

WEDNESDAY OCTOBER 7

2:30 – 3:00pm; 3:10 – 3:40pm; 3:50 – 4:20pm

Roundtable Discussions

Woodward ABCD

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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.