



# ICFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

A MULTI-NATIONAL ALLIANCE  
OF EXECUTIVE ARTS ADMINISTRATORS



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

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



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# ICFAD's TRIENNIAL INTERNATIONAL SYMPOSIUM

Barcelona, Spain

Followed by a Global Seminar presented in partnership between ICFAD and  on June 8 – 9, 2020  
For more details and to register: [www.icfad.org/international-symposium-barcelona-2020](http://www.icfad.org/international-symposium-barcelona-2020)



## SAVE THE DATE FOR Tuesday, June 2 – Sunday, June 7, 2020 BARCELONA, SPAIN

Join us for ICFAD's triennial international summer symposium, an informative and educational experience that will address global issues in the arts and arts education.

On his visit to the city in 1862, Hans Christian Andersen remarked that Barcelona was the "Paris of Spain." The city is indeed a major cultural centre with a remarkable history. It abounds with archives, libraries, museums, and buildings of interest, featuring superb examples of Modernist and Art Nouveau decor and architecture. Since the late 1970s, with the official recognition of the Catalan language and the granting of significant levels of regional self-government, cultural life has been revitalized, bringing with it a new awareness of the depth and variety of Catalan culture. This vitality combines with the striking physical setting of Barcelona — between scenic mountains and the Mediterranean Sea, with a benign climate that fosters street life — and its significance as an economic power and a major port to create a city of infinite variety.

Barcelona is a seaport of Catalonia comunidad autónoma (autonomous community) in northeastern Spain, located 90 miles south of the French border. It is Spain's major Mediterranean port and commercial centre and is famed for its individuality, cultural interest, and physical beauty. Barcelona is a well-known destination for travelers who wish to have a good mix of fun and culture in a modern setting.

The International Symposium is proudly sponsored by **JaffeHolden**. Jaffe Holden is the leading authority on acoustical architecture for performing arts, educational and cultural facilities. The team develops unique acoustics and audiovisual solutions that do more than just meet the requirements of a space — they enhance the sensory experience of those within it. From the pre-design to post-opening tuning and commissioning, they're guided by a single purpose: to add acoustic value to each client's program space.

ICFAD/ELIA Global Seminar - Following the Symposium, a two-day Global Seminar is being presented in Barcelona in partnership with the European League of Institutes of the Arts (ELIA) to address global issues for leaders in higher education arts institutions. Watch for further information.





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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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GRAPHIC DESIGNER



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# 56TH ANNUAL CONFERENCE

Austin, Texas



## City of Austin

**Steve Adler, Mayor**

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Dear Friends,

On behalf of the City of Austin, I welcome you to the International Conference of Fine Arts Deans. We are thrilled to host each of you in our beautiful city, the capital of Texas, and the Live Music Capital of the World!

Austin is the creative, innovative, sometimes weird city that it is today, in part, because this is a place where artists choose to live. Our visual arts, dance, music, and film scene are thriving. As you walk through Austin, listen to the sounds of this city, I bet you may hear live music in the distance, and find art of all mediums along your path.

As a lifelong supporter of the arts, I am so proud to be Mayor of this city. Before I was Mayor, I chaired the board of Ballet Austin, and my wife, Diane Land, chaired the board of The Contemporary. We know from personal experience how important the arts are to Austin, and how much Fine Arts Colleges support artists as they grow.

This is a magical town. While you're here make sure to visit the Blanton Museum, the Contemporary, and Laguna Gloria, catch a show at the Paramount Theatre or the Long Center for Performing Arts, or explore Zilker Park, home to the Austin City Limits festival. Grab a taco and cool off in Barton Springs or take in views from Mount Bonnell or the 360 Bridge. And if you are headed downtown for a night of live music, you might make a stop on Congress Avenue. Austin is home to 1.5 million bats that can be viewed flying out from under Congress Bridge at dusk!

We hope that you can carve out your own Austin experience during your short stay. You'll be walking away with a stomach full of barbecue and breakfast tacos, with new Austin music for your playlists and a weekend full of stories to tell your colleagues.

Sincerely,

Steve Adler  
Mayor

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# 56TH ANNUAL CONFERENCE

## Austin, Texas

# WELCOME

## FROM THE PRESIDENT



Welcome to Austin, ICFAD Colleagues!

Austin, The Live Music Capital of the World, is the creative and innovative city that it is today because this is a place where artists choose to live. The city's collaborative community of all types of visual and performing artists means there are opportunities for growth, self-expression and entrepreneurship, all leading to Austin's ranking on many lists: fastest-growing cities, best cities, even "hipster" cities.

The Texas university system and The College of Fine Arts at UT are rightfully proud of the roles they play in the city's success. And we are proud to have their innovative leaders with us at ICFAD's 56th Annual Conference. Chancellor James B. Milliken, a national leader of public higher education for more than 30 years, and overseer of one of the largest public university systems in the United States, will welcome us to the city he calls home. Doug Dempster has served as Dean of the College of Fine Arts, which includes the Department of Art and Art History, the Butler School of Music, the Department of Theatre and Dance, Texas Performing Arts and Landmarks, the University's public art program, since 2007. As a comprehensive visual and performing arts college situated within a Tier 1 public research university, the college offers more than 20 undergraduate degree options and a range of master's and PhD programs, educating artists, performers, designers, scholars, makers and creatives ready to change the world.

ICFAD's Cultivation & Stewardship Committee has teamed with the Development Team at UT to present a workshop designed to make deans and their advancement officers stronger, better fundraisers. During the past 15 years, the College of Fine Arts at UT has more than doubled its yearly fundraising totals from an

average of \$5-\$7 million to \$12-\$15 million. The college finished its last capital campaign in 2014 at \$118 million, surpassing its original goal of \$80 million. College endowment holdings have increased by \$100 million in ten years and now total \$160 million, which include over 465 individual student, faculty, and program endowments. In addition, more than \$111 million in unrealized estate gifts are currently in place, most earmarked for endowments. Our sincere appreciation to the leadership team for sharing with us some of the secrets to their success.

ICFAD has formed a membership group for advancement officers to continue the dialog and sharing. If your college has not already introduced this opportunity to your development team, we invite you to do so.

Thank you for traveling to join us for two days of intensive networking and collaborative conversation. Together, we look forward to learning more about the work of Janet Echelman who sculpts at the scale of buildings and city blocks . . . Miriam Ghani, daughter of current Afghan President Ashraf Ghani, whose first feature-length film premiered at 2019 Berlinale and whose work has become a vehicle for collaborations with cultural and human rights activists . . . Nestor Siré who explores fine arts programs that have deepened programmatic and curricular ties to Cuba . . . Jesús I. Valles whose excerpts from his autobiographical solo show extend conversation about the ways in which art makes living through policy possible.

And together we'll break bread. Thanks to an idea which emerged at an ICFAD board meeting, deans and executive arts administrators will have the opportunity to coordinate their exploration of Austin's dining scene, Thursday evening!

We hope that you will enjoy and give extended thought to all of the terrific speakers, panels, roundtable presenters and opportunities to connect with colleagues – all while enjoying weird Austin.

Jeff Elwell, President  
International Council of Fine Arts Deans

### EXECUTIVE COMMITTEE

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The 56th Annual Conference of the  
International Council of Fine Arts Deans

Wednesday, October 2 – Saturday, October 5, 2019

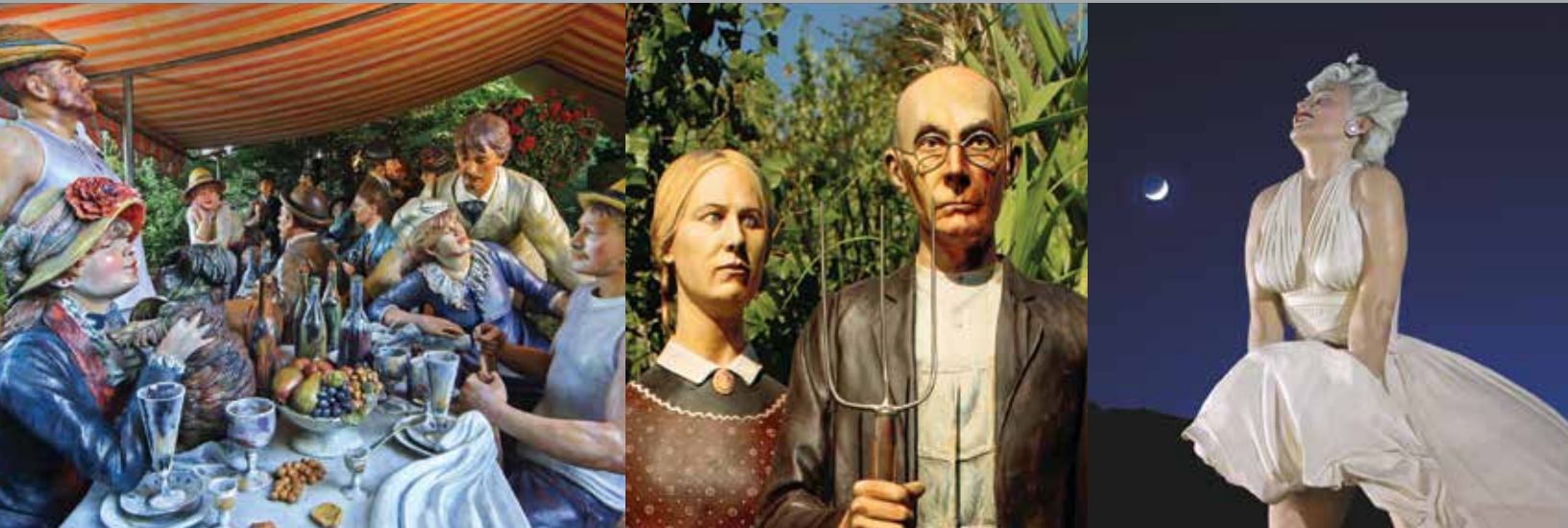
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# 56TH ANNUAL CONFERENCE

## Austin, Texas

### AUSTIN'S INDIE ARTS SCENE

Austin is a magnet for creatives, drawing a mix of artists, actors and musicians who make up the city's ever-growing indie **arts** scene. Check out these venues and **events** for the inside scoop on where to find some of Austin's best independent art exhibits, theatrical performances and live music shows.

#### ART STUDIOS & GALLERIES

**Canopy** is a creative community located in a renovated East Austin warehouse. The space includes 45 artists' studios, a coffee shop and a beautiful gallery space for Big Medium, Austin's premier arts organization.

**Volcom Garden** is a combination boutique, art gallery and live music venue with recording capabilities. This free creative hub welcomes local musicians, artists and creators with a passion for expression. Catch a gallery exhibit or live music show.

**Flatbed Press and Gallery**, located in the Flatbed Building, is a nationally recognized gallery and studio that exhibits contemporary artists' works on paper. Flatbed also produces and sells the works created in its printmaking studio, including lithographs and relief prints that have been collected by several major museums.

**Co-Lab Projects** is an artist-run nonprofit organization that provides exhibition space for local artists to display cutting-edge contemporary works (including video and film), installation pieces and performance art. Co-Lab will be presenting shows through October 2017 at the Demo Gallery on Congress Avenue, with plans to move into a new space in the near future.

You can't miss **Art for the People**, nestled in a colorfully painted former cottage in South Austin. This funky gallery and boutique sells the works of more than 120 Austin artisans. Here you'll find everything from paintings and sculptures to jewelry and home decor. Art for the People regularly hosts art openings and classes.

Additional vibrant galleries that showcase local emerging artists **include Austin Art Garage, Women & Their Work** and the **Old Bakery & Emporium** (located in an 1870s national historic landmark on Congress Avenue), which presents monthly juried art shows.

East Austin's **MASS Gallery**, a vital member of the local arts scene, will reopen in a new location in October. The new, more flexible space (just a few blocks from its original digs) is a gallery and performance venue that will allow for outdoor programming. In fact, MASS Gallery's first exhibit in its new space will be an outdoor textile installation.

#### THEATER & FILM

**The City Theatre** is an award-winning performing arts venue featuring Austin performers, directors and designers. Show tickets are value priced in order to keep the theater-going experience accessible to everyone. The City Theatre Company has been presenting plays and musicals for more than 10 years.

**Hyde Park Theatre** is dedicated to developing the talents of Austin actors, writers, directors and designers. It presents plays by both new and established voices from the alternative theater scene. Hyde Park Theatre has received dozens of Critic's Table Award nominations. Founded in 1985 by filmmaker Richard Linklater (director of hit flicks *Dazed and Confused* and *Boyhood*), the Austin Film Society supports the work of Texas filmmakers through its Austin Studios, a 20-acre production facility featuring sound stages used for training and collaboration. The Society screens hundreds of films at its **AFS Cinema**, an art house theater that presents independent and international movies.

**The VORTEX** is an artist-owned theater in East Austin presenting innovative performances of everything from musicals to ritual theater. The award-winning VORTEX is recognized internationally for its alternative performances and non-traditional casting.

**Fallout Theater** is 100% comedian owned and operated, providing a safe haven for artists and fellow comedians to experiment. The intimate theater presents sketch, stand-up and improv comedy shows by new and seasoned comedians, in addition to comedy festivals. Tickets are typically free or inexpensive for Fallout Theater shows.



*Art For The People. Credit Casey Alfstad.*



*Waterloo Records. Credit Andy Mahr.*

## MUSIC

With a soft spot for Texas musicians, Austin's iconic **Waterloo Records** frequently presents in-store performances by emerging local musicians. Afterwards, spend some time flipping through the shop's extensive selection of vinyl.

Located in the heart of the East Sixth Street entertainment district, **Hotel Vegas** features a variety of live music and DJs. Catch local Austin favorites and up-and-coming artists. Shows are presented nearly every night of the week. Be sure to check out their neighboring sister bar, **Volstead Lounge**, which also features music acts.

Get your rock fix at **Mohawk** in the **Red River Cultural District**. This unique indoor/outdoor multilevel space, built and run by a dedicated team of locals, showcases emerging talent from Austin and beyond.

Located across the street from the University of Texas since 1974, the storefront **Hole in the Wall** stage has hosted

everyone from bands like Spoon to Don Henley of the Eagles. Stop in on Monday nights for Unplug This, featuring local songwriters. You can catch six acts in a single night at **The Saxon Pub**, a haven for singer-songwriters since 1990. See a free weekday happy hour show, a weekend matinee or a late-night performance.

## INDIE EVENTS

Produced by the Hyde Park Theatre, **FronteraFest** (January/February) is a five-week, citywide fringe theater festival featuring more than 800 local and national artists.

**OUTsider Fest** (February) is a queer international arts festival showcasing theater, music, video and film from a diverse mix of artists.

**Art City Austin** (April) is the city's largest juried art festival and marketplace. Independent artists and galleries come to Austin from across the nation to participate in the three-day event.

The five-day **Fusebox Festival** (April) is a hybrid arts festival celebrating everything from theater to film and music.

The **Moontower Comedy Festival** (April), presented by the **Paramount Theatre**, features local Austin comedians, as well as national headliners.

The **Pecan Street Festival**, held in spring (May) and fall (September), is the oldest and largest art festival in Central Texas, featuring local musicians, artists and craftspeople who turn Sixth Street (historically called Pecan Street) into a lively family street fair.

During **Big Medium's West Austin Studio Tour** (May) and **East Austin Studio Tour** (November), meet artists and view their latest works right in their workspaces.

The **Austin Film Festival** (October) is recognized as one of the top film festivals in the country, screening indie and top-billed films. November is officially Austin Art Month, so it makes sense that **POP Austin**, the city's premier international art event, is held mid-month.



*POP Austin. Credit Photo Invitro.*



# 56TH ANNUAL CONFERENCE

Austin, Texas

## DISCOVER THE LIVE MUSIC CAPITAL OF THE WORLD®

From intimate listening venues to packed dance floors, dive bars to the bright lights of the big stage, Austin has a musical experience for every taste. Austin's live music scene pervades every corner of the city, day or night. Gritty blues bands, indie rockers, solo singer-songwriters, reggae rhythms — Austin's got it all.



*The Black Angels at ACL Live at the Moody Theater. Credit Roger Ho.*

One of the premier concert venues in the city, **Austin City Limits (ACL) Live at The Moody Theater** is an adored piece of the Austin scene. ACL is the home to live television tapings of "Austin City Limits" (America's longest-running music television series), which are ticketed events that usually occur the night before a big performance. Sought-after artists, both contemporary and classic, love to play this space along with its sister venue, **3TEN ACL Live**. The latter is reserved for small acts, softer sounds and cover bands. Make sure you high-five Willie Nelson's statue right outside.

**Stubb's Bar-B-Q** is more than meat. This large outdoor amphitheater close to downtown serves up stellar barbecue, and the huge outdoor space packs in crowds almost nightly. For Americana and country western, head to **Nutty Brown Amphitheater** (relocating to Round Rock later in 2019) for Southern-fried tunes and chicken-fried everything. Opened in 1955, the **Scoot Inn** is one of Austin's original venues, though you wouldn't know it. It underwent a renovation, and the space is fantastic for casual lounging and touring acts that want that low-key vibe.

**Antone's** has been a part of Austin music history for as long as we can remember. Though the hanging bulbs and cobble patio feel miles away from the hubbub, **Cedar Street Courtyard** is right in the mix of the **Warehouse District**. Both original artists and cover bands grace the stage, and the upstairs deck is the place to be during SXSW.

### WHERE TO SEE THE HEADLINERS

Music is for the masses, and these venues are known for packed dance floors and enthusiastic crowds cheering for more. Throw your rock hands in the air like you just don't care at the expansive indoor/outdoor, beard-loving, taxidermy-rich **Mohawk** in the **Red River Cultural District**. Their outdoor space hosts bigger sounds, while the indoor stage typically showcases smaller bands. **Antone's** has been a part of Austin music history for as long as we can remember. Find yourself crowding to the front to see classic Austin acts at the newly revamped, beautifully designed bar on **Fifth Street**. There isn't a bad spot in the house at **Parish** on **Sixth Street**, a loft-style spot which features up-and-comers along with cult faves, and an unrivaled sound system. **Emo's** helped shape the music scene in Austin, and its digs on Riverside continue the tradition of our true rock 'n roll spirit.



*The Spazmatics at Cedar Street Courtyard.*



## EXPERIENCE INTIMATE SETS

There are few musical experiences that can rival an intimate performance featuring your favorite (or soon-to-be favorite) musician. If a listening room is your jam, check out the intimacy of **The Roosevelt Room**, with its award-winning cocktails and small stage. They have live music every Thursday and one-off musical events during the week. Situated on Congress, head downstairs to the **Elephant Room** for nightly jazz jams, sit-in singers and veteran trios, plus a number of draft beers and that basement allure. Nearby, **Speakeasy** keeps things rockin' with three levels of entertainment, including the music lounge, mezzanine overlooking the stage, and the rooftop Terrace59 lounge with spectacular downtown Austin views.

On the **UT campus**, the **Cactus Cafe** is one of the original hush-hush spots. There's a strict quiet policy, so don't come here to be social. Musicians like Lyle Lovett, Robert Earl Keen, Lucinda Williams and Ani DiFranco played here early in their careers. **One2One** cultivates a lively dance party feel with a big sound and a solid dance floor. There's typically a small cover charge, and it goes directly to the band. Subway tiles and a pale palette are the backdrop for live music and dance parties at **Swan Dive**.



*Courtesy of Swan Dive.*



*Volstead Lounge. Credit Stephen Rudd.*

At **Volstead Lounge**, tip back a classic cocktail and catch a musician or vinyl DJ on stage. **Dozen Street**, with its mirrored mosaics and vaguely peacock-themed decor, is dive bar meets art, and they often host CD releases for local acts. **Saxon Pub** is one of Austin's original establishments, and music lovers delight in the opportunity to witness music mastery right from the front row. Choose your own adventure by checking out calendars for both **The Continental Club** and **C-Boy's Heart & Soul**. They're owned by the same group and are incidentally on the same street, so between the two you'll find everything from funk to bluegrass. The iconic Hippie Happy Hour at The Continental Club is a must-visit while you're in town.

## TOP DIVE BARS & VENUES

Austin loves live music and anything offbeat. So, when the two come together, well, there's just no telling what will happen. Step into the past at **Donn's Depot** to dance and gawk at the abundance of '70s red shag carpeting. You'll find locals here, along with many looking to boogie 'round the wooden dance floor. Their bathrooms are particularly notable: the women's has the look of a '50s train car, with a second-level seating area. And bonus, free popcorn! Pull up a sparkly vinyl bar stool Johnny Cash devotees should head directly to **Mean Eyed Cat**, where the house band, Band In Black, and the obsessive JC-themed decor practically make it a shrine. Craft beer, Bloody Marys and Stubb's Bar-B-Q make this a destination for sports fans and Sundays.

For those in search of the eclectic, **Spider House** just north of the UT campus is part-coffee shop, part-music venue, part-funky furniture collection. They host musicians, along with dance events, slam poetry, theme parties, DJs, plays and anything else you can imagine. Pull up a turquoise bench, grab a craft beer and ready your snappin' fingers. Blink and you'll miss it: the **Electric Church** is a tiny venue in East Austin. Its bohemian decor, psychedelic music and bootstrapped stage make you feel like you're in on a secret. Join in a wild dance party and sip kombucha on tap at **Cheer Up Charlies** in the Red River Cultural District. Be sure to try the tasty vegan eats from Arlo's food truck out back.



*Spider House. Credit Dylan Johnson.*



# 56TH ANNUAL CONFERENCE

Austin, Texas



*Stay Gold. Credit Geoff Duncan.*

The **Hole in the Wall** has some of the most graffitied bathrooms in town. But the real attraction is its small stage, which has been a haven for indie singer-songwriters and established touring acts like Spoon, Shakey Graves and Black Joe Lewis. Jam-packed with memorabilia, **Threadgill's** is a destination for music history buffs. Janis Joplin played regularly here, and the stage has been home to many famous musicians. This legacy continues with musical events at the original Threadgill's location, and regular events like jazz and gospel brunches each Sunday.

We love dive bars in Austin, and the **White Horse** channels that. The stage is mostly bluegrass, country-western and Americana, and anyone that wants to scoot boots can find a partner here. Grab a two-step (shot of whiskey and a Lone Star beer) and get to dancing. You just never know who you'll run into. at **Stay Gold** on East Cesar Chavez. With its black velvet paintings, flickering candles and close-in stage, the atmosphere will transport you to another place. Make sure to

try the specialty cocktails with infused liquors, and try to catch one of their acts with a retro vibe. The bright, expansive patio serves as a respite from the dimly lit interior.

With more than 250 music venues and incredible music events throughout the year, all of Austin is a stage. Experience our unparalleled music scene anywhere you go in Austin. Start planning your visit today to discover these **venues, events and more!**

## YOUR STORY STARTS HERE

Arts & Digital Media at Austin Community College offers courses and programs to enrich lives, enhance understanding, and prepare students for employment by cultivating skills, critical thinking and creativity.

Whether you are interested in taking transfer courses, earning a workforce certificate or an associates degree, or simply expanding your horizons, ACC is here to help you refine your craft and find your voice in the discipline that speaks to you.

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designLAB has had the privilege of collaborating with a diverse array of arts educators and higher-ed institutions to create communities that combine new and traditional arts-making experiences. With our clients, we explore and invent new models for arts education, understanding that as the contemporary curriculum evolves, the impact of the arts transcends discipline to enrich both the university and community experience.





# 56TH ANNUAL CONFERENCE

## Austin, Texas

### EXPERIENCING AUSTIN ARTS & CULTURE

Austin is an epicenter of creativity. And there's no better way to plug into that inspiring energy than with a visit to some of the city's top art museums, galleries, performing arts spaces and annual art events. Check out this roundup of Austin art and culture hubs you can't miss.

#### ART MUSEUMS

The **Blanton Museum of Art** features works by Robert Rauschenberg and Thomas Hart Benton, along with permanent exhibition **Ellsworth Kelly's "Austin"**, a 2,715-square-foot stone building with brilliant colored glass windows and a totemic wood sculpture. View a stunning collection of modern art in a renovated historic building at **The Contemporary Austin** at the **Jones Center**. Admission includes same-day entry to **The Contemporary Austin-Laguna Gloria**, nestled on the Lake Austin waterfront. Formerly a private estate, the Mediterranean-style villa features rotating art exhibits and outdoor works in the **Betty and Edward Marcus Sculpture Park**. Nestled in the shady hamlet of Hyde Park is the **Elisabet Ney Museum**, housed in what was once the German-born sculptress' home and studio. The museum displays the largest collection of Ney's work in the world, including portrait sculptures of notable 19th century Texans. Also check out the **Harry Ransom Center** and the **Visual Arts Center** at the **University of Texas at Austin**; the **Mexic-Arte Museum** that presents Mexican and Latin American arts; **Umlauf Sculpture Garden & Museum** in **Zilker Park**; and the **Emma S. Barrientos Mexican American Cultural Center**.

#### GALLERIES

**Canopy** is a creative community located in a renovated East Austin warehouse. The space includes 45 artists' studios, a coffee shop and a beautiful gallery space for **Big Medium**, Austin's premier art organization.

**Volcom Garden** is a combination boutique, art gallery and live music venue with recording capabilities. This free creative hub welcomes local musicians, artists and creators with a passion for expression. Catch a gallery exhibit or live music show.

**Yard Dog Art Gallery** features unconventional works by artists from around the world, including folk and outsider pieces. While **Mondo Gallery** presents original artwork and limited-edition screen prints from international artists.

Be sure to explore the vibrant galleries that showcase local emerging artists, including **Austin Art Garage**, **Women & Their Work** and the **Old Bakery & Emporium** (located in an 1870s national landmark on Congress Avenue), which presents monthly juried art shows.



*Courtesy Austin Art Garage*

#### PERFORMING ARTS SPACES

Opened in 2008, the state-of-the-art **Long Center for the Performing Arts** is one of Austin's leading performance venues. Shows include everything from opera to dance and family musicals. Free public tours are offered every Wednesday at noon.

Founded in 1932, the **ZACH Theatre** is the longest-running theater company in Texas, and is known for creating intimate theater experiences that ignite the imaginations of both adults and children. The ZACH includes three different stages, including a 130-seat theater-in-the-round.

The **Paramount Theatre** is a century-old performance venue and movie theater located in the heart of downtown Austin. Originally opened as a vaudeville house in 1915, today the eclectic entertainment ranges from music and comedy to a summer classic film series.

Amble over to **Zilker Park**, a 360-acre oasis of green that holds free performances at the **Zilker Hillside Theater**. The amphitheater hosts everything from dance to Shakespeare and classical music. The annual **Zilker Summer Musical** is presented Thursday through Sunday evenings in July and August.

Other performing arts spaces worth seeing include **Dougherty Arts Center**, **Scottish Rite Theater** (erected in 1871) and **Texas Performing Arts' Bass Concert Hall** at the University of Texas at Austin.





## PERFORMING ARTS GROUPS

The **Austin Symphony Orchestra** (Austin's oldest performing arts group, founded in 1911), **Ballet Austin** (the city's acclaimed professional ballet company) and **Austin Opera** (the city's first professional opera company) are all founding resident companies and performers at the Long Center.

**The VORTEX** is an artist-owned theater in East Austin presenting innovative performances of everything from musicals to ritual theater. The award-winning VORTEX is recognized internationally for its alternative performances and non-traditional casting.

**Teatro Vivo** is known for its thought-provoking productions that address critical social issues surrounding the Latino experience. The bilingual shows ensure that the theater is accessible to all.

**Conspirare** is a Grammy-winning choral ensemble known for its exceptional concert experiences and world-class recordings. The Conspirare Symphonic Choir and two Conspirare Youth Choirs complete the Conspirare family, all led by Craig Hella Johnson. Discover more local Austin **performing arts groups**.

## ANNUAL ART EVENTS

**OUTsider Fest**, held in February, is a queer international arts festival showcasing theater, music, video and film from a diverse mix of artists.

The **Fusebox Festival**, held in April, is a hybrid arts festival that champions adventurous works of art in theater, dance, film, music, literature and visual arts.

**Art City Austin** in April is the city's original fine arts festival and national juried art show, featuring local food trailers and interactive projects for kids.

During Big Medium's **West Austin Studio Tour** (May) and **East Austin Studio Tour** (November), meet artists and view their latest works right in their own workspaces and galleries.

The **Pecan Street Festival**, held in spring (May) and fall (September), is the oldest and largest art festival in Central Texas, featuring local musicians, artists and craftspeople who turn Sixth Street (historically called Pecan Street) into a lively family street fair.



*Courtesy Austin Art Garage*

## ADDITIONAL RESOURCES

Looking for more information about Austin arts? Check out **Art Alliance Austin**, the **African American Cultural & Heritage Facility**, **Texas Performing Arts**, the **Asian American Resource Center** and **Austin Creative Alliance**.



# 56TH ANNUAL CONFERENCE

Austin, Texas

## MEMBERSHIP INVITATION

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.

Your institution is invited to join us for what is sure to be an engaging and worthwhile calendar year of membership, focused on Deans Helping Deans.

Benefits of membership include, but are not limited to:

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- **Communications throughout the year**
- **Comprehensive data from our annual Executive Data Exchange**
- **Networking with Colleagues**
- **Searchable online membership directory**
- **The opportunity to include a photograph of an arts program from your institution on our website**
- **Representation at national Arts Advocacy meetings and events**
- **Representation at The Working Group on the Arts in Higher Education (WGAHE)**



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**Institutional Membership** (\$450 annually) is held by the chief executive arts administrator of the academic unit or a designee on behalf of the institution. This membership receives the full benefits of the organization and holds the voting privileges of the unit.

**Associate Membership** (\$150 annually) is held by additional academic arts administrators (associate deans, assistant deans, department chairs, etc.) on behalf of the institution whose unit already holds an Institutional Membership. The Associate member receives the full benefits of the organization, including discounted membership conference registration, but would not have voting privileges. There is no limit to the number of Associate members from any unit holding Institutional Membership.

**Affiliate Membership Corporate** (\$500 annually) is for corporations wishing to market their products or services to the deans and other members of the International Council of Fine Arts Deans. We encourage you to consider conference sponsorship, too.

**Distinguished Service designation** is awarded by the Board to ICFAD members, who have served as deans, associate deans, or assistant deans, and have returned to the faculty, or transitioned to Provost or President positions, having provided leadership for ICFAD or having been a long-time member. Distinguished Service recognition shall have the same rights, privileges and obligations as Associate members.





# INTERNATIONAL COUNCIL OF FINE ARTS DEANS

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# 56TH ANNUAL CONFERENCE

Austin, Texas

## A TOOL TO HELP FINE ARTS EDUCATION MANAGEMENT WORK EVEN BETTER



How can a fine arts institution, no matter the size, best manage the logistics of their education administration? Asimut recently spoke with Andrew Zweibel of Roosevelt University's Chicago College of Performing Arts, on his experience with the Asimut system and how the challenge of streamlining some of the administrative processes in the school have been met. Andrew oversees scheduling and facilities for the music conservatory at Chicago College of Performing Arts. The conservatory has about 300 students and offers degree programs both undergraduate and graduate in instrumental, vocal and piano performance, as well as jazz. The institution also has additional degrees in education, composition, and other disciplines.

"It's very clear that (the system) was built for (...) performing arts conservatories and colleges," Andrew notes. The team of professionals within Asimut, together with CEO Mads Skovbjerg Paldam, use their experience to help meet the needs of institutions and administrators who have to manage administrative processes such as scheduling location resources or managing schedules and student or faculty contact for the school's primary stakeholders.

When an institution struggles to manage the administrative aspects of the conservatory with regards to scheduling and time management of resources, it's not just the administrators that are affected. Students, faculty, staff, all are affected by the issues. The importance of having a smooth-functioning system, in place and working as quickly as possible, becomes paramount.

We're nearing the end of our first academic year with the system in place and it's really changed the way we operate our university and college for the better. The implementation process was quicker for us than I know it sometimes typically is for new clients. We were incredibly appreciative of the team and their willingness to facilitate a speedy implementation so that we would be ready to go at the beginning of the academic year, Andrew commented.

Ensuring that a new system is up and running as quickly as possible is of extreme importance when a school year is approaching. Of equal, if not more, importance is knowing that the system will work, as promised, and deliver a seamless experience for everyone who will use it. Once a system is in place, the next step is introducing students, staff and faculty, as well as external users, to the differences between the old and new systems. They need to understand the autonomy that the system will offer them in their daily experiences within the conservatory, and how it will improve their time management, so they can focus on their studies. Andrew explains how the old system for booking rooms at the College was much more time-intensive and didn't allow for the flexibility that is an important part of a fine arts education.

For us, this was the first time that students and staff and faculty were able to book rooms in our space on their own. Prior to this, anybody who wanted to use a space in our conservatory needed to either come in person to my office or e-mail me and make that request. [...] So, it certainly made a difference to our students to be able to plan their days on their own, at their convenience, and then book time that they needed for practice sessions, rehearsals, whatever it might be, at their leisure and convenience. The feedback has been incredibly positive. They're all really happy with it.

Another important aspect of a well-functioning scheduling management system is ease of use not only within the confines of the conservatory, but also throughout the institution as a whole, including external departments and colleges who may have a need to book a resource within the conservatory. An effective system considers all aspects of the institution, and allows conservatories to manage their resource needs, while simultaneously ensuring that others who may need to schedule a room know what's available and when. As Andrew says, "Using things like the event information module, having the ability to access the API so that we can integrate with our university's registration system have all made it really easy for us to create Asimut to be a service that integrates seamlessly with the workflows that we already have in place."

The ability to see it much more quickly and in a much more robust way was certainly helpful to other departments. I think the other helpful factor was allowing those departments to use some of the administrative features. For example, other departments who are in charge of scheduling things such as our jury playing exams at the end of the semester, to be able to use some of the wizard tools in the administrative interface, that they didn't really have access to before, it's made scheduling those types of events much easier for people who work in other departments in our conservatory, Andrew stated.

Transparency within a scheduling management system is vitally important, as well as ensuring that the system is flexible and that users can have only the level of use that an administrator chooses to grant them. This ensures that possible mistakes in scheduling can be avoided, because different users will have different permissions. "The level of detail that we have in terms of the types of locations that we create, the types of permissions we can grant, the types of booking rules that we can implement, have all made it very easy for us, ... to set the way we would like things to run for our particular institution," notes Zweibel.

Running a conservatory or school is a big task, with an unending set of moving parts. With the right solution, tailored to the school's particular administrative needs, and a team that works together with the school's administrators, some of those parts can be streamlined. This leads to happier students, faculty and other users, giving the administrators more time to manage other aspects of the school's needs and providing a more efficient and welcoming atmosphere for students, faculty and administrators.

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# 56TH ANNUAL CONFERENCE

Austin, Texas

## AUSTIN MUSIC SCENE: LIVE MUSIC IS IN OUR ROOTS

First-time visitors might be surprised to find themselves being entertained with live music as they walk through the terminal at Austin's airport after deplaning. But they shouldn't be. Live music, and music in many other forms, is everywhere in Austin. Musicians play in everything from grocery stores (Central Market, Whole Foods) to city council meetings. They play outdoors at the Blues on the Green series and at festivals: Austin City Limits and South by Southwest you've likely heard of, but there's also Urban Music Festival, Old Settler's Music Fest, the Pecan Street Festival and many more worth checking out. Mostly, you'll find Austin musicians at clubs, coffeehouses, bars, taquerias, auditoriums and concert halls - and with more than 250 live music venues, it can be intimidating knowing where to start.



The scene keeps adapting. The Broken Spoke and Continental Club are widely considered the town's top venues. The Spoke, a classic country dancehall getting hemmed in by residential development, still books mostly-local acts (Alvin Crow, Cornell Hurd Band, Jesse Dayton) who can keep the dazzling boot-scooters circling the floor. The Continental Club still favors rootsy American music from both touring and local acts; among the latter, look for twangy country from Redd Volkaert, blues from the Blues Specialists, or rock from singer-songwriters like James McMurtry as well as bands like White Ghost Shivers. But music lovers know that the sounds are more intimate in the tiny, upstairs Continental Gallery.

Rooms like the eclectic Saxon Pub hold their own. The Saxon offers mostly regional acts, including favorite son rocker Bob Schneider with his various bands. Plus, of course, the Resentments, the informal Americana group born there via Sunday jams and still going strong, albeit with completely different personnel, more than a decade later. Other old standbys - acoustic listening room Cactus Café, world music stronghold Flamingo Cantina, former bootlegging saloon The Speakeasy, jazz club the Elephant Room, country hole-in-the-wall Little Longhorn Saloon and Red River Street rock bastions like the cutting-edge Mohawk - also thrive.

But so do the still-young and mostly-free East Side clubs just across IH-35 from the traditional, downtown Sixth Street entertainment stretch. The biggest buzz is for the White Horse, another dance-happy honky tonk featuring country and Tex-Mex conjunto. Hotel Vegas and Scoot Inn, where the rockin' gets hard and heavy, are both nearby. Still, the downtown Austin City Limits Live at the Moody Theater, a luxurious, mid-sized venue with state-of-the-art sound and lighting and nary a bad seat, is the town's crown jewel. Yes, the award-winning TV show is recorded there, but otherwise the Moody hosts public concerts by local and touring acts in every genre imaginable.



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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**WEDNESDAY,  
OCTOBER 2, 2019**

1:00 – 5:00 p.m.

### **Development Workshop**

AT&T Conference Center  
Classroom 203

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**Fundraising for the Fine Arts** is often different from fundraising for other colleges on campus. Whether your institution or advancement office is large or small, everyone shares similar fundraising challenges. Your host, the UT College of Fine Arts, has evolved from a “mom and pop” shop (the dean and one frontline officer) in 2004 into a more robust professional operation. We have made mistakes large and small, learned from them, and kept pushing forward. Over the past 15 years, the UT College of Fine has more than doubled its yearly fundraising totals from an average of \$5-\$7 million to \$12-\$15 million. Along the way, we have had tremendous successes, including a transformative \$55 million gift to name our music school. College endowment holdings have increased over \$100 million in ten years and now total \$160 million, which includes more than 465 individual student, faculty, and program endowments.

1:00-2:00pm

### **Building an Effective Fundraising Strategy for Fine Arts**

**Doug Dempster**, Dean  
UT-Austin College of Fine Arts  
cofadean@austin.utexas.edu

**Scott Rabenold**, Vice President  
Development at UT-Austin  
srabenold@utexas.edu



**DOUGLAS DEMPSTER** has served as Dean of the College of Fine Arts, which includes the Department of Art and Art History, the Butler School of Music, the Department of Theatre and Dance, School for Design and Creative Technologies, Texas Performing Arts and Landmarks, the University’s public art program. Under Dempster’s leadership, the College of Fine Arts has doubled its yearly fundraising totals. Well-known for his record in reforming professional training programs for artists, Dempster serves on the board of the Strategic National Arts Alumni Project, which tracks professional outcomes of arts

alumni across the United States. Dempster first joined UT and the college as the Senior Associate Dean in 2001. Prior to that, he was the Associate Director and Academic Dean at the Eastman School of Music of the University of Rochester, one of the top music conservatories in the world. He served for 18 years on the Eastman School faculty and in a variety of administrative roles, including founding director of Eastman’s Arts Leadership and Orchestral Studies programs, nationally leading examples of entrepreneurship training in a professional arts school. While at Eastman, Dempster held faculty appointments in the departments of Humanities, Music Theory, Musicology and a joint appointment in Philosophy at the University of Rochester. Dempster is a philosopher by training and profession with research and teaching specialties in philosophical aesthetics, music theory, cultural policy studies and the philosophy of language. He is published eclectically and esoterically in all these areas. He currently holds the Marie and Joseph D. Jamail Senior Regents Professorship and the Effie Marie Cain Regents Chair in the Department of Theatre and Dance.



**SCOTT RABENOLD** has served as vice president for development at The University of Texas at Austin since 2016. Focused on building the most effective fundraising program in public higher education, Scott’s leadership has helped to increase UT Austin’s annual productivity to more than \$530 million with gifts from more than 100,000 donors each year. Scott and his team are building on the success of UT’s Campaign for Texas, which concluded in 2014 after raising more than \$3 billion. He is currently leading a growing university development team through the silent phase of the What Starts Here campaign,

which is already yielding significant increases in new donors and support for the university’s strategic goals through transformational gifts and the naming of several academic programs, departments and facilities. Comprehensive enhancements in staffing, donor relations, training, reporting and prospect research have helped with this increase in principal and major gifts as well as annual contributions to UT Austin’s endowment. Scott was previously vice chancellor for development and alumni affairs at the University of Tennessee, Knoxville where he helped to double annual fundraising results. Before that, he served in development roles at Wake Forest University and the University of Memphis. A native of Iowa, Scott earned a bachelor’s degree from the University of Iowa and an MBA from Drake University. He and his wife, Sarah, have four children.





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—John Haynes, Former Executive Director and CEO, Performing Arts Center Eastside (PACE)

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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

### WEDNESDAY, OCTOBER 2, 2019

1:00 – 5:00 p.m.  
**Development Workshop**  
AT&T Conference Center  
Classroom 203

2:15 – 3:30 p.m.  
**Evolution of Donor Relationships Part I:  
Building Annual Gifts into Major Gifts**

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

**Sondra Lomax**, Moderator, Assistant Dean for Development, College of Fine Arts, The University of Texas at Austin  
lomax@austin.utexas.edu

**Elyse Menger Robinson**, Director of Development, College of Fine Arts, Texas Christian University  
E.MENGER@tcu.edu

**Andrew West**, Director of Principal Gifts, College of Fine Arts, The University of Texas at Austin  
awest@austin.utexas.edu



**SONDRA LOMAX** was appointed head of External Relations and Development for UT-Austin's College of Fine Arts in 2004 after 20 years as a faculty member and administrator in UT's Theatre and Dance department. She began her development work in the early 1990s, with an emphasis on major gifts fundraising. Under her leadership, the College of Fine Arts has greatly expanded its development operations, successfully completed a \$118M capital campaign in 2014 (surpassing its \$80M goal), and increased its overall fundraising and donor base. She holds a MFA degree in Dance (York University, Toronto).



**ELYSE ROBINSON** joined the Advancement team at Texas Christian University in 2012, and currently serves as the director of development for the College of Fine Arts. She is tasked with all fundraising and stewardship efforts for the college, as well as the cultivation of the board of visitors and various other advisory councils. Elyse previously served as the director of constituent engagement, and the assistant director of student and young alumni programs, both in the Office of Loyalty Giving at TCU. Elyse holds a bachelor's degree in Communication Studies from TCU. Elyse and her husband,

Gavin, live in Fort Worth, Texas with their dog Charlie.



**ANDREW WEST** manages prospects at the \$1M level and above for the UT-Austin College of Fine Arts. Previous to this appointment in 2017, he served as Director of Development and Communications for UT's Butler School of Music. West specializes in major gift fundraising strategy and facilitation, having closed more than \$30M million in major gifts over the past five years. Prior to UT, he served four years as Senior Director/Annual Fund and Alumni Relations at Seminary of the Southwest, served as Development Director at The BeHive Austin, and in a series of increasingly responsible fundraising positions at

the Long Center for the Performing Arts for five years. He holds a BA degree in Music from UT-Austin and lives in Austin with his wife Mandy, daughter Abigail, and 12-year-old golden lab mix, Bella.

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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**WEDNESDAY,  
OCTOBER 2, 2019**

1:00 – 5:00 p.m.  
**Development Workshop**  
AT&T Conference Center  
Classroom 203

3:45 – 5:00 p.m.  
**Evolution of Donor Relationships Part II:  
Sustaining Major Gifts into Estate Gifts**

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

**Laura Whitmore Brown**, Assistant Dean of Development, College of Arts and Humanities, University of Maryland  
lwbrown@umd.edu

**Amanda Brown Irving**, Executive Director of Gift Planning, University Development Office  
The University of Texas at Austin  
amanda.irving@austin.utexas.edu

**Sondra Lomax**, Moderator, Assistant Dean for Development, College of Fine Arts,  
The University of Texas at Austin  
lomax@austin.utexas.edu



**LAURA BROWN** has more than 30 years of experience in philanthropic and membership programs – from small visual and performing arts non-profits to national organizations such as The Nature Conservancy. She has spent the last 22 years in higher education and the last 18 years at her alma mater, the College of Arts and Humanities at the University of Maryland where she attended as a Maryland Distinguished Scholar of the Performing Arts. In her role as Assistant Dean of Development for the College of Arts and Humanities, she leads major gifts activity for more than 20 departments and centers, including the

Performing Arts at Maryland consisting of the School of Music; the School of Theatre, Dance, and Performance Studies; and the Clarice Smith Center for the Performing Arts.



**AMANDA BROWN IRVING** Executive Director of Fundraising, serves on the Texas Development leadership team working with presidential level donors. She leads the Gift and Estate Planning team responsible for raising \$100+ million annually for the faculty, students and programs across The University of Texas at Austin. Amanda joined Gift and Estate Planning in 2013 helping the team close out the Campaign for Texas that doubled the university's pipeline of future gifts. Previously, Amanda was director of development for UT's Cockrell School of Engineering. Prior to UT, Amanda was a major gifts officer at Cornell

University and a fundraising and board development consultant for non-profits. Amanda started her career in high-tech public relations after graduating from UT's Moody College of Communication with a BS degree in Public Relations.



**SONDRA LOMAX** was appointed head of External Relations and Development for UT-Austin's College of Fine Arts in 2004 after 20 years as a faculty member and administrator in UT's Theatre and Dance department. She began her development work in the early 1990s, with an emphasis on major gifts fundraising. Under her leadership, the College of Fine Arts has greatly expanded its development operations, successfully completed a \$118M capital campaign in 2014 (surpassing its \$80M goal), and increased its overall fundraising and donor base. She holds a MFA degree in Dance (York University, Toronto).



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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**WEDNESDAY,  
OCTOBER 2, 2019**

1:00 – 5:00 p.m.

**Understanding Virtual Acoustics and its Impact on Performance Venues**

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1:00 p.m. - Bus leaves from AT&T Hotel & Conference Center

2:00 p.m. - Tour and Presentation at Pflugerville High School, 1301 W Pecan Street, Pflugerville (15 miles)

3:00 p.m. – Bus leaves from Pflugerville High School

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**Manuel Gamez**, Director of Fine Arts,  
Pflugerville Independent School District  
Manuel.Gamez@pfsd.net

**Matt Hildebrand**, Product Manager & Design  
Engineer, Wenger Corporation  
matt.hildebrand@wengercorp.com



**MANUEL GAMEZ** is currently the Director of Fine Arts for the Pflugerville Independent School District in Pflugerville, Texas. A native of El Paso, Texas, Mr. Gamez earned his Master's in Administration from Grand Canyon University in Arizona and a Bachelor of Music Education from New Mexico State University in Las Cruces, New Mexico. Manuel Gamez formally served as the Director of Fine Arts for Mission Consolidated Independent School District, Director of Bands and Fine Arts Department Chair at Del Valle High School in the Ysleta Independent School District. He has previously served as Director of Bands at Irvin High School and as Associate Director of Bands at Americas High School and Magoffin

Middle School. Mr. Gamez directed the Marching Band, the Wind Ensemble, and Jazz Ensemble at Del Valle High School. Bands under his direction have made appearance at the Texas UIL State Marching Contest as well as selected as Honor Band representative for Region 22 and Area A. His bands have also been Consistent UIL Sweepstakes Awards recipients. The Del Valle Jazz Ensemble has placed in the top threat numerous Jazz Festivals along with placing first at the Lubbock jazz Festival and The Hanks Jazz Festival. The Dell Valle Jazz Ensemble performed at the 2013 Midwest Conference in Chicago, Illinois. His fellow peers have recognized Mr. Gamez as Teacher of the Year in addition to being recognized as Top Ten Teacher for the Ysleta Independent School District. Mr. Gamez has served as the Region 22 Jazz Coordinator and has served as a judge and clinician in El Paso and southwest Texas. He has also served as organizer for the YISD Honor Band, Region Jazz Bands, and for TMEA Region 22. Mr. Gamez was a staff member for the All American Army Band in 2013 and 2015, which was held in San Antonio, Texas. Mr. Gamez' professional affiliations include Phi Mu Alpha, Texas Music Educators Association (TMEA), Texas Music Adjudicators Association (TMAA), Texas Jazz Educators Association (TJEA) and Texas Bandmaster Association (TBA). Manuel and his wife, Marissa, live in Pflugerville, Texas where she serves as the Elementary Music Teacher at Ruth Barron Elementary. They have two beautiful boys that fill their lives with joy and happiness.



**MATT HILDEBRAND** is a Product Manager at Wenger Corporation and the lead Design Engineer for Wenger's Active Acoustic Systems. His musical background, advanced degrees in engineering and physics, and passion for acoustics make him a strong asset to Wenger's Acoustics Group. Since joining Wenger in 2011, Matt has played a key role in the development of several acoustic products including the Tunable Acoustic Panel, VAE Rehearsal System, and Transcend Active Acoustic System. Prior to his role in Product Management, Matt led Wenger's Research & Development Center and Acoustic Laboratory. He is an active member of the Acoustical Society of America and Audio Engineering Society.

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*"When they turned on the system, it was like the walls disappeared."*

*– Dr. Lee Nelson, Director of Choral Activities, Wartburg College*

*"My students went "wow". Then they quickly found that they worked differently and more intelligently in their everyday rehearsal."*

*– Mark Gitch, Director Of Orchestras, Wayzata High School, Plymouth, MN*

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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

### WEDNESDAY, OCTOBER 2, 2019

6:00 - 7:30 p.m.

#### Welcome Reception

The Etter-Harbin Alumni Center across the street from the Darrell K Royal – Texas Memorial Stadium

*proudly sponsored by*



The University of Texas at Austin  
College of Fine Arts

8:00 p.m.

#### Rude Mechanicals Theatre Company Revive "The Method Gun"

*Following Wednesday evening's welcome reception, this event is complimentary, thanks to the generous sponsorship of the College of Fine Arts. It is ticketed separately with limited seating. Advance reservations are required.*

*proudly sponsored by*



The University of Texas at Austin  
College of Fine Arts

Founded in Austin and a resident company of the University of Texas Department of Theatre and Dance, the Rude Mechs are among the country's leading proponents of devised theatre. One of their signature works, *The Method Gun* has been performed across the U.S. The New York Times described it as "satirical and celebratory in roughly equal parts, exploring ideas of togetherness and loss, the dynamics of being part of a tight-knit group and what it means to take care of one another." The Mechs say of themselves that "we don't produce the 'old chestnuts' or even new chestnuts by other people. All of our work is home grown. We promise to always use our best thinking, our fiercest arguments, and the last of our midnight oil to make mentally nery and physically ecstatic shows. We believe Austin has a unique voice. We are proud to represent it here, and to export it with sass as we tour nationally and internationally." This is a show rarely seen and not to be missed.

### RUDE MECHS

Based in Austin, TX, Rude Mechs creates genre-averse live performance peppered with big ideas, cheap laughs, and dizzying spectacle. What these works hold in common is the use of play to make performance, the use of theaters as meeting places for audiences and artists, and the use of humor as a tool for intellectual investigation. We tour these performances nationally and abroad; maintain Crashbox, a suite of rooms that are home to artists of every discipline; house a scenic lending library; and run Why We Are Here, a writing and performance workshop for displaced refugees. The quality and innovation of the company's theatrical productions have firmly established Rude Mechs as one of Austin's most highly valued cultural assets.



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

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

Using found text from the journals and performance reports of Stella Burden's company, "The Method Gun" re-enacts the final months of her company's rehearsals for their nine-years-in-the-making production of "A Streetcar Named Desire." Stella left the company under mysterious circumstances in 1972. Diaries and letters from actors in the company express a sense of desperation, inadequacy, and frustration inherent to the process of creating meaningful work for the stage and in everyday life. Set amid swinging pendulums and talking tigers, "The Method Gun" bounces between interior monologues, rehearsal sequences of "Streetcar," and group interactions - all gleaned from historical documents - to express a longing for the return of inspiration and a more believable presentation of self in everyday life.

#### The Method Gun Citations

- "Top 10 Creative Things I Lucked Into in 2014" - *The Austin Chronicle*
- "What We Loved & More (2014/2015)" - *arts+ culture magazine*
- "16 Standouts of the Fall 2014 Season" - *arts + culture magazine*
- "Best of 2011" - *Los Angeles Times*
- "Best of 2011" - *Time Out New York*
- "2011 Culture Award" - *Scott Brown, New York Magazine*
- "Best Touring Show of 2011" - *Columbus Alive*
- "Top 9 Creative Arts, Ah, Things I Was Lucky Enough to Experience This Year" - *Austin Chronicle*
- "Top 10 Theatrical Treasures and Pleasures of 2008" - *Austin Chronicle*
- "In the arts, the Eight from '08" - *Austin-American Statesman*





## JAMES TURRELL *The Color Inside*



Join us for an optional dawn visit to the James Turrell skyspace called *The Color Inside*. This open-air observatory is a study in light and community that unfolds through an hour-long light sequence synchronized to the sunrise. The light sequence runs from 6:27 – 7:23 a.m. Space is limited to the first 25 who register. Sunrise will be at 7:26 a.m. Staff from Landmarks, the public art program of the University of Texas, will meet you in the Lobby near the restaurants and valet parking at 6:15 a.m. and walk you over the 10 minutes to the Student Activity Center. *The Color Inside* is in the roof-top garden of the Student Activity Center. Dress comfortably and appropriate to the morning weather.



# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

### THURSDAY, OCTOBER 3, 2019

7:15 a.m. – 8:00 a.m.

#### Breakfast and Early Bird Session

Zlotnik Ballroom

Breakfast  
proudly sponsored by

Early Bird Session  
proudly sponsored by



#### The Value and Future of SNAAP Data

Come learn about the past, present, and future of SNAAP, as presented by Dean Doug Dempster and Sally Gaskill. Since 2008, the Strategic National Arts Alumni Project (SNAAP) has provided data and insights on the education, lives and careers of arts graduates. In its first decade, SNAAP fielded seven national surveys resulting in more than 200,000 respondents from over 300 institutions in the US and Canada. Through its data, reports, and videos such as "Uncle Henry is Wrong," SNAAP has changed public perception of the value of an arts degree. SNAAP is transitioning to a new business plan and continues to serve the field with research and data collection, to benefit the arts in higher education in general and ICFAD's members in particular. Session to include:

- SNAAP's Greatest Hits: the most influential data points from our first 10 years
- Arts + Design Alumni Data and its board of directors
- Current SNAAP projects
- The Next Survey in 2021-22

**Doug Dempster**, Dean  
University of Texas at Austin  
President, Arts + Design Alumni Research, Inc.  
cofadean@austin.utexas.edu

**Sally Gaskill**, Consulting Director  
Strategic National Arts Alumni Project  
Indiana University-Bloomington  
gaskill@indiana.edu



**DOUGLAS DEMPSTER** has served as Dean of the College of Fine Arts, which includes the Department of Art and Art History, the Butler School of Music, the Department of Theatre and Dance, School for Design and Creative Technologies, Texas Performing Arts and Landmarks, the University's public art program. Under Dempster's leadership, the College of Fine Arts has doubled its yearly fundraising totals. Well-known for his record in reforming professional training programs for artists, Dempster serves on the board of the Strategic National Arts Alumni Project, which tracks professional outcomes of arts

alumni across the United States. Dempster first joined UT and the college as the Senior Associate Dean in 2001. Prior to that, he was the Associate Director and Academic Dean at the Eastman School of Music of the University of Rochester, one of the top music conservatories in the world. He served for 18 years on the Eastman School faculty and in a variety of administrative roles, including founding director of Eastman's Arts Leadership and Orchestral Studies programs, nationally leading examples of entrepreneurship training in a professional arts school. While at Eastman, Dempster held faculty appointments in the departments of Humanities, Music Theory, Musicology and a joint appointment in Philosophy at the University of Rochester. Dempster is a philosopher by training and profession with research and teaching specialties in philosophical aesthetics, music theory, cultural policy studies and the philosophy of language. He is published eclectically and esoterically in all these areas. He currently holds the Marie and Joseph D. Jamail Senior Regents Professorship and the Effie Marie Cain Regents Chair in the Department of Theatre and Dance.



**SALLY GASKILL** is an arts administrator who has worked in leadership positions in higher education and nonprofit arts management for four decades. She currently serves as consulting director of the Strategic National Arts Alumni Project. SNAAP investigates the educational experiences and career paths of arts graduates nationally and is governed by a distinguished national board of directors. Sally managed SNAAP at Indiana University from 2008-2018, serving as director from 2012. Prior to SNAAP, Sally served as executive director of the arts councils of Bloomington, Indiana and Rochester, New York, and

managed grantmaking programs for the National Endowment for the Humanities and New Hampshire State Council on the Arts. She led the Greater Boston Youth Symphony and Indiana Coalition for the Arts. As a consultant, she developed cultural plans for communities nationwide and evaluated over 100 nonprofit arts organizations as a site reviewer for the National Endowment for the Arts. She has taught arts administration at Indiana University and the Eastman School of Music at the University of Rochester. Memorable projects include working with John Cage for Harvard University, and with the estate of Kurt Vonnegut to create a new musical work (VONNEGUT: REQUIEM) with eight collaborating composers. Sally's consulting practice currently includes state level work in arts advocacy. She serves on the boards of Arts Schools Network, Cardinal Stage, Bloomington Early Music Festival and Bloomington Arts Commission (a city agency). She sings with Voces Novae, a chamber choir. She was recently appointed to the national advisory board for the University of Wisconsin-Madison's Arts Administration Program.

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for your past, or their future?”

- Dr. John Kao



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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**THURSDAY,  
OCTOBER 3, 2019**

8:00 a.m. – 9:00 a.m.

**Taco Breakfast for Advancement Officers**

Visual Arts Center  
in the UT Austin Art Building

8:15 a.m. – 8:30 a.m.

**Welcome to Austin**

Zlotnik Ballroom

**Chancellor James B. Milliken**

The University of Texas System



**JAMES B. MILLIKEN**, a national leader of public higher education with more than 30 years of experience, was named chancellor of The University of Texas System in September 2018. He oversees one of the largest public university systems in the United States with 14 health and academic institutions, including six medical schools. UT institutions enroll more than 235,000 students and employ more than 100,000 health care professionals, researchers, faculty and support staff. Prior to joining the UT System, Milliken served in top leadership positions at major university systems in three states: The City

University of New York (CUNY), the University of Nebraska (NU) and the University of North Carolina (UNC). In those roles, he led efforts that advanced economic development, online education, global engagement and student access and success. As chancellor of CUNY – the nation's leading urban public university – from 2014 to 2018, Milliken championed programs for underserved and vulnerable students. He led the development and implementation of CUNY's first university-wide strategic plan, which launched several ambitious initiatives to address student access and success that ultimately significantly increased graduation rates at the 24-campus system. In 2004, Milliken, a fifth-generation Nebraskan, became the first alumnus to serve as president of NU. During his decade as president of the four-campus system, Milliken established a reputation as a relationship builder, leading initiatives that resulted in expanded access, enrollment growth, record increases in research, a successful capital campaign and much-needed emphasis on global engagement and workforce development. At UNC, Milliken served as senior vice president at the 16-campus system, where he led strategy and economic development, institutional research, federal and state relations and university advancement. He was instrumental in achieving an overwhelming statewide vote to support a \$3.1 billion statewide bond campaign, which at the time was the largest higher education bond package in the nation's history. In addition to a bachelor's degree from the University of Nebraska, Milliken earned a law degree from New York University. He began his career at a Wall Street law firm but left to become an administrator and professor at NU. There he discovered a passion for public higher education and the opportunities it offers through affordable access and high quality. Over the course of his career, Milliken has received numerous prestigious honors including the Distinguished Nebraskan Award presented by the state's governor, the Lifetime Achievement Award from City & State New York and the Fulbright Award for Global Education. He holds the Lee Hage and Joseph D. Jamail Regents Chair in Higher Education Leadership at The University of Texas System. Milliken has served on the boards of the American Council on Education and the Association of Public and Land-grant Universities and on the executive committee of the Council on Competitiveness. He is a member of the Council on Foreign Relations and the Business-Higher Education Forum, and is the founding chairman of the Daugherty Global Water for Food Institute. Milliken and his wife, Nana G. H. Smith, a graduate of Yale University and the New York University School of Law, have three adult children.



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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**THURSDAY,  
OCTOBER 3, 2019**

8:30 – 10:00 a.m.

**The Commercial Arts and  
Entertainment Sector of Austin**  
Zlotnik Ballroom

One of the great things about Austin is how healthy of a place it is. Austin has been labeled as the “least stressful city to live in” and an “energetic city”. The relaxed vibe of the city is contagious. Arts and entertainment have everything to do with it. Learn more about how they do it, from panelists representing these organizations to join us:

**The SXSW Festival** invites artists, industry professionals, and fans from all over the world to Austin, Texas for a week every March to attend performances by iconic artists, make professional connections, elevate their musical careers, and discover the next wave of musical talent.

**Hugh Forrest**, Chief Programming Officer  
South by Southwest (SXSW)  
hugh@sxsw.com

**Owlchemy Labs**, a creative studio with a passion for polished and unique VR experiences and games. Founded in 2010, we believe that interaction and using your hands is what truly makes virtual reality the most incredible place to build unique content that blows players’ minds. We love building experiences oozing with style and full to the brim with our unique brand of humor.

**Chelsea Howe**, Creative Producteur  
& Owl Overseer  
Owlchemy Labs  
howe.chelsea@gmail.com

**Austin Film Festival** furthers the art and craft of storytelling by inspiring and championing the work of writers, filmmakers, and all artists who use written and visual language to tell a story. In addition to an eight-day film festival and four-day conference, AFF offers year-round events, a Young Filmmakers Program, a TV show, radio show, podcast and more.

**Barbara Morgan**, Chief Executive Officer  
Austin Film Festival  
barb@austinfilmfestival.com



**HUGH FORREST** serves as Chief Programming Officer for South by Southwest (SXSW). Scheduled March 13-22, 2020 in Austin, this event brings together more than 70,000 industry creatives from across the United States and around the world. These creatives are inspired by nine days of panels, presentations, brainstorming, networking, dealmaking, socializing, creating, innovating, and fun. Forrest was named “Austinite of the Year” in 2012 by the Austin Chamber of Commerce (along with fellow SXSW Directors Roland Swenson, Louis Black and Nick Barbaro). In 2014, Forrest and these other SXSW Directors were named Austin Entrepreneurs of the Year by Ernst & Young. He recently received an honorary doctorate of humane letters from Kenyon College, his alma matter. In addition to his work at SXSW, he has previously served on of the National Advisory Board for the Poynter Institute in St. Petersburg, Florida. He is currently part of the Board of Directors for Austin Habitat for Humanity and also serves on the Board of Directors for the Austin-based accessibility company Knowbility. Additionally, he is a trustee for the Austin Awesome Foundation. Before joining the SXSW team in the dark ages of 1989, he founded a small monthly alternative publication called The Austin Challenger. He also wrote for several other newspapers and publications, including the Austin Chronicle, the Texas Sports Chronicle, the West Austin News, Willamette Week and the Seattle Weekly.

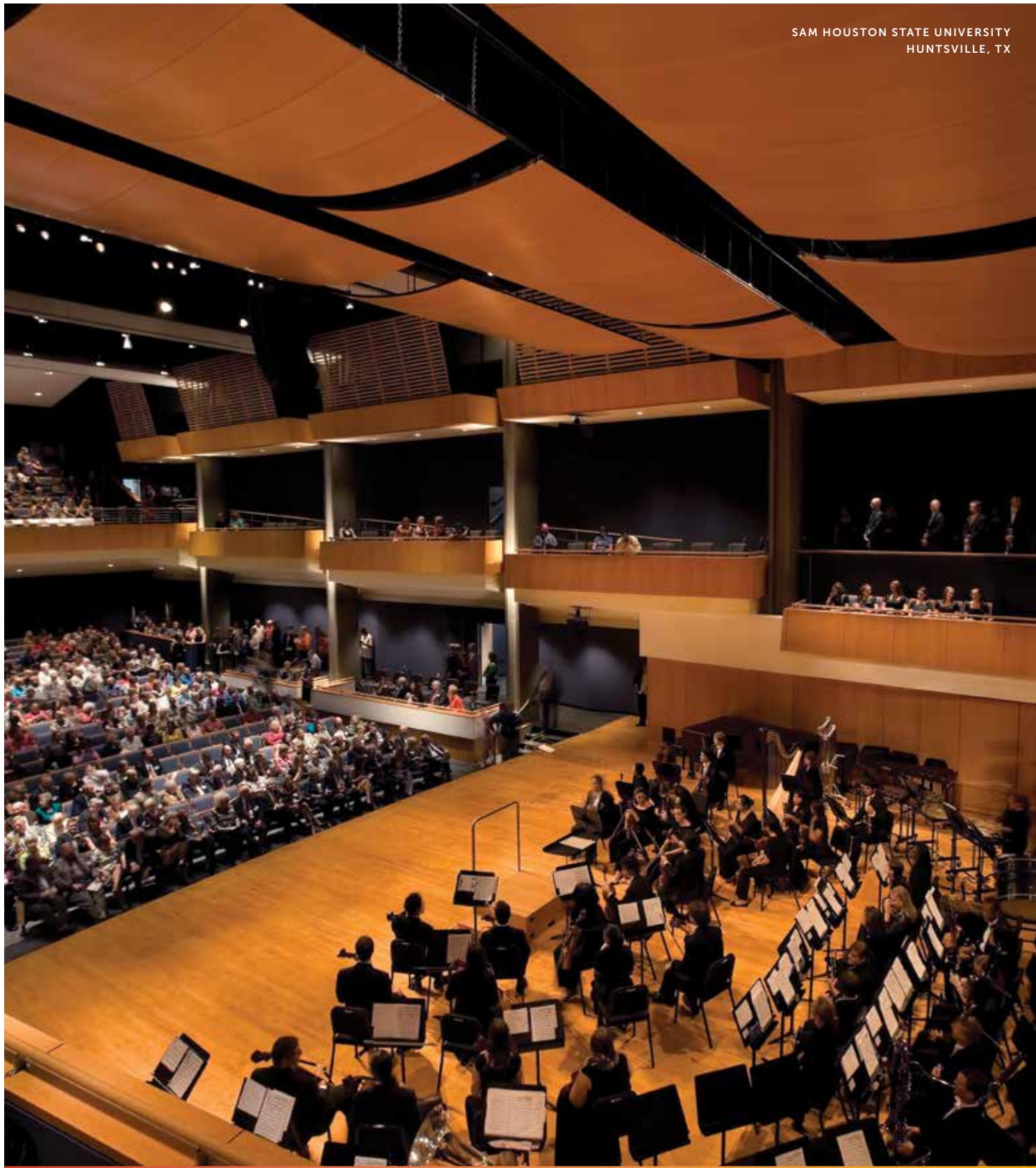


**CHELSEAHOWE** likes making games that make a difference. She's currently a Product Director at Owlchemy Labs and co-founder of the Queerness and Games Conference. Previously, she's worked at EA, TinyCo, SuperBetter Labs, and Zynga, experimenting with F2P and consulting on playful experiences. By night Chelsea designs award-winning indie games, runs game jams, and teaches students at places like Coder Dojo and California College of the Arts. Her recognitions include Forbes 30 Under 30 in Games, Fortune's 10 Powerful Women in Games, and Fast Company's 100 Most Creative People in Business.



**BARBARA MORGAN** serves as the Chief Executive Officer of the Austin Film Festival. Since co-founding the organization in 1993, she has shepherded the festival from a weekend of films and panels into a week-long celebration of storytelling through film, television, and other emerging forms of narrative media. Known as the prominent festival that champions screenwriters and media creators, the Festival also boasts over a dozen internationally acclaimed film and screenplay competitions, diverse youth education programs, and a sprawling calendar of year-round events. Leveraging the vast amount of footage recorded at these events since its inception, Morgan created the festivals On Story Project in 2009, and serves as the project's Executive Producer. A conglomerate of mainly digital resources, On Story includes a television show (available on PBS affiliated stations nationwide), radio show (distributed by PRI and NPR affiliated stations), podcast series, a three-part book series (published in partnership with UT press), and extensive public archive, making the Festival experience free and open to the public at large.

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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

### THURSDAY, OCTOBER 3, 2019

10:00 – 11:00 a.m.

#### The Arts and Liberal Education in Turbulent Times

Zlotnik Ballroom

Over the past several decades, the value of an arts education has increasingly been brought into question, especially from politicians and the media. Yet, despite the prevailing narratives about the economic risks of pursuing a career in the arts, from a social and cultural perspective the arts have never been more critical to transcending the vicissitudes of our turbulent world. University of Richmond President Ronald A. Crutcher will discuss the critical role arts educators and leaders play not only in preparing students to build meaningful lives in which creativity and knowledge are worthy pursuits in their own right. They also engender in students the social responsibility, empathy, and understanding needed to become agile learners who seek multiple perspectives and strive to make a difference in the lives of others.

**Dr. Ronald A. Crutcher**, President  
Music at the University of Richmond  
[ronald.crutcher@richmond.edu](mailto:ronald.crutcher@richmond.edu)

11:00 – 11:15 a.m.

#### Break

Foyer in front of Zlotnik Ballroom

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11:15 – 12:00 noon.

#### Employment Trends Among Artists

Zlotnik Ballroom

In a time when colleges and universities are more accountable than ever for the professional success of their graduates, Ann Markusen may be the country's leading labor economist looking at employment among creatives. Ann is the director of the Institute's Project on Regional and Industrial Economics. Her research focuses on occupational approaches to regional development, and on artists, arts organizations, cultural industries, and cultural activity as regional economic and quality-of-life stimulants.

**Ann Markusen**, Director  
the Institute's Project on Regional and  
Industrial Economics  
[markusen@unm.edu](mailto:markusen@unm.edu)



**RONALD A. CRUTCHER** is a national leader in higher education and a distinguished classical musician and Professor of Music. He became President and Professor of Music at the University of Richmond in July 2015, having previously served as President of Wheaton College in Massachusetts for 10 years. Throughout his career, Dr. Crutcher has actively promoted access, affordability, and inclusive excellence. Under his leadership, the University has joined 30 of the nation's most respected colleges and universities as charter members of the American Talent Initiative, whose goal is to increase socioeconomic diversity in higher education. Dr. Crutcher also writes and speaks widely on the democratic purposes and civic mission of higher education. Dr. Crutcher is a Phi Beta Kappa graduate of Miami University in Ohio and earned his master's and doctoral degrees at Yale University. He currently serves on the boards of the AAC&U, the American Council of Education, the National Association of Independent Colleges and Universities, and the Richmond Symphony. He is a former member of the Cincinnati Symphony Orchestra, as well as several other symphonies, and currently performs in the U.S. and Europe as a member of The Klemperer Trio.



**ANN MARKUSEN** In a time when colleges and universities are more accountable than ever for the professional success of their graduates, Ann Markusen may be the country's leading economist looking at employment among creatives. Ann is the director of the Project on Regional and Industrial Economics at University of Minnesota and Principal of Markusen Economic Research. Her research focuses on occupational approaches to regional development, and on artists, arts organizations, cultural industries, and cultural activity as regional economic and quality-of-life stimulants



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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**THURSDAY,  
OCTOBER 3, 2019**

12:00 noon – 12:45 p.m.

### Lunch and Networking

Zlotnik Ballroom

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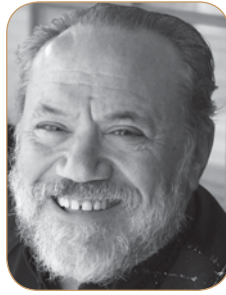


12:45 – 1:30 p.m.

### Dessert and Award for Arts Achievement and Excellence

Louis Black is credited with 'creating the Austin legend through two iconic brands' as a co-founder of *The Austin Chronicle*, an alternative weekly newspaper, and *South by Southwest*, celebrating the convergence of the interactive, film and music industries. He has been a pivotal founder, mover and motivator behind two institutions that helped to transform Austin in profound and unpredictable ways. As has been so articulately stated, "Music, film, journalism: Black's fingerprints are all over decades of Austin's cultural life. His influence is undeniable."

**Louis Black**, Co-founder of SXSW and Founding Board Member of Austin Film Society SXSW  
louisblackatx@gmail.com



**LOUIS BLACK** is a co-founder of SXSW, where he is a director, and *The Austin Chronicle*, where he was the editor for thirty-six years, and is a founding board member of the Austin Film Society. As someone who was deeply involved in much of the legendary culture of creativity in Austin, Texas, he and his work have also been defined by it. With partners, he helped build several of Austin's most iconic institutions, including the Austin Music Awards and the Texas Film Hall of Fame. His ongoing love affair with Texas film includes restoring such gems as Eagle Pennell's *Whole Shootin' Match* and *Last Night at the Alamo*, as well as Tobe Hooper's first feature *Eggshells*. In 2016, Black directed his first feature documentary, *Richard Linklater: Dream Is Destiny* and served as an Executive Producer for the Emmy Award winning documentary *Tower*. He was awarded the prestigious Texas Freedom Network's "Walking the Walk" Award in 2017, described as "a hometown hero who has been a fierce defender of the First Amendment and a champion of the underdog. Always outspoken on politics, film and media, Louis has inspired generations of activists to leverage their power and work for a better community and state. He is truly a "Best of Austin." In 2018, he was an executive producer for Ethan Hawke's critically acclaimed *Blaze*, featuring singer-songwriter Ben Dickey as the revered Austin outlaw country musician Blaze Foley and storied Austin guitarist Charlie Sexton as Townes Van Zandt.





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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 Austin, look for a tall guy with a Danish accent...

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



# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**THURSDAY,**  
**OCTOBER 3, 2019**

1:45 – 2:30 p.m.

**Inviting Focal Points for Civic Life**

Zlotnik Ballroom

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**JaffeHolden**

How can we enhance public spaces in cities so that they engage individuals and community? What can encourage us to slow down and take a moment of pause in our busy lives? Janet Echelman shares her journey exploring these questions in cities from London, Amsterdam, and Boston to San Francisco, Singapore, and Sydney. Echelman found her voice as an artist when her paints went missing, which forced her to look towards her surroundings and at a new art material – fishing nets. Now she makes billowing sculpture the scale of buildings that become inviting focal points for civic life. She combines ancient craft with cutting-edge technology to create monumental, ultra-lightweight art that moves gently with the wind. She has collaborated with technologists and computer scientists to create custom software tools for soft-body modeling, in addition to developing platforms that enable members of the public to interact with her artwork, using cellphones to project gestures directly on to the sculpture surface. The result is a communal urban experience that is simultaneously virtual and physical. Recipient of the Guggenheim Fellowship, her TED talk "Taking Imagination Seriously" has been translated into 34 languages with more than one million views, and her work was ranked number one on Oprah Magazine's "List of 50 Things that Make You Say Wow!" Recently, she was named an Architectural Digest Innovator for "changing the very essence of urban spaces" and received the Smithsonian American Ingenuity Award in Visual Arts, honoring "the greatest innovators in America today."

**Janet Echelman**, Director  
Studio Echelman  
64-R Coolidge Street, Brookline, Ma 02446  
(617) 566-0770  
artstudio@echelman.com



**JANET ECHELMAN** is an artist who defies categorization. Her work utilizing textiles intersects across the boundaries of Sculpture, Architecture, Urban Design and Planning, Material Science, Structural and Aeronautical Engineering, and Computer Science. She creates experiential sculpture at the scale of buildings that transform with wind and light. The art shifts from being an object to look at, to a living environment you can get lost in. Using unlikely materials from fishnet to atomized water particles, Echelman combines ancient craft with computational design

software to create artworks that have become focal points for urban life on four continents. Recipient of the Guggenheim Fellowship, Harvard Loeb Fellowship, Aspen Institute Henry Crown Fellowship, and Fulbright Lectureship, Echelman was named an Architectural Digest Innovator for "changing the very essence of urban spaces." Her TED talk "Taking Imagination Seriously" has been translated into 35 languages with more than one million views. Oprah ranked Echelman's work #1 on her List of 50 Things That Make You Say Wow!, and she recently received the Smithsonian American Ingenuity Award in Visual Arts, honoring "the greatest innovators in America today." Echelman's educational path has been nonlinear. After graduating from Harvard College, she lived in a Balinese village for 5 years, then completed separate graduate programs in Painting and in Psychology. This year she received an honorary Doctorate of Fine Arts from Tufts University. Recent permanent commissions include: Dream Catcher, installed in 2017 in West Hollywood, CA; Where We Met, her monumental sculpture anchoring the new LeBauer City Park in downtown Greensboro, NC in 2016; and Impatient Optimist, her iconic sculpture installed at the Bill & Melinda Gates Foundation campus in Seattle, WA, giving visual form to their mission.



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# 56TH ANNUAL CONFERENCE

Austin, Texas

**THURSDAY,  
OCTOBER 3, 2019**

2:30 – 2:45 p.m.  
**ICFAD's International  
Symposium in Barcelona  
June 2020**

Zlotnik Ballroom

2:45 – 3:00 p.m.  
**Break**  
Foyer in front of Zlotnik  
Ballroom

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3:00 – 4:45 p.m.  
**Roundtable Sessions:  
Timely Topics in the Arts**

Foyer in front of  
Zlotnik Ballroom

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*You will have the opportunity to attend  
three, 25-minute sessions (with five-  
minute breaks for transition, between)  
on one of the topics listed.*

**Michael Thrasher**  
Associate Dean  
for Academic Affairs and  
Director of Graduate Studies  
College of Music  
Florida State University  
(850) 644-5848  
mthrasher@fsu.edu

## ROUNDTABLE PRESENTATIONS

### **BULLYING IN THE HIGHER EDUCATION WORKPLACE: DEFINING, CONFRONTING AND CURTAILING UNDESIRABLE BEHAVIORS**

Have you or members of your institution's faculty and staff experienced bullying in the workplace? Evidence suggests that higher education may provide a fertile environment in which bullying can emerge and flourish. Whenever and wherever bullying occurs, it has the capacity to do significant damage to the social, mental, and/or physical well-being of individuals within a particular social order. What strategies can an institution or an administrator utilize in order to deter such behavior?

This roundtable session explores various aspects of this common problem, including:

- Defining and identifying bullying;
- Creating efficient mechanisms for employees to report bully behaviors;
- Best practices for creating anti-bullying policy statements;
- Implementing effective deterrents for mitigating such behaviors.

Finally, this discussion explores the "soft skills" that an administrator must develop in order to confront bullies and to promote civility in the workplace. While confronting bullies can be a difficult undertaking, taking such steps may lead to happier employees, a more positive culture, and an environment more conducive to learning.



**MICHAEL THRASHER** currently serves as Associate Dean for Academic Affairs and Director of Graduate Studies at the Florida State University College of Music. Previously, he held teaching and administrative positions at the University of Texas at Tyler, North Dakota State University, North Central Texas College, and in public school music education. As a researcher, Thrasher has presented papers, lectures or performances at conferences of the College Music Society, National Association of College Wind and Percussion Instructors, Texas Music Educators Association, National Association for Music Education, and at conventions of the International Clarinet Association in Ohio, Georgia, Sweden, Spain and Belgium. His work has been published in various journals, including the Journal of Performing Arts Leadership in Higher Education, The Department Chair, The Clarinet, Saxophone Symposium, Medical Problems of Performing Artists, and the NACWPI Journal. As a performing clarinetist, Thrasher has performed in numerous symphony and opera orchestras, including the Tallahassee Symphony (Florida), Shreveport Symphony (Louisiana), Fargo-Moorhead Opera and Symphony (North Dakota), Texarkana Symphony (Texas), and the Longview Symphony (Texas). He currently is a member of the Board of Directors of the Tallahassee Symphony Orchestra, serves as a Minister of Music at Immanuel Baptist Church in Tallahassee, and maintains active involvement with organizations such as the National Association of Schools of Music. Thrasher holds the Bachelor of Music Education degree from Northwestern State University, and both the Master of Music and Doctor of Musical Arts degrees from the University of North Texas.



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# 56TH ANNUAL CONFERENCE

Austin, Texas

**THURSDAY,  
OCTOBER 3, 2019**

**ROUNDTABLE  
PRESENTATIONS**

**Melissa Berke**, Associate Dean  
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Fine Arts, and Media University  
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**Cynthia Ganote**, Assistant Professor  
Department of Sociology  
University of Louisville  
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**Ryan Fisher**, Associate Dean  
for Academic Affairs  
College of Communication  
and Fine Arts  
The University of Memphis  
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## **CARING CLIMATE: ADDRESSING MICROAGGRESSIVE BEHAVIORS TO IMPROVE CAMPUS ENVIRONMENT**

Microaggressions are brief and commonplace daily verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative... slights and insults" (Sue, Derald Wing, et al., "Racial Microaggressions in Everyday Life," *American Psychologist* 62.4 [2007], p. 271). This session will outline a campus program that was designed to improve campus climate by raising awareness of microaggressions that can occur in the campus environment, while introducing microresistance strategies for addressing them. This program utilizes a "train the trainers" model to cost-effectively raise awareness across the university in multiple spaces.



**MELISSA BERKE** serves as the Associate Dean of the College of Communication, Fine Arts and Media at the University of Nebraska at Omaha. She was the recipient of a University of Nebraska 2018 Inclusive Excellence grant that provided the seed money to develop and implement the campus training entitled, "Caring Climate" which focuses on improving climate by eliminating microaggressive behaviors. In addition to her administrative appointment, Dr. Berke is a Professor of Music with expertise in early childhood/elementary music education.



**CYNTHIA GANOTE** is the Assistant Dean for Diversity and Community Engagement College of Arts and Sciences, University of Louisville. Her research focuses on race, class, gender, and sexual inequalities, and on ways in which these systems of oppression manifest themselves in everyday life. She leads workshops and writes about ways to address microaggressions with microresistance, whether amongst colleagues, within the classroom, or within communities. She also leads workshops and writes about ways to create inclusive classrooms, and to educate engaged citizens. Most recently, she served as Associate Professor and the Director of Faculty Development at Saint Mary's College of California, where she won campus-wide awards in both Faculty Teaching Excellence (2013) and in Engaged Teaching (2012).

## **DEVELOPING A PLAN FOR INCREASING STUDENT RETENTION RATES**

As state funding formulas have shifted from a focus on enrollment to retention and 6-year graduation rates, universities have begun to experiment with strategies aimed at increasing student retention. This session will describe specific strategies we have implemented in the College of Communication and Fine Arts at the University of Memphis with special focus on the use of EAB® Navigate.



**RYAN FISHER** currently serves as the Associate Dean for Academic Affairs of the College of Communication and Fine Arts at the University of Memphis and previously served as the coordinator of the music education program in the Rudi E. Scheidt School of Music. Before coming to the University of Memphis, Dr. Fisher served as Assistant Professor of Music Education at the University of Central Arkansas in Conway, AR. He has served as the President-Elect of the Arkansas Music Educators Association and on the National Association for Music Education-Choral Council and Tennessee Music Education Association state board. He currently serves on the Tennessee American Choral Directors Association state board and Update: Applications of Research in Music Education editorial committee. He earned a BME from Lee University, a MM in choral conducting and a PhD in music education from the University of North Texas. His research interests involve the male voice change, assessment in music education, and self-efficacy. His writings have been published in various journals including *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, and *Update: Applications of Research in Music Education*.





## CREATIVITY IN HIGHER EDUCATION

There is a growing question about the 20th century's psychological concept of creativity, almost 100 years since introduced, and its relevance in preparing students to thrive in a world whose problems exceed the limits of creativity in any single discipline. There is a need to take a good hard look at the question and asks, how can the concept of creativity be understood from an individual, internal process into a force that also generates between people? For example, how creativity differentiates the different degrees of collaboration from pure networking to team working to a highly convergent form of collaboration (group/community creativity). Also, the question of how collaboration should work from the viewpoint of different disciplines in the arts.

Academic deans need to understand how and why universities are reimagining creativity for the 21st century. It makes a compelling case for administrators to question the traditional structures in higher education and to become change leaders in preparing students for a future through collaborative creativity. Therefore, we are witnessing a new era of creativity in arts administration is beginning to take shape.

These topics came up as part of the new ICFAD book *Leonardo's Children: Stories on Creativity by Fine Arts Deans that will Blow your Mind* edited by two presenters. This book is a collection of 13 articles by 19 authors from the U.S. and Europe explores the role and value of creativity in bringing people together from across disciplinary boundaries to solve problems in today's hyper-connected and complex world.



**STEVE PETERS** is Dean of the College of Fine Arts at University of Montevallo. His leadership at Montevallo has entailed positioning the arts as a driver of campus-wide innovation through fundraising, regional partnerships, as well as creation of new certificate programs, programs in interdisciplinary digital media, and cross-college partnerships. Peters has supervised the completion of two multi-million-dollar facilities in art and communication at UM since 2015, and launched construction on a new "collaboratory" for the arts that opens in 2020.

An advocate for the transformative power of the arts in higher education, Peters is the founder of the annual Forte Festival of Creativity, a creative placemaking and revitalization project linking artists and communities in Alabama. He was President of the Association for Theatre in Higher Education, and he served on the boards of the International Council of Fine Arts Deans, Council of Colleges of Arts and Sciences, and the Kansas Association for the Arts in Education. Peters led the Wichita Arts Council's Cultural Funding Committee that awarded grants to the city's legacy and emerging arts organizations. Originally trained as a director, playwright and designer, Peters is a practicing artist who pursues an active research agenda by focusing on the construct of performance as a frame for examining group creativity and patient-caregiver interactions in healthcare and medical environments. He is co-author of a forthcoming book on creative practice in the 21st century, *Leonardo's Children: Stories on Creativity by Fine Arts Leaders that will Blow your Mind*.



**ALDEMARO ROMERO JR.** is the Dean and Professor at the Weissman School of Arts and Sciences at Baruch College, City University of New York. He has developed a significant number of outreach programs that include, but are not limited to, use of traditional media as well as the emerging electronic, social ones. He has produced/directed/written/hosted hundreds of TV and radio shows while writing hundreds of non-academic pieces in the form of regular newspaper columns and magazine articles. Dr. Romero has been involved in the visual and performing arts. His father was a symphony orchestra composer and conductor, and he has

followed his footsteps by conducting his and other composers' music. Dr. Romero's and his wife are collectors and patrons of visual arts. Pieces of their collection have been exhibited in New York City galleries in order to raise funds for his institution. He has been a member of ICFAD for 12 years. During that time, Dr. Romero has been Chair of the Diversity and Inclusion Committee and currently serves as a Board Member. As such he has developed a policy statement titled "Best Practices for Recruiting and Retaining Diverse Faculty for Institutions of Higher Education." He also developed ICFAD's strategy for social media. Together with Dr. Steven Peters, he has co-edited ICFAD's book *Leonardo's Children: Stories on Creativity by Fine Arts Leaders that will Blow your Mind*, co-authored by numerous ICFAD members and he is currently organizing ICFAD's 2020 International Symposium in Barcelona, Spain.

**THURSDAY,  
OCTOBER 3, 2019**

**ROUNDTABLE  
PRESENTATIONS**

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**Aldemaro Romero Jr.**, Dean  
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# 56TH ANNUAL CONFERENCE

Austin, Texas

**THURSDAY,  
OCTOBER 3, 2019**

**ROUNDTABLE  
PRESENTATIONS**

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**Chuck O'Connor**, Dean  
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**George B. Stauffer**, Dean Emeritus  
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## EVALUATING FACULTY ENGAGING IN INTERDISCIPLINARY ACTIVITIES, ARTS INTEGRATION, COMMUNITY ENGAGEMENT AND PUBLIC RESEARCH

"I can perform in a favela in Brazil, but if I do the same performance that engages with my home community, it is not recognized for promotion and tenure or in my performance evaluation," so commented one of our arts colleagues. This roundtable will explore ways to encourage and reward interdisciplinary activities, arts integration, community engagement and public research. How are collaborative activities and those that span the boundaries of research and creative activity credited? What is the significance of self-produced work that impacts the community or scholarship that speaks to a public, non-academic audience? How do we count research and creative activity that appears or is cited in online venues that lie beyond the markers of traditional publication or the institutional gatekeepers of cultural opinion? Rather than merely ask questions and describe the problem, this roundtable seeks actionable insight to advance these issues within our universities' evaluation processes.



**KEVIN HAMILTON** is Professor and Dean of the College of Fine and Applied Arts at the University of Illinois, Urbana-Champaign. With Ned O'Gorman he is the author of *Lookout America: the Secret Hollywood Studio at the Heart of the Cold War* (Dartmouth, 2019). His work as an artist and scholar has earned support from the National Science Foundation, the National Endowment for the Humanities, and the Illinois Arts Council. Kevin works in a variety of disciplinary settings, with publications on interdisciplinary research methodologies and bias in algorithmic systems, and commissioned or exhibited artworks on the histories of cybernetics, race, and landscape.



**BARBARA OLIVER KORNER** Dr. Barbara O. Korner has been dean of the Penn State College of Arts and Architecture since June 2007, during which time she has overseen the development of a bustling Arts District on the northern end of campus. In March 2018, she announced that she would retire in December 2019. A national leader in arts in higher education, Dean Korner served as co-director of the Association for Theatre in Higher Education's (ATHE) Leadership Institute from 2000 to 2016. She co-founded the institute, which has worked with more than 250 faculty and administrators, with Mark Heckler, president of Valparaiso University. In 2016, she and Heckler were co-recipients of ATHE's Ellen Stewart Award for Career Achievement in Academic Theatre.



**CHUCK O'CONNOR** is the dean of the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska-Lincoln. Through his leadership, the Hixson-Lied College envisioned, proposed and raised the money to create the Johnny Carson Center for Emerging Media Arts. This academic program and new facility, scheduled to open in fall 2019 with a total investment of \$57 million, is being built from the ground up to rethink higher education. It employs active, adaptive and project-based learning methods and technologies, and gets advice from a robust advisory board from leading IT, social media and emerging media companies. The program incentivizes interdisciplinary approaches to story making at the intersection of design, media, computational methods, entrepreneurship and artificial intelligence.



**GEORGE B. STAUFFER** is Dean Emeritus of the Mason Gross School of the Arts and Distinguished Professor of Music History at Rutgers University. During his 19-year deanship, from 2000-2019, he greatly expanded school enrollments and launched new divisions such as the Rutgers Filmmaking Center, Rutgers Community Arts, and Rutgers Arts Online, which presents online courses to more than 9,000 enrollees. He also joined forces with the City of New Brunswick to create the New Brunswick Performing Arts Center, a \$200 million town-and-gown project that brings together three professional performance companies—George Street Playhouse, Crossroads Theatre, and American Repertory Ballet—with the Mason Gross School.



## FACULTY AND STUDENT WELLNESS: CREATING A CULTURE OF SELF-CARE

Our students come to us with varying abilities to meet challenges, cope with anxiety or self-advocate. University services are stretched beyond capacity. Our faculty face ever-increasing demands on their time and energies while also dealing with rising numbers of students in crisis. How do we promote a culture where faculty model self-care and students learn the necessary skills for self-care and self-advocacy?



**TAMEKA ELLINGTON** is a tenured associate professor in the Fashion School at Kent State. She received a Bachelor's of Arts degree in fashion design from KSU, a Master's of Arts degree in apparel & textile design from Michigan State University and a Doctor of Philosophy in curriculum and instruction from KSU. Her experiences in the fashion industry include visual merchandising, design, and technical design. Her creative research is often inspired by African and African American fables and folklore where she uses batik, digital textile design, and leather tooling. Dr. Ellington's research interests include social-psychological aspects of dress for African Americans and other minorities, such as people with disabilities. Her creative work and publications have received national and international recognition, including the International Textile and Apparel Association "Rising Star Award."



**SANDI RANDULIC** has served as the Director for Academic Advising for the College of the Arts and Interim Dean of Graduate Studies at Kent State University since 2008. Over the past 24 years, she has focused on removing roadblocks to ensure student success. She developed student initiatives such as the Art Without Limits: Explore Careers in the Arts Conference to support career and life exploration. Sandi developed an analytical approach to retention data in order to develop specific programs targeted at our most vulnerable students. Career initiative exploration for students inspired her to look back at her roots as an artist and she started her own business in 2017. Her StrengthsFinder Themes are: Achiever, Analytical, Harmony, Responsibility, Arranger.



**CYNTHIA R. STILLINGS** serves as the Associate Dean for the College of the Arts and Interim Dean of Graduate Studies at Kent State University, focusing on undergraduate and graduate student affairs. She was previously Director of the School of Theatre and Dance from 2006 to 2014 and taught lighting design and technology and stage management since 1991. She has also taught at The Ohio State University, Wright State University, and Oberlin College. She designs regionally and nationally, having served as resident lighting designer for Cleveland Opera and Porthouse Theatre. Other designs include work at Great Lakes Theater, Utah Shakespearean Festival, the Contemporary American Theatre Company, Cincinnati Ballet, Playhouse Square Foundation and Skylight Opera Theatre.

**THURSDAY,  
OCTOBER 3, 2019**

**ROUNDTABLE  
PRESENTATIONS**

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# 56TH ANNUAL CONFERENCE

Austin, Texas

**THURSDAY,  
OCTOBER 3, 2019**

**ROUNDTABLE  
PRESENTATIONS**

**Anthony J. Kolenic**  
Assistant Dean of Research,  
Technology and  
Administrative Affairs  
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## **HIRING FOR 2040: CREATING THE FUTURE OF THE ARTS THROUGH FACULTY RECRUITMENT**

In 2016 the Florida state legislature allocated 500 new faculty lines to the University of Florida, to be filled over the course of two years. Through a university-wide proposal process, the UF College of the Arts was able to secure 29 of those new faculty lines and fill them over the course of two annual waves. The first wave of hires addressed many of critical "holes," and allowed cleaner curricular operation. In an effort to strategically utilize the second wave, the College of the Arts' Deans team worked with departmental leadership to create bottom-up methods through which faculty and staff could help shape our shared vision for this wave. The result has been a dramatically more diverse pool of candidates than we had accessed to date, and a radically inclusive and progressive approach to search committee structures and process, which yielded shifts within departmental cultures and elevated college-level identity.



**ANTHONY J. KOLENIC** joined the College of the Arts as Assistant Dean for Research, Technology and Administrative Affairs in January 2015. He oversees research development and grants, assessment oversight and reporting, strategic planning, policy and procedure development, and provides leadership for the college's interdisciplinary centers. Prior to coming to UF Kolenic served as Associate Director of the University of Michigan's ArtsEngine, which drives transdisciplinary collaborations among the Arts, Architecture, Engineering and other fields. He was also the Associate Director of the Alliance for the Arts in Research Directors (a2ru)

- a partnership of more than 40 institutions committed to transforming research universities in order to ensure the greatest possible institutional support and environment for interdisciplinary research, curricula, programming and creative practice.

## **iART, A NEW APPROACH TO GENERAL EDUCATION**

Recognizing that our typical approach to Fine Arts General Education is essentially a humanities course, our faculty set out to produce a different approach. The result, iArt, is an exploration of the creative process through four arts disciplines: visual art, dance, music, theatre. This approach is engaged learning at its best and offers many fringe benefits including interdisciplinary collaboration among fine arts faculty. A roundtable discussion would include a general description of the approach, initial results, and discussion of lessons learned going forward.

**Jeffery W. Jarvis**, Dean  
College of the Arts  
Dixie State University  
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jarvis@dixie.edu



**JEFFERY W. JARVIS** is Dean of the College of the Arts at Dixie State University, in southwestern Utah. Under his leadership, the College has been re-organized to collect all campus-wide arts programs under one umbrella. In addition to academic programs in Visual Arts, Dance, Digital Film, Music, and Theatre, the College houses the Celebrity Concert Series, DOCUTAH, an international documentary film festival, the Sears Art Museum, and the O. C. Tanner Amphitheater at Zion National Park. He previously served as Chair of the Music Department at the University of Central Arkansas and Associate Professor of Music for nine years.

Under his leadership, the UCA Music Department commissioned and premiered an original opera by Lori Laitman based on The Scarlet Letter, developed a strong relationship with music programs in China and Taiwan, and sent student ensembles to Italy, France, Austria, and China. Prior to his work in Arkansas, he was part of the School of Music faculty at East Carolina University where he taught tuba and euphonium while chairing the Department of Instrumental Studies and serving as Managing Director of the North Carolina Suzuki Institute. Professional development as an administrator has included the Teaching and Learning Studio Workshop at the d School at Stanford, DePaul University Music Management Workshop, the East Carolina Leadership Academy and the University of North Carolina Workshop for Department Chairs.



## LIVING ON THE EDGE (OF CAMPUS)

We frequently find that College & University campuses are being pushed to broader geographical boundaries, repositioning their campus 'edge' and leveraging new connections with their neighbors and other local institutions. The arts are often at the forefront of this expansion as pioneers of experimental space and as ambassadors through public engagement. Through this lens, we will explore two recently completed projects: the MIT experimental theatre and the Seton Hill University Arts Center both of which were built at the edge of their respective campuses. We will discuss how locations for an arts building at the edge of campus can be leveraged to create identity for the programs within, engage the local community, and provide opportunities for collaboration with other community stakeholders. Attendees will better understand how to take advantage of boundary edges on their campus through programming and design to strengthen both their arts programs and community relationships. Additionally, attendees will be able to:

1. Identify programs that can succeed at boundary edge conditions
2. Identify boundary edge sites that present opportunities for growth
3. Engage local communities through planning
4. Leverage design to amplify other objectives



**SAM BATCHELOR** is a partner at designLAB architects and his work is founded in a responsibility to the importance of craft and community. He maintains a hands-on involvement in designLAB's projects from schematic design through construction and post-occupancy. Sam is an artful communicator, facilitating collaboration between the design team, client group, engineers, and contractors to ensure the successful completion of each project under his supervision. As partner, Sam's leadership and spirit help shape the work and culture of designLAB.



**SARA BROWN** is a set designer for Theater, Opera, and Dance. Her projects include *The Day at Jacob's Pillow*, *Hagoromo* at the Brooklyn Academy of Music, and *La Rondine* at the Minnesota Opera. Upcoming projects include *The Prince of Providence* at Trinity repertory company in Providence, *Fellow Travelers* at the Boston Lyric Opera, and *The Mother of Us All* at the Metropolitan Museum of Art. She holds an MFA from the University of Virginia. She is an Assistant Professor at The Massachusetts Institute of Technology in the Music and Theater Arts Section. Examples of her work can be seen at [www.sarabdesign.com](http://www.sarabdesign.com).



**CURT SCHEIB** is Dean of the College of Fine Arts at Indiana University of Pennsylvania. He was formerly Dean of the School of Visual and Performing Arts at Seton Hill University where he led the planning and construction of the downtown arts campus, including the Seton Hill Arts Center and the Seton Hill University Performing Arts Center. He has presented on Arts in Community at the Society for College and University Planning and at the EdSpaces Conference. Dean Scheib has completed the Senior Leadership Academy of the American Academic Leadership Institute. As a baritone soloist, he has been heard with regional orchestras and opera companies across the country. He can be heard on the world premier recording of Norman Dello Joio's *Songs of Abelard* with the Keystone Winds.



**BEN YOUTZ** is a partner at designLAB architects. His expertise is focused on complex renovations that yield transformative and engaging learning environments. His extensive experience in Higher Ed includes the design and construction of multiple arts education and library projects for institutions across the Northeast, including Seton Hill University's new, ground-up, award-winning Arts Center. Most recently, Ben led the conversion of the post-modern Sackler Building at Harvard University from a museum into a multidisciplinary arts center, now home to the university's Graduate School of Design. He has also led projects

for Dartmouth College, Northeastern University, UMass Dartmouth, and Berklee College of Music, among others. Ben received his B.S. and Masters in Architecture from Northeastern University.

**THURSDAY,  
OCTOBER 3, 2019**

**ROUNDTABLE  
PRESENTATIONS**

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**Ben Youtz**, AIA, Partner  
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# 56TH ANNUAL CONFERENCE

## Austin, Texas

**THURSDAY,  
OCTOBER 3, 2019**

### ROUNDTABLE PRESENTATIONS

**Travis Newton**, Associate Professor Director, Undergraduate and Graduate Arts Administration Programs Director, Le Moyne College Symphony Orchestra Le Moyne College (315) 445-4201 newtontm@lemoyne.edu

**Rachel Shane**, Associate Professor, College of Fine Arts Associate Professor, College of Business and Economics University of Kentucky (859) 257-7717 rachel.shane@uky.edu

**Andrée Bober**, Founder and Director of Landmarks the public art program of The University of Texas at Austin (512) 495-4315 abober@austin.utexas.edu

### NETWORK CONNECTIONS - FINDING COMMON GROUND

This roundtable will focus on creating awareness among participants about a variety of arts administration networks and resources that could be useful to ICFAD members and conference attendees. Led by two arts administration faculty who are running arts administration programs on the undergraduate and graduate level, participants will be introduced to (or reminded of) a number of available networks and resources for higher education administrators, faculty and students. Roundtable facilitators will also aim to gather feedback from ICFAD members about the utility of existing networks, and what needs exist for additional resources that could support the work of arts administrators in higher education.



**TRAVIS NEWTON** is Associate Professor at Le Moyne College, where he directs the Le Moyne College Symphony Orchestra and teaches courses in music and arts administration. He holds a Bachelor of Music in violin performance with secondary studies in voice and conducting from the University of North Carolina at Greensboro and a Master of Business Administration from Le Moyne College. Prof. Newton previously served on the Board of Directors of the Association of Arts Administration Educators and presents regularly at arts administration conferences in the United States and abroad. He also serves on the Board of Directors of the Syracuse Friends of Chamber Music and is the organization's Director of Music Programming, programming their season of world-class chamber music. His most recent publication is a case study focused on the turnaround of the Cincinnati Symphony Orchestra, published by Routledge in *Managing Organisational Success in the Arts*, edited by David Stevenson.



**RACHEL SHANE** is the Gary B. Knapp Endowed Chair in Arts Administration and an Associate Professor in the College of Fine Arts and the College of Business of Economics at the University of Kentucky. She teaches and has taught a variety of courses at the undergraduate and graduate levels. Currently, Dr. Shane is the Editor-in-Chief of the *Journal of Arts Management, Law and Society (JAMLS)*; and serves as President of the Board of Directors for Social Theory, Politics, and the Arts (STPA). In 2018, Dr. Shane co-edited the four volume anthology, *Arts and Cultural Management: Critical Sources* published in by Bloomsbury Press. She has numerous published articles including *Resurgence or Deterioration: The State of Cultural Unions in the 21st Century*; *Inciting the Rank and File: The Impact of Actors' Equity and Labor Strikes*; *Deaccessioning: A Policy Perspective*; and *Integrating Meaningful Technologies in the Arts Administration Classroom: Creating a Constructivist and Connectivist Learning Environment*.

### THE PROMISE OF UNIVERSITY PUBLIC ART: BUILDING LANDMARKS

This roundtable session explores various aspects of crafting a successful university public art program, including:

- Overcoming skepticism: methods for establishing a percent-for-art policy and making a compelling case
- Checks and balances: establishing favorable review and approval processes
- Long-term loans: how borrowing an established collection can kickstart a public art program
- Curating a collection: how to build curricular relevance and foster cross-campus collaborations
- Conservation: transforming an ongoing need into learning opportunities



**ANDRÉE BOBER** is founder and director of Landmarks, the public art program of The University of Texas at Austin. In this session she draws upon her experience creating one of the top university programs to highlight ways that public art can transform campus communities. Whether starting a public art program from scratch or elevating an extant program, Bober shares winning strategies that position public art programs for success.



## SHOULD WE STAY OR SHOULD WE GO: RENOVATE OR BUILD NEW?

This roundtable discussion will provide you with information on the age-old debate on whether to renovate, add on or build new. Led by a dean who's been through several building projects, with context provided by an architect experienced in leading renovations, additions and new building projects, we invite you to share your stories, questions, and advice. Considerations we will discuss include:

- Leveraging use of existing resources
- Sustainability and environmental factors
- Accessibility, access and inclusion
- Accreditation requirements
- Program disruption and swing space
- Budget factors
- Funding strategies, including donor considerations
- Campus politics

Please join us to share your story with your ICFAD colleagues and hear advice on how to support decision-making at your institution.



**ERIC UNRUH** currently serves as dean of the School of Fine Arts and Humanities at Casper College, where he has served as piano faculty, music department chair, and chair of the Division of Fine Arts. At Casper College he led the building project for a new music facility, a visual arts building (now in planning stages), and the renovation of an existing building dedicated to classrooms for the humanities. He has served the National Association of Schools of Music (NASM) as chair of the Commission on Community College Accreditation and a member of the NASM Board of Directors. He continues to serve NASM as a visiting evaluator and consultant, and was named a lifetime Honorary Member. Unruh holds the D.M. and M.M. degrees in piano performance and pedagogy from Northwestern University, and the B.A. in piano performance from Bethany College, Kansas.



**ROXANNE NELSON** has over 25 years of experience developing inspired, sustainable facilities for museum, arts and education clients. With an extensive background in planning and design, her collaborative leadership style emphasizes clear communication and innovative processes. Roxanne works closely with clients and users to unearth creative design solutions that yield extraordinary, individualized results. Her projects have received numerous national and regional awards and her active involvement in several industry-leading organizations allows Roxanne to bring thoughtful, well-informed leadership to her projects.

**THURSDAY,  
OCTOBER 3, 2019**

**ROUNDTABLE  
PRESENTATIONS**

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**Roxanne Nelson**, AIA, LEED AP,  
Arts Studio Principal  
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# 56TH ANNUAL CONFERENCE

Austin, Texas

**THURSDAY,  
OCTOBER 3, 2019**

**ROUNDTABLE  
PRESENTATIONS**

**Denise Amy Baxter**,  
Associate Dean of Academic  
and Student Affairs  
College of Visual Arts  
and Design  
University of North Texas  
(940) 565-3986  
Denise.Baxter@unt.edu

**Eric Ligon**, Associate Dean  
of Administrative Affairs  
College of Visual Arts  
and Design  
University of North Texas  
(940) 565-4001  
Eric.ligon@unt.edu

**Greg Watts**, Dean  
College of Visual Arts  
and Design  
University of North Texas  
(940) 565-4003  
Greg.watts@unt.edu

## SO, YOU ARE BUILDING A NEW VISUAL ARTS SPACE... LESSONS LEARNED

This session will elucidate some of the known unknowns and some of the who ever heard of such a things arising from visual arts building projects including renovations, small-scale builds, and large-scale builds. Discussion will include relationships between various roles such as design architect, build architect, project manager, builders, subcontractors and processes ranging from program planning to "value engineering" to move in and beyond. Those welcome include administrators moving into a new construction project or those willing to share the wisdom from their experiences.



**Dean Greg Watts and Associate Deans Baxter and Ligon** for the last four years as the administrative leadership in the College of Visual Arts and Design at the University of North Texas have been involved in every aspect, every meeting, and every decision regarding the \$70 million construction and renovation of 238,000 square feet of visual arts and design space and are actively in program planning mode for an additional facility. This studio artist, graphic designer, and art historian have 36 years of collective administrative experience, and yet there's nothing like building a building.



# Artistry. Applied.



NORTHERN ILLINOIS UNIVERSITY

College of Visual  
and Performing Arts

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## SUSTAINABILITY IN THE ARTS: BEYOND ONE FED-UP DESIGNER, OR IMPLEMENTING INSTITUTIONAL CHANGE FOR SOCIAL AND ENVIRONMENTAL IMPACT IN THE ARTS

Sandra Goldmark will present on emissions reduction and social impacts through "circular design and production." How can we create an institutional rationale - and a simple easy-to-use toolkit - to leverage and adapt our current design, budget, and production practices? How can we create art that is responsive and responsible not only in terms of product, but also process?



**SANDRA GOLDMARK** Barnard College. Associate Professor of Professional Practice in Theatre & Director, Campus Sustainability and Climate Action. Sandra is also the founder of Fixup, a social enterprise that promotes circular economy solutions, and Co-Chair of the Broadway Green Alliance Education Committee



**CURTIS KASEFANG** 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. His favorite projects are ones that bring his passion for preservation together with his love of designing intimate and adaptable performance spaces.

**THURSDAY,  
OCTOBER 3, 2019**

**ROUNDTABLE  
PRESENTATIONS**

**Sandra Goldmark**, Associate Professor of Professional Practice and Director, Campus Sustainability & Climate Action, Barnard College.  
(212) 854-6863  
sandra@sandragoldmark.com

**Curtis Kasefang**,  
Theatre Consultants Collaborative  
(919) 546-0288  
ckasefang@theatrecc.com



# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**THURSDAY,**  
**OCTOBER 3, 2019**

5:30 – 7:00 p.m.

**Celebrate the Arts Cocktail Reception**

The Bullock Texas State History Museum

*proudly sponsored by*

# HGA

**Dinner Reservations** for 20 people each have been made for 7:15 p.m. at Austin's top restaurants. Join your colleagues for lively conversation and thought sharing. Some of the groups filled quickly during registration, so from here we'll have to wing it. Or perhaps you'd like to recommend another restaurant and take the lead in rounding up colleagues. Please help us ensure that everyone who wants to participate has the opportunity to do so, by cancelling a reservation you won't be able to keep or letting your host know if you want to change your venue. *Please note: dinner is not included in the conference registration fee, nor is the tab being picked up by the host.*

*proudly sponsored by*



## THE BULLOCK TEXAS STATE HISTORY MUSEUM

Explores Texas history through personal stories, artifacts, documents and films that illustrate the people, places and events that shaped Texas as the state moved through revolution, annexation, immigration, the economics and human cost of slavery, and more. Ride the Texas plains with the Comanche. Experience the fall of the Alamo. Hear Texas cattle stories. Learn about the work on oil fields. Connect with Texas's past, present, and future.



**Asti** casual/quaint Italian in historic Hyde Park neighborhood, just north of campus.

1408 C East 43rd Street • (512) 451-1218

**Hosts:** **Jeff Elwell**, Chancellor, Eastern New Mexico University  
**Laura Franklin**, Dean, College of Humanities, Fine Arts and Communications, Lewis University



**ChezZee** – combining the delectable delights on an old-world bakery with the convivial cuisine of an American-style bistro  
5406 Balcones Drive, Austin, TX 78731 • (512) 454-2666

**Hosts:** **Greg Faller**, Interim Dean, College of Fine Arts and Communication, Towson University  
**Jennifer Shank**, Dean, College of Fine Arts, Tennessee Tech University



**Contingo** - part of the Fareground Food Hall in the heart of downtown Austin. Six local restaurants have come together to offer the city a new kind of dining experience.

111 Congress Ave (512) 212-1211

**Hosts:** **David Humphrey**, Director, Oregon Center for the Arts at Southern Oregon University  
**Charles Wright**



**Fonda San Miguel** – Tex-Mex and interior Mexican cuisine, north central neighborhood

2330 W North Loop • (512) 459-4121

**Host:** **Jean Miller**, Dean, College of Fine Arts, Illinois State University



**Salty Sow** – Mindfully sourced food. Hand crafted drink.

An American Gastropub that serves contemporary farmhouse fare. Hand-crafted cocktails and entrees are served fresh daily, mindfully sourced from local farms and purveyors.

1917 Manor Road • (512) 391-2337

**Hosts:** **Steve Peters**, Dean, College of Fine Arts, University of Montevallo

**Al Romero**, Dean, Weissman School of Arts and Sciences, Baruch College, City University of New York

# HGA | Design driven by insight



**80**  
DESIGN AWARDS FOR  
PERFORMING  
ARTS CLIENTS

**100**  
DESIGN AWARDS FOR  
UNIVERSITY  
CLIENTS

**800**  
NATIONAL,  
STATE & REGIONAL  
DESIGN AWARDS







# CONGRATULATIONS

## ILLINOIS STATE UNIVERSITY

Dean Jean Miller is proud to announce the naming of the Wonsook Kim College of Fine Arts and the Wonsook Kim School of Art.

- School of Music
- School of Theatre and Dance
- Wonsook Kim School of Art
- Creative Technologies Program
- Illinois Shakespeare Festival
- Illinois Art Station
- University Galleries

[WonsookKimFineArts.IllinoisState.edu](http://WonsookKimFineArts.IllinoisState.edu)



**WONSOOK KIM  
COLLEGE OF FINE ARTS**  
*Illinois State University*



**WONSOOK KIM  
SCHOOL OF ART**  
*Illinois State University*



# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**FRIDAY,**  
**OCTOBER 4, 2019**

Join us for an optional dawn visit to the James Turrell skyspace called *The Color Inside*.

7:15 - 8:00 a.m.

**Breakfast in the Blanton Museum of Art**

proudly sponsored by



8:15 - 9:15 a.m.

**(Un)Documenting Migrations:  
On The Making of Art as Documentation**

in the Rapoport Auditorium across the walkway from the museum

As people are pushed to leave their home countries due to economic, political, cultural, religious, and environmental factors, necessity grates against policy as they arrive in the United States. Our country's cultural and legal attitudes toward immigration continue to be tinged with xenophobia, racism, and neo-colonial violence, even as migrants actively contribute to the tapestry of this nation. For many migrants, this friction and its subsequent wounds become the places from which they create. In this informance, poet and playwright, Jesús I. Valles shares excerpts from (Un) Documents, their autobiographical solo show, and extends towards a conversation about the ways in which art makes living through policy possible.

**Jesús I. Valles**

jesus.i.valles@gmail.com

9:15 – 10:00 a.m.

**Enjoy the Blanton Museum of Art and the newly opened Ellsworth Kelly Austin**

As the primary art collection for the city of Austin, the Blanton Museum of Art is a major resource for the community. With nearly 18,000 works in the collection, the Blanton showcases art from across the ages, from ancient Greek pottery to abstract expressionism. In January 2015, the renowned American artist Ellsworth Kelly gifted to the Blanton the design concept for his most monumental work, a 2,715-square-foot stone building with luminous colored glass windows, a totemic wood sculpture, and fourteen black and white marble panels. Titled *Austin*, honoring the artist's tradition of naming particular works for the places for which they are destined, the structure is the only building the artist designed, and will be his most lasting legacy. Envisioned by Kelly as a site for joy and contemplation, *Austin* is a cornerstone of the Blanton's permanent collection and will enrich the lives of visitors from around the world.

## BLANTON MUSEUM OF ART

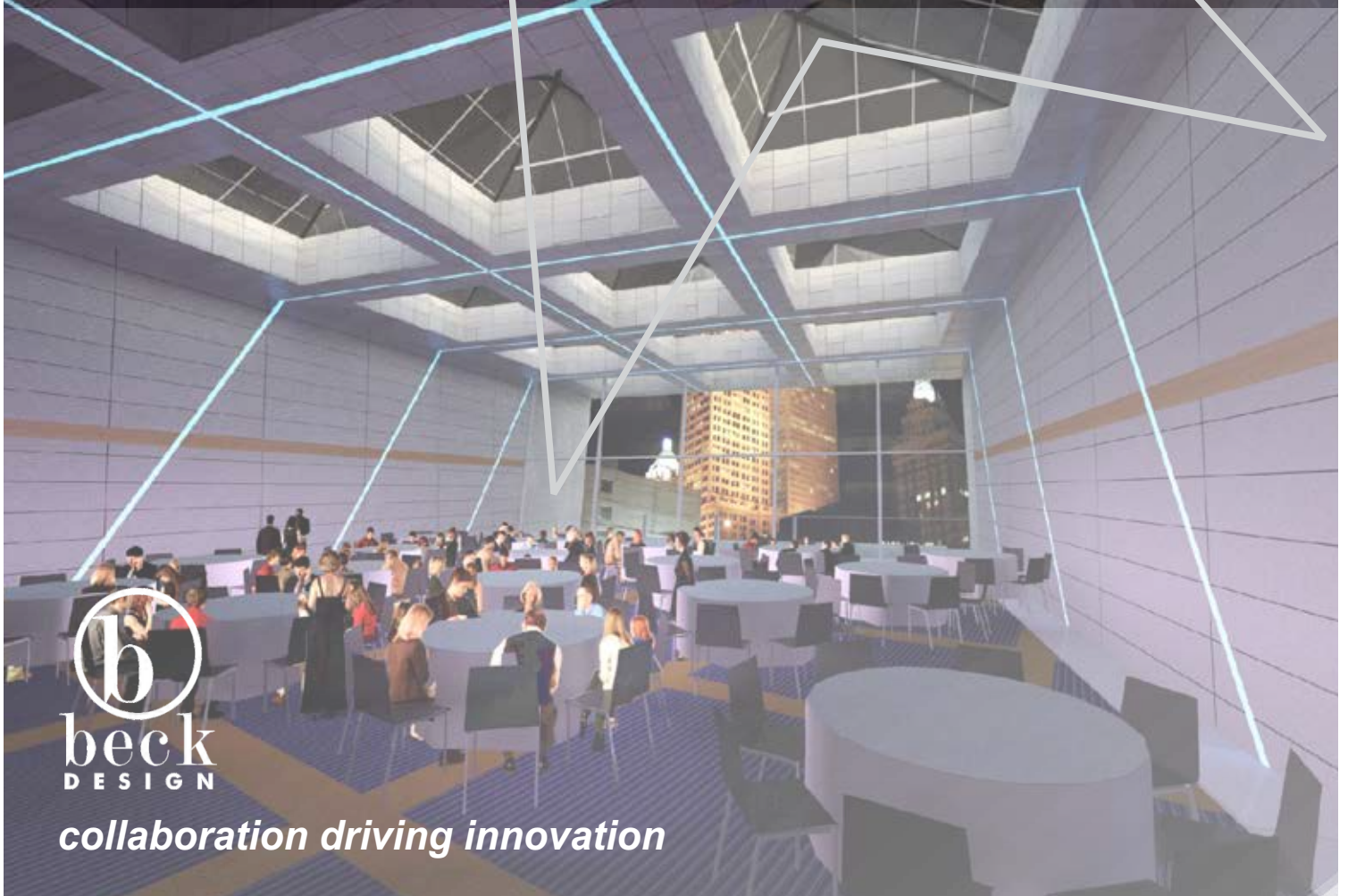


**Jesús I. Valles** is a queer Mexican immigrant, educator, storyteller, and performer based in Austin, Texas, originally from Cd. Juárez, México. As an actor and theatremaker, Jesús is the recipient of four B. Iden Payne awards, including Outstanding Original Script and Outstanding Lead Actor in a Drama for their autobiographical solo show, (Un)Documents. (Un) Documents was also nominated for five Austin Critics' Table Awards, including the David Mark Cohen Award for Best New Play. Jesús is a 2019 Lambda Literary fellow,

a 2019 Walter E. Dakin Playwriting fellow at the Sewanee Writers' Conference, a recipient of the 2019 Letras Latinas Scholarship from the Squaw Valley Community of Writers, a poetry fellow at Idyllwild Arts Writers Week, and a recipient of a 2019 Fine Arts Work Center scholarship. Jesús is also a 2018 t. Their work has been published in *The Shade Journal*, *The Texas Review*, *The New Republic*, *Palabritas*, *The Acentos Review*, *Quarterly West*, and *The Mississippi Review*. Jesús is a proud member of *The VORTEX Repertory Company*, *Shrewd Productions*, an executive board member for *Teatro Vivo*, and has also worked with *Scottish Rite Theater*, *Lucky Chaos*, and *Glam Fam*. Jesús currently teaches social and emotional learning to high school students, focusing on those recently arrived to the U.S.



*reach for the stars with your surroundings*



*collaboration driving innovation*



# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**FRIDAY,  
OCTOBER 4, 2019**

10:30 - 11:30 a.m.

**A Discussion with Mariam Ghani, international artist, writer, filmmaker and daughter to current Afghan President Ashraf Ghani in an exclusive interview by NPR Correspondent John Burnett**

Zlotnik Ballroom

*proudly sponsored by*



Mariam Ghani is widely known for projects that engage with places, ideas, issues and institutions over long periods of time, often as part of long-term collaborations. These include: critical, curatorial, conservation and creative work with the national film archive Afghan Films, since 2012, with support from the media archiving collective Pad.ma and a number of international art institutions; the video and performance series *Performed Places*, ongoing since 2006, in collaboration with choreographer Erin Ellen Kelly and composer Qasim Naqvi; and the experimental archive and discussion platform *Index of the Disappeared*, initiated with artist Chitra Ganesh in 2004, which has also become a vehicle for collaborations with other cultural and human rights activists.

**John Burnett**  
jburnett@npr.org

**Mariam Ghani**  
miriamyghani@gmail.com



**JOHN BURNETT** is NPR's Southwest correspondent based in Austin, Texas, John Burnett covers immigration, border affairs, Texas news and other national assignments. In 2018, he won an Edward R. Murrow Award from the Radio-Television News Directors Association for continuing coverage of the immigration beat, and he was invited to participate in a workshop on *Refugees, Immigration and Border Security* in Western Europe, sponsored by the RIAS Berlin Commission. Though he is assigned to the National Desk, his beat

has sometimes stretched around the world. He has filed stories from more than 30 countries since joining NPR in 1986. In 2012, he spent five months in Nairobi as the East Africa Correspondent, followed by a stint during 2013 as the network's religion reporter. His special reporting projects have included working in New Orleans during and after Hurricane Katrina, as an embedded reporter with the First Marine Division during the 2003 invasion of Iraq, and continuing coverage of the U.S. drug war in the Americas. His reports are heard regularly on NPR's award-winning newsmagazines *Morning Edition*, *All Things Considered*, and *Weekend Edition*. Burnett's 2008 groundbreaking four-part series "Dirty Money"—which examined how law enforcement agencies have gotten hooked on and, in some cases, corrupted by seized drug money—won three national awards: a Scripps Howard National Journalism Award for Investigative Reporting, a Sigma Delta Chi Society of Professional Journalists Award for Investigative Reporting, and an Edward R. Murrow Award for the accompanying website. His 2007 three-part series "The Forgotten War," which took a critical look at the nation's 30-year war on drugs, won a Nancy Dickerson Whitehead Award for Excellence in Reporting on Drug and Alcohol Problems.



**MARIAM GHANI** is an artist, writer, and filmmaker. Her work looks at places, spaces and moments where social, political and cultural structures take on visible forms, and spans video, sound, installation, photography, performance, text and data. She has exhibited and screened at the Guggenheim, MoMA, Met Breuer and Queens Museum in New York, and the National Gallery in Washington, D.C., the Saint Louis Art Museum, the Indianapolis Museum of Art, the CCCB in Barcelona, the Rotterdam and CPH:DOX film festivals, the Sharjah

and Liverpool Biennials, the Dhaka Art Summit, and Documenta 13 in Kabul and Kassel, among others. Some of her recent texts have been published in *e-Flux*, *Frieze*, *Foreign Policy*, *Triple Canopy*, and the readers *Assuming Boycott: Resistance, Agency and Cultural Production*, *Critical Writing Ensembles*, *Dissonant Archives*, *Social Medium: Artists Writing 2000-2015*, and *Utopian Pulse: Flares in the Darkroom*. Ghani has received a number of fellowships, awards, grants, and residencies, most recently from Creative Capital, the New York State Council on the Arts, the New York Public Library, the Doha Film Institute, the 18th Street Arts Center in Los Angeles, the Schell Center for International Human Rights at Yale Law, and the Center for Constitutional Rights. She is on the Film/Video faculty at Bennington College. Ghani is known for projects that engage with places, ideas, issues and institutions over long periods of time, often as part of long-term collaborations.



# Spaces that Inspire.

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Photo credits: Robert Benson Photography (top and middle), DoubleSpace Photography (bottom)

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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

### FRIDAY, OCTOBER 4, 2019

11:30 - 12:30 a.m.

#### **Contemporary Diplomacy and the Arts: Forging and Sustaining Impactful Institutional Partnerships between the United States and Cuba** Zlotnik Ballroom

Following on from ICFAD's 2017 visit to Cuba, many questions remain about how to establish institutional partnerships with Cuban organizations, schools and museums. Such questions seem all the more pressing in light of further travel and spending restrictions that have been imposed on Cuba by the Trump administration: Can universities continue faculty and student visitations of Cuba? How are memoranda of understanding established and sustained between US and Cuban institutions? What types of projects in Cuba can be undertaken legally by US-based Colleges of Fine Arts?

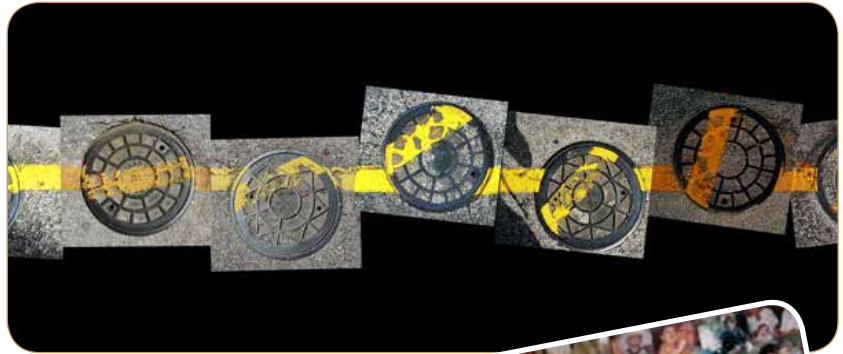
Through a conversation with Nestor Siré—an independent artist and critic who has collaborated with several US-based arts professionals over the past 10 years—we will explore the options that fine arts programs have to deepen programmatic and curricular ties to Cuba. Siré will explore what steps are legally required for Cuban-US partnerships; what types of exchanges, visits and programs have been the most successful in the past; and what resources will be required to sustain those efforts. Attendees will gain valuable knowledge about and access to protocols and procedures that, when well understood, have the potential to inform and enrich educational ties with one of our closest Caribbean neighbors.

#### **Nestor Siré**

Calle 21 No. 1110. entre 14 y 16.  
Vedado  
La Habana, Cuba 10300  
nsnestorramon@gmail.com  
+53 5 3650884



**NESTOR SIRÉ** lives and works between Havana and Camagüey, Cuba. His works have been exhibited at the National Museum of Fine Arts (Havana), the Queens Museum (New York City), Rhizome (New York City), the New Museum (New York City), Hong-Gah Museum (Taipei), UNAM Museum of Contemporary Art (México City), and the Museum of Contemporary Art, Santa Fe (Argentina), among other venues. Siré has presented work at the Gwangju Biennale (South Korea, 2018), the Curitiba Biennial (Brazil, 2017), the Havana Biennial (Cuba, 2015) and the Asunción International Biennale (Paraguay, 2015) and has taken part in the Festival of New Latin American Cinema (Cuba) and the Oberhausen International Festival of Short Film (Oberhausen, Germany). In 2016, Siré received the Visa for Creation prize from l'Institut Français and has been awarded residencies including Dos Mares (Marseille, France), the Ludwig Foundation, and LASA (Havana). Siré has presented workshops and lectures at a variety of institutions including The Royal Academy of Fine Arts (The Hague), ArtEZ University of Arts (The Netherlands) and the Open Documentary Lab and Program in Art, Culture and Technology, MIT (Massachusetts).



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Arizona Arts

[arts.arizona.edu](http://arts.arizona.edu)

Photo by Ed Flores



# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**FRIDAY,  
OCTOBER 4, 2019**

12:45 p.m. - 2:00 p.m.  
**Lunch, Networking and the Annual Meeting  
for the International Council of Fine Arts  
Deans**

ICFAD President John Elwell, Chancellor  
Eastern New Mexico University

## ANNUAL MEETING International Council of Fine Arts Deans

The Seattle Marriott Waterfront, Seattle, Washington

Call to Order  
Election

Jeff Elwell, President  
John Crawford-Spinelli, Nominating  
Committee Chairman

- Appreciation to Nominating Committee
- Presentation of Slate of Nominees
- Nominations from the floor
- Distribution of ballots

Membership Report  
Treasurer's Report

Jean Miller, Chair  
Jeff Elwell, President  
*in absence of Michael Tick, Treasurer*

President's Report  
Appreciation to Outgoing Board Members  
*Leonardo's Children*  
Global Seminar

Jeff Elwell, President  
Jeff Elwell, President  
Al Romero, Board Member  
David Humphrey, Chair of the  
Global Connections Committee  
University of Richmond President  
Ron Crutcher and VCU School of the  
Arts Interim Dean Nancy Scott

57th Annual Conference

Additional Business  
Election Results  
Motion to Adjourn

Jeff Elwell, President

 College of Arts & Media  
UNIVERSITY OF COLORADO DENVER

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DRIVE YOUR  
PROFESSION.**

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ENTERTAINMENT & THE ARTS

# BALLOT AND CANDIDATE PROFILES 2019

The election will be held at the 56th 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 4, 2019 | 12:45 P.M.**  
AT&T Conference Center at the University of Texas at Austin, Austin, Texas

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## CANDIDATES FOR SECRETARY



**Daniel Guyette, Dean**  
College of Fine Arts  
Western Michigan University

Dan is in his 7th year as Dean of the College of Fine Arts at Western Michigan University. He previously served as Dean of the Colleges of Fine Arts at the University of South Dakota and Western Washington University. He has extensive experience in program and curricular design, fundraising, leadership development, community engagement and management. As an award winning theatre designer he has worked around the country while serving on various arts organizations including six years as the Commissioner of Scene Design for the United States Institute for Theatre Technology and President of the Rocky Mountain Theatre Association.

Dan has been a member of ICFAD for the past 17 years and recently finished serving seven years on the Board of Directors, the last five as treasurer. He was the coordinator for the 50th year Gala event and has led two MIND workshops (Mentoring Initiative for New Deans), which he created for ICFAD in 2013. He hosted the conference during ArtPrize in Grand Rapids. Dan served as Chair of the Career Development Task Force for four years, and has presented several sessions, chaired panels and hosted multiple roundtables over the years.

### CANDIDATE STATEMENT

"ICFAD has been the most valuable organization for me and my career over the past seventeen years. Many of the skills I use in work every day were shaped during sessions, talking with other deans and sharing ideas with friends at past conferences. During the past few years I have been privileged to help other deans through opportunities such as MIND, the Career Development Task Force and serving on the Board. If elected as your next secretary and future president, I will be honored to continue serving you and this distinguished organization."



**ICFAD**  
INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS

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# CANDIDATES FOR SECRETARY



**Nancy J. Uscher, Dean**  
College of Fine Arts  
University of Nevada, Las Vegas

Dr. Nancy J. Uscher is Dean of the College of Fine Arts and presidential professor of music. She oversees seven departments and schools, eight curated gallery spaces, including the Marjorie Barrick Museum of Art; six theatre venues, and the UNLV Performing Arts Center.

Prior to joining UNLV in 2016, Dr. Uscher was president of Cornish College of the Arts in Seattle for five years. Before that, she was provost for seven years—and for six months co-acting president—of the California Institute of the Arts, where she also was on the music faculty. Dr. Uscher previously spent 12 years at the University of New Mexico as professor of music, and, at various times, associate provost, department chair and center director. She also taught in the women studies program.

A concert violist, Dr. Uscher earned her bachelor's degree in music at the Eastman School of Music of the University of Rochester in Rochester, NY, her master's degree in music at the State University of New York at Stony Brook, and her Ph.D. from New York University. She also holds a certificate of advanced study and A.R.C.M. from the Royal College of Music in London and also studied at The Juilliard School in New York City.

Dr. Uscher had an international career as a violist that spanned more than two decades, including six years as co-principal violist of the Jerusalem Symphony Orchestra and performances on six continents. She has recorded works of Mendelssohn, Shostakovich and Hindemith for the Stereophile and Musical Heritage Society labels. In addition to guest teaching and coaching in more than 20 countries, Dr. Uscher has authored two books and more than a score of articles, mainly for music publications. She is a past board member of the Association of Independent Colleges of Art and Design, and past vice chair and board member of the American Composers Forum.

## CANDIDATE STATEMENT

I am honored to be a candidate for the position of Secretary on the Board of the International Council of Fine Arts Deans. I was delighted to become a member of the ICFAD Board last fall because I greatly respect the work of this special organization. ICFAD supports meaningful, thoughtful and sometimes transformative conversations among Deans and designs mentoring workshops and professional development opportunities to further the goals of excellence in higher education leadership. This work is bold and visionary and illuminates ICFAD's admirable mission. I have learned a great deal from fellow ICFAD Deans. The ideas I have taken away from meetings have helped me to serve my institution, UNLV, more effectively. I very much appreciate the long-standing international scope of ICFAD because it is aligned with the importance of educating global artist citizens in our colleges and universities. Most of all, I have gained from the collective wisdom of our ICFAD colleagues about the power of the arts and the humanities to be a catalyst for social change in the world. I am inspired about this sense of possibility as well as the passion and seriousness of purpose among members of the ICFAD community.



**ICFAD**

INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS

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# CANDIDATES FOR DIRECTOR-AT-LARGE



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

Dr. James Frazier is Dean of the College of Fine Arts at Florida State University (FSU). He serves on the Board of the American Dance Festival (ADF) and is a Visiting Evaluator on behalf of the National Association of Schools of Dance. Prior to his recent appointment at FSU, Frazier spent 18 years at Virginia Commonwealth University (VCU), where he held the positions of Interim Dean and of Associate Dean for Graduate Studies and Faculty Affairs, as well as that of Chair of Dance and Choreography.

Dr. Frazier's past appointments also include: Co-dean of the ADF, housed on the campus of Duke University; Visiting Assistant Professor of Dance History, Florida State University; Associate Artistic Director, Dance Institute of Washington (District of Columbia); and Publicity Coordinator for the Urban Bush Women Summer Dance Institute; and several adjunct teaching appointments as a dance instructor at Florida A & M University, Florida State University, Temple University and Montgomery College (MD). Significant past service includes holding the elected offices of President and of Secretary of the Council of Dance Administrators, and elected board membership of the American College Dance Association; and serving as Co-chair of the Diversity Task Force of the International Council of Fine Arts Deans.

As a professional dance artist, Frazier performed and toured nationally and internationally. He's enjoyed engagements at Jacob's Pillow, the John F. Kennedy Center for the Performing Arts, The Dance Place, The Publick Playhouse [sic], Philadelphia's Prince Music Theater, The Joyce (SoHo-NYC) and more. His own choreography has been presented at Washington DC's Kennedy Center (Concert Hall and Millennium Stage), at The National Museum and at the Carter Barron Amphitheater. He is a past recipient of the Virginia Commission for the Arts Choreographic Fellowship and in 2009 he created a commissioned work on the Richmond Ballet Company.

Frazier earned an Ed.D. in Dance from Temple University and both an M.F.A. in Dance and a B.S. in Marketing from Florida State University. He received the 2006 Alma Hawkins Award for Excellence in Dance Education for emerging leadership in the field by the Council of Dance Administrators and he was made a 2008 Fellow in the mentoring program of the International Council of Fine Arts Deans.

## CANDIDATE STATEMENT

James Frazier's affiliation with the International Council of Fine Arts Deans began in 2007, when he attended his first annual meeting as an ICFAD Fellow, while serving as a department chair. Over the years, he remained active with the organization, throughout his chairmanship and his subsequent tenure as an associate dean. In the past he assisted both Jeff Elwell and Gail Baker as co-chair of what was then the Diversity Taskforce. Dr. Frazier is grateful for the role that ICFAD has played in his professional life. Engagement with and through the organization connected him to one of his mentors - experienced administrator Peter Sargent - with whom he has maintained a warm and supportive professional relationship and friendship. He credits ICFAD with helping to open him up to the possibility of "cleaning."

While, like most everyone else, I came to the arts as a practitioner, much of my professional career is characterized by administrative service. Very shortly after becoming a department chair, I became an ICFAD Fellow. The organization, through its convenings and membership enabled me to see from a vantage point that was different from what one usually sees as a faculty member, particularly during the initial transition to administration. At ICFAD, in over a decade of affiliation, I became more aware of issues and trends in higher education across disciplines. And, importantly, I was introduced to colleagues who had dedicated their talents and energies to working broadly and in focused ways toward the advancement of the arts. My world was made bigger and the possibilities for me were expanded. ICFAD links to several of my "value zones" – service, mentoring, and the foundational belief that art is central/essential to human experience and development. As I type, it is the first day of my new post as dean, and I am excited to engage anew with the ICFAD and its impressive membership.



**ICFAD**

INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS



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# CANDIDATES FOR DIRECTOR-AT-LARGE



**Janet Hethorn, Dean**  
College of the Arts and Media  
Central Michigan University

Janet Hethorn began serving as Dean of the College the Arts and Media in August, 2015. As CAM dean, she leads six academic departments and schools – Department of Art and Design, School of Broadcast and Cinematic Arts, Department of Communication, Department of Journalism, Department of Theatre and Dance, and the School of Music – and in addition, oversees three interdisciplinary programs: Integrative Public Relations, Multimedia Design, and Music Theatre.

Under Dean Hethorn’s leadership, the college is energetically pursuing new strategic initiatives in order to advance the reach and relevance of programs, enhance student experiences and grow faculty research and creative activities. Collaboration emerged as a top CAM priority in support of cross-disciplinary action and innovative processes.

Hethorn implemented a new Leadership Fellow program, launched in 2017, with the goal of increasing international presence for students and faculty. The 2018 Leadership Fellow focused on increasing public engagement and developing external partnerships. Hethorn worked along side other CMU deans to create the Center for Interdisciplinary Community Health and Wellness, a five-college effort that collaborates with partners statewide.

Prior to joining CMU, Hethorn was a professor at the University of Delaware where she served as chair in the Department of Art in addition to leadership roles at the university’s Center for Material Culture Studies and the Center for Historic Architecture and Design. She also was the founding director of the Delaware Design Institute. Hethorn earned a doctoral degree in design from the University of Minnesota and is active in research on visual style in everyday situations and the issues that emerge from diverse aesthetic responses and perspectives. Her studio work integrates these findings and incorporates the core values of design thinking, user-centeredness and sustainability.

She co-authored *Sustainable Fashion, What’s Next*, published by Bloomsbury, NY, and speaks often on sustainable design practices.

## CANDIDATE STATEMENT

CMU has been an Institutional Member since 1997. When I took on the position of Dean in 2015, I continued the membership and have attended ICFAD conferences regularly. Last year I participated as a mentor in the fellows program.

The ICFAD community of arts deans is a robust place for idea exchange and presentation of issues that advance and fuel our thinking and mission. Having personally benefited from my involvement as a member, I would embrace the opportunity to now serve and work with the board to advance the organization. I bring experience and deep interest in connecting the arts across disciplines and through external partnerships. Now, more than ever, our diverse perspectives and creative actions are needed to address the complex issues we face in societal and cultural contexts and to highlight the relevance of the arts. It would be a pleasure and an honor to serve as a member-at-large on the ICFAD Board.



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# CANDIDATES FOR DIRECTOR-AT-LARGE



**Chuck O'Connor, Dean**  
Hixson-Lied College of Fine and Performing Arts  
University of Nebraska-Lincoln

Chuck O'Connor is the dean of the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska-Lincoln. He helps colleges grow, mobilizes people for change and aligns philanthropic, corporate and community interests with bold academic programming.

Through his leadership, the Hixson-Lied College envisioned, proposed and raised the money to create the Johnny Carson Center for Emerging Media Arts. This academic program and new facility, scheduled to open in fall 2019 with a total investment of \$57 million, is being built from the ground up to rethink higher education. It employs active, adaptive and project-based learning methods and technologies, and gets advice from a robust advisory board from leading IT, social media and emerging media companies. The program incentivizes interdisciplinary approaches to story making at the intersection of design, media, computational methods, entrepreneurship and artificial intelligence. It explores a continuum from live performance to film, mixed reality, experience design, sensory media, sonic art and data.

Overall enrollments, underrepresented student enrollments and faculty size and staffing have grown dramatically under his leadership. The College has raised \$44 million in five years to support programs, scholarships, fellowships and faculty research and creative activity. All five of the academic schools and centers he oversees have seen significant endowment growth, and two are recently named.

He has a BA in Theatre from California State University, Northridge and an MFA in Drama from the University of Southern California. His field is design and computer visualization for theatre, film and emerging media.

## CANDIDATE STATEMENT

No biases, no boundaries, just a steadfast commitment to conquer conventional thinking, overcome conformity and create connections. I am obsessed by the future and strive to build arts programs for the 21st century that provide a unique value in higher education, embrace new ways of learning and redefine the boundaries within the arts and other disciplines on campus. Like many of you, I enjoy being around others who are passionate about leadership and undaunted by the complex operational environments and human interactions with which we work. I am keenly interested in addressing mental health issues in the arts. I have loved coming to ICFAD for many years and feel honored to be a nominee for the board. Thank you for considering me. I hope I can be helpful.



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# CANDIDATES FOR DIRECTOR-AT-LARGE



**Todd Queen, DMA**, *Dean and Penniman Professor of Music*  
College of Music and Dramatic Arts  
Louisiana State University

Dr. Todd Queen currently serves as Dean of the LSU College of Music & Dramatic Arts and Penniman Family Professor of Music, a position he has held since 2014. His unique combination of teaching, directing and performing experience has allowed him to travel the world as an educator, stage director, singer and arts leader.

In his first five years at LSU, Queen has worked with the faculty to modernize the undergraduate curriculum to meet the needs of the 21st century artist. New courses include instruction in technology, marketing, entrepreneurship, and arts leadership. As an avid fundraiser, Queen has led the college launch in a \$60 million fundraising campaign, which is currently over 30% to goal, and includes a \$4M gift in 2018, the largest gift in the college's history. Significant gifts include two new endowed chairs, the lead gift for a recital hall renovation, and the naming of the John G. Turner and Jerry G. Fischer Center for Opera. Queen is also a strong advocate for international study. He has traveled to Asia on multiple occasions to forge a partnership with East China Normal University in Shanghai, where he was named Visiting Professor. In 2011, Queen co-founded Opera Orvieto, a three-week summer intensive Italian operatic experience, where he served as Artistic and Stage Director. In 2016, Opera Orvieto merged with Operafestival di Roma, where Queen currently serves as Executive Director.

Prior to his appointment at LSU, he served as Professor of Voice and Chair of the Department of Music, Theatre and Dance in the College of Liberal Arts at Colorado State University. In 2012, Queen was the catalyst in forming the LEAP (Leadership, Entrepreneurship, Arts Advocacy and the Public) Institute for the Arts at Colorado State, an interdisciplinary academic unit that houses both an undergraduate minor and graduate program in Arts Leadership and Administration

Dr. Queen earned the DMA and MM degrees from the Eastman School of Music after completing his undergraduate degree at Brigham Young University. Queen served as Artistic Director of Opera Fort Collins from 2004-2011. Under his leadership, the company tripled the number of season productions, significantly increased fundraising efforts, and brought in high-level artists from around the world to sing in Fort Collins, CO.

Throughout his professional career, Queen has produced and directed more than 60 opera and musical theatre productions. His performing career included faculty and guest recitals, master classes, and solo engagements with international and regional opera companies, orchestras, choruses, and concert series.

## CANDIDATE STATEMENT

During my 10+ years as an arts administrator, I have had the rich opportunity to serve as leader of two different multi-disciplinary arts units. This valuable experience has taught me that although we have different approaches within our distinct disciplines, we have much to learn from each other. By sharing our stories and our experiences, our victories and our challenges, we can lift each other up and become a stronger and more powerful voice for arts education in the future. I believe that ICFAD can serve as an organization that can allow us to come together as artists and create a strong voice for arts advocacy in the future. I am grateful for this potential opportunity to serve ICFAD and my fellow colleagues through Board participation.



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# CANDIDATES FOR DIRECTOR-AT-LARGE



**Aldemaro Romero, *Dean***  
Weissman School of Arts and Sciences  
Baruch College  
City University of New York

Dr. Aldemaro Romero is the Dean and Professor at the Weissman School of Arts and Sciences at Baruch College, City University of New York.

He has developed a significant number of outreach programs that include, but are not limited to, use of traditional media as well as the emerging electronic, social ones. He has produced/directed/written/hosted hundreds of TV and radio shows while writing hundreds of non-academic pieces in the form of regular newspaper columns and magazine articles.

Dr. Romero has been involved in the visual and performing arts. His father was a symphony orchestra composer and conductor, and he has followed his footsteps by conducting his and other composers' music. Dr. Romero's and his wife are collectors and patrons of visual arts. Pieces of their collection have been exhibited in New York City galleries in order to raise funds for his institution.

He has been a member of ICFAD for 12 years. During that time, Dr. Romero has been Chair of the Diversity and Inclusion Committee and currently serves as a Board Member. As such he has developed a policy statement titled "Best Practices for Recruiting and Retaining Diverse Faculty for Institutions of Higher Education." He also developed ICFAD's strategy for social media. Together with Dr. Steven Peters, he has co-edited ICFAD's book *Leonardo's Children: Stories on Creativity by Fine Arts Leaders that will Blow your Mind*, co-authored by numerous ICFAD members and he is currently organizing ICFAD's 2020 International Symposium in Barcelona, Spain.

He received his bachelor's degree in Biology from the University of Barcelona, Spain, and his Ph.D. in Biology from the University of Miami, Florida. He has published more than 1,000 pieces including more than 30 books and monographs. He has been awarded numerous grants as well as prizes for his research and public outreach work.

## CANDIDATE STATEMENT

I am very concerned about some issues affecting the visual and performing arts. One is the "graying" and shrinking of audiences. Another is the lack of understanding by the general public about the value of a degree in these fields, which has translated into less and less support for the arts in general. I believe that if we are going to thrive, ICFAD needs to take a leadership role in making the fine arts a much more attractive endeavor by crafting an effective communication strategy. I have experience as communicator using not only conventional but social media as well. If we want to attract new audiences, particularly young ones, we need to embrace new technologies that will make those audiences feel enticed to participate in art events. As someone with a background in the sciences, I think I can continue to contribute to developing bridges between the sciences and the fine arts. Finally, as a Hispanic who has been successful in academia, I think I can serve as an example to individuals from underrepresented groups to pursue this kind of interests.



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# CANDIDATES FOR DIRECTOR-AT-LARGE



**Royce W. Smith, *Dean***  
College of Arts & Architecture  
Montana State University

Dr. Royce W. Smith is Dean and Professor of Art History at Montana State University, Bozeman. He 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.

Smith's scholarly interests involve contemporary art festivals and biennials, as well as the ways in which biennials can nurture curatorial change, community involvement in the arts, and meaningful dialogue between arts organizations and political and educational institutions. He has served as founding curator of the Bienal de Asunción in Paraguay, and he has been invited to contribute to the official curatorial teams for the Bienal de la Habana in Cuba and the Bienal de Curitiba in Brazil. He is a fluent speaker of Spanish and serves as a member of Montana State University's International Programs Board.

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.

He is also unafraid to pair green checkered sport jackets with fluorescent orange Chuck Taylor sneakers.

## CANDIDATE STATEMENT

Along my path as a fine arts administrator, I have increasingly appreciated the ways in which ICFAD has supported that journey—providing forums for continued professional growth, mapping ways in which we can create even more inclusive and diverse programs within our academic communities, and supporting productive risk-taking so that our approaches to the arts remain fresh, relevant and robust.

I am pursuing membership on ICFAD's board because I want to undertake the hard yards to make sure these support mechanisms grow and flourish—establishing opportunities for campus visitations and exchanges so we can learn from each other beyond the scope of our annual conference, enriching our organization's commitment to the arts in a global context, and working to provide a better database of shared resources so we can learn from and appreciate the innovative successes of our colleagues.

I am asking for your vote because I want to listen to your visions for our organization and work toward putting those goals into action. I ask for your vote because I want to be a part of brainstorming ways in which ICFAD can better support leadership goals and rely on its members' collective experiences to mentor those new to arts administration. I ask for your vote because the passion and enthusiasm I have as a fine arts dean are qualities I will share beyond the orbit of my university and use to the betterment of this amazing organization.



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# CANDIDATES FOR DIRECTOR-AT-LARGE



**Noel Zahler, DMA, Dean and Professor**  
J.R. & Margaret Talkington College of Visual & Performing Arts  
Texas Tech University

Noel Zahler is a well-known composer and an administrator who has led colleges of arts, communications and design; schools of visual and performing arts, schools of music, interdisciplinary programs and departments, at Carnegie Mellon University, the University of Minnesota, Long Island University, and Connecticut College. His entrepreneurial expertise has been sought in the creation of collaborations and partnerships throughout the arts and business world. He has earned degrees from Columbia University (DMA), Princeton University (MFA), L'Accademia Musicale Chigiana (Certificato di Perfezionamento), Siena, Italy, and C.U.N.Y. Queens College (BA/MA).

Zahler is the recipient of numerous awards and prizes, including a National Endowment for the Arts Consortium Commission, a Fulbright/Hayes Fellowship to Italy, two MacDowell Colony Fellowships, an Aaron Copland Foundation Grant in support of recording, a Howard Hughes Medical Institute Research Grant (perception), a National Science Foundation grant (Decoding the Human Conducting Gesture), a Connecticut Commission on the Arts Individual Artists Grant, and a Connecticut Public Television (CPTV) prize for the sound score to the computer-realized video Gothic Tempest. A fellow of the Associated Kyoto Program, Dr. Zahler also has been granted an Italian National Research Council Award, New York State Council for the Arts grant in support of recordings and a National Endowment for the Humanities Scholarship.

His compositions include a wide range of vocal and instrumental works, as well as electroacoustic, interactive and multimedia works. His compositions are published by Associated Music Publishers (G. Schirmer, Inc.), American Composers Edition, and APNM music publishers. Recordings of his music: Regions I, Four Songs of Departure, and Harlequin are available on the OPUS ONE record label. Agarththa, is available on the Capstone label, Trio for violin and piano, and Concerto for clarinet, chamber orchestra and interactive computer are available on Albany Records. L'espace entre nous is recorded on the SIMAX label and Le miroir de l'ombre is available on Urlicht Audio Visual. Internationally acclaimed ensembles have performed Zahler's compositions, including the American Composers Orchestra, the Manhattan Sinfonietta, the Arden Trio, the Charleston String Quartet, the Meridian String Quartet, the League of Composers/ISCM, and University of Iowa Center for New Music, the New York Piano Quartet, as well as other groups and individuals throughout the United States, Europe and Asia.

A frequent collaborator with artists, architects, mathematicians, engineers and computer scientists, Dr. Zahler is the co-author of three computer software programs including the Artificially Intelligent Computer Performer, Score Follow and Music Matrix, as well as numerous co-authored articles.

Zahler's writings on and about music include three articles in the New Grove Dictionary of Music and Musicians, six articles in the New Grove Dictionary of Music in the United States, a critical edition of Charles Ives' The Unanswered Question (Peer Southern Music Publishers), and numerous articles on music theory and composition, artificial intelligence and music, and computer music. He is listed in Who's Who in Music, Who's Who in the United States and Who's Who in the World. Currently, Dr. Zahler is Dean of the Talkington College of Visual and Performing Arts at Texas Tech University.

## CANDIDATE STATEMENT

I have been a member of ICFAD since 2011. During that time I have witnessed the successful administrative and leadership changes that have taken place over the years and truly believe that the organization is poised to expand its influence nationally and internationally. I have attended each of the national conferences and presented at one of them. I have also attended one of the international symposia. While I have not had an opportunity to participate in a leadership position, I have supported the organization as best as I can as a member. I presently serve on the Global Connections Committee.

My experience includes being an active member of boards of trustees/governors for national and regional organizations over the years (American Composers Forum, American Composer's Alliance (Treasurer), Manhattan Sinfonietta, Composer's Guild, Director of the New Hampshire Music Festival Composer's Conference, Connecticut Composers, Inc. (President), Lubbock Symphony Board of Trustees, etc.) In addition, I have served as a site team leader for the National Association of Schools of Music, and participated, in my roll as Dean at two large universities, in creating the self-studies for NASAD, NAST, and NASD. At this time, I am interested in turning my attention and experience to the national stage where the urgency of advocating for the arts across our country has never been greater. ICFAD is an organization that has created impact, in a very real and tangible manner, politically and culturally. It has concerned itself with how to access the tools necessary to make the strongest possible case for the arts, while never losing site for the need to train and cultivate succeeding generations of arts leaders. What more worthy cause can there be? My experience as an artist, administrator and leader has, I believe, prepared me for a leadership role at an organization whose impact is crucial for all the arts. If given the opportunity to serve, it would be an honor and a privilege.



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OF FINE ARTS DEANS



## MINUTES OF THE ANNUAL MEETING International Council of Fine Arts Deans, Friday, October 5, 2018

The Annual Meeting of the International Council of Fine Arts Deans (ICFAD) was called to order by President George Sparks at 12:40 p.m. on Friday, October 5, 2018 in the Grand Pacific Ballroom of the Seattle Marriott Waterfront in Seattle, Washington, as part of the 55th Annual Conference.

### **APPROVAL OF MINUTES:** Annual Meeting 2017

A motion was made, seconded and unanimously approved that minutes of the 2017 Annual Meeting be approved as presented. A copy of those minutes was included in the Conference Program Book.

### **ELECTION**

President-elect and Nominating Committee Chairman Jeff Elwell thanked Nominating Committee members Patricia Poulter and Cyrus Parker-Jeanette for their work, and all of the members on the ballot for their willingness to serve. Hearing no nominations from the floor, and after all nominees were announced and asked to stand, ballots for election of directors and a Nominating Committee member were distributed, completed by members, and collected for tallying.

### **MEMBERSHIP REPORT**

Secretary Jean Miller shared membership figures for the multi-national alliance of executive arts administrators: 159 Institutional; 87 Associate; 9 Affiliate; 64 Emeritus; and 9 Distinguished Service. She asked members to join her in celebrating the work of Dean Bobbi Korner and Michele Whitecliffe as they move toward retirement. She presented them with Emeritus Membership. Michael Hood, Henry Winne and Michael Haga were also presented with Emeritus Membership, but were not in attendance.

### **TREASURER'S REPORT**

Treasurer Michael Tick shared a copy of the association's statements of financial position from the Analysis of Significant Changes in Account Balances comparing December 31, 2016 and 2017 Financial Statements, as prepared by a Certified Public Accountant after a financial review of the association's finances.

### **PRESIDENT'S REPORT**

President George Sparks noted that it had been an honor and a high point of his career to serve as President of ICFAD. He cited a good balance of work and fun, in serving as an officer of the International Council of Fine Arts Deans.

President Sparks acknowledged the Presidents who served before him; the ICFAD Board of Directors; and Executive Director Alison Pruitt.

President Sparks expressed appreciation to board members whose terms were expiring: Michael Haga for his service 2015 - 2018 and Steve Peters for his service 2015 - 2018.

President Sparks expressed appreciation to the Chairs and members of four Committees: Leadership Development Committee; Cultivation & Stewardship Committee; Diversity, Inclusion & Equity Committee; and Global Connections Committee.

President Sparks encouraged all members to play a role in keeping the association relevant throughout the year by sharing information in various ways. Input is always welcome with regard to developing new and improving existing programs. Members were encouraged to post and respond to questions on the Member Forum, in the spirit of ICFAD's "Deans Helping Deans" mission.

President Sparks passed the gavel to President-elect Jeff Elwell.

### **APPRECIATION TO OUTGOING BOARD MEMBERS**

President-elect Jeff Elwell said he represented all of the members of ICFAD in his expression of appreciation to the good work and leadership that President Sparks had provided through his numerous years of service to the organization and its members. He presented President Sparks with a gift that is symbolic of New Mexico, President elect Elwell's current home.

### **ADDITIONAL BUSINESS**

No additional business was brought before the membership.

### **ELECTION RESULTS**

President Sparks announced the results of the election, congratulating Laura Franklin and Nancy Uscher, who will both serve 2018 - 2021 terms of office; and Raymond Tymas-Jones who was elected to serve on the Nominating Committee.

The meeting adjourned at 1:15 p.m. and former Chair of the National Endowment for the Arts Jane Chu was introduced as a keynote speaker.



# 56TH ANNUAL CONFERENCE

Austin, Texas

## 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 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.

	INSTITUTIONAL	ASSOCIATES	AFFILIATE	EMERITUS	DISTINGUISHED SERVICE
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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College of Visual & Performing Arts



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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**FRIDAY,  
OCTOBER 4, 2019**

**Three Concurrent Sessions:**

2:15 - 3:15 p.m.

**Leadership Through Influence**  
Classroom 115

A session for Associate Deans, Assistant Deans and Department Chairpersons addressing strategies for leading faculty and staff when required to generate their own "Field of Influence." Learn to identify opportunities to champion causes that both improve the institution and provide necessary leadership experience. Examine and select developmental opportunities that will provide the skills for immediately returning and making significant contributions. Aime Sposato, Provost, Ferrum College, will lead this dynamic session.

**Dr. Aimé Sposato**, Provost and Vice President for Academic Affairs, Ferrum College  
P.O. Box 1000  
Ferrum, VA 24088  
(540) 365-6934  
asposato@ferrum.edu



**DR. AIMÉ SPOSATO** operatic soprano and distinguished voice instructor, joined the leadership team of Ferrum College as Provost and Vice President for Academic Affairs in 2017 and holds a faculty appointment as Professor of Music. Prior to joining the Ferrum College community, she served as the Associate Dean for Undergraduate Studies at Shenandoah Conservatory in Winchester, Virginia. Sposato maintained an active performing career while training young singers in the studio and classroom.

Throughout her twelve years in a Conservatory leadership position, Sposato oversaw recruitment in the areas of music, theatre, and dance, designed the Academic Advising program, served as the accreditation liaison, established International Educational Partnerships, and was the point person for all Student Affairs-related issues. Recognized by her peers, she was awarded the Exemplary Teacher of the Year Award in 2011. As a soloist, Sposato has performed in major concert halls, cathedrals, and venues in over 10 countries, and has been featured on National Public Radio. She has performed over 20 operatic roles and more than 30 oratorios. Sposato is equally at home in concert and recital performances. For some diversion, she also enjoyed singing the national anthem for the Steelers, Pirates, Penguins, and for multiple NASCAR International Speedways. Sposato is experienced in leadership and curriculum development, and conflict management and frequently presented at conferences including the College Music Society, the International Council of Fine Arts Deans, and the National Association of Schools of Music. She maintains an active role in the Appalachian College Association and the Council for Independent Colleges.

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THIRD ANNUAL  
**PAPER & CLAY 2020**  
**NATIONAL JURIED**  
**ART EXHIBITION**

UTAH STATE UNIVERSITY

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**GUEST JUROR: JESSICA BRANDL**

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**SUBMISSION DEADLINE:**  
MONDAY, DECEMBER 16  
@ MIDNIGHT

[ART.USU.EDU/EVENTS/  
PAPER\\_CLAY\\_PROSPECTUS](http://ART.USU.EDU/EVENTS/PAPER_CLAY_PROSPECTUS)

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**EXHIBITION DATES:**  
FEBRUARY 3 – MARCH 4

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ENTRY FEE IS \$10 FOR THREE SUBMISSIONS.  
CASH AWARDS WILL BE GIVEN TO THE TOP THREE  
ARTWORKS, AS SELECTED BY A GUEST JUROR. FOR  
MORE INFORMATION AND TO APPLY VISIT

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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**FRIDAY,  
OCTOBER 4, 2019**

**Three Concurrent Sessions continued:**

2:15 - 3:15 p.m.

### **The Opportunities and Challenges of Online Education in Creative Disciplines**

Zlotnik Ballroom (General Session Room)

As online courses in traditional academic disciplines evolve at lightning speed, there are requests for online courses to provide strategies to reframe challenges, extrapolate and transform information, address ambiguity, and to promote ingenuity in a fluid landscape. Representatives from three successful online programs offer their insights. Jay Dorfman, whose program at Kent State has the largest MMME enrollment in the US, will lead with a discussion of how online and adaptive learning is improving student education. Ruqqayya Maudoodi and Richard Metzger follow with a discussion of the management of technical operations, design, finances and marketing at Rutgers Arts Online, a program which serves nearly 10,000 students each year. Finally, Chuck O'Connor will discuss the ways that online technologies are augmenting on-campus learning through remote instruction and the planned use of MOOCs as part of a strategy for the Carson Center's leadership in emerging media technology at the University of Nebraska-Lincoln.

**Jay Dorfman**, Associate Professor  
Hugh A. Glauser School of Music  
Kent State University  
jdorfma2@kent.edu

**Ruqqayya Maudoodi**, Director  
Rutgers Arts Online  
Mason Gross School of the Arts  
Rutgers, The State University of New Jersey  
rmaudoodi@mgsa.rutgers.edu

**Richard Metzger**, Technical Director  
Rutgers Arts Online  
Mason Gross School of the Arts  
Rutgers, The State University of New Jersey  
rmetzger1@gmail.com

**Charles D O'Connor**, Dean  
University of Nebraska-Lincoln  
Hixson-Lied Fine & Performing Arts  
WAB 102, UNL, 68588-0144  
(402) 472-9339  
charles.oconnor@unl.edu



**JAY DORFMAN** is Associate Professor and Coordinator of Music Education in the Hugh A. Glauser School of Music at Kent State University. He holds bachelor and master of music degrees in music education from the University of Miami (FL) and the doctor of philosophy degree from Northwestern University (IL). Prior appointments include an Assistant Professorship in Music Education at Boston University, and an Assistant Professorship in Music Education at Kent State University. Dr. Dorfman was a high school instrumental and technology-based music teacher in Broward County, Florida. Dr. Dorfman is the past-president of the Technology Institute for Music Educators, and serves that organization as Membership Chair.



**RUQQAYYA MAUDOODI** is an instructional technologist, educator, and researcher specializing in designing curriculum for online and hybrid delivery. She holds a doctoral degree in instructional technology from the University of Houston, a master's degree in curriculum and instruction, and a bachelor's degree in studio art and arts education with a concentration in printmaking. Her dissertation focused on the use of digital video and editing for self-reflection. As an active member of the Association for the Advancement of Computing in Education, she is also a frequent presenter at meetings of the World Conference on E-Learning. Her current research interests include digital media for teaching and learning, massive open online courses, and the infrastructure and course development of hybrid and online degree programs.



**RICHARD METZGER** is the Technical Director of Rutgers Arts Online and Assistant Professor of Professional Practice for the Music Department at Mason Gross School of the Arts at Rutgers, The State University of New Jersey. He holds a PhD in musicology from Rutgers. His publications include three critical editions, *Chansons of the Sixteenth Century for Classical Guitar: Franco-Flemish and Parisian Chansons Printed by Attaignant, French Clavecin Music for Guitar, and The Marsh Lute Book*. Another major lute manuscript of the late English Renaissance, the *Willoughby Lute Book* are forthcoming.



**CHARLES D O'CONNOR** has been the dean of the Hixson-Lied College of Fine and Performing Arts since 2012. He oversees three academic units: the Department of Art and Art History, the Glenn Korff School of Music, and the Johnny Carson School of Theatre and Film. The College has one non-academic unit, the Mary Riepma Ross Media Arts Center that presents independent and foreign films to the campus and community of Lincoln; as well as the Nebraska Repertory Theatre, the professional arm of the Johnny Carson School of Theatre and Film. In November of 2015, the College announced a \$57 million investment that includes a \$20 million gift from the Johnny Carson Foundation for the creation of the new Johnny Carson Center for Emerging Media Arts, an exciting new program at the vanguard of film and emerging media that creatively fuses virtual production with performative experiences across film; theatre and live stage performance; gaming, interactive media, broadcast and Internet media; and augmented and virtual reality.

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Party in the Grove, 2018. Photo/Tracy Ngo

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# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**FRIDAY,  
OCTOBER 4, 2019**

**Three Concurrent Sessions continued:**

2:15 - 3:15 p.m.

**Conversation with our International Guests**  
Classroom 104

ICFAD's Global Connections Committee looks forward to introducing you to arts executives in higher education from around the globe. Attendees of our 55th Annual Conference in Seattle benefitted from opportunities to meet and exchange with more than a dozen international guests from five continents around the globe, and similar participation is anticipated this year. Join us as we hear from the conference's international guests and learn more about the issues facing non-Canadian and U.S. schools, including market pressures, labor issues, and immigration concerns.

3:15 - 3:30 p.m.

**Break**  
Foyer in front of Zlotnik Ballroom

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3:45 - 6:00 p.m.

*Please choose one of these tours and meet your guides in the Foyer in front of Zlotnik Ballroom*

- **The Harry Ransom Center**
- **Landmarks: the public art program at The University of Texas at Austin**
- **The Lyndon Baines Johnson Library and Museum**

6:00 - 7:00 p.m.

**Closing Reception**  
in the courtyard at the AT&T Conference Center

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**The Harry Ransom Center** is an archive, library and museum specializing in the collection of literary and cultural artifacts from the United States and Europe for the purpose of advancing the study of the arts and humanities. The Ransom Center houses 36 million literary manuscripts, one million rare books, five million photographs, and more than 100,000 works of art.



**Landmarks: the public art program at The University of Texas at Austin**, presents more than 40 works of modern and contemporary art on view throughout the 433-acre campus. The collection not only enhances the beauty of the landscape, but also supports scholarship and learning by demonstrating significant art historical trends from the past seven decades.



**The Lyndon Baines Johnson Library and Museum** is the presidential library of the 36th President of the United States (1963 – 1969). The top floor of the Library houses a 7/8th scale replica of the Oval Office decorated as it was during Johnson's presidency. Another exhibit features an animatronic LBJ. The LBJ Library houses 46 million pages of historical documents, including the papers of President Johnson.



## Harry Ransom Center The University of Texas at Austin

320 W. 21st Street  
Austin, Texas 78701

The Harry Ransom Center at The University of Texas at Austin was established in 1957 and has assembled one of the finest cultural archives in the world. The collection includes nearly one million books, more than 42 million manuscripts, five million photographs, and 100,000 works of art.

These documents and artifacts provide unique insight into the creative process of some of the world's finest writers and artists, deepening the understanding and appreciation of literature, photography, film, art, and the performing arts.

A sampling of the objects in the collection include the Cardigan manuscript of Geoffrey Chaucer's *Canterbury Tales* (ca. 1450); Robert De Niro's archive of scripts, notes, costumes, and props; E. E. Cummings's wooden paint box; production materials from *Gone With The Wind*; manuscript drafts by Nobel Prize-winning author Doris Lessing; Jack Kerouac's notebook documenting his writing of *On the Road*; original works by Frida Kahlo, including her iconic self-portrait with thorn necklace and hummingbird; some of Albert Einstein's unpublished notes and calculations for his work on general relativity; and Gabriel García Márquez's manuscripts, correspondence, notebooks, and much more.

As part of the Center's mission is to encourage discovery, inspire creativity, and advance understanding of the humanities through the preservation and sharing of our diverse and extensive collections.

The Center also is a leader among research libraries in interpreting its collections and public access is at the heart of its free-admission exhibition program. The Center has one of only 20 complete copies of the Gutenberg Bible (ca. 1455) in the world that survive intact. Printed on paper, the two volumes remain in early bindings and feature text and decoration added by hand. Acquired in 1978, this Gutenberg Bible is always on view.

The Niépce Heliograph is the earliest photograph produced in a *camera obscura* that survives today and also is always on view. The heliograph was produced by the French scientist Joseph Nicéphore Niépce in 1827 during a period of photographic experimentation. More than twenty of Niépce's heliographic plates and prints produced in the 1820s are held in public and private collections, yet the Center's is the only known surviving *point de vue*.

Stories to Tell: *Selections From the Harry Ransom Center* is an exhibition that features rotating artifacts that convey the stories of inspiration, innovation, collaboration, and frustration often associated with the creative work of leading writers and artists. Thousands of visitors explore the collection through a series of rotating special exhibitions in the galleries.

Public tours are held every day of the week, and programs and events deepen the public's engagement with this extraordinary collection. Learn more at [hrc.utexas.edu](http://hrc.utexas.edu).





## Landmarks: Shaping a Campus with Public Art

Landmarks is the award-winning public art program of The University of Texas at Austin. By presenting more than forty works of public art and offering an array of learning opportunities, Landmarks enhances the aesthetic character of the main campus, supports the university as a leading research institution, and generates community pride.

In 2008 Landmarks launched with an unprecedented long-term loan of twenty-eight sculptures from the Metropolitan Museum of Art, New York. The loan established an art historical foundation for the collection by introducing sculptures by Louise Bourgeois, Tony Smith, Ursula von Rydingsvard, and Jim Dine, among others.

Building upon the Metropolitan loan, Landmarks acquired works to further expand the representation of significant artistic styles and diverse ideologies. Included are large-scale sculptures by Mark di Suvero, Sol LeWitt, and Marc Quinn, as well as commissioned pieces by David Ellis, Ben Rubin, Casey Reas, Michael Ray Charles, James Turrell, Nancy Rubins, Ann Hamilton, José Parlá, and Beth Campbell.

Beyond its collection Landmarks is distinguished by the quality of its education programs. Broad efforts include collaborative programming, volunteer opportunities, myriad tours, campus maps, children's activity guides, digital resources, publications, and related special events. A standout program is *Landmarks Video*, which screens the work of a different artist every month and is viewed by more than two thousand students each day.

Faculty throughout the university invent ways to incorporate Landmarks projects into their curricula. The blog *Learning with Landmarks* features pedagogical use of the public art collection. Students from various disciplines further their involvement by volunteering to lead walking tours as Landmarks Docents, while others join the Landmarks Preservation Guild to study and practice conservation techniques on works of art in the collection. Both programs provide invaluable professional experience and opportunities for growth.

Landmarks enriches the lives of students, regardless of their area of study. For many the collection provides an introductory opportunity to engage with great works of modern and contemporary art. By virtue of being fixed in the landscape, the art patiently allows repeat encounters in which new meanings unfold and interpretations evolve. Ultimately, it awakens the curiosity that is the beginning of learning and understanding.

Public art shapes our lives by rewarding our eyes and stimulating our imaginations. By making great art broadly accessible and free to all, Landmarks has become regarded as one of the most important public art programs on a university campus.



Marc Quinn, British, born 1964. *Spiral of the Galaxy*, 2013. Commission, Landmarks, The University of Texas at Austin.

Photo by Dror Baldinger



Mark di Suvero, *Clock Knot*, 2013. Commission, Landmarks, The University of Texas at Austin.

Photo by Paul Bardagjy



Nancy Rubins, American, born 1952. *Monochrome for Austin*, 2015. Commission, Landmarks, The University of Texas at Austin.

Photo by Paul Bardagjy



James Turrell, American, born 1943. *The Color Inside*, 2013. Commission, Landmarks, The University of Texas at Austin.

Photo by Florian Holzherr



Michael Ray Charles, American, born 1967. *(Forever Free) Ideas, Languages and Conversations*, 2015. Commission, Landmarks, The University of Texas at Austin.

Photo by Paul Bardagjy



Ann Hamilton, American, born 1956. *O N E E V E R Y O N E • Zoe*, 2017. Commission, Landmarks, The University of Texas at Austin.

Photo by Ann Hamilton



Sol LeWitt, American, born 1928. *Circle with Towers*, 2005/2012. Purchase, Landmarks, The University of Texas at Austin.

Photo by Sandy Carson



José Parlá, American, born 1973. *Amistad América*, 2018. Commission, Landmarks, The University of Texas at Austin.

Photo by Paul Bardagjy





## Greeting the Light on The University of Texas at Austin's Campus

Landmarks, the public art program of The University of Texas at Austin, commissioned *The Color Inside* by James Turrell in 2013. This prized work of public art is a naked-eye observatory where some sixty thousand visitors meet each year for quiet contemplation.

Turrell's Skyspace is available for observation during the day, but the most dramatic viewing occurs during sunrise and sunset. At these times colored lights illuminate the walls of the Skyspace in a sequence that responds to the shifting natural skylight. The result changes our perception the sky and produces the experience of James Turrell's art.

*The Color Inside* is the eighty-fourth Skyspace created by James Turrell and one of twelve open to the public in the United States. It is located in the heart of campus on the Student Activity Center rooftop and seats twenty-five people at a time. *The Color Inside* is distinctive for its intimate proportions, elegant palette, and brilliant washes of color that cause the sky to appear in unimaginable hues.

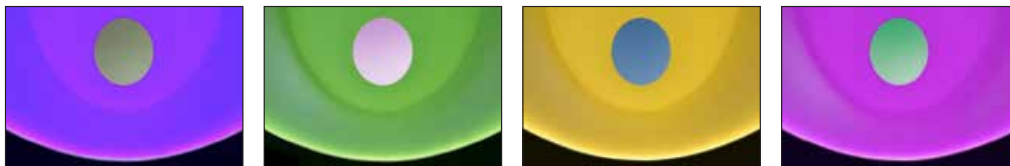
James Turrell is one of the world's most highly regarded artists who uses light to create works of art. As a veteran pilot, he finds inspiration in the quality of light experienced from the sky. His personal interests in aviation, geometry, and astronomy are evident in his work. Rooted in the traditions of his Quaker upbringing, Turrell invites visitors to "go inside and greet the light."

In naming *The Color Inside*, Turrell said, "I was thinking about what you see inside, and inside the sky, and what the sky holds within it that we don't see the possibility of in our regular life." His Skyspaces encourage the kind of quiet reflection that cultivates attention. Turrell reminds us that not only does light reveal what is around us but it also makes known that which is within us.

For more information, visit [turrell.utexas.edu](http://turrell.utexas.edu).

### About Landmarks

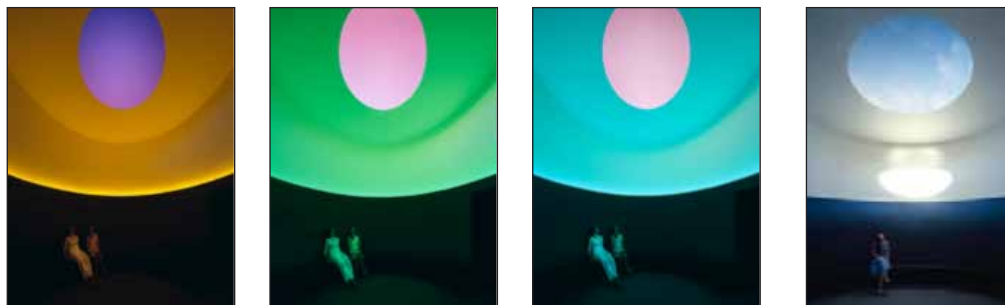
Established in 2008, Landmarks is the award-winning public art program of The University of Texas at Austin. Founding director Andrée Bober leads the development of the collection and oversees a vibrant range of programs that support scholarship and learning. Its collection of more than forty modern and contemporary works includes commissions from some of the most admired and promising artists of our time. Landmarks inspires thought and growth by making great art free and accessible to all. For more information, visit [landmarksut.org](http://landmarksut.org).



James Turrell, American, born 1943. *The Color Inside*, 2013. Commission, Landmarks, The University of Texas at Austin.  
Photos by Paul Bardagjy



James Turrell, American, born 1943. *The Color Inside*, 2013. Commission, Landmarks, The University of Texas at Austin.



James Turrell, American, born 1943. *The Color Inside*, 2013. Commission, Landmarks, The University of Texas at Austin.  
Photos by Florian Holzherr



James Turrell, American, born 1943. *The Color Inside*, 2013. Commission, Landmarks, The University of Texas at Austin.

Photo by  
Florian Holzherr



James Turrell, American, born 1943.  
Photo by Florian Holzherr



# 56TH ANNUAL CONFERENCE

Austin, Texas



## LBJ Presidential Library

At the LBJ Presidential Library, visitors have an opportunity to learn about America's 36th President, Lyndon Johnson, one of the most complex and fascinating leaders. Through innovative, state-of-the-art exhibits, the political and personal lives of Lyndon and Lady Bird Johnson come alive. This contemporary experience allows visitors to understand the decisions President Johnson faced and experience his passion for critical issues such as education, civil rights, the environment, health care, and the arts. All aspects of Johnson's presidency are explored, including the Vietnam War. Visitors can pick up a telephone to hear audio recordings of Johnson as he conducts business—a rare behind-the-scenes glimpse inside the White House, found only at the LBJ Library.



While exploring the Library's exhibits, visitors step into a replica of the Oval Office, hear about life in the White House from the President's daughters, delve into the digital archives to read letters, watch videos, and view photos from the Library's collections, and experience the decade of the Johnson Administration—the turbulent 1960s.

In celebration of the 60th anniversary of Motown Records, **Motown: The Sound of Young America** is the first major museum exhibition to embrace the music, culture, and politics of the 1960s biggest sounds in soul. Curated by the GRAMMY Museum®, this must-see exhibition is only at the LBJ Presidential Library in Austin. Open through Jan. 26, 2020.



Tracing the evolution of the Motown label, the exhibition focuses on its major artists and explores how the Motown sound influences today's musicians. The exhibition features stage outfits from The Supremes, The Temptations, The Four Tops, and The Miracles as well as exclusive interviews with Motown legends. Visitors will enjoy interactive displays—learn The Temptations' signature dance moves, grab a microphone and sing The Supremes' "Stop! In the Name of Love," and play the drums to "My Girl."

Located on The University of Texas campus in Austin, Texas, the LBJ Library is one of thirteen presidential libraries in the United States.

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Bachelor of Fine Arts with concentrations in:

- *Acting*
- *Musical Theatre*



# 56TH ANNUAL CONFERENCE

Austin, Texas

## CONFERENCE AGENDA

**SATURDAY,  
OCTOBER 5, 2019**

8:30 - 11:00 a.m.  
**Board of Directors Meeting  
with Committee Chairpersons**  
Classroom 107

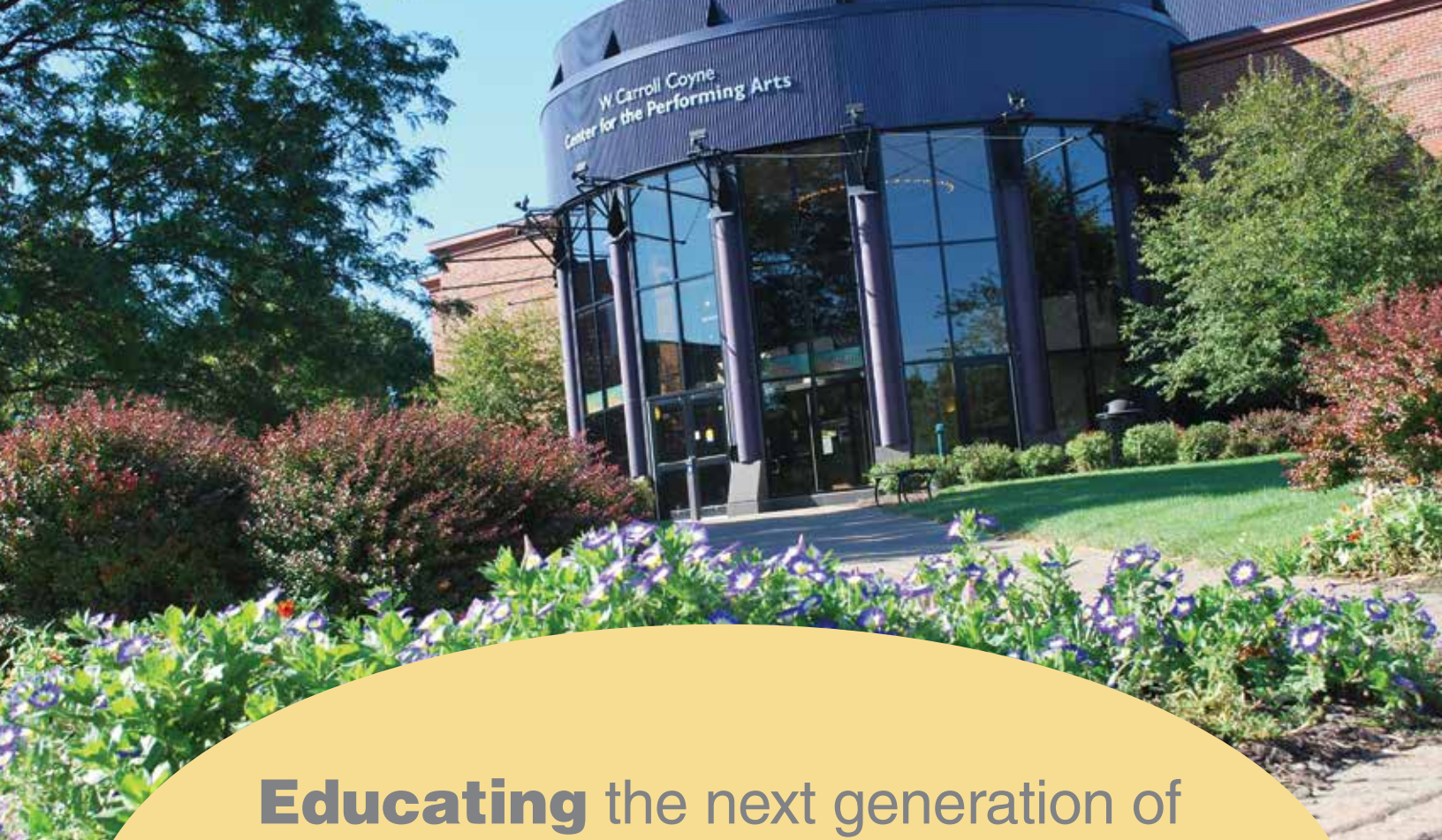


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# 56TH ANNUAL CONFERENCE

Austin, Texas



## A CASE FOR MULTI-USE FACILITIES FOR THE PERFORMING ARTS

Now is the time, when planning a performing arts facility, to think beyond the traditional notions of classic room configurations and uses in support of the arts. A growing trend in performing arts design for multi-use facilities integrates a wide variety of advanced technologies to achieve excellent conditions for any production scenario. Current technology makes possible the modification of spatial dimensions, acoustic performance, lighting schemes and projection, and those capabilities will continue to advance. This is particularly promising for academic arts facilities with limited budgets, for which a single facility is often the solution. Digital and wireless technology has reduced the amount of space required for infrastructure. This means that for renovations and expansions, implementation is less intrusive and expensive.

As audiences become more sophisticated, they will have and will continue to expect a richer experience, which might include interaction with the performers via digital devices, use of holograms, Virtual Reality or the deconstruction of the theatrical experience. The ever-increasing speeds of data transmission will continue to enable unlimited cross pollination of music, dance, theater and art performance. Planning for either new facilities or the renovation and expansion of existing facilities should take into consideration the infrastructure for future technology as it develops.

The recently completed Myrtle Woldson Performing Arts Center at Gonzaga University, is an example of the capabilities of a multi-use facility, particularly the 125-seat rehearsal and recital hall, which, through the use of adjustable acoustics, diffusive elements, rotating walls and telescoping seating, accommodates a wide variety of performance from music rehearsal and recital to dance and major University events.

At the Performing Arts Center Eastside (PACE) in Bellevue, Washington, a new state-of-the-art facility will support the wide variety of existing content available while creating a facility that will be an incubator for incorporating state-of-the-art technologies into a wide ranging theme of arts productions, including holographic and digital projection, gaming, Virtual Reality, and other sources. In-site technology innovation labs and multi-functional performance labs will support the main 2000-seat venue in its content and production as well as the desire for a 24-hour interactive facility. Designing a facility that is multi-functional will create a hub for the arts on the Eastside supporting a constantly changing technology sector with the arts.

The Leonard & Claire Tow Center for Performing Arts at Brooklyn College is an example of the addition of a facility for both music and theater that successfully fulfils the performance requirements of both. A flying orchestra shell and variable acoustics in the 200-seat multiuse theater serves both music and theater equally well.

*William Murray, FAIA, leads Pfeffer's performing arts practice and, with over 35 years of experience, is considered an authority in the design of performing arts facilities.*



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## Mid-Century Campus Arts Buildings: Valuable Assets for the Future or Relics of the Past?

Without exception, colleges and universities have facilities constructed across many decades and, in some cases, centuries. The upkeep and essential upgrades of these buildings is a continuing struggle for both the facilities departments, charged with their maintenance, and the academic departments that use these facilities.

Classroom buildings require ongoing regular care, new furnishings and improvements in technology just to maintain their viability and continue to serve the purpose for which they were designed. However, given the constant and significant changes in the technology that supports the arts, coupled with the evolution of how the arts, especially performing arts, are created and consumed by audiences, these facilities are far more prone to becoming outdated more rapidly than more traditional classroom environments. This situation is often compounded by deferred maintenance issues that are seen at many facilities, both professional and academic.

A substantial number of academic buildings were constructed in the post-World War II period to accommodate returning soldiers taking advantage of the GI Bill. These structures reflected a wide variety of architectural styles and introduced modern and, in many cases, the brutalist architecture of the 1950s through 1960s. Sixty years later these buildings are showing their age and in the case of the performing arts are in need of significant upgrade, reimagining and in some cases replacement. The quantity of these buildings on campuses across the country is significant. Their quality varies widely both in design and infrastructure and it is important to address, with some urgency, their efficacy.

Good stewardship of these buildings means undertaking comprehensive utilization, planning and programming studies to evaluate whether these facilities are meeting the current needs of the people that use them and, as importantly, to anticipate the needs of the near future.

As part of our theatre planning and design practice, we have conducted many studies for academic performing arts programs and professional theatre companies. We have found real benefit in examining:

- What facilities and systems remain fit for purpose?
- What systems and infrastructure can reasonably be upgraded?
- What spaces can be reimagined within an existing building envelope?
- And, finally, is a case to be made for wholesale demolition and new construction?

Many factors influence these decisions and a well-executed study can tease out the nuance within the landscape of complex buildings and the sometimes challenging inter-departmental needs and aspirations. The study process can also build consensus on a viable plan among various academic and administrative departments. The study findings can be the foundation of an achievable plan and ultimately a successful building design and construction process that leverages existing building inventories and clears away what has outlived its usefulness.



*Steven Friedlander is the President of Auerbach Pollock Friedlander and leads many of the firm's prominent projects in the U.S., Europe and the Middle East. Before becoming a consultant, he was a successful lighting designer and production manager, working extensively with ballet, opera and theatre companies nationally and internationally. During his 30+ year consulting career, Steven's emphasis has been on programming and planning work. He frequently collaborates with college and university staff and faculty to realize superior academic arts facilities that foster young technicians and performers. His projects often technologically "set the bar" for the industry.*



*Jesse Jones Hall Renovation  
Houston, Texas  
Photo: Mark Scheyer Photography*



*Scripps College, Garrison Theatre  
Renovation. Claremont, California  
Photo: Fashid Assassi*



*Washington College,  
Daniel Z. Gibson Center for the Arts  
Chestertown, Maryland  
Photo: Robert Creamer Photography*





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## CHOOSING YOUR PERFORMING ARTS VENUE TYPE

Congratulations! Your Institution is about to embark on a performing arts facilities project. There are many decisions before your team, and determining what your performance venues will be is a critical step. These spaces are laboratory and final exam for your students – a key part to their training. What type of performance venue will best support them and your Institute for the next 20+ years, given the spatial and financial constraints of your project?

### Purpose-specific venue

This category is for spaces that are designed for the specific needs of one or two primary art forms. Concert halls, recital halls, dance theatres, thrust theatres, and theatres-in-the-round are examples of this space type. The audience configuration, capacity, and sightlines are designed around these primary art forms, as are the technical support and room acoustics. Building a performing arts center for multiple departments will often require multiple purpose-specific venues in order to meet the demands of each department effectively, since each space only accommodates a few groups well.



### Multipurpose venue

Designed to support multiple types of performance, this venue is not optimized for any particular art form. It is most typically a proscenium stage configuration. There is overhead support for rigging, lighting positions and sound systems to support multiple art forms, and some adjustability to help support the various demands on the room. Audience configuration and sightlines will be designed around one or two primary uses. Depending on your needs, there may be an orchestra shell, adjustable acoustic system, and an orchestra pit. The seating capacity will be determined based on the typical maximum audiences for some primary uses.



*Kimberly Corbett Oates, ASTC, specializes in theatre consulting and performance space planning as a Principal at Schuler Shook Theatre Planners. Her technical, production, and performance background in theatre contributes to her understanding of how these spaces function for the people who call them home. Kimberly collaborates with architects, engineers, consultants, and stakeholders to create functional facilities that will serve their communities well into the future. Her notable recent and current projects include University of Texas Rio Grande Valley Academic Performing Arts Complex, Texas Tech Maedgen Theatre expansion, and University of Memphis Music Performance Building. She is a member of USITT where she is past-Commissioner of the Engineering Commission and active in the Architecture Commission. Kimberly represents Schuler Shook on several ESTA Technical Standards Program working groups.*

### Purpose-specific venue benefits

- Optimized learning and performing environment – the venue supports the artist
- Right-sized to the primary use
- Few compromises in order to accommodate other artforms
- Room acoustics are designed to the specific uses.
- Scheduling can be assigned to a primary department, rather than sharing the calendar across departments.

### Multi-purpose venue benefits

- Reduced overall facility footprint by having 1-2 primary stages and associated support space
- Ability to have high utilization due to diverse programming ability
- Clear visibility to community and general public
- Increased opportunity for interdepartmental collaboration
- Fewer individual facilities to manage

### Purpose-specific venue challenges

- Larger overall footprint and increased construction cost if multiple venues are needed
- Wayfinding can be confusing to general public.
- Some venues may see lower utilization outside of “concert season”.
- Can lead to “siloeing” of departments

### Multi-purpose venue challenges

- Some compromises are necessary to accommodate multiple artforms. (For example, orchestra shell ceilings take up flyspace)
- Seating capacity may be oversized for some groups, resulting in a room that feels “empty” if the audience is allowed to disperse.
- Greater complexity to running “simple shows”

What is the best choice for your program? Your Institution’s culture and goals will play a significant part in this decision, as will available space and budget. Working with a theatre consultant and/or arts facility programmer in collaboration with your design team is the best way to navigate the impacts of this decision to your department. Happy dreaming!



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# 56TH ANNUAL CONFERENCE

## Austin, Texas

### PREPARE AND PERFECT WITH VIRTUAL ACOUSTICS

#### *Hear It To Believe It In the Zlotnik Family Ballroom, Salon 1*

When Manuel (Manny) Gamez, Director of Fine Arts for Pflugerville Independent School District (PflISD), went looking for an acoustical solution for the auditorium at Pflugerville High School in West Texas, he knew he needed something that would work for band, orchestra, choral and speaking performances.



The high school has a robust performing arts reputation. Its Fine Arts Center (FAC) is a 1,000-seat auditorium used for theater performances, band and choir concerts, music camps, dance and talent competitions, prom fashion shows and more. Whatever solution Gamez selected would need to keep up with the variety of uses – and please the audiences that came frequently to see and hear them.

#### Seeking a Solution

"The main challenge in our space was the ability for the audience to hear clearly what was being presented on stage," says Gamez. Typical of many school auditoriums, FAC was an acoustically "dry" space. It worked well enough for drama performances and amplified events where less reverberation is desired. Yet the reverberation time was too short to provide good support for band and choir performances.

Gamez shopped for solutions. He had heard about Wenger's Transcend® Active Acoustic System and was interested in learning more.



Developed using HARMAN's Lexicon active acoustic technology, the Transcend system offers a high-performance, affordable solution for acoustical flexibility. You can manage your sound to simulate the acoustics of many larger performance spaces.

Active acoustic systems involve a series of microphones, speakers and a digital signal processing system that allows the user to create preset acoustic environments for specific types of events, ranging from spoken word to symphony orchestra.

Gamez traveled to Wartburg College in Waverly, Iowa to experience the system for himself. He liked what he heard.

He liked how the system could blend and balance sound throughout the space for the audience. And for performers, it provides feedback so they can sing or play more freely and confidently.

Gamez was impressed with the system's capabilities and moved forward with an installation at his facility.

#### Improving Performances

Virtual acoustics aren't just for performance halls. Wenger has developed virtual acoustic solutions for SoundLok Sound-Isolation Rooms, existing spaces like built-in practice rooms, studios or offices, rehearsal rooms and performance spaces.

The system eases the transition from practice to performance for the musician, allowing them to focus more on the skills and habits they've developed in rehearsal and less on an unfamiliar performance space. It helps them perform better and enhances the sound for the audience at the performance, no matter what seat they're sitting in.

#### Install and Tune

Installing a virtual acoustics system begins with examining the space and listening to its natural acoustics. From there, the team determines the parameters of the system, specifically, the number and location of microphones and speakers that will pair with the processor. The team completed that task at FAC, and installed some additional acoustic panels throughout the auditorium.



The new system now helps optimize the space for each performance, whether the person on stage is singing, playing an instrument, delivering a lecture or dramatic performance.

It gives Gamez and his staff the ability to enhance acoustic environments in virtually any space: performing arts centers, auditoriums, theatres, opera houses, arenas and worship spaces.

#### Rave Reviews

Once the FAC acoustical upgrades were complete, Gamez was ready to reveal it to the students.

"Our students were shocked. They were truly in awe!" he says. "The new system has helped make Pflugerville High School the district's flagship facility for many of its activities and performances. It's very rewarding to see our students perform in this venue."

#### Active Acoustics at ICFAD

Wenger will be hosting LIVE demonstrations of the VAE Rehearsal system throughout the ICFAD conference in the Zlotnik Family Ballroom, Salon 1. Please stop by the demonstration area anytime or contact Stacy Hanson at [stacy.hanson@wengercorp.com](mailto:stacy.hanson@wengercorp.com) to schedule an appointment.



Excellence in **Acoustics** and **Technology** for  
College and University **Fine Arts Centers**



**ACENTECH**  
STUDIO A



clockwise from top:

**The Boston Conservatory, 132 Ipswich Street**

**Boston University, Booth Theatre and Production Center**

**University of Southern Indiana, Teaching Theater**

**Emerson College, Paramount Center**

**University of Massachusetts Boston, University Hall Recital Hall**



# 56TH ANNUAL CONFERENCE

Austin, Texas



STEINWAY & SONS

SPIRIO | r

*Introducing the world's finest high resolution player piano capable of live performance capture and playback*

**THE EVOLUTION OF** the piano continues with Steinway & Sons' introduction of Spirio | r, the world's finest high resolution player piano system capable of live performance capture and playback. A revolutionary blend of artistry, craftsmanship, and technology, Spirio | r provides artists with powerful new tools of expression, enabling them to access, share, and experience performances in high resolution.

In 2015, Steinway launched Spirio, a high resolution player piano and masterpiece of engineering that, via an iPad, permits listeners to access a vast library of music virtually indistinguishable from live performance. Thousands of performances from current Steinway Artists, as well as Spirio Sync videos, are available at the touch of a button. Every month the library expands, automatically updated from the cloud. In addition to today's greatest musicians, historic performances by Steinway Immortals are also available, including Duke Ellington, Glenn Gould, Arthur Rubinstein, Art Tatum, and many more.

Now, in 2019, we are pleased to unveil the latest evolution of the Spirio innovation, the Spirio | r. In addition to providing access to the ever-expanding Spirio library, pianists can now record, edit, playback, search, and save their performances in Steinway's proprietary high resolution format. Spirio | r records and delivers the most accurate reproduction of a live performance ever achieved on a Steinway.

"Steinway's culture of innovation has truly reached its pinnacle through Spirio | r, which provides artists with the capabilities to perform, record, and perfect their performances in a groundbreaking new way," says Steinway & Sons President & CEO Ron Losby. "Never before have artists been able to capture the nuance and soul of their playing so precisely on a Steinway. As the maker of the world's finest piano, we are proud to introduce this new evolution of our beloved instrument, and look forward to the opportunities this technology will bring to professional and amateur pianists alike."

Available in a Steinway Model D, Steinway's flagship 8' 11" (274 cm) Concert Grand, or Model B 6' 11" (211 cm), Spirio | r is designed to give artists and engineers intuitive controls in multiple file formats, including Spirio high resolution, MIDI, and MP3 high-quality sampled audio. Native to the Spirio app, the Spirio editor provides the world's only advanced iPad-based high resolution editing capabilities to Spirio files, preserving all of the music and allowing users to edit every nuance of their Spirio recordings.

The artisans at Steinway seamlessly install Spirio | r technology at the time of manufacture, ensuring no alteration in the musical performance nor compromise in the instrument's beauty. Spirio | r can be played like any other Steinway, with the same broad palette, warmth and depth of tone, powerful resonance, and unmatched touch response.

Spirio | r stores and plays music and videos directly from the instrument, with immediate response and uninterrupted playback. Spirio | r captures the most nuanced musical passages, precisely reproducing the loudest, softest, and fastest notes.

Much like the megapixel revolution of the digital camera, Spirio | r offers exclusive high resolution recording, preserving all the music: every nuanced dynamic level from infinitesimal gradations of hammer velocity and every shade of resonance from proportional pedaling — now at your fingertips.

*For further details and video demonstrations on the spirio | r, contact your local Steinway & Sons showroom or visit [steinway.com/spirio-r](http://steinway.com/spirio-r).*



# Celebrating more than 200 ALL-STEINWAY SCHOOLS

ALL-STEINWAY SCHOOLS demonstrate a *commitment to excellence* by providing their students and faculties with *the best equipment possible* for the study of music. That is why the pianos owned by these institutions – from the practice room to the recital hall – are designed by STEINWAY & SONS.



## CONSERVATORIES

Oberlin Conservatory of Music (Since 1877)	Central Conservatory of Music, School of Piano (China)	Music Academy of the West
Yale School of Music (Since 1897)	China Conservatory of Music, School of Piano (China)	Royal Welsh College of Music & Drama (Wales)
Cleveland Institute of Music (Since 1920)	Conservatorio de Música de Puerto Rico	Shenandoah University - Shenandoah Conservatory
Curtis Institute of Music (Since 1924)	Harbin Conservatory of Music (China)	Tianjin Conservatory of Music, School of Piano (China)
Academy of Vocal Arts	Leeds College of Music - Conservatoire (England)	University of Cincinnati - College Conservatory of Music
Baldwin Wallace University - Conservatory of Music		

## COLLEGES AND UNIVERSITIES

Ball State University	George Mason University	Midland College	Snow College	University of Minnesota - Morris
Belmont University	Franz Liszt College of Music Weimar at Kangnam University (Korea)	Middle Tennessee State University	Southern Adventist University	University of Minnesota - Twin Cities
Bemidji State University	Georgia College	Millikin University	Southern Utah University	University of Mobile
Benedictine College	Gordon State College	Missouri Western State University	Southwestern Assemblies of God University	University of Montevallo
Blackburn College	The George Washington University	Montclair State University	Southwestern Baptist Theological Seminary	University of South Africa (S. Africa)
Blue Ridge Community College	Gustavus Adolphus College	John J. Cali School of Music	Spelman College	University of South Florida
Bluffton University	Hamilton College	Moravian College	Spring Hill College	University of Tennessee - Knoxville
Boise State University	Hastings College	Mount St. Joseph's University	State University of New York - Potsdam	University of Tennessee - Martin
Bowie State University	High Point University	New Jersey City University	Crane School of Music	University of Texas of the Permian Basin
Bucks County Community College	Hollins University	Nicholls State University	Teachers College	University of Texas - Tyler
Cairn University	Huston-Tillotson University	North Greenville University	Columbia University	University of Utah
California State Polytechnic University, Pomona	Immaculata University	Northern Virginia Community College	Texas A&M International University	University of Victoria (Canada)
California State University, Dominguez Hills	Indiana University of Pennsylvania	Odesa College	Texas Christian University	University of West Florida
California State University, San Marcos	James Madison University	Oklahoma Christian University	The College of New Jersey	University of West London (England)
Cardinal Stritch University	Kansas State University	Oklahoma City University	Trinity University	University of Wolverhampton (England)
Carl Sandburg College	Kennesaw State University	Oklahoma State University	Troy University	Utah State University
Chestnut Hill College	Kent State University	Oral Roberts University	Tulane University	Utah Valley University
Coker College	Kutztown University	Ottawa University	Union College	Vassar College (Since 1912)
College of the Canyons	Lake Michigan College	Park University, International Center for Music	University of Alabama at Birmingham	Waldorf College
Collin College	Lewis and Clark Community College	Pellissippi State Community College	University of Arizona	Wallace State Community College
Columbus State University	Liberty University	Pomona College	University of Arkansas	Wayland Baptist University
Concordia University - St. Paul	Lindenwood University	Portland State University	University of Central Florida	Weber State University
Connecticut College	Lipscomb University	Prairie View A&M University	University of Central Missouri	Webster University
Converse College	Liverpool Hope University (England)	Principia College	University of Central Oklahoma	West Chester University of Pennsylvania
Cuyamaca College	Lock Haven University of Pennsylvania	Radford University	University of Denver	Westfield State University
De Anza College	Lone Star College - Montgomery	Rensselaer Polytechnic Institute	University of Florida	Western Michigan University
Duquesne University	Loras College	Rowan University	University of Georgia	West Texas A&M University
East Tennessee State University	Los Angeles Valley College	Royal Holloway College	University of Leeds (England)	West Valley College
Fairfield University	Los Angeles Valley College	University of London (England)	University of Maryland	Westmont College
Florida Gulf Coast University	Martin Methodist College	University of London (England)	University of Melbourne	Wheaton College
Franklin & Marshall College	McLennan Community College	Saint Mary's University of Minnesota	Faculty of Music (Australia)	William Carey University
	Mercer University	Santa Fe College		Youngstown State University
		Seton Hill University		

## OTHER SCHOOLS OF DISTINCTION

Amadeus International School of Music (Austria)	Kronberg Academy (Germany)	Qatar Music Academy (Qatar)
Ashford School (England)	Longwood Nagakute School of Music (Japan)	Rimsky-Korsakov Music School (Russia)
Bromley High School GDST (England)	Loretto School (Scotland)	The School of Performing Arts
Cheltenham College (England)	Loughborough Endowed Schools (England)	Somerset College (Australia)
Cicely L. Tyson Community School of Performing & Fine Arts	Moscow Special Gnessins' School of Music (Russia)	St. Albans School (England)
City of Edinburgh School of Music (Scotland)	New Yorker Musicische Akademie im CJD Braunschweig (Germany)	St. Margaret's Episcopal School
Cranbrook School (Australia)	Pacific Northwest Ballet and School	St. Paul's Co-educational College (Hong Kong)
Cushing Academy	Pangbourne College (England)	Stowe School (England)
Durham School (England)	Philadelphia High School for the Creative and Performing Arts	Syddansk Musikkonservatorium, Konservatoriet i Esbjerg (Denmark)
Episcopal High School	Pittsburgh's Creative & Performing Arts Magnet School	Tonbridge School (England)
Gould Academy	Plockton High School (Scotland)	Valley Christian Schools
Hampton School (England)		Wellington School (England)
Levine School of Music		



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## ICFAD INSTITUTIONAL MEMBERS

Abilene Christian University  
Alberta College of Art + Design  
American University of Kuwait  
Appalachian State University  
Arkansas State University  
Austin Community College  
Azusa Pacific University  
Baldwin Wallace University  
Belmont University  
Berklee College of Music  
Biola University  
Boston University  
Bowling Green State University  
Bradley University  
Brigham Young University  
Brigham Young University Idaho  
Brookhaven College  
Butler University  
California State University Dominguez Hills  
California State University Long Beach  
California State University Sacramento  
Carnegie Mellon University  
Casper College  
Central Michigan University  
Champlain College  
City University of New York, Baruch College  
Clemson University  
Cleveland Institute of Art  
College of Charleston  
Columbus State University  
Cornish College of the Arts  
Cranbrook Educational Community  
Cuyahoga Community College  
DePaul University  
Dixie State University  
Drury University  
Duquesne University  
East Tennessee State University

Eastern New Mexico University  
Elon University  
Emerson College  
Fashion Institute of Technology  
Florida Southern College  
Florida State University  
George Mason University  
Georgia Court University  
Georgia Southern University  
Georgia State University  
Gonzaga University  
Houston Baptist University  
Houston Community College  
Illinois State University  
Indiana University  
Indiana University of Pennsylvania  
Indiana University South Bend  
Jacksonville University  
James Madison University  
Kendall College of Art and Design of Ferris State University  
Kennesaw State University  
Kent State University  
Kutztown University of Pennsylvania  
Lewis University  
Liberty University  
Lipscomb University  
Louisiana State University  
Loyola University Chicago  
Messiah College  
Metropolitan State University of Denver  
Midwestern State University  
Millikin University  
Montana State University  
Montclair State University  
Montgomery College  
New World School of the Arts  
Northern Arizona University  
Northern Illinois University  
Northern Kentucky University  
Ohio University  
Pacific Lutheran University  
Pennsylvania State University  
Portland State University  
Purdue University  
Rider University  
Rochester Institute of Technology



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Rowan University  
Rutgers University  
Ryerson University  
SAIC  
Saint Louis University  
Salt Lake Community College  
Sam Houston State University  
Samford University  
San Jose State University  
Shenandoah University  
Slippery Rock University  
Southern Methodist University  
Southern Oregon University  
Southern Utah University  
St. Cloud State University  
St. Olaf College  
Stephen F. Austin State University  
Stevenson University  
SUNY College at Purchase  
SUNY New Paltz  
Syracuse University  
Tarleton State University  
Temple University  
Tennessee Technological University  
Texas A&M University Commerce  
Texas Christian University  
Texas State University San Marcos  
Texas Tech University  
The Catholic University of America  
The King's College  
Towson University  
UMass Dartmouth  
University of Alabama Birmingham  
University of Alabama Tuscaloosa  
University of Arizona  
University of Central Florida  
University of Colorado Denver  
University of Delaware  
University of Florida  
University of Hartford  
University of Houston  
University of Illinois Urbana Champaign  
University of Indianapolis  
University of Kentucky  
University of Mary-Hardin Baylor  
University of Maryland

University of Memphis  
University of Minnesota Duluth  
University of Missouri St. Louis  
University of Montevallo  
University of Nebraska at Omaha  
University of Nebraska Lincoln  
University of Nevada Las Vegas  
University of New Mexico  
University of North Alabama  
University of North Carolina Greensboro  
University of North Texas  
University of Northern Colorado  
University of Northern Iowa  
University of Richmond  
University of South Florida  
University of Tennessee Chattanooga  
University of Tennessee Knoxville  
University of Texas Austin  
University of Texas Dallas  
University of Texas Rio Grande Valley  
University of the Arts  
University of the District of Columbia  
University of Utah  
University of Vermont  
University of Wisconsin Madison  
University of Wisconsin Stevens Point  
University of Wyoming  
Utah State University  
Utah Valley University  
Valdosta State University  
Valencia College  
Virginia Commonwealth University  
Virginia Tech  
Wayne State University  
Webster University  
West Virginia University  
Western Carolina University  
Western Illinois University  
Western Michigan University  
Western Washington University  
Wheaton College  
Whitecliffe College of Art and Design  
Wichita State University  
Winthrop University  
York University



# ICFAD CONFERENCES

- 2019 Austin, Texas
- 2018 Seattle, Washington
- 2017 Halifax, Nova Scotia
- 2016 Grand Rapids, Michigan during ArtPrize
- 2015 Atlanta, Georgia
- 2014 Kansas City, Missouri
- 2013 New Orleans, Louisiana
- 2012 Minneapolis, Minnesota
- 2011 Washington, D.C.
- 2010 Sarasota, Florida
- 2009 Salt Lake City, Utah
- 2008 Portland, Oregon
- 2007 Charleston, South Carolina
- 2006 Boston, Massachusetts
- 2005 Scottsdale, Arizona
- 2004 Philadelphia, Pennsylvania
- 2003 Fort Worth, Texas
- 2002 Toronto, Canada
- 2001 Long Beach, California
- 2000 Miami, Florida
- 1999 Pittsburgh, Pennsylvania
- 1998 St. Louis, Missouri
- 1997 San Antonio, Texas
- 1996 Washington D.C.
- 1995 Montreal, Canada
- 1994 Minneapolis, Minnesota
- 1992 San Francisco, California
- 1991 New Orleans, Louisiana
- 1990 Chicago, Illinois
- 1989 Ottawa, Canada
- 1988 Seattle, Washington
- 1987 Cleveland, Ohio
- 1986 Boston, Massachusetts
- 1985 Banff, Canada
- 1984 Amsterdam, Netherlands
- 1983 Dallas, Texas
- 1982 Washington D.C.
- 1981 Los Angeles, California
- 1980 Toronto, Canada
- 1979 Chicago, Illinois
- 1978 San Francisco, California
- 1977 Minneapolis, Minnesota
- 1976 Palm Springs, California
- 1975 Vancouver, Canada
- 1974 Denver, Colorado
- 1973 Atlanta, Georgia
- 1972 Mexico City, Mexico
- 1971 Los Angeles, California
- 1970 Chicago, Illinois
- 1969 London, England
- 1968 Boston, Massachusetts
- 1967 New Orleans, Louisiana
- 1966 San Francisco, California
- 1965 Philadelphia, Pennsylvania
- 1964 Oberlin, Ohio

## INTERNATIONAL SYMPOSIUMS

- 2020 Barcelona, Spain
- 2017 Havana, Cuba
- 2014 Istanbul, Turkey
- 2011 Florence, Italy
- 2008 Dubrovnik, Croatia
- 2005 London, England
- 2002 Rome/Florence, Italy
- 1999 Auckland, New Zealand
- 1996 Lisbon, Portugal
- 1993 Madrid, Spain
- 1987 London, England
- 1981 Florence, Italy



# ICFAD PRESIDENTS

2018-20

Jeff Elwell  
Eastern New Mexico University

2016-18

George Sparks  
College of Visual and Performing Arts  
James Madison University

2014-16

John R. Crawford-Spinelli  
College of the Arts  
Kent State University

2012-14

Lucinda Lavelli  
College of the Arts  
University of Florida

2010-12

Raymond Tymas-Jones  
University of Utah

2008-10

Ron Jones  
University of South Florida

2006-08

Richard Toscan  
Virginia Commonwealth University

2004-06

Maurice Sevig  
University of Arizona

2002-04

Donald Gephardt  
Rowan University

2000-02

Richard W. Durst  
The Pennsylvania State University

1998-00

Margaret M. Merrion  
Western Michigan University

1996-98

John Smith  
University of South Florida

1994-96

Donald Harris  
Ohio State University

1992-94

Rhoda-Gale Pollack  
University of Kentucky

1990-92

Robert Garwell  
Texas Christian University

1988-90

Vaughn Jaenike  
Eastern Illinois University

1986-88

Nat Eek  
University of Oklahoma

1984-86

Kathryn A. Martin  
University of Montana

1981-84

Andrew J. Broekema,  
Ohio State University

1980-81

Grant Beglarian  
University of Southern California

1978-80

Eugene Bonelli  
Southern Methodist University



## ICFAD CHAIRPERSONS

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

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

## ICFAD EXECUTIVE DIRECTORS

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



## CREATING COMMUNITIES THROUGH INTER-DISCIPLINARY COLLABORATION



*Rubenstein Arts Center at Duke University  
photo by Robert Benson Photography*

One of the biggest trends in higher-education is promoting cross-departmental collaboration. But sometimes achieving this goal can be a challenge—budgets and resources are limited and departments are spread across campus, turning inter-disciplinary collaborations into a logistical nightmare. In response, universities are turning to flexible performance, event, and research spaces to bring students together. Their goal is to create a multi-user environment, where artists share the space with students from other fields of study and create meaningful inter-disciplinary partnerships.

Unsurprisingly, students (and educators!) thrive in this kind of environment. The users of these spaces aren't just artists, they're also filmmakers, scientists, and engineers—in other words, they're people with diverse skillsets, backgrounds, and perspectives. And they're instantly immersed in an environment where they're exposed to people and ideas they might not typically come across in a traditional academic setting. It creates a broader sense of community across the campus and it also creates an environment for new ideas and creativity.

A great example of this can be found at Duke University's Rubenstein Arts Center ("The Ruby"). Here, every space is designed to showcase creativity in many forms. Six multipurpose studios were deliberately designed to be non-departmental, with flexible equipment and infrastructure to enable the different disciplines to work together or to set the room up to be more tailored to their individual needs. The rooms also have oversized doors and windows to allow passersby to witness the process of art-making—on any given day, they might see dancers rehearsing, filmmakers framing a shot, or even an art exhibition that combines the work of the videographers and visual artists. And, who could resist peeking through those windows to get a sneak preview of what's happening inside?

At Virginia Tech, artists and researchers work together in "The Cube" to explore the world through the arts. This room was designed with the creative process in mind, so it has all the infrastructure and technology you'd expect from a theatre, but it uses it in a very modern way—it allows users to immerse themselves in virtual reality environments so they can understand what it's like to be in the eye of a tornado or to walk around a life-size 3D-rendered environment that hasn't been built yet. It has also played host to productions such as OPERAcraft, the world's first video game opera, where education combines with design, computer science, performing arts, and storytelling. This truly is a space where arts and technology come together to become a catalyst for engagement, inspiration, and discovery.

The soft skills that come from these kinds of collaborations are in high demand from recruiters. As Larry Page, CEO of Google, once said, "We want creative people, not experts. Take 100 experts and they'll all come up with the same tried-and-true solution to a problem, but someone with ingenuity and resilience and creativity won't just default to the same approach." And it's not just students that'll see long-term benefits from interdisciplinary collaborations, the college or university will, too. Institutions often see additional funding opportunities—both capital and operating—when multiple departments share resources and direct their efforts toward collaboration and community. Everyone wins!



*Rubenstein Arts Center at Duke University  
photo by Robert Benson Photography*

# WITH APPRECIATION FOR OUR SPONSORS



## **ASIMUT software** | [asimut.com](http://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. Four out of the top five performing arts schools on the QS-index use ASIMUT, including the Juilliard School and the Curtis Institute of Music in the US, as do many departments of fine arts at major institutions like Roosevelt University, Bard College, Melbourne University and National University of Singapore.



## **Auerbach Pollock Friedlander** | [auerbachconsultants.com](http://auerbachconsultants.com)

Since 1972, Auerbach Pollock Friedlander has been a leader in the field of Performing Arts/Media Facilities Planning and Design. The firm is internationally-recognized with an extensive portfolio of award-winning projects all over the world. With more than 150 higher education projects to our credit, Auerbach Pollock Friedlander focuses on developing practical and flexible performing arts education venues and presentation programs. Our commitment to young performers and audiences is reflected through the tangible impact our projects have had on campus life often resulting in higher enrollment, expanded courses of study and facilities that support cutting-edge artistic educational pursuits. The majority of the firm's work is with return clients, attesting to the success of our 45-plus years of innovative design and professional relationships. Locations: New York, San Francisco and Minneapolis.



## **Beck Design** | [beckgroup.com](http://beckgroup.com)

Beck Design is a 39 year old award winning architectural firm with a national reputation for creating unique design solutions that emulate the image that our clients wish to portray. Our team specializes in collaborating with our clients and consultants to come up with "Big Bold Ideas". We specialize in designing Performance and Educational Projects. Our projects focus on enhancing the users and participants experience thus improving their lives and surroundings. With our design, there is a balance between performance, aesthetics and budget. Our overall performance has resulted in less than a 1% change order history on our projects.



## **DLR Group|Westlake Reed Leskosky** | [dlrgroup.com](http://dlrgroup.com)

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



## **HGA** | [hga.com](http://hga.com)

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



## **Jaffe Holden Acoustics, Inc.** | [JaffeHolden.com](http://JaffeHolden.com)

Organizations that have built or improved their performing arts, educational and cultural facilities have benefited from Jaffe Holden's distinct know-how in architectural acoustic design and audio/video solutions. Our award-winning work and involvement in enhancing many of the world's most iconic buildings make us a leader in our field. Jaffe Holden develops unique solutions that do more than just meet the requirements of a space – we inspire sensory experiences where people learn, work, live and play.



## **LMN** | [LMNArchitects.com](http://LMNArchitects.com)

Since its founding in 1979, Seattle-based LMN Architects has dedicated its practice to the health and vitality of communities of 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, civic and arts projects, science and technology, conference and convention centers, urban mixed-use projects, transportation and other programs that celebrate community. LMN has completed over 700 projects across North America, including the Voxman Music Building at the University of Iowa in Iowa City; the Conrad Prebys Music School at the University of California, San Diego; and the Tobin Center for the Performing Arts in San Antonio, Texas. In recognition 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.

# WITH APPRECIATION FOR OUR SPONSORS



## **Pfeiffer** | [pfeifferpartners.com](http://pfeifferpartners.com)

Architects, planners and programmers for over five decades throughout North America, Pfeiffer 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** | [shulershook.com](http://shulershook.com)

Valued internationally as creative and insightful design partners, Schuler Shook consistently creates exceptional design solutions in theatre planning and architectural lighting design. We design for today and for the future. With over 30 years of experience, we are fully engaged in understanding and elevating the project vision. We lead the team in exploring options for theatre shapes and forms, and we carefully evaluate the positive relationships that can be created between audiences and performers. 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



## **Steinway & Sons** | [steinway.com](http://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.



## **The College of Fine Arts** | [finearts.utexas.edu](http://finearts.utexas.edu)

The College of Fine Arts at The University of Texas at Austin educates artists, performers, designers, scholars, makers and creatives ready to change the world. As a comprehensive visual and performing arts college situated within a Tier 1 public research university, the college offers more than 20 undergraduate degree options and a range of master's and PhD programs. The college includes four academic departments: the Butler School of Music, the Department of Art and Art History, the Department of Theatre and Dance and the School of Design and Creative Technologies.



## **Theatre Consultants Collaborative** | [theatrecc.com](http://theatrecc.com)

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



## **Theatre Projects** | [theatreprojects.com](http://theatreprojects.com)

Designing a performance space for education requires an in-depth understanding of how educators and students will work in the space. Having worked with over 100 colleges and universities, Theatre Projects is well-versed in what makes these spaces successful—for teaching, learning, rehearsal, and performance purposes. We create these spaces to be intimate, accessible, and appropriate to the needs of the users, allowing students to comfortably learn how to project the voice, produce visual effects, and create magic on stage. But most importantly, we design them to set students up for their future careers—we make all our decisions with the learning process in mind so students can learn their craft in a welcoming and nurturing environment.



## **Wenger Corporation** | [wengercorp.com](http://wengercorp.com)

Wenger Corporation provides innovative, high-quality products and solutions for music and theatre education, performing arts venues and athletic programs. Our products include the Wenger, JR Clancy and GearBoss brands of equipment. Products include; theatrical rigging systems, acoustical shells and treatment, acoustical doors and sound-isolating practice rooms, fixed and portable audience seating, and portable and mobile staging systems. Our furniture line includes music posture chairs, music stands, conductor's equipment and a full line of high-density and portable storage solutions for instruments, garments, sheet music and media equipment. We also offer a complete line of athletic lockers, equipment storage and transport products.



## **Yamaha** | [yamahaisg.com](http://yamahaisg.com)

Yamaha Corporation of America empowers music lovers across the globe to create, play and enjoy the transformative power of the sound. As the preferred partner of the world's most innovative schools of music, we provide solutions ranging from music instruments to arranging stations and software to whole-building audio. Our commitment to meeting the needs of educators and students reflects a 135+ year legacy of craftsmanship, innovation and dedication to superior sound. The Yamaha Institutional Solutions Group provides a team of experienced, trusted advisors to deans and chairs of schools of music to find the right solution for their audio needs.



# ICFAD's 57<sup>th</sup> ANNUAL CONFERENCE

## Richmond, Virginia



## MARK YOUR CALENDAR

### September 30 – October 2, 2020

### in RICHMOND, VIRGINIA

Join us for ICFAD's 57th Annual Conference

Richmond has a strong and vibrant creative culture that brings the arts to life. Makers from every arts discipline collaborate with one another, leading to art around every corner. And each October is Artober - a month-long celebration of arts and culture in Richmond. Join us and see why Gogobot ranked Richmond #1 on its list of the "10 Most Artistic Mid-Sized Cities in America."

Art walks, historic theaters, galleries, and rooftops feature musical, visual and performing arts. Described as a living canvas with walls painted by local and international artists, the city is home to more than 100 murals, and has become a favorite destination for street art enthusiasts.

In the midst of the Great Depression, Virginia's political and business leaders bravely demonstrated their faith in the future and their belief in the value of art by opening the Virginia Museum of Fine Arts. Today VMFA continues to be the state's flagship art museum and the headquarters for an educational network bringing the best of world art, past and present, to every corner of the Commonwealth.

Richmond's vibrant art scene shines on many stages. The Coalition Theater hosts live comedy shows, including the city's own satirical late-night show, RVA Tonight. Richmond's Triangle Players is focused on changing the community's conversation about diversity and inclusion through the production of LGBTQ-themed works. The Virginia Repertory Theater produces professional productions of classic comedies, dramas, and musicals; their recent children's theatre touring unit has garnered considerable national attention. The Cultural Arts Center at Glen Allen features art exhibitions, concerts, plays, musicals, and dance, including the Latin Ballet of Virginia. The Henrico Theater hosts musical and theatrical performances in a landmark Art Deco building. Catch performances of touring Broadway shows, the Virginia Opera, the Richmond Symphony Orchestra, the Richmond Ballet and more at Performing Arts Alliance locations including the historic Dominion Energy Center for the Performing Arts and iconic Altria Theater.

Your ICFAD Board of Directors is planning an extraordinary agenda, with time on the campuses of the historic University of Richmond and Virginia Commonwealth University, ranked first in the country as a public university art school.





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