

The background of the entire poster is a large, intricate mural depicting a busy industrial factory. In the foreground, several workers in blue overalls and hats are focused on their tasks, with one man in the lower center using a large tool. The middle ground shows a complex system of conveyor belts and machinery, with workers positioned at various levels. The upper part of the mural features a large, curved structure, possibly a bridge or a large piece of equipment, with a worker visible on a high platform. The overall style is reminiscent of mid-20th-century industrial art, with a focus on the scale and complexity of manufacturing.

Resilience by Design
62nd Annual Conference of the
International Council for Arts Deans

Detroit, Michigan, United States
October 6 - 8, 2026

WITH PRE- AND POST-CONFERENCE WORKSHOPS AND
CULTURAL IMMERSION OPPORTUNITIES INCLUDING:

Fellows Workshop for Aspiring Deans

Workshop for New Deans

Detroit Music Immersion

A Deeper Dive into Detroit



ICfAD

INTERNATIONAL COUNCIL for ARTS DEANS

A MULTI-NATIONAL ALLIANCE OF EXECUTIVE
ARTS + DESIGN ADMINISTRATORS
IN HIGHER EDUCATION



CHANGING THE **WORLD** THROUGH THE **ARTS**

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CONFERENCE AGENDA

MONDAY, OCTOBER 5, 2026

8:00am – 5:00pm

The Fellows Workshop for Aspiring Deans: a day-long workshop for directors, department chairs and assistant or associate deans.
Crystal Ballroom

8:00am – 5:00pm

A Workshop for New Deans: a day-long workshop for newly appointed permanent, interim and acting deans in their first two years in the role.
Esquire Room

1:00 – 5:00pm

A Deeper Dive into Detroit: Please meet at the Michigan Avenue entrance to the hotel at 12:50pm for a 1:00pm motorcoach departure.

TUESDAY, OCTOBER 6, 2026

Breakfast on your own, please.

8:45 – 9:45am

How to Make the Most of Your Conference Experience ICfAD Secretary Peg Faimon and the ICfAD Board of Directors invite **first-time conference participants** to join them for breakfast.
Venetian Ballroom

10:15am

Please meet at the Michigan Avenue entrance to the hotel at 10:15am for a 10:30am motorcoach departure to **Wayne State University**.

- 11:00am – 12:15pm - Panel presentation: Foundation Representatives Focused on Arts Funding
- 12:15 – 1:00pm - Lunch
- 1:00 – 1:45pm - Tours

1:55pm

Load motorcoach at **Wayne State University** at 1:55pm for a 2:00pm departure to the **College for Creative Studies (CCS)**.

- 2:15 – 2:30pm - Break / Settle In
- 2:30 – 3:15pm - Welcome to CCS / The Power of Partnership Bridging Education and Industry: Experiential Learning for Career Success in Art and Design
- 3:15 – 4:15pm - Tours

4:30pm

Motorcoach will depart **CCS** at 4:30pm to return to the conference hotel.

5:30 – 7:00pm Welcome Reception

Venetian Ballroom

WEDNESDAY, OCTOBER 7, 2026

6:45 – 7:30am

Walk / Run (optional). Meet at Michigan Avenue entrance by 6:40am.

8:00 – 9:00am

Breakfast and (optional) Mini Presentations Over Breakfast

Venetian Ballroom

- As Art Evolves, So Must Acoustics
- Invest in Clarity. Succeed with Confidence. Why the Leading Institutions in Music, Drama and Visual Arts Choose ASIMUT Software
- The Strategic Value of the Arts: Designing for Collaboration, Community and Institutional Mission
- Thinking Outside the Black Box: Creative Ways to Activate Your Spaces
- Transforming a 20th-Century Arts Building for the 21st Century
- What Moments Do You Want More of on Your Campus?

9:15 – 9:40am

Welcoming Remarks and Presentation of the Award for Arts Achievement & Excellence

Woodward Ballroom (AB)

9:40 – 10:30am

The Power of Design™: Dialog / Discipline / Destiny / Dynasty presented by John Hoke III

Woodward Ballroom (AB)

10:30 – 10:45am

Reflection Break

Woodward Pre-function

10:45 – 11:25am | 11:35am – 12:15pm | 1:40 – 2:20pm

ICfAD's Leadership Development Committee presents: Facilitated Discussions (three concurrent 40-minute sessions with lunch between rounds 2 and 3)

- AI Can't Dance: Generative AI, Creative Thinking and the Future of Arts Education (*Woodward Ballroom AB*)
- Data-Driven Decision Making: Leveraging Research to Strengthen Arts Organizations and Educational Programs (*Woodward Ballroom CD*)
- Workforce Futures and the Value of an Arts Degree (*Crystal Ballroom*)

12:25 – 1:30pm

Lunch and Annual Meeting

Venetian Ballroom

2:30 – 4:20pm

Roundtable Discussions (three 30-minute sessions) Choose from discussions described on pages 67 - 78.

Woodward Ballroom ABCD

5:00pm

Please meet at the Michigan Avenue entrance to the hotel for a 5:10pm departure to the **Detroit Institute of Arts**.

5:30 – 7:00pm

Celebrate the Arts Reception

Detroit Institute of Art Rivera Court

THURSDAY, OCTOBER 8, 2026

6:00 – 6:30am

Walk / Run (optional). Meet at Michigan Avenue entrance by 5:55am.

7:00 – 7:45am

Breakfast

Venetian Ballroom

7:50am

Please meet at the Michigan Avenue entrance to the hotel for an 8:00am motorcoach departure to **Cranbrook Academy of Art**.

- 8:50am - Arrival and Break
- 9:00 – 9:15am - Overview of Cranbrook Academy of Art
- 9:15 – 10:00am - Panel Presentation: Integrating Historic Campus Properties into Academic Arts Curriculum
- 10:00 – 10:15am - Reflection Break
- 10:15 – 11:45am - Campus tours according to pre-registration selections

11:50am

Load motorcoach at **Cranbrook Academy of Art** for a 12:00pm departure to the **Henry Ford Museum of American Innovation**.

- 12:45 – 2:00pm - Lunch and an interview with facilitated discussion in Lovett Hall: The Belonging Blueprint: Transforming SNAAP Data into Action for Arts Deans
- 2:00 – 3:30pm - Self-guided exploration

3:35pm

Load motorcoach at **Henry Ford Museum of American Innovation** for a 3:40pm departure to the **Ford River Rouge Factory**.

- 3:50 – 5:30pm - Ford River Rouge Factory Tour

5:35pm

Load motorcoach at **Ford River Rouge Factory** for a 5:45pm departure to the conference hotel.

6:30 – 7:30pm

Closing Reception

Italian Garden

FRIDAY, OCTOBER 9, 2026

8:30am – 12:30pm

Detroit Music Immersion: Please meet at the Michigan Avenue entrance to the hotel by 8:20am.

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Creativity • Community • Collaboration



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October 6, 2026



Dear International Council for Arts Deans Conference Attendees,

On behalf of the City of Detroit, it is my pleasure to welcome you to the 62nd Annual Conference of the International Council for Arts Deans.

Detroit is a city defined by creativity, innovation, and resilience. From our world-renowned musical legacy and vibrant visual arts community to our thriving theaters, museums, and cultural institutions, the arts have always been central to our identity and our future. We are honored to host leaders from across North America and around the world who are shaping the next generation of artists, designers, performers, architects, educators, scholars, and creative thinkers.

The International Council for Arts Deans has long served as an invaluable forum for collaboration, leadership, and the exchange of ideas that strengthen arts education in higher education. Your commitment to advancing excellence in creative disciplines helps cultivate talent, inspire innovation, and enrich communities far beyond your campuses.

As you gather in Detroit from October 6–8, I encourage you to take time to experience all that our great city has to offer. Explore our dynamic neighborhoods, visit our renowned cultural institutions, enjoy our diverse culinary scene, and connect with the artists and entrepreneurs whose work continues to shape Detroit's remarkable renaissance.

Thank you for choosing Detroit as the host city for your annual conference. We are proud to welcome the **International Council for Arts Deans** and wish you a productive, inspiring, and memorable conference.

Sincerely,

Mary Sheffield,
Mayor, City of Detroit

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Dance
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Games + Simulation
Fashion
Music
Theatre



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**INTERNATIONAL COUNCIL
FOR ARTS DEANS**

Founded on a shared passion and advocacy for the arts and a commitment to excellence in leadership, the International Council for Arts Deans (ICfAD) is a multi-national alliance of executive arts + design 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 + design in higher education.



ALISON PRUITT
Executive Director



KATHLEEN HERNDON
Production Assistant



BRAD SHERMAN
Graphic Designer

Cover Photo: The Detroit Institute of Arts is defined by Diego Rivera's *Detroit Industry Murals*, an iconic fresco cycle created between 1932 and 1933, which surrounds the center courtyard, Rivera Court, on all four walls. Widely regarded as a landmark of modern art, the murals celebrate Detroit's industrial heritage while examining the relationship between technology, labor and human ambition. For more info, go to dia.org/riveracourt

Diego M. Rivera, *Detroit Industry Murals*, 1932 - 1933, frescoes. Detroit Institute of Arts, Gift of Edsel B. Ford, 33.10

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Acentech / Studio A | acentech.com

Studio A at Acentech specializes in acoustics and audiovisual systems design for the arts. Exceptional sound is critical to the success of performing arts spaces. Achieving this requires careful collaboration among artists, acousticians, designers and institutions to create arts centered designs that lead to new, expanded or revitalized facilities for tomorrow's performances. Studio A's consultants bring their own performing arts experience—drawing on backgrounds as accomplished musicians and sound engineers—to ensure a shared vocabulary with artist groups and a deep insight into client needs and aspirations from the very start of a project. In this way, we help artist groups and institutions envision their current and future facilities in alignment with their programs' goals.



ASIMUT software | asimut.com

ASIMUT was developed in close collaboration with leading conservatories and academies and is the only scheduling, room booking and event management system built specifically for the complex realities of music, performing arts and visual arts education. Unlike generic systems adapted to the sector, ASIMUT was shaped by the arts from the beginning – supporting everything from individual lessons and practice bookings to ensemble rehearsals, performances and exhibitions. This deep sector focus has made ASIMUT the preferred solution for many of the world's leading institutions, with more than 90 schools and academies across the US, Canada and 21 other countries worldwide using the system. Eight of the top ten performing arts schools in the QS ranking rely on ASIMUT. Our clients include The Juilliard School and Curtis Institute of Music, as well as institutions such as the University of Michigan, Carnegie Mellon University, Bard College, The New School, Université de Montréal and the National University of Singapore.



Beck Design | beckdesign.com

Beck Design was founded 44 years ago with the singular mission of creating meaningful, dynamic spaces for our clients. Our focus on the arts and higher education institutions has allowed us to design over 150 fine arts projects. Our work includes music schools, performing arts centers, concert halls, art museums and digital/technology-driven media spaces. We are experienced in historical renovations, adaptive re-use and new construction. Our on-site approach to collaborative design results in solutions that are truly unique to each client and our principals are involved in each project to ensure all programmatic demands are satisfied while meeting budgets and schedules. Fine arts centers are among the most transformative architectural contributors to any campus, and we are excited for the opportunity to participate in their creation.



Bora Architecture & Interiors | bora.co

Bora Architecture & Interiors is a nationally recognized, multidisciplinary design practice driven by innovative thought leadership and equitable design values. Based in Portland, Oregon, Bora exists to transform lives through inspiring design, leveraging curiosity, compassion and creativity in a collaborative, community-centered process to serve the public good. Holistically integrating architecture, interior design and high-performance solutions, the firm's projects exemplify design excellence and advocate for meaningful, lasting impact at all scales.



College of Arts & Architecture, Penn State | psu.edu

The Penn State College of Arts and Architecture offers academic degrees, minors and certificates across residential and online departments, schools and programs. We are a complete arts and design community committed to artistic and scholarly creativity, research and the preparation of specialized arts and design practitioners whose innovation and industriousness make a positive impact around the world. Through the community engagement of our Center for the Performing Arts, Penn State Centre Stage and the Palmer Museum of Art, the College of Arts and Architecture contributes to a thriving cultural landscape, offering performances, exhibitions and educational outreach programs enjoyed by thousands of attendees each year. In addition, the college's research centers and institutes foster a vibrant culture of inquiry that promotes arts and design excellence while leveraging the potential and resources of a comprehensive research university.

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David M. Schwarz Architects | dmsas.com

David M. Schwarz Architects is an architecture and planning 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 Universities of South Carolina and Miami; Vanderbilt, Duke, Yale, Catholic University of America, Florida A&M, and Longwood Universities; and St. John's College in Annapolis.



DLR Group | dlrgroup.com

DLR Group is a global, integrated design firm with more than 1,700 employee-owners in 37 offices around the world. Our 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. DLR Group's in-house team consists of a diverse group of architects, engineers, and technology designers, including specialists in acoustics, audiovisual, theatrical and lighting system design, all dedicated to the fine and performing arts. Our experts lead clients through each phase of their projects, delivering innovative and compelling solutions recognized for their technical excellence, aesthetic appeal, and operational quality.



HGA | hga.com

HGA's national Arts and Culture practice is a creative and collaborative studio who uses our expertise and passion for the arts to design beautiful, sustainable, and equitable environments. Over the past six decades, we have developed a national reputation for designing extraordinary cultural facilities that artfully balance form with function. Our breadth of experience and expertise gives us a unique view of peer benchmarks and technical innovations relevant to our clients. This, along with a deeply collaborative and curious spirit, often results in unexpected solutions that go beyond our client's highest expectations.



Jaffe Holden Acoustics, Inc. | JaffeHolden.com

Jaffe Holden, a Trinity Consultants team, a revered name in acoustic design, expands this legacy. Known for defining the sound of iconic performing arts centers and cultural institutions worldwide, Jaffe Holden sets the standard for excellence in auditory experiences. Our award-winning portfolio reflects an unmatched blend of creativity and precision, and our integration into Trinity Consultants enables even broader delivery capacity — enhancing access to interdisciplinary resources in engineering, modeling and environmental performance.



Kirkegaard | kirkegaard.com

Since 1976 we have provided consulting services in architectural acoustics and integrated systems design. Our work consists of over 3,400 projects in 24 countries. We create impactful and inspiring experiences through sound and visual to enrich a person's wellbeing and to strengthen the community. Our vision is to weave acoustics and integrated systems design into the built environment connecting people in meaningful ways. At our core, we aspire for excellence in the arts, higher education, civic and commercial projects we serve.

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McKay Conant Hoover Inc | mchinc.com

McKay Conant Hoover Inc. is an acoustics and media systems consulting firm serving fine arts, performing arts, higher education, civic, and cultural projects throughout the United States and internationally. Organized in 1987, MCH has completed more than 2,600 projects, including spaces for public assembly and arts education with our portfolio of performing arts centers, theaters, concert and recital halls, rehearsal rooms, recording and broadcast studios, sound stages, museums and classrooms. For colleges and universities, MCH helps align sound isolation, quiet building systems, room acoustics, audiovisual systems, and low voltage infrastructure with each institution's artistic and academic mission. Our work supports music, theatre, dance, film, broadcast, recording, media production and interdisciplinary arts programs from early planning through design and construction. MCH tailors recommendations and designs to the campus, budget and long-term operation, with personal Principal attention on every project.



Perkins Eastman | perkinseastman.com

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



Schuler Shook | schulershook.com

Valued internationally as creative and insightful design partners, Schuler Shook consistently creates exceptional design solutions in architectural lighting, theatre planning, and audio-video design. Our work as theatre planners and audio-video designers for colleges and universities includes many types of spaces, including rooms for theatre, dance, music, video, lecture and multimedia. From initial planning and assessments to full design services, we are known for our inclusive and comprehensive approach and success in helping create facilities in which students can explore, create and grow now and in the future.



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.



TheatreDNA | theatredna.com & **Assembly Arts** | assemblyarts.com

TheatreDNA is a boutique theatre consulting firm that helps colleges and universities align mission, operations, and facilities to create sustainable performing arts centers. With experience on over 350 venues worldwide, our team brings not only design and technology expertise, but also deep knowledge in feasibility, business planning, and operational modeling. For higher education institutions, this means performance spaces that support both pedagogy and public engagement—designed to meet today's realities while preparing for tomorrow's opportunities. Assembly Arts partners with colleges, municipalities and nonprofits to strengthen arts ecosystems through cultural planning, organizational development, and creative placemaking. Our work connects academic goals with community vitality, helping institutions expand access, build partnerships and activate the arts as economic and social drivers. By translating creative vision into actionable strategies, Assembly Arts ensures that facilities, programs and partnerships thrive long after construction, positioning campuses as vital cultural anchors within their regions.

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Threshold Acoustics & AV | threshold.llc

Threshold designs the environments where people gather to learn, share wisdom and pass along culture. Every decision, from a room's shape to its surfaces, shapes what people hear. For more than 20 years, our studio of 30 has designed acoustic and AV environments for gathering spaces of every type and scale. Any room where people gather deserves that care. We're the only acoustics consultancy led by partners who are Fellows of both the American Institute of Architects and the Acoustical Society of America, with a dedicated AV partner. We share one understanding of how buildings get built, so the technology serves the room.



VMDO | vmdo.com

For nearly 50 years, VMDO has connected people and place through well-designed, community-centered environments. We strive to enrich the human experience by emphasizing the spirit of a place through enduring architecture and design that embodies a community's highest ambitions. We see the arts as a vessel for community-building, where creation, performance, and exploration are acts of shared humanity. From fine arts studios to performance halls, makerspaces to recital rooms, our approach to designing spaces for the arts supports interaction and engagement, both with creative work and with one another.



Wenger | wengercorp.com

For nearly 80 years, Wenger Corporation has enriched lives by enabling and inspiring great performances. Across Wenger, GearBoss, J.R. Clancy, Creative Conners, and Texas Scenic Company, our products have earned a reputation for engineering excellence, dependable performance and enduring quality. Our acoustical solutions, rigging and motion control systems, staging equipment, storage solutions and related products support education and performance at every level. You will find our work in classrooms, theaters, performing arts centers, arenas and renowned venues around the world. Through close collaboration with consultants, architects, acousticians and project teams, we engineer systems that serve performers, technicians, educators and audiences. Today, Wenger Corporation employs nearly 800 manufacturing, engineering, marketing, sales and service professionals and offers more than 700 products. Above all, we share a commitment to the people and spaces that make performance possible.

Wilson Butler Architects

Wilson Butler Architects | wilsonbutler.com

Wilson Butler Architects is an award-winning architecture and interior design firm with 29+ years of expertise in creating outstanding entertainment, hospitality, educational and cultural experiences. Our projects span a wide-range within this specialty area, including civic performing arts centers, historic theaters, state-of-the-art entertainment venues and arts education facilities.

We build communities through the arts | We prepare the artists of tomorrow | We anticipate the future of entertainment.



Yamaha | usa.yamaha.com

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

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WELCOME from the ICfAD President



Welcome to the 62nd Annual Conference of the International Council for Arts Deans. It is a genuine pleasure to gather with you in Detroit, a city defined by reinvention, creative energy, and a deep commitment to cultural production.

This year's program reflects both the complexity and the promise of leading the arts in higher education today. By virtue of our location, you will note an emphasis on design and its role as both a driving force and a connector across disciplines, informing conversations about pedagogy, research, creative practice and institutional strategy. Across our sessions, site visits and informal exchanges, we will engage with themes that are at once practical and aspirational, including how we sustain creative work, support our students and faculty, and position the arts as essential within evolving institutional and societal frameworks. We will also consider how art and design thinking shape our approaches to problem-solving, collaboration and engagement within and beyond our campuses. As always, the

strength of this conference lies not only in the formal program, but in the exchange of ideas, perspectives and experiences among colleagues.

Our time in Detroit offers opportunities to connect with local institutions and creative communities, explore models of collaboration and innovation and reflect on the role of the arts within broader civic and economic ecosystems. I encourage you to take full advantage of both the structured sessions and the spaces in between, where some of the most meaningful insights often emerge.

I extend my sincere thanks to our hosts and partners for their generosity, to our presenters for their contributions and to the ICfAD Board and staff for the care and attention that have shaped this year's conference. Their efforts ensure that our time together remains both substantive and collegial.

Whether this is your first ICfAD conference or one of many, I am grateful for your presence and for the work you do every day to advance the arts in higher education. I look forward to the conversations ahead.

Warmly,

James Frazier

JAMES FRAZIER, PRESIDENT
International Council for Arts Deans



College of Fine, Performing and Communication Arts Wayne State University

Wayne State University's College of Fine, Performing and Communication Arts (CFPCA) is home to today's aspiring artists, performers, technicians, scholars, dancers, debaters, entrepreneurs and communication professionals who all represent the college's legacy of excellence.

The college has more than 1,600 majors, teaches approximately 45,000 credit hours annually and touches every undergraduate student at Wayne State. Through the James Pearson Duffy Department of Art, Art History and Design; the Maggie Allesee Department of Theatre and Dance; and the departments of Communication and Music, CFPCA offers 17 undergraduate programs, 10 graduate programs and three graduate certificate programs. The college is also home to the Hilberry Theatre Complex and the Gretchen C. Valade Jazz Center.

Serving as Wayne State's front porch and cultural gateway, CFPCA plays a major role in enriching the social cityscape of Detroit by engaging the public with our campus for a variety of cultural experiences.

From debate to dance, jazz to journalism and fashion design to center stage, our students and faculty create captivating performances, inspire artistic and academic excellence and conduct innovative research. The college hosts almost 120 programs a year and brings over 18,000 guests to Wayne State campus.

CFPCA has over 20,000 alumni, including a Pulitzer Prize-winning journalist and winners of and nominees for the Grammy, Emmy, Tony, Golden Globe, Obie, Screen Actors Guild and Caldecott awards. Many of these alumni still call southeast Michigan home. "The college is proud to call these hard-working and esteemed professionals our alumni. From Midtown to Manhattan, CFPCA alumni have left their mark in the worlds of art and communication," said Interim Dean Kelly M. Young. As the college looks to the future, it remains committed to preparing the next generation of creative and communication leaders while strengthening its role as a cultural and artistic catalyst for Detroit and beyond.



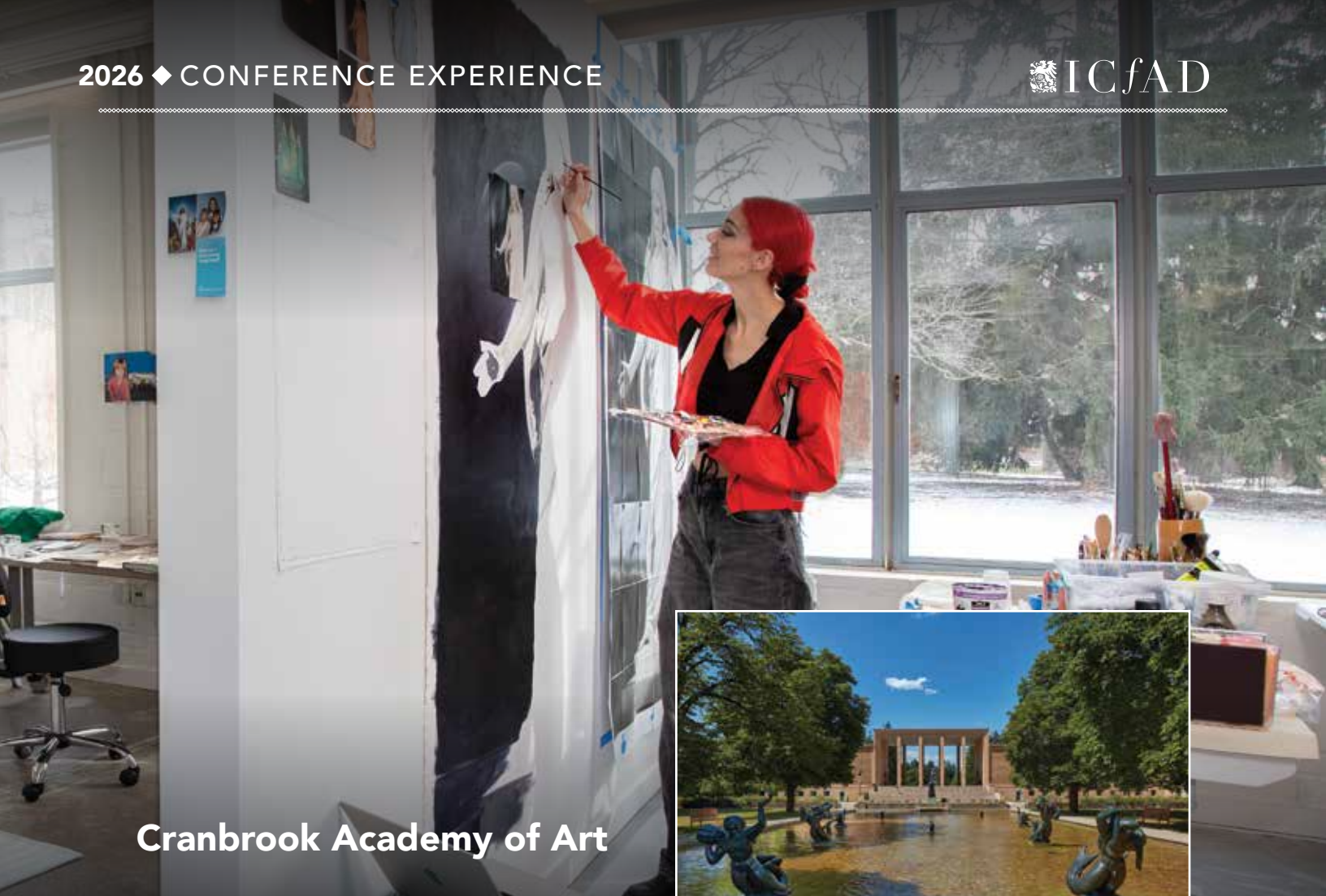
College for Creative Studies



For over a century, the story of College for Creative Studies (CCS) has been intertwined with the story of Detroit – a city known for innovation, resilience and boundless creativity. It started as the Detroit Society of Arts and Crafts back in 1906 and quickly grew into a world-class institution that has nurtured generations of amazing creatives.

Today, CCS is a driving force in shaping the future of art and design, not just providing a creative education but setting students up to live a creative life. The success of our students, both during their time here and in their future careers, is at the heart of everything we do.

A nonprofit, private college accredited by the Higher Learning Commission and authorized by the Michigan Department of Education to grant Bachelor's and Master's degrees, the College for Creative Studies offers art, design and creative business programs, in addition to an Art Education certification. Named an Opportunity College by the Carnegie Classifications, the College fosters students' resolve to pursue excellence, act ethically, engage their responsibilities as citizens and learn throughout their lives.



Cranbrook Academy of Art

Founded in 1932, Cranbrook Academy of Art emerged from the vision of George Gough Booth and architect Eliel Saarinen, who imagined an educational environment where artists, architects and designers could live and work together, exchanging ideas across disciplines. That vision helped make Cranbrook a defining center of American modernism and fostered the work of generations of influential artists and designers, including Charles and Ray Eames, Florence Knoll, Harry Bertoia and others whose work transformed art, architecture and design. Cranbrook's interdisciplinary culture remains one of its most enduring legacies.

More than 90 years later, the Academy remains remarkably faithful to that original experiment. As one of the nation's few independent, graduate-only art and design schools, Cranbrook offers MFA and M.Arch programs organized not around a prescribed curriculum, but around the questions and interests of

individual artists, architects and designers. Students work alongside peers in small, discipline-based departments led by Artists-in-Residence, while the campus provides abundant opportunities for exchange across fields.

The result is an educational model built on autonomy, experimentation and sustained engagement. Metalsmiths may explore digital fabrication; designers may work across material and media; architects may investigate time, performance, or other forms beyond the conventional boundaries of the built environment.

At Cranbrook, the studio is both classroom and laboratory. Students are given the time, space, resources and community to develop ambitious practices — and to determine for themselves what those practices might become. It is a model that remains radical precisely because it continues to trust artists to lead the way.



Detroit Institute of Arts

Founded in 1885, the Detroit Institute of Arts is home to one of the top six collections in the United States, with more than 65,000 works spanning cultures and centuries. Highlights include Diego Rivera's *Detroit Industry Murals* and Vincent van Gogh's *Self-Portrait*.

The museum's collection includes American, European, Modern and Contemporary, African, Asian, Native American, Oceanic, Islamic and Ancient art. In 2001, the DIA became the first museum in the country to establish a curatorial department dedicated to African American art. In 2025, the museum unveiled reimagined African American galleries in a prominent new location adjacent to Rivera Court.

The DIA's Beaux-Arts building, designed by Paul Cret, opened in 1927 and was immediately referred to as the "temple of art." Two wings were added in the 1960s and 1970s, followed by a major renovation and expansion completed in 2007. Today, the museum encompasses more than 140 galleries, a state-of-the-art conservation department, an art reference library and performance and lecture spaces.

Throughout the year, visitors can participate in artmaking experiences, join guided tours, enjoy refreshments in Kresge Court and explore Detroit-inspired gifts in the DIA Shop. In 2023 and 2024, the DIA was named the Best Art Museum in the United States by *USA Today* readers.



Henry Ford Museum of American Innovation



The Henry Ford: Gain perspective. Get inspired. Make history.

The Henry Ford is a globally recognized cultural institution that provides unique educational experiences based on authentic objects, stories and lives from America's traditions of ingenuity, resourcefulness and innovation.

Imagine if a museum could not only preserve history but also inspire everyone to improve the future. At The Henry Ford, we're more than a museum — we're a force for change, and we empower every individual to make a difference through innovation, ingenuity and resourcefulness. As the stewards of one of the nation's largest museum collections, we enrich millions of lives through the unique learning experiences we offer in places like Henry Ford Museum of American Innovation and in programs like Invention Convention Worldwide. The Henry Ford offers perspective and inspiration so that anyone can create a better future and truly make history.

Dymaxion House

1945 eco-friendly, circular home designed by Buckminster Fuller for sustainable, mass-produced housing. It was built around a central mast using aluminum, featuring a "gentilator" for air circulation and water-saving technology. Intended to cost roughly \$6,500, only two prototypes were built, never reaching mass production due to funding issues and a failed factory deal.

Exploded Model T

The "exploded" Model T is a dramatic, iconic display at The Henry Ford Museum in Dearborn, Michigan, featuring over 10,000 components of a 1924 Model T touring car suspended in mid-air in their order of assembly. It simulates a 3D, full-scale engineering diagram to showcase the vehicle's manufacturing precision.



Ford River Rouge Factory

Discover how American manufacturing made history — and where it's headed. In this five-part, multisensory experience, explore the auto industry's defining moments and see how progressive concepts are shaping what's next. From game-changing technology to sustainable design, this is where innovation meets grit and big ideas gain momentum.

Ford River Rouge Factory Tour is an experience housed within Ford Motor Company's Dearborn Truck Plant in partnership with The Henry Ford and the United Auto Workers union.

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MONDAY OCTOBER 5

8:00am - 5:00pm

The Fellows Workshop for Aspiring Deans

Crystal Room

The Fellows Workshop for Aspiring Deans is a professional development program to promote a healthy and continuous pipeline of talented arts administrators who are prepared to move into leadership positions in our institutions. Designed for directors, department chairs and assistant or associate deans, this full-day workshop will center on fiscal stewardship, personal management, and leadership effectiveness.

SESSION 1 | Principles of Fiscal Management

Presenters: Michael Tick, Dean, College of Visual and Performing Arts, Syracuse University and Martine Kei Green-Rogers, Dean, The Theatre School, DePaul University

This session introduces the three budget models most common in higher education and asks participants to locate their own institution within that landscape, weighing each model's strengths and vulnerabilities

Through reflection and discussion, participants practice translating artistic value into fiscal language that registers with provosts and senior administrators.

SESSION 2 | Strategic Enrollment Management

Presenters: Janis McKay, Dean, College of Professional Studies and Fine Arts, San Diego State University; Kurt Lindemann, Associate Dean, College of Professional Studies and Fine Arts, San Diego State University; and Stefan Hyman, Senior Associate VP for Enrollment Services and Financial Aid, College of Professional Studies and Fine Arts, San Diego State University

This session examines how recruitment and retention operate differently in the arts, where auditions, portfolios, studio relationships, and ensemble culture create both distinct obstacles and advantages. Participants consider curriculum, considering what programmatic changes have already been demanded and where we still need to address issues relevant to recruitment, retention and progress toward degree completion.

SESSION 3 | Conflict Resolution and Personnel Management

Presenter: Amelia (Amy) Kraehe, Vice Dean, Arizona Arts at University of Arizona

This session draws the line between well managed conflict and damaging conflict, focusing on the conditions — trust, clarity and established relationships — that make the difference. Participants consider what groundwork must be laid with faculty and staff before disagreement arises, then work through a conflict mapping exercise.

SESSION 4 | The Value of Mentoring — Lunch Discussion

Presenter: Linda Kean, Dean, College of Fine Arts and Communication, East Carolina University

An informal midday conversation about the relationships that shape a leader's development. Participants reflect on the mentors who influenced them and name the specific qualities worth carrying forward as well as considering how they might mentor others.

SESSION 5 | Navigating Change and Uncertainty

Presenter: Andrew Kenneth Gay, Dean, David Orr Belcher College of Fine & Performing Arts, Western Carolina University

This session addresses how shifting federal and institutional policy is impacting participants' campuses and how leaders communicate genuine uncertainty to faculty, staff and students without either false reassurance or alarm. Participants examine what it means to hold compliance obligations and care for their communities at the same time when the two appear to pull against each other and how to model steadiness without pretending to know more than they do.



STUART BENKERT Dean, College of Fine Arts and Communication at University of Wisconsin-Stevens Point

Stuart is a rabid innovator facilitating the complete redesign of an entire program curriculum and leading the implementation of new programming. He is also an advocate for faculty development and has designed legacy leadership programs for several institutions, two of which were later adopted at the state system level. Stuart also coaches academic leaders including senior executives and career coaches academics through a range of services from seeking and securing the first academic position, through the promotion and retention process, as well as moving into administration.



DEBRA BURNS Dean, College of Communication and Fine Arts, University of Memphis

Debra Burns is a renowned expert in music-based intervention research, focusing on mixed methodologies across the cancer treatment continuum, from disease-directed treatment and survivorship to end-of-life care. Her extensive work includes collaboration and consultation on several National Institutes of Health-funded studies, where she specializes in research methodology, identifying essential components of music interventions, designing appropriate control conditions and monitoring treatment fidelity.



ANDREW KENNETH GAY Dean, David Orr Belcher College of Fine & Performing Arts at

Western Carolina University

Please see his bio on page 72.



MARTINE KEI GREEN-ROGERS Dean, The Theatre School, DePaul University

Martine Kei Green-Rogers is the Dean of the Theatre School at DePaul University. Her dramaturgical work includes productions with the Goodman Theatre, Salt Lake Acting Company, Court Theatre, the Oregon Shakespeare Festival, Denver Center and Raven Theatre. Her most recent publications are the book *Contemporary Black Theatre and Performance: Acts of Rebellion, Activism, and Solidarity* (co-editors Dr. DeRon S. Williams and Dr. Khalid Y. Long) and the article "Engineering an Artistic Scientific Method" in *American Theatre Magazine*. She is a proud member of the Literary Managers and Dramaturgs of the Americas (LMDA) and President of the Association for Theatre in Higher Education (ATHE).



STEFAN HYMAN Senior Associate VP for Enrollment Services and Financial Aid at College of Professional Studies and Fine Arts, San Diego State University

Stefan Hyman serves as the Associate Vice President for Enrollment Management. In this role, he provides data-informed oversight on enrollment, retention and graduation to support both student and institutional success. He works collaboratively with campus partners to set and meet enrollment targets, and to execute the university's enrollment management goals.



GREGORY JONES Associate Dean for Engagement, College of Music at Florida State University

Gregory Jones is an accomplished higher-education leader with 40 years of experience advancing excellence in music performance, education and community engagement. He has a proven record of strategic growth in enrollment, fundraising and curricular innovation. He combines visionary leadership with collaborative decision-making to create inclusive, student-centered programs that bridge university and community. Internationally recognized as a performer, Fulbright scholar and arts advocate, he remains committed to preparing the next generation of musicians for diverse 21st-century careers.


LINDA KEAN College of Fine Arts and Communication, East Carolina University

Linda's main area of research is health communication with a focus on the mass media. One facet of her research is designing and evaluating mass media campaigns that promote the adoption of positive health behaviors. Linda is also interested in how advertising and entertainment media messages influence individual's perceptions, attitudes and behaviors regarding health topics.


AMY KRAEHE Vice Dean, Arizona Arts at University of Arizona

Please see her bio on page 91.


CHRISTINE LEMESIANOU Associate Dean, College of the Arts at Montclair State University

Christine Lemesianou's portfolio includes curriculum development, international programs, pre-college programs, summer bridge programs and student success initiatives. She has received multiple grants from private funders to support pre-college programs for underserved students as well as the New Jersey ReelAbilities Film Festival, which celebrates disability through films and promotes disability awareness, inclusion and justice. Lemesianou's teaching and scholarship focus on how various actors participate in and define the public sphere in today's digital, globalized world.


KURT LINDEMANN Associate Dean, College of Professional Studies and Fine Arts at San Diego State University

Kurt earned his Ph.D. from Arizona State University in 2006. After earning a B.A. in Communication and Theatre Arts and Written Communication from Eastern Michigan University, he received an M.S. in Communication from Illinois State University in 1995 and an M.A. in English Language and Literature from Eastern Michigan University in 1997. He has been teaching at SDSU since 2006. His work primarily examines communicative performances of identity in organizational and mediated contexts.


JANIS MCKAY Dean, College of Professional Studies and Fine Arts at San Diego State University

Janis McKay is the Dean of the College of Professional Studies and Fine Arts at San Diego State University. Previously, she served as the Vice Dean for the College of Fine Arts at the University of Nevada, Las Vegas (UNLV). As Professor of Music, Janis taught student bassoonists as well as numerous undergraduate and graduate courses for 25 years. She was also elected Chair of the UNLV Faculty Senate during the 2019-2020 academic year.


MICHAEL TICK Dean, College of Visual and Performing Arts, Syracuse University

Please see his bio on page 76.

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TIM GRIFFITH

MONDAY OCTOBER 5

8:00am - 5:00pm

A Workshop for New Deans

Esquire Room

sponsored by

**PERKINS —
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8:50 - 10:20 SESSION 1 | Putting the New Dean Action Plan in Motion

Presenter: Christine Lemesianou, Associate Dean, College of the Arts, Montclair State University

New arts dean? Your first year should not feel like improvisation. This session provides the tools to construct your first 90 days as a leadership launch window – grounded in collaboration and inclusion to strengthen trust, provide clarity and deliver outcomes.

1. Build Momentum with Your 90-Day Action Plan; 2. Craft the Arts Value Proposition; 3. Design an Impact Dashboard; 4. Create a Risk Register; 5. Cultivate Trust With a Meeting Map & Communications

10:20 - 10:30 | Break

10:30 - 12:00 SESSION 2 | Building a Collaborative Leadership Team and Culture

Presenter: Stuart Benkert, Dean, College of Fine Arts and Communication, University of Wisconsin-Stevens Point

1. Understanding Roles and Assignments; 2. Identifying Traits in Team Members to Strategically Build Your Team.; 3. Organizing Around Individual Strength; 4. Creating Psychological Safety; 5. Building Personal Collaborative and Inclusive Leadership Skills; 6. Designing Inclusion and Accessibility

12:00 - 1:00 | Lunch + “Lightning Dean Mentors” round-robin (optional guided prompts)

1:00 - 2:30 SESSION 3 | Planning for Financial Resilience and Contingencies

Presenter: Debra Burns, Dean, College of Communication and Fine Arts, University of Memphis

1. Setting the Stage: The Shocks That Hit Fine Arts Colleges; 2. Tools and Frameworks: Scenario Planning 101: Building Your Cut Model; 3. Inclusion as a Financial Leadership Lens: Where the Money Goes Reflects What You Value

2:30 - 2:40 | BREAK

2:40 - 4:10 SESSION 4 | Cultivating Strategic Partners, Donors and Allies

Presenter: Gregory Jones, Associate Dean for Engagement, College of Music, Florida State University

1. Shifting Your Mindset from Faculty/Scholar to External Relationship Builder.; 2. Identifying and Evaluating Constituencies/Stakeholders Relative to Your Mission Goals.; 3. Relationship Building through Trust, Vision and Listening.; 4. Developing a Winning Engagement Team Approach for Your College.; 5. Developing Your First-Semester Plan for Engagement

4:10 - 4:15 | Closing Comments

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MONDAY OCTOBER 5

1:00 - 5:00pm

A Deeper Dive into Detroit

Please meet at the Michigan Avenue entrance to the hotel by 12:50pm. Pre-registration was requested for this activity. If you did not pre-register and wish to join us, please meet us and we'll see if there is room on the motorcoach.

Thoughtful and engaging experiences that will demonstrate why Detroit was named the #1 Emerging Start Up Ecosystem in the world, the only U.S. city to be designated a UNESCO City of Design and one of *Time Magazine's* World's Greatest Places. We will just be scratching the surface but join us as we visit:

- Heidelberg Project
- Murals in Island View
- The Lantern (Progressive Arts Studio Collective / Signal Return)
- The Shepherd
- Dabls African Bead Museum

Heidelberg Project – One of Detroit's must-see landmarks, the Heidelberg Project is a colorful outdoor art environment created by artist Tyree Guyton. Using everyday objects and found materials, the project transforms an entire neighborhood into a place of creativity, reflection and hope, celebrating the resilience and imagination of the Detroit community. The Heidelberg Project's mission is to challenge the status quo, create a community for art and cultivate a unique gathering space for all who seek inspiration outside museum walls. This destination is a catalyst for change, a platform for social justice and a cultural asset for Detroit.

Murals in Islandview – The Islandview neighborhood is filled with vibrant murals and public art that showcase the talent of local and visiting artists, making every walk through the area an unforgettable experience.

LANTERN (Progressive Arts Studio Collective / Signal Return) – LANTERN is an adaptive reuse of a former commercial bakery and warehouse to create a new headquarters for two local non-profits, and a vibrant mix of galleries, artist studios, gathering spaces and community-serving retail. Defined as the primary entry with multiple frontages for all tenants, the courtyard becomes a public gateway and an activity condenser. Signal-Return and PASC's diverse programs—art education, production and gallery—are organized across the existing tripartite site to maximize points of access and potentials for community interface. This space brings the community together through exhibitions, workshops and hands-on experiences.

The Shepherd – The Shepherd is a century-old Romanesque-style church transformed into a cultural arts center with multi-faceted programming. The adaptive reuse of the church, designed by Peterson Rich Office (PRO), includes two exhibition spaces, a public library curated by Asmaa Walton of Black Art Library, a performing arts theater and a workshop space for the community.

Dabls African Bead Museum – The Dabls African Bead Museum offers an inspiring journey through African art, history, and culture. Founded by artist Olayami Dabls, the museum features an extraordinary collection of beads, sculptures, textiles and outdoor installations that celebrate the rich traditions and lasting influence of the African diaspora.

At Wayne State University's College of
Fine, Performing and Communication Arts

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YOUR STAGE. YOUR STUDIO. YOUR NEWSROOM.
YOUR GALLERY. YOUR AGENCY. YOUR CITY.



Students learn in and with Detroit where resilience
is both the city's legacy and a catalyst for innovation.

TUESDAY OCTOBER 6

Breakfast on your own, please.

8:45 – 9:45am

How to Make the Most of Your Conference Experience

Venetian Ballroom

ICfAD Secretary Peg Faimon and the ICfAD Board of Directors invite **first-time conference participants** to join them for breakfast. You are invited to meet other first-time participants and share ideas about How to Make the Most of Your Conference Experience.

10:15am

Load motorcoach at 10:15am for 10:30am departure for Wayne State University.

Time at Wayne State University

As Michigan's only public urban research university, Wayne State University has been dedicated to changing the world from the heart of Detroit for over 150 years. With 13 schools and colleges, it is a powerhouse of academic excellence and a thriving institution that advances knowledge across various disciplines, serving nearly 24,000 students and boasting nearly 285,000 alumni who embody the Warrior spirit. The university is home to the College of Fine, Performing and Communication Arts, which offers 17 undergraduate programs, 10 graduate programs, and three graduate certificates and has notable alumni who are award-winning artists, performers and communication professionals, including a Pulitzer Prize-winning journalist and winners of prestigious awards such as the Grammy, Emmy and Tony.

Our schedule will include:

- 11:00am – 12:15pm - Panel presentation
- A panel presentation of foundation representatives focused on arts funding at Wayne State University's College of Fine, Performing and Communication Arts, hosted by Interim Dean Kelly Young. Representatives from the Fred and Barbara Erb Family Foundation, Knight Foundation and Kresge Foundation will discuss the nature of their foundation's work. Recognizing that often arts deans do not directly interact with foundations – our colleagues do – what should arts deans understand about the supporting relationship we do play?
- 12:15 – 1:00pm - Lunch
- 1:00 – 1:45pm - Tours

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TUESDAY OCTOBER 6

1:55pm

Load motorcoach at Wayne State University at 1:55pm for a 2:00pm departure to the College for Creative Studies (CCS).

Time at College for Creative Studies

The College for Creative Studies (CCS) is a nonprofit, private college accredited by the Higher Learning Commission and authorized by the Michigan Department of Education to grant bachelor's and master's degrees. CCS, located in midtown Detroit, strives to provide students with the tools needed for successful careers in the dynamic and growing creative industries. CCS, named an Opportunity College by the Carnegie Classifications, fosters students' resolve to pursue excellence, act ethically, engage their responsibilities as citizens and learn throughout their lives. With world-class faculty and unsurpassed facilities, students learn to be visual communicators who actively use art and design toward the betterment of society. The College is a major supplier of talent to numerous industries, including transportation, film and animation, advertising and communications, consumer electronics, athletic apparel and many more. Its graduates are exhibiting artists and teachers, design problem solvers and innovators, as well as creative leaders in business.

Our schedule will include:

- 2:15 – 2:30pm - Break / Settle In
- 2:30 – 3:15pm - Welcome to CCS / Presentation: Industry Partnerships
- The Power of Partnership Bridging Education and Industry: Experiential Learning for Career Success in Art and Design. Learn about the College for Creative Studies' success with industry partnerships presented by Assistant Vice President of Partnerships, Shannon McPartlon, and hosted by Dean of Undergraduate Studies Amy Ruopp.

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SHANNON MCPARTLON Assistant Vice President of Partnerships at College for Creative Studies | College for Creative Studies

Throughout her 20-year career at CCS, McPartlon has managed over 400 industry partnerships, engaging more than 3,000 students, faculty and staff. She has played a critical role in evolving the College's approach to experiential learning to include more opportunities for students and established the Practicing Design Center in partnership with faculty. Her facilitation of for-credit internships, on-campus recruiting events and launching strategies to increase exposure for students has empowered students to gain hands-on experience and enhance their career readiness.

- 3:15 – 4:15pm - Tours

4:30pm

Motorcoaches will depart CCS at 4:30pm for the conference hotel.

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TUESDAY OCTOBER 6

5:30 - 7:30pm

Welcome Reception

Venetian Ballroom

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The Importance of Feeling Welcome

A welcoming environment shapes the first impression of a place. That impression endures long after the visit ends. Before people learn, create or build relationships, they need to feel they belong. When students and visitors feel welcome, they engage more deeply, build connections and invest in the people around them. That sense of belonging builds confidence, encourages participation and supports student success. It transforms a building from a destination into a catalyst for community.

DLR Group, sponsors of this evening's Welcome Reception, designs university campuses that foster meaningful engagement and create inclusive environments for everyone who walks through the door. The most successful campus environments blur the traditional boundaries between town and gown, serving not as barriers, but as welcoming places where students, faculty, artists, neighbors and visitors can gather, learn and share experiences.

Belonging takes root in everyday moments: a spontaneous conversation, a creative discovery, an unexpected collaboration or simply finding a place where you feel comfortable being yourself. These moments carry a powerful message: you belong here.

Feeling welcome is the foundation for creativity, learning and connection. When people feel at home, they participate more fully, explore new ideas with confidence and become active contributors to campus culture and growth.

To participants in this year's conference: we welcome you.



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WEDNESDAY OCTOBER 7

6:45 - 7:30am

Walk/Run

Meet at Michigan Avenue entrance by 6:40am.

8:00 - 9:00am

Breakfast and Mini Presentations

Venetian Ballroom

Mini Presentations are optional for those who choose to participate

- As Art Evolves, So Must Acoustics
- Invest in Clarity. Succeed with Confidence. Why the Leading Institutions in Music, Drama and Visual Arts Choose ASIMUT Software
- The Strategic Value of the Arts: Designing for Collaboration, Community and Institutional Mission
- Thinking Outside the Black Box: Creative Ways to Activate Your Spaces
- Transforming a 20th-Century Arts Building for the 21st Century
- What Moments Do You Want More of on Your Campus?

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VMDO



BORA

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As Art Evolves, So Must Acoustics

Many people imagine museums as quiet places, rooms where you can slow down to notice each brushstroke on a painting or stretch your mind around a stunning abstract piece. In reality, museums are rarely silent. Even in the calmest galleries, you will hear footsteps, whispers, ventilation systems, a tour guide and sometimes noise from outside.

Exhibitions are evolving, and interactive, multisensory artworks increasingly invite conversation, movement and reflective group activities. As a result, today's museums often need to support two opposite acoustic experiences at once: clear speech during tours, classes and public programs, and a sense of calm and personal space for visitors who want to reflect quietly.

One practical way to balance these needs is through the careful selection of finishing materials. Materials don't just affect how a space looks; they influence how sound bounces, spreads, and fades and, in turn, how people perceive space and how comfortable they feel.

Drawing from recent research and consulting practice, we combine field measurements, simulation and immersive audiovisual testing to better understand how room design and finishing materials affect acoustic performance, visitor perception and physiological responses in museum environments. In this session, we will share findings from this work and discuss practical ways acoustic design can support more engaging, comfortable and human-centered museum experiences.



MILENA JONAS BEM Acoustic Consultant

Milena is an acoustic consultant at Acentech, where she supports architectural acoustics projects across a range of building types. She recently completed her Ph.D. in Architectural Sciences at Rensselaer Polytechnic Institute, where her research focused on how architectural design decisions shape acoustic environments and influence visitors' perceptual and physiological experiences in museums.

Originally trained as an architect in Brazil, Milena is passionate about designing buildings that are more comfortable and supportive for people, an interest that led her to specialize in acoustics. She has authored technical articles for several publications and has presented her work at conferences internationally. Her work combines architectural thinking, acoustic analysis, and human-centered design to help create spaces that sound as good as they look.

Invest in Clarity. Succeed with Confidence. Why the Leading Institutions in Music, Drama and Visual Arts Choose ASIMUT Software

In leading fine arts institutions, planning is far more than administration – it is the foundation that allows creativity, collaboration and excellence to thrive.

Coordinating teaching, productions, studios, performances, people and spaces is increasingly complex. And when planning depends on disconnected tools, limited transparency or knowledge held by only a few individuals, institutions risk inefficiency, frustration and unnecessary operational vulnerability.

Many academies are therefore asking themselves these important questions:

- Is our current setup giving staff and faculty the clarity they need to work efficiently and confidently?
- How much time and energy could be saved through stronger coordination and real-time visibility across departments?
- Are our planning processes helping our institution grow strategically – or are we simply keeping up with daily demands?

ASIMUT is built exclusively for the fine arts sector. More than 91 leading institutions across 24 countries use ASIMUT to turn operational complexity into clarity, transparency and stronger collaboration.

Join our “Breakfast Mini Presentation” and discover how institutions like yours are using ASIMUT to streamline planning, strengthen institutional resilience and create a better experience for students, faculty and administration alike, allowing everyone to focus more on what truly matters: the arts.



KLAUS HOFFBECK Client Director

With more than two decades of experience managing companies, leading people and driving complex projects, Klaus Hoffbeck brings a rare combination of strategic insight and human understanding to every organization he works with. With a background in management and organizational development and a master's degree in law from Aarhus University, his career spans senior leadership roles in large corporations, advisory board positions – including in the financial sector – and hands-on work with organizational transformation and growth.

Klaus is deeply committed to creating clarity across all layers of an organization. He believes that true progress happens when everyone shares a common understanding of direction, roles and purpose. His work focuses on aligning people, strategy and structure to enable collaboration, ownership and sustainable performance.

He sums up his approach this way: “I’m driven by understanding people – their challenges, their well-being – and helping them succeed through clarity, shared purpose and strong strategic direction. When everyone sees the same picture, progress becomes possible.”

The Strategic Value of the Arts: Designing for Collaboration, Community, and Institutional Mission

Arts facilities are no longer isolated destinations serving a single academic department. Increasingly, they are becoming shared campus resources that foster interdisciplinary learning, strengthen campus identity and connect universities more deeply with their surrounding communities.

Through four case studies (The University of Virginia Center for the Arts, Old Dominion University's Engineering & Arts Building, Virginia Tech's Creativity + Innovation District, and Randolph-Macon College's Blackwell Performing Arts Center), this session explores how arts investments can create opportunities for collaboration well beyond the arts themselves.

Attendees will explore strategies for

- Designing shared-use spaces that encourage interaction across disciplines
- Integrating the arts with engineering, innovation, entrepreneurship and residential life
- Creating welcoming cultural destinations that strengthen campus and community connections
- Balancing specialized performance and studio requirements with adaptable, flexible spaces
- Aligning arts facilities with broader institutional goals through thoughtful planning and programming



JOE ATKINS AIA, LEED AP BD+C, PRINCIPAL

VMDO

Joe has more than three decades of experience shaping buildings and landscapes for colleges and universities. A graduate of the University of Virginia, Joe has built his career around a deep understanding of campus context - balancing strong design vision with the histories, cultures aspirations that make each institution distinct. His work spans academic and performing arts environments, including Liberty University's School of Music + Concert Hall and Old Dominion University's new Engineering and Arts Building. As a senior leader of VMDO's higher education practice, Joe brings the perspective and experience to guide ambitious, multidisciplinary projects from early vision and consensus-building through design and realization.



JIM KOVACH PRINCIPAL

Jim is a design leader whose work spans performing arts, academic environments, libraries and campus planning. Educated at the State University of New York at Buffalo and the University of Virginia, Jim joined VMDO in 2002 after working with firms in both New York and Virginia. His 28 years of experience across architecture, landscape and furniture design inform a holistic approach to how people move through, gather in and experience a space. His arts work includes Randolph-Macon College's Blackwell Performing Arts Center, Liberty University's School of Music + Concert Hall and Old Dominion University's new Engineering and Arts Building.



JOHN OTTINGER AIA, LEED AP BD+C, PRINCIPAL

John has more than 25 years of experience and particular expertise in the technical resolution of complex buildings. A graduate of Virginia Tech, John began his career in New York working with Aldo Rossi and Daniel Rowen, contributing to projects including the Scholastic Building in SoHo and Michael Kors' flagship store on Madison Avenue. That early immersion in rigorous design, detailing, and documentation continues to shape his approach today. A leader in VMDO's technical practice, John brings deep knowledge of building tectonics, codes and quality control to demanding arts environments. His recent work includes Old Dominion University's Engineering and Arts Building and the University of Virginia's new Center for the Arts, where architecture must seamlessly integrate acoustical, theatrical, structural and building systems.

Thinking Outside the Black Box: Creative Ways to Activate Your Spaces

At Beck Design, we don't just design buildings – we shape environments that inspire, elevate, and endure. Founded in 1981, our firm has built a national reputation for delivering visionary, solution-driven designs that optimize functionality and create lasting impact.

Join Beck Design's Lisa Kelly and Whitney Cross for a laid-back discussion on flexibility, accessibility, and fundraising ideas to maximize your spaces. Lisa has 20 years of experience in architecture, plus a lifetime of involvement in the performing arts. Whitney joined Beck Design in March 2026 after a 24-year career in fundraising and marketing for two of Oklahoma City's top arts nonprofit organizations. In this session, you will walk away with tangible, useful ideas to maximize fundraising and increase earned income for your School. We will offer solutions to make your spaces more useful, minimize waste and bring new opportunities to your programs. We are excited to also hear YOUR thoughts on maximizing spaces, audiences and revenue.



WHITNEY CROSS Business Development & Fundraising

Whitney serves as a strategic liaison for client partnerships in Oklahoma City, cultivating relationships grounded in thoughtful collaboration, clear communication and a deep understanding of arts leadership. She joined Beck Design in March 2026 following more than 25 years in advancement and communications leadership with Oklahoma City Ballet and Oklahoma City Museum of Art.

Whitney holds a Bachelor of Arts in Art History and a Master of Liberal Arts. Drawing on decades of experience within nonprofit cultural institutions, she advises clients on strategic fundraising, governance, public engagement and institutional positioning, helping organizations align mission-driven goals with long-term growth and impact. Working closely with architects, interior designers, institutional leaders and community stakeholders, Whitney brings both creative vision and practical insight to each project.

Her background in the arts enables her to thoughtfully support spaces that foster artistic excellence, interdisciplinary collaboration and meaningful audience engagement.



LISA KELLY AIA, NCARB, LEED®AP Senior Associate & Project Architect

Lisa Kelly brings more than 20 years of architectural experience specializing in acoustically sensitive performing arts venues for higher education and community-based cultural institutions. Her work is rooted in a nuanced understanding of how performance, education and public engagement intersect within contemporary arts facilities. She is particularly skilled at designing flexible, multi-use venues that support a wide range of artistic practices while maximizing accessibility, utilization and long-term institutional value.

Lisa has led complex projects including the Oklahoma State University Greenwood School of Music, the Tulsa Opera Theatre Addition and the Bixby Performing Arts Center. Known for her collaborative leadership and organizational expertise, she effectively coordinates multidisciplinary consultant teams and stakeholder groups throughout the design process, helping institutions realize spaces that serve both artistic excellence and operational goals.

Transforming a 20th-Century Arts Building for the 21st Century

Bora's team has been working with the faculty and leadership for the School of Music at the University of Florida in Gainesville to craft an addition that not only adds spaces to serve unmet needs, but is integrated with the existing building in a way that will transform the image and overall experience for visitors, students and faculty alike.

The expanded and renovated school of Music will have spaces custom designed to support the future of music education while creating a stronger presence for the department and enhancing the culture and sense of community. With construction currently underway, this session will showcase the leadership of the school as they share the story behind the project. How the case was made, how it was funded and the impact they expect the new School of Music will have on their program and the broader campus.

Bora has selected two institutional representatives associated with the project described above to host this mini presentation.

BORA



KEVIN ROBERT ORR Dean, College of the Arts, University of Florida

Kevin oversees six academic arts units. Prior to his 2026 appointment as Dean, Orr served eleven years as Director of the School of Music at UF, where notable achievements included the creation of new undergraduate and graduate degree programs, the appointment of thirty-seven full-time faculty and staff members, and substantial fundraising for new endowments and a \$65-million music building campaign.

Orr's fifteen-year career on the piano faculty of the UF School of Music included performance engagements across Europe, East Asia, Australia and North America and ten commercial recordings. Orr is a Steinway Artist and University of Florida Research Foundation Professor.



JENNIFER SETLOW Senior Associate Dean for Academic and Student Affairs, College of the Arts, University of Florida

She served as Interim Dean for the college from 2024 to 2026 after joining the college as Associate Dean in 2017. Prior to coming to UF, Setlow was the Associate Dean for Students for the Herberger Institute for Design and the Arts at Arizona State University.

Setlow has designed lighting at La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, Arizona Theatre Company, Indiana Repertory Theatre, Syracuse Stage, Merrimack Repertory Theatre, Childsplay and many other venues. She designed numerous shows at San Diego Repertory Theatre, including several world premieres, working with artists such as Luis Valdez, Patdro Harris and Matthew Spangler. She holds an MFA in Lighting Design from the University of California San Diego and a BA in Theatre from Swarthmore College.

What Moments Do You Want More of on Your Campus?

This mini breakfast session explores how integrated design can transform arts facilities from program-driven buildings into platforms for belonging, creativity and cross-disciplinary exchange. Drawing on DLR Group's approach, we'll reframe design as a process that begins with human experience—bringing together voices across disciplines from day one to unlock innovation. Through a brief interactive exercise, participants will identify key moments on their campuses that shape student and community engagement, and consider how spatial, cultural and operational strategies can better support them.

Outcome: The session offers a practical, experience-focused lens for rethinking the future of arts education environments through collaborative play and conversation. <https://www.designboom.com/architecture/dlr-group-integrated-design-human-experience-peter-rutti/>



DENNIS BREE Principal | Cultural+Performing Arts Design Leader

Dennis has nearly two decades of experience specializing in academic arts, cultural, and performing arts facilities. He has led the design of arts-focused projects across more than 20 higher education campuses, including major facilities for The Ohio State University, University of Nevada, Reno and Allan Hancock College. Dennis is recognized for his integrated approach, blending architecture, engineering, acoustics and technology to create environments that foster creativity and exploration. His leadership spans visioning and programming through detailed design and construction, consistently delivering award-winning projects that balance design excellence, functionality and budget.



KATHLEEN FITZPATRICK Principal | Business Development Leader

Kathleen leads business development for the Cultural+Performing Arts Studio in the western United States. She understands that trust is earned and should be protected through honest and candid dialogue. At the core of her client interactions is a relationship built through communication to clearly understand the dreams and desires of her clients and how design can address and meet their need.

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Design Moves the Future

*Reflections on sixteen years of the
Detroit Month of Design*



This September marks Design Core Detroit's 16th year curating the festival — a celebration that runs the entire month, September 1–30, at locations throughout the city. This year's theme, *Design Moves the Future*, shifts the focus from theory to practice, spotlighting the ways Detroit's designers are shaping the future of their city. The festival features exhibitions, installations, product launches, tours, hands-on workshops and thought-provoking discussions, alongside interactive in-person experiences.

Each year, the program engages more than 250 creatives, presents roughly 95 events and welcomes over 60,000 attendees. It has become a pillar of culture and an on-ramp into Detroit's design community, industry and workforce. These numbers represent far more than time; they speak to a deep and sustained commitment. Some of the festival's most meaningful outcomes are harder to quantify — collaborations sparked over coffee, ideas exchanged in gallery corners and friendships and partnerships forged in panel discussions.

Design moves freely across borders, industries and identities, and the Month of Design embodies that spirit. The majority of festival events are independently organized, drawing from an eclectic range of disciplines from industrial, fashion, food, history, music, technology, sustainability, urban planning and more. It is a wide-reaching and diffuse festival, held together by a shared belief in the real world value of creativity.

None of it would be possible without Design Core's dedicated staff, generous donors and the hundreds of artists, creators, storytellers and activists who bring the experience to life. Most of all, it is powered by the tens of thousands of participants who arrive each year with curiosity, intention and a desire to connect.

One goal of the festival is to remind people that the systems, services and environments we navigate every day were designed by someone — and that each of us holds the power and the creative tools to shape the world around us for the better. For 16 years, the Detroit Month of Design has worked to expand how people define design, to convey its vital importance and to illuminate their own role in it. It is a big, complicated story to tell, and the festival is the perfect way to tell it. I hope you will join us — and begin writing your own chapter, this September and in the many more to come.



KIANA WENZELL Director,
Detroit Month of Design
Design Core Detroit



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& COTE Awards

11
SCUP National Awards

CURIOSITY IS THE
ROOT OF OUR
CREATIVITY

Photos: CSUSB Performing Arts Center

WEDNESDAY OCTOBER 7

9:15 - 9:40am

Welcoming Remarks Presentation of the Award for Arts Achievement & Excellence

Woodward Ballroom (AB)

We will be welcomed to Detroit – a city where art + design continue to transform the community by driving economic growth, social change and vibrant urban culture – by Bonnie Fahoome and Kiana Wenzell, Co-Executive Directors for Design Core Detroit. Design Core Detroit championed Detroit's UNESCO City of Design designation. The organization continues to actively support the local design-driven economy and is wrapping up September's Month of Design. Conference opening remarks will include a description of the process that resulted in the UNESCO designation and highlights related to Detroit's thriving art + design community. ICfAD's board of directors is pleased to share the organization's Award for Arts Achievement & Excellence with Design Core Detroit. ICfAD President James Frazier will present this award.

sponsored by
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BONNIE FAHOOME Co-Executive Director - Design Core Detroit

With over a century of manufacturing innovation, a groundbreaking music scene, iconic architecture and one-of-a-kind fashion labels, Detroit has long been a global epicenter of creativity, a place where technical possibility meets great design. Few creative communities truly match the diversity and depth of Detroit's design roots: a fact well reflected by its recognition as a City of Design by the international UNESCO Creative Cities Network (UCCN).

As stewards of this designation, **Design Core Detroit** plays a critical role in amplifying the impact of Detroit's innovation economy. By leveraging relationships in the UCCN, we promote local design, adopt global best practices and reinforce Detroit's reputation for creative excellence to improve quality of life worldwide.

We don't just celebrate our legendary cultural roots; we build resilience against economic, environmental and social shocks. True innovation stems from collaborative, community-driven and human-centered design. That is why we focus on inclusivity, ensuring creatives, businesses, and neighbors from all backgrounds have a seat at the table to shape an equitable and prosperous city.

Guided by our values of accessible opportunities, collaborative relationships and diverse experiences, we connect local creatives with business opportunities, advocate for the value of design across industries and provide resources that empower designers, businesses and organizations to not only thrive individually, but to help shape a more equitable, sustainable and prosperous city together.

Through initiatives like the **Detroit Month of Design**, global talent exchanges and sustainability programs, Design Core proudly champions Detroit's creative community on the world stage.



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In the Community

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

For the Future

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

arts.psu.edu  [@psuaanda](https://www.facebook.com/psuaanda)  [@psuartsarch](https://www.instagram.com/psuartsarch)

School of Visual Arts Foundations Exhibition, Zoller Gallery, fall 2025. Photo: Tess Dubler.

Progress Over Perfection

My Philosophy

Being creative mean building more than just things, it also means building people, community and culture.

My societal impact ethos is centered on being a force for good, a champion for those outside the system and a trusted resource for anyone chasing their dreams. I have focused my adult life on being this type of advocate and mentor — specifically for students, dyslexics and the environment. The common thread is my desire to spark awareness, inspire growth, build empathy and steward meaningful change. These are the roots of my personal mantra — progress over perfection. A belief that perfection can be a trap, that progress is rarely linear or sequential and that growth is the result of commitment, dedication and hard work.



**John
Hoke III**

“
I view my dyslexia
as a gift to see the
world differently.
”

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University of Southern Maine - Crewe Center for the Arts | Architect: Perkins Eastman | Theater Consultant: Theatre Projects |
Acoustics/AV: Jaffe Holden, a Trinity Consultants team | Photos © Tim Griffith

WEDNESDAY OCTOBER 7

9:40 - 10:30am

sponsored by



Opening Keynote: The Power of Design™

Dialog / Discipline / Destiny / Dynasty

Woodward Ballroom (AB)

John Hoke's talk will explore creativity as a driving force for humanity and an essential part of the human experience. Drawing upon the experiences of his life as a designer, he will reflect on growing up as a dyslexic boy and balancing his learning struggles with a unique set of gifts, which forged his early fascination with curiosity, wonder and creative thinking. These set him on a course for a lifelong career in design and innovation, which included becoming Nike's first Chief Design Officer. The talk will include selected projects from his 33-year career at Nike with a focus on four intersecting and overlapping areas of creative practice: dialog, discipline, destiny and dynasty.

Hoke will address the evolving nature of design as a discipline, ways in which institutions of higher education might consider the future of design education and practice and the centrality of curiosity in this endeavor.



JOHN HOKE

John Hoke III is an architect and designer who is Chairman of the Board at Miller Knoll. He previously served as chief innovation officer of Nike, Inc. where he led the company's design team including more than 1,000 product and industrial designers, graphic designers, fashion designers, as well as architects and interface and digital content designers.



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WEDNESDAY OCTOBER 7

10:30 - 10:45am

Woodward Pre-Function

Reflection Break

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The Importance of Reflection

Reflection is more than a pause in the day, it is an evidence-based practice that strengthens learning. While experience is essential, research suggests that learning is significantly enhanced when time is intentionally set aside to think about that experience.

A landmark series of studies led by researchers from Harvard Business School demonstrated that individuals who spent time reflecting on completed tasks consistently outperformed those who simply continued practicing. Rather than slowing progress, reflection helped participants consolidate what they had learned and apply those insights more effectively.

Reflection is also recognized as a cornerstone of deep learning. Educational researchers have long shown that reflective practice promotes critical thinking, encourages meaningful connections between knowledge and experience and supports lifelong learning. By taking time to examine not only what we have accomplished but also how we have learned, we transform experience into understanding.

As you continue through today's programming, we invite you to pause for a moment of reflection. Consider the ideas that have challenged you, the conversations that have inspired you and the experiences that have shaped your journey. Research reminds us that these moments of thoughtful reflection are not interruptions to learning, they are an essential part of it.



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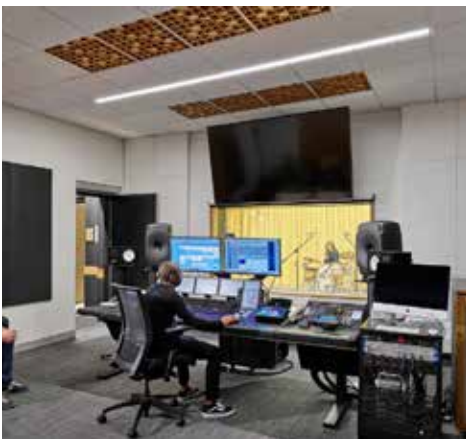
Since 1976, Kirkegaard has led the way in acoustics and audiovisual system design. We have completed over 3,400 projects in the arts, education, commercial, and civic sectors with a specialty in higher education.

Our Mission

Our mission is to create impactful and inspiring experiences through sound and vision, experiences that enrich individual wellbeing, spark creativity, and strengthen the fabric of community.

Our Vision

Our vision is to weave acoustics and audiovisual system design together, creating spaces that encourage collaboration, and drive discovery.



WEDNESDAY OCTOBER 7

10:45 - 11:25am; 11:35am - 12:15pm; 1:40 - 2:20pm

ICfAD's Leadership Development Committee presents . . .

Facilitated Discussions

Conference attendees will be divided into three equal-sized groups. These groups will move from one 40-minute discussion to the next, providing participants the opportunity to attend all three discussions, as described in the next few pages.

- **AI Can't Dance: Generative AI, Creative Thinking and the Future of Arts Education** – *Woodward Ballroom AB*
- **Data-Driven Decision Making: Leveraging Research to Strengthen Arts Organizations and Educational Programs** – *Woodward Ballroom CD*
- **Workforce Futures and the Value of an Arts Degree** – *Crystal Ballroom*

AI Can't Dance: Generative AI, Creative Thinking and the Future of Arts Education

Woodward Ballroom AB

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KIRKEGAARD
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As artificial intelligence becomes increasingly sophisticated in generating visual, written and sonic content, arts programs must grapple with fundamental questions about creativity, originality and the nature of artistic practice. This discussion explores three critical tensions in AI-integrated arts education: how AI tools are reshaping creative thinking processes and problem-solving approaches; the irreplaceable value of embodied, physical performance and artmaking that exists beyond algorithmic reproduction; and the concerning tendency of AI to optimize toward average outputs while art has always been about pushing boundaries and breaking conventions. Drawing from hands-on experience training AI models over the last five years, implementing technology in arts programs and serving on AI task forces, this session invites participants to consider how we can prepare students to use AI as a tool without allowing it to flatten the radical, risk-taking spirit that defines meaningful artistic work. Through collaborative dialogue, we'll examine practical strategies for teaching students to harness AI's capabilities while maintaining the human capacity for genuine innovation, physical presence and creative courage that the arts provide.



JER NELSEN, MFA Interim Dean, South Carolina School of the Arts at Anderson University

Jer Nelsen serves as Associate Dean of the South Carolina School of the Arts at Anderson University, where he also holds the rank of Associate Professor of Art in the Art + Design Department. As a professional photographer and father of three, Jer brings both artistic practice and real-world perspective to conversations about technology in creative education. His research interests span the intersection of faith, art and science, providing a framework for considering not just what we can do with technology, but what we should do. At SCSA, Jer has navigated the challenge of incorporating emerging tools while preserving the school's commitment to developing artists who understand craft, embody their practice and aren't afraid to create work that challenges rather than conforms. His approach emphasizes the irreplaceable value of human presence, physical making and the kind of creative risk-taking that pushes culture forward rather than simply reflecting it back to us.

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Data-Driven Decision Making: Leveraging Research to Strengthen Arts Organizations and Educational Programs

Woodward Ballroom CD

sponsored by



As arts administrators in higher education navigate increasingly complex challenges—from financial sustainability to workforce development and equity concerns—data-driven insights have become essential tools for strategic planning and advocacy. SMU DataArts, a research center at Southern Methodist University, invites colleagues to explore how recent research on the arts and culture sector can inform institutional decision-making and program development. This roundtable will examine current trends affecting cultural workers and organizations, including financial and operational patterns, workplace culture dynamics within nonprofit arts, and evolving artist needs. Participants will discuss how data insights can be applied to challenges at their own institutions, from resource allocation and curriculum design to community engagement and DEI initiatives. We'll share our methodologies for gathering and interpreting sector data, discuss approaches for collaborating across disciplines to address critical questions and consider how higher education arts programs can contribute to, and benefit from, national research efforts. This discussion welcomes deans and administrators interested in evidence-based approaches to strengthening their institutions and building connections between academic programs and the broader arts ecosystem.



JEN BENOIT-BRYAN, PH.D. Executive Director of SMU DataArts

Jen's research focuses on the conditions that support vibrant arts ecosystems, the sustainability and well-being of the cultural workforce and the broader community impacts of equitable access to the arts. A recognized leader in arts research methodologies, she frequently contributes her expertise as an advisor and grant reviewer for national institutions including the National Endowment for the Arts (NEA), the Institute of Museum and Library Services (IMLS) and numerous arts service organizations.



SAMUEL S. HOLLAND Algur H. Meadows Dean, Meadows School of the Arts, Southern Methodist University

Samuel S. Holland is a champion of the transformational power of arts and communication. He leads a team that is responsible for raising over \$250M in new funding for the Meadows School. Under his leadership, the Division of Music at SMU was ranked #1 in the nation in 2015 by College Factual as reported in *USA Today*. In addition to artistic and programmatic excellence, the Meadows School is nationally recognized for innovative curricula, sustainable community engagement and its entrepreneurial approach to arts education.

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- **snaap** is a national survey of alumni of art and design departments, schools and colleges. The survey collects feedback on alumni educational satisfaction and outcomes in their professional, creative and personal lives.
- For almost two decades, **snaap** has collected and analyzed data from over 300,000 arts graduates from more than 400 colleges and universities across North America. **snaap** has helped change the national conversation on the value of an arts degree.

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- provide evidence of the value of an arts education.

REGISTRATION IS NOW OPEN

SNAAP is headquartered at:



Contact SNAAP's Executive Director,
Lee Ann Scotto Adams with questions
at leeann@snaaparts.org.



Workforce Futures and the Value of an Arts Degree

Crystal Ballroom

SNAAP Executive Director Lee Ann Scotto Adams will join Maryrose Flanigan, Executive Director of a2ru for a timely facilitated discussion on the evolving landscape of workforce development and the enduring value of an arts degree. According to the World Economic Forum's Future of Jobs report, "Creative thinking and resilience, flexibility and agility are also rising in importance, along with curiosity and lifelong learning." Training in the arts is essential to meeting these workforce needs." Drawing on SNAAP's most recent SNAAP Pulse survey findings, the conversation will explore how arts and design graduates are navigating today's labor market, the skills they need to be successful and the implications for curriculum, career preparation and institutional strategy. Participants will engage in a forward-looking dialogue on aligning arts education with economic opportunity while advancing equity, adaptability and long-term career sustainability and satisfaction for creative workers.



LEE ANN SCOTTO ADAMS Executive Director of Strategic National Arts Alumni Project (SNAAP)

Lee Ann Scotto Adams brings nearly 20 years of expertise in nonprofit management, higher education and the arts. She holds a B.F.A. from the Rhode Island School of Design (RISD) and an M.S. in Nonprofit Management from Northeastern University. As the Executive Director of SNAAP (Strategic National Arts Alumni Project), Lee Ann is committed to promoting the value of arts education and supporting and advancing the arts research ecosystem. Previously, she served as Executive Director of the Association of Arts Administration Educators (AAAE) and Assistant Director of Programs and Operations at the Association of Independent Colleges of Art & Design (AICAD), making meaningful contributions to the field in each of these roles. Her career also includes roles in admissions at RISD and as an administrator in the Fine American Paintings Department at Christie's Auction House. Lee Ann is deeply engaged in the Rhode Island arts community, having served as treasurer of the Rhode Island Art Education Association and is currently serving as Vice President for DownCity Design, a community design/build non-profit that empowers youth through design education. In addition to her leadership roles, she maintains an active creative practice as a painter and is passionate about strengthening the arts through her professional contributions and board service.



MARYROSE FLANIGAN Executive Director, Alliance for the Arts in Research Universities (a2ru)

Maryrose Flanigan is the Executive Director of the Alliance for the Arts in Research Universities (a2ru), where she oversees a network of universities that are committed to advancing arts-based and interdisciplinary research, practice and teaching in higher education. She serves on the executive committee for the arts initiative at a2ru's headquarters at the University of Michigan, where she is part of the Neuroarts Academic Network, SNAAP's research advisory board, and on the advisory board for the Institute for Creative Research at VCUArts Qatar. Prior to joining the staff at a2ru, she served in various roles at the National Endowment for the Arts: as division coordinator for Literature and Arts Education, as a specialist for the creative writing and translation fellowships; and served as program manager for national programs Poetry Out Loud and the NEA Big Read. She has also worked in communications and administration for the Association of American Colleges and Universities (AAC&U) and the Association of Writers and Writing Programs (AWP). Maryrose has an M.F.A. in poetry from American University.

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WEDNESDAY OCTOBER 7
12:25 - 1:30pm
Lunch and Annual Business Meeting
Venetian Ballroom
Lunch sponsored by

*Annual Business Meeting
sponsored by*


ICfAD ANNUAL BUSINESS MEETING AGENDA

International Council for Arts Deans

Call to Order.....	James Frazier, President
Approval of Minutes of Annual Meeting 2025	Members
Membership Report	Page 63
Treasurer's Report.....	B. Stephen Carpenter II, Treasurer
Appreciation to Outgoing Board Members	James Frazier, President
International Symposium.....	Federico Freschi
63nd Annual Conference.....	Martin Camacho, President-Elect
Election Results	Martin Camacho, President-Elect
Adjourn	



LIGHTING DESIGN / THEATRE PLANNING / AUDIO VIDEO DESIGN

Minutes of the 2025 Annual Meeting International Council of Fine Arts Deans (dba International Council for Arts Deans)

Thursday, October 16, 2025

The Annual Meeting of the International Council for Arts Deans (ICfAD) was called to order by President Nancy Uscher at 1:00pm Mountain Time on Thursday, October 16, 2025 as part of ICfAD's 61st Annual Conference. Appreciation was expressed for companies who sponsored the lunch and award presentation.

Approval of Minutes: Annual Meeting 2024

A motion was made, seconded and unanimously approved the minutes of the 2024 Annual Meeting as they appeared on page 81 of the conference program to be approved as presented.

Membership Report

President Frazier highlighted membership figures that also were presented on page 87 of the conference program.

President Frazier thanked Secretary Martin Camacho for his warm connections with new members throughout the year.

President Frazier thanked the 34 deans who had chosen a bundled membership. 2025 was the second year that a bundled membership opportunity had been offered to members, inviting as many as five individuals from an arts academic to benefit through programming and communications with colleagues in the ICfAD network. President Frazier reminded members that the organization offers discussion and learning opportunities for various members of administrative teams — including associate deans, assistant deans, chair and directors, advancement officers, communications professionals and gallery and museum directors.

Treasurer's Report

Treasurer Sabrina Madison-Cannon, the Phyllis and Andrew Berwick Dean of the School of Music and Dance at the University of Oregon, presented the Treasurer's report.

The financial condition of the International Council for Arts Deans, doing business as International Council for Arts Deans, a non-profit corporation formed under the laws of the State of Florida, is sound. Annually, our financial reports are reviewed by an independent Certified Public Accountant.

At month-end August 2025, the association's balance sheet indicated net assets totaling \$524,922.63, which was 0.7 percent higher than the same date the year prior – notable, after a full year of operations and member programming. Investment reserves saw favorable returns from our conservative investment program. Year to date, reserves saw a return of 6.4%. One-year returns were 7.2%. Reserve returns have averaged 9.93% since 2012 when ICfAD's board of directors invested in the Dearborn account. Treasurer Madison-Canon thanked Executive Director Alison Pruitt and our board for so ably stewarding our budget.

Year to date, the association saw revenue from

- Membership dues of \$124,587.39, a 4.7 percent increase over last year at the same time,
- Annual conference revenue of \$186,293, a 25.7 percent increase over last year at the same time and
- Other sources including Career Center postings and royalties from website advertising totaling \$402,977.39.

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**Anticipated start date: Fall 2027*



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Revenue reported was offset by expenses to date of \$256,209.67, with many conference expenses yet to be invoiced and paid.

Treasurer Madison-Canon reminded attendees that detailed financial reports are always available for member review, simply by asking ICfAD's Treasurer or Executive Director.

Board Recognition

President Frazier expressed appreciation to the full board of directors for their leadership, naming each individual in doing so. He expressed appreciation to board members Sabrina Madison-Cannon, Phyllis and Andrew Berwick Dean, School of Music and Dance, University of Oregon; Andrew Davis, Dean, Kathrine G McGovern College of the Arts, University of Houston; and Nancy Uscher, Dean, College of Fine Arts, UNLV, whose terms of office were expiring.

Annual Conference 2026

President Frazier invited attendees to participate in the 62nd Annual Conference October 6-8, 2026 in Detroit.

Election Results

Immediate Past President and Nominating Committee Chair Nancy Uscher thanked members of the Nominating Committee: Amir Berbic, Dean, VCUartsQatar, elected to the Committee in 2023, and Claudia Bornholdt, Dean, Edwards College of Humanities and Fine Arts, Coastal Carolina University, appointed to the Committee in 2024. Immediate Past President Uscher announced that per association bylaws, the slate of nominees, with appropriate supporting documentation, was distributed to the membership electronically more than thirty (30) days prior to the annual meeting. An online election followed.

Immediate Past President Uscher announced that elected to a two-year term of service on the Nominating Committee was Janis McKay, Dean, College of Professional Studies and Fine Arts, San Diego State University. Immediate Past President Uscher announced Directors continuing to serve in their elected terms on ICfAD's Executive Committee: President James Frazier, Dean, College of Fine Arts, Florida State University; President-Elect Martin Camacho, Dean, Talkington College of Visual & Performing Arts at Texas Tech University. Immediate Past President Uscher announced Peg Faimon, Founding Dean, Eskenazi School of Art, Architecture + Design, Indiana University, was elected to a two-year position as Secretary.

Immediate Past President Uscher announced Directors continuing to serve in their elected terms: Arne R. Flaten, Dean, College of Art & Design, Louisiana State University; Celine Perreñas Shimizu, Dean, Dean of the School of Theater, Film and Television, UCLA. Immediate Past President Uscher announced the results of the election for two director seats that carry three-year terms from 2025 to 2028: Lisa Brooks, Dean, Jordan College of the Arts, Butler University; Christopher Walker, Associate Vice Provost, Special Advisor to the Provost on the Arts, The University of Wisconsin-Madison. She then announced Craig Batty, Pro Vice Chancellor, College of Creative Arts, Design & Humanities, Adelaide University (Australia), was elected to a one-year term to fill the director seat vacated by Peg Faimon. Usher congratulated the new appointees and thanked them in advance for their service.

Immediate Past President Uscher then announced President James Frazier appointed B. Stephen Carpenter II, Dean, College of Arts & Architecture, The Pennsylvania State University, as Treasurer, and B. Stephen Carpenter II accepted. Immediate Past President Uscher congratulated all elected and appointed board members and thanked them in advance for their service. President Frazier mentioned the Board of Directors would meet that evening. Members with input and ideas were invited to share their thoughts with the Executive Director or any member of the board of directors.

The meeting adjourned at 2:00pm.



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Membership Report

The International Council for 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 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.

To augment an ICfAD dean's membership, affinity groups have been created. Designed to create a network of professionals working in the visual and performing arts, design, communication, and all industries in higher education, the groups engage throughout the year to share challenges and successes, best practices, strategies, research, communication models and trends that support their professions. Affinity groups for Advancement Officers and Communications Professionals welcome members of your team.

Bundled membership includes an academic arts unit's Dean plus four additional representatives of your choice, offering broader participation throughout the year and more diverse constituencies.

	INSTITUTIONS HOLDING BUNDLED MEMBERSHIPS	DEANS	ASSOCIATES	AFFILIATE	EMERITUS	DISTINGUISHED SERVICE	ADVANCEMENT OFFICERS	COMMUNICATIONS PROFESSIONALS
2026	39	96	14	16	71	10	9	5
2025	34	120	16	17	74	8	9	4
2024	16	132	72	14	60	12	17	15
2023		144	72	14	60	12	17	15
2022		145	72	17	65	12	23	26
2021		155	126	9	64	10	36	27
2020		222	143	9	64	10	28	22
2019		174	112	6	64	10		
2018		159	87	9	64	9		
2017		162	98	5	62	9		
2016		188	105	5	62	5		
2015		179	82	6	60			
2014		178	72	7	58			
2013		177	92	16	56			
2012		235	110	13	56			
2011		236	106	17	54			
2010		245	98	17	49			
2009		224	104	17	41			
2008		223	94	15	36			
2007		223	82	11	22			
2006		217	72	11	21			
2005		207	53	9	15			
2004		215	49	9	16			
2003		212	42	10	16			
2002		213	39	7	18			



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ICfAD CONFERENCES

2027	planned for Nashville, Tennessee	1986	Boston, Massachusetts
2026	Detroit, Michigan	1985	Banff, Canada
2025	Santa Fe, New Mexico	1984	Amsterdam, Netherlands
2024	Montréal, Canada	1983	Dallas, Texas
2023	San Juan, Puerto Rico	1982	Washington, D.C.
2022	in the binational region of San Diego, California and Tijuana, Baja California – Mexico	1981	Los Angeles, California
2021	changed to online because of a re surge of the COVID-19 pandemic	1980	Toronto, Canada
2020	Richmond, Virginia cancelled because of COVID-19	1979	Chicago, Illinois
2019	Austin, Texas	1978	San Francisco, California
2018	Seattle, Washington	1977	Minneapolis, Minnesota
2017	Halifax, Nova Scotia	1976	Palm Springs, California
2016	Grand Rapids, Michigan during ArtPrize	1975	Vancouver, Canada
2015	Atlanta, Georgia	1974	Denver, Colorado
2014	Kansas City, Missouri	1973	Atlanta, Georgia
2013	New Orleans, Louisiana	1972	Mexico City, Mexico
2012	Minneapolis, Minnesota	1971	Los Angeles, California
2011	Washington, D.C.	1970	Chicago, Illinois
2010	Sarasota, Florida	1969	London, England
2009	Salt Lake City, Utah	1968	Boston, Massachusetts
2008	Portland, Oregon	1967	New Orleans, Louisiana
2007	Charleston, South Carolina	1966	San Francisco, California
2006	Boston, Massachusetts	1965	Philadelphia, Pennsylvania
2005	Scottsdale, Arizona	1964	Oberlin, Ohio
2004	Philadelphia, Pennsylvania		
2003	Fort Worth, Texas		
2002	Toronto, Canada		
2001	Long Beach, California		
2000	Miami, Florida		
1999	Pittsburgh, Pennsylvania		
1998	St. Louis, Missouri		
1997	San Antonio, Texas		
1996	Washington D.C.		
1995	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

2027	planned for Johannesburg/ Cape Town, South Africa
2025	Doha, Qatar; Abu Dhabi/Dubai, United Arab Emirates
2023	Mexico City
2020	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



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Roundtable Discussions

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Through the years, ICfAD's Roundtable Discussions have served as catalysts for great conversations, potential partnerships and future endeavors. Roundtable Discussions serve as a forum to explore special topics, timely issues and fresh ideas of interest to ICfAD's diverse and growing membership.

Here's what conference attendees have said about the Roundtable Discussions at ICfAD Conferences:

"Really love this format and the variety of topics."

"There were more interesting topics than was time for me to attend. If they were spread out over two days it might have been possible to do so."

"I found these discussions to be some of the most beneficial programming of the conference. I'd recommend extending the time of these sessions and/or adding another section of Roundtable Discussions."

"More time. These were the highlight of the conference for me."



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The Alliance for the Arts in Research Universities

Advocacy and Leadership in Creative Research: Two National Case Studies

In order to support academics across the USA and Australia, within and beyond their universities and colleges, it has been important for national peak bodies to step up and advocate for the role and importance of creative practice in research, innovation and knowledge-making. This has been important for various reasons: to ensure creative academics feel supported in their work and can see viable pathways for future success (ongoing jobs, promotion, leadership positions, external funding), and to help create change within the system so that institutions embrace creativity as part of their research and innovation ecosystems. As leaders of a2ru (USA) and the DDCA (Australia), Veronica Dittman Stanich and Craig Batty will step through some of the initiatives they have led within these organizations for colleagues across their respective nations. They will share resources to help build confidence and clarity about the nature, role and importance of creative practice research in the contemporary university, with the aim that delegates feel empowered to share the work of a2ru and the DDCA within their home institutions to ensure that creative research is valued.



CRAIG BATTY Pro Vice Chancellor, College of Creative Arts, Design & Humanities at Adelaide University

Professor Craig Batty is inaugural Pro Vice Chancellor of the College of Creative Arts, Design & Humanities at Adelaide University, located in South Australia. With a background in screenwriting and script development, he is the author, co-author or editor of 15 books, including *TV Transformations & Transgressive Women: From Prisoner: Cell Block H to Wentworth* (2022), *Script Development: Critical Approaches, Creative Practices, International Perspectives* (2021), *The Doctoral Experience: Student Stories from the Creative Arts and Humanities* (2019), *Writing for the Screen: Creative and Critical Approaches* (2nd ed.) (2019) and *Screen Production Research: Creative Practice as a Mode of Enquiry* (2018). He has also published scholarly articles and chapters on the topics of screenwriting practice, screenwriting theory, creative practice research and doctoral supervision. Craig is editor of two journals: the *Journal of Screenwriting* and *Media Practice and Education*. Craig is Immediate Past President of the Australian Council of Deans and Directors of Creative Arts (DDCA), which serves as the national peak body for creative arts higher education and research in Australia.



VERONICA DITTMAN STANICH Research Program Manager, a2ru and Managing Editor of *Ground Works*, a2ru's online platform for arts-integrated research

Veronica's work on the a2ru research team has resulted in workshops, whitepapers and other resources concerning arts and arts-integrated research: arts integration impacts; issues around tenure and promotion for faculty in the arts, design and interdisciplinary practices; and interdisciplinary collaboration. She leads a2ru's Emerging Creatives student summit. Veronica holds a Ph.D. in Dance Studies from the Ohio State University. Her interview- and observation-based research investigating audience responses to postmodern dance has been published in *Dance Chronicle* and *Dance Research*. From 1993 to 2004 she danced for a range of choreographers in New York, where she also co-produced *The Industrial Valley Celebrity Hour*, taught ballet at the Mark Morris Dance Center and at Spoke the Hub and co-founded *The Dance Insider*.

Arts in Transition: Departmental Mergers and Institutional Change

This roundtable will bring together faculty, administrators and arts leaders in higher education to discuss the growing trend of departmental mergers and restructuring within the arts. Drawing on shared experiences and case studies, the conversation will examine how these changes shape disciplinary identity, curriculum, governance, equity and the experiences of faculty and students. Participants will collaboratively explore and share challenges, opportunities and strategies for navigating institutional change while advocating for both disciplinary specificity and meaningful collaboration as essential to the sustainability and value of the arts.



HOLLY ALFORD Assistant Dean, VCUarts at Virginia Commonwealth University

Holly Alford is the VCUarts Assistant Dean as well as the Senior Director for the Performing Art and Design. Holly Alford leads strategic initiatives that bridge creative practice, academic innovation and institutional growth. In this role, she oversees the strategic vision, curriculum development and execution of Performance Art and Design programs, while directing high-impact, cross-disciplinary projects that advance the school's mission. With over 27 years in higher education and as a career designer, Alford is dedicated to fostering collaborative, diverse and inclusive environments where students and faculty thrive. Alford earned her M.F.A. in theatre – costume design from VCUarts, her Associate of Applied Science degree in fashion from the Fashion Institute of Technology, and her Bachelor of Art degree in theatre from the University of Virginia.



CYNTHIA MYRON Senior Director of Fine Arts and Associate Professor in Craft/Material Studies, Department of Fine Arts, Virginia Commonwealth University

Cynthia is the Director of Graduate Studies for the School of the Arts and Interim Chair in the Department of Fine Arts. In her roles, she is invested in ensuring alignment of university, school and department vision and goals, and the success of department chairs, faculty, staff and students. Committed to equitable feedback practices, Cynthia is a Certified Facilitator in the Critical Response Process®, fostering constructive dialogue and growth in artistic and professional settings. Her current studio practice explores human impact on our natural environment while paying homage to the lives and industries that have shaped our communities and has exhibited widely including Spartanburg Museum of Art, Taubman Museum of Art, the Branch Museum of Architecture and Design and Chelsea Center for the Arts. Cynthia has been a resident artist at Marywood University, the Branch Museum of Architecture and Design, Artist Residency Chattanooga (ARC) and most recently at LACAWAC Sanctuary Field Station and Environmental Center.

Beyond the Green Screen: Aligning Film Curriculum with Industry Practice through Virtual Production

The film industry is rapidly moving beyond traditional green screen techniques, embracing virtual production methods that blur the boundary between physical and digital environments. Advances in real-time rendering, LED volume stages and game-engine-driven visualization now allow filmmakers to capture immersive, photorealistic scenes in-camera rather than compositing backgrounds in post-production. This shift is especially influential in academic environments, where institutions are adopting virtual production studios to better reflect contemporary industry practice. By integrating spatial tracking, real-time lighting and interactive digital sets, students can experience workflows used in professional film, television and immersive media production. These technologies reduce production time, increase creative flexibility and encourage interdisciplinary collaboration among film, architecture, engineering and computer science programs. As virtual production becomes an industry standard, academic settings are evolving from green screen-based instruction toward experiential, technology-rich environments that prepare students for emerging roles in media production. This transition signals a broader pedagogical shift toward simulation-driven learning and industry-aligned education in the cinematic arts.



JASON DAVIDS SCOTT Associate Dean at the Roy H. Park School of Communications at Ithaca College

As a faculty leader and administrator, Jason helped establish the ASU film production program as a stand-alone unit through purposeful curriculum development for remote and in-person learning and the design and building of the MIX Center in Mesa. In 2025, he directed and co-produced “Welcome to the Dorrance Dome” for Arizona Science Center, an immersive 360-degree documentary customized for the center’s new LED planetarium. Jason is currently completing a masters degree in Learning Design and Technology, previously earning an M.A. and Ph.D. in Theatre Studies from UC Santa Barbara.



DENNIS BREE AIA, LEED AP, Global Design Leader, Principal

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

Centering: A Call for Collective Action

There are concrete and symbolic threats to the arts which have driven us to distraction, bringing policies that are actively dismantling the way we study, enjoy and create the arts. For example, challenging arts as a public good; or seeing art only as entertainment or instrumentalized to reinforce a certain world view. Legislation is being modeled on the idea of narrowing the value of arts degrees to be defined solely by economic returns in a short postgraduate window. Fundamental to our collective future is a more connected and strategic front, but what would this look like and how would we build it? Join this conversation to learn how we plan a pragmatic approach to a series of collective actions to lead to a more desirable future. This session will explore the following prompts. How can we

- Structure common forums for strategic thinking and solidarity,
- Recognize universities as cultural engines with the power and space to imagine a different and durable future insulated from political whims,
- Ensure institutions lead in this moment and steward culture,
- Collaborate with other mission-driven fields of study to ensure choice for students,
- Closely inform advocacy organizations' efforts and the real-time impact of legislative moves,
- Leave behind scarcity rhetoric and mindset that feeds a false narrative of competition,
- Pro-actively (and publicly) debate with those who have outsize impact on how we operate and finally,
- Build cultural literacy to overcome the loudest voices in the room; and articulate the methodology of the arts for public service.



MARYROSE FLANIGAN Executive Director, Alliance for the Arts in Research Universities (a2ru)
Please see her bio on page 55.



DEBORAH OBALIL President & Executive Director, Association of Independent Colleges of Art & Design (AICAD)

Deborah Obalil has over thirty years of experience as a leader in the North American arts and culture industry, having led multiple highly acclaimed organizations and served as a well-regarded management consultant to the field. She was appointed the Executive Director of the Association of Independent Colleges of Art & Design (AICAD) in June 2012, and then President in fall 2015. As President & Executive Director, she leads the organization in achieving its mission of strengthening and connecting its member schools, thus advancing arts and design education.

Under her leadership, AICAD has launched the Post Graduate Teaching Fellowship, which offers professional development to standout graduate students in the association in pursuit of careers teaching in higher education, and the Academic Leadership Institute. She has obtained major grants from the Mellon Foundation in support of AICAD's equity work across arts and design education and from the Helen Frankenthaler Foundation in support of sustainability in arts and design education. She represents AICAD on the Boards of the National Association of Independent Colleges & Universities (NAICU) and the Association of Collaborative Leadership (ACL), and serves on the Board of the Foundation for Art & Healing. She is a past Chair of the Boards of College Visions, a college access and success nonprofit, and New Urban Arts, a multi-disciplinary art studio for public high school students, both in Providence, RI.

Financial Exigency & the Arts: Leadership & Advocacy in Extreme Crisis

When Southern Oregon University's president declared a state of financial exigency in August 2025, it launched a 20-day timeline to reduce its budget by 15% and its major offerings by 33%. This rapid restructuring, executed while most faculty were off-contract, highlights a growing threat to arts education. This roundtable explores how leaders can advocate for the arts during periods of extreme fiscal "realignment." We will discuss navigating data-driven austerity, protecting faculty rights and re-asserting the value of the arts when the budget says otherwise.



ANDREW KENNETH GAY Dean, David Orr Belcher College of Fine & Performing Arts at Western Carolina University

Andrew Kenneth Gay is Dean of the David Orr Belcher College of Fine & Performing Arts at Western Carolina University, where he also holds tenure as Professor of Stage & Screen. Previously, he served two and a half years as Dean of the College of Arts & Humanities and Executive Director of the Oregon Center for the Arts at Southern Oregon University. Before becoming dean, he built SOU's Film & Digital Cinema program into a Top 30 Film School, as recognized by *MovieMaker Magazine*, and received the University Film & Video Association's National Award for Teaching Excellence in 2022.

Before moving into full-time administration, Andrew served in numerous shared governance leadership roles including Department Chair, Faculty Senate Chair, and Faculty Trustee on SOU's university board. He is the founding chair of the University Film & Video Association's Academic Leadership Caucus and has previously served on UFVA's board. He currently serves on ICfAD's Leadership Development Committee. He is an alumnus of AAC&U's New Leadership Academy Fellows Program and a current NLA Facilitator-in-Training.

Andrew has an M.F.A. in Film & Digital Media from the University of Central Florida. Prior to his academic career, he worked professionally in media as a producer and production manager in commercials, reality television and independent film, and for companies including Red Bull, Discovery and Disney. He has published scholarship on screenwriting and story development and co-edited the newly released *Bloomsbury Handbook of Global Screenplay Theory*. In 2024, Oregon Governor Tina Kotek appointed him to the Board of Directors of Oregon Film.

Fulfilling the Public Mission of Arts Schools through Early Childhood Music: Michigan State University Community Music School Collaborations in Detroit

Community-based early childhood music programs can advance the public mission of arts schools by supporting young children, families and neighborhoods. Through partnerships with Detroit Public Schools Community District, Head Start and GSRP providers, childcare centers, shelters and community organizations, Michigan State University Community Music School (CMS) Detroit provides free, developmentally appropriate music classes for children ages 0–7.

The session highlights CMS Detroit's partnership with Brilliant Detroit, a network of neighborhood hubs providing accessible education and family support. Funded by the Max M. & Marjorie S. Fisher Foundation, this collaboration brings high-quality music experiences directly into neighborhoods, reducing barriers to participation and creating joyful spaces where children and caregivers learn through singing, movement, rhythm and play. The curriculum is sequential, culturally responsive, and ability-inclusive, supporting children's musical, cognitive, social-emotional, physical and communication development while strengthening family well-being.

Led by Karen Salvador, CMS EC music classes also support her Early Childhood Music Play Laboratory, which combines curriculum development, teacher education and research goals.



JAMES B. FORGER Dean, College of Music at Michigan State University

Jim joined the MSU faculty in 1979 as assistant professor of saxophone and became director of the School of Music in 1990. He led the transition of the School of Music to MSU's 16th independent college in 2007. Under his leadership, the College expanded its outreach through Community Music Schools in East Lansing (1993) and Detroit (2009), now serving more than 2,500 adults and children weekly. During his tenure, the College has grown in quality, size, and diversity, adding programs in jazz studies, ethnomusicology, piano pedagogy, early childhood music, and electronic media, along with initiatives in chamber music, entrepreneurial musicianship, diversity and inclusion, and health and wellbeing. Forger also led major facility projects, including the \$42 million Billman Music Pavilion, which opened in 2020. In 2024, he was elected vice president and president-elect of the National Association of Schools of Music (NASM).



KAREN SALVADOR Professor of Music Education at Michigan State University's College of Music

Karen teaches early childhood and elementary general music, as well as graduate courses in music teaching and learning, music education psychology and musicians' health and wellbeing. Her research focuses on how music educators meet individual student needs, particularly in early childhood and elementary settings. Karen directs the MSU Children's Choir and Early Childhood Music Play Laboratory, which provides music education for children from birth to age 7 through MSU's Community Music Schools in East Lansing and Detroit. She is a past president of the Michigan Music Education Association and the National Association for Music Education's North Central Division.



JAIME DEMOTT Executive Director of the Community Music Schools

Jaime has more than 19 years of experience in community music education and has been with the Community Music School since 2006, serving in roles from intern to director. She leads both locations and works with the MSU College of Music to expand access to high-quality, sequential music education and music therapy for children, adults and individuals of all abilities. She has been a visiting evaluator for the National Association of Schools of Music (NASM) since 2018. Jaime holds a Bachelor of Music in Music Education and a Master of Arts in Youth Development from Michigan State University, as well as a certification in Community Engagement.

Impact Is Currency: Reputation, Relevance, and Positioning for Schools of the Arts

As the higher education environment grows more competitive, schools of the arts must navigate how reputation, visibility and impact shape their position within universities and the wider cultural landscape. While rankings still influence perception, they increasingly fail to capture the real value of art and design education, where outcomes are distributed across creative practice, research culture, community engagement, industry partnerships and alumni trajectories.

This roundtable begins with a premise: impact is our most persuasive currency. The discussion will explore how arts schools define, cultivate and communicate impact across multiple scales—from local communities to national policy arenas to international networks—while facing pressures related to enrollment, funding and institutional stature.

Participants will consider strategies for visibility, reputation-building, and stakeholder engagement, including public programming, research dissemination, partnerships and narrative framing. Attention will also be paid to the tensions between global recognition and local responsibility, market-driven metrics and artistic values and short-term recruitment needs and long-term credibility.



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

Amir Berbić is a designer, educator, and academic leader currently serving as Dean of Virginia Commonwealth University School of the Arts in Qatar, a position he has held since 2019. Prior to this role, he was a tenured professor at the University of Illinois at Chicago, where he also held several administrative leadership positions, and he has served on the faculty of the American University of Sharjah in the United Arab Emirates.

His leadership centers on advancing academic offerings, impactful research activity and community and international engagement through collaborative partnerships. As a designer, he explores themes of place, identity and displacement, with work exhibited internationally and held in the permanent collection of the Art Institute of Chicago as well as other significant institutional collections.

Leading Through Tragedy: Guiding Arts Communities with Compassion and Resilience

Arts leaders on college and university campuses are uniquely positioned at the intersection of creativity and community. When tragedy strikes — whether through the sudden loss of a student or faculty member, acts of violence or other crises — the emotional impact can be profound, and the leadership response must reflect organizational stability, sensitivity and compassion. This roundtable invites arts leaders to share strategies for navigating these moments with empathy, clarity and a creative lens to guide their communities.

Objectives:

- Explore effective communication and decision-making in the immediate aftermath of a tragedy.
- Discuss appropriate approaches to supporting mental health and well-being for students, faculty and staff.
- Examine how artistic values and cultural identity inform leadership during times of crisis.



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

Jim Godfrey currently serves as the Associate Dean in the School of the Arts at Utah Valley University, a position he has held for over a decade. After a successful award-winning career in the design industry, Jim Godfrey received his M.F.A. and transitioned to higher education, where he has spent the last 20+ years at Utah Valley University. Before being selected as the Associate Dean for the School of the Arts, he served as chair of the Department of Art & Visual Communication and reached the rank of professor. In 2023, he 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. His research involves leadership in higher education and he has presented at conferences of CCAS, ICFAD and Leadership In Higher Education. He is currently on the Leadership Committee of the International Council of Fine Arts Deans and is the president-elect of the Utah Academy of Sciences, Arts & Letters. 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. In recent years, his creative work and expertise has focused on typography.



SABRINA MADISON-CANNON Phyllis and Andrew Berwick Dean, School of Music and Dance at the 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. She recently served as Treasurer for the International Council for Arts Deans (ICfAD).

Meeting Creatives Where They Are: Reimagining Embedded Career Services in the Arts

Traditional career services models often fall short when engaging visual and performing arts students whose career pathways are non-linear, and professional success looks different from conventional trajectories. This roundtable explores how Syracuse University's College of Visual and Performing Arts has transformed student engagement through an embedded career services model. Participants will discuss three key strategies: targeted event planning that aligns with creative students' schedules and interests—moving beyond campus-centric career and professional development offices and generic career fairs to discipline-specific showcases, portfolio reviews, and industry networking events; programming that expands beyond typical career development to include freelance business management and navigating the gig economy; and cultivating industry-specific engagement with alumni and working professionals who understand artists' unique career journeys. This discussion will provide practical insights for career and advising professionals seeking to enhance engagement with creative populations. Attendees will leave with actionable strategies for adapting career support to meet the distinct needs of arts students through an embedded model.



CAITLIN ALBRIGHT Career Development and Immersion Specialist, College of Visual and Performing Arts at Syracuse University

Caitlin provides career counseling for students and plans career development events including VPA's largest event, Industry Day, which brings alumni back to campus to connect with current students. Prior to joining VPA, Caitlin worked for the Everson Museum of Art and the Milton J. Rubenstein Museum of Science & Technology as the education coordinator. She has worked with learners of all ages and experience levels, designing programs for various audiences. During her time at the Everson, she ran the Teen Council program, which introduced students to creative careers and provided valuable networking and mentorship opportunities. This experience helped inspire her passion for supporting students in career development. Caitlin holds a M.A. in museum studies from Syracuse University and a B.A. in art education from Montclair State University.



JACKIE FLORES Assistant Director of Career Development, College of Visual and Performing Arts at Syracuse University

Jackie is the assistant director of career development for VPA, where she brings over seven years of experience guiding students in the arts toward purposeful, value-driven careers. In this role, she develops and delivers targeted career programming that reflects the unique needs of creative students while fostering industry connections that open doors to meaningful opportunities. She holds a bachelor's degree in sociology from SUNY Oneonta and a master's degree in counselor education from East Carolina University with a focus on higher education, career counseling and mental health. With a holistic, equity-centered approach, Jackie is passionate about helping students explore their identities, define success on their own terms, and navigate complex career landscapes.



MICHAEL S. TICK Dean, College of Visual and Performing Arts at Syracuse University

Michael joined Syracuse University's College of Visual and Performing Arts (VPA) in June 2016 following a six-year tenure as dean of the College of Fine Arts at the University of Kentucky. Under his leadership, VPA established the Office of Academic and Career Advising, providing enhanced services for students through additional professional academic and career advisors. He expanded VPA's presence in Los Angeles with the hiring of a founding director and relocation of the program—now known as the Dick Clark Los Angeles Program—to the North Hollywood (NoHo) Arts District. He led the establishment of a new art gallery to support the Schools of Art and Design as well as the Department of Film and Media Arts.

The Metropolitan Advantage: Engaging with the Community to Enhance Students' Experience

Universities located in metropolitan areas have unique opportunities to connect with community businesses and non-profit organizations to build relationships that strengthen the educational experience for students. This roundtable will share examples of community-engaged instruction and the infrastructure provided by the university to support community engagement projects that could be applied to universities not in urban areas.



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

Melissa Berke serves as the Senior 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. Prior to her role in administration, Melissa 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. Melissa received both her Bachelor of Music Education and Master of Music Education degrees from Drake University, and her Ph.D. from The University of Arizona.



ABBIE SYREK Assistant Dean, College of Communication, Fine Arts and Media at the 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 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.

Using Emotional Intelligence in the Hiring Process

Arts deans typically are charged with hiring full-time faculty in both tenure and non-tenure tracks, part-time faculty, and staff, yet sometimes the applicants with the most impressive CVs turn out not to be productive members of the unit. Principles of emotional intelligence can inform both the interview and hiring process. This discussion will draw on the seminal work in emotional intelligence by Daniel Goldman (*Emotional Intelligence: Why It Can Matter More than IQ*), its application to management by David R. Caruso and Peter Salovey (*The Emotionally Intelligent Manager*), and its relevance to the hiring process by Patrick Lencioni (*The Ideal Team Player*).



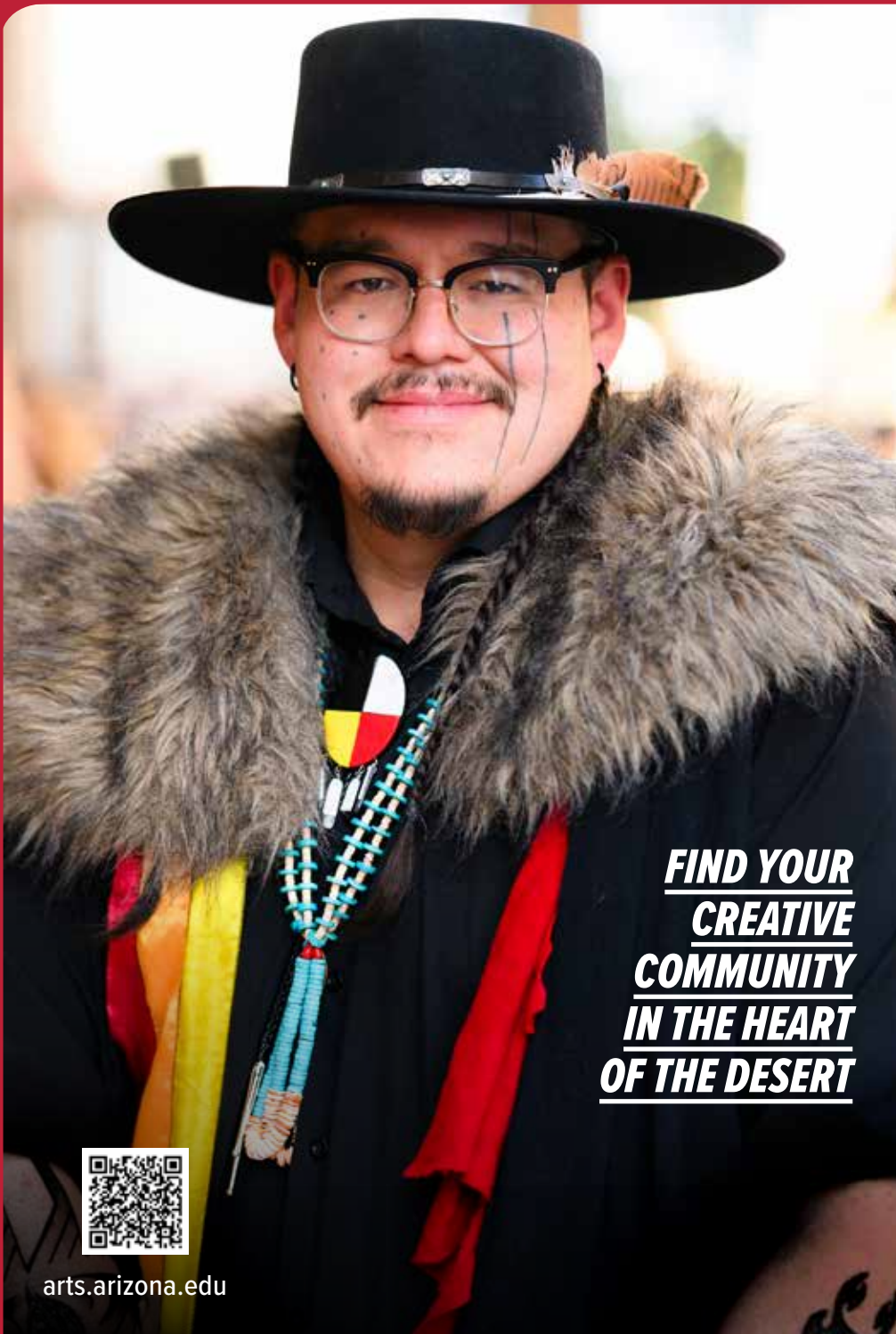
bruce d. mcclung Dean, College of Visual and Performing Arts at the University of North Carolina at Greensboro (UNCG)

bruce d. mcclung is Dean of the College of Visual and Performing Arts at the University of North Carolina at Greensboro (UNCG). The College of Visual and Performing Arts (CVPA) is the most comprehensive set of arts programs in the UNC System and one of the largest in the Southeast 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.

With thirty-four years’ experience in higher education including nine years as a dean, bruce mcclung has held academic appointments at the University of Cincinnati’s College-Conservatory of Music (CCM) and UNCG. At the University of Cincinnati, he received the A. B. “Dolly” Cohen Award for Distinguished Excellence in Teaching and the Graduate School Excellence in Doctoral Mentoring Award and was the first CCM professor elected to the University’s Academy for Fellows of Teaching and Learning. He has staffed leadership training programs that teach emotional intelligence for sixteen years and led eight-figure fundraising for CVPA, and seven-figure fundraising for CCM and the Society for American Music.



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There are moments that do not feel real until you sit back and understand what just happened.

Seeing my film projected in front of a full theater, watching a room of people sit with a story that came from my mind, my spirit, my teachings and my life, is something I will never forget. It is surreal. It is powerful. It is sacred.

What makes me different from any other Native horror filmmaker is simple: I lived it. I fought it. I tamed it. I conquered it. I survived and thrived in the darkest places, and I earned my feathers, my marks and my scars. I am not telling these stories from the outside looking in. I am telling them straight from the source.

I have lived a life that very few people have lived. I have seen horrors and beauties beyond imagination. I have walked with teachings, stories, lessons and responsibilities that were handed to me long before I ever stepped into a film school. As a Guardian, as the Native Exorcist, as a Hataalii and as a Diné filmmaker, I know there are stories only I can tell. Not because I want the title, but because I carry the life behind it.

Indigenous horror is not a lane I am stepping into. It is a world I am helping build.

This is more than a screening. This is a new medium for old power. A way to carry teachings forward. A way to take ownership of everything I have survived, everything I have learned and everything I am becoming.

Before school, life taught me one thing clearly: nobody is coming to hand you your place. You make your mark. You build your own success. You work harder than anyone in the room, then you work even harder when no one is watching. You own who you are, fully, without apology.

Now school is done.

The foundation is built.

The rise has begun.

Here we come.

DAVID J. ABERLE (DINÉ)

BFA '26 University of Arizona

School of Theatre, Film & Television

S-ma:c 'ac kc si has elid mo g University of Arizona 'am hab cu'ig Ha-Jeweḍga 'an hegām hemajkam mo he:kihu 'a'i 'amjed 'ia cem ki. Hemuc, 'am Arizona 'eḍ 'o gokko westma:m go:k 'ia ki: g nanko ma:s 'O:b kc O'odham. Ia ha'ap Cuk Ṣon 'eḍ 'o g O'odham kc Hiakim 'ia ki. University 'o 'am cem si 'e-nakog mat 'am o 'i-gewkamhun mo has masma ha-we:m cipkan 'idam nanko ma:s O:b kc O'odham hab 'amjed g maścama kc 'i-we:mtadag, kc ki:dag we:hejed cipkana.

Reconocemos respetuosamente que la Universidad de Arizona se encuentra ubicada en la tierra y los territorios de los pueblos indígenas. En la actualidad, Arizona es el hogar de 22 tribus reconocidas a nivel federal, y Tucson es el hogar de los O'odham y los yaquis. La Universidad se esfuerza por construir relaciones sostenibles con las naciones nativas soberanas y las comunidades indígenas a través de ofertas educativas, asociaciones y servicios comunitario.

We respectfully acknowledge the University of Arizona is on the land and territories of Indigenous peoples. Today, Arizona is home to 22 federally recognized tribes, with Tucson being home to the O'odham and the Yaqui. The University strives to build sustainable relationships with sovereign Native Nations and Indigenous communities through education offerings, partnerships, and community service.



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WEDNESDAY OCTOBER 7

5:00pm

Please meet at the Michigan Avenue entrance to the hotel for a 5:10 departure to the Detroit Institute of Arts

5:30 - 7:00pm

Celebrate the Arts Reception

7:15pm

Motorcoaches will depart at 7:15pm for a return to the conference hotel.

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THURSDAY OCTOBER 8

6:00 - 6:30am

Walk / Run

Meet at Michigan Avenue entrance by 5:55am.

7:00 - 7:45am

Breakfast

Venetian Ballroom

7:50am

Load motorcoach at 7:50am for 8:00am departure for Cranbrook Academy of Art, a top-ranked school devoted exclusively to graduate education in art, architecture, craft and design.

Our schedule will include:

- 8:50am - Arrival
- 9:00 - 9:15am - Welcome to Cranbrook Academy of Art by Brandon Little, Maxine and Stuart Frankel Director of Cranbrook Academy of Art
- 9:15 - 10:00am - Integrating Historic Campus Properties into Academic Arts Curriculum. Please see pages 85 and 87 for details.
- 10:00 - 10:15am - Reflection Break



BRANDON LITTLE Maxine and Stuart Frankel Director of Cranbrook Academy of Art

Little brings more than two decades of global creative leadership to his role as Director, most recently as Founder and Chief Creative Officer of Artefkt Watches, his independent watch design and manufacturing venture.

Prior to founding Artefkt, Little served as Vice President, Creative Director and Head of Design at Bedrock Manufacturing and Shinola, where he led cross-category design and brand strategy across watches, eyewear and lifestyle products while leading their in-house design agency, which partnered with designers such as Tom Ford, Marc Jacobs, All Saints and Filson.

Earlier in his career, he spent eight years as Senior Vice President and Chief Creative Officer for Fossil Group, directing global creative leadership for their portfolio of 13 luxury brands across international design teams in the United States, Switzerland and Hong Kong.

"The strength of Cranbrook Academy of Art has never been found in a single discipline or individual. It's found in the conversations, collaborations and creative risks that happen every day across our studios," said Little. "It's an honor to serve this community and help steward an institution that has shaped generations of creative leaders. I look forward to working together to preserve what makes Cranbrook exceptional while continuing to imagine what comes next."



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– Dr. John Kao



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THURSDAY OCTOBER 8

Integrating Historic Campus Properties into Academic Arts Curriculum

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CAROLINA BLATT Dean, School of Visual & Performing Arts at Bucks County Community College

Carolina Blatt is an art educator, arts administrator and scholar who seeks to catalyze the arts within and beyond the classroom. Blatt earned a Ph.D. in Art (Art Education) from the University of Georgia in Athens; a M.A. in Art History from the Savannah College of Art and Design; and a B.A. from Juniata College in Huntington, Pennsylvania. She previously served as the Program Coordinator of Art Education on the faculty of Rowan University, the Program Director and Professor of Art & Design Education at the University of the Arts, the Program Coordinator and Associate Professor of Art Education at The College of New Jersey, and an Associate Professor at Georgia Gwinnett College. Often community-driven and socially engaged in nature, large-scale collaborative projects that evoke care and wonder are the hallmark of her teaching and scholarship.



LUCINDA BLISS Dean, College of Arts & Media, University of Colorado Denver

Lucinda Bliss is an artist, writer, teacher and administrator with 20 years of experience in higher education. She currently serves as Dean of the College of Arts & Media at the University of Colorado Denver. Her work has been shown at venues including the Stanley Whitman House Museum, Lamont Gallery at Phillips Exeter Academy, the Ogunquit Museum of Art, Aucocisco Gallery, Sharon Arts Center, Landmark College, Common Street Arts, Bates College Museum of Art, the Tucson Museum of Art, The University of New England, the Maine Farmland Trust Gallery, Dinnerware Gallery and the Boston Center for the Arts, in addition to site specific installation work. She has enjoyed residencies at the Ucross Foundation and the Virginia Center for the Creative Arts, among others. Bliss has an M.F.A. in Visual Arts from the Vermont College of Fine Arts ('99) and a B.A. in Art History from Skidmore College ('88).

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THURSDAY OCTOBER 8

Integrating Historic Campus Properties into Academic Arts Curriculum (continued)

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LILIAN CRUM Interim Dean, College of Architecture and Design at Lawrence Technological University

Lillian also teaches as a tenured Associate Professor of Design. She is a Partner and Creative Director at Unsold Studio, an award-winning design studio that focuses on building brands for clients ranging from cultural institutions to corporate and retail enterprises. Lilian has presented on design and design education in both local and international venues, including countries such as Canada, Portugal, Greece, the United Arab Emirates, Russia and Singapore. In 2019, Unsold Studio represented Detroit and the United States at the UNESCO Cities of Design convening in Singapore, organized by the Singapore Design Council. In 2020, she was selected as a "Notable Woman in Design" by Crain's Detroit Business. Lilian received her M.F.A. in 2D Design from Cranbrook Academy of Art and her H.B.A. in Art and Art History from the University of Toronto and Sheridan College. Lilian has served on the AIGA (Professional Association for Design) Detroit Board of Directors as the Education Chair and is currently serving on the Southfield Public Arts Commission.



GREG WITTKOPP Director, Cranbrook Center for Collections and Research

For more than three decades, Greg Wittkopp has been shaping and stewarding Cranbrook's collections, first as a curator, then as the Director of Cranbrook Art Museum, and now as the Founding Director of the Cranbrook Center for Collections and Research. Major projects at Cranbrook include restoring Saarinen House, overseeing the restoration of the Eliel Saarinen-designed galleries and the creation of the state-of-the-art Collections Wing of the Art Museum, the acquisition of the Frank Lloyd Wright-designed Smith House, and the current rehabilitation of the Cranbrook Japanese Garden.

Facilitated by:



SHELBY NEWPORT Chair, Department of Fine & Performing Arts, University of Michigan-Flint

Shelby Newport is a Professor of Theatre and Costume Design at the University of Michigan-Flint. She is the Chair of the Department of Fine & Performing Arts and the Director of the Arts Administration graduate program. She previously served as Vice Provost for Academic Affairs at UM-Flint. Shelby is a professional coach, focusing on coaching for creatives. She received her M.F.A. from Purdue University, completed her undergraduate studies at Cornell College and trained as a coach with Yes, And Coaching Institute and the International Coaching Federation.

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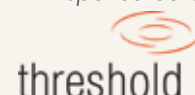
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"Who is the Houseboy?" at the Brown Arts Initiative

THURSDAY OCTOBER 8

Cranbrook Academy of Art Campus Tours

sponsored by



- 10:15 - 11:45am

Options include:

- **Cranbrook House:** Booth Family English Arts and Crafts-style house designed by Albert Kahn, built between 1907 and 1908 in the Tudoresque style and filled with handmade decorative arts from the best makers of the time. Tour will include the main level of the home, including the grand library, along with the 1918 and 1919 additions.
- **Japanese Garden and Surrounding Grounds:** Newly restored with a master plan designed by Sadafumi Uchiyama the garden includes elements originally sourced and created by the Booths in 1915, making it one of the oldest Japanese-style gardens in North America. The New Entrance Garden was completed in the fall of 2025 with an Azumaya pavilion. The garden sits at the eastern edge of Kingswood Lake. This tour will also include a walk through the formal Sunken Garden at Cranbrook House and will be completely outside.
- **Saarinen House:** Saarinen Family home, designed by Eliel Saarinen as a “total work of art” in the Art Deco style and completed in 1930. Eliel and Loja Saarinen lived here until his death in 1950. The home was fully restored in 1994 and features handwoven textiles, handcrafted furniture, and custom fixtures all designed by the Saarinens and many made at Cranbrook.
- **Frank Lloyd Wright designed Smith House:** Detroit public schoolteachers Melvyn and Sara Smith built this unique family home, an example of Wright’s vision for American living, which he called Usonia, in 1950. The Smiths dedicated themselves to filling their home with works of art, much of it from Cranbrook student and alumni studios.
- **Academy Way & MFA Studios:** Walk through the terraced Triton Pool Court with a series of 1920s sculptures by Carl Miles to arrive at the south side of Academy Way. Designed as a place where teachers and students can work and live together, Cranbrook Academy of Art is a group of utilitarian brick buildings with studios and living quarters. The first academy students arrived in 1932 and studied under architects and artists including Eliel Saarinen, Loja Saarinen, Carl Milles, Charles Eames, Harry Bertoia, Maija Grotell and others. In this tour, you will have the opportunity to walk through current M.F.A. student studios and meet some of the current artists-in-residence.
- **Cranbrook Art Museum & Collections Wing:** After an addition and renovation in 2011, the Art Museum now houses an 8,000+ collection that can be viewed in the Collections Wing, including the Ceramics and Plaza vaults with works from many notable artists and designers of the mid-century and beyond. This tour will have time to spend in the art museum’s current exhibition.

Sense of Belonging Experiences

Executive Summary

A sense of belonging, the feeling of being accepted, supported, and valued within an academic environment, is a powerful predictor of persistence, creative identity and long-term success in higher education. Within arts and design education, belonging is uniquely intertwined with artistic identity, critique culture, and inclusivity. Drawing on the 2022 Strategic National Arts Alumni Project (SNAAP) survey, this first of two reports examines how respect, value, and accessibility shape alumni perceptions of belonging across creative disciplines.

This national analysis of over 20,000 arts alumni represents one of the largest quantitative studies to date belonging in arts and design higher education. It explores how identity, institutional context, and learning environments influence alumni experiences, providing evidence to guide inclusive pedagogical and policy practices.

snaap

**STRATEGIC
NATIONAL
ARTS ALUMNI
PROJECT**

Tracking the
lives & careers of
arts graduates

HIGHLIGHTS

BELONGING AND RESPECT

- Nearly two-thirds (63%) of alumni reported often feeling respected by faculty, and about seven in ten said the same of classmates.
- Faculty relationships remain a cornerstone of belonging: about 90% of alumni said they "sometimes" or "often" felt respected and valued by instructors.
- Notably, nonbinary alumni reported significantly lower respect from faculty: fewer than half "often" felt respected: compared to men (67%) and women (63%).
- Racial disparities persist: White and Hispanic/Latine alumni most often reported faculty respect, while Asian, Black, and multiracial alumni were less likely to do so.

PEER DYNAMICS AND INCLUSION

- Around 70% of alumni felt respected by peers, yet one in five reported being treated differently by classmates in ways that affected them negatively.

THURSDAY OCTOBER 8

11:50am

Load motorcoach at 11:50am for a 12:00pm departure for Henry Ford Museum of American Innovation

Time at the Henry Ford Museum of American Innovation

12:45 - 2:00pm

Lunch and an interview with facilitated discussion in Lovett Hall

The Belonging Blueprint: Transforming SNAAP Data into Action for Arts Deans

What does it truly mean for a student to feel “at home” in a high-pressure conservatory or a rigorous design studio? Using data from more than 20,000 alumni surveyed by the Strategic National Arts Alumni Project (SNAAP), *Sense of Belonging Experiences of Arts & Design Alumni (January 2026)* and *From Inclusion to Institutional Practice: Predictors of Belonging in Arts & Design Education (July 2026)* were prepared. In our lunch program, Amy Kraehe will be in conversation with Christian M. Folk, Assistant Director, Research Services of the Strategic National Arts Alumni Project (SNAAP). Together we will explore the critical links between belonging, artistic identity and long-term professional outcomes.



CHRISTIAN M. FOLK Assistant Director, Research Services of the Strategic National Arts Alumni Project (SNAAP)

Christian Folk is the Assistant Director, Research Services of the Strategic National Arts Alumni Project (SNAAP). He holds a Ph.D. in Music Education and a graduate certificate in Museum Studies and Material Culture from the University of Maryland, College Park, a master's in Music Education from University of South Carolina, and a bachelor's in Music Education from Winthrop University. Their research interests and publications explore the intersection of arts education and museum education, restorative justice practices, best DEIA practices, critical race theory and anti-racism, queer and disabled pedagogies and arts accessibility.



AMELIA (AMY) KRAEHE Vice Dean, Arizona Arts at University of Arizona

Amy is an accomplished leader and researcher with 25 years of experience in universities, public schools and art museums. She has been a professor in the School of Art at the University of Arizona since 2018, and was named Vice Dean of Arizona Arts in 2026 after serving for five years as Associate Vice President of the Arts. She is responsible for fostering organizational excellence, guiding strategic planning and leading new initiatives to enhance community-wide outcomes.

Participants will also explore actionable administrative levers for ensuring every student feels accepted, supported and valued as a creator with Cathleen Fleck, Director of School of Visual Studies, University of Missouri, facilitating.



CATHLEEN A. FLECK Director of School of Visual Studies, University of Missouri

Cathleen Fleck is Director of the School of Visual Studies and Director of the Arts for the College of Arts & Science at the University of Missouri. She took on those roles in July 2025 after serving as Chair of the Department of Visual and Performing Arts at Saint Louis University for six years. She is a specialist in medieval art history, publishing multiple books and articles about cross-cultural interactions around the Mediterranean in the Middle Ages.



DAVID M.
SCHWARZ
ARCHITECTS



THURSDAY OCTOBER 8

2:00 - 3:30pm

Self-Guided Exploration

Attendees will enjoy discussion with colleagues and self-guided exploration of the Henry Ford Museum of American Innovation, where the stories of America's greatest minds come to life. Sit where Rosa Parks made history, discover the drive behind American automotive innovations and make yourself at home inside Buckminster Fuller's circular Dymaxion House. Be inspired by the past — and imagine your own place in the future.

3:35pm

Load motorcoach at Henry Ford Museum of American Innovation at 3:35pm for a 3:40pm departure to the Ford River Rouge Factory

3:50 - 5:30pm

Ford River Rouge Factory Tour

5:35pm

Load motorcoach at 5:35pm for a 5:45pm departure to the conference hotel.

6:30 - 7:30pm

Closing Reception

Italian Garden

sponsored by



School of Art

School of Music

School of Theatre

School of Dance



find your *way* here

Dean **bruce d. mcclung**

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FRIDAY OCTOBER 9

8:30am - 12:30pm

Detroit Music Immersion

Throughout its history, Detroit's legacy has been rooted in its long-storied music scene. Known as the birthplace of Motown, the city is full of musically-focused points of interest. An expert tour guide will take attendees through a few uniquely compelling stops including:

- Third Man Records Pressing Plant,
- Detroit Opera House,
- Detroit Techno Museum/Submerge Records, and
- Motown Museum (because of construction, outside only).

Please meet at the Michigan Avenue entrance to the hotel by 8:20am.

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SOURCE: U.S. NEWS & WORLD REPORT 2026 FINE ARTS GRADUATE PROGRAM RANKINGS.



International Council for Arts Deans INTERNATIONAL SYMPOSIUM



Johannesburg and Cape Town, South Africa Monday, May 31 – Sunday, June 6, 2027

Join colleagues and friends on the campuses of the University of Johannesburg (UJ) and the University of the Witwatersrand (Wits), offering ICFAD delegates a rare comparative view of how the creative disciplines operate within major public institutions in the Global South. Spending time in both cities offers complementary chapters in South Africa's cultural story.

South Africa occupies a singular place in the global cultural imagination. Few countries have experienced such profound political, social and cultural transformation in living memory, and in few places have the arts played such a decisive role in shaping that transformation. From resistance art under apartheid, to the cultural negotiations of democracy after 1994, to today's experimental engagements with Afrofuturism, digital culture, climate justice, migration and identity, South African artists, designers, architects and performers have helped define how societies imagine and implement change.

South Africa offers something exceptionally rare: a place where the creative disciplines have never been peripheral. Here, the arts have been central to nation-building, critique, healing and future-making. It is a country whose artists, writers, performers and designers are globally recognized not only for aesthetic innovation but for intellectual and ethical leadership.

Johannesburg is the beating heart of this story. For those who know and love the city, Johannesburg is the world's best-kept secret, a global metropolis of more than six million people whose extraordinary creative energy and cultural dynamism are far richer than the narratives through which it is sometimes viewed suggests. It is Africa's leading hub for contemporary art, performance, publishing, design and architectural experimentation, home to internationally recognized galleries, studios, universities, archives and cultural entrepreneurs drawn from one of the most socially, linguistically and culturally diverse urban populations in the world. It is also a city of profound contrasts: gold-rush wealth and migrant labor, apartheid spatial planning and democratic reinvention, global capital and radical artistic resistance collide here. For arts deans and cultural leaders, Johannesburg offers a living laboratory for understanding how the creative disciplines engage with history, inequality, social justice, memory, technology and global futures.

South Africa is not simply a destination choice. Rather, it is an intellectual and cultural proposition: to encounter the arts in a place where they have mattered, and still matter, intensely.





University Campus Visits

Time with University of Johannesburg's Faculty of Art, Design and Architecture (FADA) will include:

- A scene-setting lecture and faculty dialogue on practice-based research, decolonization and creative economies
- Round-table discussions with academic leaders
- Tours of studios, laboratories and the FADA Gallery
- An evening reception and performance at the University of Johannesburg Arts Centre

Time at Wits University will include:

- The Wits Art Museum (WAM), one of Africa's leading university museums housing one of the most significant collections of African art in the world
- The Jack Ginsberg Centre for Book Arts, a unique research and production facility devoted to artists' books, printing and independent publishing
- The performing arts venues at the Wits School of Arts

Arts Immersion

Time in Joburg will include themed days of Universities and the Creative Economy; Resistance, Memory & Social Transformation; Origins, Landscapes & Future Imaginaries; and The Contemporary City. Among places we will visit are:

- **Joburg Contemporary Art Foundation**, an academic research institute, a platform for museum exhibitions and an innovative technology laboratory
- **Artist Proof Studio**, a community printmaking center
- **Constitution Hill**, part of the Nelson Mandela Legacy Sites and UNESCO's World Heritage Sites
- **The Centre for the Less Good Idea**, an interdisciplinary incubator space for the arts
- **Maropeng**, the official visitor center of the cradle of humankind
- **Nirox**, a sculpture park where art happens in nature
- **Egon Gunther Collection**, the family home was once one of South Africa's most influential galleries
- Art galleries
- **Zeitz Museum of Contemporary Art Africa** and **Norval Foundation**, together showcasing the extraordinary diversity of artistic production across the African continent and its diasporas – from painting, photography and sculpture to film, installation and digital practice – and position African artists at the center of global contemporary art discourse
- free time to explore **Stellenbosch**, a historic university town where visits to museums and galleries – including the **Rupert Museum**'s collection of European modernism and South African art – will illuminate how collecting, philanthropy and academic culture have shaped national art histories and contemporary practice
- Franschhoek, a town founded by French Huguenot refugees, whose vineyards and architecture sit alongside complex histories of migration, land and labor, where a walking tour may include a visit to the town's **memorials and museums**, where questions of cultural identity, colonialism and belonging are critically engaged





ICfAD's BIENNIAL INTERNATIONAL SYMPOSIUM

Johannesburg and Cape Town, South Africa
May 31 – June 6, 2027

International Symposium & Global Seminar • South Africa • 2027

Sunday, May 30, 2027 (R)

City Bus Tour including Soweto Tour

Monday, May 31, 2027 (B, L, R)

University of Johannesburg Faculty of Art,
Design & Architecture

University of the Witwatersrand (Wits)
Theatre & Performance

Wits School of Arts, University of the
Witwatersrand (Wits)

Jack Ginsberg Centre for the Book Arts
University of Johannesburg Arts Center

Tuesday, June 1, 2027 (B, L, D)

Johannesburg Contemporary Art Foundation

Constitution Hill

Artist's Proof Studio

William Kentridge Studios

Wednesday, June 2, 2027 (B, R)

Egon Gunther Collection

9 Yards

Keyes Art Mile

Everard Read Gallery

Thursday, June 3, 2027 (B, L, R)

Sterkfontein Caves

Nirox Sculpture Park

Karel Nel Studio

Friday, June 4, 2027 (B, flight, L)

Flight from Johannesburg to Cape Town

Zeitz Museum of Contemporary Art Africa

Cape Town Waterfront

Saturday, June 5, 2027 (B)

South African National Gallery

Natural History Museum

Norval Foundation

Sunday, June 6, 2027 (B, L)

Stellenbosch

La Motte Wine Estate

B – Breakfast • **L** – Lunch • **D** – Dinner • **R** – Reception

Registration includes nine nights overnight accommodations: Saturday, May 29 – Sunday, June 6, 2027

Itinerary is subject to change.



Australia's for-purpose university

Our College of Creative Arts, Design and Humanities represents one of the most diverse creative and cultural academic portfolios in Australia.

Built on a **strong legacy of leadership in arts and creativity**, Adelaide University is home to the world's first Bachelor of Design degree, and we continue to shape Australia's cultural landscape through one of the country's longest running art schools and music schools.

Our future-focused teaching offers a rich blend of theory

and practice, underpinned by **world-class research, external partnerships, and leading cultural entities** on campus such as the Samstag Museum of Art and Australia's only Architecture Museum.

We're launching the **next generation of creative and cultural innovators.**



Join us
on the
journey





Join us for the 63rd Annual Conference International Council for Arts Deans

Belmont University / Fisk University / Lipscomb University

**Nashville, Tennessee
October 5 – 7, 2027**

Nashville's enduring legacy is built on cultivating creativity in all forms. From songwriting and performance to visual arts, design, theater and dance, artistic expression remains central to the city's identity. This unique intersection of tradition and innovation has positioned Nashville as a place where artistic culture is both preserved and continuously reimaged. Nashville fosters collaboration, inspiration and community through the power of the arts.

Historic venues, iconic performance spaces, public murals, galleries and cultural institutions make this a destination where creativity is woven into everyday life. Despite being known as "Music City," Nashville's enriching experiences extend far beyond its celebrated music industry, and a flourishing visual and performing arts scene contribute to its distinctive character.

Several institutions of higher education — including four historically Black colleges and universities, nationally recognized private institutions such as Vanderbilt University, and a range of public and independent colleges — serve as important anchors for the city's creative and intellectual life. Nashville is also home to hundreds of live music venues, galleries, theaters and arts organizations that support artists across a wide array of mediums and genres. This dynamic mix of tradition and contemporary creativity has helped Nashville grow into an influential cultural destination.

Join us in for an engaging and collaborative gathering of colleagues and professionals to learn through presentations, discussions and shared experiences. Participants will exchange ideas and explore emerging practices in arts and higher education. The city's creative spirit provides an ideal setting for meaningful dialogue, professional growth and lasting connections.