

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

The Arts as Inspiration for Social Transformation and Resilience

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

Thursday & Friday, September 28 & 29, 2023

Pre-Conference Workshops on Wednesday, September 27

Leadership Development Workshop

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

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

ICFAD PRESIDENTS

2022-2024

Nancy Uscher
University of Nevada Las Vegas

2019-2022

Jean Miller
Illinois State University

2018-2019

Jeff Elwell
Eastern New Mexico University

2016-2018

George Sparks
College of Visual and Performing Arts
James Madison University

2014-2016

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

2012-2014

Lucinda Lavelli
College of the Arts
University of Florida

2010-2012

Raymond Tymas-Jones
University of Utah

2008-2010

Ron Jones
University of South Florida

2006-2008

Richard Toscan
Virginia Commonwealth University

2004-2006

Maurice Sevign
University of Arizona

2002-2004

Donald Gephardt
Rowan University

2000-2002

Richard W. Durst
The Pennsylvania State University

1998-2000

Margaret M. Merrion
Western Michigan University

1996-1998

John Smith
University of South Florida

1994-1996

Donald Harris
Ohio State University

1992-1994

Rhoda-Gale Pollack
University of Kentucky

1990-1992

Robert Garwell
Texas Christian University

1988-1990

Vaughn Jaenike
Eastern Illinois University

1986-1988

Nat Eek
University of Oklahoma

1984-1986

Kathryn A. Martin
University of Montana

1981-1984

Andrew J. Broekema,
Ohio State University

1980-1981

Grant Beglarian
University of Southern California

1978-1980

Eugene Bonelli
Southern Methodist University

CONFERENCE AGENDA

TUESDAY SEPTEMBER 26

4:45 - 7:30 pm Leadership Development Workshop
Ballroom & Foyer Reception and Session

WEDNESDAY SEPTEMBER 27

8:00 am - 5:00 pm *Leadership Development Workshop*
Atlantic I & II

9:00 am - 5:00 pm *Our Unique Opportunities and Challenges: an in-person workshop for professionals fulfilling educational missions through artistic exhibitions*
Miramar & off-site

12:15 pm - 5:00 pm *Shifts and Trends in Development in the Wake of a Global Experience: an in-person workshop for arts advancement professionals*
Miramar

5:30 - 7:00 pm **Welcome Reception**
Ocean Terrace

THURSDAY SEPTEMBER 28

8:00 - 9:00 am **Breakfast and optional Mini Presentations Over Breakfast**
Ballroom & Foyer

- *Artists Make a Kinder World. Art Education Inspires and Heals.*
- *Automation for Campus-Based Performance and Event Spaces*
- *Bringing to Life "A Musician's Life"*
- *Manage the complexity, so everyone can focus on the arts*
- *Using Values: Planning and Designing for Resiliency in Puerto Rico*

8:00 - 9:00 am **Breakfast:** Advancement Officers and Gallery & Museum Professionals
Ocean Terrace

9:15 am **Welcome to San Juan, Puerto Rico**
Ballroom

9:30 - 10:30 am **Embracing Change & Staying Resilient**
Ballroom & Foyer

10:30 - 10:45 am **Morning Reflection Break**
Ballroom Foyer

10:45 - Noon **Curating Puerto Rican and Caribbean Art**
Ballroom

12:15 - 1:30 pm **Lunch and Award for Arts Achievement and Excellence**
Ballroom Foyer & Ballroom

1:45 - 2:45 pm **How Community Partnerships Inspire and Enrich Degree Programs**
Ballroom

3:30 pm Departure to **Old San Juan**
Hotel front door
Buses will pick up

4:00 - 5:30 pm Explore **Old San Juan** on your own

5:30 pm **Dinner** in Old San Juan
Group dinners in Old San Juan were pre-reserved and pre-arranged. We are not able to add or change people. Nor will we be able to change restaurant requests.

FRIDAY SEPTEMBER 29

7:30 - 8:15 am **Committee Meetings**
Miramar
Atlantic I
Atlantic II
Ocean Park

- Creative Collaborations
- Diversity, Equity, Inclusion & Belonging
- Global Connections
- Leadership Development

8:30 - 9:15 am **Breakfast and optional Mini Presentations Over Breakfast**
Ballroom & Foyer

- *Artists Make a Kinder World. Art Education Inspires and Heals.*
- *Automation for Campus-Based Performance and Event Spaces*
- *Bringing to Life "A Musician's Life"*
- *Manage the complexity, so everyone can focus on the arts*
- *Using Values: Planning and Designing for Resiliency in Puerto Rico*

9:30 - 10:30 am **A Case Study in the Arts through a Social Transformation Lens**
Ballroom

10:30 - 10:45 am **Morning Reflection Break**
Ballroom Foyer

10:45 am - 12:15 pm **Roundtable Discussions**
Atlantic, Miramar & Ocean Park

12:30 - 1:45 pm **Lunch and Annual Meeting of International Council of Fine Arts Deans**
Ballroom & Foyer
Departure for **Universidad de Puerto Rico – Río Piedras**

2:15 pm **Fenomenal, Rompeforma 1989-1996**
Hotel front door

- **University, Theatre and Community: A Roundtrip**
- **Radiography of the Mid-twentieth Century Puerto Rican Dance Scene: Through Arturo Melero's Photographic Lens**
- **Habitar lo imposible: danza y experimentación en Puerto Rico (Inhabiting the Impossible: Dance and Experimentation in Puerto Rico):** The first book of its kind on the island, covers four decades of experimental manifestations in Puerto Rican dance practice.

2:45 - 5:00 pm **Departure for Universidad de Puerto Rico – Río Piedras**
Universidad de Puerto Rico – Río Piedras

5:30 - 7:00 pm **Closing Reception**
Casa Blanca

The **art gallery of the Instituto de Cultura Puertorriqueña (ICP)** is a short walk from Casa Blanca, and is open until 7:30 this evening, especially and only for conference attendees to visit. Please do. Walking directions will be available at the reception.

SATURDAY SEPTEMBER 30

8:30 - 11:00 am **ICFAD Board of Directors Meeting**
Atlantic I
with Committee Chairpersons in attendance through 10 a.m.

The logo for DLR GROUP, featuring a red square with a white cross to the left of the text "DLR GROUP".

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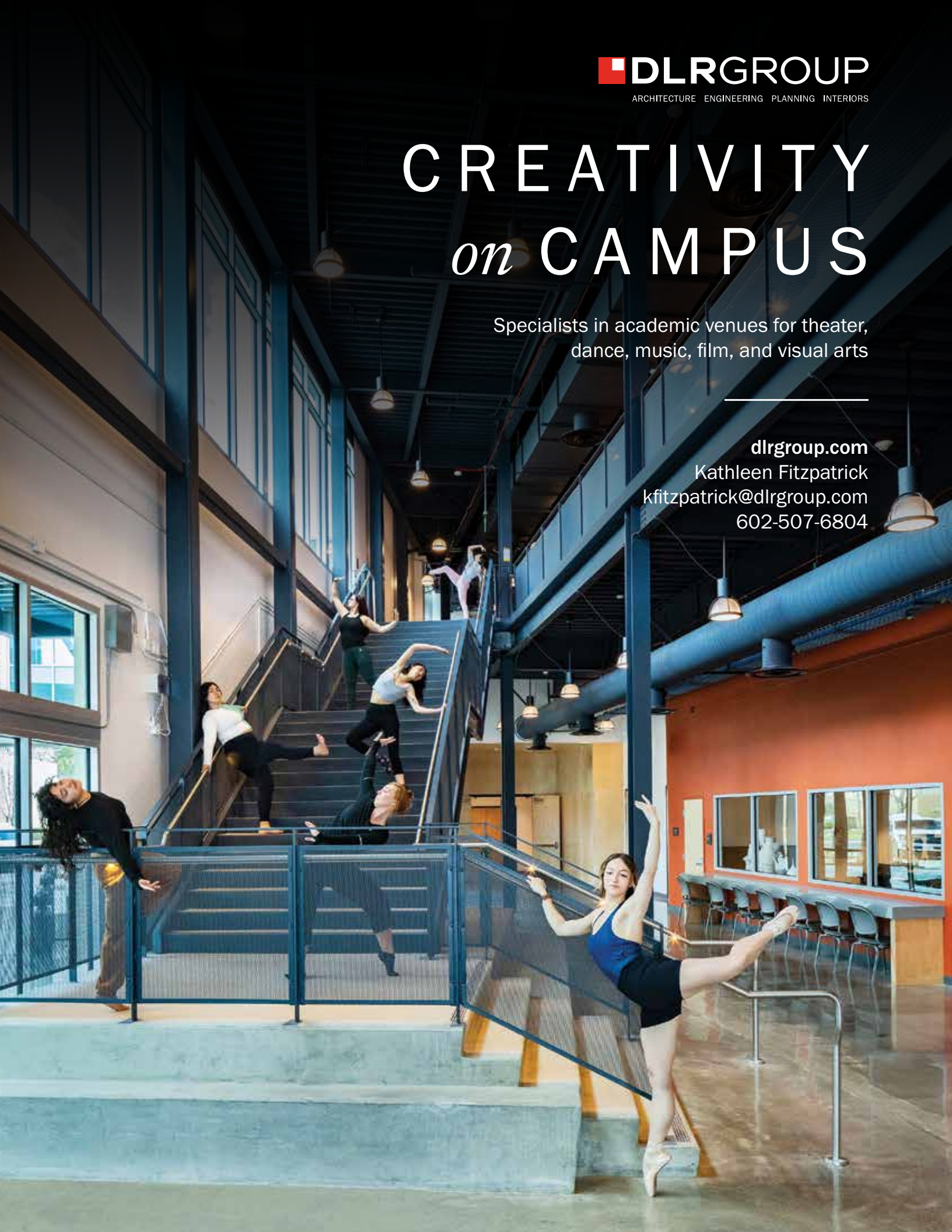
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Kathleen Fitzpatrick

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LEADERSHIP DEVELOPMENT WORKSHOP

WEDNESDAY, SEPTEMBER 13

2:15 – 4:30 pm **A Framework for Values-Based Leadership (Online)**

TUESDAY, SEPTEMBER 26

4:45 – 5:45 pm **Reception**

6:00 pm **Group Discussion**

In what ways have your priority values influenced your work during the last two weeks? In what decision-making and/or situations did competing values arise?

7:30 pm **Adjourn to dinner on your own**

WEDNESDAY, SEPTEMBER 27

8:00 – 9:00 am **Characteristics of Transformational Leaders
Leading Cultural Transformation
Six Cultures of the Academy**

9:00 – 10:15 am **Leading Strategic Innovation**

10:15 – 10:30 am **Break**

10:30 – 11:30 am **Case Study and Discussion**

11:30 am **Lunch with Mentor** (on your own)

1:00 – 2:15 pm **Advancement Officers Workshop**
Capital Campaign Practices and Strategies for Institutions of All Sizes

2:15 – 2:30 pm **Break**

2:30 – 2:45 pm **Regather and Debrief**

2:45 – 3:00 pm **Personnel Matters and Difficult Conversations**

3:00 – 4:00 pm **Case Study and Discussion**

4:00 – 5:00 pm **Review of day and preparing for mentor conversations and future online session**

5:30 – 6:30 pm **ICFAD Reception**
Dinner on your own

THURSDAY & FRIDAY, SEPTEMBER 28 & 29

1-1 Mentor/Participant Meeting

WEEK OF OCTOBER 9 OR 16

1-1 Mentor/Participant Meeting (Online)

WEDNESDAY, OCTOBER 25

Final Session: Case Study wrap up content (Online)

OUR UNIQUE OPPORTUNITIES AND CHALLENGES

an in-person workshop for professionals fulfilling educational missions through artistic exhibitions

All day Wednesday, September 27 and Thursday morning, September 28, 2023

The San Juan Marriott Resort / Museo de Arte Contemporáneo de Puerto Rico /
University of Puerto Rico – Río Piedras / Universidad Sagrado Corazón

WEDNESDAY

- 9:00 am **Welcome**
- Nancy Uscher, Dean, College of Fine Arts at University of Nevada Las Vegas
 - Lydia Gravis, Director of the Mary Elizabeth Dee Shaw Gallery at Weber State University
- Self-Introductions:** What is the greatest challenge you face in your work world and what is one of the experiences you celebrate and keeps you going?!
- 9:30 am **A Reconciled Future Can Only Happen with a Clear View of the Past: The Transformational Power of Academic Galleries to Hold Space for Truth-telling and Healing through Meaningful Programming**
- Lydia Gravis, Director of the Mary Elizabeth Dee Shaw Gallery at Weber State University
- 10:30 am Break
- 10:45 am Transfer to **Galería de Arte at Universidad del Sagrado Corazon**
- Norma Vila Rivero, Exhibition Coordinator
- 12:15 pm **Lunch** at Universidad del Sagrado Corazon
- 1:15 pm Transfer to **Museo de Arte Contemporáneo de Puerto Rico**
- **Puerto Rico Negrx** / Marina Reyes Franco, Curadora
- 2:30 pm Transfer to Universidad de Puerto Rico – Río Piedras
- **Art, History & Anthropology Museum** / Flavia Marichal, Director
 - **Galería Francisco Oller** / Raymond Cruz Corchado, Director and Daniel Expósito, Interim Chair of the History of Art Program
- 4:30 pm Transfer to hotel
- 5:30 pm **Reception** with Deans and Arts Administrators, opening ICFAD's 59th Annual Conference

THURSDAY

- 8:00 am **Breakfast and Roundtable Discussions** with Colleagues and Advancement Officers
Ocean Terrace
- 9:15 am **Embracing Change & Staying Resilient**
- 10:30 am **Reflection Break**
- 10:45 am **Curating Puerto Rican and Caribbean Art**
- A conversation with contemporary art curators who have organized major exhibitions of Puerto Rican and Caribbean Art in the past year at major museum institutions in the United States and Puerto Rico. Facilitated by Ramón H. Rivera-Servera, panelists will include:
- Mariana Reyes Franco, Curator, Museo de Arte Contemporáneo de Puerto Rico
 - Marcela Guerrero, DeMartini Family Curator, Whitney Museum of Art
 - Carla Acevedo Yates, Curator, MCA Chicago
- Noon **Adjourn** for travel home to campus

SHIFTS AND TRENDS IN DEVELOPMENT IN THE WAKE OF A GLOBAL EXPERIENCE

an in-person workshop for advancement professionals

Wednesday afternoon, September 27 and Thursday morning, September 28, 2023

San Juan Marriott Resort in San Juan, Puerto Rico

WEDNESDAY

12:15 pm

Welcome

- Sondra Lomax, Executive Director and Assistant Dean of Development, College of Fine Arts, University of Texas Austin
- Diane Zapach, Senior Director of Development, College of Fine Arts, University of Nevada, Las Vegas

Self-Introductions

1:00 – 2:15 pm

With participants in the Leadership Development Workshop **Capital Campaign Practices and Strategies for Institutions of All Sizes** will address how to set fundraising priorities and goals in alignment within the broader institution's campaign theme, identifying and cultivating your largest donors, engaging your donor base, and avoiding "donor fatigue" in a multi-year campaign.

- Mark Heckler, President Emeritus, Valparaiso University.
- Ramón H. Rivera-Servera, Dean, College of Fine Arts, University of Texas Austin
- Sondra Lomax, Executive Director and Assistant Dean of Development, College of Fine Arts, University of Texas Austin

Ramón and Sondra will focus on how a 2,100 student-enrolled College of Fine Arts conducts a campaign within large state university's guidelines, as Mark speaks from the presidential perspective about capital campaigns and talks about what a president and development officer perceive as needs from units and how units can best interact at the smaller institutions. This interactive presentation may also call upon experience and wisdom from Leadership Development Workshop mentors and experienced Advancement Officers in attendance, drawing on their perspectives.

2:15 – 2:30 pm

Break

2:30 – 3:45 pm

Foundational Philanthropy Success Stories

When are you ready; when are you not; and what can you do in the meantime?! Exploring family foundations and how to find them. How do you work with central advancement and other institutional colleagues on collaborative opportunities?

- Diane Zapach, Senior Director of Development, College of Fine Arts, University of Nevada, Las Vegas

3:45 – 4:00 pm

Break

4:00 – 5:00 pm

Current Dynamics in Advancement

"Building bigger and better collaborative gifts by breaking down internal institutional silos"

- Jennifer R. Jordan, Director of Development at West Virginia University College of Creative Arts

She will share information about two 7+-figure gifts that the WVU College of Creative Arts received that reflect the result of collaboration made possible by breaking down silos, the engagement before the gifts were made, and the stewardship that followed. One of these gifts was received through an estate plan, the other cash.

5:30 pm

Reception with Deans and Arts Administrators, opening ICFAD's 59th Annual Conference

THURSDAY

8:00 am

Breakfast and Roundtable Discussions with Colleagues alongside Curators and Directors of Campus Galleries and Museums
Ocean Terrace

9:15 am

Embracing Change & Staying Resilient

10:30 am

Adjourn for travel home to campus mid-day



Miguel A. Romero-Lugo

August 25, 2023

Dear members and attendees of the International Council for Fine Arts Deans 59th Annual Conference:

On behalf of the people of San Juan, Puerto Rico, I am pleased to welcome all of you to the ICFAD's 59th Annual Conference. We are thrilled you have chosen our city as the venue for your gathering and look forward to doing everything in our power to ensure you have a most successful and enjoyable event.

In the wake of our recent celebration of the 500th Anniversary of the founding of our city, San Juan projects itself as the natural and ideal venue for artists, art historians, arts educators, art managers and art entrepreneurs from around our Nation, and indeed the entire Western Hemisphere, to convene, learn, network and do business.

It was back in 1521, that the original Spanish settlement in Caparra was moved from across the bay to its current location in Old San Juan, making it the oldest, continuously inhabited city established by Europeans in the United States and one of the very first in the entire Western Hemisphere.

Against that backdrop, San Juan offers a unique combination of attractions that make it an ideal meeting destination: from world-class accommodations in myriad hotels and resorts to the largest and most technologically advanced meeting facility in the Caribbean. Our centuries-old culture, with its diverse artistic, musical and gastronomic traditions; the awe-inspiring built patrimony of Old San Juan, featuring colonial buildings, cobblestoned streets, public art, ancient churches, fortresses and palaces, including several U.S. Park Service and UNESCO World Heritage sites; and the numerous pre and post activities for attendees to experience, including palm tree-lined beaches both in San Juan and around the Island, make our Capital City and ideal venue for any gathering or convention.

In every plaza, around every corner of every street in Old San Juan you will be able to enjoy the very best of Puerto Rico's music, arts and crafts, and cuisine. So I hope you take the time to celebrate with us the historical, cultural, architectural, artistic, social and ethnic heritage of our city, a true crossroads of the two great cultures of the West: the Hispanic culture we inherited from Spain and the Anglo-American culture to which we proudly contribute as citizens of the United States.

As you conclude your meeting in San Juan, I hope you can dedicate some time to exploring the myriad attractions we have to offer our visitors, so that when you return home, you may cherish the memories of your stay with us and long to visit us again.

Cordially yours,

Miguel A. Romero Lugo
Alcalde



*PO Box 9024100 San Juan, Puerto Rico 00902-4100
Phone: (787) 524-2500 | mromero@sanjuan.pr*



Our heartfelt appreciation to **Martin Camacho, Dean, J.T. and Margaret Talkington College of Visual and Performing Arts at Texas Tech University**, for sharing his passion, planning, leadership, attention to detail and deep commitment to sharing as he created an experiential learning and cultural immersion experience for the 35 people representing 18 institutions – including one from Australia and another from New Zealand -- who participated in this year's International Symposium in Mexico City.

With his leadership and cultural understanding, we were able to spend meaningful time on the campuses of:

- **Centro Nacional de las Artes (CENART)**, the largest educational, cultural and artistic center in Mexico exploring new models for artistic education in art, music, dance, film, theatre, interdisciplinary research, and new technologies;
- **UNAM**, the National Autonomous University of Mexico, Latin America's largest public research university and Ciudad Universitaria, a UNESCO World Heritage site; and
- **Universidad Panamericana**, a private institution with leadership supporting artistic opportunities to improve human dimension and cognitive skills through the fine arts. (You may have previously met Dean Gabriel Pilego at ICFAD's Conference in Seattle in 2018.)



29pieces.org



artistsmakingakinderworld.org

WHEN WAVES FEEL TOO BIG **HOW DO WE HOLD ON?**

By using art to create transformative social change and by training educators in 24 states and Washington DC. Here is a snapshot of 12 of our 20 lessons.



29 Pieces uses art to awaken, uplift and give voice to the creative human spirit to make genuine, positive social change. Since 2005, 1,500+ art educators trained in 24 states and Washington DC; 250,000+ K through 12 student participants; in addition to ongoing teacher training, 10 major projects undertaken including The American LOVE Project in 2021- 2022. **If you wish to meet Karen Blessen (Director and Founder of 29 Pieces) while at the ICFAD conference, text 214.770.1219 or email Karen@29Pieces.org.**

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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.

EXECUTIVE COMMITTEE

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Dean, College of Fine Arts
University of Nevada Las Vegas

Treasurer: Laura Franklin
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Lewis University

Secretary: James Frazier
Dean, College of Fine Arts
Florida State University

Past President: Jean Miller
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California State University

Eileen Strempel, Inaugural Dean
Herb Alpert School of Music
UCLA

Alison Pruitt, Executive Director
International Council of Fine Arts Deans



ALISON PRUITT
Editor



BRAD SHERMAN
Graphic Designer



WELCOME from the ICFAD President



Dearest Colleagues:

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

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

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

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

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

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

With warmest wishes,

NANCY USCHER, PRESIDENT

International Council of Fine Arts Deans

The ICFAD Board of Directors extends its congratulations to participants in the Leadership Development Workshop 2023 and appreciation to their mentors

Joni Acuff, Chair, Arts Administration, Education & Policy, College of Arts & Sciences, The Ohio State University
Mentor: John Scheib, Associate Vice President for the Arts and Dean, College of Fine Arts, University of Utah

Danah Bella, Chair, Dance, Peabody Conservatory, Johns Hopkins University
Mentor: Andy Schulz, Vice President for the Arts and Dean, College of Fine Arts, University of Arizona

Debra Burns, Chair, Department of Music and Arts Technology, IUPUI
Mentor: Andrew Davis, Dean, Kathrine G. McGovern College of the Arts, University of Houston

Osubi Craig, Director, Center for Arts, Migration, and Entrepreneurship, College of The Arts, University of Florida
Mentor: Sabrina Madison-Cannon, Dean, School of Music and Dance, University of Oregon

Duane Cyrus, Director, College of Fine Arts, School of Dance University of Arizona
Mentor: Onye Ozuzu, Dean, College of the Arts, University of Florida

Deanna Fitzgerald, Vice Dean, College of Fine Arts, University of Arizona
Mentor: Mark Shanda, Dean, College of Fine Arts, University of Kentucky

Priscilla Gitimu, Associate Dean, College of Architecture and Design, Belmont University
Mentor: Claudia Bornholdt, Dean, Edwards College of Humanities and Fine Arts, Coastal Carolina University

Leah Gose, Dean, Lamar D. Fain College of Fine Arts, Midwestern State University
Mentor: Jason Lester, Dean, College of the Arts, Palm Beach Atlantic University

David Kaiser, Assistant Dean, College of Fine Arts, University of Kentucky
Mentor: Arne Flaten, Head, College of Liberal Arts, Purdue University

Angela Norwood, Chair, School of the Arts, Media, Performance and Design (AMPD), Department of Design, York University
Mentor: Peg Faimon, Founding Dean, Eskenazi School of Art, Architecture + Design, Indiana University

Maureen Quigley, Chair, College of Arts & Sciences, University of Missouri - St. Louis
Mentor: Sarah Bay-Cheng, Dean, School of the Arts, Media, Performance & Design York University

Angela Rajagopalan, Chair, Department of Art and Art History, College of Arts + Architecture, UNC Charlotte
Mentor: Melissa Berke, Associate Dean, College of Communication, Fine Arts and Media, University of Nebraska at Omaha

Mark Swain, Interim Dean, College of Humanities, Fine Art Communications, Lewis University
Mentor: Sean Ferguson, Dean, Schulich School of Music, McGill University

Jessa Wilcoxon, Interim Dean, College of Fine Arts, Millikin University
Mentor: Valerie Morris, Dean Emerita, School of the Arts, College of Charleston



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 + CROSS-DISCIPLINARY
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 + RESEARCH EMPHASIS**

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Peg Faimon, Founding Dean
 pfaimon@iu.edu

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29Pieces.org | artistsmakingakinderworld.org

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



ASIMUT software | asimut.com

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



David M. Schwarz Architects | dmsas.com

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



DLR Group | dlrgroup.com

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.

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JaffeHolden

Jaffe Holden Acoustics, Inc. | JaffeHolden.com

Our mission in the acoustic and audio/video design of academic learning environments for the fine and performing arts is centered around the students, faculty, and staff who use these spaces every day to learn, teach, practice, and perform. By supporting the needs of students, we help build their confidence in performing to audiences of all sizes.

**PERKINS
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Pfeiffer, a Perkins Eastman Studio | pfeifferpartners.com

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

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

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Theatre Consultants Collaborative | theatrecc.com

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



Puerto Rico Conservatory of Music

The Puerto Rico Conservatory of Music is a public institution of higher education and the only one specializing in music in Puerto Rico. It serves musically gifted students by offering 81 academic programs, 33 baccalaureate degrees, 25 post-baccalaureate certificate programs, and 23 degrees at the master's level.

The Conservatory provides the Puerto Rican community, especially its youth, with all the opportunities they need to learn and perfect their musical skills. The academic offer encourages the comprehensive growth of its students and promotes the maximum development of their artistic, intellectual, and humanistic abilities. The institution strives for excellence and relevance in its academic offer in order to continue to provide a high-quality offering that meets the educational needs of the music labor market. In addition to its university-level programs, the Conservatory also offers pre-college level courses aimed at children, youths, and adults from the general community through its Preparatory School.

The Institution was founded on June 12, 1959, as an initiative of the Puerto Rican Government, and guided by the hand of the illustrious Spanish cellist, Pablo Casals. Instruction began in January 1960 and the first class

graduated in 1964. It is licensed by the Puerto Rico Board of Post-Secondary Institutions and accredited by the Middle States Commission on Higher Education (MSCHE) and the National Association of Schools of Music (NASM).

Located in the heart of San Juan, the CMPR's campus is comprised of two buildings, beautiful patios, and plazas. The Historic Building was the last one built by the Spanish Government in Puerto Rico. It served then as an orphanage but today, it holds classrooms, practice rooms, and administrative offices. The Academic Building contains classrooms, rehearsal rooms, a recording studio, our Learning Resource Center, two recital halls, and a concert hall.

The institution has attained numerous achievements that testify to the excellence of our musical education. Some of the alumni composers have recently had performances of their music by some of the most renowned orchestras in the world, such as the New York Philharmonic Orchestra and the Los Angeles Philharmonic Orchestra. For the past 30 years, many of the alumni from the Voice Department have had, and are having, successful careers in distinguished stages such as the Metropolitan Opera, the Deutsche Opera, the Komische Opera, the San Antonio Symphony Orchestra, among many others.

The Conservatory has hosted a number of international musicians as students as well as faculty, and has a longstanding relationship with the classical music movement in Puerto Rico, including the annual Casals Festival and the Puerto Rico Symphony Orchestra. Numerous performance alumni are sitting in some of the best orchestras in the world, and some are now teaching in distinguished educational institutions in the United States, Latin America, and Europe.

As it is the only university of music on the island, the Puerto Rico Conservatory is aware of its leading role as a vehicle to encourage and spread interest in music—both classical and popular—in the Puerto Rican community in general.

COMMUNITY PROGRAMS

Preparatory School

The Preparatory School was founded with the mission of offering the general community access to an excellent music education that fosters an appreciation and enjoyment of the musical arts in its students.

Música 100 X 35 Program

The Música 100 X 35 program is a social development through music program aimed at wide sectors of the low-income population, focusing on children from age 4 to teenagers. This program seeks to spread far and wide the benefits of music as a tool for rescuing and protecting children and seeks to make music an instrument for motivating, uniting, and promoting the progress of children and society in general. This project is modeled after the successful Venezuelan program El Sistema.

Despertar Musical Program

The Despertar Musical (literally, “musical awakening”) program began as a musical program for early childhood in response to the dire need for a quality music curriculum in the island’s childcare centers. Motivated by this, the Puerto Rico Conservatory of Music took it upon itself to create, produce, and implement the use of various curricular guides in Spanish, that incorporate musical activities. These guides are currently used for children from ages 0 months to 5 years.



University of Puerto Rico - Río Piedras

The **University of Puerto Rico (UPR)** is a multi-campus state-supported institution of higher education. It is the leading public university on the Island, licensed by the Postsecondary Institution Board, and has the largest and most diverse academic offerings in the commonwealth.

The **University of Puerto Rico's Río Piedras Campus (UPR-RP)** was founded in 1903 as Puerto Rico's first public university. It is the oldest, largest, and most complex campus within the UPR System in terms of academic programs, administration, human resources, buildings, grounds and other facilities.

Known affectionately as "la IUPI", UPR-RP is distinguished by diverse academic offerings that include 61 undergraduate programs, 47 master's degrees, 17 doctoral programs, 4 postgraduate certificates, and a varied offer through the Division of Continuous Education and Professional Studies. As a public research-oriented comprehensive doctoral institution, the UPR-RP is endowed with resources of the first order dedicated to research, creation and the dissemination of knowledge.

UPR-RP is committed to access for all qualified students, to the advancement of the Puerto Rican society, and to the integral formation of students and their lifelong learning, as evidenced by its significant contributions for more than a century. It has also developed a unique regional mission which is based upon the specific historical and cultural role that it has played among the Latino and Hispanic

communities in the US, Latin America and the Caribbean, which sets it apart from the other campuses and higher education institutions on the Island. Its reputation extends beyond national and international borders, crossing oceans, languages, and academic disciplines.

UPR-RP nurtures the formation of professionals in the arts, business, and sciences, providing the country with a substantial portion of its most talented journalists, writers, teachers, architects, actors, musicians, historians, lawyers, medical professionals, and public relations specialists. It also stands out as the leader in the area of creative work. In addition to making international contributions in their respective fields, faculty members in Fine Arts, Drama, Music, Art History, and related areas play a pivotal role in arts in Puerto Rico. Their work is essential to ongoing professional development of the island's artists, actors, dancers, musicians, writers, and poets.

Indeed, since its foundation in 1943, the **College of Humanities** at UPR-RP, has been the only academic structure within the UPR system that specializes in the study of the Arts and the Humanities (Art History, Languages, Literature, History, Philosophy, etc.). It has been recognized by national and international institutions for its faculty, student body and alumni's academic, creative and artistic undertakings. It is host to several academic programs, some of which are unique in Puerto Rico and the Caribbean: the PhD Degree in Caribbean Studies (English Department) the Master's degrees in



Translation and in Cultural Administration, and the BA programs in Foreign Languages, Interdisciplinary Studies, and Drama.

Moreover, thanks to the artistic talents and performances of its constituents, whether on campus or outside, the College of Humanities is an essential cultural resource for the academic and external communities. It collaborates frequently with the recently restored **UPR Theater**, which has, since 1949, been one of the most sought-after cultural venues in the country. Located on the institution's historic Quadrangle, the Aula Magna has hosted artists and prominent figures from all around the world.

- The **Fine Arts Department** aims to provide a general education in the humanities alongside a specific training in the visual arts (sculpture, painting, printing, multimedia, etc.). Besides bolstering the students' intellectual development and their critical thinking through the arts, educational strategies are implemented to promote knowledge, research and creation, the dissemination of artistic production, and social responsibility through artistic manifestations. Staff members of the Department have exhibited their work in various art conferences and venues, and earned national and international awards and recognition over the years. In 2018, the Fine Arts Department opened the BA209 Gallery, an exhibition space where active students and alumni can promote their pieces and venture into the professional world; they can also exhibit in the Galería Francisco Oller (named after the famed Puerto Rican painter), in collaboration with the History of Art Program, where students can manage the curatorship of their peers' production, as well as that of important artists.
- The **Drama Department** produces three to five plays every academic year, which help develop students' knowledge and skills in the theatrical field by offering them the opportunity to participate in one of various stages of theater production (acting, lighting, costumes and/or set design, sound, etc.), under the supervision and direction of specialized faculty members. It is the home of the Travelling Theater which, for more than 70 years, has brought theater productions to almost every town in the Island for people who cannot go to traditional playhouses, and has also traveled outside Puerto Rico. Department staff have received individual awards for excellence in undergraduate training from the University Resident Theatre Association (URTA), and have been nominated for and awarded various prizes by the Artistas de Teatro Independiente (ATI) organization. The Department also received the URTA institutional award for excellence in undergraduate training of actors in 2020. Its main stage, the Julia de Burgos Theater, is a black-box theater with an audience capacity of 186 seats.
- Since its creation in 1965, the **Music Department** has contributed to the cultural diversity of the UPR with different instrumental ensembles (e.g. Traditional Music [Criollo] Ensemble, Symphonic Band, Brass Ensemble, Jazz Ensemble, Percussion Ensemble), as well as choral ensembles (Lyrical Theater, UPR Chorus, and concert chorale Coralia). Also, through its performances on campus and its outreach activities, the Department serves as a cultural resource for the community. Thanks to its various artistic talents, both at the Faculty and at the student level, these groups allow for the Department to fulfill its engagement to ensure artistic and creative processes, and to innovate academically. The department's ensembles have traditionally participated in important local and international music festivals, such as the renowned Casals Festival, and Coralia and the UPR Chorus have won important international prizes (Florilège Vocal de Tours, European Grand Prix for Choral Singing, International Choral Competition Guido D'Arezzo, and Gallus-Maribor International Choral Competition, just to name a few).



Universidad del Sagrado Corazón

Higher Education for the Creative Professional

Puerto Rico has a rich and diverse cultural and creative ecosystem. For decades, the great potential of arts as an economic development strategy has been highlighted, mainly guided by the international recognition of our artists and the cultural vibrancy of cities. That ecosystem, despite having few support resources from the local government, has been accompanied by a higher education ecosystem through academic offerings in public and private universities.

Despite this great potential, universities have assumed their role through specific areas, be it performing arts, design, visual arts, or music. No university had taken the step of creating a School of the Arts to address the broad spectrum of creative disciplines in the context of the creative economy. That was the experience of the Universidad del Sagrado Corazón by creating its School of Arts, Design and Creative Industries in August 2021. Through this short essay, my objective is to share some lessons learned about the importance of this perspective as a strategy to approach the creative professional of the future. The school currently has

12 undergraduate programs, 20 minor concentrations, and 3 graduate programs.

The first important learning is to achieve a triangulation between the arts, business, and technology. Traditionally, this challenge has been addressed through collaborations with other schools and general education components, but it is important to approach these skills within the School. For this reason, the presence of programs and faculty in areas of arts business and creative technologies, among others, are essential to achieve this comprehensive profile for the creative economy. Similarly, the concept of creative industries contributes to making visible the breadth of the ecosystem and the importance of interdisciplinary training and experiences. The new creative professional will depend on multiple transitions between occupations, a lot of collaboration and innovation practices through the connection between disciplines. For this reason, the design of an academic structure and projects with that diversity is essential for the co-curricular experience.

On the other hand, entrepreneurship continues to be an important strategy for the student to come out with the skills to put their talent to use in society. Despite the challenge in the implementation of this component and the acceptance of the students, the faculty must be a vehicle to communicate the value of entrepreneurship in the development and materialization of creative projects, emphasizing the development of products/projects, its planning, its financing, its communication and in the identification of human talent. To address the development of these skills, the Universidad del Sagrado Corazón established as a requirement that all students complete 18 credits in entrepreneurship, divided into phases of ideation, validation, development, and execution.

Finally, the formalization of collaborations with the ecosystem are vital to understand the condition of the sector that our students will enter. The School designed a compulsory interdisciplinary internship for all the students of the School, which also represents an injection of substantial specialized human talent in a sector that has had great challenges in recent years. Similarly, the implementation of artist-in-residence programs and the direct support and professional development of non-

tenured faculty is a key responsibility of the Universities that the School is addressing thanks to the Strengthening Teaching of the Arts to Students (STARS): Retention & Graduation to Foster Creative Disciplines as Economic Drivers of Success program, subsidized through a Title V grant for Hispanic Serving Institutions by the Department of Education.

The creative economy throughout the world will continue to undergo dramatic transformations in the coming years. Following the premise that design must respond to changes in the external environment, we need universities with the capacity to adapt their structures, processes, and resources to meet this reality, keeping creative freedom, cultural diversity, and innovation as our guiding principle.



JAVIER J. HERNÁNDEZ ACOSTA, Dean of Escuela de Artes, Diseño e Industrias Creativas at Universidad del Sagrado Corazón



Photo on left: Performance of Foto-Grafía from the Itinerante Project (photo by Professor Frances Arroyo).



Photo on right: La Multi, an interdisciplinary event based on students' work at courses (photo by Raquel Vázquez).

About Universidad del Sagrado Corazón

The Universidad del Sagrado Corazón (Sagrado) is the oldest educational project in Puerto Rico (1880). Located in the Santurce community, the University has an enrollment of over 4,000 students and through five schools that include the fields of arts, communications, business, general education, and health and sciences. The arts project has been going on for nearly 90 years, when visual and performing arts courses began to be offered, culminating in the creation of these bachelor's degrees during the 1950s.

The School of Arts, Design and Creative Industries, founded in August 2021, allows students and professors to collaborate and exchange perspectives and information in a space where knowledge and development are fostered through practical experiences, collaboration, and

mentoring. It also aims to promote the contribution of the arts to Puerto Rico, from the cultural, economic, social, and technological points of view. The School of Arts, Design and Creative Industries is anchored in Sagrado's institutional pillars, creating the ideal space to train professionals in the arts and creative industries, developing key skills such as self-leadership, encouraging exploration and practice in real settings, hand in hand with mentors and academic leaders active in their disciplines.

The spaces at the School encourage interdisciplinary collaboration. The School's programs are housed in the Barat Sur building, where they have multidisciplinary and multipurpose rooms, laboratories, studios, the Sagrado Art Gallery, visual arts rooms; all framed by sculpture gardens.

Artists Make a Kinder World. Art Education Inspires and Heals.

The seed of 29 Pieces: *Artists Making a Kinder World* was planted with a bullet, the bullet that murdered a man in front of Founder Karen Blessen's home. A Pulitzer Prize-winning journalist and artist, Karen reacted to the tragedy by using the tools of her practice. The result was a piece titled *ONE BULLET*, which she wrote and illustrated for The Dallas Morning News. The article explored this random act of violence and traced the path of its impact on the victim's family, the shooter's family, the law enforcement community, as well as the community at large. Karen soon realized that telling the story wasn't the end of her responsibility; it was the beginning. She had to act to help keep the narrative from repeating itself over and over.

Once again, she turned to a tool she knew: art, with a hope to use its power to transform tragedy and the storms of life into expression, communication, and peace. Engaging, involving, and inspiring our country's youth to learn, share, and live the lessons of compassion and peace became the unifying goal of the organization known as 29 Pieces, named for 29 sculpture maquettes created by Karen in response to 29 quotes that express the high reaches of human wisdom from many diverse cultures and eras.

Since its inception in 2005, 29 Pieces has grown in number of participants, range of programming, and impact. Our workshops and classroom curricula have helped more than 250,000 students and adults in 24 states and Washington, DC develop their creativity, their love of expression, and learning through art. It's our current goal to share our curricula with anyone who supports our vision and could benefit from our work.

29 Pieces' Dallas LOVE Project used art to turn the "City-of-Hate" perception upside down during the 50th anniversary year of John F. Kennedy's assassination. What all 29 Pieces' efforts have in common is the use of art as the power source for forging into plowshares and planting new seeds of peace.

While nothing we do will right the wrong of the murder that started this process, we can change what happens next.

29 Pieces was founded by Karen Blessen and Dr. Barbara Miller as a non-profit organization in 2005. 29 Pieces' mission is to use art to awaken, uplift and give voice to the creative, human spirit to make genuine, positive social change.



KAREN BLESSEN

For decades, Karen Blessen worked as an illustrator and writer. In 1989, she was the first graphic artist to win the Pulitzer Prize, for her work on a special section of the Dallas Morning News about a corporate jet crash. Other clients during that period included Absolut Vodka, Lincoln Center, the Times Square Business Improvement District (now Times Square Alliance), the Greenwich Village Business Improvement District, Simon & Schuster, the Wall Street Journal, American Airlines, The American Red Cross, Adobe, The Gap, Seagram, G. P. Putnam's Sons Publishers, and many others.

In August of 2000, after a young man was murdered in front of her home in Dallas, she wrote and illustrated *ONE BULLET*, a three-year project for the Dallas Morning News about the colossal human cost and impact of one act of violence. <http://karenblessen.com/stories/onebullet.html>

In 2005, Karen Blessen and Dr. Barbara Miller founded 29 Pieces, an arts organization based in Dallas, TX. Through 29 Pieces' unique art-based point of entry into the academic world, their Artists Making a Kinder World curriculum team has now trained more than 1500 teachers, worked with more than 250,000 students in 24 states and Washington, DC, and exhibited student art in more than 120 public venues. 29 Pieces also does major public art projects such as The Dallas LOVE Project, The American LOVE Project, the Grand Prairie, TX LOVE Project, the Piece 24 and Piece 10 public sculpture projects, Dallas Teachers Speak and Dallas Students Speak (in collaboration with the University of North Texas and Ashoka) and the Cool Schools Mural Projects (in collaboration with the Trust for Public Land, Dallas ISD, Dallas Parks and Recreation and Texas Trees Foundation).

Karen Blessen earned a BFA at the University of Nebraska, Lincoln. The Library of the University of Nebraska is acquiring more than 100 of her artist journals for their permanent archives.

www.29Pieces.org, www.artistsmakingakinderworld.org, www.theamericanloveproject.org, www.dallasloveproject.org, www.karenblessen.com

Photo credit: Danny Fulgencio



Automation for Campus-Based Performance and Event Spaces

Performing arts facilities are often the crown jewel of an educational institution's campus, and new challenges exist in a world that has grappled with a pandemic and cultural shift in recent years. Operational budgets have tightened, pencils have been sharpened, and the workforce has changed. There is an increasing need for operational sustainability within these performing arts facilities to ensure that the show will go on, even without an abundance of stagehands and facilities staff. Automation of the various acoustic and theatrical systems within these facilities can effectively reduce the operational costs needed to run campus-based performance and event spaces while providing a more consistent audience experience. An initial investment in the equipment and technology required for automation will undoubtedly lead to future savings of both time and money and consequently keep fine and performing arts programs thriving for years to come.

The performing arts have been one of the sectors hit hardest by the global pandemic, but its importance in our society remains as significant as ever. It is critical that a new generation of performers are provided with exceptional learning environments and that higher education institutions ensure their performing arts facilities can spring back from difficult periods and withstand future setbacks through the implementation of automation and user-friendly systems.

Academic performing arts facilities require a flexible design to properly support the unique needs of their students and faculty. Adjustable acoustics systems create a multi-use performance and event space for campuses and provide the ability to accommodate a wide range of programming and performance types with a flexible aural environment to support learning and playing. When banners are deployed, sound is dampened and the musician playing amplified music has the best aural environment in which to sharpen their skills. New flexible orchestra shells can be safely moved by students with modest training. Electronic orchestra shells can be flown and then moved quickly into position without the need for on-stage shell storage zones. Electronic enhancement systems such as those at Johns Hopkins' new Bloomberg Center and the NYU Skirball Center for the Performing Arts offer another dimension of flexibility and reliability.

Automated systems improve acoustics for a wide range of performances, saving time and improving repeatability. With optimal acoustics achieved swiftly and easily, students can focus on their creative evolution rather than the mundane tasks that once required excessive time and physical effort.



MARK HOLDEN FASA, Partner, CEO, Jaffe Holden

Mark Holden has been in the performing arts industry since 1978 and has collaborated on hundreds of diverse performance and exhibition space designs throughout the world. His academic performing arts portfolio includes BYU, University of Iowa, University of Nebraska, Juilliard, University of Mississippi, MIT, College of the Holy Cross, Duke University, St. Mary's College, and Fullerton College. He thrives on the creative design processes that call on his unique skills as an engineer, physicist, and communicator to create superior acoustic environments. He is a member of the National Council of Acoustical Consultants and a Fellow of the Acoustical Society of America. In 2016, Mark Holden released *Acoustics of Multi-Use Performing Arts Centers*, a guide to achieving outstanding acoustics in flexible spaces, published by Taylor & Francis Group.



CARLOS RIVERA Associate Principal, Jaffe Holden

Carlos has nearly 25 years of experience in the field of architectural acoustics for multi-use performing arts centers, corporate facilities, and academic learning environments. He focuses on applying technology to conduct, analyze, and create implementation strategies in the areas of architectural design, noise control, audio equipment design, and music production. His experience in acoustics combines holistically with his passion for music and engineering. Carlos is also a member of the Acoustical Society of America and the National Council of Acoustical Consultants.

JaffeHolden

Bringing to Life “A Musician’s Life”

Tips for Designing, Building, and Executing Modular Professional Skills Courses for Musicians (or Any Aspiring Arts Professional)

Nearly a decade since the publication of the influential College of Music Society’s “Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors,” we continue to reform curriculum to address the important questions in the document. At the University of Tennessee, we were perplexed about how to teach our students all the relevant musical and non-musical skills until we decided, like all undergraduate curricula, we’re only providing an initial dive into any of it. With this thought, we created a modular skills course sequence called “A Musician’s Life,” which serves as a successful venue for providing relevant literacies, professional skills, and inclusive experiences for our highly diverse student interests and futures. Although specifically designed for our College of Music students, it is easily transferrable to other Arts disciplines.

“A Musician’s Life” is a two-semester course that enables many highly relevant topics to be introduced through a series of guest lectures and workshops. Topics include professional (i.e. basic audio/video skills, building a private studio, creating online marketing materials, press kits, contracts, grant writing, resume and cover letters, etc.) and personal (i.e. creating an artistic mission and vision statement, yoga, nutrition, mental health, Alexander Technique, performance anxiety, creating an artistic identity in a gig economy, etc.) issues.

Most importantly, the sequence is *organic* in nature, and topics change with time. The course is taught by a variety of faculty, community members, and professionals in their fields, carefully selected to provide expertise on each subject. We will briefly explain (1) how we arrived at the structure/model, (2) provide tips for funding instructors and executing the curriculum, and (3) share experiences from our first year offering the sequence. We believe this modular course design prepares students for the world, which *becomes what we teach*.



DR. BRENDAN MCCONVILLE Professor and Associate Dean for Academic and Faculty Affairs in the College of Music at the University of Tennessee, Knoxville. As a music theorist, his areas of research include twentieth-century music analysis and the use of emerging technologies in music theory pedagogy.



His writings appear in a variety of scholarly journals including *Theory and Practice*, *The Journal of Music Theory Pedagogy*, *College Music Symposium*, *Perspectives of New Music*, *The Journal of the Association for Technology in Music Instruction*, and *Tempo*, and he is co-author of *Music Theory Foundations: an Interactive eBook*. He serves as Editor for Technology/Online Resource Reviews for the *College Music Symposium*. He currently serves as Treasurer for ATMI. As a composer, he has been recognized with a fellowship at the American Academy of Rome (2022), a Fulbright Scholar Award, The American Prize in music composition, and he has won three Global Music Awards. His music is available on Wide Classique, ERMmedia, DaVinci, and Navona labels. During the 2022-23 academic year, he served as Associate Dean for Academic Programs in the UT College of Arts and Sciences, overseeing the online BA degree completion programs and all curriculum and academic programming.



DR. JEFFREY PAPPAS is currently Professor and Founding Dean of the College of Music at the University of Tennessee, Knoxville. During the 2022-23 academic year, the upper administration and Board of Trustees transitioned the School of Music to a College of Music. Previously, he served as the chair of the Department of Music at Marshall University and on the faculties at Ball State University, Mississippi State University, Clarke College and Otterbein College. As a conductor, he championed new music and numerous commissions in addition to his scholarly work with the Newberry Library Choirbooks. His administrative interests include using progressive strategies to allow higher education to explore and introduce the most relevant and varied educational experiences for students to succeed in a complex and evolving artistic economy.

Dr. Pappas has served as Treasurer and Executive Committee member for the National Association of Schools of Music (NASM). Previous positions with NASM include being on the Board of Directors, Chair of Region 8, and he currently serves as an accreditor for the association. He is also active in the National Association of Music Executives in State Universities (NAMESU) and Music Executives of the Southeastern Conference (MESEC).

Manage the complexity, so everyone can focus on the arts

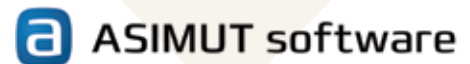
The complexity of managing an arts academy of higher education is high, very high! Especially compared to other educational institutions. Timetabling and scheduling, room booking, event management, etc. That seems safe to state.

A tendency is to install a single go-to staff member with the responsibility of maintaining an endless amount of threads on behalf of everyone and everything happening – because if that single person is not in charge of it all, the fear is all hell will break loose! But doesn't that make the institution enormously vulnerable? What if that person suddenly becomes unavailable?

What if everyone at your institution could find and contribute to the planning information themselves? Have you thought about the benefits of the transparency such information sharing achieves?

Does your institution know everything that happens at your academy or does a lot of it happen without being noted? Does that lead to suboptimal use of resources such as rooms because it is difficult to know if and what they are used for? Is that a challenge when having to report to upper management or central university why it is you need the space you have and actually need more?

In this session we will present our findings from working with more than 75 academies of music, performing arts and visual arts in 21 countries around the world in optimising their planning workflows and especially communicating the extremely complex and ever-changing schedules to students, teachers and staff.



KLAUS HOFFBECK

is the Commercial Director of ASIMUT software. Throughout his career, Klaus Hoffbeck has worked strategically and practically to develop organizations, has held several leading roles in large companies, and held several board positions, including in the financial sector.

Klaus Hoffbeck has always been driven to better understand people and organizations and to create valuable correlations between all stakeholders in these organizations.

Klaus Hoffbeck has a background in management and organizational development and holds a master's degree in law from Aarhus University, Denmark.

"I am driven by understanding people - their challenges and well-being, and how these can align with business results achieved through strong strategic understanding, visible direction, and qualitative human development."



DENNIS JUNG MØLLER

is the Head of Sales and Implementations of ASIMUT software, where he has been part of the team for more than 13 years since he graduated from the Royal Academy of Music in Aarhus, Denmark, as a singer and pianist with a passion for crooning like Sinatra.

During the years, Dennis Jung Møller has been working with more than 75 academies and leading at least 50 implementations of the ASIMUT software, from which he has gained an enormous experience with the challenges and best practices in managing fine arts academies.

"I am not just installing software – I am using my expertise to make schools change their workflows through a better planning culture among everyone, also students and teachers, so they can focus on what they do best; art!"

Using VALUES: Planning and Designing for Resiliency in Puerto Rico

Resilience is more than physical and environmental. Resilience must also look at persistent stressors in the financial, social, emotional, and sustainable ecosystems. Following Hurricanes Irma and Marie in 2017, an earthquake in 2020, and the COVID-19 pandemic, an unprecedented federal investment of \$2.3 billion was put forth to rebuild a devastated Puerto Rico school system. DLR Group is working alongside the Puerto Rico Department of Education (PRDE) and Global Commercial Real Estate Service (CBRE) to inform future decision making and capital funding allocation with an all-island facilities masterplan.

We will share our process of discovery, using our proprietary framework VALUES to help the stakeholders prioritize, set targets for goals, and establish metrics for success. VALUES stands for Viewing Architecture through the Lens of User Experience and Sustainability. User Experience (UX) in buildings is the totality of the effects felt by a user in interaction with the building, including the influence of usability, usefulness, and emotional impact during interaction, along with savoring the memory after interaction.

Through exercises, we explored over 50 topics, from resilience to equity to net zero energy. The set of VALUES developed becomes the guiding principles for the rest of the design, construction, and post-occupancy process against which every major decision is made. Our process complements established sustainability frameworks, including WELL, LEED, Living Building Challenge, and the UN Sustainable Development framework.

We will share the outcome of the VALUES master planning process in Puerto Rico, and how the priorities established created a holistic approach to sustainability.



DENNIS BREE Principal, AIA, Cultural+Performing Arts

Design Leader

Dennis' passion for design centers on creativity through iteration, simplicity, and storytelling. He sees design as a framework for life to catalyze a deeper awareness of our human existence. Dennis is a strong believer in the role projects play as centers of community, learning, and expression. Dennis is a design leader guiding projects through multiple phases of design and development and has worked in a variety of building types including institutional and governmental, while specializing in cultural and performing arts facilities. He is a natural leader, taking the reins on a number of designs from concept through construction. He is committed to design excellence, frequently leading product research, design work sessions, and detail development. Dennis has been a faculty associate at the Design School at Arizona State University, where he has taught both undergraduate and graduate design studios in architecture. He brings professional experience and research into the academic setting, while drawing inspiration and innovation from his academic work into professional projects.



Toolkit on Careers in the Arts for People with Disabilities

The National Endowment for the Arts (NEA) is pleased to present a new Toolkit on Careers in the Arts for People with Disabilities. Developed in partnership with Art Beyond Sight, this toolkit empowers individuals with disabilities to explore arts careers and access resources to support their success.

Check out the full toolkit at arts.gov/ArtsCareersToolkit or via the QR code!



NATIONAL
ENDOWMENT for the ARTS
arts.gov

Art Beyond Sight
Bringing Art & Culture to All

Header photos, from left to right: Dancer Sidiki Conde performing at the 2007 NEA National Heritage Fellowship concert, photo by Michael G. Stewart; Gospel music ensemble Blind Boys of Alabama, photo by Jim Herrington; Mary Verdi-Fletcher works with students during Dancing Wheels' 2019 Summer Dance Intensive, photo by Sara Lawrence-Sucato/The Dancing Wheels Company; Deaf West Theatre's production of Oedipus, photo by Craig Schwartz.



Western Michigan University's Virtual Imaging Technology Lab is revolutionizing the way art is created and experienced. With powerful VR and motion capture, immersive 3D modeling and interactive installations, this lab offers a comprehensive suite of tools tailored to elevate the artistic journey.

W WESTERN
MICHIGAN
UNIVERSITY
College of Fine Arts



JaffeHolden

Inspiring Sensory Experiences

Acoustic & Audio/Video Design
for the Fine and Performing Arts



Clockwise from top left: NYU Paulson Center, University of Iowa - Voxman School of Music, College of the Holy Cross - Prior Performing Arts Center

WEDNESDAY EVENING SEPTEMBER 27

5:30 – 7:00 p.m

Welcome Reception

on the Oceanfront Terrace at the San Juan Marriott Resort & Stellaris Casino

THURSDAY SEPTEMBER 28

8:00 – 9:00 a.m.

Breakfast and optional Mini Presentations Over Breakfast:

- *Artists Make a Kinder World. Art Education Inspires and Heals.*
- *Automation for Campus-Based Performance and Event Spaces*
- *Bringing to Life "A Musician's Life"*
- *Manage the complexity, so everyone can focus on the arts*
- *Using Values: Planning and Designing for Resiliency in Puerto Rico*

9:15 a.m.

Welcome to San Juan, Puerto Rico

9:30 – 10:30 a.m.

Embracing Change & Staying Resilient

Change can have a major impact on the culture of an institution.

Demonstrating empathy for the changes we've gone through and learning ways to better connect with each other is key to the future of our work together and our overall well-being. Cultivating a resilient mindset will be critical moving forward. In Mark's message, he will provide a newfound way for us to connect with courage!

- **Mark Ostach**, Author and Leadership Coach

Advancement Officers are invited to attend this program as the conclusion of their workshop.

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

— David Betancourt, Director of Bands, Cerritos College



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10:30 – 10:45 a.m.

Morning Reflection Break

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THE IMITATION PRINCIPLE: 3 WAYS TO RELATE TO HUMANS AGAIN

It's always been somewhat of a challenge for human beings to relate to each other.

The way we see the world.
The make-up of our personalities.
The differences in our opinions.

These things often create a natural distance between us. Unfortunately, this distance seems to have grown amid remote work and mask wearing, along with polarizing views on many subjects and many living in a spirit of fear. But what if I told you the most significant factor separating you from those around you sits at the center of your thinking? Let me introduce you to the Imitation Principle.

It's pretty straightforward: You reflect what you receive. That's it. The things you think about, talk about, and tend to obsess about, are the things you reflect. And the people you come into contact with each day receive those things. Like a sponge ringing out water, your life rings out the water that you've previously soaked up. When we soak up thoughts from the fountain of our future fears, we clamp a stronghold on the water that is intended to fuel our present state of life.

The more we focus on the things we don't want, the more fuel we give them—leading to those things pouring out of us and onto people around us. This can hinder our ability to relate to one another, differences in all. If you want to change the way you relate to your family, co-workers, neighbors, or friends, the imitation principle may be a concept worth exploring more.

THREE WAYS TO RELATE TO EACH OTHER

Three suggestions to get started:

Take Inventory of What You Consume: You've heard the saying, 'you are what you eat', but have you heard the saying, 'you are what you consume'? Tracking the daily news for your sense of safety will leave you frazzled. Calling your friend to gossip or complain doesn't move the needle on your goals and aspirations. Stop doom scrolling and rethink your digital caloric intake and intentions before calling a friend to catch-up.

Reevaluate Your Top 5 Connections: The people you most connect with are the people you most reflect with. This can be a hard truth to face. We tend to surround ourselves with people who think as we think. It creates a sense of connection even if we are coming together to celebrate our fears! Consider connecting with new people who reflect the things that you desire to receive (such as peace, joy and kindness) so that they may help you see things from a different perspective. As Albert Einstein once

said, "No problem can be solved from the same level of consciousness that created it."

Practice Modeling Forgiveness: Mitch Albom recently wrote an open invitation to our nation to practice forgiveness. In the article, he wrote, "It takes enormous fortitude to forgive. The falsely accused man who loses decades in prison yet forgives his jailers? The parents who lose a child to a drunk driver, yet forgive the person behind the wheel? The Amish community in Pennsylvania who forgave the gunman who shot and killed children in their one-room schoolhouse, and even raised financial support for his widow? These are examples of strength, not weakness. And if that strength can be found in such extreme cases, you wonder why we find it so hard to forgive in our daily interactions."

To be clear, I'm not discouraging safety measures in your health nor am I suggesting that we all need to think or act the same way. However, I am encouraging you to take inventory of what you are reflecting into the world.

We were created for community, unity, and a deep sense of belonging.

We were made to be together.

Taking personal accountability for what we are reflecting onto each other and into the world will bring us closer to accepting each other for our differences while laying a foundation of hope for a better future.

Attract what you expect.
Reflect what you desire.
Become what you respect.
Mirror what you admire.
-Unknown



For more on Mark Ostach scan the code below.



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The planning and design of arts' education and performance spaces are at the heart of our firm's work. We collaborate with institutions of higher education across the United States to create places that encourage artistic expression and respect our clients' budgets and schedules.



**DAVID M.
SCHWARZ
ARCHITECTS**

10:45 - Noon

Curating Puerto Rican and Caribbean Art

proudly sponsored by



A conversation with contemporary art curators who have organized major exhibitions of Puerto Rican and Caribbean Art in the past year at major museum institutions in the United States and Puerto Rico.

Facilitated by Ramón H. Rivera-Servera, Dean, College of Fine Arts, The University of Texas at Austin, panelists will include:

- Mariana Reyes Franco, Curator, Museo de Arte Contemporáneo de Puerto Rico
- Marcela Guerrero, DeMartini Family Curator, Whitney Museum of Art
- Carla Acevedo Yates, Marilyn and Larry Fields Curator, Museum of Contemporary Art Chicago

Gallery and Museum Directors are invited to attend this program as the conclusion of their workshop.



Ron Amstutz

Installation view of no existe un mundo poshuracán: Puerto Rican Art In the Wake Of Hurricane Maria (Whitney Museum of American Art, New York, November 23, 2022-April 23, 2023) From left to right: Candida Alvarez, Lomas (Mountains), 2018; Garvin Sierra Vega, Thirty-eight works from a series of digital posters posted on Instagram, 2019–22.

HGA

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8

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12:15 - 1:30 p.m.**Lunch and Award for Arts Achievement and Excellence**

At its 59th Annual Conference, members of the International Council of Fine Arts Deans will honor an individual who has demonstrated significant advancement or support of the arts on an international, national and regional scale. This recipient who has contributed significantly toward the advocacy, support, visibility or creativity within the arts was selected by the ICFAD Board of Directors, after being nominated by Ramón H. Rivera-Servera, Dean, College of Fine Arts at the University of Texas at Austin. The honor includes a \$1,000 contribution.

proudly sponsored by

HGA**1:45 – 2:45 p.m.****How Community Partnerships Inspire and Enrich Degree Programs**

This panel opens a reflection regarding the importance of anchoring arts education and the formation of cultural agents in a specific social context. It presents an overview of the development of the main cultural and educational institutions in Puerto Rico, stressing the fundamental role that the arts and culture play in our society. It addresses the experience of innovative programs developed at the Universidad del Sagrado Corazón, and the University of Puerto Rico (UPR), Río Piedras Campus. In the first case, it presents the structure of internships, resident artists, and community projects as part of the co-curricular experience developed by the School of Arts, Design and Creative Industries. It also discusses the relevance of opening the academia to a plurality of knowledges and epistemologies, and of strengthening the collaborations with community organizations, in the experience of the Interdisciplinary Studies Program, and the Master in Cultural Agency and Administration of the Humanities Faculty at the UPR.

Facilitated by Agnes M Bosch, Irizarry, Dean, College of Humanities, University of Puerto Rico - Río Piedras

Panelists will include:

- Javier J. Hernández Acosta, Dean, Escuela de Artes Diseño e Industrias Creativas, La Sagrada Corazon
- Pedro Reina Perez, Former Director, Interdisciplinary Studies Program (PREI), University of Puerto Rico – Río Piedras
- Mareia Quintero Rivera, Coordinator, Master's in Cultural Agency and Administration, University of Puerto Rico – Río Piedras

3:30 p.m.**Departure to Old San Juan****4:00 – 5:30 p.m.****Explore Old San Juan on your own**

You are invited to review *Old San Juan Landmarks You Shouldn't Miss* on page 34.

5:30 p.m.**Dinner in Old San Juan**

Group dinners in Old San Juan were pre-reserved and pre-arranged. We are not able to add or change people. Nor will we be able to change restaurant requests.



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

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

- 2023 Awilda Sterling Duprey, interdisciplinary visual artist
- 2022 Chicano Park Steering Committee in the binational region of San Diego, California and Tijuana, Baja California (Mexico)
- 2021 Edwin Slipek, art historian (VCUarts)
- 2019 Louis Black, co-founder of The Austin Chronicle and SXSW (Austin, Texas)
- 2018 Seattle Children's Theatre (Seattle, Washington)
- 2017 Ursula Johnson, visual artist (Halifax, Nova Scotia)
- 2016 Rick De Vos, ArtPrize Founder (Grand Rapids)
- 2015 Pearl Cleage, author and playwright (Atlanta)
- 2010 Scott Shanklin-Peterson, former Senior Deputy Chairman of the National Endowment for the Arts (Sarasota)
- 2009 Beverly Taylor Sorenson, arts education advocate (Salt Lake City)
- 2008 Libby Appel, Artistic Director Emerita of the Oregon Shakespeare Festival (Portland)
- 2007 The Honorable Joseph P. Riley, Jr., former Mayor of Charleston; and Mary Jackson, a noted sweetgrass basket maker and MacArthur Fellow. (Charleston)

Awilda Sterling Duprey

Awilda Sterling Duprey is a visual artist, performance artist, dancer, choreographer, and an important figure in Puerto Rico's traditional cultural arts scene. She attended the University of Puerto Rico, Río Piedras, School of Visuals, San Juan, Pratt Institute, Brooklyn. She is a founding member of Pisotón, the first experimental dance collective in Puerto Rico. Combining Afro-Caribbean dance, jazz, and modern experimental movement, Sterling-Duprey has created and performed experimental dance works throughout New York City, Europe, Latin America, Puerto Rico, and other Caribbean countries.



Her work has been presented and exhibited at major museums including the Whitney Museum of American Art and the Museo de Arte de Puerto Rico and the Museo de Arte Contemporáneo de Puerto Rico.

Her performance practice combines Afro-Caribbean dance, jazz, and modern experimental movement. Sterling-Duprey has created and performed experimental dance works throughout New York City, Europe, Latin America, and the Caribbean.

Blindfolded, 2020-22

First performed in 2020, Awilda Sterling-Duprey's *Blindfolded* is most known for being performed at the 2022 Whitney Biennial: "Quiet as It's Kept." To perform *Blindfolded*, Sterling-Duprey blindfolds herself, then using chalk, she draws on a black surface in response to jazz music. The music she chose to listen to during her 2022 performance were pieces performed by saxophonist Miguel Zenón, who is also a Puerto Rican artist. She listened to his album *Sonero: The Music of Ismael Rivera*, and finished her performance with the piece *Las Caras Lindas*.

Lack's Criticality, 2018-23

Sterling-Duprey's piece *Lack's Criticality* was created in response to the destruction caused by Hurricane Maria, and the piece was originally commissioned by Temple University and their dance/theater department. The piece was last performed at the Whitney Museum of American Art during an exhibition exploring how artists have responded to the storm that devastated Puerto Rico in 2017. The performance was meant to capture the feelings and emotions of the Puerto Rican citizens after the hurricane hit. To achieve this, Sterling-Duprey borrowed heavily from the Yoruba dance traditions, as well as taking spiritual and religious inspirations from the Yoruba. Sterling-Duprey was accompanied in her performance by three Yoruban batá drummers: Jainardo Batista, Rafael Monteagudo and Román Díaz.

Old San Juan Landmarks You Shouldn't Miss

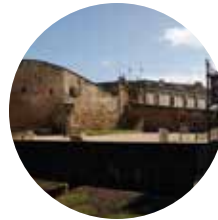
A visit to Viejo San Juan is like traveling back in time. Walk the blue cobblestone streets of the oldest city in America for a look into the core of Puerto Rican history and culture.

The pastel-colored colonial architecture and military forts of Old San Juan blend harmoniously with the modern to create a truly unique and authentic Puerto Rican experience. Whether you're a history lover, a cruise passenger visiting for the day, or someone searching for the ultimate photo to remember their trip by, here is a list of landmarks and iconic places not to miss while visiting this remarkable city.



CASTILLO SAN FELIPE DEL MORRO

Better known as El Morro, this impressive citadel is one of the largest fortifications built by the Spaniards in the Caribbean during the 16th century. Made up by six staggered levels that integrate barracks, dungeons, and storerooms, this fortress was designed to protect the city from attacks made by sea, and it still has some of the original cannons facing the ocean. In its history, El Morro was never defeated by the enemy.



CASTILLO SAN CRISTÓBAL

Standing guard at the eastern gate, this fortress was built to guard the city from enemies approaching by land. Covering over 27 acres, this fortification is the largest one made by the Spaniards in the New World. This castle holds the famous Garita del Diablo, center to many military tales and stories of the Island.



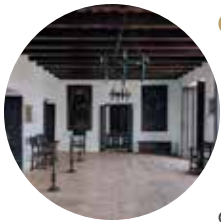
CAPILLA DEL CRISTO

Another landmark is the Capilla del Cristo. This small sanctuary was built at the top of the walls of the city, an unusual decision for colonial times. Legend has it that two men were racing their horses down the street and one of them fell over the cliff and survived. This inspired the construction of a sanctuary dedicated to the saints of health. Its altar is made of embossed silver and the room is decorated with two José Campeche paintings.



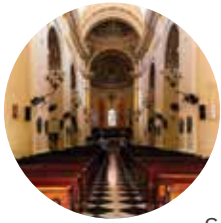
SANTA MARÍA MAGDALENA DE PAZZIS CEMETERY

This peculiar cemetery was established in the 19th century. The Spaniards built it outside the city walls because of their strong fear of the afterlife. Its oceanfront location derives from a superstitious belief that the deceased started a journey over to “the great beyond” and being close to the sea symbolized the beginning of eternity. This cemetery is the final resting place of Puerto Rico’s most prominent natives and residents.



CASA BLANCA

Turned into a museum, this is the oldest residence in Old San Juan. Casa Blanca was built to be the home of Puerto Rico’s first governor, Juan Ponce de León. Sadly, Ponce de León died before he could occupy it, but it was left for his descendants to reside in.



CATEDRAL DE SAN JUAN

When compared to the rest of America, the structure of this church is a rare example of medieval architecture during Spanish ruling in the New World. The Catedral de San Juan is the second oldest church in the Americas, after the one built in the Dominican Republic. It was there that the world’s first archdiocese was founded.



LA FORTALEZA

Officially named “El Palacio de Santa Catalina de Alejandría” (the Palace of St. Catherine of Alexandria), La Fortaleza is the oldest state residence of the New World still in use. Originally built between 1533 and 1540, La Fortaleza has served as a fortress, a prison, and an arsenal, and is now the official residence of the Governor of Puerto Rico. This executive palace conserves traditions such as candlelit-only dining rooms and original Spanish objects from the colonial era.



CALLE FORTALEZA (FORTALEZA STREET)

Extending eastward from the Governor’s Mansion is Calle Fortaleza, which is one of Old San Juan’s oldest and most photogenic streets. You may know it as “Umbrella Street” since it became famous for the multicolored umbrellas that were suspended above parts of the street. The original umbrellas have since been replaced with other decorative canopies – from butterflies to kites to an enormous Puerto Rican flag – so be sure to visit to get a picture in front of the latest installation! While you’re here, pop into some of the street’s many shops and restaurants, like Barrachina, which is known as one of the birthplaces of the piña colada.



TEATRO TAPIA

Also known as the municipal coliseum, this architectural gem was built in 1832 and named after Alejandro Tapia y Rivera, the father of Puerto Rican literature. Teatro Tapia is the oldest permanent theater in Puerto Rico and among the oldest free-standing stages still in use under the U.S. flag.



PUERTA DE AGUA OR PUERTA DE SAN JUAN

The Puerta de San Juan is the most colorful and known of all the entrances to the walled city. It was the main gate through which the priests and governors made their entrance to their investiture ceremonies.



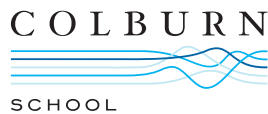
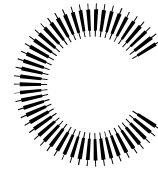
IGLESIA SAN FRANCISCO

The Iglesia San Francisco was one of the first sanctuaries to be erected in Puerto Rico. It is the best-preserved church on the Island and it still maintains the niches of people that were buried there back in the day.



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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).



Klaus used to work in the financial sector, but don't think for a second that he is a bore. Wherever Klaus is, there is bound to be laughter and high spirits.

We'll be in San Juan

Look for two vikings

- one tall, one not as tall, both with Danish accents!

FRIDAY SEPTEMBER 29

7:30 – 8:15 a.m.

Committee Meetings

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

- Creative Collaborations / chaired by Carmenita Higginbotham / board liaison Sarah Bay-Cheng
- Equity, Diversity & Inclusion / chaired by Rubén Graciani / board liaison Eileen Stempel
- Global Connections / co-chaired by Amir Berbic and Royce Smith / board liaison Royce Smith
- Leadership Development / chaired by Peg Faimon / board liaison John Scheib

8:30 – 9:15 a.m.

Conference Breakfast and optional Mini Presentations Over Breakfast:

- *Artists Make a Kinder World. Art Education Inspires and Heals.*
- *Automation for Campus-Based Performance and Event Spaces*
- *Bringing to Life "A Musician's Life"*
- *Manage the complexity, so everyone can focus on the arts*
- *Using VALUES: Planning and Designing for Resiliency in Puerto Rico*

9:30 – 10:30 a.m.

A Case Study in the Arts through a Social Transformation Lens

Programa Música 100x35 – *"Working on the present, to transform the future"*

Becoming an advocate for accessibility to a free musical education, Música 100x35 Program serves more than 800 students annually. Bringing musical experiences and a culturally rich environment to economically and socially disadvantaged communities, the Program has impacted more than 7,500 students since its beginning in 2010. Based on "El Sistema" from Venezuela, this program implemented a group class platform of musical education with an orchestral and choral focus for children and youth from 4 to 18 years old.

"Music has to be recognized as an...agent of social development in the highest sense, because it transmits the highest values - solidarity, harmony, mutual compassion. And it has the ability to unite an entire community and to express sublime feelings." - Jose Antonio Abreu

- Ernesto Ramos, Associate Dean of Academic and Student Affairs, Conservatorio de Música de Puerto Rico
- Carlos Torres, director of El Sistema-inspired program, Música 100x35

10:30 – 10:45 a.m.

Morning Reflection Break

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10:45 a.m. – 12:15 p.m.

Roundtable Discussions

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Arts for the Public Good: Building a Program in Creative Placemaking

FRIDAY
SEPTEMBER 29
10:45 AM-12:15 PM

In the fall of 2022, the University of Maryland launched a new undergraduate minor in Creative Placemaking, an evolving discipline that leverages the community-building and community-transforming power of the arts and design to address real-world issues from climate change to the loss of cultural heritage to inequality in economic development. The program began as a partnership between two distinct departments in two separate colleges and is already attracting attention from other far-flung disciplines across campus. This discussion seeks to explore the opportunities and pitfalls to creating arts-based, interdisciplinary academic programs, share best practices for academic collaboration, and offer insight into elevating the role of the arts on a campus that values social justice. We invite participants to share their own stories of success and failure in involving communities in arts-based course and program design.



RONIT EISENBACH Director of Creative Placemaking, University of Maryland

Ronit Eisenbach is an architect, artist, curator, and educator whose scholarship and multi-disciplinary spatial practice and pedagogy seeks to spark dialogue about the world we make for ourselves. At Maryland, she leads the Making Place Design Studio and teaches Introduction to Creative Placemaking, PlaceKeeping, and Placesharing. She is the founding curator of MAPP's Kibel Gallery which she led for two decades.

Combining art, design, and architecture, Eisenbach explores how the perception of the subjective, invisible, and ephemeral affects understanding and experience of place. A graduate of the Rhode Island School of Design and the Cranbrook Academy of Art, Eisenbach's pedagogy, and practice at studioded.org expands the conversation about our built environment and our place in it. Her approach is interdisciplinary, partnering with students, colleagues, and community partners to create site-based ephemeral works that participate in, shape, and confront change.



PATRICK WARFIELD Director, School of Music, University of Minnesota

Dr. Warfield is Professor of Music and Director of the School of Music at the University of Minnesota. Prior to joining that institution he served as Associate Dean for the Arts in the College of Arts and Humanities at the University of Maryland, where he also directed the Presidential-level arts initiative, Arts for All. In that role, Warfield worked to make the arts more inclusive and accessible, tie them to other disciplines, and place them in the service of social justice by launching new interdisciplinary academic programs and creating funding opportunities for faculty and students interested in using the community-building and community-sustaining power of the arts to improve the world around them. As a musicologist, Dr. Warfield focuses on the complexities of the high/low-brow cultural divide that emerged in late nineteenth-century America. His articles have appeared in the *Journal of the American Musicological Society*, the *Journal of the Society for American Music*, *American Music*, *Eighteenth-Century Music*, *19th-Century Music Review*, and *MLA Notes*. He has also published a collection of marches by John Philip Sousa in the seminal series *Music of the United States of America*, a biography of Sousa with the *University of Illinois Press*, and he is currently working on a history of one of the oldest, continuously operating instrumental ensembles in North America, "The President's Own" United States Marine Band.

FRIDAY

SEPTEMBER 29

10:45 AM-12:15 PM

Data-Driven Environments and the Arts

In many institutions nationwide, data analysis tools such as those offered by Academic Analytics have become a standard part of evaluating university faculty, programs, and the “success” of each. Data collected by these tools are also a critical component in universities’ efforts to position themselves for national rankings and the like. However, such tools only marginally acknowledge the arts disciplines, and many are not currently populated with the majority of grants, fellowships, and awards that are key to measuring the success of arts faculty and programs in both tenure-promotion and budgetary processes. In an environment in which the stakes are becoming increasingly higher, how do our arts units utilize such tools to advance our cases on the collective excellence and value of the arts within the research university?

This session will be a discussion of strategies for the use of data-driven tools to serve the aims of the arts units in the research university. Discussions may be wide-ranging; among others, specific areas of discussion may include:

- how to position arts research in the increasingly STEM-driven research-university environment
- how to position the arts disciplines and arts research within data-management tools such as Academic Analytics or Watermark
- how to define research activities in the arts and how these definitions shape data collection that accurately reflect these activities
- the role of marginalized research activities or voices, including activities focused on equity and community engagement

The session is a continuation of roundtable discussions on the same topic held during the 2021 and 2022 national meetings of ICFAD.



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

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



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

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



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

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

Continuing to Advocate and Champion DEIB Efforts

FRIDAY
SEPTEMBER 29
10:45 AM-12:15 PM

Diversity, Equity, Inclusion, and Belonging efforts in Higher Education are being challenged nationwide. As leaders, how do we respond to the myriad tensions (student, faculty and staff, administration, community, governmental, etc.) developing as a result of changing policies and limits that are being imposed in some states as we continue to advocate and champion DEIB efforts. What initiatives, best practices, processes, and/or policies have you leveraged or are considering at your institution to expand the diversity of your faculty, staff, and students as well as create a belonging environment to retain them within the challenging political and social environment of many states?



DR. SHAWNRECE CAMPBELL PH.D., MBA Dean of the College of Liberal Arts and the Director of the School of Arts, Media and Communication at Texas A&M University-Corpus Christi.

She has over 25 years of experience as an equity practitioner and educator and is a certified emotional intelligence coach who enjoys helping others to achieve their career goals. Dr. Campbell is a highly sought after interdisciplinary collaborator due to her strategic acumen, joyful personality, and the efficiency and effectiveness she brings to every partnership. Prior to serving as dean and director, she served as the Associate Dean of Academic Affairs at Stetson University in DeLand, Florida for 2.5 years and as the Director of the Africana Studies Program (AFST) at Stetson University for nine years. Dr. Campbell earned her B.A. in English from John Carroll, M.A. from Youngstown State, PhD from Kent State and MBA from Stetson. She specializes in twentieth-century African American literature & life and cultural heritage preservation. Her current research addresses the transmission of African healing practices in the transatlantic new world and the economic empowerment of people of color. She works at the intersection of diaspora, women's studies, historical preservation, and economic sustainability studies, theorizing transcultural intertextuality as a form of individual and communal holistic empowerment in which Africanisms creolize all peoples and cultures in the Americas. Other research interests include Ethiopian healing scrolls; using AI to support sustainable small business ownership; and the works of Toni Morrison and Richard Wright. Her teaching focuses on countering the stereotypical dominant gaze of people of African descent as originating from a culture with no significant contributions to global economies, arts or intellect pre- or post-colonial contact. Dr. Campbell's most recent publications include: Toni Morrison's *Secret Drive: A Reader-Response Study of the Fiction and Its Rhetoric* (co-author David Goldstein, McFarland 2020,); "Using Ethiopian Healing Scrolls to Read Healing in African American Literature" in *Multicultural American Literatures: Essays for Teaching Context and Culture* (Ed. Helene Adams Androne, McFarland 2014); "China's Government Expenditures, Policies, and Promotion of the ICT Industry" in *The Journal of Applied Science and Technology* (2013) and "Richard Wright's Journey to His Other World: Haiku" in *The Other World of Richard Wright: Perspectives on His Haiku* (Ed. John Zheng, University Press of Mississippi 2011).



CATHLEEN FLECK, PH.D. Department Chair, Fine and Performing Arts, Saint Louis University

Cathleen A. Fleck received her Ph.D. from the Johns Hopkins University and is currently an Associate Professor and Chair of the Department of Fine and Performing Arts at Saint Louis University (Missouri, USA). She is a scholar and professor of medieval art history. Beginning before her time as Chair of the Fine and Performing Arts Department (2019-), Dr. Fleck has actively expanded her professional development in research areas of diversity, equity, and inclusion as well as higher education leadership. Her participation in various trainings with external (such as International Council for Fine Arts Deans, Cultural Connections by Design, Crossroads Antiracism Training, and AAC&U's Diversity, Equity, and Student Success conference) and internal entities (such as the SLU Office of Diversity and Innovative Creative Engagement and the Reinert Center for Transformative Teaching and Learning) have informed her professional knowledge and inspired her commitment to action in DEI issues related to higher education.

Engaging Meaningfully with Technology in the Arts

FRIDAY
SEPTEMBER 29
10:45 AM-12:15 PM

Technology is transforming society at an increasing pace. ChatGPT was not yet even a product at the 2022 ICFAD conference, but it has already had a major impact on many industries, including higher education. The recent deep fake track mimicking musical artists Drake and The Weeknd and apps like Midjourney illustrate the significance of Generative AI for artists. Institutions must adapt to new technologies in order to prepare students for a world and work landscape that increasingly relies on technological sophistication and computational skills. As arts administrators embedded within STEM-focused institutions, we will discuss perspectives, strategies, and tactics for addressing both the challenges and opportunities presented by engaging with technology in the areas of research and creative activity, programs and curricula, resource acquisition and management, and organizational structures. Engaging meaningfully with STEM and new technologies represents a potential model for expanding the relevance, reach, and resources of arts institutions.



TODD JOKL Dean, College of Art and Design, Rochester Institute of Technology

Dr. Todd S. Jokl became Dean of RIT's College of Art and Design in 2019. He previously served as Dean of the University of New Haven's Lyme Academy College of Fine Arts in Connecticut, where he served as a professor and administrator for nearly two decades. Prior to his appointment at Lyme, he was a faculty member as well as chair of the Department of Art and Design and an assistant dean in the College of Arts and Sciences at the University of New Haven.



MARY SIMONI Acting Provost, Rensselaer Polytechnic Institute

Mary Simoni is a composer, author, teacher, pianist, consultant, arts administrator, and amateur photographer. She holds a Ph.D. in Music Theory, a M.Mus. in Music Composition, a B. Mus. in Music Education, and a B.Mus. in Music Theory and Composition from Michigan State University. Prior to joining Rensselaer in 2011 as Dean of the School of Humanities, Arts and Social Sciences, Simoni served as associate dean of the University of Michigan School of Music, Theatre and Dance. As associate dean, Simoni developed research opportunities and strategic planning processes for the school, developed and directed electronic publications, and launched and directed the University of Michigan record label, Block M Records to promote the vitality, multiplicity, and excellence of the University of Michigan through web-based publication of media-rich scholarly and creative research.



KELLAND THOMAS Dean, School of Humanities, Arts and Social Sciences, Stevens Institute of Technology

Kelland Thomas has doubled undergraduate enrollment in the Humanities, Arts and Social Sciences, grown the faculty ranks, increased funded research awards and expenditures, and added new research and teaching spaces to the school's footprint. Prior to Stevens he was at the University of Arizona for 19 years where he served at various times as founding associate director of the UA School of Information; interim director of the School of Information: Science, Technology, and Arts; director of the Creative Coding Lab; director of the Camerata Careers in Music program; and professor of Music. As a saxophonist he has performed with Sylvan Street, PRISM Saxophone Quartet, and many notable jazz artists, and his recording of Luciano Berio's *Sequenza IXb* was included in the Mode boxed set "Complete Sequenzas and Works for Solo Instruments", which New York Times critic Anne Midgette declared one of the 10 Best Releases of 2006. As an AI researcher he was a Principal Investigator on DARPA's Communicating with Computers program for his project MUSical Improvising Collaborative Agent (MUSICA), which received international press.

Inter/cross-disciplinary and the Arts in a "Multiversity" Context

FRIDAY
SEPTEMBER 29
10:45 AM-12:15 PM

Universities have increasingly been fostering interdisciplinary and cross-disciplinary collaborations. Faculty are being incentivized to reach across academic units and engage in joint teaching and research initiatives. Institutions are introducing jointly delivered courses and academic programs while some are reconsidering existing departmental structures to encourage the integration of diverse knowledge domains. Moreover, universities have been establishing collaborative hubs, bringing together faculty and students from various disciplines to tackle complex, large-scale projects often in collaboration with external stakeholders.

The emphasis on interdisciplinary and cross-disciplinary collaboration has undeniably presented arts faculty with exciting opportunities. This shift has broadened their influence and granted them access to resources that were traditionally allocated to researchers in more traditional scholarly fields. Meanwhile, it is important to consider some of the challenges with growing integration. How do arts faculty navigate the evolving landscape if their practice doesn't benefit from integration? How do we ensure reciprocal cross-disciplinary collaborations, where the work of artists is not seen as subservient to the other disciplines and that contributions to new knowledge exist for all parties involved?

The panel will present a case study from Virginia Commonwealth University School of the Arts in Qatar, one of the key partners in Qatar Foundation's 'multiversity' ecosystem. Situated in Doha's Education City, this dynamic setting fosters collaboration among multiple institutions with distinct disciplinary focuses, offering unique academic experiences and serving as a potential model for future educational paradigms.



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

Amir serves as dean of the Virginia Commonwealth University School of the Arts in Qatar, a role he assumed in 2019. Previously, he was a professor at the University of Illinois at Chicago (UIC), where he also served as chair of graphic design, acting director of the UIC School of Design and associate dean of the UIC College of Architecture, Design and the Arts.

A graphic designer who works on questions surrounding identities of place and design pedagogy, Berbić collaborates with cultural organizations, art institutions and publishers to develop commissions that range from print design to environmental graphics. His works have been featured in numerous academic journals and professional publications, as well as conferences and exhibitions, including Design Issues, Visual Communication, Print Magazine, Graphis, Wallpaper, the American Institute of Graphic Arts (AIGA) National Design Conference, TypeCon, the Society of Typographic Arts, the International Council of Design (formerly ICOGRADA), the World Design Summit and Salone del Mobile in Milan. His work is held in the collection of the Art Institute of Chicago.

Amir Berbić previously sat on the AIGA Chicago Board of Directors, serving as vice president and co-chair of education. He currently serves as the co-chair of the Global Connections Committee of the International Conference of Fine Arts Deans.

Leading Up! How to Survive and Thrive During Leadership Transitions

FRIDAY
SEPTEMBER 29
10:45 AM-12:15 PM

With constant change on university campuses, we often face the challenge of working with new leaders. As deans we may work with a new provost or associate deans may find themselves working with a new dean. These experiences can be a relief, a challenge and/or even be rewarding. They provide an opportunity to lead up by helping the new hire navigate turbulent waters, avoid land mines and comply with campus policies. They also give us opportunities to expand our own visions and find a new ally to help fulfill them. Conversely, they may open us to questions regarding our performance, our leadership style or our capabilities—often without context for challenges we've faced and obstacles we've overcome. How can we traverse the transition to a new leader in ways that are mutually beneficial, and provide continuity to those we lead?

This roundtable will discuss some best practices in leading up and not just surviving but thriving through leadership transitions. Our moderators have first-hand experience and will come armed with ideas, suggestions and listening ears.



JIM GODFREY Associate Dean, School of the Arts, Utah Valley University

After a successful award-winning career in the design industry, Jim Godfrey received his MFA and transitioned to higher education, where he has spent the last 20 years at Utah Valley University. He served as chair of the Department of Art & Visual Communication and reached the rank of professor, before being selected as the associate dean for the School of the Arts. He has held the position for eight years and is currently working with his third dean. He recently completed overseeing the renovation and opening of the new UVU Museum of Art at Lakemount, a mansion converted to a museum near the university campus. This project has spanned three deans as well. His creative work has been recognized by Print Magazine, the For Print Only awards, the Addy Awards, and the Telly Awards. He has written for How magazine and was also featured in the book *Building Your Own Brand* by Robin Landa.



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

Sabrina Madison-Cannon currently serves as the Phyllis and Andrew Berwick Dean and Professor of Dance in the School of Music and Dance at the University of Oregon. Madison-Cannon received her professional training as a scholarship student at the National Academy of Arts and the Alvin Ailey American Dance Center. As a soloist with the Philadelphia Dance Company (Philadanco), Madison-Cannon worked with renowned choreographers, including Talley Beatty, Milton Meyers, Elisa Monte, Michael Peters, Gene Hill Sagan, and Lynne Taylor Corbett. She holds a Master of Fine Arts in dance from the University of Iowa. Madison-Cannon's teaching experience includes faculty positions at Southern Methodist University, the University of North Texas, and the Philadelphia School of Dance Arts. Her guest teaching positions include The University of Iowa, Hampton University, The College of William and Mary, The Kansas City Ballet School, Fort Wayne Ballet Academy and Virginia School of the Arts. In addition, she has the honor of being the University of Georgia's first "Willson Center for the Arts - Franklin College Visiting Scholar" in the departments of Dance and African-American Studies.

Towards a New Arts Building: Navigating the Programming/Feasibility Study - Lessons Learned

FRIDAY
SEPTEMBER 29
10:45 AM-12:15 PM

All institutions, when they approach the work of imagining a new arts building, face a unique blend of circumstances. That said, there remains much that arts leaders might learn from the experience of colleagues who have gone through a comprehensive feasibility or programmatic study around a new arts building. In this roundtable, Michael and Nancy reflect on all key aspects of their particular programmatic study – an intense and collaborative study that lays the groundwork for a major complex involving music, dance, and the visual arts. They reflect on what factors helped create a very successful process and product, where there was compromise and what stood out. Their particular programmatic study (process and product) ended up being very successful, meaning, it was highly praised by all key parties, from students and faculty through to the university president and board.



NANCY BLANKFARD HGA Architects and Engineers

Recognized for her expertise and commitment to design excellence, Nancy is a skillful collaborator, adept at instilling a sense of place in her designs. With over 25 years of experience on a variety of cultural, arts and community projects, her work engages users in novel ways and inspires healthy, vibrant communities. She expertly synthesizes the mission and project goals of her clients, helping successfully reposition organizations for the twenty-first century through innovative, sustainable strategies and bold designs.

Nancy's achievements have been marked by numerous awards. She is the recipient of the Ralph Rapson Traveling Study Fellowship and the AIA Minnesota Young Architects Award. Her work experience includes two AIA Honor Awards for Architecture and an AIA Committee on the Environment (COTE) Top Ten Award.



MICHAEL STEPNIAK Executive Dean of Creativity and the Arts, Shenandoah University

Michael Stepniak is a broadly trained artist, educator and author. As the former Dean of Shenandoah Conservatory, Stepniak oversaw a dynamic community: a higher education unit of over 120 faculty and close to 700 undergraduate and graduate students enrolled in 28 degree programs; the Shenandoah Conservatory Arts Academy serving approximately 1,000 students; a performance season and venues serving over 28,000 patrons each year; and 56 operational budgets. Since beginning his work as dean in 2009, Stepniak was privileged to hire mischief makers and to work with conservatory faculty and students and broader university leadership in radically increasing the conservatory's profile, strengthening its quality as an inclusive community, and further providing young artists with an exceptionally nurturing community.

Transforming through the Arts: Navigating the VUCA World to Inspire Change

FRIDAY
SEPTEMBER 29
10:45 AM-12:15 PM

VUCA was a term coined in 1985 (Bennis and Nanus) to describe the volatile, uncertain, chaotic, and ambiguous environment that exists in the digital age. Higher education is not immune from this, yet the archaic systems in which the academy is entrenched can present leadership challenges. This roundtable will discuss strategies on how college leadership can transform within the VUCA world and discuss how arts students are poised to be leaders in this new reality.



MELISSA BERKE Associate Dean, College of Communication, Fine Arts, and Media, University of Nebraska at Omaha

Dr. Melissa Berke serves as Associate Dean for the College of Communication, Fine Arts and Media at the University of Nebraska at Omaha. In this position she oversees academic affairs including faculty reappointment, promotion and tenure, curricular matters, and assists with college operations. In addition to her work in the college, Dr. Berke serves on numerous committees at the university level including the general education committee, the judicial board, and initiatives in diversity, equity, access, and inclusion.

Prior to her role in administration, Dr. Berke served as the first female and first chair of color in the UNO music department where she also taught undergraduate and graduate courses in music education. Her specialization in early childhood/elementary music made her a sought-after clinician at many national and regional conferences. Dr. Berke facilitated the transition of the Nebraska Kodály Certification program from Nebraska Wesleyan University and served as its director of the from 2011-2015.

Dr. Berke currently serves on the Committee for Diversity, Equity, Inclusion and Belonging for the International Council of Fine Arts Deans, is a participant in the AICAD BIPOC Academic Leadership Institute of the Association of Independent Colleges of Art & Design and is a peer reviewer for the Higher Learning Commission.

She received both her Bachelor of Music Education and Master of Music Education degrees from Drake University, and her PhD from The University of Arizona.



ABBIE SYREK Assistant Dean for the College of Communication, Fine Arts and Media, University of Nebraska at Omaha Abbie Syrek is the Assistant Dean for the College of Communication, Fine Arts and Media at the University of Nebraska at Omaha. In this role, she oversees student success, which includes recruitment, retention, degree audits, advising, and college event planning. Prior to this position, she served as Senior Lecturer in the School of Communication where she taught undergraduate and graduate courses in Communication Studies. She also supervised Graduate Teaching Assistants and served as Course Coordinator for oral competency curricula. Abbie Syrek was also the Director of Forensics for 17 years, during which time she won several regional and national awards for coaching and teaching excellence. She received her Bachelor of Arts in Communication Studies from the University of Nebraska at Omaha and her Master of Arts in Communication from Kansas State University.

Wildcard Session

FRIDAY
SEPTEMBER 29
10:45 AM-12:15 PM

Hear something at the conference you would like to talk about more? Do you have an original idea or perspective to share but don't have the time to craft a formal presentation? Join a Wildcard Roundtable!

The 'Wildcard' Roundtables are opportunities for ICFAD attendees to discuss the most pressing issues during the conference. Attendees can suggest original topics at the Friday morning breakfast. Tell us what's on your mind! From these suggestions, three topics will be selected for the sessions and announced prior to the subsequent roundtables. The wildcard sessions will be open to everyone among the other roundtables and will be facilitated by members of the Board. Plan ahead or let inspiration strike. We look forward to hearing your ideas!



SARAH BAY-CHENG Dean of the School of the Arts, Media, Performance & Design and Professor of Theatre & Performance Studies at York University in Toronto, Canada

Before joining York University as Dean in 2019, Sarah served as Chair and Professor of Theater and Dance at Bowdoin College, and as the graduate program director and head of the Techné Institute for the Arts & Emerging Technologies at the University at Buffalo. At York, she continues her research on the intersections among theatre, performance, and media including 4 books, most recently *Performance and Media: Taxonomies for a Changing Field* (2015) and more than 75 essays and articles. She was a founding co-host for On TAP: A Theatre and Performance Studies podcast (ontappod.com) and still drops in on the conversation from time to time. Bay-Cheng frequently lectures internationally and in 2015 was a Fulbright Scholar in Media and Cultural Studies at Utrecht University in the Netherlands. She currently serves on the board of the International Council of Fine Arts Deans and as the Vice-Chair for the Canadian Association of Fine Arts Deans. Past service includes Performance Studies international, the Association for Theatre in Higher Education, and the Executive Committee for the American Society for Theatre Research (ASTR), among others. Bay-Cheng has also worked as a director and dramaturg with particular interest in intermedial collaborations and a fondness for puppetry.



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

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



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

As Dean of the College of Fine Arts, Scheib is responsible for leading the collective vision for a college consisting of over 2000 students and 300 faculty and staff from across five acclaimed academic departments and schools (Department of Art & Art History, School of Dance, Department of Film & Media Arts, School of Music, Department of Theatre). As Associate Vice President for the Arts, he provides leadership in the advancement of arts on campus and in the community, and oversees the four professional arts affiliates in residence at the U (Pioneer Theatre Company, Tanner Dance, Utah Museum of Fine Arts, Utah Presents). Scheib's previous appointments include leading schools of music at both the University of Kentucky and Ball State University. He is an alumnus of the University of Wisconsin-Madison, former fellow in the SEC Academic Leadership Development Program, and recipient of the Indiana Music Education Association Outstanding Collegiate Administrator of the Year award. He maintains an active schedule as a visiting evaluator for the National Association of Schools of Music (NASM), and currently serves on both the NASM Commission on Accreditation and ICFAD Board of Directors.

DEPAUL UNIVERSITY
HOLTSCHNEIDER PERFORMANCE CENTER
CHICAGO, IL



NOTEWORTHY

 **Schuler Shook**
LIGHTING DESIGN / THEATRE PLANNING / AUDIO VIDEO DESIGN

12:30 – 1:45 p.m.

Lunch and Annual Meeting of International Council of

proudly sponsored by



International Council of Fine Arts Deans

Call to Order..... Nancy Uscher, President

Membership Report James Frazier, Secretary

Treasurer’s Report James Frazier, Secretary in lieu of Laura Franklin, Treasurer

Appreciation to Outgoing Board Members Nancy Uscher, President

60th Annual Conference..... Nancy Uscher, President

International Symposium 2025..... Amir Berbic, Global Connections Committee Chair

Additional Business

Election Results Nancy Uscher, President in lieu of Jean Miller, Nominating Committee Chair

Motion to Adjourn



MARTIN CAMACHO, Dean

Talkington College of Visual and Performing Arts, Texas Tech University

CANDIDATE FOR SECRETARY

Martin Camacho is Dean of the Talkington College of Visual & Performing Arts at Texas Tech University. Before his appointment to Texas Tech, Dr. Camacho served for eight years as the Dean of the Fain College of Fine Arts at MSU Texas, and as interim Provost in 2021-2022. Other past leadership roles include appointments at Barry University, Alabama State University, and at the Community College of Rhode Island. His interests include a special focus on student success and retention, expansion and renovation of facilities, community collaborations and partnerships, innovative curricula and interdisciplinary offerings, fundraising efforts, and a deep commitment to the promotion of diversity, equity, and social issues, as well as global experiences. An active pianist, Camacho made his Carnegie Hall Debut Recital to great acclaim before a sold-out hall, records for Urtext Digital Classics label and has upcoming engagements as a soloist with orchestras in Cuba.

CANDIDATE STATEMENT

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



EILEEN STEMPEL, Inaugural Dean

Herb Alpert School of Music, University of California Los Angeles

CANDIDATE FOR SECRETARY

With a wide-ranging career encompassing the humanities, social sciences, and natural sciences, Dr. Eileen Stempel currently serves both as the Inaugural Dean of UCLA's Herb Alpert School of Music and as Professor in UCLA's School of Education and Information Studies. Stempel is particularly proud of founding a new school at our nation's number one public university. Recently formed because of a generous \$30M donation by trumpeter, producer, and artist Herb Alpert, the institution is the first and only school of music in the University of California System.

As a higher education scholar, Stempel's research is driven by a strong commitment to superlative academic excellence. Her particular focus has been on expanding access to education (especially STEM fields) by underserved populations. Stempel is a noted international opera singer (including starring at the famed *Bolshoi Opera* as Violetta in *La Traviata*) and was honored as a Presidential Scholar in the Arts by President Reagan at the White House.

CANDIDATE STATEMENT

Dr. Eileen Stempel is a trained opera singer and a Presidential Scholar in the Arts, and currently serves as the Inaugural Dean of UCLA's Herb Alpert School of Music as well as a Professor in UCLA's School of Education & Information Studies. Stempel is a nationally recognized higher education policy scholar focused on equitable student access and success and, with co-author Stephen J. Handel, her latest book is *Beyond Free College: Making Higher Education Work for 21st Century Students*. On a personal note, I have found my service on the ICFAD Board as a mentor to new deans both humbling and inspiring; I've been honored to deepen our global exchange of ideas, information, and opportunities as we collectively seek to elevate the role of arts leadership, activism and advocacy in higher education and beyond. I would be energized to serve as the next board secretary, and appreciate your consideration.



B. STEPHEN CARPENTER II, Michael J. and Aimee Rusinko Kakos Dean in the College of Arts and Architecture, The Pennsylvania State University

CANDIDATE FOR DIRECTOR

Carpenter's work in art education spans curriculum theory; professional development through contemporary art; participatory art practice; and critical art education studies. In 2017–2018 he was an Ida Ely Rubin Artist-in-Residence in the MIT Center for Art, Science & Technology and the Department of Urban Studies and Planning, and artist- and learner-in-residence, Easterly Parkway Elementary School in State College, PA.

He is co-editor of *The Palgrave Handbook of Race and the Arts in Education* and *Professional Development in Art Museums: Strategies of Engagement Through Contemporary Art*. Carpenter was senior editor of *Studies in Art Education* and *Art Education* and co-editor of the *Journal of Curriculum and Pedagogy*. He is a Distinguished Fellow in the National Art Education Association in recognition of his contributions to the field of art education.

CANDIDATE STATEMENT

I joined ICFAD just over three years ago. The conversations, interactions, seminars, and discussions with peers at other institutions have been informative, rewarding, and encouraging. Whether through online video conferences, e-mail exchanges, or in-person gatherings, ICFAD has provided me spaces in which to learn and grow as a leader, and at the same time, it has been a forum in which I have shared information and advice with others. I have found ICFAD to be an open, supportive community. ICFAD has been an invaluable and influential source of support particularly during the most challenging days of the pandemic. I am eager to return the favor and assist in enabling similar encounters and opportunities for other members of the organization should I become an elected member of the ICFAD Board of Directors.



ANDREW DAVIS, Founding Dean

Kathrine G. McGovern College of the Arts, University of Houston

CANDIDATE FOR DIRECTOR

Andrew Davis is Founding Dean of the Kathrine G. McGovern College of the Arts at the University of Houston. His work there has focused on integrating interdisciplinary training into the curriculum and on establishing the arts as a leading force for social engagement and community impact. He is a strong advocate for the value of an arts and a liberal-arts education; the benefits of

international study-abroad opportunities for students; and the opportunity for the arts to actively engage and transform universities and their cities. A music theorist by training and a long-time board member of the Texas Society for Music Theory, he has published and lectured widely on opera and instrumental music of the Romantic and late-Romantic periods. He is the author of *Il Trittico, Turandot, and Puccini's Late Style* (Indiana University Press, 2010) and *Sonata Fragments: Romantic Narratives in Chopin, Schumann, and Brahms* (Indiana University Press, 2017).

Davis served previously as Director of the Moores School of Music and as Associate Dean of the Honors College, both at the University of Houston, and he was co-chair of the university-wide committee that brought a chapter of the honor society Phi Beta Kappa to the University of Houston. He was the recipient of a university-wide teaching excellence award in 2010; he is a co-founder and organizer of the Council of Texas Arts Deans; and in Houston he serves on the boards of the Phi Beta Kappa Alumni Association of Greater Houston, the Houston Symphony Orchestra, the Houston Arts Alliance, and Workshop Houston.

CANDIDATE STATEMENT

The role of organizations like ICFAD in higher education has never been more important. We face monumental challenges in funding, governance, equity and access, fundraising, curriculum, instructional delivery, and many others, all on top of constant pressure to innovate in order to ensure the long-term relevance of the arts and arts education—and the relevance of higher education itself. Such challenges pose enormous opportunities, no doubt, but they are on such a scale that they cannot be met in a vacuum, by individuals. They must be met collaboratively, with arts leaders working in partnership with arts leaders to envision and execute common solutions to shared problems, leveraging the strength that results from collective action as a body. I have been attending ICFAD since 2016 and have strongly believed since my first meeting in its mission—“Deans and executive fine arts administrators with a shared commitment to excellence in arts leadership and advocacy in higher education”—and I welcome the opportunity to sustain, develop, and advance this mission from a position on the board.



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

CANDIDATE FOR DIRECTOR

Peg Faimon received a Bachelor of Fine Arts from Indiana University and a Master of Fine Arts from Yale University, earning the Norman Ives Memorial Award. She started teaching at Miami University in 1991, where she served as the Chair of the Department of Art and Professor of Graphic Design. At Miami, she also held positions as the Co-Director of the Armstrong Institute for Interactive Media Studies (AIMS), Founding Director of the Miami Design Collaborative (MDC), and Lead Faculty of Graphic Design. She was named the Miami University School of Fine Arts Crossan Hayes Curry Distinguished Educator in 2000 and the Naus Family Faculty Scholar in 2008. In July of 2016, she moved to Indiana University Bloomington to become the Founding Dean of the newly formed School of Art, Architecture + Design, which was the merger of various art, design, and business disciplines.

CANDIDATE STATEMENT

For years I heard about ICFAD and wanted to get involved. When I became a first-time Dean in 2016 I jumped in and became a member of the DEI Committee and started attending the conferences more regularly. Serving as a mentor with the Leadership Development Workshop has been a highlight and I believe I've gotten as much out of the experience as the mentees. Currently I serve as the Chair of the Leadership Development Committee and during the pandemic we put together a great series of webinars to bring arts leaders together for learning, support, and camaraderie. These sessions have proven so successful that we are continuing them for another year. As a candidate for the ICFAD Board, I'm especially interested in being a part of the breadth and depth of conversations and planning for the organization as it grows in its mission of "deans helping deans."



TODD JOKL, Dean and Professor
College of Art and Design, Rochester Institute of Technology

CANDIDATE FOR DIRECTOR

Dr. Todd Jokl is the Dean of the College of Art and Design at Rochester Institute of Technology (RIT) and Professor in their School of Photographic Arts and Science. RIT represents one of the most dynamic models in higher education combining technology, the arts, and design (T/A\|D). Dean Jokl is leading the college as the focal point for T/A\|D initiatives and collaboration at RIT as well as nationally and internationally. The College of Art and Design is comprised of 5 schools and 2,000 students working towards BFA, BS, MFA, and MS degrees. RIT has campuses in the United States, China, Croatia, Dubai, and Kosovo and the College of Art and Design hosts a BFA in New Media Design at its Croatia campus, the first of its kind in Europe. Dr. Jokl's artistic interests are based in image-making processes and relate to the ways that individual experiences and human physiology shape perception.

CANDIDATE STATEMENT

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



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

CANDIDATE FOR DIRECTOR

As AVP for the Arts and Dean of the College of Fine Arts at the University of Utah, Scheib is responsible for leading the collective vision for a college consisting of over 2000 students and 300 faculty and staff from across five acclaimed academic units, as well as advancing the arts on campus and in the community through overseeing four additional professional arts affiliates. Scheib's

previous appointments include leading schools of music at both the University of Kentucky and Ball State University. He is an alumnus of the University of Wisconsin-Madison, former fellow in the SEC Academic Leadership Development Program, and recipient of the Indiana Music Education Association Outstanding Collegiate Administrator of the Year award. He currently serves on the NASM Commission on Accreditation and as a NASM visiting evaluator, on the ICFAD Board of Directors and its Leadership Development Committee, and as a mentor in ICFAD's Leadership Development Program.

CANDIDATE STATEMENT

A key motivation throughout my life has been my desire to serve my community as best I can. In my professional life, this often manifests itself through engaging in efforts to empower those whom I serve by helping to facilitate growth and the realization of ambitions and aspirations (work that remains to be among the most fulfilling and rewarding to me, personally). As a collective of arts leaders in higher education, *ICFAD is our community*, and as such we strive to serve each other in similar ways. I aim to help advance the important work of ICFAD through bringing to the Board and our collective efforts not only someone who greatly values and believes in what we do, but also a multidimensional perspective from having served in a variety of different arts education, leadership, and advocacy roles within a variety of different institutions, communities, and contexts.



ANDREW (ANDY) SCHULZ, Vice President for the Arts
Dean, College of Fine Arts, University of Arizona

CANDIDATE FOR DIRECTOR

Andrew (Andy) Schulz joined the University of Arizona as Dean of the College of Fine Arts in July 2018. In January 2019, he was named inaugural Vice President for the Arts, charged with elevating the role and visibility of the arts across the university. Schulz leads Arizona Arts, a new unified gateway to the extraordinary arts assets, experiences, and educational opportunities at the university. An award-winning scholar of eighteenth- and nineteenth-century Spanish art, Schulz has written extensively on the art of Francisco Goya, as well as on the role of visual culture in the construction of national and imperial identity during the Age of Enlightenment. Schulz has held administrative and tenured faculty appointments at the Pennsylvania State University, the University of Oregon, and Seattle University. On the national level, he has been a leader in the Alliance for the Arts in Research Universities and in the College Art Association (CAA).

CANDIDATE STATEMENT

I began attending the annual conference about ten years ago. Since that time, ICFAD has been critical to my professional growth, not only through the conference and its workshops, sessions, and opportunities for informal conversation, but equally through the network of practice and exchange that I have come to rely on in my daily work. I have been active as a frequent roundtable presenter and regular mentor in the annual professional development workshop, and I am now eager to play a larger leadership role, as I have done successfully in other national organizations, including a2ru and CAA. Should I be elected, I would work to broaden ICFAD's 'tent' to include the many deans beyond the "college of fine arts" paradigm, who oversee arts units within a broader portfolio of sciences, social sciences, and/or humanities. Their active engagement is critical to the future of the arts in higher education.



JENNIFER SMOLOS STEELE, Dean

School of Visual & Performing Arts and Artistic Director, Santa Clarita Performing Arts Center, College of the Canyons

CANDIDATE FOR DIRECTOR

Dr. Jennifer Smolos Steele serves as the Dean, School of Visual & Performing Arts, and Artistic Director, Santa Clarita Performing Arts Center, at College of the Canyons in Los Angeles, CA. She previously served on the faculty at NYU and the American Academy of Dramatic Arts, and has presented masterclasses and lectures at Yale University, Tufts University, Savannah College of Art & Design, Vanderbilt University, Bucknell University, and Franklin & Marshall College. She is a proud member of SAG-AFTRA, Actors' Equity Association, NATS, and VASTA.

Jennifer holds a Ph.D. in Educational Leadership & Administration in addition to graduate and undergraduate degrees in Music from NYU. She is currently working on the article, *We Can Imagine You Here: Acknowledging & Implementing Multi-Layered Institutional Adaptation in Theatre Pedagogy and Practice at Yale University in Critical Acting Pedagogies: Shifting Epistemologies with Intersectional Approaches*, published by Routledge (Edited Volume, 2024).

CANDIDATE STATEMENT

Education in Visual & Performing Arts requires effectively balancing content knowledge, artistry, praxis, pedagogical expertise, organizational understanding, communication skills, and vision with empathy for all constituencies. Transformation lies at the heart of art, of artists, and of education. In dance, theatre, or musical performance, words or notes on pages are transformed through the work of performers into stories that can inspire, enlighten, entertain, and change an audience. Art awakens and connects us to our history, our common humanity, and to ourselves. Similarly, education is an ongoing transformative process composed of committed learners, professors, and administrators who desire to deepen their understanding of and engagement with the world around them. ICFAD promotes engagement in critical conversations and collaborations as we strive to meet evolving expectations in our institutions and within the world of professional practice. For these reasons, I am particularly interested in serving as a member of the Board of Directors.



AMIR BERBIĆ, Dean

Virginia Commonwealth University School of the Arts in Qatar

CANDIDATE FOR NOMINATING COMMITTEE

Amir Berbić serves as dean of the Virginia Commonwealth University School of the Arts in Qatar, a role he assumed in 2019. Previously, he was a professor at the University of Illinois at Chicago (UIC), where he also served as chair of graphic design, acting director of the UIC School of Design and associate dean of the UIC College of Architecture, Design and the Arts.

A graphic designer who works on questions surrounding identities of place and design pedagogy, Berbić collaborates with cultural organizations, art institutions and publishers to develop commissions that range from print design to environmental graphics. His works have been featured in numerous academic journals and professional publications, as well as conferences and exhibitions, including Design Issues, Visual Communication, Print Magazine, Graphis, Wallpaper, the American Institute of Graphic Arts (AIGA) National Design Conference, TypeCon, the Society of Typographic Arts, the International Council of Design (formerly ICOGRADA), and more.

CANDIDATE STATEMENT

Serving as dean is an incredible honor but it can feel lonely at times and ICFAD is an incredible community of colleagues who share similar experiences. The opportunities for a meaningful exchange of experiences, challenges, and ideas, or to explore potential partnerships among member institutions is a significant support system for academic leaders in the arts. Virginia Commonwealth University School of the Arts in Qatar is a unique voice among ICFAD members. As an international campus, it offers a unique perspective on globally relevant questions in arts education. I am honored to serve as co-chair of the Global Connections committee and support ICFAD's efforts to expand its reach internationally. I look forward to continued service to this diverse community of higher education arts leaders through my service on the Nominating Committee, if elected.

**DR. GEORGE H. BROWN**, Dean

David Orr Belcher College of Fine and Performing Arts, Western Carolina University

CANDIDATE FOR NOMINATING COMMITTEE

George H. Brown has been serving as the Dean of the David Orr Belcher College of Fine and Performing Arts at Western Carolina University since 2015. He has been a member of ICFAD since 2012.

ICFAD is a significant resource in leadership development for George, learning from numerous member/mentors including Carol Brandt, Margaret Merrion, Michael Tick, Mark Heckler, Barbara Korner, D. Mark McCoy, and Jeff Huberman. These relationships exemplify ICFAD's core of "Deans Helping Deans."

George currently serves as the Chair of ICFAD's DEIB Committee. He has previously served on the Leadership Development Committee, the Global Connections Committee, and the Cultivation and Stewardship Committee. He serves regularly as a mentor with the ATHE/ICFAD Leadership Institute.

George holds a MFA degree in Directing from Penn State and a Ph.D. in Educational Leadership (Higher Education) from Western Michigan University.

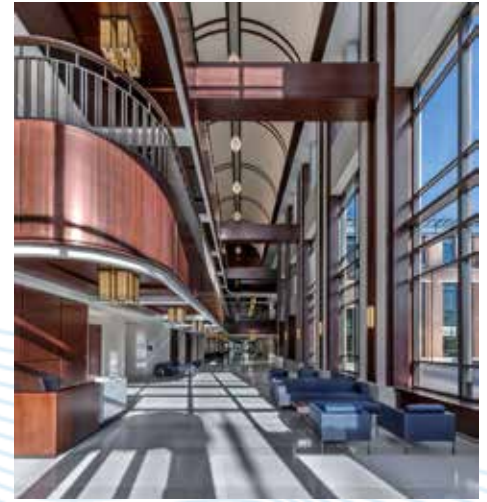
CANDIDATE STATEMENT

Like all of us in ICFAD, my leadership efforts are focused on collaborating with faculty and campus leaders to enhance our students' academic experiences, stimulate their intellectual and cultural curiosity, and create new connections that link traditional areas of scholarship with innovative approaches. Higher education, especially the arts, has never been more important to our evolving world. While faced with solving myriad challenges, leadership is about seizing opportunity and working collaboratively to shift campus culture to achieve our most important responsibility—transforming the lives of our students. To do this requires a determined, transformational approach to leadership. As ICFAD has been so important to my leadership development, I would be honored to "pass it forward" by investing time and energy to continuing the great tradition of "Deans Helping Deans." Thank you for your consideration.



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Minutes of the 2022 Annual Meeting

Friday, October 7, 2022

The Annual Meeting of the International Council of Fine Arts Deans (ICFAD) was called to order by President Jean Miller at 12:30 p.m. Pacific on Friday, October 7, 2022 as part of ICFAD's 58th Annual Conference. Schuler Shook was thanked for its sponsorship of the meeting. A motion was made, seconded and unanimously approved that an agenda slightly amended from what was printed in the conference program be approved as presented on screen.

Approval of Minutes: Annual Meeting 2021

A motion was made, seconded and unanimously approved that minutes of the 2021 Annual Meeting as they appear on pages 59 – 64 of the conference program be approved as presented.

Membership Report

Secretary James Frazier pointed out that numbers illustrating how current membership counts compare to those of previous years appear on page 65 of the conference program, and that a list of Institutional members as of the program's printing deadline appears on pages 98 and 99.

Secretary Frazier described association leadership's sincere desire to receive input and ideas from members and to act on those recommendations. He reminded members that in recent years, to augment ICFAD membership, an Advancement Officer affinity group was created. Designed to create a network for advancement professionals working in the visual and performing arts, design, communication and all creative industries in higher education, the Advancement Officers group engages throughout the year to share challenges and successes, best practices, strategies, research, communication models, and trends that support fundraising.

An affinity group for Communications Professionals soon followed.

The creation of a similar group for museum and gallery directors is under discussion.

Secretary Frazier described his positive experience in finding the benefits of membership for colleagues through participation in supportive groups like these. He expressed appreciation to the board and Executive Director for making them available to members and encouraged feedback and suggestions for improvement.



bruce d. mcclung
Dean

Ken White
Associate Dean for Academic
Affairs

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CVPA
College of Visual and Performing Arts

The College of Visual and Performing Arts (CVPA) at UNC Greensboro is the premier and most comprehensive set of visual and performing arts programs in North Carolina with Schools of Art, Dance, Music, and Theatre. CVPA has been designated by the UNC System Board of Governors as an "area of distinction." CVPA transforms lives by providing exceptional artistic and academic experiences.

Secretary Frazier shared numbers related to this year’s annual conference including:

- 226 people in attendance, adding that in 2019, in Austin, our most recent in-person conference, 258 were in attendance
- 75 with the title of Dean
- 6 Interim Deans
- 22 Associate Deans
- 29 Directors
- 12 Chair

Those in attendance represent six countries and 36 states.

Treasurer’s Report

Secretary Frazier continued as he shared that ICFAD Treasurer Laura Franklin is an ACE Fellowship participant this semester, and because of scheduling conflicts with this wonderful career development program, she is not in attendance. He shared a Treasurer’s Report in her absence, reporting that the financial condition of the International Council of Fine Arts Deans is sound. Annually, financial reports are reviewed by an independent Certified Public Accountant. ICFAD is a non-profit corporation formed under the laws of the State of Florida.

At month-end September 2022, the association’s balance sheet indicated net assets totaling \$519,026.05, which is 13.1 percent lower than the same date the year prior. A lower balance in investment reserves created by a downturn in the stock market – not because of association expenditures – contributed to 12 percent of that.

The current year to date, the association has seen revenue from:

- Membership dues of \$95,268.98
- Annual conference revenue of \$139,919
- Online programming registrations of 13,125
- and other sources including Career Center postings and royalties from website advertising

totaling \$199,709.44

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offset by expenses to date of almost exactly the same amount: \$199,420.95

Secretary Frazier explained that for 2022, the ICFAD board of directors approved an operating budget where expenses were anticipated to exceed revenue, using reserves from investments to offset the difference. The anticipated net decrease was thoughtfully and thoroughly addressed by the board of directors and Executive Director, with a commitment to supporting existing membership benefits and developing new ones including intentional efforts to strengthen our international membership among institutions outside the US and Canada, in other words: strengthening the “I” in ICFAD.

Detailed financial reports are always available for member review, simply by asking ICFAD’s Treasurer or Executive Director.

President Transition

President Jean Miller expressed appreciation to the full board of directors for their leadership, naming each individual in doing so. She expressed appreciation to board members Martin Camacho and Laura Franklin whose terms of office were expiring.

As she transitioned to the role of Immediate Past President, President Miller shared words of admiration, appreciation and best wishes to incoming President Nancy Uscher.

As incoming President Nancy Uscher took the podium, she shared words of appreciation to outgoing President Jean Miller. A symbolic gavel was presented to the new President.

International Symposium 2023

Board member Martin Camacho shared a presentation about what members can expect to learn and experience as participants in the May 2023 International Symposium in Mexico City.

Election Results

President Nancy Uscher reminded members that per association bylaws, Institutional members were invited to vote in the annual election for two open director positions. The terms of office of Laura Franklin and Martin Camacho expire with this conference, and two newly elected officers will fill seats that carry three-year terms from 2022 - 2025. Three requests for nominations were sent to members: March 2, March 24 and April 8. Four candidates were nominated for the two open seats on the board. In alphabetical order, they were:



Art & Art History
 Dance
 Film & Media Arts
 Music
 Theatre

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- Martin Camacho, Dean, J.T. & Margaret Talkington College of Visual and Performing Arts, Texas Tech University
- Laura Franklin, General Education and College of Humanities, Fine Arts & Communications, Lewis University
- Todd Jokl, Dean, College of Art and Design, Rochester Institute of Technology
- Sabrina Madison-Cannon, Dean, School of Music and Dance, University of Oregon

The ballot also included one proposed bylaws amendment, as noted:

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

President Nancy Uscher reminded members that ICFAD’s President-Elect serves as Nominating Committee Chairman and the Nominating Committee consisted of Onye Ozuzu, appointed by President Jean Miller and Steve Peters, elected in October 2021.

Per association bylaws, the slate of nominees, with appropriate supporting documentation, was distributed to the membership electronically more than thirty (30) days prior to today’s annual meeting. The online election closed the morning of the annual meeting and results were tallied.

The proposed bylaws amendment passed.

Filling two seats that carry three-year terms from 2022 – 2025 will be Laura Franklin, General Education and College of Humanities, Fine Arts & Communications, Lewis University and Sabrina Madison-Cannon, Dean, School of Music and Dance, University of Oregon.

The meeting adjourned at 1:30 p.m.

Creativity thrives here.

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Journalism and Strategic Media
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College of Communication
and Fine Arts

Membership Report

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

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

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

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

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

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

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

To augment ICFAD membership, an Advancement Officers affinity group was created in 2020. Designed to create a network of advancement professionals working in the visual and performing arts, design, communication, and all industries in higher education, the Advancement Officers group engages throughout the year to share challenges and successes, best practices, strategies, research, communication models, and trends that support fundraising. Affinity groups for Communications Professionals and Gallery & Museum Directors & Curators soon followed.

	INSTITUTIONAL	ASSOCIATES	AFFILIATE	EMERITUS	DISTINGUISHED SERVICE	ADVANCEMENT OFFICERS	COMMUNICATIONS PROFESSIONALS	GALLERY & MUSEUM CURATORS & DIRECTORS
2023	144	72	14	60	12	17	15	7
2022	145	72	17	65	12	23	26	
2021	155	126	9	64	10	36	27	
2020	222	143	9	64	10	28	22	
2019	174	112	6	64	10			
2018	159	87	9	64	9			
2017	162	98	5	62	9			
2016	188	105	5	62	5			
2015	179	82	6	60				
2014	178	72	7	58				
2013	177	92	16	56				
2012	235	110	13	56				
2011	236	106	17	54				
2010	245	98	17	49				
2009	224	104	17	41				
2008	223	94	15	36				
2007	223	82	11	22				
2006	217	72	11	21				
2005	207	53	9	15				
2004	215	49	9	16				
2003	212	42	10	16				
2002	213	39	7	18				

ICFAD CONFERENCES

- | | | | |
|------|---|------|----------------------------|
| 2024 | planned for Montréal, Canada | 1986 | Boston, Massachusetts |
| 2023 | San Juan, Puerto Rico | 1985 | Banff, Canada |
| 2022 | In the binational region of San Diego, California and Tijuana, Baja California – Mexico | 1984 | Amsterdam, Netherlands |
| 2021 | changed to online because of a resurgence of the COVID-19 pandemic | 1983 | Dallas, Texas |
| 2020 | Richmond, Virginia
cancelled because of COVID-19 | 1982 | Washington, D.C. |
| 2019 | Austin, Texas | 1981 | Los Angeles, California |
| 2018 | Seattle, Washington | 1980 | Toronto, Canada |
| 2017 | Halifax, Nova Scotia | 1979 | Chicago, Illinois |
| 2016 | Grand Rapids, Michigan during ArtPrize | 1978 | San Francisco, California |
| 2015 | Atlanta, Georgia | 1977 | Minneapolis, Minnesota |
| 2014 | Kansas City, Missouri | 1976 | Palm Springs, California |
| 2013 | New Orleans, Louisiana | 1975 | Vancouver, Canada |
| 2012 | Minneapolis, Minnesota | 1974 | Denver, Colorado |
| 2011 | Washington, D.C. | 1973 | Atlanta, Georgia |
| 2010 | Sarasota, Florida | 1972 | Mexico City, Mexico |
| 2009 | Salt Lake City, Utah | 1971 | Los Angeles, California |
| 2008 | Portland, Oregon | 1970 | Chicago, Illinois |
| 2007 | Charleston, South Carolina | 1969 | London, England |
| 2006 | Boston, Massachusetts | 1968 | Boston, Massachusetts |
| 2005 | Scottsdale, Arizona | 1967 | New Orleans, Louisiana |
| 2004 | Philadelphia, Pennsylvania | 1966 | San Francisco, California |
| 2003 | Fort Worth, Texas | 1965 | Philadelphia, Pennsylvania |
| 2002 | Toronto, Canada | 1964 | Oberlin, Ohio |
| 2001 | Long Beach, California | | |
| 2000 | Miami, Florida | | |
| 1999 | Pittsburgh, Pennsylvania | | |
| 1998 | St. Louis, Missouri | | |
| 1997 | San Antonio, Texas | | |
| 1996 | Washington D.C. | | |
| 1995 | Montréal, Canada | | |
| 1994 | Minneapolis, Minnesota | | |
| 1992 | San Francisco, California | | |
| 1991 | New Orleans, Louisiana | | |
| 1990 | Chicago, Illinois | | |
| 1989 | Ottawa, Canada | | |
| 1988 | Seattle, Washington | | |
| 1987 | Cleveland, Ohio | | |

INTERNATIONAL SYMPOSIUMS

- | | |
|------|--|
| 2025 | planned for Doha, Qatar |
| 2023 | Mexico City |
| 2020 | Barcelona, Spain
cancelled because of COVID-19 pandemic |
| 2017 | Havana, Trinidad and Cienfuegos, Cuba |
| 2014 | Istanbul and Cappadocia, 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 |

Fine Arts Deans

2:15 p.m. Departure to Universidad de Puerto Rico – Río Piedras

2:45 – 5:00 p.m. Concurrent programs on campus:
Julia de BSala Jorge Enjuto heater, Drama Department

Fenomenal, Rompeforma 1989-1996 is a documentary film about the experimental Latinx festival Rompeforma—a dance, performance, and visual marathon held in Puerto Rico from 1989 to 1996. Co-directed and produced by [dancers, choreographers, and educators] Merián Soto and Viveca Vázquez, the documentary is edited by Laura Sofía Pérez and includes music by Eduardo Alegria. *Fenomenal* shows excerpts from dozens of performances and critical comments from eyewitnesses, dedicated spectators, the public, and participants—all members of our cultural sphere in the San Juan of our (and those) times. In its six iterations, *Rompeforma* featured the participation of notable artists in our local and diasporic cultural community, presenting work by over sixty Latinx artists from across the hemisphere. In addition to this dance, performance, and visual marathon, the events included two exhibitions, five theater installations, a retrospective of Petra Bravo's choreographic work, spoken word events, and dozens of workshops and master classes.

Ultimately, *Fenomenal* celebrates, preserves, and makes accessible a substantial part of the archive of the varied repertoire of a generation of Latinx experimentalists in the fields of dance, performance, and curation. A cultural experience often ignored and forgotten by historians, academics, and practitioners in the performance disciplines, *Fenomenal* confronts a kind of elusive amnesia or even tacit appropriation regarding the unfairly forgotten work of an entire generation of Latinx experimentalists. Joining us will be producers and choreographers Viveca Vazquez and Marián Soto. Also: Pepe Álvarez.

OR, ALL THREE OF THESE DISCUSSIONS:

Sala Jorge Enjuto

University, Theatre and Community: A Roundtrip — Since 1946 the University of Puerto Rico has connected its theatre students to the community in general through its Traveling Theatre Unit. Its aim still is to present Spanish as well as Puerto Rican traditional farces to non-traditional audiences throughout the Island. It is a way to connect audiences with theatre and the University. In 1980 another way of connecting the University to the community through theatre was introduced. Theatre students directly intervene with organized community members such as high school students, inmates, rehab and mental health patients, and the elderly. The program is called: Leaps and Bounds, Play as a Theatrical Discipline. University students visit specific communities to share practical knowledge through art and education, creative drama and theatre for social change. This time the audience actively participates and become actors themselves. Sometimes the two worlds coincide: the University travels to the community and vice-versa. Joining us will be Rosa Luisa Márquez.

Radiography of the Mid-twentieth Century Puerto Rican Dance Scene: Through Arturo Melero's Photographic Lens — The Dance Archive, located in the Collection of Arts of the University of Puerto Rico Library System digitized 3,000 negatives belonging to the collection of dance negatives of photographer Arturo Melero (1917-2000). The images are available at the Puerto Rican Digital Library, thanks to a grant from the Puerto Rican Foundation for the Humanities. The photographic work of Arturo Melero documented for four decades: dance students, instructors, classes, rehearsals, productions of ballet, Spanish dances, pantomime, and variety shows of local and visiting dancers and companies. Melero thus became the chronicler of the dance activity that took place in Puerto Rico between 1956-1997. Through this presentation the Dance Archive will share images resulting from the effort to rescue, preserve and make accessible this unique visual dance reference. Joining us will be Sonia Daubón.

Inhabiting the Impossible: Dance and Experimentation in Puerto Rico, the first book of its kind on the island, covers four decades of experimental manifestations in Puerto Rican dance practice from different perspectives: those of independent artists that make up this community and those of scholars of different fields that develop different analytical approaches and ways of writing about dance. Through a collection of essays, artist statements, and interviews, the book proposes alternative ways of looking at and analyzing the development and contributions of experimentation in dance as a sustained practice that has always incorporated issues of gender, sexuality, race and our colonial situation. It is also the first time that a publication in Puerto Rico examines and analyzes a radically innovative aspect of the dance ecosystem. Joining us will be Susan Homar and nibia pastrana santiago.



Strengthening the “I” in ICFAD

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

Trudy-Ann Barrett, Vice Principal, Academic Affairs
Edna Manley College of the Visual and Performing Arts
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Norma Concepción Muñoz Sánchez, Director of Academic Development, Centro Nacional de las Artes
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University of Victoria
finedean@uvic.ca | (250) 721-7755





Casa Blanca
ICFAD's Closing Reception Venue

Juan Ponce de León undertook the colonization of Puerto Rico in the year 1508. The first settlement established was the village of Caparra, founded that same year. It was from Caparra that Ponce de León would direct the entire colonization endeavor.

In 1519, at the insistence of the Caparra settlers and against the wishes of Juan Ponce de León, the Hieronymites friars, then in charge of the government of the Spanish colonies in America, agreed to transfer the Village of Caparra to the islet on the north side of the bay, then known as Puerto Rico. The transfer began in 1519 and ended two years later. Ponce de León, however, obtained permission from the Crown to remain in Caparra with his family. He never resided in the new settlement and died in Havana in 1521 from a wound inflicted by Calvsas in his attempt to conquer Florida.

The Conqueror's titles and assets were inherited by his only male son, Luis, who was then a minor. In his name, his brother-in-law, Juan García Troche of Monroy, husband of Juana, oldest daughter of Juan Ponce de León, took over the titles and assets. It is García Troche who built the fortress of Casa Blanca in the lot that was granted to Ponce de León in the new city, and to which the Conqueror's family was entitled, inasmuch as, among his various titles, Ponce de León was also Warden or Commander of the city.

The first building erected in 1521 was made of wood. It was destroyed soon after by a fire. In 1523, García Troche began the reconstruction of a structure in stone and rubble that would serve, not only as a defense for the city against possible attacks by the Carib-Indians, but also as the Ponce de León family residence. For several years, the Ponce de León fortress was the City's only defense. Since the 16th Century, the Ponce de León fortress has been known as Casa Blanca.

ICFAD members share their appreciation with Instituto de Cultura Puertorriqueña for sponsoring this reception.

The art gallery of the Instituto de Cultura Puertorriqueña (ICP)



The art gallery of the Instituto de Cultura Puertorriqueña (ICP) is a short walk from Casa Blanca, and is open until 7:30 this evening, especially and only for conference attendees to visit. Please do.

The Institute of Puerto Rican Culture, known in Spanish as the Instituto de Cultura Puertorriqueña (ICP), was created in 1955 with the mission of researching, preserving, promoting and disseminating Puerto Rican culture in its diversity and complexity.

From the moment of its foundation, the ICP began acquiring objects through the National Collection, currently guarded by the Fine Arts Program. This collection consists of more than 40,000 artifacts of great cultural value, which in its data range from the 16th century to the present time.

The National Collection is the largest cultural heritage archive in Puerto Rico and its subdivided into seven collections: textile, wood carving, painting and sculpture, furniture, folk art, work on paper and military artifacts. From religious paintings by the first known visual artist from Puerto Rico, José Campeche, to contemporary landscapes, still-lives and portraits, this collection preserves works by many central figures in the historiography of Puerto Rican art.

Much more than a valuable asset for museum exhibitions and cultural institutions, the National Collection is an important resource for students, curators, art professionals and researchers who wish to contribute and expand the knowledge about our national heritage.

—
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CARLA ACEVEDO-YATES Marilyn and Larry Fields Curator, Museum of Contemporary Art Chicago

She is the Marilyn and Larry Fields Curator at the MCA Chicago, where she recently curated *Forecast Form: Art in the Caribbean Diaspora 1990s –*

Today. Previous exhibitions at the MCA include *Carolina Caycedo: From the Bottom of the River, and Chicago Works: Omar Velázquez*. Upcoming exhibitions include the MCA presentation of *Duane Linklater: mymothersside* and *Entre Horizontes: Art and Activism Between Chicago and Puerto Rico*, an exhibition that examines the artistic and social justice genealogies between Chicago and Puerto Rico.

Previously, she was the Associate Curator at the Eli and Edythe Broad Art Museum at Michigan State University where she curated over fifteen exhibitions, including solo presentations of new work by Johanna Unzueta, Claudia Peña Salinas, Duane Linklater, and Beatriz Santiago Muñoz. She curated *Fiction of a Production*, a major exhibition by conceptual art pioneer David Lamelas and co-curated *Michigan Stories: Mike Kelley and Jim Shaw*. Major group exhibitions include *The Edge of Things: Dissident Art Under Repressive Regimes*.



PEPE ÁLVAREZ is a Puerto Rican interdisciplinary artist and scholar working across the disciplines of dance, theatre, and performance art. His performance works have been presented in Chile, Mexico, Argentina, Colombia, Puerto Rico, and the United States.

He also developed an artistic pedagogy under the concept of *entremedios/in-betweenness* that follows a transdisciplinary methodology with which he developed courses and artistic workshops in both academic and communitarian settings. Both, his artistic practice and academic work follow a practice-based research methodology to establish links between art practice, critical theory and cultural history.

He is currently a PhD candidate in the Department of Performance Studies at Northwestern University and holds a BA in Interdisciplinary Studies from the University of Puerto Rico and an MA in Theatre and Live Arts from the National University of Colombia. His doctoral research project examines Puerto Rico's experimental dance history particularly looking at the practices, aesthetics and socio-political frameworks of dance improvisation in the context of Puerto Rico's four-decades-long economic crisis. Along with his ongoing examination and compilation of Puerto Rico's experimental dance, theater and performance art history he is actively working as one of the co-principal investigators in Northwestern University's Puerto Rican Arts Development Initiative PRAI (2018-2020) sponsored by the Andrew W. Mellon Foundation.



SONIA DAUBON Dance Teacher for the baccalaureate in dance at the Universidad de Sagrado Corazón

Born in New York, raised in Puerto Rico. She teaches the History of Dance and Dance, Society and Culture courses.

She graduated with a master's degree in dance from New York University, she with a second master's degree in Information Sciences from the University of Puerto Rico. She worked as an archivist in the General Archive of Puerto Rico, Goya Historical Archive and as a volunteer in the Dance Archive in the Collection of Arts of the Library System of the University of Puerto Rico.



LYDIA GRAVIS Director of the Mary Elizabeth Dee Shaw Gallery at Weber State University

She's overseen over 65 exhibitions and a robust accompanying schedule of auxiliary programs that include visiting artist lectures, film screenings, outreach programs, and professional development opportunities for students. She earned her B.A. with dual majors in Visual Art and Human Studies from Warren Wilson College in Asheville, North Carolina in 2003 and her M.F.A. in Visual Art from the Art Institute of Boston at Lesley University in Boston, Massachusetts in 2013. She's recently served as a juror for the Bemis Center for Contemporary Art Artist Residency program, and in June 2023 she traveled to Western Australia for a multi-week residency that combined arts administration research and artmaking. She views her identity as an artist as a benefit to her role as an academic gallery director, and exhibits her own work regularly in solo and group exhibitions. She received a Mayor's Award in the Arts in 2020, and her work is held in the Salt Lake County Public Art Collection and the State of Utah Alice Merrill Horne Art Collection. She has worked for Weber State University in multiple capacities over the last fifteen years, and lives and works in Ogden, Utah with her husband and two young children.



MARCELA GUERRERO is the DeMartini Family Curator at the Whitney Museum of American Art, New York.

She recently curated *no existe un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane Maria* and *Martine Gutierrez: Supremacy*. She was part of the curatorial team that organized *Vida Americana: Mexican Muralists Remake American Art, 1925-1945*, and also curated the 2018 exhibition *Pacha, Llaqta, Wasichay: Indigenous Space, Modern Architecture, New Art*. From 2014 to 2017, she was the Curatorial Fellow for *Radical Women: Latin American Art, 1960-1985* organized at the Hammer Museum in Los Angeles. Prior to joining the Hammer, she worked in the Latin American and Latino art department at the Museum of Fine Arts, Houston. Born and raised in Puerto Rico, Guerrero holds a PhD in art history from the University of Wisconsin, Madison.



MARK A. HECKLER

Mark served as the 18th president of Valparaiso University (IN) from 2008-2020. President Emeritus Heckler is a dedicated educator with 40 years of experience in private and public higher education as a professor, dean, provost, president, and trustee. His more than two decades of experience in organizational strategy and planning spans a wide variety of settings in the United States and several countries, working with boards and presidents from Research I universities to small private colleges, as well as nationally recognized non-profit and cultural organizations. Additional background information is available at <https://agb.org/mark-a-heckler/>.



JAVIER J. HERNANDEZ

ACOSTA Associate Professor, Dean of the School of Arts, Design and Creative Industries at the Universidad del Sagrado Corazón

He was the former Director of the Department of Business Administration and is the founder of Inversión Cultural and Centro de Economía Creativa, non-profit organizations that promote the development of cultural and creative industries in Puerto Rico. He holds a Ph.D. in Entrepreneurial Development and Management from the Interamerican University of Puerto Rico and an MBA in International Business from the University of Puerto Rico, Río Piedras campus. He is a self-taught musician (percussionist) and for four years Executive Director of Taller Cé, a co-operative of singer-songwriters in Puerto Rico. He is the author of the *Profile of the Creative Economy in Puerto Rico* and the books *Creative Entrepreneurship* and *The Entrepreneurial Roadmap*.



SUSAN HOMAR

Dance scholar, former dance critic in Puerto Rican newspapers and retired UPR-RP professor, where she taught Comparative Literature and courses on dance history and theory. Co-editor with artist, choreographer, performer, cultural agent, and educator nibia pastrana santiago of *Habitar lo imposible: Danza y experimentación en Puerto Rico*, published in Spanish by Editorial Beta-Local and in English by the University of Michigan Press's Dance Studies Association's collection *Studies in Dance: Theory and Practices* (both in 2023). She has served on granting panels for graduate fellowships in literature and on dance for the Ford Foundation Fellowships for Minorities, National Research Council, National Endowment for the Arts and many Puerto Rican funding venues. Homar has published in *Coreografía del error: CONDUCTA de Viveca Vázquez* (Museo de Arte Contemporáneo, 2013), *Making Caribbean Dance. Continuity and Creativity in Island Cultures* (edited by Susanna Sloat, University Press of Florida, 2010) and in the journals *80grados*, *Conjunto*, *Postdata*, *High Performance*, and *The Women's Review of Books*.



JENNIFER R. JORDAN Director of Development for the West Virginia University College of Creative Arts

Jennifer has nearly twenty years of professional work in development. Prior to 2016, her time at the College of Creative Arts, Jennifer directed development for the West Virginia University College of Law. Jennifer has worked in development at West Virginia University for over ten years and during this time has raised millions of dollars for student scholarships, research, faculty initiatives, equipment and building projects.

Prior to her work for West Virginia University, Jennifer worked as the Director of Development for Legal Aid of West Virginia. Jennifer holds both her undergraduate and graduate degrees from West Virginia University. Jennifer is a graduate of Leadership West Virginia and serves on the Board of Directors for the Rape and Domestic Violence Center and the WV Women's Health Center.

"I am often asked how it was that I transitioned from a career in law to working passionately for the arts. In both sectors there is the opportunity to fight to ensure that all voices are heard and everyone has a seat at the table – this cause-based work keeps my soul on fire!"



BARBARA O. KORNER

Professor of Theatre and Dean Emerita, College of Arts and Architecture at Pennsylvania State University

A national leader for the arts and leadership development in higher education, Barbara "Bobbi" Korner has consulted and coached as a planning facilitator and communications strategist for a wide range of groups in higher education. As dean of Penn State's College of Arts and Architecture from 2007-2019, she directed one of the most comprehensive design, visual and performing arts organizations, with 15 different buildings, seven academic units and 20 degree programs, as well as the Center for the Performing Arts, Palmer Museum of Art, Penn State Centre Stage, and Penn's Woods Music Festival.

During her tenure, the college expanded its research centers from two to five, encouraging interdisciplinary research, collaborative pedagogy, and arts entrepreneurship. In addition, she oversaw the opening of a renovated classroom and administrative complex, a new 375-seat recital hall, and successfully launched planning and funding for a new art museum, scheduled to open in 2024. With a strategic priority on private funding, she assisted in raising more than \$150 million for the College and doubled the College's total endowment to \$82 million.



SONDRA LOMAX Executive Director and Assistant Dean for Development, College of Fine Arts, The University of Texas at Austin

Sondra Lomax was appointed head of External Relations and Development for UT-Austin's College of Fine Arts in 2004

after several 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 two capital campaigns for a total of \$223 million, and increased its overall fundraising and donor base. She holds an MFA degree in Dance (York University, Toronto) and a BFA in Dance (TCU).



ROSA LUISA MÁRQUEZ Theatre person, actress and director

Full Professor, University of Puerto Rico, 1978-2011. Collaborator of artist and Presidential Medal for the Arts, Antonio Martorell in graphic-theatrical events and radio programs since

1984. Permanent apprentice of theatre practitioners of the Americas: Osvaldo Dragún, Augusto Boal, Aristides Vargas, Peter Schumann, Miguel Rubio and female masters from Puerto Rico: Gilda Navarra, Victoria Espinosa and Myrna Casas. In 2018 she received both El Gallo de la Habana and a Lifetime Achievement Award from the International Hispanic Theatre Festival in Miami. In 2023 she was named Humanist of the Year by the Puerto Rico Humanities Foundation. She generates the theory and practice of Brincos y Saltos, el juego como disciplina teatral (Leaps and Bounds, Play as a Theatrical Discipline) with workshops, theatre games for actors and non-actors, books and video publishings that thousands of her students apply in schools, organized communities and even in theatres.



nibia pastrana santiago Artist, choreographer, and educator

nibia develops site specific choreographic events to experiment with time, fiction, and notions of territory. Since 2020 she is co-director at Beta-Local. In 2023, her first book

coedited with dance critic Susan Homar, *Habitar lo imposible: danza y experimentación en Puerto Rico* was published by Editorial Beta-Local. She lives with her family in San Juan, Puerto Rico.



MARK OSTACH Author, Leadership Coach

Mark Ostach helps people find the courage to connect. A globally recognized speaker on Digital Wellness and frequently featured in the USA Today, Mark has done two TED talks,

written two books, and spoken to thousands of people encouraging them to embrace a spirit of courage through vulnerability. Mark has degrees in psychology, technology, and an interest in behavioral neuroscience. His mission is to remind the world that human connection is the most powerful connection we have.



MAREIA QUINTERO RIVERA Coordinator, Master's in Cultural Agency and Administration, University of Puerto Rico – Río Piedras

Mareia Quintero Rivera is Full Professor at the Interdisciplinary Studies Program,

and current coordinator of the Masters in Cultural Agency and Administration, University of Puerto Rico, Río Piedras Campus. She holds a PhD in Social History from the University of São Paulo, Brazil. Her major areas of research include discourses on "race" and national identity in the Hispanic Caribbean and Brazil; cultural policies; the intersections of arts and politics in contemporary cultural production; and cultural agency in Puerto Rico. She is the author of the book *A cor e o som da nação: A idéia de Mestiçagem na Crítica Musical do Caribe Hispânico Insular e o Brasil* and co-editor of the volume *Antología del Pensamiento Crítico Puertorriqueño Contemporáneo*, among other publications. She served as president of the Puerto Rican Commission for Cultural Development (2013-2015), and member of the Board of Directors of the Institute of Puerto Rican Culture and the School of Visual Arts and Design (2013-2016). She has been a close collaborator of the theater collective Agua, Sol y Sereno, and is currently working on a book about the group.



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ERNESTO V. RAMOS VÁZQUEZ

has been the Associate Dean of Students and Academic Affairs of the Conservatorio de Música de Puerto Rico (CMPR) since 2018, has taught the Computerized Music Notation Course in CMPR for two years,

and has been part of the CMPR Preparatory School Faculty since 2013. He is a dedicated professor and classical guitarist, who likes to perform works from the classical guitar repertoire, as well as Afro-Caribbean music, Latin American Classical Guitar Music of the nineteenth century, Puerto Rican Danza, jazz, experimental theater, and rock genres. After studying in the CMPR under the tutelage of the renowned classical guitarist, and composer Leonardo Egúrbida, Prof. Ramos continued his studies at the Conservatory of Music of Brooklyn College, with professor Lars Frandsen and privately with guitarist Jerry Willard.

With an extensive career in education and as a higher education administrator, Prof. Ramos has adapted his teaching methods to cater to each student’s unique interest and skill level, fostering a love for music in every individual, while counseling students in their musical career. He has been invited to perform and teach Master Classes in Chicago at the Puerto Rican Arts Alliance, and in New York City at John Jay College and Bloomingdale School of Music. He recently has recorded and performed as part of the Dúo Copla, a two guitars ensemble that showcases nineteenth century and contemporary music by Puerto Rican composers.



PEDRO REINA PÉREZ Director, Interdisciplinary Studies Program (PREI), University of Puerto Rico – Río Piedras

He is director of the Interdisciplinary Studies Program (PREI) and professor of the Master’s in cultural management and administration (MAGAC) of the Faculty of Humanities, with the rank of Professor. He is also director of the *Harvard Puerto Rico Winter Institute* (2017-2022), a collaborative program with the *David Rockefeller Center for Latin American Studies* at Harvard University. As a historian, Reina specializes in the contemporary history of the Hispanic Caribbean, with particular emphasis on the study of public cultural institutions. His lines of research include the study of entrepreneurship, the analysis of public policies and social innovation with arts and humanities.



MARINA REYES FRANCO Curator at the Museo de Arte Contemporáneo de Puerto Rico (MAC) in San Juan

She has investigated the work of Esteban Valdés, artistic and literary manifestations on the frontier of political action, and the impact of tourism on cultural production in Puerto Rico and the Greater Caribbean. Selected exhibitions include *Tropical is Political: Caribbean Art Under the Visitor Economy Regime*, a collaboration between the MAC and Americas Society, *El momento del yagrumo*, the public art commission *De Loíza a la Loíza* by Daniel Lind Ramos, *Foreign in a Domestic Sense*. Other projects include: *Resisting Paradise*, Pública, San Juan and Fonderie Darling, Montreal; *Watch your step / Mind your head*, ifa-Galerie Berlin; The 2nd Grand Tropical Biennial in Loíza, PR; C32: Sucursal, MALBA in Buenos Aires. She is co-curator with María Elena Ortiz of the forthcoming *Puerto Rico Negrx*, slated to open at MAC in October 2023.



RAMÓN H. RIVERA-SERVERA Dean and Professor in the College of Fine Arts at The University of Texas at Austin

For over 20 years, Ramón H. Rivera-Servera has been a scholar focused on the ways the arts contribute to social transformation—from the emergence of collective identities and politics facilitated by media and performance cultures to the activation of art-based methodologies to address moments of collective crisis. He has produced award-winning scholarship, developed curatorial and arts development practices and platforms and advanced a significant portfolio of externally funded practice-based projects focused on the ways the arts can help us become a more intentionally collaborative and ethical society. Rivera-Servera has been specifically focused on how the arts generated from queer Latinx, Caribbean, Mexican and Afrodiasporic contexts across North America advance critical knowledges that build and sustain community through creative practice.



MERIÁN SOTO Puerto Rican dancer, choreographer, and video artist

She is the creator of aesthetic-somatic dance practices and methodologies, Branch Dancing and Modal Practice.

Known for works that explore and reflect upon Latinx heritage, history, culture and the legacy of colonialism. She has collaborated with visual artist Pepón Osorio on interdisciplinary works such as *Historias* (1992-1999), and *Familias* (1995). Soto is known for her experiments with Salsa, in works such as *Así se baila un Son* (1999) and *La Máquina del Tiempo* (2004). Since 2005, she has developed the Branch Dance Series, which includes dozens of performances on stage, in galleries, and in nature, as well as video installations, and year-long seasonal projects including the award-winning One Year Wissahickon Park Project (2007-08).

Merián Soto has received numerous grants and awards including a BESSIE for sustained achievement in 2000, a Greater Philadelphia Dance and Physical Theater Award "ROCKY" (2008), a Pew Fellowship in the Arts (2015), a Leeway Foundation Transformation Award (2016), and a United States Artists Doris Duke Fellowship in Dance (2019).



AWILDA STERLING DUPREY is a visual artist, dancer, choreographer, and an important figure in Puerto Rico's traditional cultural arts scene

She attended the University of Puerto Rico, Río Piedras, School of Visuals, San Juan, Pratt Institute, Brooklyn, and is a doctoral student in history at the Center for Advanced Studies in Caribbean Studies, San Juan. She is a founding member of Pisotón, the first experimental dance collective in Puerto Rico. Combining Afro-Caribbean dance, jazz, and modern experimental movement, Sterling-Duprey has created and performed experimental dance works throughout New York City, Europe, Latin America, Puerto Rico, and other Caribbean countries.

Her performance practice combines Afro-Caribbean dance, jazz, and modern experimental movement. Sterling-Duprey has created and performed experimental dance works throughout New York City, Europe, Latin America, and the Caribbean. She currently teaches at Escuela de Artes Plásticas in San Juan, Puerto Rico.



CARLOS TORRES Programa Música 100x35, Director

Since January 2021, Mr. Torres has assumed the leadership of Música 100x35 and its great team of music teachers, social workers, and administrative personnel. As part of the administrative team for the community programs of the Conservatory of Music of Puerto Rico, he also served as an Academic Coordinator for the CMPR Preparatory School from 2014-2020, at the same time he was a faculty member of the Music Department of the University of Puerto Rico, Río Piedras Campus as a Flute Professor. In 2019 alongside a group of concert band professors, established the Puerto Rico Wind Symphony, a professional major ensemble, and an educational program to serve specialized music schools and band programs all around the Island. As a professional musician, Torres remains active as a freelance flutist and a member of the Camerata Pops Orchestra.



VIVECA VÁZQUEZ is an experimental movement artist, producer and professor at the University of Puerto Rico, Río Piedras campus since 1985.

She is a 2022 United States Artists Mellon Fellow. In the past she has also been awarded fellowships in dance from National Endowment for the Arts and Instituto de Cultura Puertorriqueña. In 2013 the Museo de Arte Contemporáneo de Puerto Rico presented a retrospective of her work called CONDUCTA—the first time a museum in Puerto Rico acknowledged the work of a movement artist on such a big scale.

Her work has been presented in several experimental venues in New York, Boston, Philadelphia, Los Angeles, Venezuela, Mexico, Argentina, Portugal and Ecuador.

During 2023 she has been presenting *FENOMENAL: Rompeforma 1989-1996* a documentary film she co-produced and co-directed with fellow dancer and colleague Merián Soto.



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NORMA VILA RIVERO Caguas,
Puerto Rico

Photographer, multimedia artist, exhibit coordinator and cultural manager Norma Vila Rivero received a bachelor's degree in visual arts from Universidad del Sagrado Corazón (2005) and a master's degree in Art Administration in Ana G. Mendez, Universidad del Turabo (2010). In 2011, she co-founded METRO: plataforma organizada, an artist-run space, and from 2015 until 2018 was the Director of ÁREA: lugar de proyectos. In 2017, she was selected to participate in *DebtFair* by the Occupy Museums Collective at the Whitney Museum Biennial. In 2018 she presented her project "A metaphor against oblivion," at The John & June Allcott Gallery at Chapel Hill University in North Carolina, USA. In 2020, she received the NALAC Fund for the Arts to continue with her ongoing project "A metaphor against oblivion". In 2021 she was invited to be part of "Suspended Time: Myrna Báez and Norma Vila Rivero" a duo show with Myrna Báez curated by Cheryl Hartup at the Jordan Schnitzer Museum of Art in Eugene, Oregon, USA. Subsequently, the Museum acquired one of her works for their collection. Currently, Vila Rivero is the director and co-founder of REUNIÓN, an artistic collective and a space for exhibition projects that was launched in March of 2022.



DIANE ZAPACH Senior Director of
Development

A native of Pennsylvania, Diane Zapach graduated magna cum laude with a degree in English from DeSales University. She is a seasoned major gifts, development and marketing/PR professional, having worked at the State University of New York (SUNY) System Administration in Midtown Manhattan, SUNY Maritime College on Throggs Neck Peninsula, and the University of Massachusetts (UMASS) Medical School, in Worcester. Her son, Mike, is a 2008 alumnus of the UNLV Harrah Hotel College, and visiting him inspired her to move to Las Vegas, where she worked in the non-profit sector for a few years. Diane joined UNLV in August, 2016 as Director of Development for the College of Fine Arts. She works collaboratively with the College Dean, faculty and UNLV Foundation staff, alumni, donors, friends and students to secure major gifts from individuals, businesses, corporations and foundations.

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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.

Some schools find themselves caught in a downward spiral of discontent and frustration while others are able to build and maintain a strong and positive environment for creativity and artistic development, and general content. But how does the latter achieve that? How can a school run smoothly if in the hands of few and with so many logistical requirements to handle?

The answer is a flexible, user friendly, and high-quality logistical management, achievable thanks to today's technology to improve communication.

Schools that build a reputation as friendly and smooth running, where students and staff have easy access to schedules and information and know that things "just work", are extremely attractive places to work and study. Many artists who teach part time struggle with the logistics of combining their teaching with their often quite unpredictable artistic careers. They greatly appreciate a certain level of flexibility to change schedules when artistic opportunities suddenly present themselves.

Schedules for academic classes, individual tutoring, rehearsals, public performances, and exhibitions can be

made and changed dynamically during term. Changes are instantly communicated to the affected people through smart phones, tablets, computers, and info screens placed in receptions and hallways.

An online planning and scheduling system will bring transparency and flexibility which will change an organization in many ways that are not immediately obvious. By allowing both administrative staff and faculty easy and convenient access to all schedules, and students to online self-service, you can give more time to focus on providing service in areas where human intervention and assistance is essential to keep everyone smiling and focused on the things that really make a difference.



MADS SKOVBJERG PALDAM,

Product Director and Owner of ASIMUT software.

Having worked closely with more than 75 of the world's finest schools and faculties of music, performing arts and visual arts during the last fifteen years gives Mads Skovbjerg Paldam a unique perspective on education in the field of fine arts.

After studying sociology of education and arts with the famous sociologist Pierre Bourdieu at the EHESS in Paris, he worked for five years as head of department at the Royal Academy of Music in Aarhus, Denmark. This first-hand experience prompted him to start designing a software system specifically for managing the logistics of music, drama, and art schools.



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Occupant Evaluations: Using Data to Inform Investments in Your Arts Facilities

The Impact of Effective Facilities on Organizational Outcomes

Fine arts leaders oversee large investments in both arts facilities and in critical human capital (the faculty, staff, students, and others who use those facilities). But how do you know if the former is supporting the latter? If one of your goals is to attract and retain talented faculty and students, understanding how their needs are impacted by highly functional space will have a direct impact on your success.

Facilities make a strong impression on recruitment and retention: in an evaluation of a recently renovated fine arts facility, HGA learned that the building encouraged 75% of arts majors to apply and 65% of faculty and staff to work at the school. During this evaluation we repeatedly heard that the building makes a strong impression during admissions tours, differentiating their program from peer institutions. As a result, a bump in enrollment has led to class waiting lists and a need to find additional space to meet demand.

The Value of Occupant Evaluations in Higher Education

Today's arts-based learning environments must enhance evolving pedagogies in the arts, support transdisciplinary collaboration, provide exhibition and performance spaces, seamlessly integrate with evolving technologies, meet administrative needs, and serve the social, physical, and emotional well-being of a wide variety of users. Facility occupant evaluations support the continuous study of design solutions, provide a mechanism for user feedback,

and help uncover new approaches to correct facility deficiencies with strategic reinvestment.

The process of evaluation offers much value to organization stakeholders, including administrators, facility managers, and users themselves, through the following applications:

- Justify expenditures and provide accountability for large/public investments
- Assess quality and the extent to which the design meets expectations
- Inform iterative designs in future building phases or similar facility types at the same or other organizations
- Test the application of new or innovative design solutions
- Understand current functionality and adjust for optimal effectiveness
- Provide opportunities for feedback from occupants

Highlights from HGA's Occupant Evaluations

In recent years, HGA's Design Insight Group has developed a framework of standardized tools to evaluate higher education facility projects, enabling us to provide comprehensive insights into student, faculty, and staff experiences. Multiple methods, such as surveys, focus groups, observations, and facility walk-through interviews are used to capture complementary data for greater depth

and richness of results. Findings are intended to capture opportunities for improvement in evaluated facilities, as well as to help inform future designs.

While the learnings from the studies conducted to date are numerous, some highlights include:

- Public common areas often support a range of events, and are important social destinations for students to interact and study. However, common areas should be balanced with department-specific homes that foster a sense of identity and community within disciplines.



- Circulation spaces can promote a “building as a canvas” concept for personalization and departmental displays, especially appropriate for studio arts and other disciplines that frequently create physical art.



- Students love booths as an option for studying alone or in small groups. These cozy nooks provide privacy for focus while still convenient to public areas and classrooms. Make sure to include good lighting and electrical outlets!



Research as a Priority at HGA

The first pillar in HGA’s strategic plan is “to build the value of the firm as a curious, research-driven organization.” This objective underscores our commitment to using data, evidence, and original insights to inform design. Rather than approaching research as individual case studies, our collective approach integrates a variety of sites and building types, and allows us to uncover insights that can be applied across building typologies. As specialists in the design of arts education facilities, we leverage these insights to continuously improve how we design spaces that support the needs of faculty, staff and students in evolving pedagogy and cross-disciplinary education.



AMY BRAFORD WHITTEY

Assoc. AIA

As HGA’s National Arts Market Strategist, Amy leads research and strategy for visual and performing arts clients, working to understand industry trends and share HGA’s expertise with others.



REBECCA CELIS AIA, LEED AP

As a Principal specializing in arts and higher education, Rebecca leads HGA’s national Arts and Education market sector, focusing on advancing beautiful, sustainable, and equitable environments.

ARTS
BOX

Achieving Cost Containment and Collaboration— New Approaches to Arts Space Planning

Concept for the renovated Seigfred Hall Lobby with Arts Box and Digital Lab

Planning for the Arts at Perkins Eastman/Pfeiffer looks for innovative approaches to solve space allocation issues. In an effective partnership of ideas among the College of Fine Arts (CoFA) at Ohio University, University Planning, and the architect, the team challenged the status quo by proposing the organization of space by activity rather than discipline. Currently CoFA occupies space in 18 buildings spread across campus, most dating back decades with little or no improvements to space. This distribution of space and the fact that the buildings are organized by discipline has limited opportunities for collaboration, creating “silos” and in many cases the duplication and inefficient use of space. And, rather than thinking of spaces as single purpose “owned” by Departments, space is seen as highly flexible “owned” by the University, encouraging greater sharing and increased efficiencies. This approach acknowledges the current financial climate for higher education, demanding colleges and their departments be partners to achieve cost effective and simultaneously functionally appropriate space.

In today’s virtual world—the appeal and effectiveness of physical models and in-person engagement

Critical to the success of Perkins Eastman/Pfeiffer’s multi-prong approach to faculty/student engagement to develop

a Prioritization and Implementation Plan for the Arts was the use of physical models, supplemented by conceptual floor plans and renderings, illustrating how existing buildings might be re-organized to better meet the needs of the Departments. Equally important was engaging very early in the process to listen, followed by a second period of engagement mid-way through the process to present options—illustrating how those options respond to what was heard initially and, toward the end of our efforts, presenting final recommendations. The format for these sessions varied from in-person “open forums” held with students, faculty and staff independently, to interactive work-sessions with the Steering Committee where physical models were used to explore options, to virtual meetings, during which options and recommendations were presented, discussed and debated.

The Steering Committee consisted of faculty heads from each of the different CoFA Schools as well as a select number of student representatives. In addition, the team held meetings with the University’s Leadership Council that included a number of alumnae.

Right-sizing and shifting space ownership can better serve students and the bottom line

Out of the process came a list of priorities for both renovated space as well as new construction. Primary

among these was the focus on students, emphasizing the need for student centric spaces that would improve and enhance the student experience. Other priorities included spaces that are: highly flexible and easily adaptable; able to accommodate multiple uses throughout the day, week or semester; right-sized based on occupancy and activity; able to bring the arts together in new ways; and finally, encouraging and fostering of collaboration. Planning for program flexibility and reducing department ownership of space inherently future-proofs these facilities, whether for enrollment, instruction, or any variety of change that impacts use, ensuring that facilities remain relevant over time.



JEAN MARIE GATH LEED AP, Principal, leads Perkins Eastman|Pfeiffer's planning practice, with particular emphasis on the Arts



DIANNE CHIA AIA, LEED AP, Senior Associate, Perkins Eastman|Pfeiffer's, focuses on planning and design for academic Institutions



Ohio University CoFA, University Planning and the architecture team address the plan model.

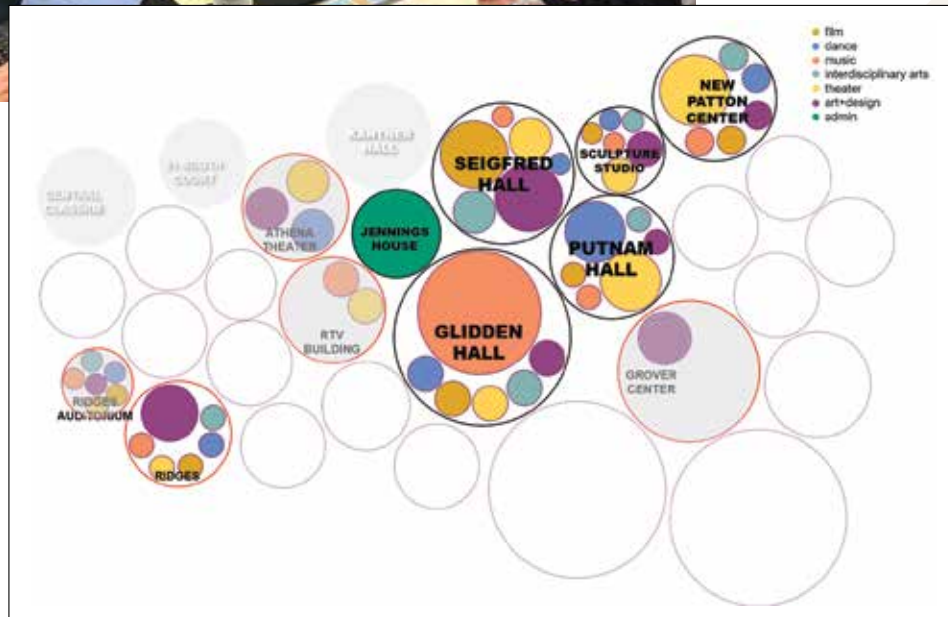


Diagram reimagining arts space allocation for CoFA



Production All Around: Immersion in Performing Arts Spaces

As technology becomes more ubiquitous in our lives, performing arts productions are changing, too. The core element of performance remains storytelling - a connection between performer and audience, and the attendees with one another. We tell stories through words, through body movement, through music. Witnessing these moments together, live, can be transformative.

Yet, audience expectations for performance experience are changing. In an age of home media rooms and on-demand entertainment, these are several trends to consider when planning or upgrading your performance spaces:

- 1) Transformative visual environments - don't just break the fourth wall, completely dismantle it. Every surface around the audience has the potential to be a projection or lighting surface - the environment of a production can extend past the stage all around the audience. Mounting positions that allow lights, projectors, and video screens throughout the audience chamber, and power and data connections, or at least pathways, at these locations, create the support to immerse the audience into a new environment. Even the architectural features of the room can be changed digitally.
- 2) Transformative aural environments – immersive audio systems can be designed to allow push-button changes to the acoustic character of the room, switching quickly from a reverberant choral setting to a dry lecture setting. Many of the same systems can go further to be used as a mappable aural landscape, allowing performer's voices and sound effects to move throughout the room.
- 3) Increased flexibility, within manageable range. Generally, the more flexible a space, the more intensive it is to operate in multiple modes. But, is the room more useful when it can be set up in different ways? Then that flexibility may be well worth the trade offs. Finding that balance is key. Being able to change a room configuration with elements like moveable walls, adjustable height floors, and reconfigurable seating can increase its utilization, create rental opportunities, and add to the performing arts "lab" spaces.



Octave 9 is one example of such a space, with curved screens on tracks that can be reconfigured around the room and used as projection surfaces, and a grid of lighting, audio, and projection integrated into the ceiling to create an immersive audience experience.

Perhaps just as exciting as the technology for these immersive and reconfigurable environments are the training and experiential opportunities for students. The increase of projected scenery and art opens new potential pathways for cross-departmental collaboration with multimedia designers and visual artists. New technologies in performance (both installed and specific to a production) may entice engineering departments to co-create with arts students and to explore new storytelling devices. Students can experiment in new ways with these types of systems.



KIMBERLY CORBETT OATES, ASTC, specializes in performance space planning and design as a Partner with Schuler Shook. Her projects include the University of Memphis Scheidt Family Music Center, Texas Tech University Theater Complex, and Texas A&M Kingsville Music Building. Kimberly is particularly interested in theatre engineering, STEAM, and accessible spaces. Schuler Shook has offices in Chicago, Dallas, Melbourne, Minneapolis, New York, and the San Francisco Bay area and offers architectural lighting, audio video, and theatre planning design services.





Artists Make a Kinder World. Art Education Inspires and Heals.

The vision of **29 Pieces**, an arts organization based in Dallas, Texas, is to engage, involve and inspire our country's youth and educators to use art to learn, share and live the ideals of non-violence and kindness. Important life skills such as public speaking, designing and installing art exhibits, conflict resolution, problem solving, teamwork, and analytical thinking are woven into our *29 Pieces Education: Artists Making a Kinder World* curricula.

Since its inception in 2005, **29 Pieces** has trained more than 1500 teachers in 24 states and Washington, DC in our hands-on, visual arts, project-based education program – **Artists Making a Kinder World**. More than 250,000 students have participated in our 20 lessons that address subjects such as COMMITMENT, HOPE, RESPECT, THRIVE, EMPATHY, SEEDS, PRINCIPLES OF FLIGHT, JOURNAL YOUR OBSERVATIONS, and LOVE.

The seed of *29 Pieces: Artists Making a Kinder World* was planted with a bullet, the bullet that murdered a man in front of Founder Karen Blessen's home. The organization's work was born from the conscious decision to build hope and positive action from tragedy. A Pulitzer Prize-winning journalist and artist, Karen reacted to the murder by using the tools of her practice. The result was a piece titled ONE BULLET, which she wrote and illustrated for *The Dallas Morning News*. The article explored this random act of violence and traced the path of its impact on the victim's family, the shooter's family, the law enforcement community, as well as the community at large. Karen soon realized that telling the story wasn't the end of her responsibility; it was the beginning. She had to act to help keep the narrative from repeating itself over and over.

Now, 18 years after the birth of **29 Pieces**, and after witnessing the positive impact of our lessons and projects on thousands upon thousands of students and educators, we reflect on our Guiding Principles of Success. Here are four of those Principles:

Guiding Principle 1. The 29 Pieces Presentation Style.

A slowed down, focused, peaceful, respectful, encouraging space begins with the demeanor of the 29 Pieces presenter. We work with our team to develop presentation skills that help the educator maintain these tools once in the classroom.



Guiding Principle 2: "There are no problems only solutions." – John Lennon

We believe each obstacle can be overcome creatively and we trust the process of art-making to be more effective than any other tactic. We listen carefully if a student states their belief that they cannot "do art" and we give them step by step instructions to encourage a slow gain of confidence. Most of the time, if a student acts ho-hum, bored, or is tired, these attitudes dissipate with the beginning of an exciting project that offers the reward of 'light-bulb moments' and public exhibits.

Guiding Principle 3: Sometimes it's necessary to demonstrate what focused, concentrated art-making looks like.

It is no surprise that in a few rare situations, students don't have a visual understanding of what working in a focused way looks like. We show them – literally.

Guiding Principle 4: 29 Pieces Education hits the streets.

What motivates students? What motivates adults? What helps to spread the message inherent within the art produced by **29 Pieces Education** students? One answer is public exhibits. Public displays of **29 Pieces Education** art have been in more than 120 venues nationwide. These public exhibits give students and parents the pride of

positive accomplishment and uplift the hearts and minds of the viewers.

What's next for **29 Pieces**? It's our current goal to share our curricula with institutions who support our vision and could benefit from our work.



DR. VICKI MILLICAN LPC-S, is the Director of the School Counseling program at Amberton University. She has contributed to 29 Pieces through the creation of lessons & procedures, and has facilitated 29 Pieces lessons in elementary, middle & high school, as well as with Amberton graduate students, and prisoners in the local women's jail.



POPPY SUNDEEN is an award-winning Dallas writer and frequent contributor to 29 Pieces.



ICFAD INSTITUTIONAL MEMBERS

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 Austin Community College
 Austin Peay State University
 Azusa Pacific University
 Baldwin Wallace University
 Ball State University - College of Fine Arts
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Member 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. ICFAD is committed to providing and sharing resources by and for arts administrators; supporting robust dialogue, advocacy and action; and empowering today's and tomorrow's creative leaders to make informed and inclusive decisions based on knowledge, empathy and conviction.

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:

- **An Annual Conference.** ICFAD hosts an international conference that is truly focused on arts administrators helping arts administrators, with a program that supports them with issues related to fundraising and donor cultivation; advocacy at community, state, national and international levels, personnel management, shared governance, leadership models and international opportunities and exchanges. After two recent conferences, 97 percent of survey respondents said, "My participation at this conference will enhance my job performance." The intimate nature of ICFAD's Conference with approximately 250 professionals has been repeatedly referred to as 'an appreciated, intimately sized opportunity for learning from respected mentors and colleagues.'
- **International Symposia.** The ICFAD international summer symposia are informative and educational experiences that address global issues in the arts and arts education.
- **Membership for everyone.** Your Associate Deans, Assistant Deans, Department Chairs and Directors, Advancement Officers, Communications Professionals, and Curators and Directors of Museums and Galleries are welcome to participate in their individually tailored thought communities.
- **Workshops, Seminars, Webinars, Online Discussions** on topics of an international nature; focused on fundraising for higher education in the arts; enhancing career trajectory; providing leadership development; and more.
- **Interactive member e-discussion**
- **Complimentary Job Postings**
- **Leadership Development Workshops**
- **Professional resources and trusted advisors** in ICFAD's conference sponsors, who stand prepared to enhance and assist with your most important projects.
- **Relationship development** and enhancement with other arts deans in higher education. Toolkit enhancement. Sharing of best practices.

ICFAD serves as an important forum for leaders to exchange ideas, information and opportunities within various arts fields and to brainstorm ways in which our programs can grow and continue to be responsive to new trends in teaching and learning, scholarship and service. ICFAD also focuses on a range of initiatives addressed by four committees, comprised of and led by ICFAD members. Their work is dedicated to cultivation and stewardship, diversity and inclusion, global connections, and leadership development.

INSTITUTIONAL MEMBERSHIP (\$575 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. Institutional membership is requisite prior to holding additional memberships:

ASSOCIATE MEMBERSHIP (\$300 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 does not have voting privileges. There is no limit to the number of Associate members from any unit holding Institutional Membership.

ADVANCEMENT OFFICERS (\$300 annually): Deans, directors and chairs work closely with directors of development and advancement officers. They collaborate on capital campaign strategies, annual giving activities, and identifying major gift prospects. To augment your International Council of Fine Arts Deans membership, our Advancement Officers group is designed to create a network of advancement professionals working in the visual and performing arts, design, communication, and all industries in higher education. The Advancement Officers group engages throughout the year to share challenges and successes, best practices, strategies, research, communication models, and trends that support fundraising.

COMMUNICATIONS PROFESSIONALS (\$300 annually): ICFAD's Communications Professionals Network is designed to create a network for communications professionals working in the visual and performing arts, design, and creative industries in higher education. The Communications Professionals Network engages throughout the year to share challenges and successes, best practices, strategies, research, communication models, and trends that support communications efforts in the creative, higher education space.

CAMPUS GALLERY, MUSEUM AND PUBLIC ART CURATORS AND DIRECTORS (\$300 annually): Recognizing the unique opportunities and challenges of the deans who oversee campus art galleries, museums and public art programs, ICFAD has created an affinity group or thought community for curators and directors who are responsible for fulfilling educational missions through artistic exhibitions. Through the academic year, members will share best practices and be provided with numerous opportunities for professional development.

AFFILIATE MEMBERSHIP CORPORATE (\$600 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.

EMERITUS MEMBERSHIP is awarded by the Board to ICFAD members in good standing who have served as Deans and Associate Deans and have retired from higher education or have returned to the faculty. Emeritus Recognition shall have the same rights, privileges and obligations as Associate members. Emeritus Membership is complimentary.

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 position, 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. Distinguished service memberships is complementary.

A video on the home page of ICFAD's website includes several member testimonials about membership. We invite you to watch. www.icfad.org

"I have received great benefit from my experiences with ICFAD. Through participation in the annual conferences and international symposia, on the Board and on various committees, I have gained insights into the challenges and opportunities of my position, shared my expertise, and renewed and developed long-lasting professional and personal relationships."

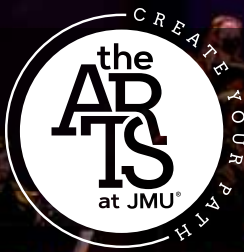
"Time spent engaged with colleagues -- and post-conference, strengthening those relationships -- has allowed me to develop a network of peers I would be hard-pressed to find elsewhere."

"ICFAD Conferences allow me to return home with forward-thinking ideas, based on up-to-date information and professional development offerings about current issues impacting our profession."

"ICFAD's International Symposiums, including visits to international campuses, are life-changing."

"Being able to post position openings on the ICFAD website has led to two of our most successful hires."





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with the **Canadian Association of Fine Arts Deans**

Montréal, Canada | October 10 & 11, 2024
Concordia University | McGill University

Pre-conference arts and cultural immersion program in Quebec City—October 7-9, 2024

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

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

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

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



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We are an international, top-ranked art and design school within a pioneering public research institution. We are artists, designers, scholars and performers driven by inquiry, collaboration and community. We believe in integrated learning, bold experimentation and limitless creativity. We help shape visionary leaders who make a difference.

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VCU

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