



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



SCHOOL OF ARTS

■ Professor Matthew Marshall – Dean

Department of
Art, Design & Media

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and Indian Ocean Studies

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Sunway University
Kuala Lumpur, Malaysia

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We meet upon a land that carries the footsteps of millennia of Kumeyaay people.

They are a people whose traditional lifeways intertwine with a worldview of earth and sky in a community of living beings.

This land is part of a relationship that has nourished, healed, protected and embraced the Kumeyaay people to the present day. It is part of a world view founded in the harmony of the cycles of the sky and balance in the forces of life.

For the Kumeyaay, red and black represent the balance of those forces that provide for harmony within our bodies as well as the world around us. As participants in the 58th Annual Conference of the International Council of Fine Arts Deans and the 49th Annual Conference of the National Council of Arts Administrators, we acknowledge this legacy from the Kumeyaay. We promote this balance in life as we pursue our goals of knowledge and understanding. We find inspiration in the Kumeyaay spirit to open our minds and hearts. **It is the legacy of the red and black. It is the land of the Kumeyaay.**

Eyay e'Hunn

My heart is good.

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ICFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

Founded on a shared passion and advocacy for the arts and a commitment to excellence in leadership, the International Council of Fine Arts Deans (ICFAD) is a multi-national alliance of executive arts administrators representing institutions of higher education. ICFAD provides professional development opportunities and facilitates forums for the exchange of ideas, information and issues of common concern for the arts in higher education.

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International Council of Fine Arts Deans



ALISON PRUITT
Editor



BRAD SHERMAN
Graphic Designer

CONFERENCE AGENDA

WEDNESDAY OCTOBER 5 2022

- 8:35 AM People who pre-registered for the Liberty Park arts immersion experience please meet at the side entrance of Seaport Tower on the lobby level, near Brew 30 and the Market. Board buses for an 8:45 departure to Liberty Station. *(If you did not pre-register and would like to join us, space may be available on a first-come, first-served basis.)*
- 12:20 PM People who pre-registered for the Balboa Park arts immersion experience please meet at the side entrance of Seaport Tower on the lobby level, near Brew 30 and the Market. Board buses for an 12:30 departure to Balboa Park. *(If you did not pre-register and would like to join us, space may be available on a first-come, first-served basis.)*
- 1:00 - 2:30 PM Ignite Sessions
- 2:45 - 4:00 PM Case Studies
- 5:30 PM Return transportation to the hotel will depart Balboa Park
- 6:28 PM Enjoy Sunset
- 6:45 - 9:00 PM *Fandango at the Wall, Bringing the United States and Mexico Together*

THURSDAY OCTOBER 6 2022

- 6:30 - 7:15 AM Walk along San Diego's Waterfront
- 7:45 - 8:30 AM Breakfast and Early Bird Session: Your Successes with Adaptive Leadership
- 8:45 AM Welcome to the binational region of San Diego, California and Tijuana, Baja California - Mexico
- 9:00 - 9:45 AM Place & Space: Breathing Art Into A Binational Region
- 9:45 - 10:50 AM The Promise and Possibility of the Arts in Crossing Borders
- 10:50 - 11:05 AM Morning Reflection Break
- 11:05 - 11:45 AM Becoming Us: Creating a Mission Driven Identity
- 12:00 - 12:50 PM Lunch Presentation: Award for Arts Achievement and Excellence
- 12:50 - 1:10 PM Moments to return things to your room, freshen up and put on comfortable walking shoes
- 1:10 PM Please meet at a side entrance of the Seaport Tower on the lobby level, near Brew 30 and the Market Board buses for a **1:15 departure** to Chicano Park.
- 1:45 - 2:25 PM Reflective Space and Time at Chicano Park
- 2:30 PM Depart Chicano Park for Balboa Park
- 2:45 - 3:30 PM Reflective Space and Time at Museum of Us
- 3:30 - 5:30 PM Self-guided Exploration of the Museums of Balboa Park
- 5:30 - 7:00 PM Celebrate the Arts Reception
- 7:00 PM Buses return to Manchester Grand San Diego Hyatt

FRIDAY OCTOBER 7 2022

- 6:30 - 7:15 AM Walk along San Diego's Waterfront
- 7:30 - 8:20 AM Committee Meetings
- 8:30 - 9:15 AM Breakfast
- 9:30 - 10:45 AM Leveraging the Power of Arts in Higher Education to Catalyze Change, Growth and Transformation in the binational region of San Diego, California and Tijuana, Baja California - Mexico
- 10:45 - 11:00 AM Break
- 11:00 - 12:30 PM Roundtable Presentations
- 12:30 - 1:30 PM Lunch and separate Annual Meetings of International Council of Fine Arts Deans and National Council of Arts Administrators
- 1:30 - 1:50 PM Moments to return things to your room, freshen up and put on comfortable walking shoes
- 1:50 PM Please meet at a side entrance of the Seaport Tower on the lobby level, near Brew 30 and the Market. Board buses for a 2:00 departure for LaJolla
- 2:00 - 2:40 PM Transfer to Conrad Prebys Performing Arts Center
- 3:00 - 3:45 PM Tours of Conrad Prebys Performing Arts Center
- 3:50 - 4:10 PM Transfer to La Jolla Playhouse
- 4:20 - 5:20 PM The Future of Theatre: Cultivating Diverse Voices, Stories, and Storytellers in Theatre
- 5:20 - 5:30 PM Transfer to Museum of Contemporary Art San Diego
- 5:30 - 7:00 PM Closing Reception at Museum of Contemporary Art San Diego

SATURDAY OCTOBER 8 2022

- 8:35 AM People who pre-registered for the Liberty Park arts immersion experience please meet at the side entrance of Seaport Tower on the lobby level, near Brew 30 and the Market. Board buses for an 8:45 departure to Liberty Station. *(If you did not pre-register and would like to join us, space may be available on a first-come, first-served basis.)*
- 9:00 - 10:15 AM ICFAD Board and Committee Chairs Meeting
- 12:20 PM People who pre-registered for the Balboa Park arts immersion experience please meet at the side entrance of Seaport Tower on the lobby level, near Brew 30 and the Market. Board buses for an 12:30 departure to Balboa Park. *(If you did not pre-register and would like to join us, space may be available on a first-come, first-served basis.)*
- 10:15 - 11:00 AM ICFAD Board of Directors Meeting
- 5:30 PM Return transportation to the hotel will depart Balboa Park

"I am an artist, it is a basic and necessary function for humanity. Artists explain everything that we see and explain why it's important. Art is a thing of comment."

— GENE RODDENBERRY

Creator of Star Trek, featured in the inaugural exhibit at San Diego's Comic-Con Museum



WELCOME from the ICFAD President

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Welcome to San Diego ICFAD and NCAA Colleagues!

Sunshine, beautiful ocean-sprayed vistas, neighborhoods steeped in oral history, and an exciting tapestry of rich and diverse cultures, San Diego is truly a celebration of the binational region of San Diego, California and Tijuana, Baja California – Mexico.

As president, I am proud to introduce ICFAD's 58th Annual Conference. The ICFAD board of directors and members have worked together to create a memorable conference program that presents fascinating speakers, roundtables and Deans Helping Deans sessions and options to visit Liberty Station Arts District, Museums at Balboa Park, the spectacular Museum of Contemporary Art San Diego, located oceanside in beautiful La Jolla, and more.

It has been a pleasure working collaboratively with National Council of Arts Administrators, University of California San Diego, University of San Diego, San Diego State University, and San Diego Mesa College to develop this year's conference themes of place and meaning, migration and cultural identity, and community connections and contributions.

I am happy that each of you has joined the conference to enjoy time with friends and learn from ICFAD arts colleagues. Hopefully, you, as a conference attendee, will return home not only refreshed, but with ideas and a greater sense of the rich culture surrounding the San Diego and Tijuana binational region.

Sincerely,

A handwritten signature in cursive script that reads "Jean Miller".

JEAN MILLER, PRESIDENT
International Council of Fine Arts Deans



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Wonsook Kim School of Art
Illinois State University

thank you

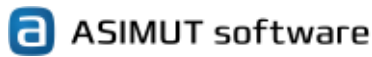
The National Council of Arts Administrators Board of Directors extends our deepest gratitude to the International Council of Fine Arts Deans for their partnership on this conference and the opportunity to learn, listen, see and be together.

CULTIVATING LEADERSHIP + SHARING SOLUTIONS

www.ncaarts.org



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ASIMUT software | asimut.com

ASIMUT is used by the world's best schools of music, drama and art. 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 can 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. Eight out of the top ten performing arts schools on the QS-index use ASIMUT, including the Juilliard School, the Curtis Institute of Music, the School of Music, Theatre & Dance at the University of Michigan, as do many departments of fine arts at major institutions like Roosevelt University, Bard College, Melbourne University, and the National University of Singapore.



David M. Schwarz Architects | 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 client's 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

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.



HGA | 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.



Jaffe Holden Acoustics, Inc. | JaffeHolden.com

Jaffe Holden's 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. Our team helps prepare students for the professional world by designing spaces that are conducive to learning and engagement between students and faculty, technology-driven facilities with audio/video systems that facilitate traditional 2-D and 3-D media as well as time-based media artwork, and acoustic environments that allow students to accurately hear themselves and other members of the ensemble through finer articulation, speech intelligibility, and sound reflection. By supporting the needs of students who study the fine and performing arts, we help to build their confidence in performing to audiences of all sizes.



LMN | lmnarchitects.com

LMN is a Seattle-based architectural firm of 150 staff with a deep portfolio of cultural and institutional projects. For more than 40 years, LMN has dedicated its practice to the health and vitality of communities at all scales. Internationally recognized for the planning and design of environments that elevate the social experience, the firm works across a diversity of project typologies, including higher education facilities, performing arts centers, museums, convention centers, and other projects that foster and enrich campuses and communities. The firm has completed over 700 projects across North America, including the Voxman Music Building at the University of Iowa; the Conrad Prebys Music School at the University of California, San Diego; and the Tobin Center for the Performing Arts in San Antonio, Texas. Current projects include the Triton Center at the University of California, San Diego; the Diego Rivera Theatre at the City College of San Francisco; and the Carousel Theatre at the University of Tennessee, Knoxville. In recognition of the impact of the firm's body of work and long-standing culture of collaboration, LMN was the recipient of the 2016 AIA National Architecture Firm Award.



OTJ Architects | otj.com

OTJ Architects designs performing arts facilities by looking to the future experience of the community even when the context of the venue is firmly rooted in the past. By understanding university performing arts facilities as laboratories for learning all aspects of live entertainment, we blend equal parts pedagogy and professional practice to create teaching spaces that prepare students for their future careers in the theatre. Our team designs new facilities and renovates historic assets to accommodate music, dance, and drama. By aligning practical solutions, sound project management, and exemplary architecture, we deliver timely and budget-sensitive solutions that maximize flexibility, ease of operation, and versatility while artfully balancing the requirements of student performers and the communities where they practice.

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Pfeiffer, a Perkins Eastman Studio | 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 | 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.



Steinberg Hart | steinberghart.com

Over the past half-century, Steinberg Hart has planned and designed over 280 performing and visual arts centers for university and civic clients. In each project, we shape environments and create inspiring places through an idea-driven, results-oriented approach to design. Our team of architects, designers, planners, and sustainability experts creates environments that sculpt space to shape lives in subtle and empowering ways. Our focus is on creating meaningful spaces that positively impact the local community by establishing profound and unexpected connections between people and place.



STEINWAY & SONS

Steinway & Sons | steinway.com

Since 1853, Steinway pianos have set an uncompromising standard for sound, touch, beauty, and investment value. Because of a dedication to continuous improvement, today's Steinway remains the choice of 9 out of 10 concert artists, and it is the preferred piano of countless musicians, professional and amateur, throughout the world.



Theatre Consultants Collaborative | 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.



VMDO Architects | vmdo.com

VMDO Architects is an award-winning architecture firm specializing in customized planning and design for higher education and K-12 clients. Our distinctive designs for the arts are based on an in-depth understanding of the complex needs and aspirations of today's vibrant creative communities. In uncovering the uniqueness of each campus we work on, we strive to create artistic spaces where a multi-disciplinary community can flourish from practice to performance.



Wenger Corporation and J.R. Clancy | wengercorp.com

Wenger Corporation and J.R. Clancy are Your Performance Partners. With nearly 200 years of combined experience, we provide products and solutions for Rehearsal Rooms, Performance Venues and Theatres. We design, manufacture and install high-quality equipment from Complete Rigging Systems, Acoustical Products, Staging/Platforms, Seating, Storage Solutions, Music Furnishings and Service Programs.



Yamaha | usa.yamaha.com

Yamaha Corporation of America is the industry leader in campus-wide instrumental, audio and educational solutions for higher learning institutions in the United States. We look forward to helping campus faculty, leadership and students make their mark – and sound - in the world. We have been profoundly committed to enriching lives through music education for over 50 years through our global music instruction schools, commitment to music education advocacy, professional development programs and partnerships with music service organizations.

Please visit usa.yamaha.com to view all Yamaha products and services.

We look forward to hearing from you at educators@yamaha.com. Have a great 2022 conference!



SDSU New Musical Theatre Initiative

Launched in 2018, the SDSU MFA New Musical Initiative is an innovative two-year development program dedicated to fostering the creation of new musicals. The initiative was conceived with the idea of helping musical theatre writers develop new work through a two-year, collaborative process including a reading, a workshop, and a full production.

Out of 163 submissions in 2022, the selection committee chose "In a Sunshine State" as this year's selection. Writers T.C. Lind, Derek Gregor, and Phoebe Kreutz will join with director Stephen Brotebeck, music director Robert Meffe and the SDSU MFA Musical Theatre cohort for a two-year development process and world premiere in the spring of 2024.

"In my experience working with new musicals, what is missing is a sense of continuity as each piece is written and rewritten," said Robert Meffe, Head of the MFA Musical Theatre Program. "This two-year process gives the writers the valuable chance to develop their work with the same cast and creative team."

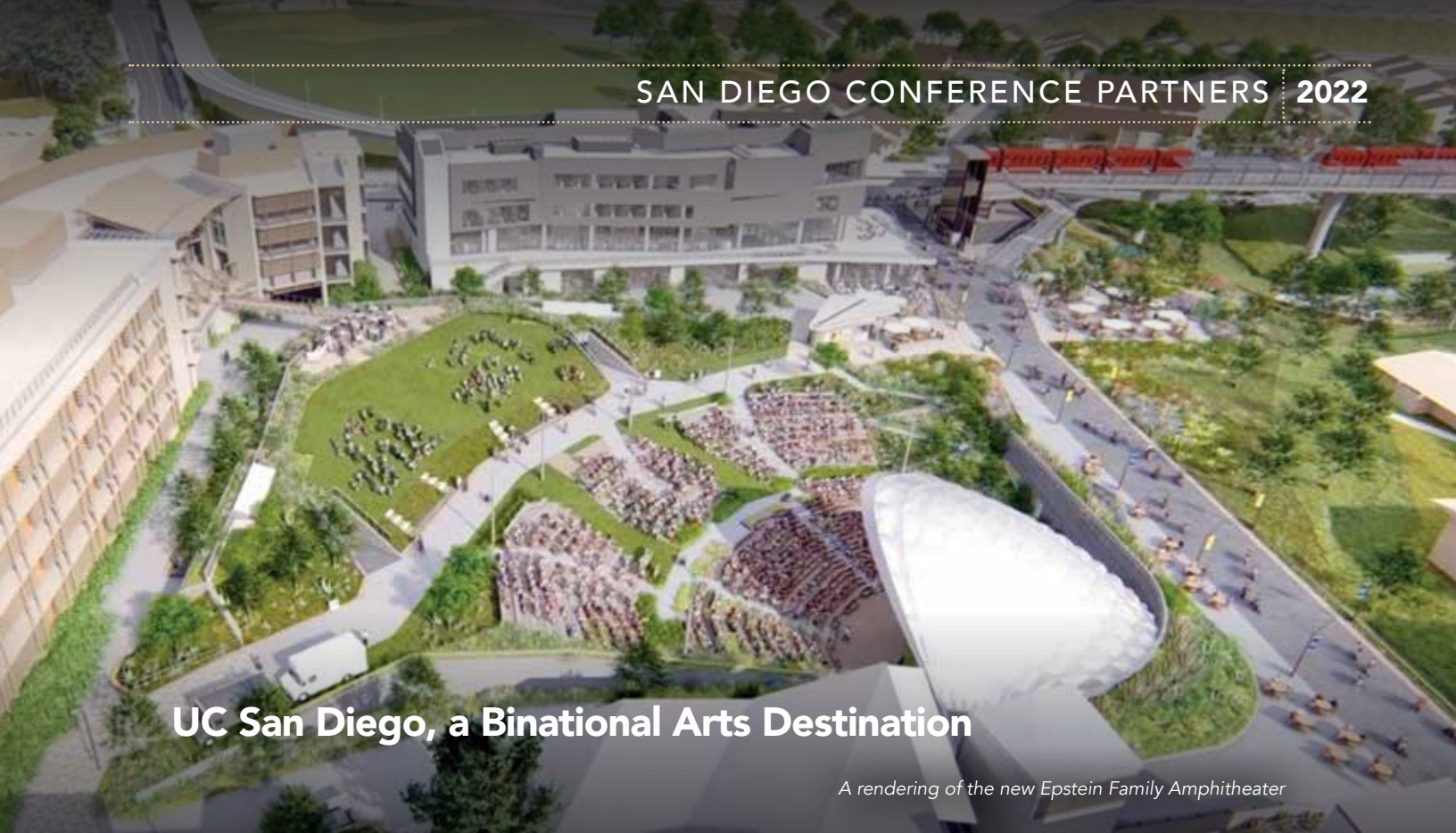
The SDSU Musical Theatre Program is dedicated to creating a space for musical theatre writers to develop and try out new material, and an opportunity for students to apply theory to practice by helping create new work. Everybody wins: artists hear their work, and students get first-hand experience in just what goes into creating a new musical.



LIZBETH PERSONS is Director of Communications at SDSU College of Professional Studies and Fine Arts.



Photos attached are of the world premiere of the musical *Postcard American Town*, a new musical by Lynne Shankel and Crystal Skillman, directed by Stephen Brotebeck, and performed as part of SDSU's New Musical Theatre Initiative April 29 - May 5, 2022 on the Don Powell Stage.



UC San Diego, a Binational Arts Destination

A rendering of the new Epstein Family Amphitheater

The University of California San Diego has worked to distinguish itself in the arts landscape since its founding more than 60 years ago.

UC San Diego's commitment to building innovative arts facilities, scheduling inclusive, diverse programming, hiring collaborative leaders, and supporting arts scholarship is solidifying its leadership role in its local binational arts community.

Notable additions to our arts offerings in fall 2022 will include the opening of the new Epstein Family Amphitheater and the re-opening of the Mandeville Arts Gallery. Their location next to the UC San Diego Blue Line trolley, which stretches south to the U.S.-Mexican border, will make a wealth of arts offerings easily accessible across Southern California and into Baja California.

Newly-hired, progressive arts leaders including Colleen Kollar Smith, the inaugural Executive Director of the new Campus Performance and Events Office, and Jessica Berlanga Taylor, the new director of the Stuart Collection, will further connect the campus and greater San Diego community by curating events and arts offerings that represent a variety of lived perspectives and experiences.

This aligns with academic and scholarly work in Music, Theatre and Dance, and Visual Arts, through which our faculty and students have established our focus on binational collaboration.

For example, Wilfrido Terrazas and Amy Cimini created the BlueRail event series, a two-hour-long, multidisciplinary, international, site-specific and improvised performance that moves through the halls, patio, stairs and secret corners of the Conrad Prebys Music Center building on the UC San Diego campus, and references the UC San Diego Blue Line trolley. Moreover, Robert Castro and Jade Power-Sotomayor, along with Jorge Huerta, work to support El Teatro Campesino, the internationally-renowned, and Obie award-winning theater company, founded and directed by Luis Valdez.

Finally, UC San Diego's Design Lab is a key partner in the first-ever binational selection of San Diego-Tijuana as the World Design Capital 2024. This yearlong designation will include a variety of design-related events and projects centered around the theme of Human-Centered, Open, Multidisciplinary/Multicultural, and Experimental projects that will enhance and revitalize the San Diego-Tijuana region.



KIMBERLY LAMKE CALDERÓN

Strategic Communication and Engagement Manager for the Executive Vice Chancellor, UC San Diego



The University of San Diego

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The University of San Diego is at the forefront of leveraging the power of arts in higher education within the binational region of San Diego, California, and Tijuana, Baja California – Mexico. The College of Arts and Sciences is home to dynamic arts programs that engage with communities across the border. Since 2019, the music program has partnered with Common Ground Voices/La Frontera which supports community performances in the San Diego border community featuring USD choral singers who perform with musicians from Mexico.

Common Ground Voices/La Frontera aims to generate meaningful collaboration through music, explore and create music of shared human values and aspirations, contribute to community music as an exercise of non-violence, and utilize music as a springboard for a meaningful discussion about social and political change within the group as well as with society in general.

For further information, visit the website:
<https://www.cgvlafrontera.org/english>





IN THE HEART OF THE DESERT

School of Art | School of Dance | School of Music | School of Theatre, Film & Television
Arizona Arts Live | Center for Creative Photography | University of Arizona Museum of Art

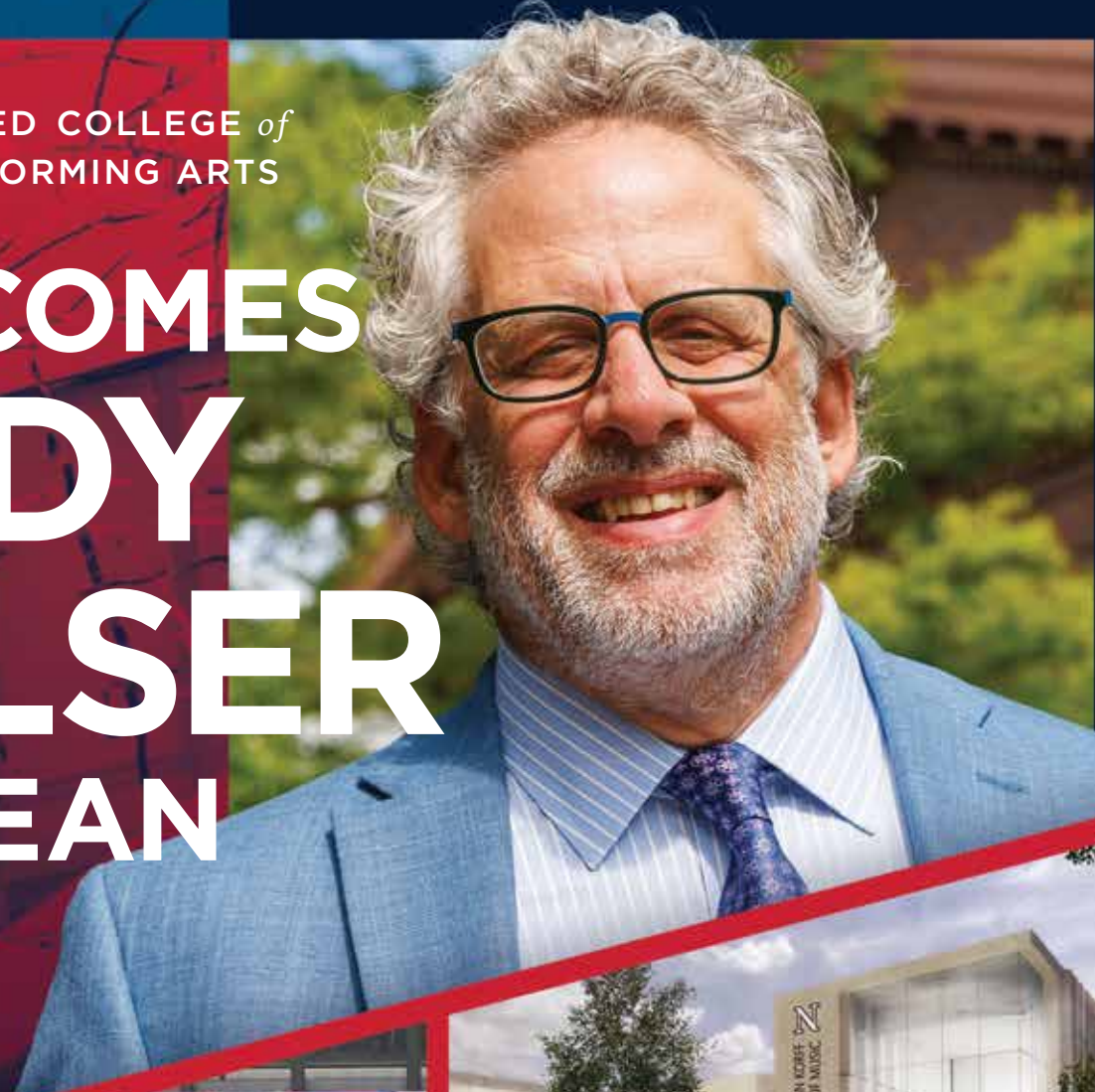
SEE CREATIVITY IN ACTION AT [ARTS.ARIZONA.EDU](https://arts.arizona.edu)



THE UNIVERSITY OF ARIZONA
Arizona Arts

THE HIXSON-LIED COLLEGE of
FINE AND PERFORMING ARTS

WELCOMES ANDY BELSER AS DEAN



Nebraska Repertory
Theatre continues
partnership with
St. Louis Black Rep



Johnny Carson Foundation
generously makes \$5 million
scholarship gift



New music building
opening in 2025

The design process is ongoing.



School of Art, Art History &
Design students assist artists
creating University Place murals

Multicultural influences reflected through more than 100 museums and cultural institutions

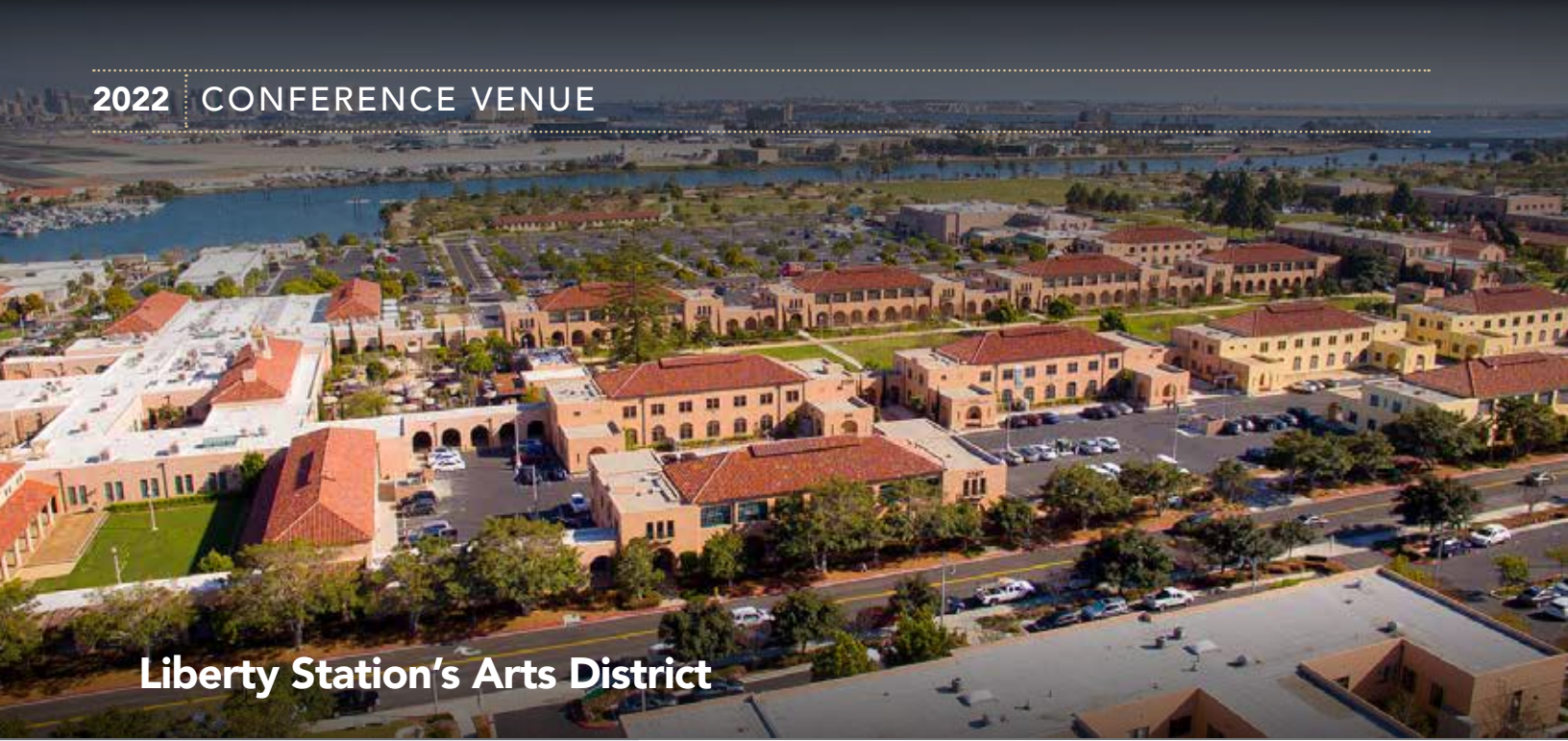
As one of the world's most binational cities, San Diego shares a rich history and cultural heritage with the people of Tijuana, the Baja California region and throughout Mexico. This multicultural influence is reflected throughout San Diego's more than 100 museums and cultural institutions located from the border's Tijuana River Estuary up the coast to the Chicano Park Museum and Cultural Center, east to San Diego's first museum on an Indian Reservation at Barona and north to Mission San Luis Rey.

Balboa Park is the cultural heart of San Diego with 17 museums surrounded by gardens, wide promenades and fountain-centered plazas, earning its nickname as the Smithsonian of the West. The most famous museums include the San Diego Natural History Museum, the Fleet Science Center, the San Diego Art Museum, the San Diego Air & Space Museum, and the Museum of Us. New to Balboa Park are the \$55 million renovation of the Mingei International Museum, the reopening of the free-admission Timken Art Museum and the wildly popular addition of the Comic-Con Museum.

Beyond the park, visitors will find many museums that are uniquely San Diego such as the floating museums along the Bayfront Embarcadero. People may climb onboard a magnificent aircraft carrier at the USS Midway Museum and explore a dozen historic ships at the Maritime Museum of San Diego. Across the bay at former Naval Base Liberty Station, an arts district has been created featuring Visions Museum of Textile Art, the New Americans Museum and the Watercolor Society. Further up the coast, ocean-conservation is underway at UC San Diego's Birch Aquarium and surfers can find their place in the sun at the California Surf Museum. These are just a few of the wonderful museums and sites just waiting to be explored in San Diego.

San Diego Museum Council welcomes you to enjoy the world-class museums of Balboa Park and beyond with its San Diego Museum passport. Just show the pass shared at conference registration for free entry to the museums listed.





Liberty Station's Arts District

Liberty Station, formerly known as the Naval Training Center San Diego, welcomed its first Navy recruits in 1923. After training as many as 50,000 recruits each year for more than 50 years, Liberty Station is now San Diego's Town Square. As you walk through the historic grounds, parks and open spaces, take a step back in time. Learn the role Franklin D. Roosevelt took in helping establish NTC. Relive the days when Bob Hope, Tommy Dorsey and Nat King Cole took the stage at Luce Auditorium. Discover how the Navy shaped the growth of San Diego as a city. Arts District Liberty Station is home to:

- Visions Art Museum, creating an international community of quilt and textile artists
- New Americans Museum, a catalyst for the celebration of America's past and promise, by providing inspirational educational and cultural programs to honor our diverse multigenerational immigrant experiences
- The San Diego Watercolor Society, promoting the appreciation of and involvement in water media painting

all of which are in a shared building and whose administrative leaders will welcome us to their special artistic homes, the Wednesday morning preceding and Saturday morning following our conference.

An abundance of museums, galleries, artist and design studios, dance companies, and other arts organizations showcase San Diego's creative community in Liberty Station's Arts District. This dynamic hub of arts and culture bursts with authenticity, heritage, creativity, and innovation and is a place to be entertained, explore, learn, create, and meet local artists.

Women's Museum of California: Originally founded in 1983, Women's Museum of California moved to Liberty Station in 2011. The museum preserves women's history by educating guests about women's experiences and contributions through originally curated exhibits, educational programs, and community events. The outdoor exhibit, *Waves of Feminism: Women Who Persisted*, is a visual representation of the three different waves of U.S. feminism and the notable leaders in each era.

Dance Companies: There is certainly plenty to dance about in Liberty Station. Malashock Dance, a modern dance company, produces professional concert dance performances while offering training and classes. San Diego Dance Theater also provides modern dance excellence in performance and the classroom. San Diego Ballet redefines what most people would expect from ballet with inspired, provocative, and thrilling performances.

Sea Hive Station alone is 23,000 square feet housing modern, artisan-made and vintage from more than 150 San Diego-based brands and small businesses.

Public Art: Liberty Station's artworks are not confined to indoor museums and art galleries. Some of the most striking art can be found outdoors. Located on the roof of Building 202 above the San Diego Watercolor Society, *Rolling it Forward* represents a boat and rolling waves made entirely of community-painted skateboards. The colorful *Greetings from the U.S. Naval Training Station* is an Instagrammers delight. The mural was inspired by the vintage *Large Letter* postcard art popularized during the 1930's-1950's.

WEDNESDAY OCTOBER 5, 2022

8:35 AM

People who pre-registered for the Liberty Park arts immersion experience please meet at the side entrance of Seaport Tower on the lobby level, near Brew 30 and the Market. Board buses for an 8:45 departure to Liberty Station. *(If you did not pre-register and would like to join us, space may be available on a first-come, first-served basis.)*

12:20 PM

People who pre-registered for the Balboa Park arts immersion experience please meet at the side entrance of Seaport Tower on the lobby level, near Brew 30 and the Market. Board buses for an 12:30 departure to Balboa Park. *(If you did not pre-register and would like to join us, space may be available on a first-come, first-served basis.)*

1:00 - 2:30 PM

Ignite Session— Effective Communication: The Ups & Downs

(a regular feature of NCAA Conferences, with ICFAD members invited)

Our panel shares stories and examples of innovative tools and strategies for effective communication with diverse academic constituents. How can an administrator start off on the right foot by creating clear expectations? How do you build objective consensus and support from all levels of the organization? When do you end the conversation? What are the best methods for objectively communicating during difficult times?

- **Jeff Schwartz**, Associate Vice President for Academic Affairs, Dean of Undergraduate Studies, Ringling College of Art and Design, **What We Talk About When We Talk About Communication**
- **Maureen Quigley**, Chair of the Department of Art & Design, University of Missouri – Saint Louis, **Is a Department a Team?**
- **Melania Aguirre-Rabon**, Department Head of Foreign Languages & Fine Arts Department, Wake Technical Community College, and **Harriet Hoover**, Assistant Professor and Associate Department Head of Art Foreign Languages & Fine Arts Department, Wake Technical Community College, **Faculty Skill Share: Leveraging Learning and Innovation**
- **Guy-Serge Emmanuel**, Chair of the Department of Art & Design, University of New Haven, **New Department Chair (untenured), new Dean, and New Provost – How to make the Art & Design department a valuable department in a University known for Forensics Science and Criminal Justice.**
- **Lee-Ann Garrison**, Director of the School of Visual Studies, University of Missouri, **Communicating from the Center**

2:45 - 4:00 PM

Case Studies

(a regular feature of NCAA Conferences, with ICFAD members invited)

True to life examples of tough problems in administration are presented as a Case Study with structured questions, for small groups to discuss and resolve.

- **Charity Valentine**, Department Chair, Associate in Fine Arts & Music Programs, Pitt Community College, Greenville, NC
- **NCAA Organization**

5:30 PM

Return transportation to the hotel will depart Balboa Park

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WEDNESDAY OCTOBER 5, 2022

6:28 PM

Sunset

Enjoy sunset and dramatic panoramic Pacific Ocean and downtown city views while re-connecting with colleagues on your own or perhaps at Top of the Hyatt on the conference hotel's 40th floor.

6:45 - 9:00 PM

Fandango at the Wall, Bringing the United States and Mexico Together

Rooftop Cinema Club Embarcadero on the 4th floor Sport Terrace, Harbor Tower, Manchester Grand San Diego Hyatt

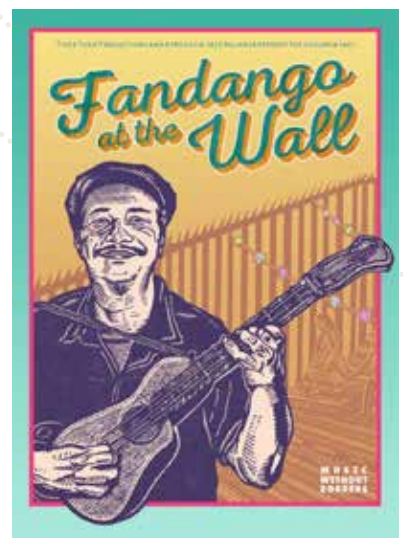
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Fandango at the Wall Bringing the United States and Mexico Together

The US-Mexican relationship has involved periods of great friendship with robust trade and loose immigration policies. But its history has also been beset by wars, drug trade, and human trafficking. With the latest xenophobic turn toward Mexico, this book contextualizes the latest swing in the up-and-down, two-hundred-year history of these two countries.

In a lyrical narrative reflecting on Fandango Fronterizo, an annual musical celebration held on both sides of the border wall, Sehgal addresses how the broken US-Mexico relationship has been repaired in the past and continues to adapt today. Fandango at the Wall provides clarity to the current debate regarding construction of the wall and America's posture toward immigration. Sehgal and his artistic collaborators brought over thirty musicians from various traditions to the San Diego-Tijuana border to record a musical repertoire composed of son jarocho songs from Veracruz, Mexico and Latin jazz. With these tunes accompanying a call-to-action narrative, Fandango at the Wall demonstrates how music can heal and provide a soundtrack for the US, Mexico, and beyond.



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THURSDAY OCTOBER 6, 2022

6:30 - 7:15 AM

Walk along San Diego's Waterfront

Meet friends and colleagues at a side entrance of the Seaport Tower on the lobby level, near Brew 30 and the Market where Tina Yapelli, interim director of the School of Art and Design, San Diego State University, will lead our walk.



TINA YAPELLI

Tina Yapelli currently serves as interim director of the School of Art and Design, San Diego State University. In 2021–2022, she served as graduate advisor for the School's Master of Fine Arts and Masters of Arts in Studio Art degree program in addition to her teaching assignments.

Yapelli joined SDSU in 1985 as director of the University Art Gallery. She held that position through 2012, when she became director of the SDSU Downtown Gallery in 2013; she later transitioned to Senior Curator for the School's Gallery Program in mid-2017. In these roles she has originated 69 exhibitions of contemporary art by regional, national, and international artists. Several of the exhibitions were coorganized in cooperation with other galleries and museums, at which they also were presented. She has organized a variety of educational programs for the University and off-campus communities, including symposia, lecture series, gallery talks, and visiting artists' residencies.

In addition to loving visual art, which has been her passion since she the age of four, she is an avid mountain biker, hiker, and backpacker with an interest in the flora, fauna, and celestial conditions she observes along the trails.

7:45 - 8:30 AM

Breakfast and Early Bird Session: Your Successes with Adaptive Leadership

Facilitated by **Peg Faimon**, Founding Dean, Eskenazi School of Art, Architecture + Design, Indiana University and **Eileen Stempel**, Inaugural Dean, The UCLA Herb Alpert School of Music

Reflective space and sharing opportunities for what arts deans and administrators have learned during the previous two years of navigating changes and opportunities in the arts and higher education. What have we learned? What new strategies and programs are we going to keep? How do we manage the many shifts on campus and in expectations? How do we mitigate and push through burnout?

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Our mission in the acoustic and audio/video design of fine arts academic learning environments is centered around the students, faculty, & 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.



Clockwise from top left: Tianjin Juilliard School, University of Iowa - Voxman School of Music, Tianjin Juilliard School, Juilliard Imagination Center, Octave 9: Raisbeck Music Center

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8:45 AM

Welcome to the binational region of San Diego, California and Tijuana, Baja California - Mexico

9:00 - 9:45 AM

Place & Space: Breathing Art Into A Binational Region

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Roxana Velásquez, Executive Director and CEO, San Diego Museum of Art

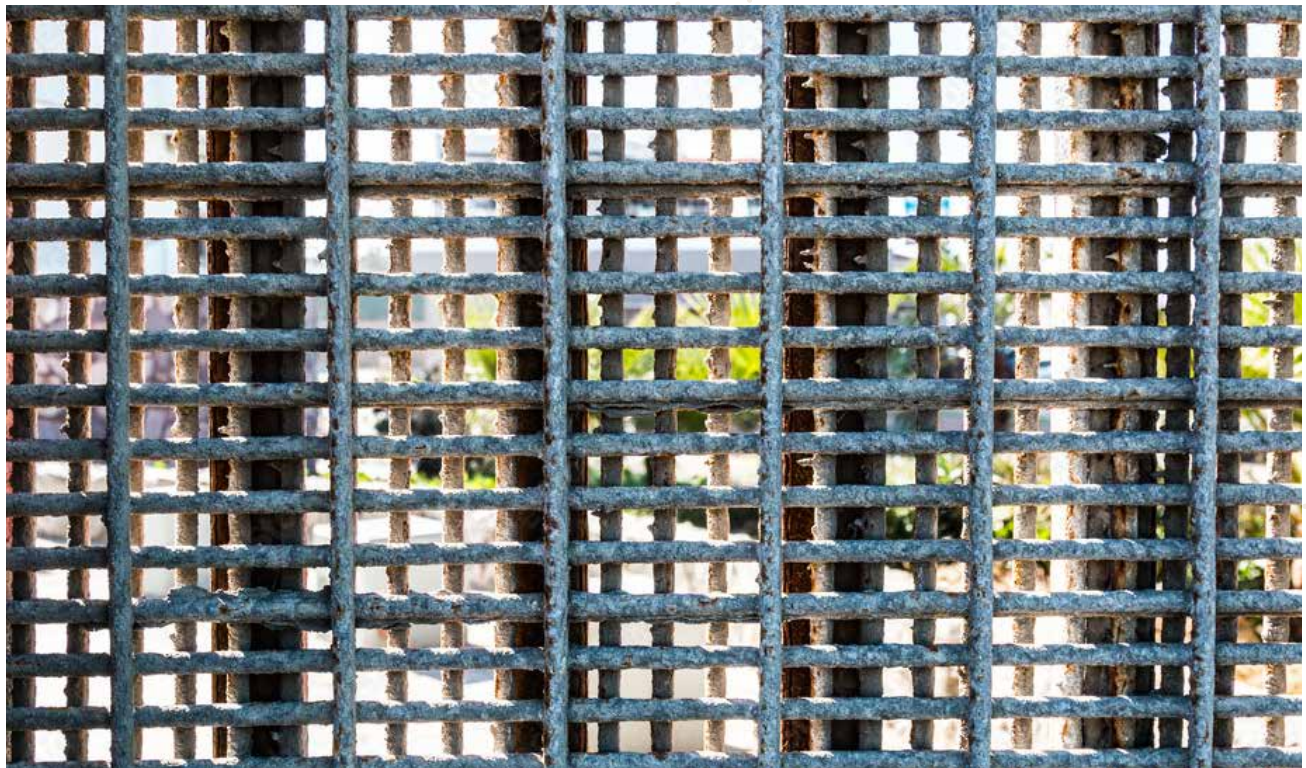
Roxana Velásquez, the Maruja Baldwin Executive Director and CEO of the San Diego Museum of Art explores the role of art in advancing the understanding of cultural identity in the San Diego/Tijuana binational region. From the blank canvas of a cement wall to the potent fusion of tradition and innovation, Ms. Velasquez shares insight on how art and cultural expression allow us to revisit previous concepts, challenge prejudices, and amplify ideas.



ROXANA VELÁSQUEZ Maruja Baldwin Executive Director and CEO, San Diego Museum of Art

As a passionate advocate for the arts, Ms. Velásquez has focused on fostering cross-cultural dialogues within the San Diego community as well as nationally and internationally. Throughout her professional career, she has organized many high-profile exhibitions in her capacity as the Executive Director of the Museo Nacional de San Carlos, Museo Nacional de Arte (MUNAL), the Museo del Palacio de Bellas Artes in Mexico City, and currently with The San Diego Museum of Art.

Ms. Velásquez has been distinguished by the King of Spain with the Cross of Isabel la Católica for outstanding cultural projects of Spanish art organized in Mexico (2007). The Belgian government awarded her with the prestigious decoration of the Knight of the Order of the Crown for cross-cultural relations between Belgium and Mexico (2014). Ms. Velásquez served on the Paris Biennial Commission responsible for selecting the international galleries and antique dealers to exhibit at the 2017 & 2018 Biennials. Most recently, she received the Charles Nathanson Memorial Award for Cross-Border Region Building at LEAD San Diego’s 18th Annual Visionary Awards. This award recognizes visionary leadership by addressing and demonstrating joint solutions to cross-border issues and further uniting San Diego and Baja California for a common future.





CONRAD PREBYS MUSIC CENTER University of California, San Diego

Situated within UC San Diego's campus core, the 85,000 square foot Conrad Prebys Music Center advances the campus neighborhood plan by integrating public space, campus circulation and landscape with the school's highly interactive social dynamic. The interior of the 400-seat concert hall is an asymmetrical system of triangular surfaces, carefully calibrated at every angle to optimize acoustical performance. A 150-seat experimental lab is focused on virtual electronic acoustics, where musicians employ sophisticated audio systems and manipulate the sound environment to create their own sonic architecture. Rehearsal and ensemble halls are designed with adjustable acoustics to accommodate a wide range of performance types. The building also includes technologically advanced recording suites, computer music labs, practice rooms and faculty studios.

LMN is currently designing Triton Center, a major campus expansion immediately adjacent to the Conrad Prebys Music Center. Triton Center will include a 25,000 square foot immersive, experimental, multi-venue "Meta-Gallery" as part of the 300,000 GSF, four-building complex.

9:45 - 10:50 AM

The Promise and Possibility of the Arts in Crossing Borders

Demonstrating great humanity in situations of complex border-related political challenges, cultural and artistic dialogues addressing this multinational region abound. This morning's panelists are playing leadership roles in these important conversations.

How have artists explored creativity through the lens of the contemporary megalopolis and community integration? Interfacing with issues of artistic identity, borders, crossings, and place, we will explore the history of geopolitically charged projects and the contemporary circumstances that motivated them. With heartfelt consciousness and revelation, the work of regional artists and art administrators makes things vivid with intention and action, while highlighting the impacts of movements, migrations and "in-betweenness" on contemporary creative practices of the Americas.

- Facilitated by **James Brown**, Lecturer of Interior Architecture, School of Art and Design, San Diego State University, coordinator of "Build that Park" campaign, panelists will include:
- **Norma Iglesias-Prieto**, Professor Emerita, College of Arts & Letters, San Diego State University
- **Arturo O'Farrill**, Associate Dean for Equity, Diversity & Inclusion and Director, UCLA Afro Latin Jazz Orchestra, Herb Apert School of Music, UCLA, producer of Fandango at the Wall
- **Sally Yard**, Professor, Art History, College of Arts and Sciences, University of San Diego



10:50 - 11:05 AM

Morning Reflection Break

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Photos: Chapman Cultural Center, Spartanburg, SC
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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 artistic expression and respect our client's budgets and schedules.



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11:05 - 11:45 AM

Becoming Us: Creating a Mission Driven Identity

The Museum of Us, known for decades as the San Diego Museum of Man, is an institution with deep colonial roots. It is housed in a monumental structure that quite literally pays homage to the colonial past of California. Over ten years ago, the Museum began a journey of decolonizing and antiracism work, but its outward identity didn't match this change. This session will examine the journey of the Museum as it built an outward identity to match its mission-driven work.

James Haddan, Senior Director of Development & External Communications, Museum of Us, San Diego, California.



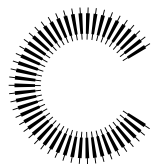
*Community leaders kick-off
2022 San Diego Pride at the Museum of Us*

This afternoon, we will have the opportunity to experience these exhibits:

Hostile Terrain 94 – The exhibit is a participatory installation featuring a wall map organized by the Undocumented Migration Project. The map is comprised of over 3,200 handwritten toe tags with identifying information about the migrants who died crossing the Sonoran Desert of Arizona, between the mid-1990s and 2019. The narratives around these statistics are further expanded using cultural materials, performance art, and through an examination of the policies that have created this humanitarian crisis.

Race: Are We So Different? - First created by the American Anthropology Association and the Science Museum of Minnesota in 2007, this exhibit helps visitors better understand systemic racism through three lenses: biology, social history, and personal identity. The exhibit's goals are to raise awareness, build community, and positively impact the ways in which we treat each other.





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Dennis used to be student council president at the Royal Danish Academy of Music in Aarhus. He is the kind of guy who thinks he knows all the answers (and he is right most of the time).

He'll be in San Diego, so look for a tall guy with a Danish accent...

...or ask Google if you really must know right away...

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12:00 - 12:50 PM
Lunch Presentation:
Award for Arts Achievement and Excellence

Historically, the Chicano community in Logan Heights had thrived as a small, self-reliant neighborhood. Mexicanos had always been part of the community and between 1910-20 many more moved, escaping the Mexican revolution.

After World War II, the city, with complete disregard for the residents of Logan Heights, rezoned the neighborhood to allow the influx of industry, junkyards, metal shops and other toxic businesses incompatible with a residential community. By the mid-1960s, under the law of eminent domain, Logan Heights was bisected by the construction of Interstate 5 and the Coronado Bridge. Homes were destroyed and people were displaced—a population of 20,000 dwindled to nearly 5,000. The residents and business leaders, wanting to maintain a sense of community, began asking city officials to build a park in the barrio.

On April 22, 1970 (launching of national Earth Day), the community stood up against the City of San Diego and the State of California to stop the building of a California Highway Patrol station and began to build their own Park as an act of Self Determination. That evening they formed the Chicano Park Steering Committee to direct the community effort to build a park. Activists demanded that the property under the bridge become a community park where Chicano culture could be expressed through art. The occupation/ Park Takeover of Chicano Park lasted twelve days. People of all ages worked together to clear the land and plant it. Finally, an agreement was reached between the Chicano community and the city to build the park.

Since then, Chicano Park has received international recognition as a major public art site for its commanding monumental mural paintings of Mexican and Chicano history. The Park was recognized as a San Diego Cultural Resource by the San Diego Historical Society in 1980; and was listed on the California Register of Historical Resources in 1997 and on the National Register of Historic Places in 2013. In December 2016, it was designated as a National Historic Landmark.

There is no end to the story of Chicano Park. It is a living history. As long as the community takes responsibility to preserve and defend the park, it will survive and thrive.

Josephine S. Talamantez, Chicano Park Museum & Cultural Center Board Chair
 Co-Founder of Chicano Park and Chicano Park Steering Committee

12:50 - 1:10 PM
Moments to return things to your room,
freshen up, and put on
comfortable walking shoes





At its annual conference, the International Council of Fine Arts Deans may honor an individual or organization that has demonstrated significant advancement or support of the arts on an international, national or regional scale. The recipient who has contributed significantly toward the advocacy, support, visibility or creativity within the arts is selected by the ICFAD Board of Directors.

The honor includes an award created by a local artist and a \$1,000 contribution to a young artist or arts organization chosen by the award recipient.

- 2022 Chicano Park Steering Committee (the binational region of San Diego, California and Tijuana, Baja California Mexico)
- 2021 Edwin Slipek, art historian (VCUarts)
- 2019 Louis Black, co-founder of The Austin Chronicle and SXSW (Austin, Texas)
- 2018 Seattle Children's Theatre (Seattle, Washington)
- 2017 Ursula Johnson, visual artist (Halifax, Nova Scotia)
- 2016 Rick De Vos, ArtPrize Founder (Grand Rapids)
- 2015 Pearl Cleage, author and playwright (Atlanta)
- 2010 Scott Shanklin-Peterson, former Senior Deputy Chairman of the National Endowment for the Arts (Sarasota)
- 2009 Beverly Taylor Sorenson, arts education advocate (Salt Lake City)
- 2008 Libby Appel, Artistic Director Emerita of the Oregon Shakespeare Festival (Portland)
- 2007 The Honorable Joseph P. Riley, Jr., former Mayor of Charleston; and Mary Jackson, a noted sweetgrass basket maker and MacArthur Fellow. (Charleston)

About the Artist: Hector Villegas

The honor of receiving the Award for Arts Achievement & Excellence includes an award created by a local artist and a \$1,000 contribution to an artist or arts organization chosen by the award recipient.

Hector Villegas is a first generation Xicano from Barrio Logan in San Diego, California. His mother is from Estancia De Los Lopez, Nayarit, Mexico, and his father is from San Felipe De Hijar, Jalisco, Mexico.

Villegas' art journey began as an apprentice in 2011 during the restoration of the acclaimed National Historic Landmark, Chicano Park. He worked on six murals alongside artists such as Victor Ochoa, Guillermo Rosette, Salvador Torres, Armando Nuñez, Felipe Adame, and Mario Chacon. From this experience he painted three of his own murals in Chicano Park and had his first solo show in 2014.

Hector has exhibited at multiple galleries, most recently at LH Horton Jr Gallery at San Joaquin Delta College, Latinx: Art Beyond the Border (2019). Also at La Bodega Gallery, Mezcla: Stirring It Up (2019), San Diego Museum of Art, Local Latin American Masters (2018), CM Curatorial, Barrio All stars (2018), La Bodega Gallery in collaboration with Gregorio Escalante Gallery from (Los Angeles) Los Four Meets Los 40 (2017), California Center for the Arts Escondido, Re-membling Our Ancestors: Discovering Ourselves (2015), Center for Visual Art Metropolitan State University of Denver, In lak'ech, San Diego to Denver: You Are My Other Self (2014), Currently, Hector is a fine artist, muralist, owner of Galeria 1904 and Mexikota Art Studio. He is also an active member of the Chicano Park Steering Committee, Barrio Logan Planning Group, Barrio Logan Association, and the forthcoming, Chicano Park Museum and Cultural Center. Hector is blessed as the father of two beautiful girls, Cuicani Quetzal and Yollotli Huitzilac, who inspire him daily.





1:10 PM**Depart for Chicano Park**

Please meet at a side entrance of the Seaport Tower on the lobby level, near Brew 30 and the Market Board buses for a 1:15 departure to Chicano Park.

1:45 – 2:25 PM**Reflective Space and Time at Chicano Park**

Mural artists will tell their stories.

Turning Wheel Mobile Classroom was designed as both a classroom and creative space where history and culture come alive through the telling and presentation of community story and history. Housed at the Department of Ethnic Studies at University of San Diego, and with us this afternoon, Turning Wheel is part of USD's Strategic Initiative, drawing from the arts, literature, poetry, music, oral history and sciences to make knowledge relevant to the lives of the community it serves.

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2:30 PM**Depart Chicano Park for Balboa Park****2:45 - 3:30 PM****Reflective Space and Time at Museum of Us**

Formerly known as the San Diego Museum of Man, the Museum of Us has been operating under its new name since August 2, 2020. This new name is a commitment to equity, access, and our decolonizing/anti-racism work. The Museum was founded in 1915, and for decades was the epitome of a 20th century anthropology museum, a place defined by the encyclopedic display of its ethnographic collections. Today, the Museum is a place for the diverse stories that define us all, especially those stories that have long been overlooked or silenced by dominant cultural narratives.

Featured exhibits include:

Hostile Terrain 94—The exhibit is a participatory installation featuring a wall map organized by the Undocumented Migration Project. The map is comprised of over 3,200 handwritten toe tags with identifying information about the migrants who died crossing the Sonoran Desert of Arizona, between the mid-1990s and 2019. The narratives around these statistics are further expanded using cultural materials, performance art, and through an examination of the policies that have created this humanitarian crisis.

Race: Are We So Different?—First created by the American Anthropology Association and the Science Museum of Minnesota in 2007, this exhibit helps visitors better understand systemic racism through three lenses: biology, social history, and personal identity. The exhibit's goals are to raise awareness, build community, and positively impact the ways in which we treat each other.

3:30 - 5:30 PM**Self-guided Exploration of the Museums of Balboa Park**

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San Diego State University | Don Powell Theatre Renovation | San Diego, California

5:30 - 7:00 PM
Celebrate the Arts Reception at Comic-Con Museum

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For the past 50 years, San Diego Comic-Con has created one of the biggest, most popular conventions of its kind in the world. But the organizers of Comic-Con wanted to do even more to recognize fans and spread the magic of Comic-Con.

They imagined a place where fans could come together to celebrate the things they love, not just for a few days each summer, but all year long. A place where the public could learn about areas of art and pop culture of which they may not even be aware. A space where everyone is included, where old fans and new could enjoy the passion, creativity, and imagination of Comic-Con, while learning about science, technology, art, storytelling and much more. Now that dream has become reality.

Economic studies conducted by the San Diego Convention Center through the most recent eight years have consistently found Comic-Con's San Diego convention generates more than \$140 million for the local economy on an annual basis. It is anticipated that the new museum will bring in a minimum of 100,000 annual visitors from an expansive range of local as well as international geographies and cultures, complementing and enhancing the annual convention's economic impact.

With classes and activities during the day, movie screenings and trivia contests at night, and programs available online anytime, the Comic-Con Museum is an experience unlike any other. The focus is on community and not collection by bringing diverse audiences together for shared, vibrant experiences.

In addition to the comics, film and science fiction/fantasy genres that started it all, the Museum showcases TV shows, books, video games, anime, and so much more. Through regularly rotating exhibits, hands-on workshops for kids as well as adults, and interactive experiences to try, there is always something new and exciting to explore.

Programming at the museum includes discussing ways comics can connect with neurodivergent readers; a group of psychologists and comic creators talking about working together to make a more encouraging world; and a discussion about taking learning to the next level by empowering students through authentic learning experiences. An educational delves into ways to improve teaching strategies with graphic novels; gaining skill through digital gameplay; and the creative process behind a series of graphic biographies for younger readers.

Even the building itself is special. Since 2017 and under a long-term lease with the City of San Diego, Comic-Con has been preparing for a transformation of Balboa Park's Federal Building into a year-round museum focused on the popular arts.

The Federal Building, constructed in 1935, originally served as a hall to house U.S. Government Exhibits during the California Pacific International Exposition, the second of Balboa Park's two major Expos. The building was always meant to be a permanent fixture with visions of it converting to a civic theater, or a convention center for the City of San Diego.

Serving a variety of roles over the decades—from Naval Barracks for 1,400 men during World War II to Badminton Headquarters—the building was modernized in the mid-1990's to house the Hall of Champions, a multi-sport museum, that operated inside the building until June 2017.

Although the building itself is not listed as a historic structure, it, and more specifically its front facade, are considered a part of the National Historic Landmark and National Historic Landmark District status granted to Balboa Park in 1977. Balboa Park is also on the National Register of Historic Places.

7:00 PM
Buses depart for Manchester Grand San Diego Hyatt



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Recently completed arts projects are our **Cal State University-Long Beach Kleefeld Contemporary Art Museum**, a renovation and expansion of an existing museum, and the **Cerritos College Performing Arts Center**, a 84,000-SF new facility housing both the Theatre & Film and Music departments.



Kleefeld Contemporary Art Museum Expanded Gallery

“As a faculty member to be able to give this experience to students . . . in an instructional space is absolutely amazing. The benefits of this new facility are numerous for the students. They are in a top-level acoustical space . . . But it doesn’t just benefit the students, it also benefits our community.”

— David Betancourt, Director of Bands, Cerritos College



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FRIDAY OCTOBER 7, 2022

6:30 - 7:15 AM

Walk along San Diego's Waterfront

Meet friends and colleagues at a side entrance of the Seaport Tower on the lobby level, near Brew 30 and the Market where **Tina Yapelli**, interim director of the School of Art and Design, San Diego State University, will lead our walk.

7:30 - 8:20 AM

Committee Meetings

ICFAD's Committees and their leaders welcome the participation of new members. Please feel welcome to attend any of these meetings that may be of interest to you. Coffee will be available in the meeting space.

- Creative Collaborations / chaired by **Carmenita Higginbotham** / board liaison **Sarah Bay-Cheng**
The **Creative Collaborations Committee** promotes and facilitates sharing peer knowledge and experience as ICFAD members navigate changes and opportunities in arts in higher education, resulting in a robust cross-pollination of ideas related to art, design, technology, and interdisciplinary research initiatives.
- Equity, Diversity & Inclusion / chaired by **Rubén Graciani** / board liaison **Eileen Stempel**
The **Equity, Diversity, and Inclusion Committee** develops goals and guiding principles that supports fine arts deans and executive arts administrators in creating more inclusive environments within the ICFAD organization and at their institutions. The Committee addresses issues related to inequities and systemic racism and promotes the development and mentoring of higher education arts administrators of diverse backgrounds. In an effort to broaden the voices represented by, and included in the arts in higher education, ICFAD commits itself as an organization to the work of being an actively anti-racist organization.
- Global Connections / co-chaired by **Amir Berbic** and **Royce Smith** / board liaison **Royce Smith**
The **Global Connections Committee** is dedicated to the connection and enhancement of a worldwide community of arts executives in higher education. The Committee cultivates and nurtures working relationships between international arts institutions and organizations that advance common goals of global discussion and collaboration. The Committee strives to engender genuine understanding and appreciation of the arts in cultures from around the world.
- Leadership Development / chaired by **Peg Faimon** / board liaison **John Scheib**
The **Leadership Development Committee** strives to inspire enthusiasm for leadership opportunities in the arts in higher education while providing networking, mentoring, and learning experiences related to leadership and arts management. Committee goals include identifying critical issues facing arts administrators; assisting members in developing and enhancing their leadership abilities; and addressing challenges facing university arts faculty and staff; supporting those already serving in leadership roles; and nurturing those just starting their leadership trajectory.

8:30 - 9:15 AM

Breakfast

Tables will be reserved for people who wish to continue discussion relevant to the conference theme or engage in discussion with architecture, dance, theatre, and visual arts affinity groups about institutional identity and who have worked through the change process at their respective institutions.

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9:30 - 10:45 AM

Leveraging the Power of Arts in Higher Education to Catalyze Change, Growth and Transformation in the binational region of San Diego, California and Tijuana, Baja California - Mexico

Most communities face complex challenges that require interdisciplinary solutions and arts leadership. The San Diego / Tijuana region is no different.

Partnerships across sectors deeply engage the San Diego community and involve artists and designers in advancing local economic, physical, and social change -- ultimately laying the groundwork for systems change. Indeed, creative placemaking draws on all artistic disciplines and has been successfully deployed as a strategy addressing a wide range of community issues -- from public health and safety to the high cost of housing to immigration demands.

Hear more about regional initiatives showcasing how social innovators and artists are transforming society -- affording everyone respect and giving people agency over their sense of identity; portraying the socioeconomic effects of globalization on marginalized communities; celebrating the strength of the human spirit. They are uniquely addressing civic challenges and community issues through the arts in higher education, thus increasing the impact of our work and demonstrating the role that the arts play in building vibrant and resilient communities.

The role of arts in higher education in community life has expanded and offers new ways of looking at and addressing persistent challenges. Our arts leaders are engaged and innovative partners in the social sphere.

- **Gail F. Baker**, Vice President and Provost, University of San Diego
- **Heather Canary**, Interim Dean, College of Professional Studies and Fine Arts, San Diego State University
- **Elizabeth Simmons**, Executive Vice Chancellor, Academic Affairs, University of California San Diego

10:45 - 11:00 AM

Morning Reflection Break

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11:00 AM - 12:30 PM

Roundtable Presentations

"The richness of being a dean can't be overstated."

—Nancy Uscher, ICFAD President-Elect

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Creating Identity: Elevating a Museum within an Urban College Campus

FRIDAY
OCTOBER 7
11 AM-12:30 PM

College & University Art Museums often need to accommodate two identities, that of their parent institution, and the museum as a stand-alone entity. When the campus and museum are in a dense urban environment, this challenge can be heightened. The museum must have a unique identity to invite the public to engage with the collection and in the museum experience, particularly necessary when there are bountiful cultural destinations from which visitors can choose. At the same time, the connectivity and legacy with a university provides the energy of a teaching institution. This discussion looks at a current example of a museum undergoing a transformation of place and finding the right balance between museum identity and college anchor.



NATASHA EGAN Executive Director, Museum of Contemporary Photography, Columbia College Chicago

Since 2011, Natasha Egan has served as the executive director of the Museum of Contemporary Photography at Columbia College Chicago (MoCP), where she was previously the associate director and curator since 2000. She has organized over fifty exhibitions with a focus on contemporary Asian art and artists concerned with societal issues, such as the environment, war, and economics. Egan was a guest curator for the 2010 FotoFest Biennial in Houston; the United States pavilion curator for the 2016 Photo Dubai Exhibition; and the 2019 Lianzhou Photography Biennial in China. For over a decade, she taught in the photography and humanities departments at Columbia College Chicago, and holds a BA in Asian studies from the University of Puget Sound, and an MA in museum studies and MFA in fine art photography from Columbia College Chicago.



BRAD LYNCH Founding Principal, Brininstool + Lynch

Over the past 33 years, Brininstool + Lynch's founding Principal Brad Lynch has guided designs ranging from high-rise mixed-use towers and corporate headquarters, to film facilities and museums, through private residences and master plans. His vast design experience is manifest in buildings and interiors whose beauty is a function of their elegant restraint. Lynch co-founded Brininstool + Lynch with David Brininstool in 1989, where his design work has garnered over fifty major design awards. His work has been featured in over twenty books on architecture, and over one hundred articles in design periodicals and general publications.



JENNIFER PARK Principal, Brininstool + Lynch

Jennifer Park is a Principal at Brininstool + Lynch and in her career has completed award-winning academic, commercial, residential, and retail projects in cities including New York, Los Angeles, Mexico City, and Chicago. Jennifer is also the director of the second-year architecture studios at Illinois Institute of Technology, has served on the Executive Committee for the AIA Chicago's board of directors, led the AIA Chicago Equity, Diversity and Inclusion Committee and the Diversity and Inclusion Committee at IIT. Jennifer's academic and professional accomplishments—and particularly her commitment to addressing diversity and equity issues in both fields—have resulted in her receiving various awards including the 2021 AIA National Young Architects Award and the 2019 AIA Chicago Dubin Family Young Architect Award.

Deans as Thought Leaders: Developing a Public Voice and Presence Amid Challenges

FRIDAY
OCTOBER 7
11 AM-12:30 PM

Hear from deans who have effectively positioned themselves as regional and national thought leaders, advocating for the arts, higher education, and our collective impact. This public voice is invaluable in terms of raising the profile of your school and institution, while positively advocating for the central importance of the arts in our society.

- How do I best focus my profile as a thought leader?
- How do I most effectively strategize the development of a public voice and profile?
- What do I need to be prepared to discuss contemporary issues during these challenging times?
- How do I prepare myself for writing an op-ed? What are the usual parameters for submission?
- How do I best interact with an opinion page editor?
- If I am lucky enough to get the placement, how do I work with the communications experts on my campus to amplify its impact?



EILEEN STEMPEL Inaugural Dean, Herb Alpert School of Music, UCLA

Eileen Stempel currently serves as the Inaugural Dean of UCLA's Herb Alpert School of Music and is also a Professor in UCLA's School of Education and Information Studies. Stempel is particularly proud of founding a "start-up company," as the school is the first and only school of music in the University of California System, and recently formed as a result of a generous \$30M donation by trumpeter, producer, and artist Herb Alpert. Stempel is a dean committed to academic excellence and has made expanding access to a UCLA musical education a top priority.

Drafting a Roadmap for the Future of Learning Spaces: Nurturing Interdisciplinary Communities of Practice

FRIDAY
OCTOBER 7
11 AM-12:30 PM

The LSC Session at the ICFAD Conference will engage participants in drafting *A Roadmap for the Future of Learning Spaces that Nurture Interdisciplinary Communities of Practice*. This session builds on LSC-hosted Virtual Roundtables between academics and architects since May 2020 in a series of Virtual Roundtables. Examples of questions from those discussions:

Based on our experiences during the COVID era, what are we learning?—To begin with, we are learning that we should be asking new kinds of questions—those about inclusivity and diversity.—We are learning about the power of questions about how community is created and sustained—and the role of space in making that happen.—We are becoming more aware of the need to focus on, define, and transform our learning culture by building on identified institutional assets.—We are aware that a massive disruption about the where and the how of learning seemed to occur overnight. —We are learning about the need for a collective determination to achieve a campus-wide learning culture.

Narum and Smith will set the stage for this session, reporting on how such questions were explored in these Virtual Roundtables and on answers that surfaced. Following this introduction, in small working groups, participants will a) identify a key question for planners focusing on the future, aware of the challenges of planning in a COVID-era; and identify one dimension of evidence that the resulting spaces will serve learners well, into the future. Following these small group discussions, participants will reconvene for sharing, critiquing, and considering next steps. An ICFAD Roadmap will become part of a 'work-in-progress' *LSC Portfolio: Gathering the Sense of the Community*, to be posted on the LSC website later this year.

Jeanne has been giving attention to spaces for learning since 1989, then as Founding Director of Project Kaleidoscope (an NSF-funded national initiative to address the dismal state of learning in fields supported by NSF). The PKAL community quickly became aware that what works is simultaneous attention to *how, what and where* learning happens. Retiring from PKAL in 2010, she founded the Learning Spaces Collaboratory, continuing and expanding attention to spaces.



JEANNE NARUM Learning Spaces Collaboratory

My career trajectory is unusual—with a Bachelor of Music degree from St. Olaf College, many years as organist and youth choir director in a Northfield church. In 1974, I became the first federal grants officer at St. Olaf (part-time). In 1985, because of my connections with federal agencies, I was asked by the ICO Board to become Director of the Independent Colleges Office in Washington DC.

In 1989, still ICO Director, I was asked by the National Science Foundation (NSF) to gather the sense of the community about how to deal with the current 'dismal' status of learning in fields supported by NSF. Beginning in 1992, with NSF support, PKAL began hosting workshops for teams from campuses seeking assistance in renewing or creating spaces that served goals for serving 21st century learners. PKAL literally wrote the first book on how to do this.

In 2020, in a new world—a world something like 1989—the early days of PKAL, we found it important to step back again, to monitor and capture emerging questions, and document ways that campuses and the design communities are dealing with the upset of the pandemic. What we learned about is the power of asking questions about how community is created, the need to identify existing institutional assets, etc.



ROYCE SMITH Dean, College of Arts and Architecture, Montana State University

Royce came to Montana from Wichita State University where he served as a professor of contemporary art history and Director of the School of Art, Design and Creative Industries. He earned his Ph.D. in art history from the University of Queensland in Brisbane, Australia, in 2005 and held his first professorship at the University of New South Wales College of Fine Arts in Sydney prior to returning to the United States.

With four schools (Architecture, Art, Film & Photography, and Music) under his leadership, Smith has focused on the development of interdisciplinary and integrative scholarship and curricula, the enrichment of partnerships between the university and industry, and the development of civic and international engagement opportunities for all graduates of his College. He is a passionate advocate for land-grant universities and the tenets of educational access and opportunity that are the foundations of their mission.

Faculty Governance: Varying Roles of Academic Leaders in Collaborating with Faculty

FRIDAY
OCTOBER 7
11 AM-12:30 PM

Academic institutions have many layers in which academic leaders must navigate. One of those layers is empowering faculty to collaborate with you in managing the institution. Jeffrey Ward, Dean of the College of Fine Arts at The University of Texas Rio Grande Valley and former Director of the School of Music, Theatre, and Dance at Kansas State University, will share his experiences from collaborating with faculty in a "COVID-19 Reopening Committee." Ward will present some lessons learned (see below) in working with this committee and share how they relate to building a collaborative community that leads to effective faculty governance. Ward will then lead a discussion of roundtable participants to share their own experiences related to faculty governance, including distinct characteristics of fine arts faculty. The goal of the roundtable is to draw from our shared experiences to help us reflect on past and expected faculty governance issues and to provide academic leaders with tools to improve faculty relationships between academic leadership and faculty and among faculty colleagues.

Lessons Learned.

1. Be a good, empathetic listener and effective discussion facilitator.
2. Consider the diverse needs of students in all decisions.
3. Understand university processes and resources.
4. Build consensus.
5. Make timely decisions.



JEFFREY WARD Dean, College of Fine Arts, The University of Texas Rio Grande Valley

The College, made up of the School of Art and Design, School of Music, Department of Theatre, Department of Dance, and Department of Creative Writing, is committed to connecting the students of the Rio Grande Valley and beyond to high-quality teaching, research, and creative activity; partnerships with arts organizations and industry; and global citizenship rooted in improving communities.

Prior to his role at UTRGV, Ward served as the Director of the School of Music, Theatre, and Dance and Professor of Music Education at Kansas State University and as the Associate Dean in the College of Fine Arts and Communication and the Associate Director of the School of Music at East Carolina University in Greenville, NC. Ward received his Doctor of Musical Arts degree in Music Education (Conducting) from Shenandoah Conservatory in Winchester, VA; his Master of Music degree in Choral Conducting from East Carolina University; and his Bachelor of Arts in Music Education from Rollins College in Winter Park, FL.

Ward's research focuses on assessment, community music, and music teacher education. Ward is Past Chair of the Assessment Special Research Interest Group of the National Association for Music Education and a reviewer and Steering Committee member for the International Symposium for Assessment in Music Education.

Lessons Learned from the Trenches: Renovating or Replacing Your Aging Fine Arts Building

FRIDAY
OCTOBER 7
11 AM-12:30 PM

Lisa Kinzer of Longwood University is joined by her architect and theatre consultant to discuss the most important things you should think about before embarking on the planning & design of a new or renovated fine arts/performing arts facility. Considerations we will discuss include:

- Educating your administration on the unique complexity & costs of these buildings
- Articulating a long-term vision that enables you to quantify programmatic needs
- Assessing the availability, cost & disruption of using swing space
- Identifying successes and failures at your peer institutions
- Integrating flexibility into rehearsal & performance spaces
- Creating opportunities for ancillary income in your facility
- Identifying cost drivers early in the process (acoustics!)
- Creating a facility that exceeds accessibility expectations
- Incorporating lessons learned from the pandemic



Please join us with your questions and to share your insight!



GREGORY HOSS Principal, David M. Schwarz Architects, Washington, DC

Gregory's work over 30 years has been focused on large public buildings and higher education projects, including Longwood University's new School of Music; the new Rome School of Music, Art and Theater at CUA; four new residential colleges at Vanderbilt University; The Smith Center for the Performing Arts in Las Vegas; the American Airlines Center in Dallas; the Chapman Cultural Center in Spartanburg; and Dickies Arena in Fort Worth. Gregory's firm has designed several of this country's most notable performing arts facilities including Schermerhorn Symphony Center in Nashville; Bass Hall in Fort Worth; the restoration and addition to Severance Hall in Cleveland; the Palladium in Carmel, IN; and the Gaillard Center in Charleston, SC. He is currently working with Lisa Kinzer and her team at Longwood on the design of their new school of music.



CURTIS KASEFANG Principal, Theater Consultants Collaborative

Curtis Kasefang is a Principal with Theater Consultants Collaborative and has designed, equipped and operated performance spaces throughout North America for more than 25 years. Prior to co-founding TCC, he set up and ran the lighting and sound departments at Theatre Projects Consultants' U.S. office. He was a technical director and the facility manager for the State University of New York's Performing Arts Center at Purchase and production manager for an international performing arts festival. Trained as a lighting designer, Curtis holds a BFA in theatre technology from SUNY Purchase and has had additional training in organizational management and information technology. He is the former chair of the Raleigh Historic Districts Commission.



LISA KINZER Chair of the Department of Music, Longwood University

Lisa earned degrees from the North Carolina School of the Arts, Louisiana State University, and the University of North Carolina at Greensboro where teachers included Robert McDonald, Anne Epperson, Jack Guerry, and John Salmon. She maintains an active performance schedule that includes solo recitals, lecture recitals, masterclasses, and numerous collaborative programs with such artists as soprano Julianne Baird, violinist Sergiu Schwartz, the Amernet String Quartet, James String Quartet, and Duo2Go. Frequent collaborations include programs with clarinetist David Niethamer, pianist James Kidd, and tenor Christopher Swanson. Kinzer has served as vocal coach/accompanist on the artist faculty at the Operafestival di Roma in Italy, and been the pianist for the Summer Garden Opera Festival in Farmville, VA since 2010. A regular clinician and adjudicator for numerous piano competitions, Kinzer is a member of the MTNA, VMTA, College Music Society, and National Guild of Piano Teachers.

Measuring the Unmeasurable? Bibliometric Considerations for Arts Faculty

FRIDAY
OCTOBER 7
11 AM-12:30 PM

The research and practice outputs and achievements for faculty in arts schools and colleges is not quantified in any systematic way. And trying to measure the work of these faculty using analytics programs designed for medical, STEM, or even humanities faculty is deeply problematic. Artists may distrust these measures for good reasons; and yet in a higher education environment arts units may miss out on support and research dollars because they are not part of these tracking systems. This roundtable is designed to build on two previous roundtables, "Data Driven Environments and the Arts" and supplement working groups at allied organizations including ICFAD and a2ru. This session will summarize the collaborations up to date, synthesize working group efforts and welcome new perspectives on action items to move the needle on authentically counting arts faculty valuable research, practice, and contributions to society.



SARAH BAY-CHENG School of the Arts, Media, Performance & Design, York University

Sarah was formerly Chair and Professor of Theater and Dance at Bowdoin College, teaching theater history and theory, dramatic literature, and intermedia performance. Her research focuses on the intersections among theater, performance, and media including histories of cinema, social media, and digital technologies in performance. She is the author/editor of 4 books, including *Performance and Media: Taxonomies for a Changing Field* (2015) and *Mapping Intermediality in Performance* (2010) as well as essays in *Theater*, *Contemporary Theatre Review*, and *Theatre Journal*, among others. / deanampd@yorku.ca



DAN CAVANAGH Interim Dean, College of Liberal Arts, University of Texas Arlington

Dan is a composer and pianist who has garnered numerous awards in both areas. He received a 2009 gold medal prize from the International Music Prize for Excellence in Composition for his work for trumpet and piano, *From The Barrage Comes Clarity*. In 2017 he was awarded a Special Judges' Citation in the American Prize for Chamber Music Composition for his work for trumpet ensemble and drumset, *Waves*. As a composer Cavanagh has been commissioned to write for Latin Grammy-winning AfroBop Alliance, the legendary Patti LaBelle, and a wide range of classical and jazz performers across North America and Europe. / cavanagh@uta.edu



ANDREW DAVIS Founding Dean, Kathrine G. McGovern College of the Arts, University of Houston

Andrew Davis is Dean of the Kathrine G. McGovern College of the Arts at the University of Houston. A music theorist by training, he has published and lectured widely on opera and instrumental music of the Romantic and late-Romantic periods. He is the author of two books: *Il Trittico, Turandot, and Puccini's Late Style* (Indiana University Press, 2010) and *Sonata Fragments: Romantic Narratives in Chopin, Schumann, and Brahms* (Indiana University Press, 2017). He holds the Ph.D. in music theory from Indiana University and currently holds the Cullen Foundation Endowed Dean's Chair in the McGovern College of the Arts. / adavis@uh.edu



PEG FAIMON Founding Dean, Eskenazi School of Art, Architecture + Design, Indiana University

Peg received a Bachelor of Fine Arts from Indiana University and a Master of Fine Arts from Yale University, earning the Norman Ives Memorial Award. She started teaching at Miami University in 1991, where she served as the Chair of the Department of Art and Professor of Graphic Design. At Miami, she also held positions as the Co-Director of the Armstrong Institute for Interactive Media Studies (AIMS), Founding Director of the Miami Design Collaborative (MDC), and Lead Faculty of Graphic Design. In July of 2016, she moved to Indiana University Bloomington to become the Founding Dean of the newly-formed School of Art, Architecture + Design, which was the merger of various art, design, and business disciplines. / pfaimon@iu.edu



ARNE FLATEN Head, Rueff School of Design, Art and Performance, Purdue University

Arne is professor of Italian Renaissance Art History and Head of the Patti and Rusty Rueff School of Design, Art, and Performance at Purdue University. Flaten earned his B.A. in Art Studio and English Literature at St. Olaf College and was elected Phi Beta Kappa. His research has been supported by the Fulbright Commission, the Kress Foundation, the NEH, the NEA, the Center for Advanced Studies at the NGA, and the Renaissance Society of America, among others. He was elected to the European Academy of Sciences and Arts in 2013, and was named HTC Scholar/Teacher of the Year in 2014. / aflaten@purdue.edu

No More “Distant Neighbors:” Opportunities at the 2023 ICFAD International Symposium in Mexico

FRIDAY
OCTOBER 7
11 AM-12:30 PM

Best depicted in Alan Riding’s 1985 book *Distant Neighbors*, the US-Mexico relationship has been one of complexity and some separation, as the title of his work indicates. However, demographic and social changes in the US as well as globalization efforts in the last two decades have provided an opportunity – and a need – for better understanding amongst both countries. As the US and higher education institutions grapple with an increasing Hispanic population, Mexico also now sees a large portion of their nationals and economic interests living north of the Rio Grande. Building on the migration, border, and identity aspects explored during ICFAD’s San Diego Annual Conference, the 2023 Mexico International Symposium will dive deeper into the current state of the arts in that country, address opportunities with higher education counterparts in Mexico, as well as to explore the Mexican culture aiming to equip arts leaders in the US with a better understanding to confront demographic and cultural changes in their institutions. This is a conversation with a selected group of Mexico’s cultural and higher arts ed leaders, previewing some aspects of the upcoming 2023 Symposium.



MARTIN CAMACHO Dean of the Talkington College of Visual and Performing Arts, Texas Tech University

Before Martin’s appointment at Texas Tech, Camacho served for eight years as the Dean of the Fain College of Fine Arts at Midwestern State University and as interim Provost 2021-2022. His administrative experience includes a special focus on student retention; enhancement, expansion, and renovation of facilities; community collaborations and partnerships; innovative curricula offerings; expansion of fundraising efforts; and a deep commitment to the promotion of diversity, equity, and social issues as well as global experiences for students and faculty. He is an active promoter of the arts, and his leadership includes serving in the International Council of Fine Arts Deans (ICFAD) where he is a board member and is currently spearheading the 2023 ICFAD International Symposium that will take place in Mexico.



LYDIA MARGULES Director, National School of Theatre, INBA, Mexico City

Lydia is a stage director, lighting designer, teacher and manager. Margules has a postgraduate degree in cultural policies and cultural management from the University Autonomous Metropolitan, and a degree in artistic education from the University Veracruz. In 1999 she began her work as a theater director, s Since, she has directed more than thirty theater pieces by both contemporary authors and his own authorship. In 2001 she began her work teaching both acting and commissioning scene and lighting design in various academic training institutions at the bachelor’s and master’s levels. From 2016 to 2019 she oversaw the Performing Arts Division of the Autonomous Metropolitan University. She is currently director of the National School of Theatrical Art of INBAL.



RAÚL HERRERA-MÁRQUEZ stands among the most widely known artistic personalities in Mexico, with a distinguished career in piano performance, arts administration, education, and writing. He is one of the most sought-after personalities in the field of arts as a lecturer, organizer, advisor, adjudicator, etc. His CDs featuring Mexican and Latin-American music and books on piano technique and teaching have been received to great acclaim. As a writer, his historical novel has gained notoriety to include citations from Mexico’s President. He holds three degrees from the National University of Mexico and The Cleveland Institute of Music. He is a faculty member at Escuela Superior de Música at the National Center for the Arts in Mexico City, and a former Director of UNAM’s Musical Activities.

Notes from Policy School: Adaptive Leadership in Theory and Practice

FRIDAY
OCTOBER 7
11 AM-12:30 PM

How is adaptive leadership distinct from nonadaptive leadership? How does one distinguish between technical and adaptive challenges? How does a leader assess a group’s condition, when is an issue ripe for investigation, and what role do values play? Through a combination of presentation, guided individual reflection, and small group discussion, John Milbauer will share some of the most salient aspects of adaptive leadership that he experienced during a year as a student of Ron Heifetz at Harvard Kennedy School.

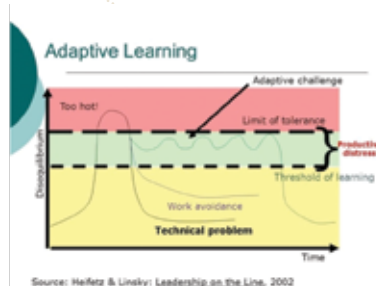
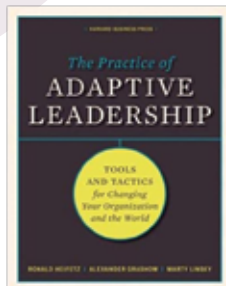
Adaptive leadership—a specific and well-developed framework for the study and practice of leadership—requires ongoing personal reflective inventory as well as critical feedback mechanisms, and certain questions help to open the windows to this practice: How does one interact with groups, regardless of one’s authority/title, and how do we determine patterns in the evidence of our failures as well as our successes? What personal blind spots and potential triggers does one bring to the table that cause one to lose focus? What are the potential losses and loyalties that constrain other stakeholders, and what are our tendencies in response to conflict and opposition?

At the end of this roundtable, participants will have mapped out the most fundamental frameworks of adaptive leadership practice, will have advanced along the path of unflinching reflective inventory that successful leadership requires, and will have avenues and resources for further investigation.

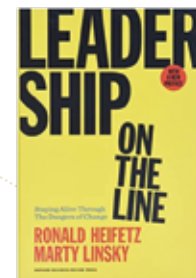


JOHN MILBAUER Associate Dean for Faculty Affairs, University of Arizona College of Fine Arts Steinway Artist, John spent the 2019-20 academic year as a John F. Kennedy Fellow at Harvard University’s Kennedy School of Government under the mentorship of Ron Heifetz, Co-Founder of Harvard’s Center for Public Leadership and author of the most widely used frameworks for the practice of adaptive leadership. John earned a Master in Public Administration degree from HKS in 2020, having been Co-Chair of the HKS Arts and Culture Caucus as well as Associate Editor of the Harvard Kennedy School LGBTQ Policy Journal. In addition to the MPA curriculum at HKS involving adaptive leadership, public ethics, global development and governance, behavioral economics, and negotiation, he studied innovation ecosystems and regional acceleration at MIT Sloan School of Management and arts entrepreneurship at Harvard Business School.

John had studied music, classics, and government at Harvard College before earning degrees from the Eastman School of Music, The Juilliard School, Manhattan School of Music, and, as recipient of a Fulbright grant, the Liszt Academy in Budapest. He was awarded the Eastman Performer’s Certificate—the highest performance honor of the school—and was nominated for the Gina Bachauer prize for outstanding pianist at Juilliard. Since 2012 he has been Co-Chair of the Chautauqua Institution Piano Program, helping to transform it into one of the premiere summer piano programs in the Americas.



Source: Heifetz & Linsky: Leadership on the Line, 2002



FRIDAY
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Sahara: Acts of Memory

In this roundtable, Amir Berbić and Karen Kice will present their collaboration on the exhibition Sahara: Acts of Memory and engage participants in a conversation around the capacity of design to suggest new ways of perceiving and living in the world. The discussion will bring forth the ability of design to give form to concepts, ideas, and memories.

Amir Berbić gives a new life to the story of his family's experience in a Bosnian refugee camp in Denmark in the 1990s through the series of designs presented in Sahara: Acts of Memory. His work tells the story of his family's refugee experience and highlights ways in which design can empower, organize, and give shape to memory. The exhibition was first presented at the Benton Museum of Art at Pomona College (2021/22) and developed through a close collaboration between designer Amir Berbić and curator Karen Kice.



In 1993, during the war in Bosnia, Hika and Ismet Berbić, with their two sons Amir and Isak, fled their home in Sarajevo, ultimately arriving at a refugee camp in Næsbyhoved-Broby, Denmark, where they lived for over a year. Shortly after their arrival, Ismet, a graphic designer, set out on a project to brand the camp. He named the camp "Sahara"—an ironic gesture referring to the sandy ground on which their tents were constructed, in marked contrast to the Danish countryside around them—and created a logo for it at a makeshift design studio in the corner of the tent his family shared with two other families. Hika and Ismet also organized a school for the children and worked to shape Sahara's social life. Their efforts were instrumental in establishing a community among the refugees.

When faced with images of Syrian refugees fleeing their country in 2015, Amir, also a graphic designer, began reflecting on his childhood experience as a refugee. Over the next several years, he created a new version of Sahara—a new logo, a series of posters, and textbook covers—that constructs a new understanding of his family's time in Denmark. Amir's designs are a testament to how his father's designs for Sahara shaped his family's experience, demonstrating the multivalent power of design. Through Amir's acts of memory, Sahara endures.



AMIR BERBIĆ Dean of Virginia Commonwealth University School of the Arts in Qatar

Amir is a graphic designer who works on questions surrounding identities of place and design pedagogy. He collaborates with cultural organizations, art institutions, and publishers to develop commissions that range from print design to environmental graphics. His work is held in the collection of the Art Institute of Chicago. Berbić is currently the Dean of Virginia Commonwealth University School of the Arts in Qatar. He serves as ICFAD's Global Connections Committee co-chair. / berbica@vcu.edu



KAREN KICE

Karen is a curator and consultant in art, architecture, and design. She has organized numerous exhibitions that explore the contemporary forces of architecture and design including *Recurrent Visions: The Architecture of Marshall Brown Projects* and *Chatter: Architecture Talks Back*. For five years, she was a curator of Architecture and Design at the Art Institute of Chicago. / karen@karenkice.com

FRIDAY

OCTOBER 7

11 AM-12:30 PM

So You Want to Be A College President

- What do I need to accomplish and have as part of my resume' to have a chance to get an interview?
- What role do search firms play in this process?
- What do I need to be prepared to discuss contemporary issues and long-term concerns of a board of trustees?
- How do I prepare myself for the first interview?
- How do I prepare differently for the final interviews?
- If I am lucky enough to get the job am I knowledgeable about the workings of a college or university?



DAVID YAGER President & CEO, University of the Arts

David joined University of the Arts in January 2016 as the institution's fourth president since it gained university status in 1987. An accomplished visual artist, photographer and designer, he also has an extensive background as an academic, a researcher utilizing design to improve the healthcare space, an entrepreneur and a business executive. Before joining UArts, he served as the dean of the Arts Division at the University of California, Santa Cruz, where he was also a distinguished professor of art, and an affiliated faculty member of the Digital Arts and New Media program. Prior to UC Santa Cruz, he spent 23 years at University of Maryland, Baltimore County (UMBC) where he was a distinguished professor and Wilson Elkins Professor of Visual Art, founder and director of the Imaging Research Center (IRC), founder and director of the Center for Art, Design and Visual Culture (CADVC), and founder and director of the Innovation and Design Lab (IDL). / president@uarts.edu

Strategic Diversification: Building Pathways for BIPOC Artists and Academics

FRIDAY

OCTOBER 7

11 AM-12:30 PM

What strategies might we develop to foster more effective partnerships with K-12 schools to create dual-degree programs, easing the passage for students from under-served populations to study the arts? What partnerships with foundations can be developed to support training in the arts? Can we devise pathways from undergraduate programs to the MFA (both internally and in partnership with other institutions) for students from under-represented populations? How can we better mentor and retain faculty of color from hire to tenure?

There are systemic obstacles that impede students—particularly from under-served populations (USP)—in their desire to study the arts. Beginning in K-12 schools, students face limited access to materials, a dearth of instructors (especially USP teachers), and a paucity of programming. In higher ed, students are too often met with a deficit-minded approach to selective admission, out-of-date curriculum, and higher failure rates in gateway courses. In graduate programs and the professoriate, institutions compete for the small pool of candidates that results from these obstacles and the cycle continues.

At the end of this roundtable, participants will have devised a set of strategies and actions to establish and implement a pipeline to diversify student body and the professoriate.



PAUL KASSEL Dean, College of Visual and Performing Arts, Northern Illinois University

Paul oversees the NIU Museum and the Community School of the Arts. In New York City for eleven years as a professional actor, director, and writer, Paul worked off-, and off-off-Broadway, in regional theaters, and in several films and television shows. Paul's book, *Acting: An Introduction to the Art and Craft of Playing* was published by Pearson in 2007. Other scholarly works include "The Four Fundamental Verbs (Theatre Topics V9. N2) and "Random Acts"—an essay on applying an action-based approach to non-realistic theatre in *Method Acting Reconsidered: Theory, Practice, Future* (St. Martin's Press, 2000). A new book, *The Actor's Path: An Evolutionary Approach to the Art and Craft of Playing*, is currently being revised. He has presented at numerous conferences, including ATHE, ASTR, and ICFAD.

The Value of a Dean’s Council: How to Utilize the Resources and Leverage the Collective Voice of Academic Deans

FRIDAY
OCTOBER 7
11 AM-12:30 PM

Do you participate in a Dean’s Council at your institution? Do you find it valuable to regularly meet with the other academic deans at your institution? How can this ‘body’ of collective voices leverage the needs of the individual colleges while at the same time adhering to the needs of the greater good?

This roundtable discussion will look at the benefits of participating in an academic dean’s council at participant’s respective institutions. The participants will discuss the value of confidential conversations between academic deans that can support the mission of the participating colleges within an institution while at the same time pay attention to the needs of the whole. The roundtable participants will also look at the peripheral benefits of such a council such as mentoring, policy debate, budget preparation, etc. I will discuss the benefits of establishing a regular council meeting and the process by which the council participants set agenda items, call for action and attempt to ‘act as a whole’ when it comes to institutional policy.



JOHN O’CONNELL Dean, College of Visual and Performing Arts, Purdue University Fort Wayne

John O’Connell has been a Professor of Theatre and Dean of the College of Visual and Performing Arts at Purdue University Fort Wayne since 2012. He is currently the longer-serving dean at Purdue Fort Wayne and was instrumental in the establishment of the Dean’s Council in 2016. John received his MFA in stage directing from the University of Alabama after spending 13 years in NYC as a producer, stage manager and director. Prior to arriving at Purdue Fort Wayne in 2007, John spent nine years at Arkansas State University where he was Head of BFA in Directing. / oconnellj@ipfw.edu

Transparency in the Arts: To See and Be Seen

FRIDAY
OCTOBER 7
11 AM-12:30 PM

Often with a new building or renovation to arts space there is a drive toward visibility, transparency, and highlighting the activities within studios and fabrication spaces. What are the impacts on a program or college with increased transparency to the daily routines of the students and faculty? This discussion will focus on key takeaways on benefits to student health and wellness, drawing and engaging new audiences, student and faculty recruiting, donor excitement, and understanding privacy and separation concerns. The discussion will be centered on the newly opened Timashev Family Music Building at The Ohio State University as a case study.



DENNIS BREE, IV Principal, DLR Group

Dennis has experience in multiple phases of design and project development. He has worked in a variety of building types including institutional, governmental, and specializes in cultural and performing arts facilities. He is often employed in fundraising efforts including rendering production and public outreach. He is committed to design excellence. Dennis is a faculty associate at the Design School at Arizona State University, where he has taught both undergraduate and graduate design studios in architecture.



SERGIO SOAVE Associate Dean, Department of Art, The Ohio State University

Sergio received his BFA from the University of Windsor and his MFA from West Virginia University (1987). Soave joined the WVU faculty in 1988 and served as department chair from 1997-2005. In August 2005, he became chair of the art department at The Ohio State University. In Columbus, he helped establish the OSU Urban Arts Space, an exhibition/community facility located in the downtown core. Sergio has been actively involved in the planning/design process for the new music building at OSU.

FRIDAY
OCTOBER 7
11 AM-12:30 PM

Wildcard Session

In addition to the roundtable discussions listed in the conference schedule, we are introducing a new “wildcard” format for the roundtable sessions. These wildcard sessions will be programmed alongside the scheduled topics, but will be open to your suggestions during the conference. Any member of ICFAD may propose a topic during the Friday morning breakfast. Topics can include questions, ideas, or anything you would like to discuss with your fellow deans. These sessions don’t require answers, just interesting questions and a willingness to engage these with others. Moderators will be provided and topics will be announced at the beginning of designated Roundtable time. There’s no need to prepare ahead of time, but we welcome a variety of contributors.



LAURA FRANKLIN Founding Dean, College of Humanities, Fine Arts and Communications, Lewis University

Franklin has led all aspects of starting a new college, including strategic planning; budgeting and finance; facilities master planning; strategic hiring and workforce planning; external relations, including gifts and grants; recruitment and retention efforts; and process and policy development. In addition, she has focused the college’s work on diversity, equity, inclusion and belonging efforts; supporting success for all students, especially those from traditionally marginalized populations; and incentivizing innovative work in pedagogical and curricular development. Franklin is a 2022 American Council on Education (ACE) Fellow.



JAMES FRAZIER Dean of the College of Fine Arts at Florida State University (FSU)

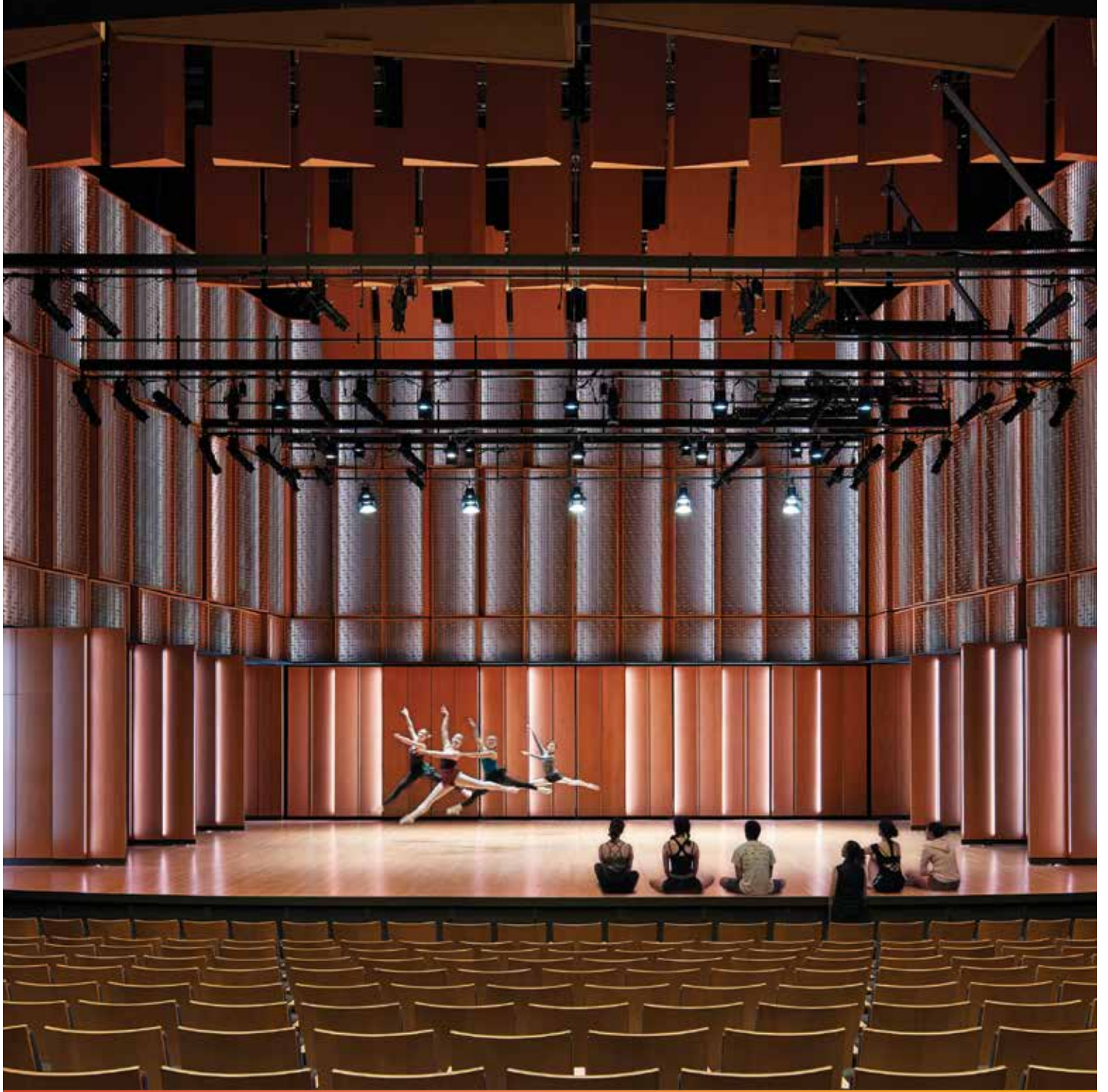
Prior to returning to FSU, Frazier served for 18 years on the faculty of Virginia Commonwealth University (VCU) in Richmond, where he earned tenure and the rank of full Professor. At VCU, he served in various administrative roles, including Interim Dean of the School of Arts-Richmond and Special Assistant to the Provost for VCUarts-Qatar, Associate Dean for Graduate Studies and Faculty Affairs, and Chair of the Department of Dance and Choreography. Other prior administrative appointments include Co-dean of the American Dance Festival (ADF), Associate Artistic Director of the Dance Institute of Washington (DC), and Publicity Coordinator for the Urban Bush Women Summer Dance Institute. Frazier has served as a visiting evaluator for the National Association of Schools of Dance and as a board member of the American College Dance Association, and he is both a former President and former Secretary of the Council of Dance Administrators. He received a Bachelor of Science in Marketing in and Master of Fine Arts in Dance both from FSU, and a Doctorate of Education from Temple University (Philadelphia). Presently, he is a board member of the American Dance Festival and the International Council of Fine Arts Deans, where he is Secretary and President-elect.



JOHN SCHEIB Dean, College of Fine Arts, Associate Vice President for the Arts, The University of Utah

As Dean of the College of Fine Arts, John is responsible for leading the collective vision for a college consisting of over 2000 students and 300 faculty and staff from across five acclaimed academic departments and schools (Department of Art & Art History, School of Dance, Department of Film & Media Arts, School of Music, Department of Theatre). As Associate Vice President for the Arts, he provides leadership in the advancement of arts on campus and in the community, and oversees the four professional arts affiliates in residence at the U (Pioneer Theatre Company, Tanner Dance, Utah Museum of Fine Arts, Utah Presents).

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BALLOT & CANDIDATE PROFILES 2022

The election will be held at the 58th Annual Conference as part of the Annual Business Meeting and in accordance with election procedures outlined in the Council's bylaws.

The Annual Meeting of the International Council of Fine Arts Deans

FRIDAY | OCTOBER 7, 2022 | 12:30 PM PST

The Manchester Grand Hyatt in San Diego, California



MARTIN CAMACHO, Dean

Talkington College of Visual and Performing Arts, Texas Tech University

BIO

Martin Camacho is currently Dean of the of the Talkington College of Visual and Performing Arts at Texas Tech University. Before his appointment to Texas Tech, Camacho served for eight years as the dean of the Fain College of Fine Arts at MSU Texas, and as interim Provost in 2021-2022. Other leadership appointments include Assistant Chair in the Department of Fine Arts at Barry University, Chair of Music at Alabama State University, and Dean of Arts, Humanities and Social Sciences at the Community College of Rhode Island. His administrative experience includes a special focus on student retention, enhancing, expanding and renovation of facilities, community collaborations and partnerships, innovative curricula offerings, expansion of fundraising efforts, and a deep commitment to the promotion of diversity, equity, and social issues, as well as global experiences.

Camacho has won eighteen national and local piano competitions in Mexico, Cuba, and the United States. He has appeared as soloist with orchestras in the United States and Mexico, including Mexico's State Orchestra and Bellas Artes Chamber Orchestra, and has performed as a recitalist in the United States, Venezuela, Cuba, Japan, Norway, Italy, Serbia, and Mexico. Also, he has toured as soloist with the American Wind Symphony Orchestra, performing in more than fifteen cities in the U.S. and Canada. Camacho is active in chamber and collaborative music with singers and other instrumentalists. In 2009, he made his Carnegie Hall Debut Recital to great acclaim before a sold-out hall, and records for Urtext Digital Classics label. He maintains an active performing career that includes several upcoming engagements as soloist with orchestras in Cuba.

His history with ICFAD is now almost a decade long. He is currently spearheading the planning for the 2023 International Symposium in Mexico City, served as liaison in the International Symposium of 2017 in Havana, has been a member and board liaison of several committees, helped as a mentor in the leadership program several times, presented in several round tables, and served on the ICFAD Board during the pandemic years.

CANDIDATE STATEMENT

It is clear that ICFAD continues to increase its role in supporting and enhancing the work of academic leaders in the Fine Arts, and expanding its international and diverse mission. I have enjoyed my association with this organization, from serving on the Board through the pandemic years, to now moving forward spearheading the upcoming International Symposium in Mexico City in 2023. I have had the privilege to support ICFAD's efforts in diversity, serving in that committee, as well as serving as a liaison to the University of the Arts in Havana, Cuba, during the International Symposium in 2017. If I am given the opportunity to continue my service as a board member, I will seek to continue raising the prominence of ICFAD as a resource for arts leaders while strengthening the profile of the organization. I understand the diverse nature of our institutions and that we must have an approach that is contemporary, progressive, inclusive and productive for diverse interests.



LAURA FRANKLIN, Founding Dean

College of Humanities, Fine Arts and Communications, Lewis University

BIO

Laura Franklin is founding Dean of the College of Humanities, Fine Arts and Communications at Lewis University, where she has served since July 2019. In that role, Franklin has led all aspects of starting a new college, including strategic planning; budgeting and finance; facilities master planning; strategic hiring and workforce planning; external relations, including gifts and grants; recruitment and retention efforts; and process and policy development. In addition, she has focused the college's work on diversity, equity, inclusion and belonging efforts; supporting success for all students, especially those from traditionally marginalized populations; and incentivizing innovative work in pedagogical and curricular development.

Franklin is a 2022 American Council on Education (ACE) Fellow. As an ACE Fellow, Franklin will engage in focused work on strategic financial budgeting and planning; mergers and acquisitions; and strategic planning toward forecasted demographic changes in American higher education.

Prior to coming to Lewis University, Franklin was Professor of Music and Chair of the Department of Fine and Performing Arts at Saint Louis University, and she also served as Chair of the Fine Arts Division at Brevard College (NC), where she began her higher education career in 1998.

Franklin is an active percussionist, performing regularly as a solo, chamber and orchestral musician. She has presented numerous performances, workshops, and masterclass throughout the United States. A well-known percussion pedagogue, Franklin is a founding member of the National Conference on Percussion Pedagogy (NCPD), and has served on the Board of Advisors for NCPD since 2001.

CANDIDATE STATEMENT

Since the beginning of my involvement with ICFAD, I have deeply appreciated the support and encouragement from fellow members. Opportunities offered through ICFAD have allowed me to continue to grow professionally, and have given me resources and practical tools for effective arts leadership. The organization is truly committed to being a collegial space where arts administrators share experiences and learn from one another. Increasingly, ICFAD is also attentive to building and diversifying the arts leadership pipeline, attending to the societal and cultural shifts that are impacting the arts and higher education sectors, and reaching out to those who are outside the US to learn from their experiences.

I have benefitted enormously from ICFAD, and I have felt compelled to contribute to the organization in ways that may be beneficial to others. I have served as Chair of the Leadership Development Committee, and was a Mentor for the 2021 Leadership Development Workshop. It has been my pleasure to serve on the Board of ICFAD since 2018, and as Treasurer since 2019. In that role I am happy to have contributed along with my fellow board members to the long-term sustainability of ICFAD by working to revision our business model, strengthening and diversifying our revenue streams, and developing policies and practices for greater fiduciary flexibility and accountability. If I'm afforded the opportunity to continue my service on the board I will look forward to working with my fellow board members on the initiatives and issues that will be of the greatest benefit to current and future ICFAD members.



TODD JOKL, Dean and Professor

College of Art and Design, Rochester Institute of Technology

BIO

Todd Jokl is the Dean of the College of Art and Design at Rochester Institute of Technology (RIT) and Professor in their School of Photographic Arts and Science. RIT represents one of the most dynamic models in higher education combining technology, the arts, and design (T/A\D) (<https://www.rit.edu/strategicplan/overview#technology-art-design>). Dean Jokl is leading the college as the focal point for T/A\D initiatives and collaboration at RIT as well as nationally and internationally. The

College of Art and Design is comprised of 5 schools and 2,000 students working towards BFA, BS, MFA, and MS degrees. RIT has campuses in the United States, China, Croatia, Dubai, and Kosovo and the College of Art and Design hosts a BFA in New Media Design at its Croatia campus, the first of its kind in Europe.

Jokl earned his BA from Yale University, majoring in Archaeological Studies and also studying Photography. He pursued his MFA in photography and new media at University of Connecticut and his doctorate in Education Leadership from the Connecticut State University. Early in his career, Todd worked in advertising and marketing in San Francisco during the dotcom boom. Jokl served as a full-time and tenured professor at the University of New Haven for 17 years where he began administrative pursuits, first as an Assistant Dean in their College of Arts and Sciences, and then as the Campus Dean when the university acquired Lyme Academy College of Art. He has also held academic appointments at a range of institutions including Wesleyan University, Mercy College (NY), University of Connecticut, and Southern Connecticut State University. Through his work in creative industries during late 1990's, Jokl became acutely aware of technology and its impact on our lives and explored the connections of technology and the arts through his personal art practice, as well as in teaching and administrative leadership capacities. Jokl has active national and regional leadership experience on boards ranging from Global Institute for Arts in Leadership and NASAD, to municipal "percent for the arts" programs and local and regional arts councils and institutions.

CANDIDATE STATEMENT

In addition to bringing the noble pursuits of beauty, communications of engaging ideas, and exploration of humanity's creativity, the fields of arts (performing and visual), design, crafts, and beyond are engaging in pursuits relative to our world's most complex problems (i.e. education, food security, political discourse, racial and socioeconomic inequity, energy sustainability, AI and complexity of data/information, health, etc. etc.). ICFAD is a dynamic platform from which leaders in the areas of arts, design, architecture, and crafts can advance thought leadership and initiatives placing our disciplines and colleges as central hubs in learning and contributing to the most compelling creative expressions as well as the most compelling problems. My goal as an ICFAD board member will be promoting our programs in regards to the connections between our disciplines and the most pressing, relevant issues of our time, as well as supporting the most dynamic collaborations for our conferences, symposia, and related programs.



SABRINA MADISON-CANNON, Phyllis and Andrew Berwick Dean and Professor of Dance School of Music and Dance, University of Oregon

BIO

Sabrina Madison-Cannon serves as the Phyllis and Andrew Berwick Dean and Professor of Dance in the School of Music and Dance at the University of Oregon. Madison-Cannon received her professional training as a scholarship student at the National Academy of Arts and the Alvin Ailey American Dance Center. A soloist with the Philadelphia Dance Company (Philadanco), Madison-Cannon worked with renowned choreographers, including Talley Beatty, Milton Meyers, and Elisa Monte. She holds a Master of Fine Arts in dance from the University of Iowa. Her teaching experience includes faculty positions at University of Missouri-Kansas City, Southern Methodist University, and the University of North Texas - and is the University of Georgia's first "Willson Center for the Arts - Franklin College Visiting Scholar" in the departments of Dance and African-American Studies.

Madison-Cannon was invited to present her research from the Library of Congress' Lester Horton Collection in a paper titled, "Lester Horton and his Continued Influence on the African-American Dance Ethos" for the Society of Dance History Scholars conference in Durham, North Carolina. Her choreography has been presented nationally and internationally including Beijing, Tianjin, Barcelona, Madrid, Philadelphia, Los Angeles, and New York.

CANDIDATE STATEMENT

As a relatively recent member of ICFAD, I am honored to be invited to increase my engagement by serving as part of the leadership. I hope to be able to continue to have a positive impact as a contributor to the Leadership Development Workshops, as well as provide input on conversations related to our diversity, equity, inclusion, and belonging efforts. I truly enjoy being an arts administrator and would like to continue to share ideas and resources with other arts leaders.

The Nominating Committee proposes the following slate for Member-at-Large positions on the ICFAD Board of Directors.

BOARD MEMBER-AT-LARGE

Please vote for two—These two seats will carry three-year terms from 2022-2025.

- Martin Camacho**, Dean, Talkington College of Visual and Performing Arts, Texas Tech University
- Laura Franklin**, Founding Dean, College of Humanities, Fine Arts and Communications, Lewis University
- Todd Jokl**, Dean and Professor, College of Art and Design, Rochester Institute of Technology
- Sabrina Madison-Cannon**, Dean and Professor, School of Music and Dance, University of Oregon

The election will be held at the 58th Annual Conference as part of the Annual Business Meeting and in accordance with election procedures outlined in the Council’s bylaws.

THE ANNUAL MEETING OF THE INTERNATIONAL COUNCIL OF FINE ARTS DEANS

Friday, October 7, 2021 | 12:30 PM PST
 The Manchester Grand Hyatt in San Diego, California

ICFAD NOMINATING COMMITTEE

- Nancy Uscher**, Dean, College of the Arts, University of Nevada Las Vegas
- Onye Ozuzu**, Dean, College of the Arts, University of Florida (appointed by ICFAD President Jean Miller)
- Steve Peters**, Dean, College of Fine Arts, University of Montevallo (elected by members 2021)

PROPOSED BYLAWS AMENDMENT

3.1. QUALIFICATIONS: Only Institutional Member Representatives will be eligible for election or appointment as an officer. All officers must have achieved a notable record of service in ICFAD as a member-at-large of the Board of Directors in order to hold an elected or appointed office. The officers of ICFAD are President, Past President, President-Elect, Secretary and Treasurer. If an officer retires, resigns or has a change of administrative position at their institution, the officer may be appointed to complete their elected or appointed term. continued service will be contingent upon a majority vote of the board of directors.

- Approve
- Do Not Approve

(Proposed new language is indicated with underlined text. Proposed deletions are indicated with strike-throughs.)

ANNUAL MEETING

International Council of Fine Arts Deans

Call to Order..... Jean Miller, President

Membership Report Nancy Uscher, President-Elect

Treasurer’s Report..... Laura Franklin, Treasurer

International Symposium..... Martin Camacho

59th Annual Conference..... Jean Miller, President

Appreciation to Outgoing Board Members Jean Miller, President

Passing the Gavel..... Jean Miller, President

Additional Business

Election Results Nancy Uscher, Nominating Committee Chair

Motion to Adjourn

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Minutes of the 2021 Annual Meeting

Friday, October 8, 2021

The Annual Meeting of the International Council of Fine Arts Deans (ICFAD) was called to order by President Jean Miller at Noon Eastern on Friday, October 8, 2021, online as part of ICFAD's 57th Annual Conference. ICFAD officers were introduced and Schuler Shook was thanked for its sponsorship of the meeting.

Approval of Minutes: Annual Meeting 2019

A motion was made by Nancy Uscher, seconded by John Crawford-Spinelli and unanimously approved that minutes of the 2019 Annual Meeting be approved as presented.

Membership Report

Secretary Nancy Uscher pointed out that numbers illustrating how current membership compares to previous years' can be seen on page 72 of the conference program, and that a list of Institutional members as of the program's printing deadline appears on pages 92 and 93, as she reported that ICFAD currently has:

- 155 Institutional Members
- 126 Associate Members
- 10 Distinguished Service Members
- 64 Emeritus Members
- 9 Affiliate (Corporate) Members

She reported that recently formed Communication Professionals and Advancement Professionals affinity groups, meeting regularly with specific goals and objectives designed to enhance members' networks and skills, currently have 27 and 36 members, respectively.

Secretary Uscher also reported that ICFAD Emeritus Membership was recently shared with:

- Gordon Brooks, Dean Emeritus, College of the Arts, University of Louisiana at Lafayette
- John Crawford - Spinelli, Dean Emeritus, College of the Arts, Kent State University
- Rick Goodstein, Dean Emeritus, College of Architecture, Arts and Humanities, Clemson University
- Buddy Himes, Dean Emeritus, College of Fine Arts, Sam Houston State University



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She extended very best wishes to these people who served a profession of arts administration in higher education so honorably.

Treasurer's Report

Treasurer Laura Franklin reported that despite challenges, the financial condition of the International Council of Fine Arts Deans -- a non-profit corporation formed under the laws of the State of Florida -- is indeed sound.

Moreover, she expressed appreciation to be able to report that the financial health, stability and sustainability of ICFAD is stronger now than even before the pandemic. She explained that for many years ICFAD relied on a conference-based business model to drive operating revenue. Conference-related revenue sources include conference registrations, conference sponsorship, and advertising in a printed and online conference program. These conference-based sources provided impressive and growing non-dues revenue. When it became clear that ICFAD would not be offering an in-person conference in 2020, it was necessary to rapidly and efficiently pivot the association's business model to one included revenue streams that were more diverse and more sustainable, while still meeting the mission and spirit of "deans helping deans." Executive Director Alison Pruitt, members of the executive committee, and board members rolled up our sleeves and went to work, she explained.

Changes included shifting from a January 1 dues billing cycle to a rolling billing cycle, ensuring a steady stream of dues revenue across 12 months; making a concerted effort to broaden our membership base by reaching out to lapsed members and to connecting prospective new members in a sustained and intentional way; adding two new memberships categories -- one for advancement professional and one for communications professionals that work in partnership with fine arts unit leadership; and developing and presenting a slate of online professional development programming thus extending the benefits of membership. Online programs were sponsored. Realizing that the organization may well experience financial challenges in the future, board members and the Executive Director also developed guidelines and operating principles for when and how the board of directors may use the reserve fund.

Results of those have been positive -- both from programmatic and financial standpoints. All were the result of creative, collaborative thinking, flexibility, and thoughtful discipline needed to ensure the financial health of the organization not only now, but in the future. At year-end 2020, the statement of financial position indicated net assets totaling \$436,452 as compared \$389,458 at the end of 2019.



In 2020, the association saw revenue from:

- Membership dues of \$103,839
- Annual conference revenue of \$28,680
- Investment income of \$40,920
- and other miscellaneous income totaling \$174,416. This was offset by expenses of \$151,858 for a positive net operating margin of \$22,558.

At the end of FY2020, ICFAD’s reserve fund balance totaled \$366,720 – all indicators that ICFAD is indeed a financially strong and healthy organization.

Treasurer Laura Franklin reminded members that detailed financial reports are always available for member review, simply by asking ICFAD’s Treasurer or Executive Director.

Appreciation of Outgoing Board Members—President Miller expressed appreciation to:

- Chuck O’Connor, Dean, Hixson-Lied (Leed) College of Fine and Performing Arts and University of Nebraska Lincoln. “From the International Symposium in Cuba to hosting your online presentation describing the Johnny Carson Center of Emerging Media to ICFAD’s first virtual conference, you have contributed wise counsel to the board’s business,” she shared.
- David Humphrey, Director, Oregon Center for the Arts at Southern Oregon University. “David has been a passionate advocate for ICFAD’s international partnerships. He has worked closely with Joe Hopkins, chair of the Global Connections Committee. David has also brought a heightened awareness of the importance of Tribal Land Acknowledgements to the Board and our organization,” she shared.
- Dean Emeritus John Crawford-Spinelli: College of the Arts, Kent State University. “Your service to this organization has been exemplary – and must seem never-ending to you! After moving from Board member to secretary, incoming president, then president and past president, not one but three times due to other presidents retiring or moving on, you have been gracious and most generous to ICFAD and the Board of Directors over many years. We hope you remain connected with ICFAD and truly enjoy your retirement,” she shared.



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Dean
Ken White
Associate Dean for Academic Affairs



ICFAD's 58th Annual Conference

President Jean Miller announced an in-person conference in San Diego in October 2022, being planned collaboratively with members of the National Council of Arts Administrators. She reminded members that in 2017 when ICFAD's Conference was in Halifax, a conference cooperatively with The Alliance for the Arts in Research Universities, The Association of Independent Colleges of Art and Design, and The Canadian Association of Fine Arts Deans. She described it as a wonderful opportunity to meet new colleagues and consider issues in the arts in higher education with a broader perspective. President Miller invited members to watch for an announcement of specific dates in October 2022 when we will visit the campuses of

- University of San Diego, where former ICFAD board member Gail Baker serves as Vice President and Provost;
- San Diego State University where a new Performing Arts District will be complete – don't miss the online presentation about the fundraising behind this project, on Tuesday, October 26; and
- University of California San Diego in La Jolla, listed among the top 23 in subject area rankings by U.S. News and World Report

In introducing a short video about the arts in San Diego, President Miller reminded members that Balboa Park is the largest urban park with cultural institutions in the nation and is known as The Smithsonian of the West. 17 museums and more than 10 performance spaces call Balboa Park home.

She invited member input in terms of recommended issues to be covered and speakers to be featured as she encouraged members to send our Executive Director Alison Pruitt an email.

President Miller reported that member feedback indicates that members appreciate benefits of membership and recognize that leaders strive to serve members. Through the organization, members have reached out to one another on a very regular basis to inquire about topics ranging from course delivery, safe arts practices, and programming to naming opportunities to faculty issues and more -- as well as to offer advice. Since June 2020, ICFAD has offered more than 40 virtual sessions on these and other topics created and presented by member institutions and corporate affiliate members.

This heightened interaction led to ICFAD offering mentorship for executive arts administrators in higher education through a virtual series of curated programs, including a Leadership Development Workshop led by Bobbi Korner and Mark Heckler.



The College of Fine Arts declares that the arts are essential to the life of the individual and the community. We express our commitment to the arts through our dedication to teaching, scholarly research, artistic experimentation, performance, outreach, and exhibition.

School of Art & Visual Studies | Department of Arts Administration | School of Music | Department of Theatre & Dance
University of Kentucky Art Museum | Singletary Center for the Arts
Mark Shanda, Dean

Newly formed Communication Professionals and Advancement Professionals affinity groups meet regularly with specific goals and objectives designed to enhance members' networks and skills. Roundtable Presentations were offered online.

President Miller said that the ICFAD Board of Directors meets often online to consider what board members have learned as individuals and as a board since the pandemic started. Conversations include both personal and professional perspectives. The meetings have inspired each board member to articulate what ICFAD has been and how it could better serve membership going forward. ICFAD's mission has guided us during the isolation of the pandemic, welcoming engagement with members and sharing new ideas and innovative solutions. Organization leaders endeavored to be responsive to the needs of constituencies, providing professional development and mentorship and facilitating a platform for discussions of challenges and opportunities.

President Miller stated that four active committees welcome member participation.

- The Cultivation & Stewardship Committee is chaired by Rick Davis, Dean, College of Visual and Performing Arts at George Mason University. Martin Camacho is the board liaison.
- The Equity, Diversity, Inclusion & Belonging Committee is chaired by Steve Peters, College of Fine Arts, University of Montevallo. Chuck O'Connor has served as board liaison.
- The Global Connections Committee is chaired by Joe Hopkins, Dean, School of the Arts, Samford University. Royce Smith is the board liaison.
- The Leadership Development Committee is chaired by Peg Faimon, Dean, Eskenazi School of Art, Architecture + Design, Indiana University. James Frazier is the board liaison.




ICFAD leadership is excited about the future and its many opportunities for ICFAD as it moves forward, President Miller stated, adding that "We have much to be thankful for and want members, sponsors, and presenters to know how important you are to our organization." She again expressed appreciation to Virginia Commonwealth University and the University of Richmond, as well as the City of Richmond for the generosity and flexibility shared as ICFAD planned for two years what everyone thought would be an in-person conference in their city.

President Miller thanked everyone for participating in ICFAD's 57th Annual Conference, stating that the event was planned with thought and intention by ICFAD's Executive Director Alison Pruitt and the Board of Directors. She acknowledged the

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work of Executive Director Alison Pruitt for not only coordinating all the parts of the conferences and sessions throughout the year, but also investing time and attention to identifying and securing content and speakers for ICFAD. President Miller thanked the event technology team from Encore Productions, who have been excellent partners in facilitating this conference. She celebrated the work of Isaac, a primary Encore Productions point person for the conference, who just happened to have majored in mandolin, saying he had been wonderful in guiding the board, sponsors, and speakers through the virtual conference process, step by step.

President Miller said she hoped that members found this week's presentations as stimulating and enjoyable as she had.

Election

Past President John Crawford-Spinelli thanked Nominating Committee members Onye Ozuzu and Raymond Tymas-Jones for their work, and all of the members on the ballot for their willingness to serve. He reminded members that bios for the nominees were in the conference program book and had been emailed to institutional members prior to the election and twice with the ballot for electronic voting purposes. He reported the results of the online election:

Elected to serve as a member of the Nominating Committee is

- Steve Peters, Dean, College of Fine Arts, University of Montevallo

Elected to serve three-year terms of 2021 – 2024:

- Sarah Bay-Cheng, Dean, School of the Arts, Media, Performance & Design, York University
- Eileen Strempel, Inaugural Dean, Herb Alpert School of Music, UCLA

Elected to serve a two-year term of 2021 – 2023:

- John W. Scheib, Dean, College of Fine Arts, University of Utah

Elected to serve as Secretary, then moving into the positions of President-Elect, President and Past President:

- James Frazier, Dean, College of Fine Arts, Florida State University

The meeting adjourned at 12:34 p.m.



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Membership Report

The International Council of Fine Arts Deans (ICFAD) is a vehicle through which members share information and ideas that enhance the leadership of arts units. ICFAD is the only organization focusing exclusively on issues that impact all creative units in higher education. ICFAD works to provide a foundation that allows you to do your job better and to expand your circle of contacts with people who share your challenges and experiences.

ICFAD helps train new deans and hone the talents of those who will be rising into leadership. Likewise, many annual conference sessions provide direct help, training, and advice on issues that are faced by all: fundraising, personnel review, and P&T issues, just to name a few. ICFAD also shares exciting new ideas and innovations developed by our colleagues.

ICFAD puts you in contact with other deans who share your interests, background, and challenges. For example, the ICFAD Member Forum and listserv let you immediately contact the entire membership for advice or information.

Conferences and online programs allow you to network and find people who provide a wealth of information and professional guidance. Membership in the International Council of Fine Arts Deans is open to post-secondary institutions that foster the practice and/or study of the creative arts. ICFAD does not discriminate against any institution or person on the basis of race, gender, religion, national origin, age, sexuality or disability. ICFAD memberships are non-refundable, but are transferrable to other individuals as the membership belongs to the institution/organization. Annual membership is from January 1 to December 31.

ICFAD requires that an institutional membership be acquired prior to any associate memberships. If an institution is in the midst of transition or for any reason does not have a single chief executive arts administrator, an associate is welcome and encouraged to join at the Institutional Membership level. If an institution later makes a change, the representative's name may be changed.

Once an Institutional Membership has been acquired, there is no limit to the number of Associate Members from any institution holding Institutional Membership.

Deans, directors and chairs work closely with directors of development and advancement officers. They collaborate on capital campaign strategies, annual giving activities, and identifying major gift prospects.

To augment ICFAD membership, an Advancement Officers affinity group was created in 2020. 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. An affinity group for Communications Professionals soon followed.

	INSTITUTIONAL	ASSOCIATES	AFFILIATE	EMERITUS	DISTINGUISHED SERVICE	ADVANCEMENT OFFICERS	COMMUNICATIONS PROFESSIONALS
2022	145	72	17	65	12	23	26
2021	155	126	9	64	10	36	27
2020	222	143	9	64	10	28	22
2019	174	112	6	64	10		
2018	159	87	9	64	9		
2017	162	98	5	62	9		
2016	188	105	5	62	5		
2015	179	82	6	60			
2014	178	72	7	58			
2013	177	92	16	56			
2012	235	110	13	56			
2011	236	106	17	54			
2010	245	98	17	49			
2009	224	104	17	41			
2008	223	94	15	36			
2007	223	82	11	22			
2006	217	72	11	21			
2005	207	53	9	15			
2004	215	49	9	16			
2003	212	42	10	16			
2002	213	39	7	18			

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12:30 - 1:30 PM

Lunch and separate Annual Meetings of International Council of Fine Arts Deans and National Council of Arts Administrators

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1:30 - 1:50 PM

Moments to return things to your room, freshen up and put on comfortable walking shoes

1:50 PM

Please meet at a side entrance of the Seaport Tower on the lobby level, near Brew 30 and the MarketBoard buses for a 2:00 departure for LaJolla

2:00 - 2:40 PM

Transfer to Conrad Prebys Performing Arts Center

3:00 - 3:45 PM

Tours of Conrad Prebys Performing Arts Center

3:50 - 4:10 PM

Transfer to La Jolla Playhouse

4:20 - 5:20 PM

The Future of Theatre: Cultivating Diverse Voices, Stories, and Storytellers in Theatre

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A dynamic panel of UC San Diego faculty members and representatives of La Jolla Playhouse will discuss how they cultivate and mentor underrepresented voices, stories, and storytellers in the academic area and through the unique partnership with the world-renowned La Jolla Playhouse.

University of California San Diego's Department of Theatre and Dance highly rated Theatre and Dance MFA program is renowned for accomplished faculty and alumni, including Tony Award and Academy Award recipients. Part of this acclaim is due to the unique partnership with La Jolla Playhouse.

- **Christopher Ashley**, The Rich Family Artistic Director of La Jolla Playhouse
- **Robert Castro**, Acting Faculty/Directing Faculty at UC San Diego
- **Naomi Iizuka**, Head of Graduate Playwriting at UC San Diego
- **Ursula Meyer**, Head of Graduate Acting/Voice at UC San Diego
- **Jade Power-Sotomayor**, Performance Studies Faculty at UC San Diego

5:20 - 5:30 PM

Transfer to Museum of Contemporary Art San Diego

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5:30 - 7:00 PM

Closing Reception

Museum of Contemporary Art San Diego (MCASD)
LaJolla

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The Museum of Contemporary Art San Diego (MCASD) reopened its flagship location in La Jolla in April. Over the past four years has undergone a \$105 million renovation and expansion by world-renowned **Selldorf Architects**. The new design doubled the Museum’s existing square footage and brought the new total size of the Museum to 104,400 square feet. The expanded Museum now offers four times the current gallery space, two levels of light-filled galleries, a public park, and new seaside terraces offering dramatic views of the Pacific Coast.

Since the Museum’s founding in 1941, MCASD has evolved into a leading visual arts organization with two distinct locations: in the coastal community of La Jolla and in the heart of downtown San Diego. MCASD is the region’s foremost forum devoted to the exploration and presentation of the art of today

The La Jolla building is renamed in honor of generous donors and arts supporters **Joan and Irwin Jacobs**. Their gift of \$30 million provided the foundation for extensive fundraising efforts.

In addition to providing significantly more gallery space for the collection, the new design creates a more welcoming and clear entry. It gives the site greater coherence, enhancing the Museum’s connection to its spectacular coastal setting. Many of the new galleries have high ceilings, and the former Sherwood Auditorium has also been repurposed as a 7,000-square-foot gallery with 20-foot ceilings. Skylights and vertical windows bring the site’s distinct natural light and coastal views into the new spaces.

Today, the MCASD collection numbers more than 5,600 works from 1950 to the present.

Visit: www.mcasd.org

m c a s d Museum of Contemporary Art San Diego





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ICFAD CONFERENCES

- | | | | |
|------|---|---------------------------------|--|
| 2023 | planned for San Juan, Puerto Rico | 1986 | Boston, Massachusetts |
| 2022 | In the binational region of San Diego, California and Tijuana, Baja California – Mexico | 1985 | Banff, Canada |
| 2021 | changed to online because of a resurgence of the COVID-19 pandemic | 1984 | Amsterdam, Netherlands |
| 2020 | Richmond, Virginia
cancelled because of COVID-19 | 1983 | Dallas, Texas |
| 2019 | Austin, Texas | 1982 | Washington D.C. |
| 2018 | Seattle, Washington | 1981 | Los Angeles, California |
| 2017 | Halifax, Nova Scotia | 1980 | Toronto, Canada |
| 2016 | Grand Rapids, Michigan during ArtPrize | 1979 | Chicago, Illinois |
| 2015 | Atlanta, Georgia | 1978 | San Francisco, California |
| 2014 | Kansas City, Missouri | 1977 | Minneapolis, Minnesota |
| 2013 | New Orleans, Louisiana | 1976 | Palm Springs, California |
| 2012 | Minneapolis, Minnesota | 1975 | Vancouver, Canada |
| 2011 | Washington, D.C. | 1974 | Denver, Colorado |
| 2010 | Sarasota, Florida | 1973 | Atlanta, Georgia |
| 2009 | Salt Lake City, Utah | 1972 | Mexico City, Mexico |
| 2008 | Portland, Oregon | 1971 | Los Angeles, California |
| 2007 | Charleston, South Carolina | 1970 | Chicago, Illinois |
| 2006 | Boston, Massachusetts | 1969 | London, England |
| 2005 | Scottsdale, Arizona | 1968 | Boston, Massachusetts |
| 2004 | Philadelphia, Pennsylvania | 1967 | New Orleans, Louisiana |
| 2003 | Fort Worth, Texas | 1966 | San Francisco, California |
| 2002 | Toronto, Canada | 1965 | Philadelphia, Pennsylvania |
| 2001 | Long Beach, California | 1964 | Oberlin, Ohio |
| 2000 | Miami, Florida | | |
| 1999 | Pittsburgh, Pennsylvania | INTERNATIONAL SYMPOSIUMS | |
| 1998 | St. Louis, Missouri | 2023 | Mexico City and Oaxaca, Mexico |
| 1997 | San Antonio, Texas | 2020 | Barcelona, Spain
cancelled because of COVID-19 pandemic |
| 1996 | Washington D.C. | 2017 | Havana, Trinidad and Cienfuegos, Cuba |
| 1995 | Montreal, Canada | 2014 | Istanbul and Cappadocia, Turkey |
| 1994 | Minneapolis, Minnesota | 2011 | Florence, Italy |
| 1992 | San Francisco, California | 2008 | Dubrovnik, Croatia |
| 1991 | New Orleans, Louisiana | 2005 | London, England |
| 1990 | Chicago, Illinois | 2002 | Rome/Florence, Italy |
| 1989 | Ottawa, Canada | 1999 | Auckland, New Zealand |
| 1988 | Seattle, Washington | 1996 | Lisbon, Portugal |
| 1987 | Cleveland, Ohio | 1993 | Madrid, Spain |
| | | 1987 | London, England |
| | | 1981 | Florence, Italy |



Strengthening the "I" in ICFAD

With a goal of providing opportunity to share information and ideas for collaboration and exchange that will enhance the network of fine arts executives in higher education throughout the world, the board of directors of the International Council of Fine Arts Deans (ICFAD) proudly welcomes several first-time conference attendees from around the globe as our guests.

Craig Batty, Dean of Research
University of South Australia
craig.batty@unisa.edu.au

Federico Freschi, Head of College
Otago Polytechnic, New Zealand
federico.freschi@op.ac.nz

Raul Herrera-Maquez, Professor
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Lydia Margules Rodriguez, Director
Instituto Nacional De Bellas Artes y Literatura (INBAL)
lmargules@inba.gob.mx



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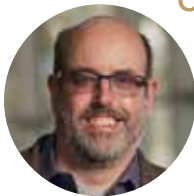
College of Visual and Performing Arts





MELANIA AGUIRRE-RABON
Foreign Languages and Fine Arts
Department Head, Wake Technical
Community College

Melania Aguirre-Rabon is the Foreign Languages and Fine Arts Department Head at Wake Technical Community College, Raleigh, NC. She received her Master's degree in Romance Languages, Literature, and Linguistics from the University of Georgia and a Bachelor of Business Administration from Appalachian State University. In her role as Department Head, she leads a dynamic and complex department with more than 30 faculty members (Art, Music, French, and Spanish) and supervises The Associate in Fine Arts, a two-year transferable degree



CHRISTOPHER ASHLEY The Rich
Family Artistic Director of La Jolla
Playhouse

Tony Award-winner Christopher Ashley has served as La Jolla Playhouse's Artistic Director since 2007. During his tenure, he directed the world premieres of *Come From Away*, *Diana: The Musical*, *Memphis*, *Escape to Margaritaville*, *The Squirrels*, *A Dram of Drummhicit*, *Restoration* and *Chasing the Song*, as well as *His Girl Friday*, *Glengarry Glen Ross*, *A Midsummer Night's Dream*, *Freaky Friday* and *Xanadu*. He also spearheaded the Playhouse's Without Walls (WOW) initiative, the DNA New Work Series and the Resident Theatre program.

Mr. Ashley recently directed *Come From Away* for AppleTV+ and *Diana: The Musical* for Netflix. Other screen credits include the feature films *Jeffrey* and *Lucky Stiff*, and the American Playhouse production of *Blown Sideways Through Life* for PBS.



GAIL F. BAKER Senior Vice
President and Provost, University of
San Diego

Gail F. Baker is senior vice president and provost of the University of San Diego. In this role, she is USD's chief academic officer and works closely with President James T. Harris III and the university's academic deans. Prior to joining USD in 2017, Baker was dean of the College of Communication, Fine Arts and Media at the University of Nebraska Omaha. She also served as executive associate to the chancellor of UNO as well as other university leadership positions. At the University of Florida, she served as chair of the Department of Public Relations in the College of Journalism and Communications. She later served as vice president of public relations and special assistant to the president. At the University of Missouri-Columbia, she was chair of advertising and directed the Minority Recruiting Program of the School of Journalism.

Gail is a former member of the Board of Directors of the International Council of Fine Arts Deans.



JAMES BROWN Lecturer of
Interior Architecture, School of
Art and Design, San Diego State
University, coordinator of "Build that
Park" campaign

James Brown's work explores 'making' at a variety of scales, from furniture and public art to architect as developer and urban infill projects that redefine the role of architecture. His explorations exhibit a curiosity of process and cross-fertilization.

James is renovating a 40,000 sf former Weber Bakery into LiveWork spaces for craftspeople in Logan Heights, located on the outskirts of downtown San Diego. Providing workspace for the area's craftspeople and artists is central to the scheme.

The work has garnered numerous design awards, has resulted in publications locally and nationally, and he has established a national presence. He believes in the credo of Roots, Deeds, and Feats. Remember your history and build upon it....give to your community and colleagues.... and attempt the improbable from time to time.



HEATHER CANARY Interim Dean,
College of Professional Studies and
Fine Arts, San Diego State University

Heather Canary, director of SDSU's School of Communication and a lead researcher who has published more than 50 articles and chapters and co-authored or co-edited three books, has been named interim dean of the College of Professional Studies and Fine Arts.

The interim appointment comes after the announcement that Peggy Shannon, PSFA's dean, was named president of NSCAD University (formerly The Nova Scotia College of Art and Design) in Canada. Shannon, who has served as PSFA dean since 2019 and will support the deanship transition through the spring semester, begins her appointment with NSCAD University on July 4.

Canary is a core researcher for the Center for Communication, Health, & the Public Good, as well as a core faculty member for the Institute for Dialogue and Social Justice. She has offered both her leadership and consultation through SDSU's COVID-19 response, serving as a member of the tiger team responsible for exploring and offering recommendations relating to faculty assigned time.



ROBERT CASTRO Acting Faculty/
Directing Faculty at UC San Diego

Robert Castro directs classics and new work across the U.S. and internationally. Credits include: The Public Theater/NYSF, New York Theatre Workshop, La Jolla Playhouse, Center Theatre Group/LA, Santa Fe Opera, Wiener Festwochen (Austria), Bolshoi Opera (Russia), Teatro Real (Spain). Served as Associate Artist: Mark Taper Forum/Center Theatre Group, Institute on the Arts and Civic Dialogue at ART/Harvard University, and El Teatro Campesino. Awards include: NEA/TCG Fellowship for Directors, TCG/Doris Duke New Generations Grant, Sherwood Award, Hellman Fellows Program. Member: New York Theatre Workshop and Lincoln Center Theater Directors Lab.



GUY-SERGE EMMANUEL

Guy-Serge Emmanuel was born in Ottawa, Canada, lived in Montreal, QC during his youth. He holds a B.A in Photography from Brooklyn College, NY and an M.F.A in Communication Design from New Jersey City University, NJ. He has been teaching digital design at the college level since 2001; as an Adjunct Assistant Professor at Pratt Institute, NY for 7 years, as well as at F.I.T, NYU, and Bloomfield College. He spent one year at Oakland University, MI as a Visiting Assistant Professor. Currently, he is the Department Chair of the Art & Design department and as an Assistant Professor at the University of New Haven in West Haven, CT. Outside the classroom, Guy-Serge recently took part in the creation of Summer Studio, a program introducing graphic design to underrepresented youth in Bridgeport, CT. His forthcoming academic article Video Games and the 21st Century Design Student will be published in the International Journal for Digital Society. Finally, he is the recipient of multiple grants, the latest from National Science Foundation due to his successful completion of the Innovation Corps program.



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Whether you are interested in taking transfer courses, earning an associate degree or certificate, or simply expanding your horizons, take advantage of our broad range of learning opportunities at Austin Community College.

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PEG FAIMON Founding Dean,
Eskenazi School of Art, Architecture
+ Design, Indiana University

Peg received a Bachelor of Fine Arts from Indiana University and a Master of Fine Arts from Yale University, earning the Norman Ives Memorial Award. She started teaching at Miami University in 1991, where she served as the Chair of the Department of Art and Professor of Graphic Design. At Miami, she also held positions as the Co-Director of the Armstrong Institute for Interactive Media Studies (AIMS), Founding Director of the Miami Design Collaborative (MDC), and Lead Faculty of Graphic Design. In July of 2016, she moved to Indiana University Bloomington to become the Founding Dean of the newly formed School of Art, Architecture + Design, which was the merger of various art, design, and business disciplines. / pfaimon@iu.edu



LEE-ANN GARRISON Director
of the School of Visual Studies,
University of Missouri

Lee Ann Garrison is the director of the School of Visual Studies at the University of Missouri since fall 2019. Previously, she was the director of the School of Arts and Communication at Oregon State University and chair of the Department of Art and Design at the University of Wisconsin-Milwaukee where she taught for many years. Garrison is a painter and art and design professor with degrees in painting from the Southern Illinois University, California State University-Long Beach, and the University of Wisconsin-Milwaukee. She is probably the only painter you know who spent a year as the Interim Associate Dean in a School of Business. She has exhibited her oil paintings in galleries nationally, and her paintings are in over 80 private and public collections across the US.

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Photo: President's International String Quartet



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The College of Arts and Architecture (A&A) is an epicenter of creative practice and engagement within the arts and cultural community of the Centre Region. We offer a wide range of world-class music and theatre performances and art and design exhibitions, as well as lectures and symposia by global thought-leaders. A&A is committed to fostering an inclusive community via all outreach, engagement, and academic programming.

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A&A is a close-knit, collaborative, and innovative arts and design community. We are the home of internationally recognized scholars, researchers, educators, and innovators who make world-changing advances. We prepare artists, designers, scholars, teachers, performers, and professional practitioners for exciting careers through inspiring application of their creativity, knowledge, and skills.

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JAMES HADDAN Senior Director of Development & External Communications, Museum of Us, San Diego, California

James Haddan has been a resident of San Diego since 1998 and has worked in the museum field for almost two decades. As the Senior Director of Development and External Communications at the Museum of Us (formerly the San Diego Museum of Man), he is responsible for building a community of support for the institution. Recently, he and Museum CEO, Micah Parzen, led the effort to publicly launch the Museum’s new name, which embraces a more equitable and accessible identity dedicated to anti-racism and decolonizing work. As a member of the LGBTQ+ community, he is passionate and dedicated to building more socially just communities.

Mr. Haddan holds both a Bachelor of Environmental Design and Master of Arts in Anthropology from Texas A&M University, College Station, Texas. His graduate work was associated with the Institute of Nautical Archaeology and included underwater archaeology field work at the 17th century port city of Port Royal, Jamaica.



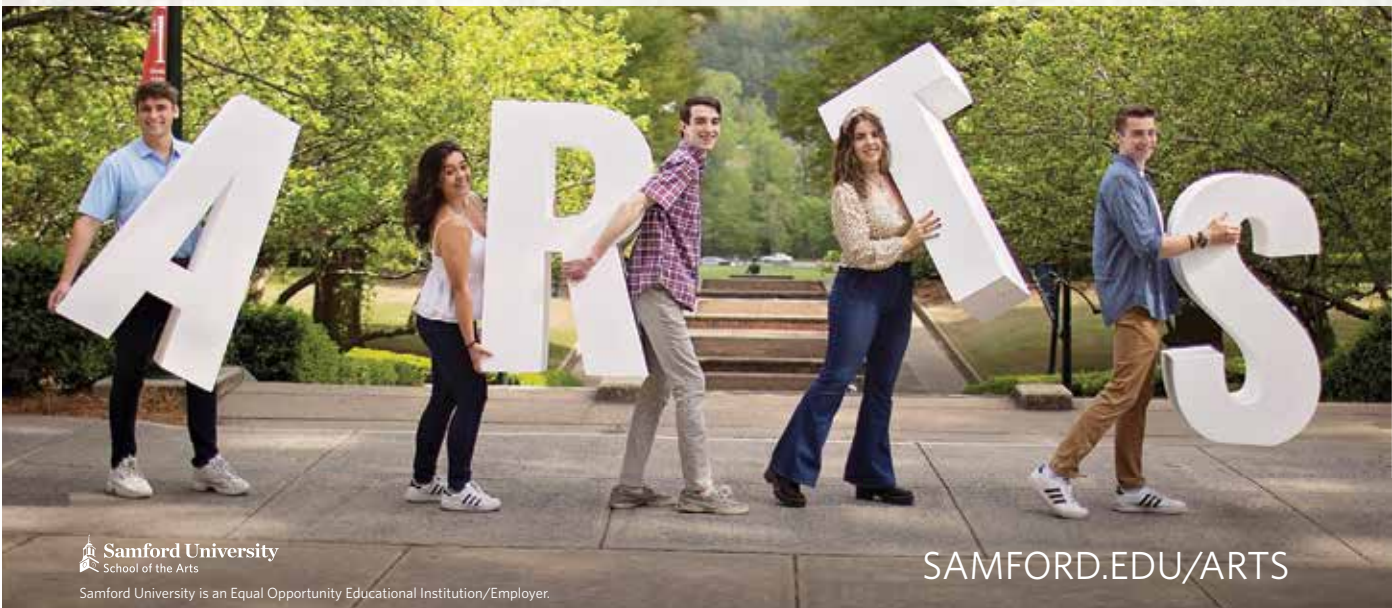
HARRIET HOOVER Assistant Professor of Studio Art and Associate Department Head, Foreign Languages and Fine Arts, Wake Technical Community College

Harriet Hoover is an Assistant Professor of Studio Art and Associate Department Head of Foreign Languages and Fine Arts at Wake Technical Community College. She received her MFA in Sculpture and Studio Art from UNC Greensboro and BS (Textile Technology) and BA (Art + Design) from NC State University. She has served as an art educator and administrator for a variety of audiences in academic, museum, and community settings. Her research focuses on social engagement through play, chance, and the artistic process.



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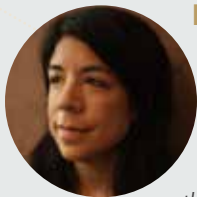
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NORMA IGLESIAS-PRIETO
Professor Emerita, College of Arts & Letters, San Diego State University

Norma Iglesias Prieto is a transborder scholar with an interdisciplinary education (B.A. in social anthropology, M.A. in communications, and Ph.D. in sociology). She is co-founder of El Colegio de la Frontera Norte (Tijuana; 1982) and she became a faculty member of SDSU in 2000. She has 40 years of academic experience in cultural studies on the U.S.-Mexico border, with an emphasis on identity, gender, art, and mass media (particularly cinema). Iglesias Prieto's recent scholarship draws on the creative potential as a mechanism to resist oppression and express human dignity, as well as on the role of the arts in the reconfiguration of the social fabric. She developed the concept of borderism to understand the different meanings of border experiences and practices. She is the author of five books, among them *Beautiful Flowers of the Maquiladoras* (1985/1997) and *Emergencias: Las artes visuales en Tijuana* (2008). In addition to her academic work, she has experience as a media producer and art curator. Her last curatorial work was the binational multisite exhibition *Chicano/a/x Printmaking, Making Print and Making history. 50 Years of Art Activism* (2020).



NAOMI IIZUKA **Head of Graduate Playwriting at UC San Diego**

Naomi Iizuka is a playwright and television writer. Her plays include *36 Views*, *Polaroid Stories*, *Anon(ymous)*, *Language of Angels*, *Aloha*, *Say the Pretty Girls*, *Tattoo Girl*, *Skin*, *At the Vanishing Point*, *Concerning Strange Devices from the Distant West*, *Last Firefly*, *Citizen 13559*, *Sleep* (in collaboration with RipeTime), and *What Happens Next* (in collaboration with Cornerstone and the La Jolla Playhouse.) Her plays have been produced at theatres across the country including BAM's Next Wave Festival, the Public Theater, Berkeley Rep, the Goodman, Actors Theatre of Louisville, and the Guthrie. Iizuka is a recipient of a PEN/Laura Pels Award, an Alpert Award, a Joyce Foundation Award, a Whiting Award, a Stavis Award from the National Theatre Conference, and a PEN Center USA West Award for Drama. She was also Berlind Playwright-in-Residence at Princeton University. In television, she has written for *Bosch: Legacy* (Amazon), *Tokyo Vice* (HBO Max), and *The Terror* (AMC) which received a WGA nomination for Best Long Form Series. She also wrote for *The Sympathizer* (HBO Max), an adaptation of Viet Thanh Nguyen's Pulitzer Prize-winning novel, helmed by acclaimed director Park Chan-wook and currently in pre-production. Iizuka heads the Playwriting program at the University of California, San Diego.



URSULA MEYER **Head of UCSD Graduate Acting**

Ursula is coming up on her 27th year in the graduate program at UCSD. Ursula received her Advanced Diploma in Voice Studies and graduated with distinction from the Royal Central School of Speech and Drama in London under David Carey and is a dedicated designated Linklater teacher. As a professional actress and voice and accent coach, her credits include South Coast Repertory, the Guthrie Theatre, La Jolla Playhouse, Seattle Repertory, the Old Globe, The Shakespeare Theatre Company in DC, Milwaukee Rep, San Diego Repertory Theatre, American Player's Theatre, and 16 seasons with the Oregon Shakespeare Festival. She is a recipient of UCSD Senate Faculty's "Distinguished Teacher of the Year" award and is Chair of the Mentorship Committee for the Voice and Speech Trainer's Association.



ARTURO O'FARRILL **Associate Dean for Equity, Diversity & Inclusion and Director, UCLA Afro Latin Jazz Orchestra, Herb Alpert School of Music, UCLA, producer of Fandango at the Wall**

Arturo O'Farrill, Founder, Artistic Director, Afro Latin Jazz Alliance; Professor of Global Jazz Studies, The UCLA Herb Alpert School of Music; Associate Dean for Equity, Diversity and Inclusion Arturo, pianist, composer, and educator, was born in Mexico and grew up in New York City. Arturo's professional career began with the Carla Bley Band and continued as a solo performer with a wide spectrum of artists including Dizzy Gillespie, Lester Bowie, Wynton Marsalis, and Harry Belafonte. In 2007, he founded the Afro Latin Jazz Alliance as a not-for-profit organization dedicated to the performance, education, and preservation of Afro Latin music. An avid supporter of all the Arts, Arturo has performed with Ballet Hispanico, Ron Brown's EVIDENCE Dance company, and the Malpasos Dance Company, for whom he has written several ballets.

Arturo's well-reviewed and highly praised Afro-Latin Jazz Suite from the album CUBA: The Conversation Continues (Motéma) took the 2016 Grammy Award for Best Instrumental Composition as well as the 2016 Latin Grammy for Best Latin Jazz Recording. In addition, his composition Three Revolutions from the album Familia-Tribute to Chico and Bebo also received the Best Instrumental Composition Grammy in 2018. Arturo's 2020 album, Four Questions won yet another Grammy award in 2021.

Arturo has been a Steinway Artist for many years and is now a Blue Note Records Recording Artist.



JADE POWER-SOTOMAYOR
Performance Studies Faculty at UC San Diego

Jade is a Cali-Rican educator, scholar and performer who works as an Assistant Professor in the Department of Theatre and Dance at UC San Diego. Engaging with discourses of embodiment and embodied practices of remembering and creating community, her work focuses on the fluid reconstitution of Latinx identity ultimately produced by *doing* and not simply *being*. Overall, she seeks to promote an in-depth engagement with Latinx performance-making as a framework for taking up the most salient issues of our time: colonialism, anti-Blackness, xenophobia, economic disparity, patriarchy and misogyny, queer and transphobia, ableism and mental health access, climate catastrophe and environmental justice. More than just including historically occluded voices as a form of ethnographic encounter, she looks to these instances of performance for what they reveal about the structures of power and social dynamics that have shaped the world we collectively share. Her research interests include: Latinx theatre and performance, dance studies, nightlife, eco-dramaturgies, epistemologies of the body, feminist of color critique, bilingualism, and intercultural performance in the Caribbean diaspora.



MAUREEN QUIGLEY
Teaching Professor and Chair of the Department of Art & Design, University of Missouri – St. Louis

Maureen Quigley is a Teaching Professor and Chair of the Department of Art & Design at the University of Missouri – St. Louis. She followed her Ph.D. in Art History at the University of Texas at Austin with a post-doctoral fellowship at the Department of Western Illuminated Manuscripts at the British Library and with teaching positions at the American University of Paris and Saint Louis University before arriving at UMSL. Maureen's recent scholarship focuses primarily on her specialty in the history and visual culture of the medieval world and includes a chapter in *The Crusades and Visual Culture* and presentations at the Palaeography Lectures at King's College, London and the International Congress on Medieval Studies in Leeds, England. Newer interests include medievalist approaches to contemporary culture, game design, virtual reality curation and game-based learning, including a chapter in the forthcoming *50 Games for Inclusion, Equity, & Justice*.



JEFF SCHWARTZ Associate Vice President for Academic Affairs and Dean of Undergraduate Studies, Ringling College of Art and Design

Jeff is the Associate Vice President for Academic Affairs and Dean of Undergraduate Studies at Ringling College. He received his BFA from The School of the Art Institute of Chicago and his MFA from American University in Washington, D.C. In 2018 Jeff was accepted into the Harvard Graduate School of Education MLE program. He has also studied at Chautauqua School of Art, The Vermont Studio School, and the Lorenzo di Medici School of Fine Arts in Florence, Italy. Jeff is the proud owner of an excessive number of eclectic bikes and Italian coffee machines. In his free time, he bikes, cooks for friends, and enjoys a good cup of coffee and bourbon after 5pm.



ELIZABETH SIMMONS Executive Vice Chancellor, Academic Affairs, University of California San Diego

Elizabeth H. Simmons (she/her/hers) is the Executive Vice Chancellor at the University of California San Diego. In this capacity, she serves as UC San Diego's chief academic officer and is responsible for policies and decisions relating to all academic programs and curriculum, instructional support programs, and faculty appointments and performance. She is the institution's second-ranking executive officer and acts on behalf of the Chancellor in overseeing the University in his absence.

Simmons aspires for UC San Diego to work collectively and coherently in becoming an inclusive student-centered, research-focused, service-oriented university. She envisions that the university will scale up the size, connectivity, and impact of research collaborations; be as proudly innovative in education as in scholarship; and empower every Triton to succeed – undergraduates, graduate students, staff, and faculty.



EILEEN STEMPEL Inaugural Dean, Herb Alpert School of Music, UCLA

Eileen Stempel currently serves as the Inaugural Dean of UCLA's Herb Alpert School of Music and is also a Professor in UCLA's School of Education and Information Studies. Stempel is particularly proud of founding a "start-up company," as the school is the first and only school of music in the University of California System, and recently formed as a result of a generous \$30M donation by trumpeter, producer, and artist Herb Alpert. Stempel is a dean committed to academic excellence and has made expanding access to a UCLA musical education a top priority.

A trained opera singer and a Presidential Scholar in the Arts, Stempel is also a Professor in UCLA's School of Education & Information Studies, and is a nationally recognized champion for transfer students; she views superb public education as one of the principal social justice issues of our time. Stempel and co-author Stephen J. Handel are celebrating the Rowman & Littlefield release of their third book together, focused on higher education public policy entitled: *Beyond Free College: Making Higher Education Work for 21st Century Students*.



JOSEPHINE S. TALAMANTEZ Chicano Park Museum & Cultural Center Board Chair, Co-Founder of Chicano Park and Chicano Park Steering Committee

Josephine S. Talamantez (Chicana/ Yaqui) is an Organizational Management, Public Policy and Governmental Relations consultant with a specialization in Arts, History and Cultural Public Programming, Historic Preservation, Cultural Resource Management and Public History. Founder and Board Chair—Chicano Park Museum and Cultural Center (CPM www.chicanoparkmuseum.com) San Diego, CA; Past Chair, Capitol Area Indian Resources (CAIR) Sac. CA; Former Chief of Programs/ Legislative Liaison, California Arts Council, a State agency; Executive Director, La Raza/Galeria Posada-Sac, CA and Centro Cultural de la Raza-San Diego—nonprofit arts organizations, CA; Past executive board member, National Association of Latino Arts and Culture (NALAC); and Founding member of Latinos in Heritage Conservation (LHC) a national organization. Executive Board member for Alliance of California Traditional Arts (ACTA.) She has served as an Advisor to the California Office of Historic Preservation for the development of the Ca. Latino American Theme Study and Multiple Property Registration Form (MPRF.) Co-founder—Chicano Park & Chicano Park Steering Committee (CPSC), and member of the Royal Chicano Air force (RCAF).



CHARITY J. VALENTINE Department Chair, Associate in Fine Arts & Music Programs, Pitt Community College

Charity Valentine is an artist, educator, administrator and arts advocate living and working in Eastern North Carolina.

She earned her Bachelor's in Science from Colorado State University in Printmaking, her Master's in Fine Art in Photography from East Carolina University. Between earning her two degrees, she served in the United States Air Force in the Public Affairs career field. In 2009, Charity was hired to help establish and build the Associates in Fine Arts Program. Over the years, the program has grown from a spin-off of the Graphic Design department into a strong local program that is known for providing a solid foundation for art students, before they transfer to a four-year-institution. In recent years, she worked to establish a revolutionary partnership with East Carolina University, which allows PCC students to take glass blowing classes at ECU's new glass blowing facility, the GlasStation, in Farmville, N.C. while earning credit at the community college. During the pandemic, she was able to develop this unique partnership into something bigger within the community. This led to the creation of a beautiful brand-new ceramic studio for Pitt Community College, that is located next to the GlasStation. Under her leadership, the program has been thriving for over a decade and as a university transfer program, PCC students have gone on to numerous art programs at both public and private universities throughout North Carolina. Prior to the pandemic, she helped develop a study-abroad program, in which she led two study-abroad trips to Shanghai, Wuxi and Beijing, China. Her efforts and dedication to the college were confirmed in 2019, when she earned PCC's Women of Substance award.

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LISTED TOP TO BOTTOM:

JAWOLE WILLA JO ZOLLAR, MFA

Professor, School of Dance, College of Fine Arts
Zollar is the founder and artistic director of dance company Urban Bush Women. A world-renowned dancer, choreographer and MacArthur Fellow, she was recently awarded the 2022 Gish Prize and received the Award of Merit for Achievement in the Performing Arts from the Association of Performing Arts Professionals.

LILIAN GARCIA-ROIG, MFA

Chair, Department of Art, College of Fine Arts
A Guggenheim fellow and recipient of the Joan Mitchell Foundation Award in Painting, Garcia-Roig has shown nationally at such places as the Americas Society Gallery in NYC, the National Museum of Women in the Arts and the Art Museum of the Americas.

DR. ALEXANDER JIMÉNEZ

Professor of Conducting, Director of Orchestral Activities, and String Area Coordinator, College of Music
Dr. Jiménez was recently selected to conduct the Royal Scottish National Orchestra in Glasgow, Scotland. He'll collaborate with them to produce a 2-CD set featuring works by contemporary American composer, Anthony Iannaccone.

JULIANNA BAGGOTT

Associate Professor, Screenwriting College of Motion Picture Arts
Award-winning, bestselling novelist, Julianna Baggott, has nineteen projects in development for film and television, including short stories at Netflix with Shawn Levy attached to direct and at Paramount with Jessica Biel attached to produce, as well as the novel *Which Brings Me to You*, co-written with Steve Almond, set to film this later this year with Lucy Hale attached to star.



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College of Visual
& Performing Arts

Amanda Zall '21, Major: Music Education



ROXANA VELÁSQUEZ Maruja Baldwin Executive Director and CEO, San Diego Museum of Art

As a passionate advocate for the arts, Ms. Velásquez has focused on fostering cross-cultural dialogues within the San Diego community as well as nationally and internationally. Throughout her professional career, she has organized many high-profile exhibitions in her capacity as the Executive Director of the Museo Nacional de San Carlos, Museo Nacional de Arte (MUNAL), the Museo del Palacio de Bellas Artes in Mexico City, and currently with The San Diego Museum of Art.

Ms. Velásquez has been distinguished by the King of Spain with the Cross of Isabel la Católica for outstanding cultural projects of Spanish art organized in Mexico (2007). The Belgian government awarded her with the prestigious decoration of the Knight of the Order of the Crown for cross-cultural relations between Belgium and Mexico (2014). Ms. Velásquez served on the Paris Biennial Commission responsible for selecting the international galleries and antique dealers to exhibit at the 2017 & 2018 Biennials. Most recently, she received the Charles Nathanson Memorial Award for Cross-Border Region Building at LEAD San Diego's 18th Annual Visionary Awards. This award recognizes visionary leadership by addressing and demonstrating joint solutions to cross-border issues and further uniting San Diego and Baja California for a common future.



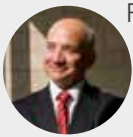
SALLY YARD Professor, Art History, College of Arts and Sciences, University of San Diego

Sally Yard's work on the relationship of art and its publics includes the book *Christo: Oceanfront* (Princeton University Press), as well as essays in *Robert Irwin* (Museum of Contemporary Art, Los Angeles and Rizzoli, 1993); *Museum as Muse* (Museum of Modern Art, New York and Abrams, 1999); along with *Private Time in Public Space* (1998), *Fugitive Spaces* (2002), and *A Dynamic Equilibrium: In Pursuit of Public Terrain* (2007) (Installation Gallery, San Diego and Instituto Nacional de Bellas Arts, Mexico). She has also written on postwar painting: *Francis Bacon: A Retrospective* (The Trust for Museum Exhibitions and Abrams, 1999) and *Willem de Kooning* (Poligrafa, Barcelona, 2007). She is currently at work on a book with Robert Irwin, the first artist to receive a MacArthur Foundation Award.

Yard is founding director and board president of CoTA: Collaborations of Teachers and Artists, a program that links artists and elementary school teachers in National School District, Chula Vista Elementary School District, and San Diego Unified School District. She has curated exhibitions for institutions throughout the United States, and has served as faculty curator for the Hoehn Family Print Study Collection and Galleries at USD.

MEMBER REFLECTIONS

How has your participation in ICFAD programs influenced your leadership in arts in higher education?



Participation has broadened my perspective, enriched my understanding of issues facing the arts, and provided support I needed to do my job better

—Paul Kassel, Dean, College of Visual & Performing Arts, Northern Illinois University



My participation in ICFAD programs has given me access to the diverse experiences of nationally recognized voices of ICFAD membership, who have provided guidance, advice, data and tools with which to engage campus leadership to advocate for issues impacting the arts.

—Chris Walker, Professor, Division of the Arts, University of Wisconsin-Madison



It is such an honor to join the ICFAD. I very much look forward to being a part of such a talented group of leaders, and to learning more creative and innovative methods to better serve our community.

—Kyong Mee Choi, Interim Dean of Chicago College of Performing Arts, Roosevelt University

Looking back, what is something you know now that you wish you would have known then? (You may define 'now' and 'then' to be whenever you would like them to be.)



I wish I had known more “then” about how to seek out additional external funding for arts programming; I’m still seeking ways to improve the non-curricular side of our arts budgets.

—Sheree Meyer, Dean, College of Arts & Letters, California State University, Sacramento



I wish I had known there was going to be a global pandemic! Also, I wish I had known about ICFAD earlier in my career.

—Laura Franklin, Founding Dean, General Education and College of Humanities, Fine Arts & Communications, Lewis University

What advice would you share with a new arts dean?



I strive to lead with the following in mind: Lead with compassion, clarity, and honesty. People will respect you more if you do, even when you have to make difficult decisions. Fess up to your mistakes and find ways to correct them. Lastly, give yourself the opportunity and space to continue to grow in your leadership.

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



You'll hear much advice. Here are just two admonitions that have certainly proven valuable in my experience. One regarding ordinary things, and one regarding process.

Ordinary Things: Don't ignore the small things. Much of effective leadership comes from doing ordinary things well; making honest promises, starting and ending meetings on time, asking others rather than promoting your own ideas. This is not to say that your job doesn't also require you to keep an eye on the big picture and make significant decisions about complex and large issues. It does, and that goes doubly if you are a provost or dean. But it is your ability to do ordinary things well which will keep your meetings efficient and successful, your working relationships strong, and the progress of important initiatives in motion.

Process: Don't ignore process. The vast majority of faculty life is about process, and the greatest of misfortunes befall academic leaders who fail to follow process. This point cannot be overstated. The most common pitfall for academic leaders is their failure (even briefly) to follow process. Faculty feel and understand that they don't have much in their control. They do, however, feel control around process. They cherish their understanding of processes and typically expect that they will be followed to the letter. Which is to say, they feel true ownership and investment in process. Undermine it at your peril.

—Michael Stepniak, Dean, Shenandoah Conservatory



It's not a sprint, or a marathon; it's more like endurance training. That is to say, becoming an academic leader is a long, sometimes difficult process of continual improvement. Knowing how to pace yourself through the different aspect of the role is critical as is taking time to celebrate the victories when they come. A lot of the discourse around academic leadership is couched in the language of competition and achievement. Goals, objectives, KPIs, etc. are often presented as comparative markers and there's constant pressure to see your work in relation to what others are doing. But every school, like every student and dean, is unique. Try to focus on what only **you** can do. Then, reach out to the colleagues, learners, communities, and partners who want to do that with you.

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



Think, dream, and (perhaps) act beyond the confines of budgets, regulations, rules, and traditions. Start everyday by reading Douglas McLennan's Arts Journal and find other curious deans (in ICFAD, for example) to talk about "what if?" The social aspect of engaging with other deans provides a "safe place" to share ideas, challenges, opportunities, and the accompanying emotions of having to connect meaningfully with so many individuals, offices, groups, and organizations.

—Laurence D. Kaptain, Special Assistant to the Provost, University of Colorado Denver

San Diego Through Niki de Saint Phalle's Eyes

San Diego's breathtaking landscapes, sunny outlook and innovative spirit, not only draw visitors to the destination but have served as inspiration for writers, painters and sculptors, such as internationally-renowned artist Niki de Saint Phalle (1930-2002). Born in France and raised in the United States and Europe, Saint Phalle moved to La Jolla, San Diego's seaside jewel, later in her life to improve her mental and physical health, going as far as to call her time in La Jolla a "resurrection." Embraced by the local community, Saint Phalle created playful, vibrant, sacred and inviting oversized sculptures that are now on display throughout San Diego, making it home to one of the highest concentrations of her artwork in the world.

Saint Phalle's early work and evolution can be experienced at nine different public art structures and at the Museum of Contemporary Art in La Jolla, which chose her as its first special exhibition after a major four-year renovation. Visitors can explore Saint Phalle's colorful world at these San Diego locations:

MUSEUM OF CONTEMPORARY ART LA JOLLA

Due to her influence as the only woman in the New Realists, a group of French avant-gardists, and because of her close ties to San Diego, the newly-transformed Museum of Contemporary Art of San Diego in La Jolla reopened its doors in April 2022, showcasing "Niki de Saint Phalle in the 1960s." The exhibition, which runs until July 17, 2022, explores Saint Phalle's early years by showcasing numerous works from European collections that are on display in the United States for the first time. It also explores two of her most significant series: the Tirs, or "shooting paintings" and the exuberant sculptures of women that she called Nanas and, in the process, demonstrates her importance in art history while highlighting her forward-thinking exploration of feminism as well as her embrace of performance and participation in the creation of art.

UC SAN DIEGO

Just up the hill from the San Diego Museum of Contemporary Art in the Village of La Jolla is Saint Phalle's towering Sun God (1983), an exuberantly colored, fourteen-foot bird and a revered landmark on the sprawling UC San Diego campus. Each spring students celebrate the Sun God Festival, the largest event sponsored by the UCSD Associated Students. Sun God was her first outdoor commission in America and the first piece commissioned by the famed Stuart Collection, an assemblage of more than 20 sculptures from renowned artists.

BARBARELLA RESTAURANT

For those who want to feast their eyes on Saint Phalle's elaborate mosaics while filling up on delicious Italian food, a stop at Barbarella Restaurant in the La Jolla Shores neighborhood should be on the itinerary. Owned by Barbara Beltaire, a close friend of the artist for more than two decades, Saint Phalle's distinctive style is seen in the graphic design, pizza oven, and a vase filled with gladiolas above the open-air bar (2000). Beltaire has joked that Saint Phalle wanted to cover everything in mosaic and, "if Niki had her way, my whole restaurant would have been Niki."

continued ...



MINGEI MUSEUM IN BALBOA PARK

Balboa Park is home to two Saint Phalle creations: The Nikigator (2001), a lively rendering of a dragon and veritable kid-magnet with its gleaming green mosaic tiles, stationed at the front entrance of the recently-revitalized Mingei International Museum. And at the museum's west entrance, located in the well-manicured Alcazar Garden, is The Poet and His Muse (1998), a sculpture that incorporates Saint Phalle's use of the curvaceous female form to create something that is both lovely and luscious.

SAN DIEGO COUNTY WATERFRONT PARK

Another target-rich environment for Saint Phalle's work is downtown's Waterfront Park across from the San Diego Bay. The park is home to an interactive splash fountain, green areas, intimate gardens and three of Saint Phalle's sculptures including the wild and mesmerizing Arbre Serpents (1988), #19 Baseball Player (1999) and Element of Seals (1999), designed to encourage kids (and adults) to do some up-close exploration.

SAN DIEGO CONVENTION CENTER

Just southeast of the San Diego Convention Center is Coming Together (2001), from Saint Phalle's limited series called "The Skinnies," highlighting San Diego's diverse elements. She described the piece as such: "The windows in the head allow us to see nature and the sea; representing an awareness of our surroundings. The mirrors will give, like the wheel of life, a sense of perpetual movement. Each time of day will (be) reflected in the mirrors. The sunset, the sunrise."

KIT CARSON PARK IN ESCONDIDO

But the must-see Saint Phalle in San Diego is Queen Califia's Magical Circle, her only sculpture garden in America. Surrounded by 12 acres of parkland in Escondido, 35 minutes from downtown San Diego, the garden takes a bit of sleuthing to find but is well worth the effort. Its outside diameter measures 120 feet and is encircled by a wall topped with slithering, glinting serpents. The garden has one entrance — a maze-like passageway of black, white and mirrored tiles. Inside the circle is a wonderland of colors and angles featuring sculptures ranging from 11 to 21 feet depicting deities, monsters, animals, humans and geometric shapes. At the center is the legendary black Amazon queen, Califia, who was believed to rule a terrestrial island paradise. Saint Phalle passed away on May 21, 2002, at the age of 71, and her family and assistants had to finish the project, which opened to the public in late 2003. Visiting Queen Califia's Magical Circle takes more than a bit of planning as it is open only on Tuesdays and Thursdays from 9 a.m. to noon, and on the second and fourth Saturday of each month from 9 a.m. to 2 p.m. Admission is free, and docents are on hand to answer questions on Saturdays.

For more information on San Diego's offerings, including exciting vacation packages and valuable coupons for attractions, restaurants and more, visit the San Diego Tourism Authority's website at www.sandiego.org.



The Art of Outdoor Learning

What if creative learning and performing arts spaces were not confined by interior walls? Moving from inside to outside creates opportunities to incorporate experimentation and spontaneous creativity—which benefits the performers and the community through wider visibility. Several of HGA's recent California projects illustrate the success of outdoor performing-arts spaces.

At **John Adams Middle School Performing Arts Center**, which is shared with Santa Monica College, HGA designed an incubator for students to explore their artistic voices. Connection to the outdoors and community were central to the design, in which performance and rehearsal spaces open through retractable walls to an outdoor courtyard for informal gatherings and attract a campus audience. Exterior amenities further support creativity, such as large courtyard benches that double as break-out stages for performances.

At **San Diego State University**, HGA is re-envisioning the exciting arts district, a collection of new and renovated performing-arts facilities, as a flexible platform for instruction and experimentation and outdoor connections. The project includes a renovated music building, renovated main stage, new experimental second stage, and new amenities pavilion. A third outdoor stage, turned inside-out between the music building and second stage, is

surrounded by gently sloping landscapes, visually open to campus and inviting passersby to enjoy the performance.

Finally, at **California State University-Fullerton**, HGA is designing a visual arts campus modernization that will house specialized facilities supporting fine arts, new media, and design programs. The goal creates connections to the outdoors. An outdoor central common along the arts mall invites student to gather, while an outdoor stage creates opportunities for informal or impromptu performances. Views into art-making spaces further bridge connections to the larger campus by allowing transparency to the activities within.

An Udeskole for All Climates Udeskole, or outdoor school, has long been a staple of all-age learning in Scandinavia. In that tradition, outdoor performance spaces provide endless opportunities for experimentation, exploration—and fun—outside of the classroom.

Authors **MATTHEW AUSTIN**, AIA, NCARB and **JOHN FRANE**, AIA, LEED AP BD+C are team members at HGA Architects and Engineers.



The Dramatic Transformation of California State University-Long Beach’s University Art Museum into the Kleefeld Contemporary Art Museum



California State University-Long Beach
Kleefeld Contemporary Art Museum

The expansion and transformation of the California State University-Long Beach University Art Museum into the Kleefeld Contemporary Art Museum by Pfeiffer, a Perkins Eastman Studio, is a brilliant example of the effective confluence of design and program; the 4,000 SF addition and redesign resulted in the recorded number of visitors during the first semester since the reopening (February to mid-May, 2022) soaring to 15,399, up from 1,551 visitors during the fall 2019 semester (September to mid-December). Paul Baker Prindle, the director, attributes this success to the immediate perception of the museum’s mission as a welcoming institution reflective of its community. He identifies the new main entry design gesture as foundational to this. Before renovation, walls blocked the view into the interior, reinforcing an existing sense of intimidation that prompted students to ask if they were allowed inside. Now, along with the new entrance, there is a clear view into the lobby and through to the Horn Center beyond, drawing visitors

in. Paul was an active participant in the project; having already built three museums, he has developed a holistic approach to the space museums should occupy physically and philosophically in an academic setting. Every accommodation for accessibility in every sense, including diversity, equity, Inclusivity and LGBTQ issues has been addressed, both physically—from concrete floors for ease of wheelchair use to simple lighting controls to respond quickly to the requirements of neurodivergent or sight-impaired visitors—and in the programming, with film series, events and classes that reflect the make-up and interests of the campus and surrounding community.



PAMELA MOSHER is Public Relations & Communications Manager for Pfeiffer, a Perkins Eastman Studio.



University Art Museum exterior before expansion and transformation



Kleefeld Contemporary Art Museum’s new lobby



A Guide to Mentorship in the Collegiate Music Program

Stop. Take a moment for yourself. Create a short list of those special educators who propelled you forward to where you are today. Think carefully about what each of them had in common. If your list is anything like mine, you may have just reached a riveting realization.

An exceptional educator is one whose work continues far beyond the walls of the teaching studio; one whose impact is sustained well past the conclusion of any final exam, recital or capstone experience. I have spent my academic teaching career navigating an expansive landscape of collegiate music programs from public to private, liberal arts to top research universities. While each has offered its fair share of unique opportunities, the common denominator is that students consistently desire something beyond the curriculum itself — mentorship.

Admittedly, many of us chose to enter the field of education because of an impactful relationship we had with a mentor. I recall some of my own experiences with my undergraduate opera director, Carleen Graham. What was it that made her so impactful? Of course, her knowledge knew no bounds. But, it wasn't Graham's expertise in the field of opera (or her newly minted doctorate from Columbia) that had the greatest influence on her students. It was her natural ability to cultivate a connection. It was her desire to show up and be present. And it was her undeniable passion for pedagogic practice — a passion so fiery that I can still feel the heat some 14 years later.

As I have ventured to live up to the legacy of Graham, I have found great success in the mentorship of many of my own students. While there is no one formulaic solution to providing outstanding mentorship, the four steps below offer a systematic procedure by which to explore new pathways to success.

1. Seek to understand each of your students.

Human connection is fostered by mutual understanding and shared experience. It is important to spend time getting to know your students, both in and outside of the classroom. Learn a bit about their unique journeys, struggles, hobbies and interests. In addition, offer them the space to begin to share who they perceive themselves to be.

Continue reading the full article on the Yamaha Educator Suite Blog.

Go to it here: [Yamaha.io/IFCAD22](https://yamaha.io/IFCAD22)



Recognized as a Yamaha "40 Under 40" music educator in 2022, **JUSTIN JOHN MONIZ** serves as Associate Director of Vocal Performance and Coordinator of Vocal Pedagogy at New York University's (NYU) Steinhardt School.

Breaking the Ability Binary

Accessibility is too often absent when planning for DEIA. In arts buildings the lack of attention to access can be the most exclusionary.

We are socially conditioned to conceive of ability as a binary: the “abled” (often us) and the “disabled” (often them). This affects how we think about building design. We ask what does the ADA require us to do for them? How much will it cost us?

But there is no ability binary, no us and them. We all exist on a spectrum of ability, and our abilities change throughout our lives. Access should be at the forefront of our projects to include the widest range of lived experiences possible.

Consider three core principles:

1. Accessible design is better design. For example, automatic doors benefit people pushing strollers, pulling suitcases, and carting boxes; people carrying things or babies; people permanently in wheelchairs and temporarily on crutches; and anyone who never wants to touch a doorknob again.
2. If building design creates barriers, then building design can remove barriers. For example, how do we provide access not only to auditorium seating, but also to the stage, back-of-house, and control room for student performers and technicians?

Photo on Right: Mississippi State University—When providing traditional, multi-level seating, equal distribution of accessible seating on all levels provides patrons their choice of viewing areas.

3. ADA guidelines are the minimum acceptable standard. For inclusivity we must design beyond the minimum.

In thinking about your institution’s DEIA priorities, be sure to include Accessibility. Ask what it will cost, fiscally and socially, if we don’t design for inclusion. Ask whose perspectives and talents we lose when we aren’t accessible to all. Ask how we can open our historic assets to those who have been historically excluded. There is no us and them. There is only everyone, existing on a dynamic ability spectrum.



GARY MARTINEZ, FAIA, has been designing performing arts and cultural venues for almost four decades and leads OTJ Architects’ Arts, Culture, and Education design studio.



St. Mary’s College: Flexible theaters without steps up to the stage allow actors with many abilities to access the performance space.



Addressing issues of place, migration and cultural identity

Is This Somewhere or Anywhere?

Academic performance venues across the country share many characteristics. Most proscenium theaters have similar lighting positions and systems. Their audio/visual capabilities are comparable. Often their proscenium openings are sized similarly, and audience configurations are recognizable. Likewise, music venues are usually arranged in recognizable ways and provide surroundings of anticipated materials and finishes. So how does a student performer, a technician-in-training, or a parent attending a performance, know that they are somewhere unique? What makes this art space different from other venues and makes it of a particular place and cultural context? What makes performing at one venue so memorable that other venues seem unimpressive and forgettable?

Place is a location but also a series of characteristics that elicit associations, reactions, and recollections. Performance spaces are, by their nature, significant places where people gather to share intense and moving artistic experiences.



Designing a performing arts venue for a specific institution and academic community is a challenge and a tremendous responsibility for all involved. It requires a willingness to listen to the needs and aspirations of students, faculty, and the community. To be a great space, a venue must support, encourage, and challenge students. However, to be memorable, it needs to respond to the students' and institution's specific cultural context, history, and geographic location. Shape, materials, light, and surfaces all typically define a room. But memorable spaces require a strong sense of scale, visual connection – whether direct or by reference – to their surroundings, and acoustical character that distinguishes them from rooms in other locations.



NESTOR BOTTINO, FAIA



Nestor Bottino is a Partner at Steinberg Hart. Over the last thirty-five years, he has led academic and civic performing arts projects across the country. His work is characterized by an emphasis on the design of spaces whose shape and character support performers and enchant audiences.



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The Art of Welcome

As institutions and communities recognize the importance of cultural inclusion and diversity as values, we reflect on how performance facilities can be more welcoming. We believe the lobby is key.

The lobby is the threshold across which the public is invited to enter the performance environment. It is the first point of engagement. Bi/multi-lingual signage and wayfinding is a good starting point. Display space for information and art reflective of the community is another.

Visual art has a nearly infinite range of cultural expression. Collections can be assembled with which any and every audience can identify. Curators from the local community can help create a gallery.

The scale and configuration of performance halls can be unsuitable to presentations in other than a European tradition. The lobby offers an alternative space that might be more suitable with horizons expanded beyond music, dance, or storytelling pieces to include, say, a small marketplace.

The versatility of the lobby and other public spaces will be optimized when they are designed or retrofitted with

infrastructure that allows small-scale performances to take place in designated areas and allows the entire space to achieve a desired atmosphere. Audio power and signal wiring, lighting power and control, and support points for performance equipment are all needed.

Any venue fortunate enough to have a patio or plaza area should allow the lobby to spill out onto it. The entire public, non-performance area becomes a VIP zone, with an aim to have everyone who walks in the door feel like one.

Ted Ohl is a Principal with Schuler Shook. He brings a collaborative approach to performing arts facility design and construction built upon years as a theatre technician and theatre equipment contractor.



KIMBERLY CORBETT OATES, ASTC is a Partner with Schuler Shook. Her design is influenced by her interests in cross-departmental collaboration, immersive environments, and accessible space.



Photo on Right: University of Texas Rio Grande Valley Fine Arts Complex

Making their lives easier...

There are certain things in life where the right amount of effort up front will pay back big time later on... and implementing a software solution certainly can be one of them. Yet was the institutional effort really worth it, I ask Colburn's Jessica Ewing.

When we first implemented ASIMUT, it really radicalized the way everyone viewed the schedule. Before, it was a closed system where nobody could see what was happening in any of the rooms aside from the scheduling staff, and we had very limited number of users who could actually see the calendar; but since implementing ASIMUT it means that anyone who has a login can actually see what is happening on the campus... It has made it a much more collaborative environment because students can also interact with each other and the faculty, to resolve issues ahead of time, before they get to the scheduling office.

A time-saver, then?

Oh yes. ASIMUT has cut down on the amount of time that we spend interacting with the students and faculty just trying to find space or identify a space, and so they can look ahead of time, and find the space and the time that they need, and it just makes the whole situation resolve much more quickly. It has cut down on the number of emails that we send significantly! [laughs]

I am curious how the faculty responded to ASIMUT. Evidently, many of them would lead a dual existence, performing and, part-time, teaching at Colburn. How did it impact them?

So when we introduced ASIMUT to the Colburn faculty it made their lives easier, because they could go into the schedule and look at the availability themselves. It meant that they could integrate the schedule into their own personal schedule, by using the calendar feed. They can then put their calendar into the same format as all of their other assignments from the other orchestras that they participate in, and the other part-time positions they have with other institutions in Los Angeles.

A positive impact on the quality of the faculty experience, then?

I would say that for faculty at Colburn, ASIMUT has made their scheduling more transparent, and it has made their lives easier, to be able to reserve spaces, especially when they are not on campus: so, they can look ahead to the future and see what is going to be available before they make the very long drive to downtown [L.A.].

Naturally, faculty are only one part of the game; the other aspect is that big word, student satisfaction. How did the students adjust to ASIMUT, how did they pick it up and learn it?

So, ASIMUT is a new function for our students coming out of COVID and the pandemic, which gave us a nice breaking point from our previous systems to introduce a new system... and the students have so embraced it we anticipate in the coming years that ASIMUT will just become their daily lives, and they won't know anything different. So, it has been very, very successful, and we are still getting a few more students to come on board! [laughs]

That said, of course I am curious to hear how the wildly different student populations – Colburn is unique in teaching those at a young age and those on graduate degrees alike – would interact with ASIMUT...

So, at Colburn we have a wide range of students who use our facilities, and use ASIMUT as well, starting from students who are as young as 12 or 13 years old, all the way through Masters students in our university... and they have all really embraced ASIMUT. Younger generations just generally embrace new technology much more quickly than the older generations, and so they know nothing different than using a system that can be used on their phone, and being able to reserve spaces right there, from their technology... it just works smoothly into their lives.

Colburn's Manager of Production, **JESSICA EWING** in conversation with Marc Ernesti about ASIMUT and the impact it has on the School

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2014-2016

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University of Florida

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Raymond Tymas-Jones
University of Utah

2008-2010

Ron Jones
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2006-2008

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Virginia Commonwealth University

2004-2006

Maurice Sevign
University of Arizona

2002-2004

Donald Gephardt
Rowan University

2000-2002

Richard W. Durst
The Pennsylvania State University

1998-2000

Margaret M. Merrion
Western Michigan University

1996-1998

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1994-1996

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1992-1994

Rhoda-Gale Pollack
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Robert Garwell
Texas Christian University

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1984-1986

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University of Montana

1981-1984

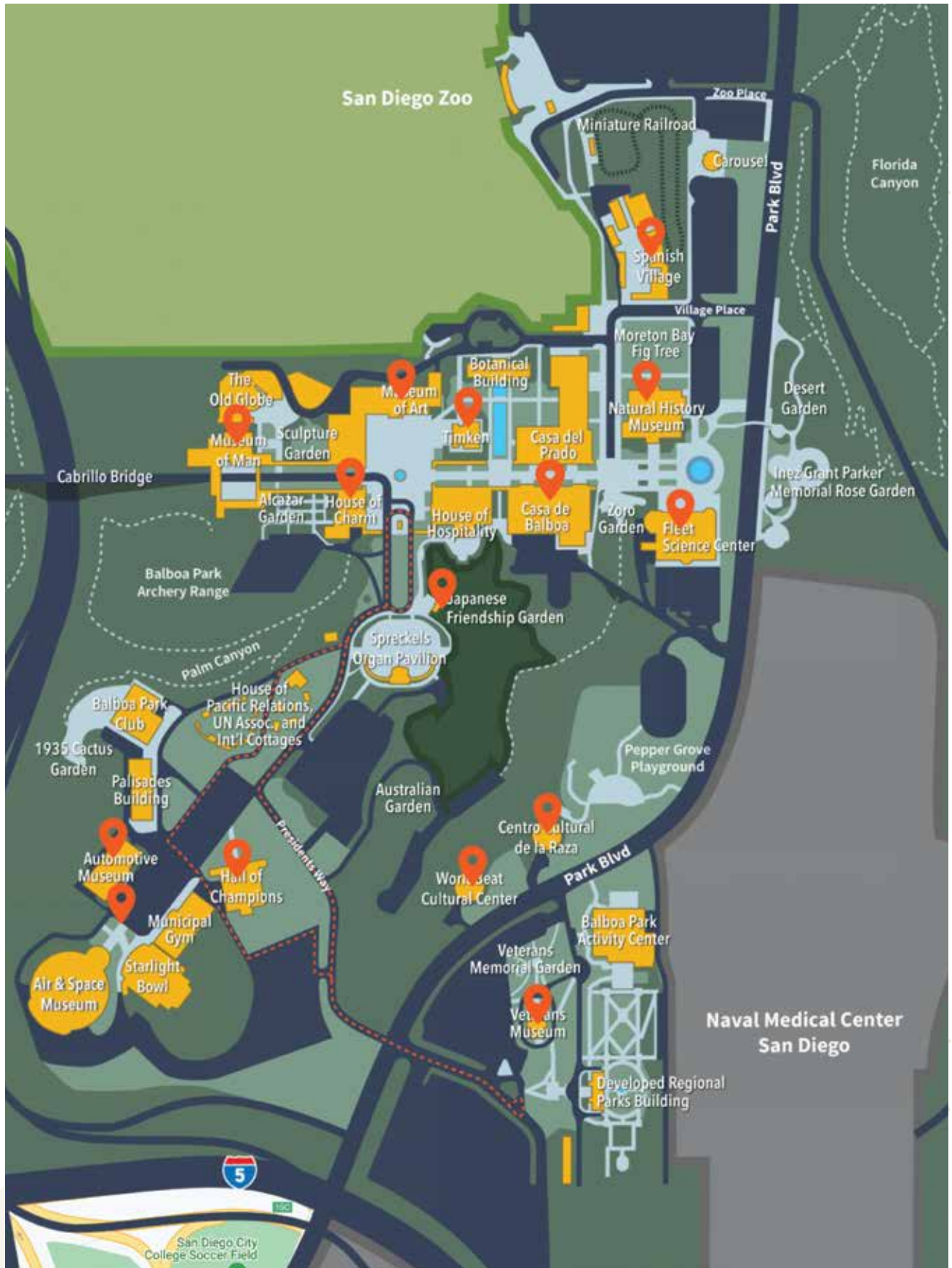
Andrew J. Broekema,
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1980-1981

Grant Beglarian
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- J South Promenade



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Map not to scale
June 2018

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San Juan, Puerto Rico
September 27 – 29, 2023 (to be confirmed next month)

Founded in 1521, San Juan is the second oldest European-founded city in the Americas but is home to much more than just history. Only 15 minutes from SJU airport, San Juan blends elements (cobblestone streets and colonial architecture) with all the amenities of modern urban life (craft cocktails, contemporary dining, amazing shopping, and vibrant nightlife). Plan to immerse yourself in the culture and explore the wealth of art, food, adventure, and beauty that is waiting to be discovered as part of ICFAD's 59th Annual Conference.

San Juan is one of the most important cultural centers of the Caribbean, both for its homegrown culture and the healthy influx of visiting artists that the local population supports. The city hosts the Puerto Rico Symphony Orchestra, the world-renowned Pablo Casals classical-music festival in winter, and an annual series of opera concerts. Many hit plays in New York and other large markets get produced locally, and there are often three or four other local theatrical productions taking place on any given weekend, many of them downright adventurous. The vast collection at the Museo de Arte de Puerto Rico offers a wonderful overview of the evolution of island art, while the Museo de Arte Contemporaneo de Puerto Rico holds a peerless collection of modern Caribbean works.

San Juan is the second most populous metropolitan area in the Caribbean, and while there are historical sites such as the Cathedral of San Juan Bautista, the city is worth visiting just for its architecture. Cobble streets take you past a succession of brightly colored houses, each more charming than the last. The city's dynamic art forms animate the city.