

IN JANUARY 2008, A DELPHI STUDY WAS CONDUCTED TO FORECAST A FUTURE FOR UNDERGRADUATE STUDIES IN THE ARTS AND CULTURAL PROGRAMMING IN THE NEXT DECADE (2018). THE RESEARCH ENGAGED THE PARTICIPATION OF A PANEL OF EXPERTS TO EXAMINE EIGHT CATEGORIES OF POTENTIAL CHANGE. THESE INCLUDED:

- STUDENT DEMOGRAPHICS
- CURRICULUM
- FACULTY
- TECHNOLOGY
- THE LEARNING PLACE
- PARTNERSHIPS
- EXTERNAL SUPPORT
- LEADERSHIP

This report presents the consensus thinking among the majority of experts regarding changes predicted for the next decade. These predictions present likely scenarios that may be useful for raising awareness and preparing for change among leaders of the arts in higher education.

## THE DELPHI TECHNIQUE

The Delphi Technique is a useful tool for gathering a number of ideas and examining them for the best. The technique subjects ideas to a series of iterations for critique and evaluation as to their likelihood of occurrence.

A panel of experts work anonymously and independently to challenge, defend and rate the ideas through the iterations until the data stabilize.

In this study, the predictive ideas were tested for a 50% or greater likelihood of occurring by 2018. Throughout the Delphi process, the experts were given qualitative and statistical feedback to move their thinking toward consensus.

In the first iteration, open-ended questions were asked regarding the eight categories of possible change. The responses identified 399 predictions.

After a content analysis to segment and reduce redundant issues, 252 predictive statements resulted. The experts rated these predictions. They

**ICFAD**  
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COUNCIL *of*  
FINE ARTS DEANS

## **Multi-Culturalism In Miami**

37<sup>th</sup> Annual Conference  
October 24 – 28, 2000

The Hyatt Regency at Miami Convention Center  
Miami, Florida

Host Institutions:  
The New World School of the Arts  
The University of Florida



**RICHARD W. DURST**

College of Arts and Architecture  
The Pennsylvania State University  
ICfAD President 2000 – 2002

*The strength of ICfAD has always been the collective wisdom and experience of the deans. When I felt my challenge was unique and somewhat overwhelming, I only had to send a note to my colleagues to receive a multitude of experienced advice and potential solutions.*

*Across my career in myriad higher education leadership positions, the camaraderie of the arts deans was unique, whether at work or having fun. Perhaps that grows out of our arts backgrounds—the creativity we use in exploring options mirrors that of our disciplines.*

*I cherish those years as President, then Executive Director, and so value the friendships gained, just as I'm sure you do.*

**Council of National Arts Education Associations  
International Council of Fine Arts Deans**

**Resolutions & Recommendations**

On July 24, 2000, representatives from the Council of National Arts Education Associations (CNAEA) and the International Council of Fine Arts Deans (ICFAD) met in Reston, Virginia to discuss the role of higher education in the preparation of teachers of the arts. The result of this landmark meeting is a set of resolutions and recommendations that provide visible and public notice of our commitment to maintaining high quality arts education programs in our schools.

**I**

**THE ARTS AND COLLEGE/UNIVERSITY ADMISSIONS**

WHEREAS many high school students complete units of study in the arts as part of their curricular work, and

WHEREAS some high schools include course work in the arts when calculating grade point averages, class rank, and other aspects of student profiles, and

WHEREAS colleges and universities routinely require course work in the arts as part of the requirements for degree completion,

BE IT RESOLVED that colleges/universities require evidence of curricular work in one of the four major art forms referenced in the National Standards for the Arts (dance, music, theatre, visual art) as part of their admissions process.

**II**

**THE NATIONAL STANDARDS FOR THE ARTS**

WHEREAS ICFAD/CNAEA support and endorse the National Standards in the Arts,

BE IT RESOLVED that the undergraduate arts education curriculum at all Colleges and Universities incorporate the National Standards in the Arts and methods for their assessment.

**ICFAD**  
INTERNATIONAL  
COUNCIL of  
FINE ARTS DEANS

## Welcome to Long Beach!

It was our hope many months ago, as we considered a conference theme, to provide programming that linked the fine arts with forms of commercial entertainment. With a wealth of resources in Southern California, this venue seemed the perfect place to "bridge the arts and entertainment."

The Long Beach Conference features sessions on film and animation, television, parade design as well as more "dearly" discussions on tenure, promotion, and evaluation. Of course we are grateful to the Getty Center and Barry Muniz for allowing us to invade them for **A Day at The Getty**. We believe this will be one of the highlights of an exciting week.

My appreciation to Wade Hobgood for his initial ideas about Long Beach and to Leland Nail, who has spearheaded the efforts here. We are also grateful to California State University-Long Beach and President Robert Maxson for all they have provided for ICFAD—facilities, programming, and a reception.

Conferences don't just happen. Our committee chairs have worked diligently on conference sessions and Executive Director Vincent Argeetti has been indispensable in taking charge of so many of the difficult logistics.

I hope you enjoy the conference, the sessions, and Long Beach.

**Richard W. Durst**  
President

**BRIDGING THE ARTS & ENTERTAINMENT**  
38th Annual Conference  
November 6 - 10, 2001  
The Westin Long Beach, California



### A Day at The Getty

On Friday, November 9th, ICFAD will spend a full day at the Getty Center in Los Angeles exploring the arts and education and the role of foundation and corporate-financial support in improving them. Before boarding buses for the trip, our day begins with a hearty breakfast buffet. Following our arrival, an extensive morning session and subsequent self-guided tours highlight the breadth and depth of our venue. At mid-afternoon a panel discussion focuses on the state of arts education in America; then we conclude our day with a wine reception before boarding buses for the return trip to the hotel.

Many of our member deans are, of course, familiar with the Getty Center, but perhaps are not as knowledgeable about the specific programs that make up the focus and activities. Directors of the Center will join us for a morning information session on the various aspects of the Getty. They will each present some of the priorities and initiatives of their

program and be available to answer questions. Presenters include: Dr. Deborah Marrow, Director of The Getty Grant Program and Dean for External Relations for the J. Paul Getty Trust; Mr. Timothy Whalen, Director of The Getty Conservation Institute; Dr. Thomas Crow, Director of The Getty Research Institute; and is moderated by Dr. Ken Robinson, Senior Advisor to the President on Education.

To ensure ample time for individual interests, three hours have been set aside for a boxed lunch and self-guided exploration of the Museum and site. The J. Paul Getty Museum collects in seven distinct areas including: Greek and Roman antiquities, European paintings, drawings, manuscripts, sculpture, decorative arts, and European and American photographs. The Museum's goal is to make the collection meaningful and attractive to a broad audience by preserving and interpreting the collection through educational programs, exhibitions, publications, conservation, and research. Several special

(see *The Getty*, page 3)

**DEADLINES:**

*Hotel Reservations - October 6, 2001*  
*Conference Registration - October 9, 2001*

## International Exchanges in the Arts: A Handbook

Bertil H. van Boer  
Margaret Fast

Revised Second Edition

Guide des Echanges Internationaux dans les Arts

Guía de Intercambios Internacionales de los Artes

Internationaler Künsteustausch: Ein Handbuch

Een Handleiding voor de Internationale Kunstuitwisseling

Scambi Internazionali nelle Arti: Libretto d'Informazione

International Udveksling indenfor Kunst: Handbog

Internationale Utbyten inom Konsten: En Håndbok

Internasional Utveksling innen Kunstfagene: En Handbok

Dzieła Sztuki W Międzynarodowej Wymianie: Podręcznik

O International Troca nas Artes: UM Manual

Kala Ke Antarshitiya Aadan Pradaan Pustaka

Erizwe ngezizwe shintsha eciko bezandla: Incwadi yokufunda

Malartain Idirnasiúnta 'sna hEalaín: Iámbieabbar

Nemzetközi Cserél Művésztkben: EGY Kézikönyv

International Burza do clen urcity Humanitni vedy: Jeden Privodce

N gyvwladol Chyfnwidfaoeddi i mew'n 'r celfau: A balf llyfr

Международный обмен в искусствах: Руководство

國際交流：ハンドブック

ועוד, נְרְלֹאבוֹת לֵאבְנֹות

國際藝術交流手冊

لِتابا لِتيارل الدواغ الغنون

ОЛОН УЛСЫН УРЛАГ СУДЛАЛЫГ  
ДЭМЖИХ ТӨВИЙН ГАР ДЭВТЭР



Jeff Huberman, Slane College of Communications & Fine Arts, Bradley University; Bobbi Korner, College of Fine Arts, University of Florida; Mark Heckler, College of Arts and Media, University of Colorado-Denver

*In Memoriam (1937-2017)*

**DONALD L. GEPHARDT**

The College of Communication and Creative Arts  
Rowan University  
ICfAD President 2002 – 2004



*Donald served as Dean of Fine and Performing Arts for 19 years. He was Interim Provost for two years and was highly influential in the establishment of the College of Engineering at what was then Glassboro State College. Prior to his position at Rowan, Don was Dean of Instruction at Nassau Community College in Garden City, NY. Don held graduate degrees from the Juilliard School in New York City and Washington University in St. Louis, Missouri.*

*Don was a clarinetist and an educator who was passionate about the importance of the arts in developing students into global citizens who could contribute to their communities. While President of ICfAD, he led the development of K-12 standards for integration of arts education in schools. His work was published in several music education journals. Don has contributed to Young Audiences and several other arts organizations and has served on their boards of directors. He played clarinet with the Lyric Winds Quintet of New Jersey.*



**ICFAD**  
**INTERNATIONAL**  
**COUNCIL of**  
**FINE ARTS DEANS**

## *Welcome to Toronto!*

Building on our intentions to provide stimulating programming to entice you to the conference and to even come a bit early for pre-conference special sessions, I believe you'll find this conference to be exciting and rewarding. Toronto is one of the most "international" cities in the world, boasting a population that is as diverse as any we've experienced. It seems the ideal setting for a theme that involves "Rhythms of the World."

This includes the obvious, music, but also the subliminal cultural rhythms, embodied in the collections of the Canadian "sevens" artists featured in the McMichael Collection that we will visit, as well as many of the special events. Even the social events like the Design Exchange visit will illustrate the vibrancy of the culture.

Once again, the pre-conference events on media and marketing hopefully will provide you with some valuable training and ideas that will enable you to be more confident and effective in your position as a higher education arts administrator.

My appreciation to both Dean Philip Silver and Dean In Levine, who like so many predecessor head-deans have stepped up to help make the conference run smoothly and successfully. We are also grateful to York University and President Lorna Marsden, and Ryerson University and President Claude Lajeunesse for all they have provided for ICFAD – facilities, programming, and receptions.

Conferences don't just happen. Our committee chairs have worked diligently on conference sessions and Executive Director Vincent Agosti has been indispensable in taking charge of so many of the difficult logistics.

I hope you enjoy the conference, the sessions, and the lovely city of Toronto.

**Richard W. Durst**  
President

**"Contemporary Culture:  
'Rhythms' of the World"**  
39th Annual Conference  
October 29 – November 2, 2002  
Courtyard Marriott Downtown Toronto, Canada



### **McMichael Canadian Art Collection**

On Friday morning of the conference, buses depart for the **McMichael Canadian Art Collection**, which is comprised of nearly 6,000 distinctively Canadian works of art in the permanent collection. It is the only major public art gallery in the country that is solely devoted to Tom Thomson and the Group of Seven, their contemporaries, and artists who have made a contribution to Canada's artistic heritage.

Recognized as being among the first artists to embrace a distinctive Canadian art movement, the Group of Seven had been driven by a great sense of purpose and nationalism. In the early decades of the 20th century, they sought to capture the spirit of Canada in their paintings and, in this way, tried to express a Canadian identity. No other group of artists has made such a deep and lasting impression on the people of Central Canada.

The McMichael offers visitors the unique opportunity to enjoy Canadian landscape paintings in the woodland setting that inspired them. The Gallery is situated amidst 100 acres of serene conservation land and housed in a sprawling complex of intimate galleries and exhibition halls built of fieldstone and hand-hewn logs. Floor-to-ceiling windows enable gallery-goers to take marvelous views of the densely wooded Humber River Valley as they enter and exit the gallery spaces.

Well worth a special look before departing after lunch, are an impressive collection of contemporary First Nations art and a large collection of prints, drawings and sculpture by Inuit artists.



**DEADLINES:** *Hotel Reservations - September 30, 2002*  
*Conference Registration - October 1, 2002*

# ARTS EDUCATION POLICY REVIEW

VOLUME 104, NUMBER 5

MAY/JUNE 2003

**Sociology and the Ends of Arts Education**

*Charles M. Dorn*

**Fine Arts Deans, Tenure, and K-12 Education**

*Margaret Dee Merrion*

**Pooh-Poohing Postmodernism**

*Sandy Starr*

**Symposium: Arts Education from  
the Past to Present**

**The Use and Abuse of Aestheticism**

*James Sloan Allen*

**Art for Art's Sake**

*Walter Pater and Oscar Wilde*

**Book Review**

***A Philosophy of Music Education:  
Advancing the Vision***

**Bennett Reimer**

*Reviewed by Ralph A. Smith*



**NEW AND OLD FRONTIERS:  
Innovation and Tradition in the Arts**  
40<sup>th</sup> Annual Conference  
October 21-25, 2003  
Renaissance Worthington Hotel, Fort Worth, TX

## *Welcome to Fort Worth!*

To ICFAD Members:

I invite you to attend our Annual Conference in Fort Worth. One of the principal benefits of ICFAD membership is to experience all of the components that make up these professional meetings each year: from the intellectual and artistic stimulation of the conference sessions to the informal contact among members between sessions, our annual conference offers you many direct benefits to your professional life. I believe that our program this year allows you to sample from all of the important aspects of academic arts administration—from fund raising to faculty motivation to finding meaningful work of our talented graduates—and many things in-between. The life of a Fine Arts Dean is never dull, but sometimes you can feel all alone and not very appreciated. Meeting with your ICFAD colleagues affords you a boost in the energy/appreciation department. Knowing that others have similar problems and hearing how they have solved them is always a very positive experience—one that can only help you to be a better dean when you return to your campus.



Our Texas colleagues who have helped us to plan this conference have put together a very rewarding program of arts experiences in Fort Worth. The city offers us a wealth of art and arts experiences – all definitely worth our time away from the office. A city that has posted signs that identify the "Cultural District" must have some people in power who know what they are doing! The power and beauty of the arts is what led us to this profession in the first place. Allow yourself some time to take in the rich arts resources that we offer and to recharge your arts batteries before they get too low. It will be time well spent.

I look forward to seeing you in Fort Worth and especially look forward to learning how you are forwarding the mission of the arts on your campus. Let's learn from each other – it is what makes ICFAD a very worthwhile organization.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Donald L. Gephardt'.

Donald L. Gephardt, President

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### **RESIDENT AUTHOR IS KEYNOTE SPEAKER**

Our keynote speaker Dr. P.F. Kluge, is a well-recognized author who is currently a writer-in-residence at his alma mater, Kenyon College in Ohio.



Dr. Kluge graduated from the University of Chicago and has worked as a novelist, journalist, and teacher in the United States and overseas. His honors include Carpenter Lecturer, Ohio Wesleyan University; Paul Cowan Prize for best non-fiction by a returned Peace Corps Volunteer; Thurber House Writer-in-Residence, Columbus, Ohio; and Fellow, MacDowell Colony, Peterborough, New Hampshire.

His publications include five novels, four works of non-fiction, and numerous articles for the *Wall Street Journal*, *Life* magazine, *Smithsonian Magazine*, *New York Times*, *Chronicle of Higher Education*, among many. The films *Eddie and the Cruisers, Part I and II* and *Dog Day Afternoon* are based on his works.

Perhaps his most notable non-fiction work is *Alma Mater: A College Homecoming*, which chronicles a year at Kenyon College, where he began teaching in 1987, and compares life at the present-day college to the way it was when he was a student there in the early 1960s. In it, he suggests that faculty today assume no sense of collective responsibility for institutional quality—only for their own classes.



# PHILADELPHIA

## Join us in Philadelphia for the 2004 ICFAO Conference!

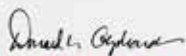
The International Council of Fine Arts Deans has always been about "sharing the good stuff," and I promise you'll experience much of that at this year's conference. Philadelphia offers plentiful world-class cultural experiences that I know you will find stimulating. From time to time we all need to recharge our aesthetic energies, and the city offers a cultural panorama that is unparalleled: outstanding museums and galleries, the new Kimmel Arts Center with the Philadelphia Orchestra, and numerous theatres on the Avenue of the Arts (Broad Street).

Another reason for coming to Philadelphia is the rich palette of American history that is evident here. The new Constitution Center, alone, is worth the trip – as you walk through the sculptures in Signer's Hall you will get a distinct idea of what it must have been like to participate in the creation of our U.S. Constitution. Additionally, the Liberty Bell has found a brand new home. Also, if you have never experienced Independence Hall or visited the Betsy Ross home, you have pleasures waiting for you in Philadelphia!

For those accompanying members, Zenaida Gephardt and Karen Burst have developed an extensive spouse/guest program, focused on the arts and history of this great city. See page four for the complete description of this optional program. I hope you'll bring a guest along to participate.

Our theme is *Let Freedom Ring: The Responsibility of the Arts in a Democratic Society*. As political debate attempts to sort through moral and ethical responsibility, it is ever more important that we have a clear notion of what responsibilities fall to the academy in terms of artistic freedom and expression. I often hear that the academy now serves as the foremost patron of the arts – that we are now the locus of much of current creative stimulus. It is perhaps imperative then that we who lead the arts in colleges and universities must also lead our institutions on questions of artistic integrity and purpose. The arts, historically, have often served as a reflection of our societal ups and downs. In our entertainment-based society, is that still the case? Is the artist who brings a message that may be unwelcome to some still tolerated and given a proper voice? These are some of the issues that we will discuss during the conference.

We have planned programs to enrich and to stimulate discussions that will help us lead our faculties and institutions to even greater levels of success. Please join us for a great conference in Philadelphia!



Donald L. Gephardt, President



INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS  
www.icfad.org

THE ARTS IN A DEMOCRATIC SOCIETY  
Philadelphia, PA • 41st Annual Conference • October 19 – 23, 2004



Valerie Morris, Dean, School of the Arts, College of Charleston and husband, Boris, who was by her side at so many conferences that Associate Dean and long-time ICfAD board member Michael Haga deemed Boris 'Dean Cohort'



**MAURICE SEVIGNY**

College of Fine Arts  
University of Arizona  
ICfAD President 2004 – 2006

*ICfAD was a significant factor to my successful 18-year career as a Fine Arts dean. It offered me many opportunities to be mentored and in return, to mentor new deans and fine arts administrators. I was honored to serve as one of its contributing presidents.*

Forty-Second Annual Conference of the International Council of Fine Arts Deans (ICFAD)

# ARTS AS OASIS: BUILDING CONNECTIONS

Don't Miss Our Pre-Conference:

*Building/Renovating  
Arts Spaces*

**October 18, 2005**

Strengthen or create professional peer networks  
Find intellectual substance in a casual relaxed environment  
Experience arts and culture in the beautiful Southwest  
Join special sessions on accreditation standards, technology,  
leadership, mentoring for new and early career deans, and more

**October 19-22, 2005**

Millennium Resort/McCormick Ranch, Scottsdale, Arizona



*photo courtesy  
Desert Botanical Garden*



*photo courtesy  
City of Scottsdale*

international council  
of fine arts deans  
**ICFAD**



INTERNATIONAL COUNCIL OF FINE ARTS DEANS



**A**dvocacy. The broad, multi-disciplinary structure of the Council's membership allows attention to focus on the collective concerns of all the arts. This collective concern has generated an advocacy function for ICFAD. The Council has developed and advocated policy positions on behalf of the arts in higher education at appropriate local, state, national, and international levels. For example, in Canada, the Canadian Association of Fine Arts Deans, a subset of ICFAD, meets regularly with members and officers of the Canada Council and has been instrumental in forwarding policy positions central to the concerns of the arts in higher education. In the United States, ICFAD members have testified in writing and in person before legislative and governmental committees and bodies on national arts issues. For example, in February, 1979, the president of ICFAD presented a policy statement to the National Council on the Arts in the United States about the education, training, and development of professional artists and arts educators. ICFAD also participates in national coalitions such as the Assembly of National Arts Education Organizations in the United States. This Assembly is comprised of 30

national organizations whose purposes relate to educational issues in the arts. Its attention is directed toward federal legislation and the arts. In early 1980, various deans contacted their Congressmen to secure the opportunity for a representative of the Assembly of National Arts Education Organizations to testify at the reauthorization hearing for the National Endowments for the Arts and the Humanities.

One advocacy project in which ICFAD is participating is the National Arts Awards of the Educational Testing Service in Princeton, New Jersey. These awards will be given for the first time in 1981 and are designed to encourage the growth and development of young artists and to support individual artistic exploration in the United States. The awards recognize excellence in dance, music, theatre, the visual arts, and writing by those 16-19 year of age not presently attending post-secondary institutions.

**I**nformation. ICFAD is interested in accumulating a data base about the arts in higher education. Each year the Council conducts a survey of its member institutions. This survey provides enrollment, financial, and support data about the arts in higher education institutions.

The American Research Institute for the Arts (ARIA), an ICFAD initiated project, is intended to help collect and organize the data concerns of arts administrators in higher education, to conduct research in some of these areas, and to disseminate the results of that research. Areas for current investigation include: 1. faculty (tenure, recruitment, evaluation); 2. curriculum (degree programs, audience development); 3. basic research (creativity, perception, musical memory, cognition, and the arts); 4. arts and society (outreach program, audience development); 5. facilities and space utilization; 6. funding and economic studies; 7. careers and career development in the arts; and 8. special populations and the arts (minority and adult students).

Using the information and expertise it has available, ICFAD serves as a data source on fine arts structures and curricula, maintains liaison relations with professional organizations, and does consulting with federal agencies and other groups.

**C**ommunication. ICFAD communicates to its membership through a series of regular reports and, most importantly, through an annual meeting, where lectures, workshops, and panels on topics of mutual interest and concern are presented by guests and members. Recent topics include the education, training, and development of the professional artist and arts educator, mid-career development, fund-raising and the arts, arts management, and international arts education issues. A business meeting is also part of the annual session where a discussion of ICFAD's positions on arts issues is held.



**RICHARD TOSCAN**

School of the Arts  
Virginia Commonwealth University  
ICfAD President 2006 – 2008

*My ICfAD colleagues were a constant source of support and ideas over my 24 years serving as dean of arts and design schools. Our international conferences gave me an in-depth look at European trends that were important influences on programs for faculty and students. And it was always a pleasure to reconnect with colleagues at our annual conferences.*

Triennial International Symposium

**LIBERTAS: FREEDOM AS A RESULT AND  
CONDITION OF ART**

**JULY 15-18, 2008**

*Dubrovnik*



CREATING  
climates OF  
change  
45TH ANNUAL CONFERENCE

October 22 - 25, 2008  
Embassy Suites - Downtown Portland  
Portland, Oregon

Host Institution: Portland State University

## Mary A. Jackson

Artist

Thursday, October 18, 12:15 p.m.

### In Tradition of Sweetgrass Basket Making

Mary Jackson is the nation's premiere artist working in the sweetgrass basket tradition, a practice that has been primarily passed down from mothers to daughters for centuries in the African American communities of the South Carolina Low Country. Jackson's family was brought here and sold into slavery nearly 300 years ago. Basket makers who work in this tradition have traced its origins back to the West Coast of Africa, where Jackson's ancestors were originally captured and sold by slave traders.



Mary A. Jackson

Jackson's determination to push the functional medium of basketry beyond its traditional forms, motivated by her exposure to the New York art world of the 1960's, has led her to national recognition as one of America's consummate craft artists. She has been selected for exhibitions at the Smithsonian American Art Museum's Renwick Gallery, most recently in "The Renwick Invitational: Five Women in Craft" which opened in March 2000. Currently, she is featured in the new PBS series, "Craft in America", as well as the related book and national touring exhibition associated with the series; Jackson is one of "American craft's most prominent artisans" featured in the opening episode.

## PROFESSIONAL DEVELOPMENT WORKSHOP

### Secrets to Deaning Longevity: Skills for Surviving Your Deanship

C.K. Gunsalus, Facilitator

University of Illinois at Urbana-Champaign

Thursday, October 18, 8:30 a.m. – 12:00 p.m.

Academics who take on administrative responsibilities often feel inadequately prepared for dealing with difficult people or conflicts. The ability to interact effectively with other people as well as the art of negotiation are defining tasks of an administrator. Yet the nature of the human condition is such that every manager will have to deal with people who challenge his or her ability to maintain an effective working relationship. Come to this program to explore where the boundaries are--or ought to be--and gain skills on how to set and enforce those boundaries appropriately in an academic environment.

As a special feature, all registrants will receive a copy of Gunsalus' current book, *The College Administrator's Survival Guide*.

Our dynamic facilitator, C. K. Gunsalus, serves as Special Counsel in the Office of University Counsel and Adjunct Professor in the Colleges of Law, Medicine and Business at the University of Illinois at Urbana-Champaign. At the law school, she teaches courses in negotiation and client interviewing/counseling; as Special Counsel she works on projects



C.K. Gunsalus, Facilitator



## **RON JONES**

College of the Arts  
University of South Florida  
ICfAD President 2008 – 2010

*From my first year of ICfAD membership, I found the organization and its members a valued part of my deanships. I took the gavel and had the opportunity to improve ICfAD's national reputation and influence on higher education. With an enthusiastic board and a dedicated executive director, ICfAD became a stronger voice and sometimes a new voice in other organizations such as Americans for the Arts, the Council of Colleges of Arts and Sciences, and arts education organizations. I'm especially proud of the role we played in adding an "A" to STEM when we (Raymond Tymas-Jones, our Executive Director Liz Cole, and I) invited ourselves to the White House and urged Kal Penn, President Obama's Associate Director of Public Liaison, who was championing STEM to think "STEAM." I don't know if that was the first time he had heard of STEAM but he wrote it down and used it later. I hope our efforts were just a beginning and ICfAD is now a national influencer for the arts.*

CULTURAL  
intersections AND NEW  
directions

46<sup>th</sup> Annual Conference

October 21 - 24, 2009

Marriott City Center Hotel • Salt Lake City, Utah



**RAYMOND TYMAS-JONES**

College of Fine Arts  
University of Utah  
ICfAD President 2010 – 2012

*My membership in ICfAD provided me the foundation to becoming an effective higher education executive leader. My colleagues in the organization were generous in sharing valuable lessons of leadership that resulted in my growth and understanding of the true meaning of deanship.*





Emerging Directions for ICFAD:  
The Voice for the Arts in Higher Education  
47th Annual Conference

October 27 – 30, 2010  
Hyatt Regency • Sarasota, Florida



**LUCINDA LAVELLI**

College of the Arts  
University of Florida  
ICfAD President 2012 – 2014

*I found that the time I invested with ICfAD as a member and President was some of my most rewarding of my professional experiences. From the knowledge and insights gained at conferences and meetings and through international travel to enduring friendships across time and geography, ICfAD offered great rewards and satisfaction.*

# ICEFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

# 50

YEARS

*Commemorative  
Program  
Book*



### SALAD

Roasted Asparagus with Grilled Baby Artichokes,  
Cherub Tomatoes and Charred Fennel; Kalamata Olive  
Tapenade & White Balsamic Vinaigrette

### ENTRÉE

Filet stuffed with Pancetta and Morels Port Wine Demi;  
Chef's selection of Starch and Fresh Vegetables; Freshly  
Baked Artisan Breads and Sweet Butter

### DESSERT

Dessert Trilogy: Chocolate Pate, Miniature  
Crème Brulee and Apple Tarte Tatin

THIS EVENING'S MENU

ANDRE DE SHIELDS



## The Wisdom of Acient Tradition

Dear Colleagues in the Arts,

I come bearing the gift of Benevolent Chaos. I ask you to consider Plato's Allegory of the Cave, which depicts humanity as a group of individuals who have lived their entire lives as prisoners, chained to the wall of a subterranean cave. They are unable to see the outside world behind them, their only experience of reality being a silhouette of the external activity cast upon the wall by the light of a nearby fire. Upon being released from the cave, the people realized that they had been deceived by appearances, that what they had seen from day to day were the mere shadows of events and not the events themselves. It is this sort of deceptive intelligence that is the challenge of Arts Communities the world over.

The shadows on the walls of the cave are representative of those forces in the Universe that keep us emotionally, intellectually and spiritually paralyzed. It is our responsibility, as twenty-first century Artists/Alchemists, to increase the light of that fire, making sure that this condition of being fettered to illusions no longer hampers human progress. We must transform inferior deceptive intelligence into superior creative intelligence. We must challenge humanity to dream, with its eyes wide open. This is the Wisdom of Ancient Tradition.

In the Cosmos of the Artist/Alchemist there is only genius—brilliant, bright, bodacious and burning—intending, intriguing, inventing, implementing the contours of our future learning; educating ourselves to our specific needs and desires, while careful, the Creator's Master Plan, not to destroy. The plot, the procedure, the purpose—each ingenious—designed to engender great abundance and even greater joy. This is the Wisdom of Ancient Tradition. Rejoice in your life. Regard it with amazement, and stand ready to take on its many twists and turns. Remain confident that you are on the road to the city of your dreams. And carry a torch, lit by the light of the star that you wished upon as a child full of curious wonder. And as you continue on your path towards horizons yet unknown, make a covenant that before the torch burns even an iota less brightly, you will hand it to another dreamer, in need of just a little more light to discover her genius. This is the Wisdom of Ancient Tradition.

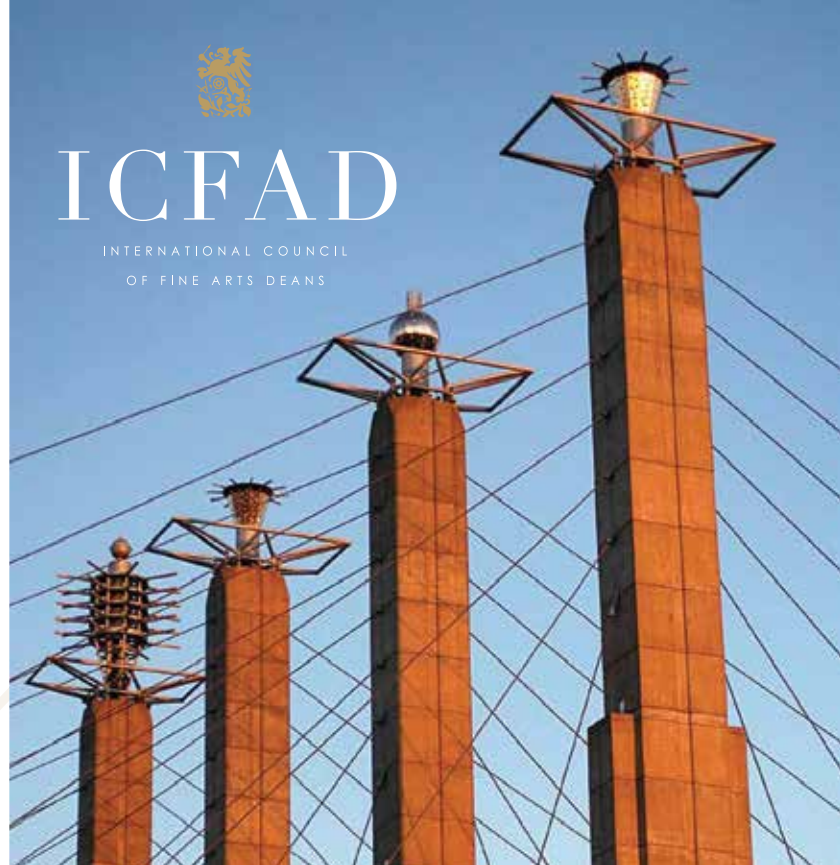
"There is a tide in the affairs of men,  
Which, taken at the flood, leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries.  
On such a full sea are we now afloat,  
And we must take the current when it serves,  
Or lose our ventures."

William Shakespeare, Julius Caesar, Act 4, Scene 3



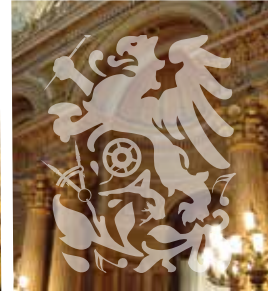
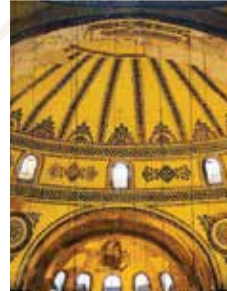
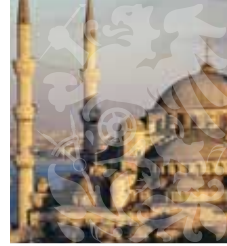
# ICFAD

INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS



51<sup>st</sup> ANNUAL CONFERENCE  
KANSAS CITY, MISSOURI

## CROSSROADS OF THE CREATIVE ECONOMY



International Symposium in Istanbul, Turkey with additional cultural immersion experience in Cappadocia  
We spent time on the campuses of Kadir Has University and Koç University



Jacqueline Chanda, President, Kansas City Art Institute and  
Michele Whitecliffe, President, Whitecliffe College of Art and Design, New Zealand  
in Istanbul, Turkey





International Symposium in Istanbul, Turkey with additional cultural immersion experience in Cappadocia  
We spent time on the campuses of Kadir Has University and Koç University



Eva Tsuquiashi-Daddesio, Dean, Art Department, Slippery Rock University  
and her husband, Thomas  
Gold leafing at Kadir Has University in Istanbul







**JOHN R. CRAWFORD-SPINELLI**

College of the Arts  
Kent State University  
ICfAD President 2014 – 2016

*ICfAD has always been about arts and design administrators helping each other. I have never known another organization to be so open, knowledgeable and professional about sharing information, best practices and developments in higher education. The conferences and international trips provide so much opportunity for positive growth as a dean and arts administrator. I have always found ICfAD to be one of the best resources while traveling the trajectory of arts administration. ICfAD members are experts in their fields and open and personable about sharing with other members.*



# ICFAD

INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS



52<sup>nd</sup> ANNUAL CONFERENCE  
THE LOEWS ATLANTA HOTEL  
ATLANTA'S MIDTOWN DISTRICT, GEORGIA

## CREATIVITY, IDENTITY AND SOCIAL JUSTICE



# ICFAD

INTERNATIONAL COUNCIL OF FIRE ARTS DEANS  
A MULTI-NATIONAL ALLIANCE  
OF EXECUTIVE ARTS ADMINISTRATORS



53<sup>rd</sup> ANNUAL CONFERENCE  
THE AMWAY GRAND PLAZA HOTEL  
GRAND RAPIDS, MICHIGAN DURING ARTPRIZE

**TRANSFORMING COMMUNITIES AND  
ECONOMIES THROUGH ARTS ENGAGEMENT**



Grand Rapids, Michigan during ArtPrize  
The event attracted our 2016 Conference





A monument to creativity, *The American Horse* was created by famed animalier, or animal sculptor, Nina Akamu  
Meijer Gardens, Grand Rapids, Michigan  
2016 Conference

*In Memoriam (1950-2020)*

**GEORGE SPARKS**

College of Visual and Performing Arts

James Madison University

ICfAD President 2016 – 2018



*George was a talented clarinet player, music teacher, and conductor, whose high standards of musicianship inspired fellow musicians, students, and colleagues alike.*

*Prior to joining JMU as dean of the College of Visual and Performing Arts, George served as Director of Bands (1995-2005) and as the inaugural director of the School of the Arts (2005-2008) at Florida Atlantic University. He was also the founding musical director and conductor of the FAU Wind Symphony of Florida.*

*During his tenure at JMU (2008-2020), George oversaw the construction of the Forbes Center for the Performing Arts and CVPA facility expansions and upgrades; established an Arts Learning Community and residence hall for on-campus arts students; initiated a Cultural Connections guest artist series, and strengthened a network of opportunities for arts students by facilitating connections between the CVPA and local, state, national, and international arts and arts education organizations. He was a dedicated, inspiring and selfless administrator, educator and arts advocate who worked tirelessly to ensure that students benefited from the CVPA's focus on the arts' value to human creativity, the human spirit, and the community.*



ICFAD PRESENTS: A CULTURAL TASTE OF CUBA:  
A PEOPLE-TO-PEOPLE ARTISTIC EXCHANGE PROGRAM  
Dates: JUNE 3- 8, 2017// Extension Tour: JUNE 3-11, 2017



Cuba, a subject of mystery, fascination and deliberation for decades has been forbidden to American travelers – until recent years. We are pleased to offer you an exceptional opportunity to visit Cuba yourself on a remarkable 9-day exploration. In this people-to-people exchange, you will discover Cuba through the resource that has kept the country vibrant through decades of political strife and isolation from the world: The Cuban people. Their joys, challenges and unique world outlook will unfold for you through personal meetings and enjoyment of their arts and culture in this program. Encounter Cuba through intriguing excursions, informative discussions led by knowledgeable experts and personal contact with a variety of Cubans including university professors, painters, artists, dancers, musicians and everyday people. Explore Havana's timeless streets, architecture and famous landmarks. Venture into Cuba's countryside across impossibly verdant landscapes to plantations and a socialist community. Savor local cuisine, talk with Cubans about their way of life and visit their homes, universities, and places unavailable to individual travelers. This program will show you Cuba's unexpected delights and the very real struggles of its people. We know that you will fully enjoy experiencing this amazing country.

#### PROGRAM HIGHLIGHTS:

- ✦ 5 NIGHTS HOTEL ACCOMMODATIONS AT THE 5-Star PARQUE CENTRAL - Old Havana
- ✦ 3 NIGHTS ACCOMMODATIONS AT CASA PARTICULARES- TRINIDAD
  - ✦ ISA- INSTITUTO SUPERIOR DE ARTE
- ✦ PRIVATE GRAND NATIONAL THEATRE TOUR, DINNER AND MUSICAL PERFORMANCE
- ✦ VISIT TO EXPERIMENTAL PRINT WORKSHOP ✦ HISTORIC CANNON CEREMONY
  - ✦ UNESCO WORLD HERITAGE SIGHTS ✦ REVOLUTIONARY MUSEUM
  - ✦ VISIT AND LECTURE WITH HAVANA UNIVERSITY PROFESSOR
- ✦ NATIONAL FINE ART MUSEUM- CUBAN COLLECTION ✦ WILFREDO LAM STUDIO ✦ ZAIDA STUDIO
  - ✦ NACIONAL HOTEL TOUR- HALL OF FAME- LA BARRACA
  - ✦ VISIT TO CIENFUEGOS ✦ BAY OF PIGS ✦ PLAYA GIRON MUSEUM
    - ✦ HOMESTAYS IN TRINIDAD ✦ MAYOR PLAZA
    - ✦ VISIT AND LUNCH AT COFFEE PLANTATION
    - ✦ TRADITIONAL COUNTRYSIDE PORK ROAST LUNCH
    - ✦ SANTANDER POTTERY STUDIOS- WORKSHOP
    - ✦ COFFEE PLANTATION AND MUSEUM
    - ✦ CHE GUEVARA MAUSOLEUM



Havana, Cuba



International Symposium in Havana, Cuba  
with additional cultural immersion experience in Trinidad and Cienfuegos  
We spent time on the campuses of Cuba's National Art Schools (Escuelas Nacionales de Arte,  
now known as the Instituto Superior de Arte) and University of Havana



Havana, Cuba



Museo de la Revolucion in Havana







in the tobacco fields, outside of Havana, Cuba





Robert Palazzo, Dean, College of Arts and Sciences, University of Alabama at Birmingham, joins the locals for some music making







Sue Ott-Rowlands, facilitator of the previous International Symposium in Turkey, purchases work from this artist in Havana



Compas Dans: with percussion, sticks and chairs, this troupe puts their own spin on contemporary dance



Compas Dans: with percussion, sticks and chairs, this troupe puts their own spin on contemporary dance





Compas Dans: with percussion, sticks and chairs, this troupe puts their own spin on contemporary dance



Screen printing studio at Instituto Superior de Arte in Havana



Susan Picinich Dean, College of Fine Arts & Communication, Towson University, and husband Stanley Max enthusiastically participated in numerous International Symposia



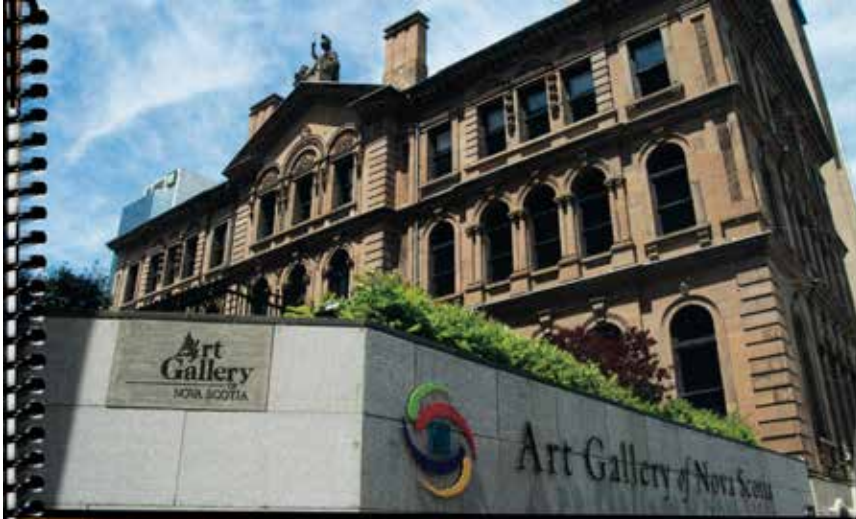
Raymond Tymas-Jones, President, Cornish College of the Arts



ICfAD's board of directors meeting and conference planning trip to Halifax and Lunenburg, Nova Scotia  
L – R: George Sparks, Michael Haga, Michelle Whitecliffe, Dan Guyette, Darwin Prioleau, Jeff Elwell,  
John Crawford-Spinelli, Michael Tick and Jean Miller  
Executive Director Alison Pruitt is in the doorway



Michelle Whitecliffe – Whitecliffe College of Art & Design, New Zealand



**The 54<sup>th</sup> Annual Conference of the  
International Council of Fine Arts Deans**

*with*

**The Association of Independent Colleges of Art and Design  
The Alliance for the Arts in Research Universities  
The Canadian Association of Fine Arts Deans**

HALIFAX MARRIOTT HARBOURFRONT  
HALIFAX, NOVA SCOTIA

**CROSSING BOUNDARIES**





Members spent time on the campuses of Nova Scotia College of Art & Design and Dalhousie University





Members spent time on the campuses of Nova Scotia College of Art & Design and Dalhousie University



The 54th Annual Conference was in Halifax, Nova Scotia with Canadian Association of Fine Arts Deans Alliance for the Arts at Research Universities (a2ru) Association of Independent Colleges of Art & Design (AICAD) This session was at Dalhousie University



Visiting the campus of Dalhousie University

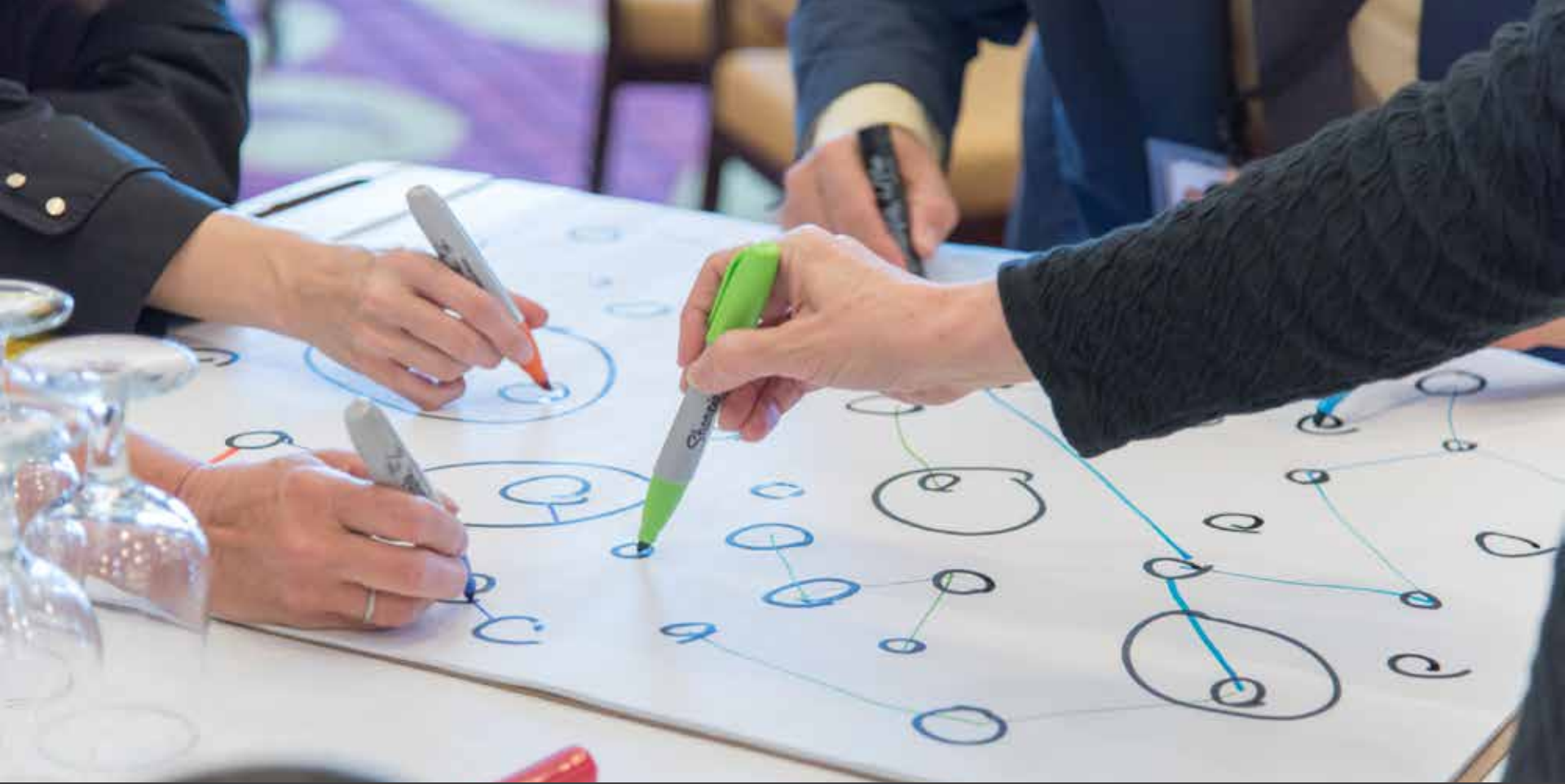


The Learning Spaces Collaboratory (LSC) – facilitating this conference session - is a community of academics and architects who explore how space affects learning and creativity in the undergraduate setting



Jennifer Shank, Dean, College of Fine Arts, Tennessee Tech University and a colleague share ideas





The Learning Spaces Collaboratory (LSC) – facilitating this conference session - is a community of academics and architects who explore how space affects learning and creativity in the undergraduate setting



Darwin Prioleau, Dean, State University of New York at Brockport shares with colleagues





Bonnie Thornton Dill, University of Maryland; Charles Wright, Dean of Academic Affairs, Kendall College of Art & Design; and Sonya Baker, Associate Dean, College of Visual and Performing Arts, James Madison University  
ICfAD's reception at Canadian Museum of Immigration at Pier 21 in Halifax



Dan Guyette, Dean, College of Fine Arts, Western Michigan University and colleagues at ICfAD's reception at Canadian Museum of Immigration at Pier 21 in Halifax



Onye Ozuzu, Dean, College of the Arts, University of Florida networks with a colleague



Theatre Consultants Collaborative has sponsored conferences since 2013  
Curtis Kasefang and ICfAD Executive Director Alison Pruitt share a moment



Pre-conference workshops about fundraising and career trajectory were held in Lunenburg, Nova Scotia



Lunenburg, Nova Scotia  
2017, Conference in Halifax, Nova Scotia



Lunenburg, Nova Scotia



*FISHERIES MUSEUM OF THE ATLANTIC*

Lunenburg, Nova Scotia





Paul Chou, Korn Ferry, facilitates discussion and shares ideas about career trajectory a 2017 pre-conference workshop in Lunenburg, Nova Scotia



Patricia Poulter, Dean, School of Art & Design, Kennesaw State University, facilitates discussion and shares ideas about advancement a 2017 pre-conference workshop in Lunenburg, Nova Scotia





Nova Scotia College of Art and Design in Halifax, Nova Scotia



The board of directors meeting and conference planning in Seattle, Spring 2018

L – R: George Sparks, Michael Tick, Jeff Elwell, Charles Wright, Jean Miller, Michael Haga, Al Romero and Steven Peters



Seattle, Washington



Dale Chihuly's working studio



**ICFAD**

INTERNATIONAL COUNCIL OF FINE ARTS DEANS  
A MULTI-NATIONAL ALLIANCE  
OF EXECUTIVE ARTS ADMINISTRATORS



**The 55<sup>th</sup> Annual Conference of the  
International Council of Fine Arts Deans**

SEATTLE MARRIOTT WATERFRONT  
SEATTLE, WASHINGTON







A 2018 conference reception at Cornish College of the Arts in Seattle



Sabrina Madison-Cannon, Phyllis and Andrew Berwick Dean, School of Music and Dance, University of Oregon



ICFAD

WIEF Annual  
Network Meeting CONFERENCE  
Password: ICFAD2018

ICFAD

WIEF Annual  
Network Meeting CONFERENCE  
Password: ICFAD2018





**ICFAD**  
INTERNATIONAL COUNCIL OF FINE ARTS DEALERS  
A NATIONAL ALLIANCE  
OF EXECUTIVE ARTS ADMINISTRATORS

2815

Date October 4, 2018

Pay to the  
Order of

**Seattle Children's Theatre**

\$ **1,000**

One Thousand Dollars

Memo:

*Michael L. Tick*

⑆85871713 ⑆18635887571⑆ 11638

Award for Arts Achievement & Excellence  
Jeff Elwell and Michael Tick present a check to Seattle Children's Theatre Executive Director



Roundtable Discussions



William "Billy" Clow, Dean, College of Fine Arts & Communication, Western Illinois University



Breakfast at the Seattle Museum of Art







Leonardo's Children: Stories on Creativity by Fine Arts Leaders that will Blow Your Mind  
Seattle Museum of Art



David Humphries, Chair of ICfAD's Global Connections Committee, facilitates a conference session



Michelle Whitecliff is prepared for possible rainy weather in Seattle



ICfAD President George Sparks and Executive Director Alison Pruitt were invited guests of the China Academy of Art for its 90th anniversary celebration  
While abroad, they also spent time with administrators at the China Conservatory of Music

# 美术学院建校90周年 庆典大会

Anniversary ceremony of  
China Academy of Art



中国美术学院  
1928-2018

欧洲艺术院校联盟

European League of Institutes of the Arts(ELIA)

主席托马斯·麦尔

President Thomas Meier

国际美术学院院长联合会

International Council of Fine Arts Deans(ICFAD)

执行主席艾莉森·普鲁伊特

Executive Director Alison Pruitt

研究型大学艺术联盟(A2RU)

Alliance for the Arts in Research Universities(A2ru)

执行主席劳丽·比夫斯基

Executive Director Laurie Baefsky

英国教育组织QS



Laurie Baefsky, then-Executive Director of a2ru and ICfAD President George Sparks



Beijing, China





## **JEFF ELWELL**

College of Fine Arts  
Eastern New Mexico University  
ICfAD President 2018 – 2019

*In 2000, as Chair of Theatre Arts at Nebraska, I was introduced to the fellowship of ICfAD, attending the conference in Miami. I was warmly embraced by several member Deans (specifically Maurice Sevigny, Russ Schulz, and Richard Toscan) who made me feel like I was part of the fraternity. I attended 17 out of the next 18 conferences (missing Toronto) and when I became Dean at East Carolina (2004), began serving. On the Diversity Task Force, By-Laws Committee, and Advocacy Task Force; and then elected and served as a Board Member from 2013-2020. I always learned from my fellow deans and will forever cherish the friendships and memories from my association with ICfAD.*



University of Texas, Austin

## RUDE MECHS

Based in Austin, TX, Rude Mechs creates genre-averse live performance peppered with big ideas, cheap laughs, and dizzying spectacle. What these works hold in common is the use of play to make performance, the use of theaters as meeting places for audiences and artists, and the use of humor as a tool for intellectual



investigation. We tour these performances nationally and abroad; maintain Crashbox, a suite of rooms that are home to artists of every discipline; house a scenic lending library; and run Why We Are Here, a writing and performance workshop for displaced refugees. The quality and innovation of the company's theatrical productions have firmly established Rude Mechs as one of Austin's most highly valued cultural assets.

Rude Mechs creates new works collaboratively. We are deeply proud to represent Austin as a home for cutting-edge theatre.

"The Method Gun" explores the life and techniques of Stella Burden, actor-training guru of the 60s and 70s, whose sudden emigration to South America still haunts her most fervent followers. Ms. Burden's training technique, The Approach (often referred to as "the most dangerous acting technique in the world"), fused Western acting methods with risk-based rituals in order to infuse even the smallest role with sex, death and violence. A play about the ecstasy and excesses of performing, the dangers of public intimacy and the incompatibility of truth on stage and sanity in real life.



 **ICFAD**  
INTERNATIONAL COUNCIL OF FINE ARTS DEANS  
A MULTI-NATIONAL ALLIANCE  
OF EXECUTIVE ARTS ADMINISTRATORS



## The 56<sup>th</sup> Annual Conference of the International Council of Fine Arts Deans

AT&T CONFERENCE CENTER  
AUSTIN, TEXAS  
OCTOBER 2 – 5, 2019



## BUILDING AN EFFECTIVE FUNDRAISING STRATEGY FOR FINE ARTS

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### 1:00-2:00pm Keynote Session: Fundraising for Fine Arts

Scott Rabenold, VP for Development at UT-Austin and Dean Doug Dempster, UT-Austin College of Fine Arts

- How and why fundraising for Fine Arts is different from other disciplines
- How the College of Fine Arts at UT-Austin collaborates with the university's development office and the organizational structure of each
- How the College of Fine Arts is preparing for UT-Austin's next capital campaign
- Q&A

### 2:15-3:30pm Evolution of Donor Relationships Part I: Building Annual Gifts into Major Gifts

**Building Annual Gifts into Major Gifts** is the first of two moderated panel discussions which will focus on **building and sustaining donor relationships** from graduation-to-grave based on case studies and best practices.

- *Elyse Menger Robinson*, Director of Development, College of Fine Arts, Texas Christian University
- *Andrew West*, Director of Principal Gifts, College of Fine Arts, The University of Texas at Austin
- *Sondra Lomax*, moderator, Assistant Dean for Development, College of Fine Arts, The University of Texas at Austin

### 3:45-5:00pm Evolution of Donor Relationships Part II: Sustaining Major Gifts into Estate Gifts

**Sustaining Major Gifts into Estate Gifts** is the second of two moderated panel discussions which will focus on **building and sustaining donor relationships** from graduation-to-grave based on case studies and best practices.

- *Laura Whitmore Brown*, Assistant Dean of Development, College of Arts and Humanities, University of Maryland
- *Amanda Brown Irving*, Executive Director of Gift Planning, The University of Texas at Austin
- *Sondra Lomax*, moderator, Assistant Dean for Development, College of Fine Arts, The University of Texas at Austin



Webster University since renamed its nationally renowned Conservatory of Theatre Arts in honor of the late Peter Sargent, founding dean of the Leigh Gerding College of Fine Arts and a regular at ICfAD conferences for many years with Bobbi Korner, Dean, College of Arts & Architecture, Penn State University

# ADVANCEMENT OFFICERS' AFFINITY GROUP

To augment your International Council for Arts Deans membership, our Advancement Officers group is designed to create a network of advancement professionals working in the visual and performing arts, design, communication, and all industries in higher education. The Advancement Officers group engages throughout the year to share challenges and successes, best practices, strategies, research, communication models, and trends that support fundraising.

**Applying AI to Strategic Engagement, Modeling New Directions in Digital Innovation and Philanthropy**

**Friendraising: Engaging Departments for Legislative Success**

**A Most Noble Profession: Inspiration and Values to Fuel your Fundraising Career**

**Rethinking Who Qualifies as a Prospect**

**Capital or Comprehensive: To Lead or Follow**

**Transform Your Fundraising With Creativity**

**Building and Sustaining a Parent Giving Program**

**Fundraising Zoom Revolution and Evolution of Philanthropy**

**Best Practices for Successful Advancement Communications**

**White Papers: The Most Effective Fundraising Tool**

## Proposal for ICFAD Leadership Development Program

October 5, 2019

Dr. Barbara Korner, Dean  
College of Arts & Architecture,  
Penn State University

As it becomes harder and harder to find faculty who are willing and prepared to serve in leadership roles in higher education, institutions are working to provide leadership development programs.<sup>1</sup> With its strong base and reputation as an organization that advances the value and relevance of the arts in higher education through a focus on deans helping deans, ICFAD can provide leadership development that will both support and strengthen new deans in their role as well as help build a pipeline for future deans. Though the annual conference and international opportunities do this, a focused workshop that provides time for reflection on leadership in general and specific skills that can assist arts deans in particular, has potential to benefit the individual members and strengthen the profession of arts in higher education.

ICFAD can provide new deans, associate and assistant deans, and school directors and/or department chairs time to reflect on specific leadership skills, consider ways they can be strong advocates for the arts within their contexts, consider the advantages of assuming increased responsibilities, and avail themselves of a network of mentors.





Aldemaro Romero Jr., Dean of the George and Mildred Weissman School of Arts and Sciences, Baruch College, City University of New York and Steven Peters, College of Fine Arts, University of Montevallo, facilitators of ICfAD's publishing project



Roundtable Discussions



Breakfast at Blanton Museum of Art in Austin, Texas



Ellsworth Kelly's *Austin*, 2015 with installation of colored glass windows, black and white marble panels, and redwood totem, Austin, Texas



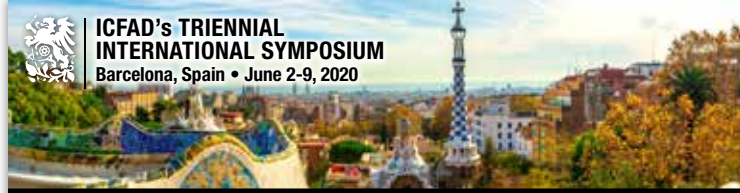
**JEAN MILLER**

Wonsook Kim College of Fine Arts  
Illinois State University  
ICfAD President 2019 – 2022

*ICfAD is essential to building a successful career in higher education fine arts administration. The organization provides mentorship at every level and myriad opportunities to participate as one moves through the administrative trajectory. It lends continual support for the individual and their career. ICfAD believes in deans, directors and chairs, advancement officers, communication professionals, and gallery and museum directors and curators. One thing many members do not know is that ICfAD is there for you from your first administrative role through the retirement years. It is a remarkable organization with an illustrious history. I am happy to be a part of that history.*



**ICFAD's TRIENNIAL  
INTERNATIONAL SYMPOSIUM**  
Barcelona, Spain • June 2-9, 2020



**International Symposium & Global Seminar Barcelona 2020**

**Tuesday, June 2, 2020 (B, L)**

8:00 a.m. - 9:00 p.m.  
Museu de Historia  
Museu Nacional d'Art  
Lunch at El Xalet de Montjuïc  
Fundació Joan Miró  
Gondola  
Olympic Village  
Castellers Visit

**Wednesday, June 3, 2020 (B, L, D)**

8:45 a.m. - 5:30 p.m. and 7:00 p.m. - 8:30 p.m.  
Cathedral  
Picasso Museum  
Santa Maria del Mar  
Lunch at Cuines Santa Caterina  
Palau de la Música  
Liceo  
Flamenco Show

**Thursday, June 4, 2020 (B, D)**

8:15 a.m. - 2:00 p.m. and 5:30 p.m. - 9:30 p.m.  
Park Güell  
La Sagrada Família  
Casa Milà "La Pedrera" Tour and Dinner

**B** - Breakfast • **L** - Lunch • **D** - Dinner

**Friday, June 5, 2020 (B, L, D)**

9:30 a.m. - 1:00 p.m. and 8:00 p.m. into the evening  
Universitat de Barcelona  
Montvinic: wine pairing dinner with Catalan dinner

**Saturday, June 6, 2020 (B, L)**

8:15 a.m. - 9:00 p.m.  
Teatre-Museu Dalí, Figueras  
Casa-Museu Dalí, Port Lligat  
Cadaqués  
Wine Reception with hors d'oeuvres

**Sunday, June 7, 2020 (B, L, D)**

7:00 a.m. - 7:00 p.m.  
Montserrat Abbey  
Llopart Winery, Cava Country  
Lunch at Mirador de las Cavis

**Monday, June 8, 2020 (B, D)**

9:00 a.m. (optional) - 11:00 p.m.  
Networking with ELIA colleagues  
ELISAVA  
Global Seminar  
Dinner with ELIA colleagues

**Tuesday, June 9, 2020 (B, L)**

9:00 a.m. - 6:00 p.m. (optional)  
Global Seminar  
Network with ELIA colleagues



The International Symposium and the Global Seminar planned with European Leagues of Institutes of Arts to be held at Elisava Barcelona School of Design and Engineering were victims of the global COVID-19 pandemic.



La Sagrada Família, Barcelona, Spain



ICfAD board member Aldemaro Romero contemplates during planning trip for our International Symposium





Barcelona, Spain



Dear Colleagues:

I am pleased to welcome all of you to ICFAD's 2021 Virtual Conference. We were hoping to be together in Richmond, Virginia for our annual meeting this month. However, the ICFAD Board of Directors was compelled to rethink the format as the Coronavirus

numbers continued to surge throughout the country. With the Delta variant presenting us all with new and sometimes unexpected challenges, many professional organizations have canceled their in-person conferences out of an abundance of caution and have chosen to host them in a virtual environment.

ICFAD has had many years to grow and evolve, and the current Covid challenge faced by our global society is one more chapter in the organization's long and resilient history. ICFAD, the premier professional organization for fine arts administrators in education is 57 years old. We are proud of our long and distinguished past, especially since it has brought arts leaders in higher education together over the decades to foster meaningful and enduring professional friendships. Most importantly, we have always celebrated "Deans helping Deans."

We have a wonderful virtual conference in store for our attendees. The program sessions, inspiring speakers, roundtables, and other conference opportunities are all intact, and have been successfully converted from the in-person platform. Today the ICFAD Board of Directors and I welcome new and continuing members, our sponsors, and presenters. We wish to express much gratitude to Virginia Commonwealth University and University of Richmond for their flexibility and generosity. Planning for the conference extended over two years due to the pandemic. The City of Richmond and the Richmond Marriott Downtown provided incredible support during those two years, adapting to ICFAD's requests in the ever-changing Covid environment. Thank you!

# COMMUNICATIONS PROFESSIONALS AFFINITY GROUP

Deans, directors, and chairs work closely with communications professionals to maximize visibility and contribute to their academic unit's reputation. Together, you collaborate on strategic communications, crisis management, and telling the institution's story through print and digital platforms. To augment your International Council for Arts Deans membership, a Communications Professionals Network has been formed. It is designed to create a network for communications professionals working in the visual and performing arts, design, and creative industries in higher education. The Communications Professionals Network engages throughout the year to share challenges and successes, best practices, strategies, research, communication models, and trends that support communications efforts in the creative, higher education space.

## Podcast 101

**Generating Student-produced Social Media Content and its Value**

**Creating a Unified College Brand that Reflects its Disparate Parts**

**The Plight of Social Media Managers**

**Streamlining Performing Arts Ticketing Systems**

**Ditch the flier: Making your online content mobile friendly and accessible**

**Equity-Centered Marketing and Communication Practices**

**Best Practices for Successful Advancement Communications**

**Branding your Unit within the Wider College, University or Community Structures**

**ICfAD's Communications Professionals: Storytelling**

**Power of Positivity: Simple Steps for Success**

**Best Practices: Digital Marketing for the Arts in Higher Education**



The board of directors meeting and conference planning at Rady Shell at Jacob's Park, the bi-national region of San Diego, California and Tijuana, Mexico, Spring 2022



The board of directors meets and conference plans at Chicano Park, in the bi-national region of San Diego, California and Tijuana, Mexico, Spring 2022



The arts have no borders.

58th Annual Conference of the International Council of Fine Arts Deans  
49th Annual Conference of the National Council of Arts Administrators  
addressing issues of place, migration and cultural identity in the binational  
region of San Diego, California and Tijuana, Baja California – Mexico

**October 6 & 7, 2022**  
Arts and Cultural Immersion Opportunities Before and After

*organized with*  
San Diego State University  
University of San Diego  
The University of California San Diego



pre-conference cultural immersion experience at Liberty Station in San Diego



. . . and another pre-conference opportunity to visit Balboa Park in San Diego





Michael Wille, Director, Wonsook Kim College of Fine Arts, Illinois State University and  
Troy Richards, Dean, School of Art & Design, Fashion Institute of Technology  
Our Conference included the National Council of Arts Administrators



Sarah Bay-Cheng, Dean, School of the Arts, Media, Performance & Design, York University





ICFAD



Steinway & Sons was ICfAD's first conference sponsor



Holly Alford, Assistant Dean, Senior Director for the Performing Art and Design, and Director of Inclusion and Equity, VCU arts; James Frazier, Dean, College of Fine Arts, Florida State University; and B. Stephen Carpenter, Michael J. and Aimee Rusinko Kakos Dean, College of Arts & Architecture, The Pennsylvania State University



at Balboa Park, San Diego, California, October 2022



reception at Comic-Con Museum, San Diego, California, October 2022





Paul Kassel, Dean, School of Art & Design, Northern Illinois University



In the Baker-Baum Concert Hall, Conrad Prebys Performing Arts Center  
LaJolla, California



Deans from the University of California at Los Angeles  
Eileen Stempel, Inaugural Dean, The UCLA Herb Alpert School of Music  
Brian Kite, Dean, UCLA School of Theater, Film and Television



Oceanfront networking at Museum of Contemporary Art  
LaJolla, California



John Milbauer, Dean, School of Music, DePaul University;  
Susan Cahan, Dean, Tyler School of Art & Architecture, Temple University;  
and Marc Arentsen, Dean, School of Performing Arts, Dean College



**NANCY USCHER**

College of Fine Arts  
University of Nevada Las Vegas  
ICfAD President 2022 – 2024

*Serving as President of ICfAD has been one of the great honors of my life, as a member of the extraordinary group of leaders that has led this distinguished organization for more than half a century. ICfAD stands for the most precious values— members providing support to one another and creating a thoughtful forum and safe space for honest conversation and dialogue. ICfAD has consistently nurtured new ideas, inspiration and hope, and has continuously affirmed the critical importance of the arts and innovative arts education in global society.*



International Symposium in Mexico City with time on the campuses of Centro Nacional de las Artes (CENART) National Autonomous University of Mexico (UNAM), Universidad Panamericana at Teotihuacan



Teotihuacan, Mexico





With *Dream of a Sunday Afternoon in the Alameda Central* (Diego Rivera, 1947)



*Dream of a Sunday Afternoon in the Alameda Central (Diego Rivera, 1947)*



• MENU •

Lunch - May 28th, 2023

**Entrée**

Soup of black beans with julienne style tortilla fried,  
and served with chorizo - local sausage

**Main Course**

Fish fillet served with two sauces:  
Poblano chili sauce (local chili) and huitlacoche  
sauce  
huitlacoche is the corn's mushroom) and served  
with rice

**Dessert**

Corn bread served with Rompope



ICEAD



at Escuela Nacional Preparatoria, Mexico City, Mexico, featuring the work of Diego Rivera



at Escuela Nacional Preparatoria, Mexico City, Mexico, featuring the work of Diego Rivera



CENART is the largest educational, cultural and artistic center in Mexico exploring new models for artistic education in art, music, dance, film, theatre, interdisciplinary research and new technologies



CENART is the largest educational, cultural and artistic center in Mexico exploring new models for artistic education in art, music, dance, film, theatre, interdisciplinary research and new technologies



CENART is the largest educational, cultural and artistic center in Mexico exploring new models for artistic education in art, music, dance, film, theatre, interdisciplinary research and new technologies







ESCUELA SUPERIOR DE MUSICA







Nancy Uscher, Dean, College of Fine Arts, UNLV  
and Martin Camacho, Dean, Talkington College of Visual & Performing Arts, Texas Tech University



QUIDA

MI CASA ES TU CASA



¡Bienvenidos a un Día de Reyes,  
Nuestro Comité Organizador y el  
Club Unidos de América, les  
placemos para celebrar este  
importante momento.

Hoy es un día especial para todos,  
por lo tanto, les invitamos a  
participar en este día de Reyes,  
con la finalidad de compartir  
momentos de alegría y fraternidad  
entre todos los presentes.

Este día es un día muy especial,  
por lo tanto, les invitamos a  
participar en este día de Reyes,  
con la finalidad de compartir  
momentos de alegría y fraternidad  
entre todos los presentes.

ICFAD

International Center for  
Family Development  
www.icfad.org

QUIDA

MI CASA ES TU CASA

ICFAD

International Center for Family Development



Mexico City, Mexico



Historic Coyoacan  
Mexico City, Mexico







International Symposium in Mexico City with time on the campuses of Centro Nacional de las Artes (CENART)  
National Autonomous University of Mexico (UNAM),  
Universidad Panamericana



UNAM, Centro Cultural Universitario en el Espacio Escultórico



Biblioteca Nacional de México is located in Ciudad Universitaria, the main campus of the National Autonomous University of Mexico (UNAM) in Mexico City



Casa Azul, Frido Kahlo's childhood home-turned-museum



Casa Azul, Frido Kahlo's childhood home-turned-museum



Anahuacalli, a temple of the arts designed by Mexico muralist Diego Rivera, displaying a vase selection or pre-Hispanic pieces and an extensive collection of pre-Columbian art



Most gracious hosts Martin Camacho and his wife, Mariana Rodarte



At Chapultepec Castle, an 18th century palace known for its impressive gardens and murals and located on top of Chapultepec Hill

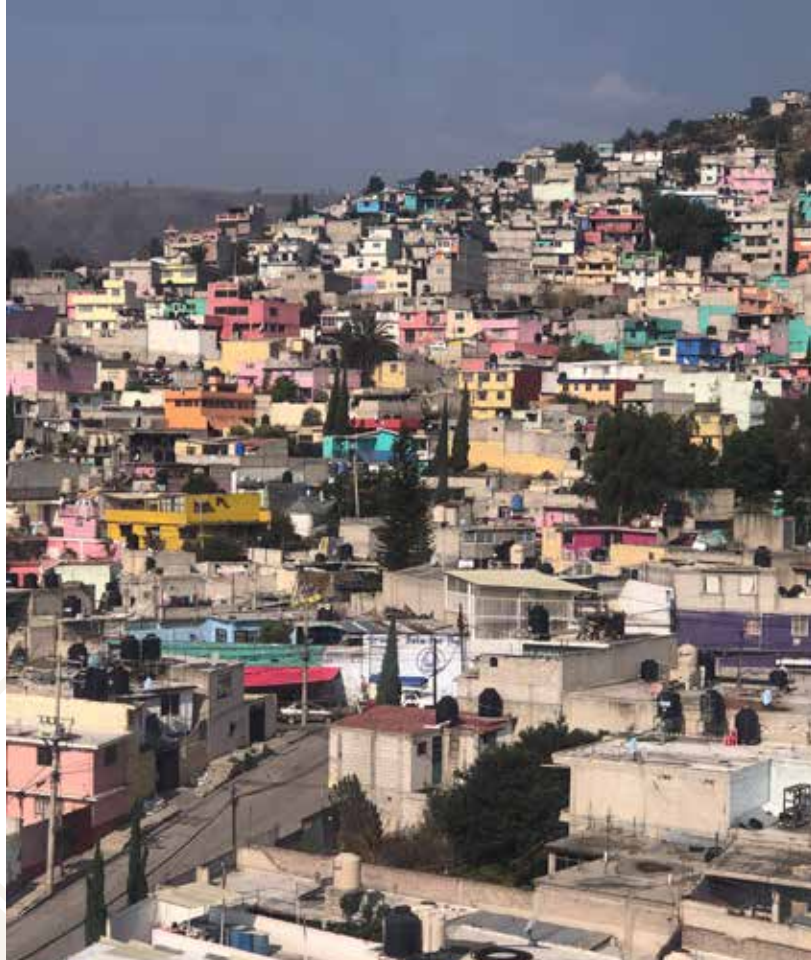




Our view of Mexico City from Chapultepec Castle, an 18th century palace known for its impressive gardens and murals and located on top of Chapultepec Hill



At the National Museum of Anthropology where we learned about the many ethnic groups that comprise Mexico's cultural fabric



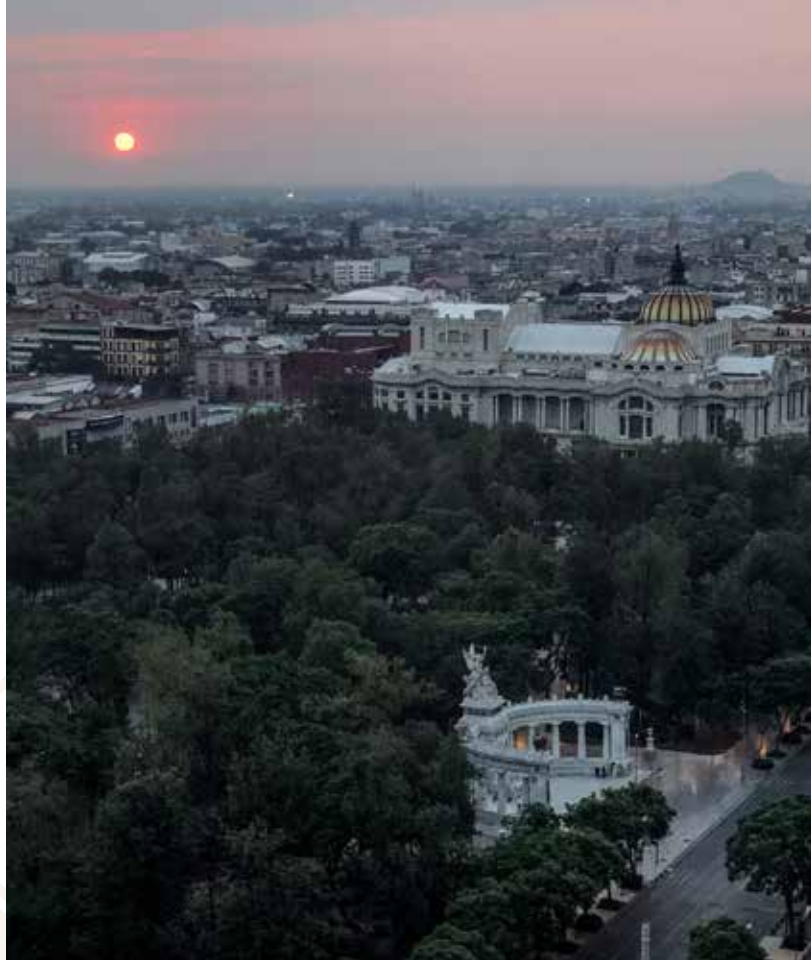
A view from Mexico City's ropeway system that carries as many as 100,000 people per day over 10., 6 km and seven stations



Nancy Uscher, Dean, College of Fine Arts, UNLV,  
Martin Camacho, Dean, Talkington College of Visual & Performing Arts, Texas Tech University  
and Universidad Panamericana Dean Gabriel Pilego



Jon-Phillip Sheridan, Chair, Photography + Film, VCUarts  
and Chase Westfall, Curator of student exhibitions and programs at The Anderson, VCUarts



Palacio de Bellas Artes  
Mexico City, Mexico



## 59th Annual Conference of the International Council of Fine Arts Deans

The Arts as Inspiration for Social Transformation and Resilience

Conservatorio de Música de Puerto Rico  
Universidad de Puerto Rico - Río Piedras  
Universidad del Sagrado Corazón

Thursday & Friday, September 28 & 29, 2023

Pre-Conference Workshops on Wednesday, September 27

*Leadership Development Workshop*

*Our Unique Opportunities and Challenges: an in-person workshop for professionals fulfilling educational missions through artistic exhibitions*

*Shifts and Trends in Development in the Wake of a Global Experience: an in-person workshop for advancement professionals*

 ICFAD



## WELCOME from the ICFAD President



### Dearest Colleagues:

I am delighted to welcome each and every one of you to the 59th Annual Conference of the International Council of Fine

Arts Deans! I am so pleased that we are coming together for the conference on the exquisitely beautiful island of Puerto Rico, a culturally rich and fascinating part of the world. Our theme this year is The Arts as Inspiration for Social Transformation and Resilience. We could not have chosen a more exciting, vital and appropriate location for this important conversation about the arts and its critical role in 21st century society.

The ICFAD Board of Directors, our Executive Director, and members have worked together to create an engaging conference program that features several pre-conference meetings, wonderful speakers, breakfast table presentations (new this

year), compelling roundtable discussions and visits to museums, institutions and special parts of the island, including an evening of delicious dinner options in Old San Juan.

Our conference is about Deans helping Deans, meeting new colleagues, celebrating the great work of our members, being exposed to new ideas, seeding future collaborations, thinking together about the future of the arts, gaining global perspectives, and much, much more.

I wish each of you a memorable experience at the conference. I am honored to serve as your president.

With warmest wishes,

**NANCY USCHER, PRESIDENT**

International Council of Fine Arts Deans



## With Appreciation for our Corporate Sponsors



**29Pieces.org** | [artistsmakingakinderworld.org](http://artistsmakingakinderworld.org)  
29 Pieces is an arts organization based in Dallas, Texas. We use art to awaken, uplift and give voice to the creative human spirit to make genuine, positive social change. Since our inception in 2005, we've trained more than 1500 teachers in 24 states and Washington DC and reached more than 250,000 student participants with our 29 Pieces Education: Artists Making a Kinder World curriculum of project-based, cross-disciplinary lessons. We partner with individual schools, school districts such as Dallas ISD, Washington, DC Public Schools, Atlanta ISD (and others), and institutions of higher learning, such as the University of Nebraska and Arkansas Tech University to facilitate our lessons and projects.



**ASIMUT software** | [asimut.com](http://asimut.com)  
ASIMUT is used by the world's best schools of music, performing arts and visual arts. It is the only scheduling, room booking, and event management system built specifically to handle the highly complex and dynamic planning processes of fine arts education. Staff collaborate planning classes, performances, and exhibitions with real-time conflict checking and resolution. Students and faculty can book their own rooms and lessons online using smart phones, computers, or interactive touch screen kiosks, and they are always up to date with the latest schedule changes. Seven of the top eight performing arts schools on the QS-index use ASIMUT, including the Juilliard School and the Curtis Institute of Music in the US, as do many departments of fine arts at major institutions like University of Michigan, Roosevelt University, Bard College, Melbourne University, National University of Singapore, etc.



**David M. Schwarz Architects** | [dmsas.com](http://dmsas.com)  
David M. Schwarz Architects is an architectural planning and design firm located in Washington, DC. Our team of 40 architects see architecture as a service and an art undertaken in collaboration with our clients. Founded in 1978, the central tenet of our work is crafting sustainable, human-centered places in stewardship of our public realm. The planning and design of arts' education and performance spaces are at the heart of our firm's work. We collaborate with institutions of higher education across the United States to create places that encourage creative artistic expression, that embody the unique values of each school and that respect our clients' budgets and schedules. Clients include the University of South Carolina, Yale, TCU, Georgetown, Duke, the University of Miami, and Vanderbilt; we are currently working on arts' projects at Longwood University, The Catholic University of America, and St. John's College in Annapolis.



**DLR Group** | [dlrgroup.com](http://dlrgroup.com)  
DLR Group is a global, integrated design firm with 1,200 employee-owners in 30 offices around the world. The firm's internationally recognized Cultural + Performing Arts Studio works with higher education institutions across the country on planning and design projects for arts programs involving music, dance, theater, digital media/film, and the visual arts. We offer a multi-disciplinary in-house team of architects, engineers, and technology designers—including specialists in acoustics, audiovisual, theatrical, and lighting system design—whose professional focus is the fine and performing arts. These experts guide clients through every phase of a project, creating compelling solutions that are recognized for their technical, aesthetic, and operational quality.

## With Appreciation for our Corporate Sponsors

# HGA

**HGA** | [hga.com](http://hga.com)  
Established in 1953, HGA is a nationally-recognized, multi-disciplinary firm built on the belief that enduring, impactful design results from the inspired application of original insight into the human condition. Passionate about architecture that inspires learning, stimulates creativity and cultivates community, HGA's Arts and Higher Education studio is a dedicated collective of 40 architects, engineers and planners with a wealth of expertise and experience in the design of academic performing and visual arts learning environments. Our clients receive the benefit of working with a small, experienced, and specialized studio able to draw on the resources of a larger, multidisciplinary firm.

# JaffeHolden

**Jaffe Holden Acoustics, Inc.** | [JaffeHolden.com](http://JaffeHolden.com)  
Our mission in the acoustic and audio/video design of academic learning environments for the fine and performing arts is centered around the students, faculty, and staff who use these spaces every day to learn, teach, practice, and perform. By supporting the needs of students, we help build their confidence in performing to audiences of all sizes.

# PERKINS EASTMAN pfeiffer

**Pfeiffer, a Perkins Eastman Studio** | [pfeifferpartners.com](http://pfeifferpartners.com)  
Architects, planners and programmers for over five decades throughout North America, Pfeiffer, a Perkins Eastman Studio, is passionate about the creation of inspiring, technologically advanced and environmentally responsible facilities for the fine and performing arts. Known for its collaborative approach, Pfeiffer works with colleges and universities to advance their academic arts missions through the planning and design of new and renovated facilities for instruction, practice, design and production, performance and presentation. Our learning spaces, studios, theaters and museums anticipate collaborative pedagogies, support interdisciplinary collaboration and kindle the imagination while stimulating engagement and building community.

# Schuler Shook

**Schuler Shook** | [schulershook.com](http://schulershook.com)  
Valued internationally as creative and insightful design partners, Schuler Shook consistently creates exceptional design solutions in architectural lighting design, theatre planning and audio video design. We design for today and for the future. Our experience as theatre planners for colleges and universities is appreciated in theatres, concert halls, recital and studio spaces, rehearsal rooms and support spaces. From initial planning studies to full services for higher education projects, we are known for our inclusive and comprehensive approach to design as well as our success in helping to create facilities that allow faculty and students to strengthen their programs.

# Theatre Consultants Collaborative

**Theatre Consultants Collaborative** | [theatrecc.com](http://theatrecc.com)  
TCC helps create inspiring spaces to nurture, experience and celebrate the performing arts. Our consultants collaborate with universities, colleges and architects to program, plan and design innovative performance facilities and theatrical systems. Several of us came from academic environments, where we worked as faculty, technical directors, and production managers, so we bring a unique perspective to performance facility design within a university setting. Give us a call. We'll work hard to help you craft the performance space you need to inspire your performers and audiences.



A new affinity group for Gallery & Museum Directors met in-person for the first time at the San Juan Conference



Participants in the Leadership Development Workshop and their mentors met in person for the first time after years of online programming, in San Juan



Oceanfront reception at Stellaris Resort & Casino, San Juan, Puerto Rico



Richard Walker, Associate Dean of Student Development, Caine College of the Arts, Utah State University;  
Debra Burns, Dean, College of Communications and Fine Arts, University of Memphis;  
Megan Topham, Associate Dean for Operations, McGovern College of the Arts, University of Houston;  
Andrew Davis, Dean, McGovern College of the Arts, University of Houston



Conference participants enjoyed morning walks and runs





Ramón Diego-Servera, Dean, College of Fine Arts, University of Texas at Austin



# BORICUA HISTORY PRIMER

Pedro Reina Pérez, PhD.

Universidad de Puerto Rico, Río Piedras



Pedro Reina Pérez, Dean, Universidad de Puerto Rico, Río Piedras



Trudy-Ann Barrett, Vice Principal at Edna Manley College of the Visual and Performing Arts in Kingston, Jamaica was hosted by Chris Walker at the conference in Puerto Rico



Dine Arouns have become a popular part of annual conferences





Dennis Jung Moller and Klaus Hoffbeck travel from ASIMUT's home base of Denmark for annual conference sponsorship



Hasan Elahi, Dean, College of Fine, Performing & Communication Arts, Wayne State University shares with colleagues



Sabrina Madison-Cannon, Phyllis and Andrew Berwick Dean, School of Music and Dance, University of Oregon and Jim Godfrey, Associate Dean, School of the Arts, Utah Valley University facilitated a roundtable discussion on leading through change. Their collaboration also sparked the writing of an article together, and they were then invited to present at the CCAS conference in Austin in 2024.



VCUarts was well represented at the San Juan Conference





San Juan, Puerto Rico



# A CULTURAL IMMERSION EXPERIENCE

Québec City, Québec, Canada • October 5 – 8, 2024



## Before the ICFAD and CAFAD Conferences in Montréal, October 8 - 11, 2024

### Saturday, October 5, 2024 (D)

Please schedule your own arrival into Québec City and transfer to Le Capitoile Hôtel. Le Capitoile Hôtel is a brand new 5-star-4 diamond hotel right in the heart of Old Québec. Staying in the heart of the Carré des spectacles, we will be steps away from all of Old Québec's tourist attractions: Saint-Jean and Saint-Louis streets, the Grande Allée, Petit Champlain, Fortifications, the Plains of Abraham, the Convention Centre, and museums. With 108 rooms and suites featuring breathtaking views of downtown, the boutique-style hotel offers an indoor pool on the 9th floor and 24h gym.

In 1985, Québec became the first city on the continent to be placed on the World Heritage List of UNESCO. Besieged six times in its history, Québec was finally conquered by the British in the Battle of the Plains of Abraham in 1759. Capital of New France, then Capital of British North America, Québec is today the heart of French culture in North America.

We will enjoy dinner and a World Heritage City Presentation by **David Mandel**, who studied at York University in Toronto and at the University of Paris, before moving to Québec City in 1976. After completing a Master's thesis in art history and undertaking doctoral studies at Laval University, David became co-founder of Mendel Tours (formerly Canadian Cultural Landscapes) in 1984. He is often called upon to give talks about the history of Québec at international conferences and has given numerous tours of the city for visiting dignitaries. A resident of Québec's historic district since 1976, he is very involved in preservation issues. David is the author of a best-selling series of guide books devoted to Québec City and its surrounding region. David's 40-minute presentation, which provides a colorful and stimulating introduction to the city's dramatic history, is richly illustrated with historic maps, illustrations and photographs.

### Sunday, October 6, 2024 (B, L)

**A walking tour** of Québec City's narrow winding streets and historic buildings, beginning at the hotel. Together, we will discover the Upper Town and the Seminary of Québec, founded in 1663. Now occupied by the School of Architecture of Laval University, this institution is a remarkable collection of buildings erected around enclosed courtyards. Frédéric Lepinay, Dean of Laval University's (Québec City) Faculty of Architecture, Arts and Design has been invited to join us. The magnificent Notre Dame de Québec Basilica became the first Catholic Cathedral north of Mexico in 1674.

We will walk by numerous points of interest including the Dufferin Terrace, a vast boardwalk overlooking the St. Lawrence River, formerly the site of the Governor's Residence. We will learn about the famous Chateau Frontenac hotel – its history and architecture. Making our way down to the Lower Town, at Place Royale, where French explorer Samuel de Champlain constructed his first habitation in 1608 and where the government of Québec has restored merchants houses from the time of New France.

Lunch will be at Chez Muffy, steeped in local Québec heritage – both culturally and gastronomically. Located in a maritime warehouse dating from 1822, our restaurant focuses on the products of our market garden farm and seasonal flavors. The restaurant's farm is located on Île d'Orléans, less than 20km from the restaurant, allowing the team to prepare fresh produce for eight months of the year. Market gardener Alexandre Faille has been working on the organic crops since 2009. With original stone walls and wooden beams, the team will welcome us in a warm and relaxing atmosphere.

The walking tour will end at **Musée de la Civilisation**, where **Stéphane La Roche, Chief Executive Officer**, will welcome us. The Museum's mission is to make known the history and the various components of our civilization, including the material and social cultures of the occupants of Québec territory, as well as those that enriched

them; ensure the conservation and presentation of the ethnographic collection and other collections representative of our civilization; ensure Québec's presence in the international network of museological events through acquisitions, exhibitions and other cultural and educational mediation activities.

Afterward, participants may enjoy **time on their own** and return to the hotel at their leisure. A funicular ticket (cable car that links the Lower Town and Upper Town) will be provided, as will be a list of recommended restaurants for dinner on your own.

### Monday, October 7, 2024 (B, L)

**National Museum of Fine Arts / Musée national des beaux-arts du Québec |**

**MNBAQ:** an esteemed art museum established in 1933 residing within the National Battlefields Park and comprised of three structures purpose-built for the museum and a fourth originally served as a provincial prison. **Director Jean-Luc Murray** will welcome and converse with us, before we enjoy time on our own for exploration.

Among other diverse exhibitions, the MNBAQ displays an exceptional collection of Inuit art, providing a unique experience, with a selection of more than 100 works from the Brousseau Inuit Art collection from the past sixty years by more than sixty artists from Nunavik, Québec and from Nunavut and the Northwest Territories. The exhibition illustrates the ancestral values, skills and know-how found in the culture of the Canadian far north, which artists have imbued in their work.

A memorable lunch at and docent-led tour of **the Parliament**. Le Parlementaire Restaurant is located inside the Parliament Building, home to Québec's National Assembly, in which 125 Québec parliamentarians sit. The building is more than a century old. It is remarkable for its architecture, art and décor and bears eloquent witness to the history of Québec. The eloquent architecture and interior decoration of the Parliament Building offer a veritable fresco of Québec history. The dining room, which is fashioned in the Beaux-Arts style, is located in the interior courtyard of the Parliament building and is the work of architects Marchand and Tanguay.

A visit to **Cirque School / L'école De Cirque De Québec** and discussion with a member of the leadership team. The school's goal is to celebrate each student's unique physical journey, giving them a safe and positive environment to stretch beyond what they thought was possible. L'école De Cirque De Québec believes that by empowering the body to do the impossible, it empowers the mind to do the unimaginable. Comfortable bus transportation will move us from one venue to another today. Dinner will be on your own.

### Tuesday, October 8, 2024 (B)

We will transfer from Capitoile Hotel to Québec City train station by motorcoach. One-way train transfer to Montréal will be provided. Limited snacks and beverages are available on board the train, at your own expense.

The registration fee of \$1,900 USD per person includes three nights of accommodations and three mornings' breakfasts at the beautiful Le Capitoile Hotel; Welcome Dinner including wine service; two special and educational lunch meals; a transfer from Lower Town to Upper Town; transportation on Monday, train transportation to Montréal on Tuesday.

Early Birds save! A 50% deposit (\$950) is due with registration. Registrations must be received by July 12, 2023. The second half of the \$1,900 registration fee will be due August 30, 2024.

The registration fee for this opportunity will increase to \$2,200 after July 12, 2023. If you choose not to register online, please call 561.514.0810 to register by phone.

## BENEFITS OF MEMBERSHIP

*We invite you to enjoy the benefits of 'bundled' membership: \$1,600 annual dues includes an arts academic unit's Dean plus four additional representatives of your choice. We think you'll agree that the new 'bundled' approach offers benefits including less expense than the 'a la carte' structure that has been in place previously; a single invoice annually; broader participation throughout the year; and more diverse constituencies. Join us anytime during the year! Your membership year is based on the date you join or renew, for 12 months.*

**Founded on a shared passion and advocacy for the arts in higher education and a commitment to excellence in leadership**, the International Council for Arts Deans (ICfAD) is a multi-national alliance of executive arts administrators representing institutions of higher education. ICfAD is committed to providing and sharing resources by and for arts administrators; supporting robust dialogue, advocacy and action; and empowering today's and tomorrow's creative leaders to make informed and inclusive decisions based on knowledge, empathy and conviction.

a new membership program to benefit more people in each academic arts unit



Join us for our 60th Annual Conference  
**International Council of Fine Arts Deans**  
with the **Canadian Association of Fine Arts Deans**

**Montréal, Canada | October 8-11, 2024**  
Concordia University | McGill University

#### **Pre-conference arts and cultural immersion program in Quebec City—October 5-8, 2024**

Montréal is renowned for its arts and culture scene and in 2006 was designated as a UNESCO City of Design. With a thriving art scene, the City has emerged as one of the most exciting places on the continent for boundary-breaking art. In October 2024, you will be able to explore its impressive offerings in everything from artsy cafes, to galleries and museums, to walking among the city streets.

A hotbed of arts and culture, Montréal's Quartier des Spectacles downtown entertainment district literally pulses with life, light and talent all year long. Night or day, the Quartier des Spectacles welcomes diverse visitors to its more than 80 cultural venues and eight public spaces offering a diverse array of activities, including no less than 40 festivals, movies, plays, dance performances, art exhibitions, technological art displays, music concerts, operas, comedy shows and more all year round. The Quartier des Spectacles has developed into a world-class cultural destination that attracts millions of visitors each year.

Montréal has an abundance of exciting and vibrant activities and events dedicated to promoting the diverse cultures and traditions of Canada, including work from Indigenous, First Nation, Métis and Inuit communities. Everything from arts and crafts to language and history, the City provides opportunities to learn the history of Indigenous arts and cultures in Quebec. Montréal is also home to diverse Francophone arts that highlight Québécois culture.

This year's conference is a unique opportunity to join friends and colleagues from both the International and Canadian Associations of Fine Arts Deans for a rich autumn experience in Montréal.



ICfAD

INTERNATIONAL COUNCIL for ARTS DEANS

Looking to the future . . .

60<sup>th</sup>  
anniversary  
1964-2024



## **JAMES FRAZIER**

College of Fine Arts  
Florida State University  
ICfAD President 2024 – 2026

*I have been involved with the International Council for Arts Deans (ICfAD) since 2007, when I was the chair of a dance department and a fellow in the leadership program. Over the years, I have maintained a consistent engagement with the organization through various academic roles, including associate dean and dean overseeing various arts and design disciplines. ICfAD has been instrumental in connecting me to colleagues nationally and internationally and helping me to stay informed about issues and perspectives in arts and design in higher education and beyond. I am looking forward to continuing in the tradition of deans helping deans, to supporting the growth of emerging leaders in the field, and to further extending our international reach.*



## International Council for Arts Deans INTERNATIONAL SYMPOSIUM

Doha, Qatar • May 25 – 30, 2025

Optional addition of another cultural immersion  
experience in Abu Dhabi, UAE • May 30 – June 2, 2025



VCUarts Qatar Dean Amir Berbic and the board of directors of the International Council for Arts Deans invite you to join us for an international summer symposium, an informative cultural immersion and educational experience shared by colleagues who are also arts deans and administrators in higher education.

Education City is home to branch campuses of eight leading educational institutions, a homegrown research university, start-up incubators, technology parks, heritage sites, cultural institutions, the Qatar Foundation and the Qatar National Library. Playing the lead role in arts education and blending the innovative spirit and high standards of their home campus with the bold originality and deep traditions of Qatar is VCUarts Qatar. Celebrating 25 years in Qatar, VCUarts programs provide an art and design education that helps students cultivate creativity, probe possibilities, fearlessly question, surpass limits, set new standards, and most importantly, make an impact.

The five-night, four-day program in Doha includes the meals noted on the itinerary, museum and venue admissions, hotel and transportation in the registration fee of \$1,600. Early Birds Save! After November 1, 2024, the registration fee will increase to \$1,900. The price is a per person price based on two people sharing overnight accommodations. The price for single occupancy is slightly higher: \$1,800 through October and afterward \$2,000.

The five-night, four-day program in Abu Dhabi will include breakfast each morning, lunch each day and hors d'oeuvres two evenings, private museum tours, and venue admissions noted on the next page, hotel and transportation in the registration fee of \$3,299. Early Birds Save! After November 1, 2024, the registration fee will increase to \$3,499. The price is a per person price based on two people sharing overnight accommodations. The price for single occupancy is slightly higher: \$3,699 through October and afterward \$3,899.

The total registration fee for both experiences, if reserved prior to the end of October 2024 is \$4,899.





Doha, Qatar





## Doha, Qatar • May 24 - 30, 2025

### Optional inclusion of another cultural immersion experience in Abu Dhabi • May 30 - June 3, 2025

#### Sunday, May 25, 2025

Plan to arrive early to relax and adjust to the time change after many hours of travel. A copy of *Qatar Cultural Guide* will be waiting for you. Enjoy exploring Souq Wakif on your own, safely at any hour. With its mud-daubed buildings, the market on the banks of the Wadi Musheireb harkens to a bygone era while remaining a hub of activity, Souq Wakif's winding alleys offer a tableau of traditional street life, and opportunities to visit with camels and see a hospital specializing in the care of falcons. Our hotel, Al Wadi Hotel Doha – MGallery, offering an outdoor pool, workout area, and multiple places to relax with food and drink (including a rooftop lounge), is a short walk from the popular Souq. The Symposium registration fee includes Sunday - Thursday nights' stay at the Al Wadi Hotel.

#### Monday, May 26, 2025 (B, L, R)

9am - 5pm\*

- National Museum of Qatar
- Architecture Afternoon

#### Tuesday, May 27, 2025 (B, L, R)

9am - 4pm\*

- Museum of Islamic Art
- Artists' studio

#### Wednesday, May 28, 2025 (B, L)

9am - 6pm\*

- Education City
- VCUarts Qatar
- Matahf: Arab Museum of Modern Arts
- Qatar National Library

#### Thursday, May 29, 2025 (B, R)

on your own

- Msheireb Museums
- Pre-reserved optional activities
- Sunset Cruise on a traditional dhow

*Public art will be part of each day's travels. Qatar's commitment to cultural excellence extends to a range of impressive public art installations featuring thought-provoking works by well-known international artists.*

#### Friday, May 30, 2025 (B)

Return travel home, or:

#### Optional additional cultural immersion experience Friday, May 30 - Tuesday, June 2, 2025:

*with travel home on Tuesday, June 3, 2025*

#### Abu Dhabi and Dubai, United Arab Emirates

The registration fee includes:

- airfare from Doha to Abu Dhabi
- Sheikh Zayed Grand Mosque, tentatively with Emirati guest speaker
- Private tour of Emirates Palace including a Beehive Tour and lunch at Lebanese Terrace
- The Louvre Abu Dhabi
- Abrahamic Family House
- NYU Abu Dhabi
- Sorbonne Université Arts and Humanities
- College of Arts and Creative Enterprises, Zayed University
- Guggenheim Abu Dhabi (*if the new museum has opened*)
- Manarat Al Saadiyat
- Sunset reception at Ray's Bar on the 62nd floor of Etihad Towers
- Qasr Al Hosn
- Qasr Al Watan
- A day trip to Dubai where we will visit Museum of the Future; enjoy lunch at the Art Gallery of ME by Melia; have a private Dubai Opera Grand Tour; and sunset cocktails and hors d'oeuvres at AT.Mosphere at Burj Khalifa

This tentative agenda is continually evolving;  
however, activities are more likely to be added than to be removed.

**B** - Breakfast • **L** - Lunch • **R** - Reception with hors d'oeuvres

\*Approximate times are subject to change.

*Our hotels offer full breakfast buffets for you to enjoy before we begin our days.*

41942



Abu Dhabi, United Arab Emirates



## Join us for the 61st Annual Conference International Council of Fine Arts Deans Santa Fe, New Mexico October 14 – 16, 2025

Culture has always been at the heart of Santa Fe and has been an integral part of the city's history and cityscape. The exchange of goods and ideas is deeply rooted in Santa Fe, starting with the trade fairs attended by Native Americans and Mexico's indigenous population, to El Camino Real and the Santa Fe Trail, to the vibrant markets and art fairs of today. Santa Fe's appointment to the UNESCO Creative Cities Network is a testament to the city's important achievements in cultural industry development.

Santa Fe has a wealth of cultural resources that have helped build the city into what it is today. Native American traditions, including weaving, pottery, jewelry and dance remain an important part of contemporary Native culture and are present throughout the city. Spanish colonial art forms also continue to thrive today including folkloric dances, straw applique and tinwork. Santa Fe, where one in 10 jobs are tied to arts and cultural industries, is also home to more than 250 galleries, a vibrant performing arts community and an impressive range of museums.

Santa Fe is a city unlike any other, truly living up to its tagline, The City Different, at every turn. With legendary history and culture around every corner, an art scene that spans from traditional to contemporary, accommodations with a local feel yet world-class status, award-winning cuisine that's as eclectic as it is sumptuous, and countless experiences to encounter, you're sure to uncover something different about yourself when you visit for ICFAD's 61st Annual Conference.

Join us for sharing with and learning from colleagues throughout this collaborative multi-day exchange. Presenters, discussion facilitators, panelists and participants will share art and design administration practices and technologies in higher education.



**EILEEN STEMPEL**

Herb Alpert School of Music  
UCLA

ICfAD President 2026 – 2028

*It is an exciting time for arts leadership. We live in an age when the arts have never been more vital and relevant, even as they are imperiled by technology and the politics of reaction and polarization. The arts build bridges and connect us in our global society, while fostering the creativity and innovation that restores our souls. We must advance inclusive excellence as we seek to serve artists and society. I have learned so much from ICfAD over the years and am honored to continue this journey as the incoming president in 2026.*



## **ICfAD EXECUTIVE DIRECTORS**

- 1986 - 1997** John E. Green, University of Southern Mississippi  
**1997 - 2001** Linda Moore, Wayne State University  
**2001 - 2003** Vincent L. Angotti, University of Evansville  
**2003 - 2006** Richard Durst, Pennsylvania State University  
**2006 - 2012** Elizabeth Cole, Bowling Green State University  
**2012 -** Alison Pruitt