



ICFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

A MULTI-NATIONAL ALLIANCE
OF EXECUTIVE ARTS ADMINISTRATORS



The 57th Annual Conference of the International Council of Fine Arts Deans

planned with
VCUarts and University of Richmond
OCTOBER 6 – 8, 2021



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CITY OF RICHMOND
OFFICE OF THE MAYOR

Dear Friends,

On behalf of the City of Richmond, it gives me great pleasure to welcome and extend greetings to you all as you gather for the 57th Annual Conference of the International Council of Fine Arts Deans. We are excited to host all of you here in Richmond, the capital of the Commonwealth of Virginia.

The City of Richmond would not be the thriving and inclusive place that it is if it were not for our vibrant and vast art community. Over the years, art has anchored our city and drawn communities closer together. Whether it is a forum held at the Institute for Contemporary Art or a new exhibit at the Virginia Museum of Fine Arts, you will encounter thought-provoking art spearheading meaningful conversations that highlight our complex humanity.

Here in the city you will experience over 100 murals throughout that honor the lived experiences of our residents or depict beautiful images created by international artists. Our nationally ranked and award winning Virginia Commonwealth University School of the Arts also serves as a beacon of creativity, producing a progressive student body that adds even more diversity, perspective, and innovativeness to our city.

From the many murals that canvas our neighborhoods, to our nationally ranked VCU School of the Arts, to the museums that house invaluable works of art, I have no doubt you will be impressed with the eclectic spirit Richmond emanates.

As you gather during your stay, I hope that you are able to experience the Capital city and all it has to offer. May Richmond provide you with an unforgettable and inspirational stay!

Sincerely,

Levar M. Stoney
Mayor

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College of the Arts



**AWARD FOR ARTS
ACHIEVEMENT
& EXCELLENCE** 33

**CANDIDATES FOR
ELECTION** 56

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ICFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

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



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International Council of Fine Arts Deans

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57TH ANNUAL CONFERENCE

WELCOME FROM THE PRESIDENT



Dear Colleagues:

I am pleased to welcome all of you to ICFAD's 2021 Virtual Conference. We were hoping to be together in Richmond, Virginia for our annual meeting this month. However, the ICFAD Board of Directors was compelled to rethink the format as the Coronavirus

numbers continued to surge throughout the country. With the Delta variant presenting us all with new and sometimes unexpected challenges, many professional organizations have canceled their in-person conferences out of an abundance of caution and have chosen to host them in a virtual environment.

ICFAD has had many years to grow and evolve, and the current Covid challenge faced by our global society is one more chapter in the organization's long and resilient history. ICFAD, the premier professional organization for fine arts administrators in education is 57 years old. We are proud of our long and distinguished past, especially since it has brought arts leaders in higher education together over the decades to foster meaningful and enduring professional friendships. Most importantly, we have always celebrated "Deans helping Deans."

We have a wonderful virtual conference in store for our attendees. The program sessions, inspiring speakers, roundtables, and other conference opportunities are all intact, and have been successfully converted from the in-person platform. Today the ICFAD Board of Directors and I welcome new and continuing members, our sponsors, and presenters. We wish to express much gratitude to Virginia Commonwealth University and University of Richmond for their flexibility and generosity. Planning for the conference extended over two years due to the pandemic. The City of Richmond and the Richmond Marriott Downtown provided incredible support during those two years, adapting to ICFAD's requests in the ever-changing Covid environment. Thank you!

By attending the virtual conference members will come to understand the deep roots and vibrancy of the City of Richmond. As a city, it is a rich and eclectic culture of artists, activists, and innovators leading national movements to address historical racial injustice and its impact on the present and future. Demands calling for the removal of Confederate statues on Monument Avenue have given voice and courage to other communities contemplating similar actions. Murals depict the history of neighborhoods celebrating heroes and acknowledging struggles and accomplishments. Many pay homage to musicians and dancers, actors, and orators. Major art museums, such as the Virginia Museum of Fine Arts, continue to draw international attention, not only for its collections, but for the powerful sculpture, *Rumors of War*, created by Kehinde Wiley. Visitors will see that Richmond is a multi-layered city of stories, the

arts, and new knowledge, all of which are shaping the city's future. Our virtual conference attendees will engage online with some of the cultural treasures of this important metropolis.

I want to celebrate of all successes we have had as an organization over past 18 months. Members contacted one another daily through the Resource Center to inquire about course delivery, safe arts practices, and programming, as well as to offer advice. Since June 2020, ICFAD has offered over 40 virtual sessions on these and other topics created and presented by member institutions and corporate affiliate members. This heightened interaction led to ICFAD offering mentorship for executive arts administrators in higher education through a virtual series of curated programs, including a Leadership Development Workshop led by Bobbi Korner and Mark Heckler. Newly formed Communication Professionals and Advancement Professionals affinity groups met regularly with specific goals and objectives designed to enhance members' networks and skills. Roundtable Presentations were also offered online.

The ICFAD Board of Directors met often by zoom this year to consider what we have learned as individuals and as a board since the pandemic started. Conversations included both personal and professional perspectives. These meetings inspired each of us to articulate what ICFAD has been and how it could better serve our membership going forward. ICFAD's mission has guided us during the isolation of the pandemic, welcoming engagement with members and sharing new ideas and innovative solutions. We endeavored to be responsive to the needs of our constituencies, providing professional development and mentorship and facilitating a platform for discussions of challenges and opportunities.

We are excited about the future and its many opportunities for ICFAD as it moves forward. We have much to be thankful for and want our members, sponsors, and presenters to know how important you are to our organization. Again, warm thanks to Virginia Commonwealth University and the University of Richmond, as well as the City of Richmond.

The ICFAD Board of Directors, Executive Director Alison Pruitt, and I look forward to seeing you all virtually at our forthcoming conference. Keep in touch – ICFAD is here for you!

Sincerely,
Jean Miller

Jean Miller
President, ICFAD Board of Directors

EXECUTIVE COMMITTEE

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Dean, Wonsook Kim College of Fine Arts
Illinois State University

Secretary: Nancy Uscher
Dean, College of Fine Arts
University of Nevada Las Vegas

Treasurer: Laura Franklin
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57TH ANNUAL CONFERENCE

VCUarts was a large part of why ICFAD chose Richmond

VCUarts is one of the nation’s leading arts schools, inspiring and advancing creative expression, supporting new scholarship, and deepening the role of the arts throughout society. The school embraces the arts as a catalyst for transformational ideas and innovative thinking.

VCUarts sees unlimited possibilities for charting a new landscape of global collaboration with the arts and design at its center. This is best exemplified by the school’s branch campus in Doha, Qatar, the inaugural campus in that nation’s Education City. VCUarts is also part of a world-wide network of universities that partner to offer students

The school is at the heart—both physically and academically—of Virginia Commonwealth University, a large public research institution. Under the leadership of Dean Carmenita Higginbotham, VCUarts is distinguished for fostering artistic excellence and acting as a center for innovation within creative practices. Its students and faculty work across divergent areas of study to tackle challenges within and beyond traditional arts endeavors.

While VCUarts is distinguished for its cross-disciplinary collaboration and international presence, the school’s curriculum remains rooted in its commitment to student excellence and creative exploration.

and faculty learning opportunities both within and beyond their chosen fields. This results in the fostering of lifelong connections and the building of professional networks around the world.

Locally, the School of the Arts is a vital element of Richmond’s cultural vibrancy, contributing to the creative energy of the city that is home to museums, galleries, dance, music and theater organizations, as well

VCUarts has a number of programs that embody such cross-disciplinary activity. This includes the da Vinci Center, a partnership between the schools of the arts, business, engineering, and the college of humanities and sciences. Its goal is to bring together students, faculty and outside professionals to advance innovation and entrepreneurship through hands-on collaboration. Another is the Center for the Creative Economy that attracts students and experts from across the university and Richmond area to drive innovation and new business models internationally.



as historic sites. Through Middle of Broad (mOb) students collaborate across disciplines to tackle real-world urban design problems. Across the city, students, faculty, staff, and alumni work for movie studios and film festivals; directing, acting and working backstage at theater companies; participating in an intergenerational studio program for health professionals and senior adults; teaching in Richmond schools; showing their work in local galleries; and, interning at museums such as the Virginia Museum of Fine Arts.



While VCUarts is distinguished for its cross-disciplinary collaboration and international presence, the school's curriculum remains rooted in its commitment to student excellence and creative exploration. Its visual arts and design graduate programs have received top rankings among public universities by *U.S. News & World Report* since 2003.

VCUarts faculty members inspire students with their creative accomplishments as seen in Tony Award-winning theater productions, nationally celebrated dance companies, renowned museums and international design competitions. Faculty artworks and research projects have received funding through grants from private foundations, public agencies, and scholarly organizations, and their career accomplishments have been recognized with prestigious awards from professional arts organizations and foundations.

VCUarts offers 15 undergraduate and 10 graduate degree programs through the departments of art education, art history, cinema, communication arts, craft/material studies, dance and choreography, fashion design and merchandising, graphic design, interior design, kinetic imaging, music, painting and printmaking, photography and film, sculpture and extended media, and theatre.

Undergraduate students master necessary skills for their chosen professions and creative activities by cultivating critical thinking and inventive problem-solving. Further, they practice articulating how their aesthetic endeavors relate to local and global concerns. Graduate students develop a comprehensive, historical and current understanding of their fields as well. They effectively explain how their work contributes to current critical and scholarly conversations, and they demonstrate their ability to become leaders in the arts.





57TH ANNUAL CONFERENCE

Experience Art & Culture in the Richmond Region

The Richmond region's vibrant arts and cultural scene attracts visitors from near and far each year to experience a creative culture unlike any other destination. Abundant historical landmarks and attractions garner national attention, while classic and contemporary art forms help Richmond's creativity shine on a national stage.

The Mending Walls project gives artists the opportunity to tell their stories collaboratively in an effort to express healing through connection. Stroll through the city streets and witness firsthand why our region has earned acclaim as one of The Most Inspiring Art Scenes in America.



Mending Walls

With internationally acclaimed, barrier-breaking art, the Richmond region is fast becoming one of the country's premier art destinations. Experience the thought-provoking exhibits at our region's collection of museums including the Virginia Museum of Fine Arts and the Institute for Contemporary Art. From inside galleries, to the walls of downtown Richmond streets, art is at the epicenter.

Dive deeper into the history of the region with a visit to the Black History Museum and Cultural Center of Virginia in the historic Jackson Ward neighborhood. Or head south to Henricus Historical Park in Chesterfield County to experience more than 400 years of history creatively retold for visitors of all ages.

From inside galleries, to the walls of downtown Richmond streets, art is at the epicenter.

Richmond's performing arts are another notable facet of our rich and wide-ranging creative culture. You can catch performances of touring Broadway shows, the Virginia Opera, the Richmond Symphony Orchestra, Richmond Ballet, and more at the historic Dominion Energy Center and iconic Altria Theater. The Virginia Repertory Theatre creates professional productions of classic performances. The Richmond Triangle Players, an LGBT troupe, produces experimental shows in Richmond's bustling Scott's Addition neighborhood.

Richmond is home to more than 100 murals, with bold, unique imagery painted across the city's corridors. RVA is a living canvas for both local and international artists, making the region a favorite destination for street art enthusiasts from around the world.

Lining the streets are murals curated from the Mending Walls public art project, an initiative that pairs artists together to create unique murals that reflect important conversations in today's society.



Virginia Museum of Fine Arts Terrace



Virginia Union University Gallery Museum

Lining the streets are murals curated from the Mending Walls public art project, an initiative that pairs artists together to create unique murals that reflect important conversations in today's society.

The Richmond region showcases unique intersections of history, culture, diversity, art, and music that tell the compelling story of a region ready to welcome visitors with wide-ranging interests.

This is a place to learn, to try to understand, and to gain perspective. It's a place where you can witness the evolution of what Richmond is – and see how revelation has inspired change.

Richmond is home to more than 100 murals, with bold, unique imagery.





57TH ANNUAL CONFERENCE

MEMBERSHIP INVITATION

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

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

Benefits of membership include, but are not limited to:

- **Membership for everyone.** Your Associate Deans, Assistant Deans, Department Chairs, Advancement Officers, Communications Professionals, and Directors are welcome to participate as Associate Members.
- **Workshops and Seminars** - on topics of an international nature; focused on fundraising for higher education in the arts; enhancing career trajectory; providing leadership development; and more.
- **Interactive member e-discussion**
- **Complimentary Career Center Postings**
- **Comprehensive data from our annual Executive Data Exchange.** Data provides ICFAD members with information about budgets, staffing, programming and salaries from arts institutions of higher education.
- **Searchable on-line Membership Directory**
- **Professional resources and trusted advisors** in ICFAD's conference sponsors, who stand prepared to enhance and assist with your most important projects.
- **Relationship development** and enhancement with other arts deans in higher education. Toolkit enhancement. Sharing of best practices.



ICFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS
A MULTI-NATIONAL ALLIANCE
OF EXECUTIVE ARTS ADMINISTRATORS

Institutional Membership (\$500 annually) is held by the chief executive arts administrator of the academic unit or a designee on behalf of the institution. This membership receives the full benefits of the organization and holds the voting privileges of the unit.

Associate Membership (\$200 annually) is held by additional academic arts administrators (associate deans, assistant deans, department chairs, etc.) on behalf of the institution whose unit already holds an Institutional Membership. The Associate member receives the full benefits of the organization, including discounted membership conference registration, but would not have voting privileges. There is no limit to the number of Associate members from any unit holding Institutional Membership.

Affiliate Membership Corporate (\$600 annually) is for corporations wishing to market their products or services to the deans and other members of the International Council of Fine Arts Deans. We encourage you to consider conference sponsorship, too.

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





CONFERENCE AGENDA

As the Conference was originally planned to be in Richmond, VA, all times noted here are Eastern Standard Time (EST)

WEDNESDAY, OCTOBER 6, 2021

- 1:15 - 1:30 p.m. **Welcome from VCU President Rao and ICFAD President Jean Miller**
- 1:30 - 2:30 p.m. **A Conversation with Presidents Emeriti Ron Crutcher and Mark Heckler**
- 2:30 - 2:45 p.m. **Afternoon Reflection Break and an Invitation to meet with DLR Group in their Breakout Room**
- 2:45 - 3:45 p.m. **Your Approach to Fundraising Will Shape Your Tenure as Dean**
- 3:45 - 4:00 p.m. **Afternoon Reflection Break and an Invitation to meet with Pfeiffer - a Perkins Eastman Studio in their Breakout Room**

THURSDAY, OCTOBER 7, 2021

- 8:00 - 8:45 a.m. **SNAAP presentation**
- 8:45 - 9:00 a.m. **Morning Reflection Break and an Invitation to meet with Yamaha, JaffeHolden and LMN in their Breakout Rooms**
- 9:00 - 10:15 a.m. **Leading with Dignity**
- 10:15 - 10:30 a.m. **Morning Reflection Break and an Invitation to meet with ASIMUT, Beck Design and Wenger in their Breakout Rooms**
- 10:30 - 11:45 a.m. **ICFAD's Global Connections Committee presents . . .**

- 11:45 a.m. - 12:30 p.m. **Lunch Break. Please spend time meeting each of our generous sponsors in their Breakout Rooms.**
- 12:30 - 1:00 p.m. **Award for Arts Achievement and Excellence**
- 1:00 - 2:15 p.m. **De-commemorating On Campus**
- 2:15 - 2:30 p.m. **Afternoon Reflection Break and an Invitation to meet with VMDO and TCC in their Breakout Rooms**
- 2:30 - 3:55 p.m. **Roundtable Presentations**
- 4:00 - 4:30 p.m. **Rumors of War - Michael Taylor**
- 4:30 - 4:45 p.m. **Afternoon Reflection Break and an Invitation to meet with HGA in their Breakout Room**

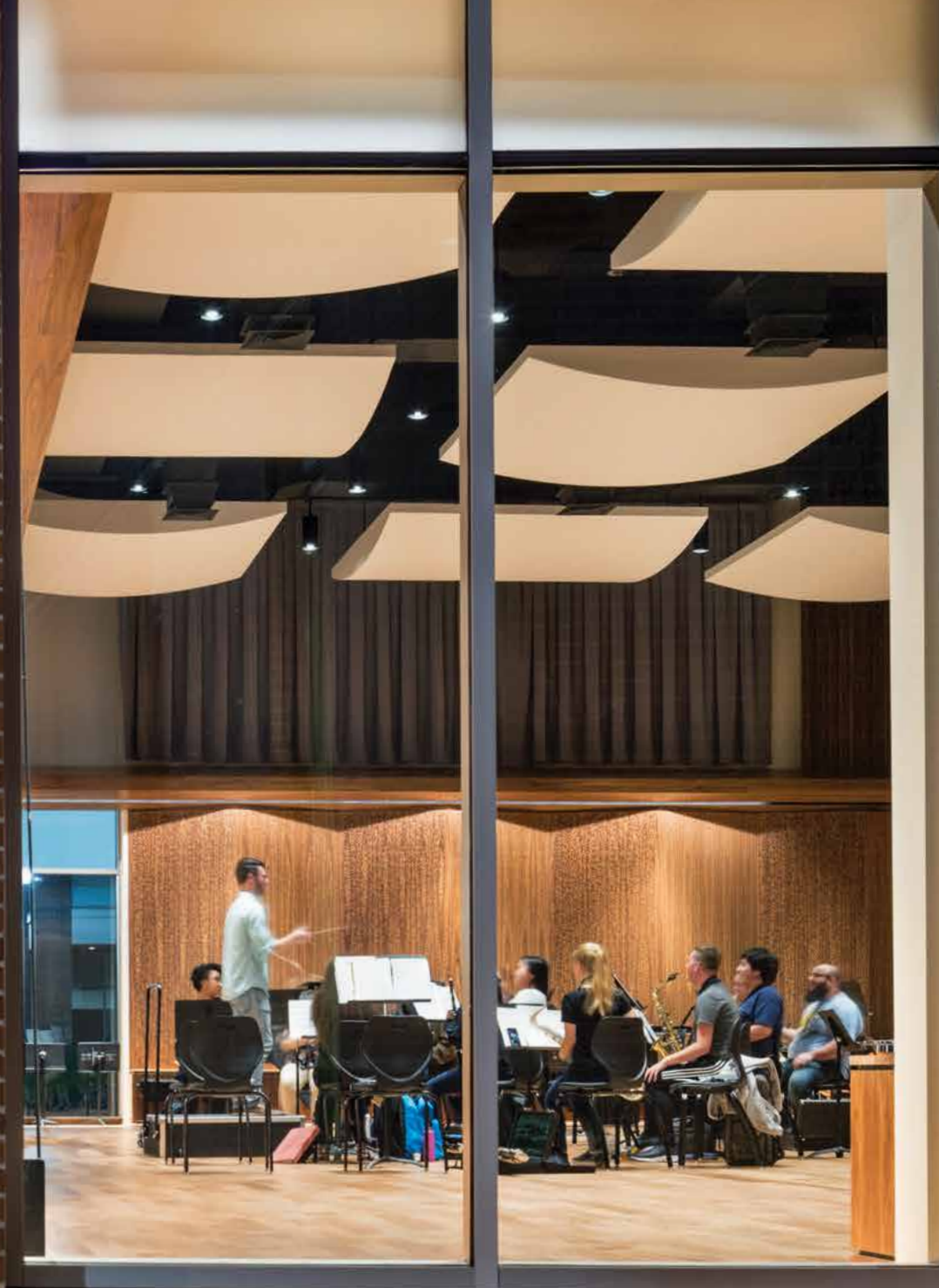
FRIDAY, OCTOBER 8, 2021

- 10:30 - 11:45 a.m. **The Future of UR's Past: Enslavement, Education and Memorialization**
- 11:45 a.m. - Noon **Morning Reflection Break and an Invitation to meet with Schuler Shook in their Breakout Room**
- Noon - 1 p.m. **ICFAD's Annual Business Meeting**
- 1:00 - 1:15 p.m. **Afternoon Reflection Break and an Invitation to meet with OTJ and Steinway & Sons in their Breakout Room**
- 1:15 - 2:30 p.m. **Arts & Health Intersections**
- 2:30 - 3:00 p.m. **VCU Campus Tours**

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WORK
COLLABORATIVELY.
LIVE
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A CONVERSATION WITH PRESIDENTS EMERITI RONALD CRUTCHER AND MARK HECKLER: REFLECTIONS ON DISTINGUISHED CAREERS IN LEADERSHIP, EDUCATION AND THE ARTS



RONALD A. CRUTCHER

is a national leader in higher education and a distinguished classical musician and Professor of Music. He became President and Professor of Music at the University of Richmond in 2015, having previously served as President of Wheaton College in Massachusetts for ten years.

Throughout his career, Dr. Crutcher has actively promoted access, affordability, and inclusive excellence. He writes and speaks widely on the democratic purposes and civic mission of higher education; and is founding co-chair of Liberal Education and America's Promise (LEAP), the Association of American Colleges & Universities' national campaign to demonstrate the value of liberal education. Under his leadership, the University has joined 30 of the nation's most respected colleges and universities as charter members of the American Talent Initiative, whose goal is to increase socioeconomic diversity in higher education.



MARK A. HECKLER

Under his leadership as the 18th President from 2008-2020, Valparaiso University diversified and expanded its student body, launching numerous new undergraduate and graduate degree programs. President Emeritus Heckler oversaw the groundbreaking and dedications of more than seven new campus facilities at Valpo and established the Institute for Leadership and Service. He currently leads the Forever Valpo endowment-focused campaign; currently at \$275 million, it is the largest fundraising effort in the University's history. President

Emeritus Heckler participated actively on numerous national and regional higher education boards and commissions, including previously serving as the chair of the Leadership Commission of the American Council on Education, and board chair of the New American Colleges and Universities, the Independent Colleges of Indiana, and Indiana Campus Compact. Having recently completed board service for the Council of Independent Colleges, Heckler currently serves on the board of the national Private College 529 Plan. He also serves as Senior Consultant with the Association of Governing Boards of Colleges and Universities (AGB).



NANCY J. USCHER

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

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

CONFERENCE AGENDA

WEDNESDAY, OCTOBER 6, 2021

1:15 – 1:30 p.m.

Welcoming Remarks from VCU President Michael Rao and ICFAD President Jean Miller

1:30 – 2:30 p.m.

A Conversation with Presidents Emeriti Ronald Crutcher and Mark Heckler: Reflections on Distinguished Careers in Leadership, Education and the Arts

proudly sponsored by



In this engaged conversation, two distinguished higher education leaders will reflect upon experiences and insights they have had throughout their fascinating careers. Nancy Uscher, Dean, College of Fine Arts, University of Nevada at Las Vegas, and former President of Cornish College of the Arts, will share thoughtful questions with the Presidents.

2:30 - 2:45 p.m.

Afternoon Reflection and an Invitation to get to know DLR Group in their Breakout Room



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Dr. Julie Pretzat,
Dean of SUNY Oswego's School of Communication, Media and the Arts

Contact: Sharon Murphy
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YOUR APPROACH TO FUNDRAISING WILL SHAPE YOUR TENURE AS DEAN



JAMES M. LANGLEY

President of Langley Innovations, has pioneered a number of practices that have been emulated by hundreds of institutions of higher learning. The knowledge he acquired from conceiving and conducting three path-breaking campaigns at three major institutions and the insight he gleaned from decades of research on donor behavior has been shared in five books, dozens of articles, hundreds of blog posts and scores of seminars, workshops and speeches. As a result, his expertise and insight, particularly on how institutions can adapt best to changing and

unchanging philanthropic realities, is highly sought after by Canadian and U.S. institutions and professional advancement organizations.

His most recent book, *The Future of Fundraising: Adapting to New Philanthropic Realities*, was published by Academic Impressions in 2020. It builds on the vast experience and extensive research imparted in his four previous books, *Comprehensive Campaigns: A Guide for Presidents and Boards*, *Fundraising for Boards: A Guide*, *Fundraising for Deans: A Guide*, and *Fundraising for Presidents: A Guide* and *Fundraising for Presidents: A Guide*. He has also written chapters in *Advancing Higher Education: New Strategies for Fundraising, Philanthropy and Engagement* and *How to Recruit and Retain Good Staff* and published numerous articles including his most recent, "Cultivating a Culture of Philanthropy" in *Trusteeship*, the magazine produced by the Association of Governing Boards. After 30 years in higher education, he founded Langley Innovations. In its first eleven years, Langley Innovations has served over 130 clients, providing a wide variety of strategic services.

CONFERENCE AGENDA

**WEDNESDAY,
OCTOBER 6, 2021**

2:45 - 3:45 p.m.

Your Approach to Fundraising Will Shape Your Tenure as Dean

proudly sponsored by



Your Approach to Fundraising Will Shape Your Tenure as Dean: Fundraising is much more than the raising of funds. It is about the projection of possibility or the extension of the status quo; about ideas around which a more vibrant community can be built or a plea for more to a shrinking constituency; or about the purposes that will attract alumni talent, or the deadening drone of yet another call to "give back." In determining how to make a case for fundraising, in choosing the tone of the strategies and tactics to be used, and in selected vehicles through which the messages will be delivered, Deans will, in part, define their tenures, if nothing else in the way they are perceived by internal stakeholders and external constituents. In this session, James M. Langley will show how to define and manage fundraising expectations.

3:45 - 4:00 p.m.

Afternoon Reflection Break and an Invitation to get to know Pfeiffer, a Perkins Eastman Studio in their Breakout Room



Exterior Image of the Institute for Contemporary Art at VCU, campus view. Photo Credit: Iwan Baan.

VCU's Institute for Contemporary Art

The Institute for Contemporary Art at Virginia Commonwealth University (ICA at VCU) presents the art of our time and provides an open forum for dialogue and collaboration across the region and throughout the world. Located in the heart of VCU's Monroe Park Campus in Richmond, Virginia, the ICA at VCU opened its doors on April 21, 2018.

A non-collecting institution, the ICA at VCU showcases an ever-changing slate of exhibitions, performances, films, and special programs that translate our world into every medium.

Admission is free and open to all. For more information about the ICA at VCU, visit icavcu.org.



Richmond and Doha campuses collaborate at Tasmeem Doha, the biannual international design conference at VCU Qatar.

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THE STRATEGIC NATIONAL ARTS ALUMNI PROJECT (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.

SNAAP was created to respond to the need for clear and reliable data, articulated by arts training institutions almost 20 years ago. At this time, SNAAP is again taking action to respond to the forward-looking information needs of the arts in higher education. To best support the use of SNAAP by the higher education field, arts professionals, policymakers and researchers, SNAAP has gathered and critically reflected on input from higher education leaders, arts faculty and research scholars to inform how it can best build on the strengths of its first decade and best serve the arts in higher education field in the new decade.

SNAAP will offer key updates to the design and administration of the 2022 survey, including a significantly reduced fee structure (by as much as 54%); a new focus on diversity, inclusion, and equity; questions designed to measure the impact of COVID-19; a more inclusive, expanded survey administration, and a greater emphasis on field-wide insight.

Please join us to hear from SNAAP leadership about the benefits of institutional participation and learn more about the updates to the 2022 survey.

CONFERENCE AGENDA

THURSDAY, OCTOBER 7, 2021

8:00 - 8:45 a.m.

**Breakfast and Early Bird Session:
SNAAP Survey Rollout**

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8:45 - 9:00 a.m.

**Morning Reflection Break and an
Invitation to get to know Yamaha, LMN,
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LEADING WITH DIGNITY: HOW TO CREATE A CULTURE THAT BRINGS OUT THE BEST IN PEOPLE

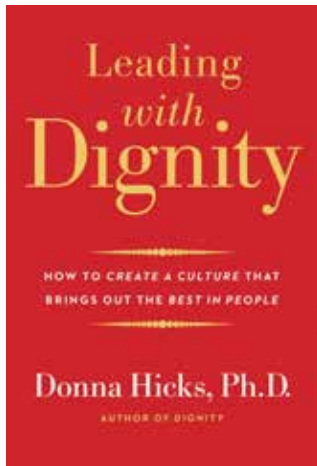


DONNA HICKS

is an Associate at the Weatherhead Center for International Affairs, Harvard University. Dr. Hicks was Deputy Director of the Program on International Conflict Analysis and Resolution (PICAR) at the Weatherhead Center for International Affairs at Harvard University. She worked extensively on the Israeli/Palestinian conflict and as a member of the third party in numerous unofficial diplomatic efforts. In addition to her work in the Middle East, Dr. Hicks founded and co-directed a ten-year project in Sri Lanka. She has also worked on the conflicts in

Northern Ireland and Colombia and conducted several US/Cuba dialogues. She is the Vice President of Ara Pacis, an Italian non-governmental organization based in Rome. They are currently involved in a dignity restoration project in Syria and Libya. Dr. Hicks was a consultant to the British Broadcasting Company where she co-facilitated encounters between victims and perpetrators of the Northern Irish conflict with Archbishop Desmond Tutu. The encounters were made into 3 television programs, Facing the Truth, which were aired throughout the United Kingdom and on *BBC World*.

Dr. Hicks has taught courses in conflict resolution at Harvard, Clark, and Columbia Universities and conducts trainings and educational seminars in the US and abroad on the role dignity plays in healing and reconciling relationships in conflict as well as dignity leadership training. She consults to corporations, schools, churches, and non-governmental organization. She is the author of the book, *Dignity: It's Essential Role in Resolving Conflict*, published in 2011 by Yale University Press. Her second book, *Leading with Dignity: How to Create a Culture That Brings Out the Best in People*, was published by Yale University Press in August 2018.



CONFERENCE AGENDA

**THURSDAY,
OCTOBER 7, 2021**

9:00 - 10:15 a.m.

Leading with Dignity: How to Create a Culture that Brings out the Best in People

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In times of crisis, uncertainty overwhelms our consciousness, creating fractures in the emotional infrastructure that enables us to function. Under these circumstances, leading with dignity requires those in authority to set the tone for their people and the organization.

It also requires a new set of leadership skills, including::

- Leading through actions, not just words
- De-escalating organization-wide anxiety
- Giving employees a sense that they are being cared for
- Acknowledging the suffering employees are enduring and expressing empathy
- Communicating reflective decision-making that does not appear reactive or impulsive

Drawing on more than 20 years in crisis situations that range from war zones to international conflict negotiations, Donna Hicks walks audiences through an approach to leadership that will do more than empower you during extraordinary times. The Dignity Model will strengthen you as a leader and continue to enrich your organizational culture long after a crisis has passed.

10:15 - 10:30 a.m.

Morning Reflection Break and an Invitation to get to know Beck Design, ASIMUT, and Wenger in their Breakout Rooms

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ICFAD'S GLOBAL CONNECTIONS COMMITTEE PRESENTS:



AMIR BERBIĆ

Amir Berbić is a graphic designer who works on questions surrounding identities of place. He collaborates on projects with cultural organizations, arts institutions, and publishers, with commissions that range from print design to three-dimensional typography to environmental graphics. Prior to becoming Dean of VCUarts in Qatar in 2019, he was a tenured Professor and Chair of Graphic Design at the University of Illinois at Chicago (UIC), where he also served as Associate Dean at the UIC College of Architecture, Design and the Arts, and as Acting Director of the UIC

School of Design. Berbić was on the AIGA (American Institute of Graphic Arts) Chicago Board of Directors, serving as Vice President and Co-Chair of Education from 2015–2018. From 2004 to 2014, he was a faculty member at the American University of Sharjah in the United Arab Emirates.



CATHARINE COLEBORNE

Professor Coleborne is an internationally recognised historian of health and medicine with an extensive portfolio of research, teaching, administration and academic leadership. Her research and publishing in the histories of mental health, families, illness, colonial worlds and medical institutions, as well as in law and history, has attracted world-wide attention. Catharine has held a number of key roles in academic administration and leadership. She has been the Head of School of Humanities and Social Science/Dean of Arts at the University of Newcastle since December

2015. In late 2020, Catharine was elected President of the Australasian Council of the Deans of Arts and Social Sciences for Australia and New Zealand (DASSH).



SHARON LU

Sharon Lu is the Programme Director of The University of Hong Kong (HKU)'s Cultural Management Office. Her office curates and presents concerts and learning events for the University's premier series, HKU MUSE, which she helped establish in 2013. She has also been instrumental in spearheading efforts to develop and manage HKU's landmark 800-seat Grand Hall, known for its superb acoustics. With the hall as its home base, a committed academic partnership with the University's Music Department, and a dedicated team under her leadership,

HKU MUSE has become one of the most exciting and innovative cultural initiatives in Hong Kong.



CHRISTOPH WECKERLE

As Director, Zurich Centre for Creative Economies, Zurich University of the Arts, Christoph has been working both in senior positions in higher arts education and as a cultural policy researcher at Zurich University of the Arts, the biggest art university in Switzerland and one of the major multidisciplinary universities of its kind in Europe, for more than 15 years. One activity goes hand in hand with the other. As a member of the ELIA Representative Board, he likes to share experiences, and is very motivated to co-create new settings to move forward arts universities in Europe. As

the current Director (since 2021) of the Zurich Centre for Creative Economies, his team focuses on different forms of value creation at the intersections of arts and culture with areas such as policy-making, the economy and society at large.

CONFERENCE AGENDA

THURSDAY, OCTOBER 7, 2021

10:30 - 11:45 a.m.

ICFAD's Global Connections Committee presents:

Global Consciousness is an important first step in sustainability of international relations. Through the pandemic, we experienced the benefit of peer knowledge and experience as ICFAD members shared ideas and strategies to navigate the changes and opportunities in the arts in higher education. Sustaining engagement with trusted colleagues allowed us to embrace new knowledge and provide innovative solutions addressing challenges we faced. This conference session will allow us to hear from international colleagues about the struggles they continue to face. We will be able to consider how we might all be more helpful to each other and what resources we may all share.

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11:45 – 12:30 p.m.

Lunch Break

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ASIMUT software | asimut.com

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



Beck Design | beckdesign.com

Founded in 1981, Beck Design is an award-winning architectural firm with a national reputation for creating unique design solutions that meet the special demands of their clients. At the core of their work is the passion for imaginative solution-minded design that adds value to land, buildings, and people's lives. The team is known for their collaboration with clients and consultants, specializing in the design and planning of higher educational facilities and performance spaces. Consisting of 20 individuals with offices located in Oklahoma City, Tulsa, and New York City, they provide "Big Bold Ideas" on a local and national level.



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



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Jaffe Holden Acoustics, Inc. | JaffeHolden.com

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LMN | LMNArchitects.com

Since its founding in 1979, Seattle-based LMN Architects has dedicated its practice to the health and vitality of communities of all scales. Internationally recognized for the planning and design of environments that elevate the social experience, the firm works across a diversity of project typologies, including higher education facilities, civic and arts projects, science and technology, conference and convention centers, urban mixed-use projects, transportation and other programs that celebrate community. LMN has completed over 700 projects across North America, including the Voxman Music Building at the University of Iowa in Iowa City; the Conrad Prebys Music School at the University of California, San Diego; and the Tobin Center for the Performing Arts in San Antonio, Texas. In recognition of the firm's body of work and long-standing culture of collaboration, LMN was the recipient of the 2016 AIA National Architecture Firm Award.



OTJ Architects | otj.com

OTJ Architects designs performing arts facilities by looking to the future experience of the community even when the context of the venue is firmly rooted in the past. By understanding university performing arts facilities as laboratories for learning all aspects of live entertainment, we blend equal parts pedagogy and professional practice to create teaching spaces that prepare students for their future careers in the theatre.

Our team designs new facilities and renovates historic assets to accommodate music, dance, and drama. By aligning practical solutions, sound project management, and exemplary architecture, we deliver timely and budget-sensitive solutions that maximize flexibility, ease of operation, and versatility while artfully balancing the requirements of student performers and the communities where they practice.

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



Schuler Shook | schulershook.com

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



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Theatre Consultants Collaborative | theatrecc.com

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



VMDO Architects | vmdo.com

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



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Oklahoma State University McKnight Center for the Performing Arts



Online stage, staged online

The future of performing arts schools is an integrated approach to digital and 'real-life' – and online planning tools will play a key part. Dennis Jung Møller has the background story.

If there was anything positive about the recent pandemic that, hopefully, will soon lie behind us, it would be the insight that we must future-proof our communication and planning processes in the performing arts – and that we can.

What performing arts schools and music academies share is their unique blend of physical presence and presentation; a blend that can have a so much wider impact if student and faculty work is, also, disseminated in the online world we have increasingly inhabited over the past one and a half years.

Yet the 21st-century performing arts school can be more. A truly integrated approach that also makes intelligent use of room-booking and event planning is nothing short of a redefinition, of how schools can streamline their processes and optimize operational efficiency and financial performance. And it even goes deeper than that.

Planning, scheduling, and communicating need to go hand in hand to serve our students optimum, we have learned during the pandemic. Indeed, there is nothing worse than last-minute changes not reaching students and faculty; and, frankly, in the heat of it all, your staff have more important things to do than concentrate on manually operating complex processes that can, and should, be automated. Even under normal circumstances, planning in performing arts schools is highly complex, from one-on-one teaching and individual student practice to ensemble rehearsals and sometimes quite large cohort sizes in classroom instruction.

Even if the key part of classes, rehearsals, and performances is continuing in a physical place, many other steps in the process will become increasingly online. And this is a two-way street:

- Students have come to expect planning and organizing their lives from anywhere – and smooth bookings of practice or rehearsal spaces are a part of that, and key source of student satisfaction (or lack thereof); and
- Administrators need an immediate overview of room availabilities and internal event management that is 100% accurate, reliable, and live.

Between the two is instant communication of all details, thousands of emails and messages, across various platforms... and we have not even considered online instruction yet, which also needs its institutional home – typically, an interactive learning platform – tied into the bigger picture!

At ASIMUT we understand this, because our software has been developed specifically to help performing arts schools with digital planning, scheduling, booking, and communication. We understand this because many of us at ASIMUT have studied at, worked and managed for, or taught as professor at a performing arts school.

And yet – do not only take our word for it. We are proud to serve a community of over 60 performing arts and fine art schools, and music conservatoires across the U.S.A. and Europe, and beyond. We know they will tell you how ASIMUT has helped them make planning and communicating so much more efficient because everything is online, automated and adaptable. How it can also help you reduce cost, since the booking system will ensure that every room and resource is being utilized to the fullest.

ASIMUT handles the dynamic, individualized and ever-changing nature of schedules at performing arts schools in a way that is not possible manually... and quicker: during the pandemic, our clients were able to limit the number of people booked into rooms, enforce time gaps, and create better support for online meetings with easier access to Teams, Zoom, and other online meeting platforms.

We would be excited to assist you in this transformative process and would feel honored to see you become a member of the ASIMUT family.

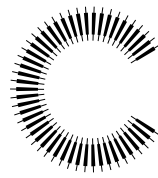


Dennis Jung Møller, Head of Sales and Implementations at ASIMUT

A true multi-talent who is uniquely qualified in both music and software, Dennis oversees all sales processes, takes on implementation workshops, and works in the development and conceptualization of ASIMUT.

Dennis's passion for music has been accompanied by a passion for IT ever since first grade. He has a degree in rhythmic music from The Royal Academy of Music Aarhus and has been part of the company from the very early years, helping ASIMUT grow into what it is today.

ASIMUT software is now in use at schools on three continents ranging from independent academies such as the Juilliard School, the Guildhall School and the Royal Dutch Academy of Art, as well as art and music departments of universities and colleges like the National University of Singapore, the University of Rotterdam, and Bard College.



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Hamburg University of Music and Drama



The Royal Danish Academy of Fine Arts

Who is ASIMUT?

What makes ASIMUT radically different?

Do some people really refer to ASIMUT as 'the bible'?

Why the list of the world's best schools of music, drama, and art?



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

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

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



Award for Arts Achievement and Excellence

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

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

Please click on the recipient's name to read more information about the award recipient, the award itself, and the recipient of the financial contribution.

2021 Edwin Slipek, art historian, VCUarts

2019 in Austin, Texas: Louis Black, co-founder of The Austin Chronicle and SXSW

2018 in Seattle, Washington: Seattle Children's Theatre

2017 in Halifax, Nova Scotia: Ursula Johnson, visual artist

2016 in Grand Rapids: Rick De Vos, ArtPrize Founder

2015 in Atlanta: Pearl Cleage, author and playwright

2010 in Sarasota: Scott Shanklin-Peterson, former Senior Deputy Chairman of the National Endowment for the Arts

2009 in Salt Lake City: Beverly Taylor Sorenson, arts education advocate

2008 in Portland: Libby Appel, Artistic Director Emerita of the Oregon Shakespeare Festival

2007 in Charleston: The Honorable Joseph P. Riley, Jr., former Mayor of Charleston; and Mary Jackson, a noted sweetgrass basket maker and MacArthur Fellow.



EDWIN SLIPEK

Edwin Slipek is an educator, architectural historian and architecture critic. For 25 years, he has served as an adjunct instructor at VCU School of the Arts. He is the senior contributing editor at *Style Weekly* magazine and a co-founder and co-editor of *Architecture Richmond*, an online encyclopedia of Virginia architecture and landscape design. In 2018, *Style Weekly* was awarded the American Institute of Architects' Virginia society AIA Virginia Honors award for "heightening the awareness among the general public as to the importance and impact of good design."

This award was due to Slipek's contribution as the magazine's long-standing architecture critic. He is an honorary member of the Virginia Society, American Institute of Architects (AIA).

A Richmond native who studied both at Boston University and VCU, Slipek has nurtured a wider appreciation of his hometown's architecture through passionate writing and teaching. Slipek's work unspools the story behind countless structures in Richmond, new and old. His community outreach through lifelong learning such as the Commonwealth Society at VCUarts, and teaching VCU dual credit courses at the Maggie Walker Governor's School for Government and international studies, has ensured that anyone, regardless of age or pedigree, can participate in discovering fine arts and architecture and their community's history.

He has also curated numerous exhibitions and most recently taught a class, *Heavy Metal: An Exploration of Richmond Public Monuments*, which delved into Richmond's fascination with memorializing the Civil War past while exploring ways forward.

CONFERENCE AGENDA

THURSDAY, OCTOBER 7, 2021

11:45 – 12:30 p.m.

Lunch Break

Please visit each of our generous sponsors in their individual breakout rooms. They are featured on pages 28 and 29.

12:30 – 1:00 p.m.

Award Presentation

Remarks by Award Recipient Edwin Slipek

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(Please see LMN's ad on the next page.)

The Award for Arts Achievement and Excellence honors an individual or organization that has demonstrated significant advancement or support of the arts on an international, national or regional scale. The recipient who has contributed significantly toward the advocacy, support, visibility or creativity within the arts is recommended to the ICFAD Board of Directors by executive arts administrators from the conference host institution.



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Diversity as an Imperative

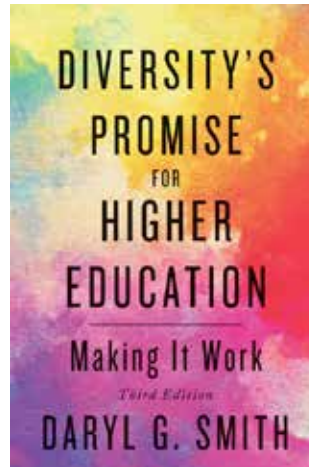
The ICFAD Conference in Richmond, VA “will focus on how fine arts executives in higher education, artists, and communities can work together to examine the past and reposition history for their communities through the visual and the performing arts, design research, and innovative approaches. Presentations will also highlight opportunities for arts leaders to share strategies and challenges of the COVID-19 year and consider how many of the successes may inform the future.

Indeed, this meeting takes place after an extraordinary two years and one that has seen the arts challenged not only financially, but culturally. It has also seen the potential role for the arts in challenging times. The pandemic has exposed and laid bare inequities across health care and education; the urgency of racial progress as underscored by the Black Lives Matter movement; and the increase in hate crimes against communities of color and Jews and Muslims. The white supremacist assault on the U.S. Capitol highlighted, once again, the critical need for justice and racial reckoning. We have now seen virtually every institution and sector in the country issuing statements about coming to terms with the fragility of democracy, the imperative of diversity, and the urgency of change, including in the arts.

Reframing our ways of thinking about diversity through an institutional perspective provides opportunities to confront the unfinished business of the past, even as we address the issues of today and anticipate the issues of the future. As an example, institutions intentionally developed the capacity for technology. Technology was understood to be an imperative to provide effective means of communication and to bring awareness to much-needed societal changes. Given the role of American higher education being central to preparing leaders for a pluralistic society, academic excellence requires that our colleges and universities understand how diversity, like technology, is tied to excellence, making it a priority to support capacity for diversity, equity, and inclusion. Creating healthy pluralistic democracies requires, at a minimum, an intentional focus on the role and complexity of identities and, most certainly, the recognition of historically embedded societal inequities.

Leaders from all institutions and industries are now having to address disparities in their operations and workplaces, but too often their response to revelations of bias and inequality is “I didn’t know.” But why did our leaders – the graduates of our institutions -- not know? The content of scholarship and curriculum must prepare our leaders to identify and understand the conditions

that create environments that are equitable for all. Today, diversity, equity and inclusion are often considered part of an institution’s strategic plan for inclusiveness and a core value that is parallel with other core strategic issues. However, in addition to being a value in and of itself, it must be manifest as an imperative for change in systems, and in metrics for excellence. This is as true for access, success, and campus climate, as it is for content of scholarship, the curriculum, and skills required to help future leaders and scholars.



While issues of viability (audience, donor support, etc.) have been a concern for the arts for some time, there is increasing scrutiny concerning the absence of diversity in every art form, both in terms of representation, as well as the lack of recognition of the talent that has been ignored or undeveloped. Will the new normal recognize the imperative of diversity for excellence in the arts, and what will it take in terms of leadership and capacity building?

We have witnessed the potential role for the arts in times of adversity and in the service of creating a pluralistic society that works. Whether in the visual or performing arts, we have seen the potential to bring people together -- to create opportunities for dialogue; to display talent from diverse communities; and to demonstrate that in this era, diversity will be critical for excellence and viability. The arts have played a central role in societal and global challenges by providing links between societal issues and transformation of all kinds -- something unique to the arts.

Due to the confluence of recent events, we are in a moment that provides opportunities for real change and opportunities to create organizations where creativity and innovation thrive. It has never been more important that we interrupt inequitable systems by acknowledging the inextricable indivisibility of diversity and excellence. In so doing, our disciplines, fields, institutions, and our students will possess the essential tools to fulfill our mission imperative to build a healthy society.

Author Daryl Smith was recently a featured presenter at ICFAD’s Leadership Development Workshop. Daryl G Smith, Senior Research Fellow and Professor Emerita of Education and Psychology, School of Educational Studies, Claremont Graduate University and author of Diversity’s Promise for Higher Education: Making it Work (3rd ed, 2nd printing, Johns Hopkins University Press, 2020).



VMDO designs buildings that revel in the power of the creative act. In uncovering the uniqueness of each campus, we strive to create spaces where a multi-disciplinary community can flourish from practice to performance.

We look forward to connecting with the ICFAD community during this year's conference and as sponsors of the panel discussion: "De-Commemorating on Campus" Thursday, October 7th 1:30 - 2:45



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DE-COMMEMORATING ON CAMPUS, A PANEL PRESENTATION



CARMENITA D. HIGGINBOTHAM

Dr. Higginbotham, dean of VCUarts and Special Assistant to the Provost for the School of the Arts in Qatar, is an art historian whose research examines 20th century American art, and how notions of “the city” have had an impact on representation. She has lectured extensively on the history of American Art, popular visual culture and art film, and she has been a featured scholar and consultant on documentaries including the *PBS American Experience* documentary on Walt Disney in 2015, and *CNN: The Movies* in 2019. Her book, *The Urban Scene: Race, Reginald Marsh*

and *American Art* (Pennsylvania State University Press, 2015), offers a significant and innovative reassessment of the ways in which race is deployed and read in interwar American art.



MARGARET (MEG) M. MULROONEY

Dr. Mulrooney is Senior Associate Vice Provost for Academic Programs and Equity at James Madison University. She also chairs the Campus History Committee that is charged with reevaluating how the institution interprets its past. A Professor of History and American Studies, her teaching and research specialties are 19th to early 20th century US society, especially cultural landscapes and race and ethnicity; local and public history; and collective memory. In addition to her own research on JMU’s history as a segregated, single sex institution, she has directed undergraduate and graduate students’ work on this topic, including digital campus history

projects. Her latest book is *Race, Place, and Memory: Deep Currents in Wilmington, NC* (2018), a case study showing how white elites have long employed public spaces, memorials, and celebrations to maintain their power.



AASHIR NASIM

As Vice President of Institutional Equity, Effectiveness and Success at Virginia Commonwealth University, Dr. Nasim led Diversity Driving Excellence: A Cross-Departmental Collaboration. VCU’s current strategic plan, Quest 2025, advanced institutional priorities in four areas: student success, national prominence, collective urban and regional transformation, and diversity driving excellence. The phrase “diversity driving excellence” captures a key insight underlying VCU’s strategic plan, that diversity is and should be a driver of excellence; it is not merely a

normative good. Diversity driving excellence is what enables an institution like VCU to be greater than the sum of its individual parts.



LOUIS NELSON

Louis Nelson is Professor of Architectural History and the Vice Provost for Academic Outreach at the University of Virginia. He is a specialist in the built environments of the early modern Atlantic world, with published work on the American South, the Caribbean, and West Africa, and is a leading advocate for the reconstruction of place-based public history. At UVA and in Charlottesville, this work has taken the form of scholarship that contextualizes the four monuments installed at the height of Jim Crow segregation, walking tours and movies that seek to disseminate a

broader understanding of how racism is inscribed in the local landscape, a university renaming commission, partnership on a website for and a narrative interpretation of the new Memorial to Enslaved Laborers, and co-editing both a digital series on UVA and the *History of Race and Educated in Tyranny: Slavery at Thomas Jefferson’s University*. He is also the lead author and co-PI on *Race, Place, and Equity*, a \$5M Andrew Mellon Foundation grant awarded in 2021.

CONFERENCE AGENDA

**THURSDAY,
OCTOBER 7, 2021**

1:00 - 2:15 p.m.

**De-Commemorating on Campus,
a panel presentation**

proudly sponsored by



In reaction to a movement against racial injustice, college leaders are reconsidering the names of campus buildings and monuments that memorialize white supremacists. Re-aligning statements against racial injustice with action by removing reminders of white supremacy on campus involves thoughtful and collaborative dialogue; interaction with historical and community organizations; attention to inclusive processes and practices; expansion of commemorative landscapes; consideration of emerging processes including audits and land acknowledgments, and more. These panelists, in conversation with Carmenita Higginbotham, Dean, VCUarts, will share their leadership experiences and comment on the role of the arts in the process of healing.

2:15 - 2:30 p.m.

Afternoon Reflection and an invitation to get to know VMDO and TCC in their breakout rooms.



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ROUNDTABLE PRESENTATIONS

ARTS ACROSS THE CURRICULUM: DESIGNING AND CULTIVATING A CREATIVE PROCESS COURSE ON CAMPUS

A roundtable or "how to" workshop on creating a transdisciplinary course on the creative process that many students have reported as "lifechanging." Stephen Rush, a composer and faculty member at the University of Michigan created a course in creative process called UARTS 250. Starting as a transdisciplinary experiment for Living Arts, the creative living and learning community, it is now counted as an elective for the first time in U-M's College of Engineering, joining its establishment in the school of Literature, Science and Arts school as well as the Ross School of Business. The course helps "demystify" the creative process for students and is open to any student wishing to unlock and apply their creativity, regardless of major. The session will include the following features: shape or envision such a course - including "content"; find and recruit allies to make the course thrive; envision spaces that would work on your campus for the course's activities; envision and articulate vision to secure funding sources; actively imagine this on your campus.



STEPHEN RUSH

Stephen Rush has had premieres on five continents and has released many publications of his musical compositions. He has written six operas, over 50 works for dance, chamber and electronic works, concertos, and three symphonies, performed by the Detroit Symphony and the Warsaw National Symphony. He has authored two books, including *Free Jazz*, *Harmolodics* and *Ornette Coleman*. Rush has recordings on Nessa, Pi, Innova, ESP-Disk', Equilibrium, Deep Listening, Centaur, MMC, RogueArts (Paris), Eroica, Summit, and CALA Records (with the New York Philharmonic Chamber Musicians).

**THURSDAY,
OCTOBER 7, 2021**

2:30 - 3:55 p.m.
Roundtable Presentations

proudly sponsored by



Please plan to converse with colleagues as you attend three sessions at 25 minutes each.

Stephen Rush

Professor of Music
College of Fine Arts
University of Michigan
srush@umich.edu



57TH ANNUAL CONFERENCE

**THURSDAY,
OCTOBER 7, 2021**

**ROUNDTABLE
PRESENTATIONS**



Please plan to converse with colleagues as you attend three sessions at 25 minutes each.

Andrew Schulz

Vice President for the Arts
Dean, College of Fine Arts
University of Arizona
apschulz@arizona.edu

Dennis Bree

Lead Designer
Cultural + Performing Arts
DLR Group
dbree@dlrgroup.com

**BENEFITS AND CHALLENGES OF COMPREHENSIVE FACILITIES PLANNING:
ARIZONA ARTS AS A CASE STUDY**

Using the Arizona Arts Master Plan as a case study for discussion and examination, this roundtable considers the benefits and challenges of comprehensive planning as a key strategy for defining and achieving arts facilities needs within the context of mid-twenty-first century higher education. Meant as a dialogue to open up discussions and input with ICFAD's members, this roundtable will also focus on how this case study can be translated into other contexts, including land-grant institutions, financially distressed departments, community colleges, and private/public partnerships. In 2019 Arizona Arts engaged DLR Group to create a comprehensive Arts Master Plan for the University of Arizona campus. The nine-month planning process engaged various stakeholders and constituencies, and integrated previous feasibility studies to arrive at a blue print for renovated and new facilities that will enable Arizona Arts to fulfill its ambitious academic, campus and community engagement objectives over the coming decades. Conceived as a leading edge for the university's campus master plan, the Arts Master Plan has been a vital tool in elevating the arts as a key strategic and philanthropic priority at the University of Arizona. In spite of the challenges posed by the pandemic, several projects in the first phase of the master plan have been successfully funded through philanthropy, with construction beginning in 2021. Overall, the Arts Master Plan has a timeline of seven years and a total estimated cost of \$450 M, and is framed as a core priority for the University of Arizona Foundation and Development Program.



ANDREW SCHULZ

Andy Schulz serves as Dean of the College of Fine Arts and the University of Arizona's inaugural Vice President for the Arts. He oversees Arizona Arts, a new division created to achieve the strategic objective of integrating the arts throughout the university experience and beyond in order to establish UArizona as an arts destination.



DENNIS BREE

Dennis Bree is a Lead Designer specializing in Cultural + Performing Arts projects at DLR Group. His focus on design begins with collaboration in supporting fundraising efforts and public outreach through concept design and construction. He is committed to design excellence, frequently leading product research, design work sessions, and detail development. Dennis is a former faculty associate at the Design School at Arizona State University, where he has taught both undergraduate and graduate design studios in architecture.



DATA DRIVEN ENVIRONMENTS AND THE ARTS

In many institutions nationwide, data analysis tools such as those offered by Academic Analytics have become a standard part of evaluating university professors, programs, and their "success". Academic Analytics homepage shows a lovely sunrise (or is it a sunset?) and states, "Academic Analytics helps build strong research institutions. University presidents, provosts, and other academic leaders make critical decisions about which research opportunities to pursue and how to win them; which collaborations and partnerships to forge; how best to allocate resources; and how to gauge progress towards the university's research mission. Academic Analytics helps these senior academic leaders make better and more efficient decisions to sustain and grow their research enterprise."

Yet, such tools only marginally acknowledge the Arts, and many are not currently populated with the majority of grants/fellowships/awards that are invaluable to gauging success in the budgetary and tenure/promotion process. There are increasingly high stakes in this increasingly data-driven world – how are the Arts to utilize such tools to further promote our collective and respective excellence within the larger university setting? This session will be focused on tools and tactics to utilize data-driven matrices, such as Academic Analytics, to our advantage.



DAN CAVANAGH

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



ARNE FLATEN

Before Purdue, Flaten served as the Director of the School of Art at Ball State University, Chair of Visual Arts and Associate Dean at Coastal Carolina University, and was recognized with the Distinguished Service Award from the South Carolina House of Representatives. Please also see his CV as part of the ballot for election, later in this Conference Program.



PEG FAIMON

Peg Faimon received a Bachelor of Fine Arts from Indiana University and a Master of Fine Arts from Yale University, earning the Norman Ives Memorial Award. She started teaching at Miami University in 1991, where she served as the Chair of the Department of Art and Professor of Graphic Design. At Miami, she also held positions as the Co-Director of the Armstrong Institute for Interactive Media Studies (AIMS), Founding Director of the Miami Design Collaborative (MDC), and Lead Faculty of Graphic Design. She was named the Miami University School of Fine Arts

Crossan Hayes Curry Distinguished Educator in 2000 and the Naus Family Faculty Scholar in 2008. In July of 2016, she moved to Indiana University Bloomington to become the Founding Dean of the newly formed School of Art, Architecture + Design, which was the merger of various art, design, and business disciplines. In 2019, the School was renamed the Sidney and Lois Eskenazi School of Art, Architecture + Design in recognition of the family's generous gift of support.



MIKE ROHLINGER

Mike is the Chief Information Officer for Academic Analytics, having been with the company since 2008. He has enjoyed developing and expanding content in the faculty database. Mike manages the systems and infrastructure to allow data to drive intelligent academic solutions.

**THURSDAY,
OCTOBER 7, 2021**

**ROUNDTABLE
PRESENTATIONS**



Please plan to converse with colleagues as you attend three sessions at 25 minutes each.

Dan Cavanagh

Interim Dean
College of Liberal Arts
The University of Texas
at Arlington
cavanagh@uta.edu

Arne Flaten

Professor and Head
Patti and Rusty Rueff School of
Design, Art and Performance
Purdue University
aflaten@purdue.edu

Peg Faimon

Founding Dean
Sydney and Lois Eskenazi
School of Art, Architecture
and Design
Indiana University
pfaimon@iu.edu

Mike Rohlinger

Chief Information Officer
Academic Analytics



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**ROUNDTABLE
PRESENTATIONS**



Please plan to converse with colleagues as you attend three sessions at 25 minutes each.

Peter Carpenter

School Director and Professor
University of Florida
School of Theatre + Dance
pcarpenter@ufl.edu

Onye Ozuzu

Dean
College of the Arts at the
University of Florida
oozuzu@ufl.edu

David R. Humphrey

Director
Oregon Center for the Arts
at Southern Oregon University
humphred2@sou.edu

GATEKEEPING AND ACCOUNTABILITY IN INSTITUTIONAL CHANGE

Faculty, staff, and administrators all play important gatekeeping roles in controlling institutional narratives and access to institutional resources. As agents and leaders of the university we often expect high degrees of accountability from those we lead. This presentation/discussion will look at the important ways that gatekeeping and accountability can also be important aspects of community-based antiracist organizing. Using recent experiences in a number of institutions as an emergent case studies, Dr. Peter Carpenter and Dean Onye Ozuzu will look at ways that liberated gatekeeping and accountability measures are essential for meaningful shifts in organizational culture.



PETER CARPENTER

Peter Carpenter has been active as a choreographer since 1992 and during that time he has honed a distinctive approach to blending complex dance vocabularies with politically charged text and meta-theatrical conventions. He has received robust support for the creation of new works in the form of commissions and grants to create new work. His work as a choreographer for theatre include engagements with Steppenwolf Arts Exchange, The Goodman, Strawdog, National Pastime, Roadworks, 29th Street Repertory, and Street Signs. He regularly teaches as a guest

artist in college dance and theatre programs.

As an educator, Peter finds opportunities for interdisciplinary exchange across lines of artistry and scholarship.

He received a Bachelor of Science degree in Theatre from Northwestern University (1992), and a Masters of Fine Arts in Dance (2003) and Ph.D. in Culture and Performance from University of California Los Angeles (2013).



ONYE OZUZU

Onye Ozuzu is a performing artist, choreographer, administrator, educator and researcher currently serving as the Dean of the College of the Arts at the University of Florida. Onye has been presenting dance works since 1997. Based in the U.S., her work has been seen at venues such as Seattle Festival of Improvisational Dance, Kaay Fecc Festival and Des Tous les Danses (Dakar, Senegal). Prior to her appointment at UF, Ozuzu served as Dean of the School of Fine and Performing Arts at Columbia College Chicago, where she oversaw the school's nine departments

and served as chair of a subcommittee on diversity, equity and inclusion.

Previously, she also served as associate chair and director of dance in the Department of Theatre and Dance at the University of Colorado, Boulder, where she was integral to a seven-year overhaul of the departmental mission and curriculum with particular attention to a deep and sustainable integration of diversity, interdisciplinary studies and technology.

Ozuzu earned her Master of Fine Arts in dance and choreography and Bachelor of Arts in English literature at Florida State University.

HONOR NATIVE LAND: A CALL TO HIGHER EDUCATION FOR TRIBAL LAND ACKNOWLEDGMENT

A call to open all public events and gatherings with acknowledgment of the traditional indigenous inhabitants of the land. Acknowledgement is a simple, powerful way of showing respect and a step toward correcting the stories and practices that erase Indigenous people's history and culture and toward inviting and honoring the truth. This discussion will address how institutions of higher education can begin to articulate and deliver a meaningful recognition about the indigenous history of the land upon which they exist.



DAVID R. HUMPHREY

Director of the Oregon Center for the Arts at Southern Oregon University
BME and Certificate, Flute, Florida State University; MME and Master's, Educational Administration, Florida State University; PhD, Opera Production/Music Education, Florida State University. Dr. Humphrey has served in leadership and consulting roles at The John F. Kennedy Center for the Performing Arts, The Metropolitan Opera, National Endowment for the Arts, New York City Opera, Corcoran Museum of Art, Museum of Performance & Design, California Center for the Arts in Escondido, and Washington Bach Consort.



HOW THE DESIGN TEAM SELECTION PROCESS CAN IMPACT THE SUCCESS OF YOUR PERFORMING ARTS PROJECT

Performing arts centers are valuable cultural resources, complex operational challenges, and significant investments whose success is vitally important to many stakeholders. Architects and specialty consultants such as acousticians and theatre consultants each provide key perspectives and insight on how facilities can best showcase talent and support and enhance the experience for performer, patron, student, teacher, and venue operator alike. Current procurement trends often require single-source points of responsibility, requiring architects to assemble a full design team. There are a growing number of institutions that, instead, are independently selecting their key design team members (architect, acoustician and theatre consultant). Please join our panel for a discussion and comparison of the various approaches to assembling the design team, and the relationship between the approach and the ability for the deans and other key stakeholders to influence the design.



STEVE CARIGNAN

Associate Dean and Instructor in Arts Administration

Steve Carignan, Associate Dean and Instructor in Arts Administration is celebrating his Fourteenth year as Executive Director at the Gallagher-Bluedorn Performing Arts Center, is responsible for overseeing all operations at the Center. Steve also serves as Associate Dean for Outreach and Special Programs at the University of Northern Iowa, overseeing all events and events facilities on campus. Prior to moving to Iowa, Steve worked at the Maine Center for the Arts at the University of Maine for 14 years. Steve is a leader and manager, a marketer, a fundraiser, and educator, a consultant, a husband and father of two fine young men.

Since arriving in Iowa 14 years ago, Steve has worked with the Iowa Arts Commission and served on multiple cultural and not for profit boards. For four years Steve served on the Iowa Public Radio executive board and also served a nine month stint as that organizations interim Executive Director. Steve Carignan received a bachelor's degree in History and a bachelor's degree in Theatre from Dickinson College and also a Master's degree in theatre from the University of Maine. Steve was named a fellow of the Stanford Graduate School of Business's Center for Social Innovation in 2003 and received his PhD in Higher Education at Iowa State University in 2012.



DAVID KAHN

David's 30 year career in the field of architectural acoustics offers an emphasis in musical performance space design. His work with architects and performance organizations carries particular focus on integrating acoustical design to achieve strong natural acoustic environments. As an active trumpet player with the NY Symphonic Arts Ensemble, he offers strong perspective toward the musician end-user needs. He has been involved on numerous historic theater renovations. David frequently speaks about acoustics and how it enhances end-user experiences. He

is on the faculty of Yale University, Graduate School of Drama and is a visiting lecturer at NJ Institute of Technology.

David's area of expertise centers on performance-oriented spaces for higher education, civic/community, worship, high-tech cinematic and K-12 clients. He also has been involved with multi-purpose / public assembly spaces within healthcare/medical facilities.

The founding principal of AD, David's commitment has been directed to extending his passion to achieve exceptional spaces for emerging talent of all ages in various contexts. He believes in possibilities and takes great joy in being part of collective efforts to shape spaces to support, foster and inspire artistry. He is highly energized by the collaborative process. From conducting acoustic studies to identify challenges and opportunities through programming assistance, design criteria and guideline development, detailed design, construction documents, construction administration and commissioning, David remains actively engaged to assure positive project outcomes. Three decades of experience along with an obsession with what is cost-effective have provided strong insights to balancing end-user needs with project budgets.

**THURSDAY,
OCTOBER 7, 2021**

**ROUNDTABLE
PRESENTATIONS**



Please plan to converse with colleagues as you attend three sessions at 25 minutes each.

Steve Carignan

Executive Director
Gallagher-Bluedorn
Performing Arts Center
University of Northern Iowa
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David Kahn

President
Acoustic Distinctions
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57TH ANNUAL CONFERENCE

**THURSDAY,
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**ROUNDTABLE
PRESENTATIONS**



Please plan to converse with colleagues as you attend three sessions at 25 minutes each.

William Clow
Dean

College of Fine Arts and
Communication
Western Illinois University
wt-clow@wiu.edu

William Hoon
Associate Dean

College of Fine Arts and
Communication
Western Illinois University
wg-hoon@wiu.edu

MAKING VIRTUAL CONNECTIONS WITH FINE ARTS ALUMNI

Colleges of Fine Arts and their respective academic departments can reap numerous benefits from a connected alumni base. Graduates feel celebrated and valued. Current students learn about the program's legacy and find potential mentors and network connections with the alumni, and as a recruitment opportunity for prospective students to see what comes from the realization of a college education. Borne from the need for greater connection and spurred on by the COVID-19 pandemic, these podcasts have provided the means and opportunity to re-engage with alumni. Across the college we are delivering a weekly series featuring recent and long time alumni. The podcast provides a new way (and possibly a more convenient connection) to communicate and highlight alumni outside of your immediate geographic area. This roundtable presentation would discuss the production of these types of programs, what makes podcasting unique as a networking program, their impact on alumni engagement, and the development of other showcases to promote fine arts programs.



WILLIAM T. (BILLY) CLOW

Billy proudly serves as Dean for the College of Fine Arts and Communication and is a professor of theatre at Western Illinois University. His teaching areas include Scenic and Lighting Design, Arts Management, Stage Management and Playwriting. He has designed 500+ productions over 25 years including *Spring Awakening*, *The Bacchae*, *Amadeus*, *Metamorphoses*, *Arcadia*, *Exit the King* and *The Full Monty*. He is a founding and continuing member of the Shelter Repertory Dance Theatre and has worked professionally for numerous theatres including The Heartland Theatre in Kansas City, St. Louis Music Theatre, Steppenwolf Theatre, the Arrow Rock Lyceum Theatre and the Illinois Shakespeare Festival. He has taught previously at Stephens College and the University of Wisconsin-La Crosse and served as the Dean of the College of Fine Arts at the University of Montevallo. He has published professionally, and has numerous theatrical honors, including lighting design awards and certificates of merit from the Kennedy Center/ACT. He has served as the scenic and/or lighting designer for several plays throughout the United States. He is a member of The Council of Colleges of Arts and Sciences and the International Council of Fine Arts Deans. Billy has served as guest artist at Middle Tennessee State University and the University of Missouri. Billy holds a BA in technical theatre/lighting design from the University of Missouri and an MFA in Scenic Design from Illinois State University. Billy is a lifelong advocate for the arts and is the proud father of three fabulous children, Edan, Cullen and Addison.



WILLIAM "BUZZ" HOON

Hoon has been the chair of broadcasting and journalism since 2013. Prior to that he had been an associate professor and director of sports broadcasting at the University since 1991.

"I'm excited about this new challenge to assist Dean (Billy) Clow and the other COFAC areas in making this University a place that provides our students with outstanding opportunities and a supportive community," he said.

While Hoon has served as chair of the WIU Department of Broadcasting and Journalism, students in the department have won numerous state and national awards. He also handled the merger of the University's broadcasting and journalism departments and arranged new 2 + 2 agreements with community colleges. He also arranged a streaming agreement with ESPN for broadcast of football, soccer, volleyball, basketball, softball and baseball games to air on ESPN3 with student broadcasters.

Hoon received his bachelor's degree in communication arts and sciences and his master's degree in public communication and broadcasting, both from WIU, and his doctoral degree from Southern Illinois University in Carbondale.

"We are very excited that Dr. Hoon has accepted the opportunity to become the next associate dean for the College of Fine Arts and Communication," said COFAC Dean Billy Clow. "His expertise, commitment to students, and his experience leading an award-winning program like Broadcasting and Journalism will be a benefit for the College and the University."



REIMAGINING THE CONTRIBUTIONS OF THE ARTS TO GENERAL EDUCATION: NEW MODELS FOR REACHING STUDENTS WITH A DYNAMIC MESSAGE ABOUT THE ARTS AND SOCIETY

Calls to rethink and reimagine general education have grown louder in response to the events of last year. Survey data suggest that students often view general education requirements as meaningless obstacles to completing their degree. Across the arts the tired appreciation-based model of general education often yields the opposite of what these courses aspire to achieve. Such courses often fail to provide integrative and adaptive learning, which results in disengaged students who see them as boxes to check on their way toward graduation. Additionally, these courses can be costly to the institution and difficult to staff with motivated faculty. Are there existing models to meet general education goals and inspire students to engage with the arts by asking more critical questions about the role of the arts in society? This roundtable will convene a conversation on strategies for arts courses that include outcomes for the classroom and the Dean's office, alignment with core curriculum, assessment, international application, and efficiency in teaching load.



JOE CORY

Joe Cory is a visual artist and an Associate Professor in the Department of Art and Design. He also serves as the Director of the School of the Arts new Catalyst Program, and as a Faculty Fellow in Samford's Center for the Worship and the Arts. Using fragmented imagery, he creates paintings, collages, and digital artworks to help him navigate the complex world in which we live. Cory is especially interested in using his work to serve as a reminder of God's grace amidst a broken world. He exhibits his artwork across the United States and has won numerous grants and awards. He is an Elder at Shades Valley Community Church in West Homewood and serves on the Board of Directors for CIVA (Christian's in the Visual Arts) a national organization dedicated to hosting conversations about the intersection between art and faith. When he is not in the studio or classroom, Joe enjoys spending time with his wife of almost 20 years, playing games with his four children, reading, and watching sports.



JOSEPH HOPKINS

Dr. Joseph Hopkins has served as dean of the School of the Arts for the past decade. Before Samford, Hopkins served as dean of the Petrie School of Music at Converse College and chair of the Department of Music at the University of Evansville. He founded the Harlaxton International Chamber Music Festival and served on the faculty of the Operafestival di Roma (Rome, Italy). Performances include leading opera roles with the Operafestival, the Dallas Lyric Opera, and Wildwood Opera Theatre; soloist with the St. Petersburg State Orchestra, International Chamber

Orchestra of Rome, and Moscow State Philharmonic; recitals at St. Martin in the Fields Church of London, on Chinese National Radio, and for the Atelier Chamber Music Series of Paris; and concerts in North America, Africa, Europe, and Asia. Recordings include The Songs of Richard Faith, a collaboration with the composer for Leyerle publications; Canciones, a collection of Spanish songs performed with guitarist Renato Butturi; and contemporary Christian recordings with his wife, soprano Suzanne Hopkins. Dr. Hopkins holds degrees from Shorter College, Baylor University and Indiana University. He completed a diploma from the Institute for Management and Leadership in Education at Harvard University and was named a Fulbright Senior Specialist.

**THURSDAY,
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**ROUNDTABLE
PRESENTATIONS**



Please plan to converse with colleagues as you attend three sessions at 25 minutes each.

Joe Cory
Professor
School of the Arts
Samford University
jcory@samford.edu

Joseph Hopkins
Dean
School of the Arts
Samford University
jhopkins@sanford.edu



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Joe Bartolomeo

Professor and Associate Provost for Interdisciplinary Studies
University of Massachusetts
jbartolo@uww.umass.edu

Sam Batchelor

Partner
designLAB Architects
sam@designlabarch.com

Kelly Haigh

Educator, Architect and Partner
designLAB Architects
kelly@designlabarch.com

RENOVATING BRUTALIST BUILDINGS FOR THE ARTS

Many concrete buildings of the 60's and 70's built in the "Brutalist" style were created for academic arts uses. Many of those buildings are now nearing the end of the initial useful life requiring serious evaluation. Their inflexibility, acoustics, and poor lighting make them unpopular among students and faculty alike, but their inherent value in their structure and often-notable design authors make it impossible to demolish. Looking at a number of case studies of renovation of arts buildings of this era, we explore successful techniques for transforming them into 21st century assets for their campuses. The primary case study will be the recently renovated Fine Arts Center at UMass Amherst completed in 1974 by architect Kevin Roche. Additional examples from the arts wing of the Community College of Rhode Island, Northeastern University, and UMass Dartmouth will be included.



JOSEPH BARTOLOMEO

After earning his BA from Georgetown University and his MA and PhD from Harvard University, Joseph Bartolomeo joined the UMass Amherst Department of English in 1986. From 2007 to 2013, he served as chair of the department, and from 2013 to 2020, as Associate Dean for Operations and Planning in the College of Humanities and Fine Arts.

In his current post, Professor Bartolomeo is responsible for overseeing academic programs that are not located in a single college. These include the University

Without Walls degree completion program in Interdisciplinary Studies, the Bachelor's Degree with Individual Concentration, and the Exploratory Pathways Program. Professor Bartolomeo was the primary faculty representative during the recently completed renovation of the UMass Fine Arts center "Bridge" renovation.



SAM BATCHELOR

Sam Batchelor AIA a partner at designLAB architects, and served as principal in charge for the renovation of the Fine Arts Center Renovation and the CCRI Knight Campus Arts Wing renovation. Sam works primarily with educational and non-profit institutions with a focus on sustainability, education, and the arts. Sam also founded and led the MassArt Community/Build Studio, and served as President of the Board of the Community Design Resource Center of Boston. He received his Masters of Architecture from The University of Washington, and his BA from Yale University.



KELLY HAIGH

Kelly Haigh AIA IIDA is an educator, architect, and partner at designLAB architects in Boston, Massachusetts. She works primarily with academic institutions in the programming and design of arts education environments. She has also taught at numerous universities throughout New England and in her home state of Florida. Kelly is a national voice on the topic of Interior Architecture, having served as AIA Interior Architecture Knowledge Committee Chair for three years. Additionally, she has served as the Leadership Co-Chair of the Boston Society of Architects' Women-In-Design Committee. In 2018, Kelly was awarded an AIA Young Architects

Award, a national award which honors individuals who have made significant contributions to the profession early in their careers. Kelly holds a Bachelors of Design, M. Arch, and Masters of Science in Architecture Pedagogy from the University of Florida



REWARDING AND RECOGNIZING COMMUNITY-ENGAGED SCHOLARSHIP IN THE ARTS

Community-engaged scholarship is increasing in importance in arts colleges throughout institutions of higher education, but it is often misunderstood, defined only as a service activity, and reviewed with the narrow criteria of more traditional forms of scholarship. For this roundtable, we will present a white paper authored through discussion among arts deans in the Big Ten Academic Alliance. The paper discusses the importance of community-engaged scholarship in the arts, summarizes recent research related to this scholarship, and offers strategies for supporting and reviewing faculty whose work is centered in community engagement. It is intended to guide provosts, deans, and department chairs alike in understanding this work and developing policies and procedures that will lead to successful evaluation of faculty. We will present the process through which we crafted this document (including consultation of a number of ICFAD leaders at the 2019 conference), and how we've begun to see it adopted at our own institution and others.



KEVIN HAMILTON

is Dean of the College of Fine and Applied Arts at the University of Illinois, Urbana-Champaign. Now in his fourth year as Dean, Kevin has served in leadership roles in the college since 2013, stewarding strategic planning, transformations in promotion and tenure and governance processes, anti-racism initiatives, and research culture. The college currently serves as the research home of the Strategic National Arts Alumni Project, as part of a new Arts Impact Initiative launched in 2020. Kevin is also a cofounder and advisor to Ground Works, a new online peer-review platform for artsintegrative research hosted by the Alliance for the Arts in Research Universities.



BARBARA KORNER

Bobbi Korner served as dean of the Penn State College of Arts and Architecture from 2007 to 2019, during which time she has oversaw the development of a bustling Arts District on the northern end of campus. A national leader in arts in higher education, Bobbi and Mark Heckler, former president of Valparaiso University, are directing the 2021 ICFAD Leadership Development Workshop online, which they started in 2020. They developed and directed the Association for Theatre in Higher Education's (ATHE) Leadership Institute from 2000 to 2016. In 2016, she and Heckler were co-recipients of ATHE's Ellen Stewart Award for Career Achievement in Academic Theatre.



CHRISTOPHER MARKS

Christopher Marks is Associate Dean for Academic Affairs in the Hixson-Lied College of Fine and Performing Arts in the University of Nebraska-Lincoln and a Professor in the Glenn Korff School of Music. At UNL, he has also served as Interim Director of the School of Art, Art History & Design and the Johnny Carson School of Theatre & Film. As an organist, he is an active recitalist who has performed at numerous conventions of the Organ Historical Society and the American Guild of Organists. He has published articles on the organ and performance practice and has recorded multiple CDs.



CHUCK O'CONNOR

Chuck O'Connor is the dean of the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska-Lincoln. Through his leadership, the Hixson-Lied College envisioned, proposed and raised the money to create the Johnny Carson Center for Emerging Media Arts. This academic program and new facility opened in fall 2019 to incentivize interdisciplinary approaches to story making at the intersection of live performance, film, XR-mixed reality, experience design, sensory media and sonic art. He also serves as the convening arts dean of the Big Ten. As a board member of ICFAD he has co-lead online discussions: "This Time Has to Be Different: What Are Arts Colleges Doing about Racism?"

**THURSDAY,
OCTOBER 7, 2021**

**ROUNDTABLE
PRESENTATIONS**



Please plan to converse with colleagues as you attend three sessions at 25 minutes each.

Kevin Hamilton

Dean
College of Fine and Applied Arts
University of Illinois,
Urbana-Champaign
kham@illinois.edu

Barbara Korner

Former Dean of College of Arts
and Architecture
Penn State University
bok2@psu.edu

Christopher Marks

Associate Dean
for Academic Affairs
Hixson-Lied College of Fine
and Performing Arts
University of Nebraska-Lincoln
cmarks2@unl.edu

Chuck O'Connor

Dean
Hixson-Lied College of Fine Arts
and Performing Arts
University of Nebraska-Lincoln
charles.oconnor@unl.edu

A photograph of a modern building with a large glass facade. The building is tall and narrow, with a prominent vertical glass section. The glass reflects the surrounding trees and sky. In the foreground, a person is riding a bicycle on a paved path. The scene is set outdoors with green trees and a clear blue sky.

Creating spaces that inspire creativity

Boise State University | Center for the Visual Arts

07

NATIONAL
AIA ARCHITECTURE
AWARDS

80+

DESIGN AWARDS
FOR PERFORMING
ARTS CLIENTS

100+

DESIGN AWARDS
FOR UNIVERSITY
CLIENTS

950+

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& REGIONAL
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RUMORS OF WAR



Kehinde Wiley (born 1977) is an American artist known for repositioning black youth within the classical European tradition of power and status. With *Rumors of War*, he expands this concept while directly engaging the national conversation around monuments and their role in perpetuating incomplete histories and inequality. As a direct response to the Confederate statues that line Monument Avenue in Richmond, Wiley conceived the idea for *Rumors of War* when he visited the city in 2016 for the opening of Kehinde Wiley: A New Republic at VMFA. *Rumors of War* takes its inspiration from the statue of Confederate Army General James Ewell Brown "J.E.B." Stuart created by Frederick Moynihan in 1907. As with the original sculpture, the rider strikes a heroic pose while sitting upon a muscular horse. However, in Wiley's sculpture, the figure is a young African American dressed in urban streetwear. Proudly mounted on its large stone pedestal, the bronze sculpture commemorates African American youth lost to the social and political battles being waged throughout our nation. First unveiled on September 27, 2019, in Times Square, where the statue has remained on view for several weeks, *Rumors of War* will be unveiled December 10, 2019, at VMFA, its permanent home. The artist's vision will be complete when the statue is installed there with the city of Richmond as its backdrop. While this is Wiley's first monumental public sculpture, it is a continuation of his career-long investigation of representation, race, gender, and power.



MICHAEL TAYLOR

A highly regarded museum administrator, curator, author, and expert on modern and contemporary art, Taylor is a scholar of Dada and Surrealism with a focus on the work and ideas of Marcel Duchamp. Taylor's 2009 exhibition catalogue, *Marcel Duchamp: Étant donnés*, won both the prestigious George Wittenborn Prize and first prize for best museum permanent collection catalogue by the American Association of Art Museum Curators. Also in 2009, Taylor was co-commissioner with Carlos Basualdo for the Bruce Nauman exhibition at the American Pavilion for the 53rd Venice Biennale. The exhibition won the Golden Lion award for best national pavilion. A native of London, England, Taylor received Master of Arts degrees in Art History from both the University of Edinburgh in Scotland and the Courtauld Institute of Art in London. He also received his Ph.D at the Courtauld Institute before joining the Philadelphia Museum of Art as Assistant Curator of Modern Art in 1997.

CONFERENCE AGENDA

**THURSDAY,
OCTOBER 7, 2021**

4:00 - 4:30 p.m.
Rumors of War

proudly sponsored by

HGA

4:30 - 4:45 p.m.
**Afternoon Reflection Break and an Invitation
to meet with HGA in their Breakout Room**



57TH ANNUAL CONFERENCE

Virginia Museum of Fine Arts

The only US art museum open 365 days a year with free general admission, the Virginia Museum of Fine Arts invites visitors to connect personally with art from around the globe and across time. Each work of art is a storyteller, a reflection of ourselves and a chance to see the world through someone else's eyes. From the permanent collection galleries and special exhibitions to talks, performances, films, studio classes, shopping, and dining, there are endless opportunities for enrichment, dialogue, and exploration—all in a magnificent museum setting that extends to the E. Claiborne and Lora Robins Sculpture Garden.

Placing it among the top ten comprehensive art museums in the United States, VMFA's growing encyclopedic collection houses nearly 50,000 works of art representing 6,000 years of world history. Spanning continents, centuries, and mediums, VMFA's collection of art includes African, American, Ancient, Decorative, East Asian, European, Modern and Contemporary, Native American, Pre-Columbian, South Asian, and Photography. The museum is home to the largest public collection of Fabergé outside Russia and the finest collection of Art Nouveau outside Paris. VMFA is recognized as a leader among comprehensive art museums for its unmatched commitment to African and African American art.



Created for the citizens of the Commonwealth of Virginia in 1936, today VMFA welcomes more than one million visitors yearly. Across Virginia, the museum expands its reach through more than 1,000 statewide partnerships, the Evans Distance Learning program, VMFA on the Road, and the Visual Arts Fellowships that have provided funding to Virginia artists since 1940.

After VMFA unveiled Kehinde Wiley's massive sculpture *Rumors of War* in December 2019, the *New York Times* included Richmond on its world-wide list of 52 Places to Go in 2020, proclaiming "a once quiet Southern city now shines as a true cultural destination" and noting VMFA as a primary reason for that distinction. *Rumors of War* is one of many celebrated VMFA acquisitions by African American artists. In its

fiscal year of July 2020–June 2021, the museum spent 35 percent of its acquisitions fund on adding African and African American art to the permanent collection. Comparing VMFA's commitment with the national average among American art museums, which is only 2 percent, the Boston-based nonprofit Technical Development Corporation (TDC) confirmed this aspect of VMFA's leadership among encyclopedic art museums.

In 2021, VMFA entered the next phase of its development when it launched Strategic Plan 2021–25. Building off of the work of the last five years, the museum recommitted itself to becoming a more vibrant, inclusive cultural leader. The vision includes a VMFA that empowers all Virginians—through art and creativity—to reflect and connect



to each other, their communities, and the wider world. VMFA aspires to earn increased recognition statewide as a public asset and nationally and internationally as a leader in the museum field. The plan will impact all facets of the museum—from collections and exhibitions to programs, events, statewide outreach, technological advances, and more. VMFA will expand its heart, its identity, and its reach through collecting, storytelling, research, community connection, physical expansion, partnerships, and an internal culture that embodies the museum’s EDIA-centered values.

As part of that multifaceted plan, VMFA recommits to spending one-third of acquisition

Created for the citizens of the Commonwealth of Virginia in 1936, today VMFA welcomes more than one million visitors yearly.

funds on African and African American art. Intrinsic to the plan is continued dedication to expanding VMFA’s storytelling through acquisitions and exhibitions. Curatorial collecting endeavors will address issues of diversity, equity, inclusivity, and racial and social justice, including Islamic, Latinx, LGBTQIA+, Native American, and women artists. VMFA-organized special exhibitions (such as last summer’s *The Dirty South: Contemporary Art, Material Culture*, and the *Sonic Impulse*, the current *Man Ray: The Paris Years*, and the upcoming *Tsherin Sherpa: Spirits*) also remain committed to expanding the museum’s efforts of storytelling and representation.



The Modlin Center for the Arts University of Richmond

The Modlin Center for the Arts at the University of Richmond is a thriving hub of creativity where the arts are a catalyst for engagement, inspiration, and discovery for our students, the campus, and the greater Richmond community. Housed in a four-building complex, the Modlin Center for the Arts opened in 1996 and brings together five creative units: the academic departments of Art and Art History, Music, Theatre and Dance, and two arts organizations: Modlin Arts Presents and University Museums. These units, each with its own distinct mission, share a common purpose of fostering student creativity and critical inquiry through providing diverse programming that connects our campus and the region to a community of people, ideas, empathy, and expression.

Performance and exhibition spaces include Alice Jepson Theatre, Camp Concert Hall, Cousins Studio, Perkinson Recital Hall, Joel and Lila Harnett Museum of Art, Joel and Lila Harnett Print Study Center, Lora Robins Gallery of Design from Nature, and Visual Arts and Media Practice Gallery.expanding the museum's efforts of storytelling and representation.





THE FUTURE OF UR'S PAST: ENSLAVEMENT, EDUCATION, AND MEMORIALIZATION



SHELBY DRISKILL

Shelby Driskill, a University of Richmond researcher, learned about a "burying ground" on campus where enslaved workers had been laid to rest. Her husband, Douglas Broome, combined a 1901 map with modern maps using GIS software to identify cemetery's exact location.



AMY HOWARD

Dr. Amy Howard is on leave from her role as the assistant vice president for community initiatives and the Bonner Center for Civic Engagement (CCE) for the 2019-20 academic year and serving as the interim senior administrative officer (SAO) and associated faculty in American Studies. Previously, she co-led the CCE team with Sylvia Gale, working to institutionalize high quality, educationally grounded civic engagement.



LAURANETT LEE

Dr. Laurant L. Lee is a public historian specializing, teaching, advocating and collaborating with diverse community and academic audiences. From 2001 – 2016 she held the position of Founding Curator of African American history at the Virginia Historical Society, (now the Virginia Museum of History and Culture). In 2011, she worked with a team of colleagues at VHS to launch a genealogical tool called Unknown No Longer: A Database of Virginia Slave Names. In 2008, Dr. Lee published *Making the American Dream Work: A Cultural History of*

African-Americans in Hopewell, Virginia, an oral history project commissioned by the Hopewell City Council. She serves on several boards and is engaged as a consultant to various cultural and community entities. In 2017, Lee became a Community Trustbuilding Fellow, a program under the auspices of Initiatives of Change – an international organization which focuses on truth, racial healing and transformation. Also in 2017, Richmond Mayor Levar Stoney appointed Lee to the Monument Avenue Commission. In 2018 President Ronald Crutcher named her co-chair of the University of Richmond's Presidential Commission on University History and Identity. Subsequently, Dr. Lee directed the Institutional History Research team to explore the subjects of enslavement, race and segregation. The final reports were released in the spring of 2021.



KEITH "MAC" MCINTOSH

Keith W. McIntosh is the Vice President for Information Services and Chief Information Officer at the University of Richmond. He is a member of President's Cabinet where he provides advice and counsel to the President. He works collaboratively with university leadership leveraging its collective knowledge and expertise to ensure that the University's information technology investments remain ambitious, aligned with the institution's strategic objectives, and committed to advancing the University's mission and vision.

CONFERENCE AGENDA

**FRIDAY,
OCTOBER 8, 2021**

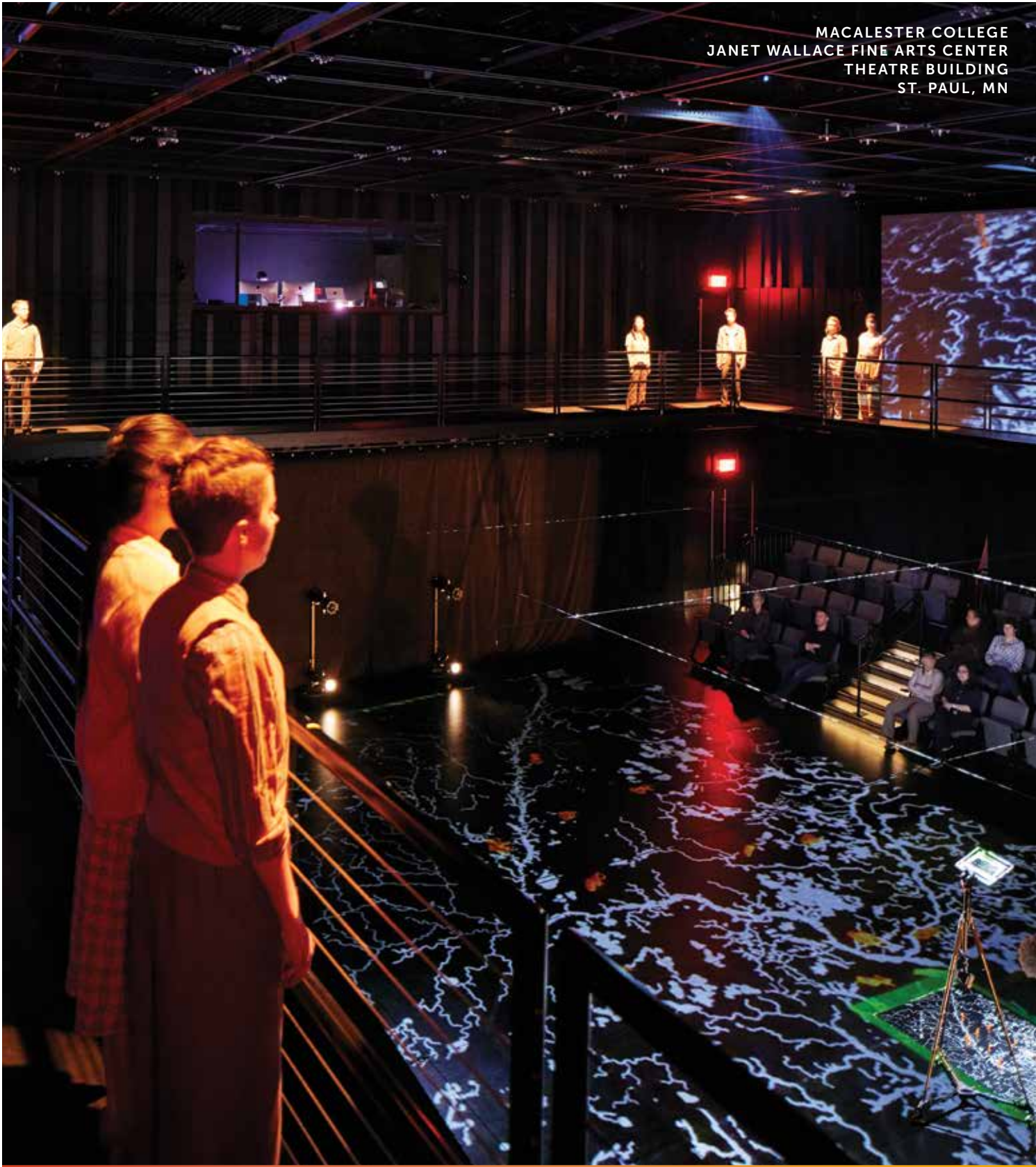


10:30 – 11:45 a.m.

The Future of UR's Past: Enslavement, Education, and Memorialization

In this session, University of Richmond researchers and leaders will discuss research that revealed the existence of an enslaved burying ground on campus predating the University's establishment on its current location. Research also confirmed that the University twice desecrated those graves in the mid-twentieth century. The panelists will discuss UR's work to memorialize the burying ground, informed by engagement with descendent communities and campus stakeholders. Lessons learned about community engagement and leveraging campus spaces to teach about institutional, regional, and national histories will be discussed.

MACALESTER COLLEGE
JANET WALLACE FINE ARTS CENTER
THEATRE BUILDING
ST. PAUL, MN



**THINK OUTSIDE
THE BLACK BOX**

THEATRE PLANNERS / LIGHTING DESIGNERS
Schuler Shook



ANNUAL MEETING International Council of Fine Arts Deans

- Call to Order Jean Miller, President
- Membership Report..... Nancy Uscher, Secretary
- Treasurer’s Report..... Laura Franklin, Treasurer
- Appreciation to Outgoing Board Members..... Jean Miller, President
- 58th Annual Conference..... Jean Miller, President
- Additional Business
- Election Results..... John Crawford-Spinelli,
Nominating Committee Chair
- Motion to Adjourn

CONFERENCE AGENDA

**FRIDAY,
OCTOBER 8, 2021**

11:45 a.m. – Noon
**Morning Reflection Break and an Invitation to
meet with Schuler Shook in their Breakout Room**

Noon – 1 p.m.
ICFAD Annual Business Meeting



Art by Lilian Garcia-Roig, 2021 Guggenheim Fellow

Florida State University
College of Fine Arts
Celebrates Exceptional Faculty

Lilian Garcia-Roig
Chair of the Department of Art
2021 Guggenheim Fellow



COLLEGE OF FINE ARTS
ART & DESIGN | MUSEUM | THEATRE | DANCE

BALLOT AND CANDIDATE PROFILES 2021

The election will be held at the 57th Annual Conference as part of the Annual Business Meeting and in accordance with election procedures outlined in the Council's bylaws.

The Annual Meeting of the International Council of Fine Arts Deans
FRIDAY, OCTOBER 8, 2021 | Noon

CANDIDATES FOR NOMINATING COMMITTEE



Arne R. Flaten, Head
Rueff School of Design, Art, and Performance
Purdue University

Dr. Arne Flaten is Professor of Italian Renaissance Art History and Head of the Patti and Rusty Rueff School of Design, Art, and Performance at Purdue University. Growing up in a diplomatic family he has lived and studied in various parts of the world, including Israel, Rwanda and Italy. Before Purdue, Flaten served as the Director of the School of Art at Ball State University, Chair of Visual Arts and Associate Dean at Coastal Carolina University, and was recognized with the Distinguished Service Award from the South Carolina House of Representatives. In 2013 Flaten was named HTC Distinguished Scholar-Teacher of the Year at Coastal Carolina University, the University's highest honor. In 2014 he was elected to the European Academy of Sciences and Arts—Salzburg.

Flaten's publications include books, edited journals, articles, essays and book chapters on the Italian Renaissance, Classical Greek architecture, digital humanities, and popular culture. He is co-founder (with Steve Bailey, Berklee School of Music) of the Digital Jazz Manuscripts Archive, which includes unpublished handwritten scores by legendary artists including Miles Davis, Ron Carter, Herbie Hancock, Eric Dolphy, Chick Corea, Wayne Shorter, and others. His research has been supported by the Fulbright Commission (twice); the Getty Research Institute; the Kress Foundation (three times); the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington (CASVA); the National Endowment for the Humanities (twice); the National Endowment for the Arts; and the Renaissance Society of America.

Flaten is a site accreditation reviewer, chair of the Nominations Committee, and a workshop presenter for the National Association of Schools of Art and Design. He serves on the Services to Historians of Visual Arts and Culture Committee for the College Art Association, and is on the Leadership Development Committee for International Council of Fine Arts Deans. He is a member of the National Council of Arts Administrators and the Big Ten Arts Alliance, was a frequent proposal reviewer for the National Endowment for the Humanities, is Special Projects Editor for Hermes Press, and has served on the Boards of Directors for the Muncie Arts and Culture Council, Sustainable Muncie (which governs the 86,000sf MadJax MakerSpace), and A Better Way (battered women's shelter).

Arne Flaten earned his B.A. in Art Studio and English Literature at St. Olaf College and was elected Phi Beta Kappa. He earned his MA and Ph.D. in Italian Renaissance Art History at Indiana University-Bloomington..

CANDIDATE STATEMENT

When I became Associate Dean in 2008, I was encouraged to engage with ICFAD. Through its excellent mentoring program, I met colleagues who helped me navigate many issues I would face throughout my administrative career. Living overseas for large portions of my life shaped my worldview and it fostered my interest in cultivating the arts across disciplines and to transcend socio-economic barriers. ICFAD provides a robust and diverse medium of exchange to address modern (and not so modern) challenges, and its leadership is fundamental to the continuation of that legacy. I am eager to help facilitate ICFAD's programming and leadership through the Nominations Committee.



ICFAD
INTERNATIONAL COUNCIL
OF FINE ARTS DEANS

CANDIDATES FOR NOMINATING COMMITTEE



Steve Peters, Dean
College of Fine Arts
University of Montevallo

Dr. Steve Peters is in his eighth year as the Dean of the College of Fine Arts at University of Montevallo, a small, public liberal arts institution in Alabama. The college is accredited by the National Association of Schools of Music, the National Association of Schools of Art and Design, and the National Association of Schools of Theatre.

Dr. Peters currently serves as chair of ICFAD's Diversity, Equity Inclusion and Belonging Committee. The DEIB committee hosts online forums, collects anti-racism statements, and gathers information on diversity issues to share on ICFAD's online Resource Center.

Dr. Peters' leadership at Montevallo entails advocacy and fundraising for innovative facilities in Music, Visual Arts, Communication and Theatre. The new \$25 million Center for the Arts "collaboratory" opened in 2020.

Dr. Peters has a long career as an advocate for the idea of "deans helping deans." He is frequently invited to speak on the topics of inclusion and equity in the arts, design thinking for new arts facilities, and collaboration. He co-authored the 2019 ICFAD publication, *Leonardo's Children: Stories on Creativity by Fine Arts Leaders*, featuring the work of 19 ICFAD colleagues. Dr. Peters has also served as chair of ICFAD's Stewardship and Cultivation Committee, a mentor for the Fellows Program, and President of the Association for Theatre in Higher Education.

Dr. Peters earned his Ph.D. in Theatre at Texas Tech University. In addition, he holds a Master's Degree from Baylor University, where he developed the MFA Degree in Theatre and served on the graduate faculty over a decade. He was Associate Dean of the College of Fine, Performing and Communication Arts at Wayne State University and Dean at Friends University.

CANDIDATE STATEMENT

Chairing the ICFAD Diversity, Equity, Inclusion and Belonging Committee (DEIB) has afforded me an opportunity to view ICFAD through a broader lens. The DEIB committee's priority has been to address concerns related to unconscious bias and systemic racism through conference presentations and online forums, and to share guiding principles through ICFAD's Resource Center to enable fine art deans to create more inclusive environments.

In a period that coincided with a pandemic, the shutting down of in-person learning, nationwide racial and civil unrest, and the cancellation of ICFAD's 2020 annual conference, ICFAD's Board found alternative opportunities to support deans and new business models to drive revenue. More work remains to be done in attracting a broader constituency of members. If elected to the Board, I would contribute to an effort to recruit more BIPOC members and, since diversity is creativity, I would work on increasing the number of memberships and institutional types to sustain a better balance of deans among small, mid-sized and large institutions, publics and privates. In addition, I would advocate for including community colleges for membership in ICFAD. Everyone is important if we are to create the future together.

I am grateful for the many opportunities ICFAD has provided me since my first conference in 2008 and am especially grateful to the Board for their mentorship. It would be an honor to serve.

CANDIDATES FOR SECRETARY

The office of Secretary will place the Secretary in position to become the automatic nominee of the Nominating Committee for the office of the President-Elect, assuming that s/he has served as Secretary with distinction and is a member in good standing.



James Frazier, Dean
College of Fine Arts
Florida State University

James Frazier, Ed.D., M.F.A. is Dean of the College of Fine Arts at Florida State University (FSU). He serves on the Boards of both ICFAD and the American Dance Festival (ADF). Prior to his appointment at FSU, Frazier spent 18 years at Virginia Commonwealth University (VCU), where he held the positions of Interim Dean and of Associate Dean for Graduate Studies and Faculty Affairs, as well as that of Chair of Dance and Choreography.

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

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

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

CANDIDATE STATEMENT

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

CANDIDATES FOR SECRETARY

The office of Secretary will place the Secretary in position to become the automatic nominee of the Nominating Committee for the office of the President-Elect, assuming that s/he has served as Secretary with distinction and is a member in good standing.



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

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

Smith's scholarly interests involve contemporary art festivals and biennials, as well as the ways in which biennials can nurture curatorial change, enhanced community involvement in the arts, and meaningful dialogue between arts organizations and political and educational institutions. He served as founding curator of the Bienal de Asunción in Paraguay, and he has been invited to contribute to the official curatorial teams for the Bienal de la Habana in Cuba and the Bienal de Curitiba in Brazil. He is part of the curatorial team for the Bienal de Curitiba in 2022. He is also a fluent speaker of Spanish and serves as a member of Montana State University's International Programs Board.

With four schools (Architecture, Art, Film & Photography, and Music) and Montana Shakespeare in the Parks under his leadership, Smith has focused on the development of interdisciplinary and integrative scholarship and curricula; the enrichment of partnerships between the university, community and industry; and the development of civic and international engagement opportunities for all graduates of his College.

Even in the era of Zoom meetings, he remains unafraid to pair green checkered sport jackets with fluorescent orange Chuck Taylors.

CANDIDATE STATEMENT

I have been a member of ICFAD since assuming my deanship at Montana State University in 2016. I have also served as Chair of the Diversity and Inclusion Committee from 2017-2019. I was elected to serve on the Board of ICFAD in 2019, and I am Board Liaison with its Global Connections Committee.

Along my path as a fine arts administrator, I have increasingly appreciated the ways in which ICFAD has supported that special journey—providing forums for continued professional growth, mapping ways in which we can create even more inclusive and diverse programs within our academic communities, and supporting productive risk-taking and dialogue so that our approaches to the arts remain robust and relevant. These efforts have become all the more critical during the age of COVID-19, as we lean into the experiences, perspectives and wisdom of our ICFAD colleagues.

I wish to serve as Secretary of ICFAD's board because I want to undertake the hard yards to make sure these support mechanisms grow and flourish. In the post-COVID times, I want to work toward establishing a network of campus visitations and leadership team exchanges so we can learn from each other beyond the scope of our annual conference. As a fluent Spanish speaker, I want to harness my experiences working in Central America, South America and the Caribbean to enrich our organization's relevance and its commitment to the arts in a truly global context—embracing and accentuating the power of the "I" in ICFAD. I also wish to establish a better, more readily accessible database of shared resources so we can learn from and appreciate the innovative successes of our colleagues. If the pandemic has taught us anything, it is the importance of sustained collaboration and breaking down institutional silos so we can work, dream and lead with camaraderie and fearlessness.

I am asking for your vote because I love this organization and the constant support it has extended to me as I have evolved as a dean. I ask for your vote because I want to listen to your visions for our organization and its future and work toward putting those thoughts into action. I ask for your vote because I want to continue to be a part of brainstorming the ways that ICFAD can better support and encourage those new to arts administration. I ask for your vote because the passion and enthusiasm I have as a fine arts dean—along with all of the ambassadorship and advocacy that our positions demand—are qualities I want to share beyond the orbit of my university and use to the betterment and advancement of this amazing organization.

CANDIDATES FOR BOARD MEMBER-AT-LARGE



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

Dr. Sarah Bay-Cheng is Dean of the School of the Arts, Media, Performance & Design and Professor of Theatre & Performance Studies at York University (Toronto, Canada). She previously served as Chair and Professor of Theater and Dance at Bowdoin College, where she instituted the College's first theatre major. As a faculty member at the University at Buffalo (SUNY), Bay-Cheng founded the Techne Institute for Arts and Emerging Technologies and created new graduate MA and PhD programs in Theatre & Performance. In its first three years, Techne launched several new programs, including the Digital Scholarship and Cultures initiative (DiSC), the Art, Robotics, and Technology for Youth (ARTY) Workshop, and the Techne Trekker, a mobile media art studio designed to bring digital artwork to local communities.

Bay-Cheng's research and creative works focus on the intersections among performance, media, and history, with particular attention to experimental forms across genre. Her books include *Performance and Media: Taxonomies for a Changing Field* (2015), *Mapping Intermediality in Performance* (2010), *Poets at Play: An Anthology of Modernist Drama* (2010) and *Mama Dada: Gertrude Stein's Avant-Garde Theater* (2004). She edited the book series, "Avant-Gardes in Performance" for Palgrave from 2010-2020, and has served as Associate Editor for the *Journal of Dramatic Theory and Criticism*, *Contemporary Theatre Review*, the *International Journal of Performance Arts and Digital Media*, and on the editorial boards for *ASAP/Journal* and *Theatre Research in Canada*, among others. From 2012-2016, she was a member of the Board of Directors for *Performance Studies international* and currently serves on the executive committee for the *American Society for Theatre Research*.

In 2015, Bay-Cheng was a Fulbright Scholar and visiting professor in the Department of Media and Cultural Studies at Utrecht University in the Netherlands and she continues to lecture and present internationally (for now, virtually). She can be heard regularly as a founding co-host for the theatre and performance studies podcast, *On TAP* (www.ontappod.com). More information at: <http://sarahbaycheng.net>.

CANDIDATE STATEMENT

As a new Dean and especially through the challenges of the last two years, I have been grateful for the resources, supports, and collaboration that ICFAD provides. With so much still changing, I look forward to continuing to work with the imaginative leaders and advocates of ICFAD and would welcome the opportunity to contribute to its future directions. As a candidate for the Board, I am particularly invested in providing support for new leaders through the Leadership Development Committee, as well as advancing our internationalization efforts and commitments to equity and digital transformation. For all its challenges, this dynamic time offers unique opportunities for the arts in higher education and beyond. I would welcome the chance to be a part of these exciting conversations.

CANDIDATES FOR BOARD MEMBER-AT-LARGE



George H. Brown, Dean
College of Fine and Performing Arts
Western Carolina University

George H. Brown has been a member of ICFAD since 2012. His twenty-eight years in the academy, complemented by over four decades of progressive leadership experience, from serving as supervisor of the Nuclear Weld Shop during his time in the U.S. Navy to his current role as Dean of the David Orr Belcher College of Fine and Performing Arts at Western Carolina University, has allowed him to collaboratively lead efforts to build new, innovative programs and initiatives—as well as strengthen existing ones—that have had impact across campuses and regions.

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

George currently serves on ICFAD's Leadership Development Committee and the Global Connections Committee. Previously he served on the Cultivation and Stewardship Committee as well as a Leadership Mentor with the ICFAD Leadership Development Workshop.

CANDIDATE STATEMENT

Transforming the lives of our students is at the core of our purpose and is the foundation of my leadership. Like all of in ICFAD, my leadership endeavors are focused on collaborating with faculty and campus leaders to enhance our students' academic experiences, stimulate their intellectual and cultural curiosity, and create new connections that link traditional areas of scholarship with innovative approaches to learning as a means of exploring the intersections impacting their lives as global citizens. Higher education, especially the arts, has never been more important to our evolving world than it is now. While faced with solving myriad challenges, leadership is about seizing opportunity and working collaboratively to shift campus culture to achieve our most important responsibility—recruiting, supporting, and retaining a diverse body of excellent faculty, staff, and students. To do this requires a determined, transformational approach to leadership. As ICFAD has been so important to my leadership development, I would be humbled and honored to "pass it forward" by investing time and energy to continuing the great tradition of "Deans Helping Deans" and advancing opportunities for leadership development to enhance our abilities to create a sustainable future for our institutions and to serve our students. Thank you for your consideration.

CANDIDATES FOR BOARD MEMBER-AT-LARGE



William T. (Billy) Clow, *Dean*
College of Fine Arts and Communication
Western Illinois University

Having spent the past two years as Interim Provost and Academic Vice President at Western Illinois University, Billy has returned to his role as dean for the College of Fine Arts and Communication. He is a professor of theatre teaching in Scenic and Lighting Design, Arts Management, Stage Management and Playwriting. He has designed 500+ productions over 25 years including *Spring Awakening*, *The Bacchae*, *Amadeus*, *Metamorphoses*, *Arcadia*, *Exit the King* and *The Full Monty*. He is a founding and continuing member of the Shelter Repertory Dance Theatre and has worked professionally for numerous theatres including The Heartland Theatre in Kansas City, St. Louis Music Theatre, Steppenwolf Theatre, the Arrow Rock Lyceum Theatre and the Illinois Shakespeare Festival. He has taught previously at Stephens College and the University of Wisconsin-La Crosse and served as the Dean of the College of Fine Arts at the University of Montevallo. He has published professionally, and has numerous theatrical honors, including lighting design awards and certificates of merit from KCACTF. He has served as the scenic and/or lighting designer for several theatres throughout the United States. He is a member of The Council of Colleges of Arts and Sciences and the International Council of Fine Arts Deans. Billy has served as guest artist at Middle Tennessee State University and the University of Missouri. He holds a BA in technical theatre/lighting design from the University of Missouri and an MFA in Scenic Design from Illinois State University. Billy is a lifelong advocate for the arts and is the proud father of three fabulous children, Edan, Cullen and Addison.

CANDIDATE STATEMENT

As a new Dean in 2009, I jumped at the opportunity to join a group of like-minded colleagues at ICFAD; and I have never been disappointed. By far the strongest organization I can say I am member to, ICFAD continues to deliver opportunity and leadership for the arts on so many levels. Much of my direct involvement has been to serve in the Leadership Development program over the previous ten years. This program has been instrumental in my own growth as mentee and as mentor. It has also worked to strengthen my resolve as a life-long advocate for the arts. Support for the arts has never been more important as we navigate the pandemic universe and its life altering effects on artists and educators. ICFAD has shown time and again it can be one of the major voices for the arts I want to continue in that effort. As a member of the board, I can bring an extensive career across higher education and public art together with talented colleagues and collaborate toward a more equitable and stronger future for all educators all students and all artists. I am excited to work with all and committed to the mission of the mission of ICFAD.

CANDIDATES FOR BOARD MEMBER-AT-LARGE



Andrew Davis, Dean
Kathrine G. McGovern College of the Arts
University of Houston

Andrew Davis is Founding Dean of the Kathrine G. McGovern College of the Arts at the University of Houston. His work there has focused on integrating interdisciplinary training into the curriculum and on establishing the arts as a leading force for social engagement and community impact. He is a strong advocate for the value of an arts and a liberal-arts education; the benefits of international study-abroad opportunities for students; and the opportunity for the arts to actively engage and transform universities and their cities. A music theorist by training and a long-time board member of the Texas Society for Music Theory, he has published and lectured widely on opera and instrumental music of the Romantic and late-Romantic periods. He is the author of *Il Trittico, Turandot, and Puccini's Late Style* (Indiana University Press, 2010) and *Sonata Fragments: Romantic Narratives in Chopin, Schumann, and Brahms* (Indiana University Press, 2017).

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

Davis holds the Ph.D. in music theory from Indiana University. He was appointed to the University of Houston faculty in 2003, and he holds the Cullen Foundation Endowed Chair.

CANDIDATE STATEMENT

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

CANDIDATES FOR BOARD MEMBER-AT-LARGE



Joseph Hopkins, Dean
School of the Arts
Samford University

Dr. Joseph Hopkins has served as dean of the School of the Arts for the fifteen years. Before Samford, Hopkins served as dean of the Petrie School of Music at Converse College and chair of the Department of Music at the University of Evansville. He founded the Harlaxton International Chamber Music Festival and served on the faculty of the Operafestival di Roma (Rome, Italy). Performances include leading opera roles with the Operafestival, the Dallas Lyric Opera, and Wildwood Opera Theatre; soloist with the St. Petersburg State Orchestra, International Chamber Orchestra of Rome, and Moscow State Philharmonic; recitals at St. Martin in the Fields Church of London, on Chinese National Radio, and for the Atelier Chamber Music Series of Paris; and concerts in North America, Africa, Europe, and Asia. Dr. Hopkins holds degrees from Shorter College, Baylor University and Indiana University. He completed a diploma from the Institute for Management and Leadership in Education at Harvard University and was named a Fulbright Senior Specialist to Indonesia. Recent events include performances in India, the Dominican Republic, and a series of concerts with the Samford String Quartet, including a performance in Weill Recital Hall at Carnegie Hall.

ICFAD is a source of inspiration and creativity. I return from every conference with practical solutions, refreshed vision, and plans to shape the world through the arts. It has been my privilege to be a part of ICFAD for over a decade and to serve as the present chair of the Global Connections Committee. I have realized the benefits of participation in ICFAD for many years and see the vast potential of the organization. It has been my pleasure to introduce many deans and associate deans to this organization, and I would welcome the opportunity to deepen the work of global engagement and membership to expand the influence of ICFAD.

CANDIDATE STATEMENT

I serve as the present chair of the Global Connections Committee and have been a part of ICFAD for over a decade. I am a regular attendee at conferences and have recruited fellow deans, associate deans, international colleagues as conference attendees and new members. ICFAD is a source of inspiration and creativity for me. I return from every conference with practical solutions, refreshed vision, and plans to shape the world through the arts. I have realized the benefits of participation in ICFAD for many years and see the vast potential of the organization. It has been my pleasure to introduce many deans and associate deans to this organization, and I would welcome the opportunity to deepen the work of global engagement and membership to expand the influence of ICFAD.

CANDIDATES FOR BOARD MEMBER-AT-LARGE



David R. Humphrey, *Director*
Oregon Center for the Arts
Southern Oregon University

David Humphrey came to Southern Oregon University in the summer of 2012 to head up the Performing Arts Department and developed in 2014 the new Oregon Center for the Arts at SOU which he currently serves as Director. This new institution combines the performing arts, the visual arts and creative writing into one division and it includes the Schneider Museum of Art, ShakespeareAMERICA, Oregon Arts Medallion, Oregon Fringe Festival, Chamber Music Concerts, and partnerships with many arts organizations locally and around the state including the renowned Oregon Shakespeare Festival, the largest regional theatre company in the nation.

Dr. Humphrey established a Creative Industries Initiative that infuses training in the arts with business, technology, and entrepreneurship in preparation for student entry into the cultural economy. In connection with this, Dr. Humphrey developed the MBA in Arts Administration program for students seeking leadership roles in the arts. Currently he serves on the Board of the International Council of Fine Arts Deans.

Previously he served for twelve years as Director of the San Francisco based Museum of Performance + Design, a nonprofit institution containing over 3.5 million items of performing arts archival materials, that presents exhibitions, performances, and lectures. Before this Dr. Humphrey served as Vice President for Education at the new California Center for the Arts in San Diego, Director of the Education Program at The Kennedy Center in Washington, DC and Founder and Dean of the Florida School of the Arts.

In addition Dr. Humphrey has a production company and for 25 years produced for The White House and the National Foundation for Advancement in the Arts (National YoungArts Foundation) a show at The Kennedy Center featuring the Presidential Scholars in the Performing Arts. In addition he has produced and directed performances and presentations with such noted artists as Sharon Stone, Tony Kushner, Carly Simon, Diana Ross, Alvin Nicholais, Joel Gray, Frederica von Stade, Carol Channing, Doc Severinsen, Tyne Daly, Cyd Charisse, Richard Thomas, Chita Rivera, Debra Messing, Walter Cronkite, and many more. He received his Ph.D. in Opera Production and Music Education from Florida State University.

CANDIDATE STATEMENT

ICFAD is an organization that I have proudly served both as a member and as a colleague throughout my various careers in the arts. From a college fine arts dean to heading up nonprofit arts institutions and returning to academia, I have been involved with ICFAD. I was delighted to rejoin ICFAD again and I immediately sought a way to be a service to the organization. In being asked to Chair the Global Connections Committee, I was excited in having the opportunity to help re-establish ICFAD's international associations and in working with members of the GCC. Together we were able to re-ignite dialog with our international colleagues and similar organizations across the world. Being part of the global community is an aspect of social responsibility that we instruct students which includes appreciating our role in society, leadership, and understanding not only our own culture but also the culture of others. We set examples to our students on how to interpret and interact with colleagues in the global network and being part of ICFAD facilitates our commitment as well as providing opportunities for our students to experience the world. It has been an honor serving temporarily on the Board and I would like to continue my service as a compelling voice in support of our international efforts—keeping the "I" active in ICFAD—but also being a part of leading this organization as it embraces a new world of distance engagement and being a responsible fiduciary to the organization as a whole.

CANDIDATES FOR BOARD MEMBER-AT-LARGE



Dr. Steve Peters, Dean
College of Fine Arts
University of Montevallo

Dr. Steve Peters is in his eighth year as the Dean of the College of Fine Arts at University of Montevallo, a small, public liberal arts institution in Alabama. The college is accredited by the National Association of Schools of Music, the National Association of Schools of Art and Design, and the National Association of Schools of Theatre.

Dr. Peters currently serves as chair of ICFAD's Diversity, Equity Inclusion and Belonging Committee. The DEIB committee hosts online forums, collects anti-racism statements, and gathers information on diversity issues to share on ICFAD's online Resource Center.

Dr. Peters' leadership at Montevallo entails advocacy and fundraising for innovative facilities in Music, Visual Arts, Communication and Theatre. The new \$25 million Center for the Arts "collaboratory" opened in 2020.

Dr. Peters has a long career as an advocate for the idea of "deans helping deans." He is frequently invited to speak on the topics of inclusion and equity in the arts, design thinking for new arts facilities, and collaboration. He co-authored the 2019 ICFAD publication, *Leonardo's Children: Stories on Creativity by Fine Arts Leaders*, featuring the work of 19 ICFAD colleagues. Dr. Peters has also served as chair of ICFAD's Stewardship and Cultivation Committee, a mentor for the Fellows Program, and President of the Association for Theatre in Higher Education.

Dr. Peters earned his Ph.D. in Theatre at Texas Tech University. In addition, he holds a Master's Degree from Baylor University, where he developed the MFA Degree in Theatre and served on the graduate faculty over a decade. He was Associate Dean of the College of Fine, Performing and Communication Arts at Wayne State University and Dean at Friends University.

CANDIDATE STATEMENT

Chairing the ICFAD Diversity, Equity, Inclusion and Belonging Committee (DEIB) has afforded me an opportunity to view ICFAD through a broader lens. The DEIB committee's priority has been to address concerns related to unconscious bias and systemic racism through conference presentations and online forums, and to share guiding principles through ICFAD's Resource Center to enable fine art deans to create more inclusive environments.

In a period that coincided with a pandemic, the shutting down of in-person learning, nationwide racial and civil unrest, and the cancellation of ICFAD's 2020 annual conference, ICFAD's Board found alternative opportunities to support deans and new business models to drive revenue. More work remains to be done in attracting a broader constituency of members. If elected to the Board, I would contribute to an effort to recruit more BIPOC members and, since diversity is creativity, I would work on increasing the number of memberships and institutional types to sustain a better balance of deans among small, mid-sized and large institutions, publics and privates. In addition, I would advocate for including community colleges for membership in ICFAD. Everyone is important if we are to create the future together.

I am grateful for the many opportunities ICFAD has provided me since my first conference in 2008 and am especially grateful to the Board for their mentorship. It would be an honor to serve.

CANDIDATES FOR BOARD MEMBER-AT-LARGE



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

John W. Scheib is Associate Vice President for the Arts, Dean of the College of Fine Arts, and holds a faculty appointment as a tenured professor in the School of Music at the University of Utah. As Dean and AVP, Scheib is responsible for leading the collective vision for a college consisting of over 2000 students and 300 faculty and staff from across five acclaimed academic departments and schools as well as providing leadership in the advancement of arts on campus and in the community through additionally overseeing four robust professional arts affiliates in residence at the University. Scheib came to Utah after serving as Director of the School of Music at the University of Kentucky (UK). Prior to his appointment at UK, Scheib served on faculty and in various administrative appointments at Ball State University, including as director of its School of Music.

Since his arrival at the Univ. of Utah in July 2017, the College of Fine Arts has created an ambitious multi-year comprehensive strategic plan; launched a capital fundraising campaign to renovate several facilities and increase the arts footprint to a record twelve buildings across campus; observed its highest student enrollment, degree conferrals, and student retention rates on record; created several new interdisciplinary certificate programs, significantly restructured its arts education licensure programs, and launched a nationally-ranked hybrid MA in Teaching-Fine Arts program; created the Arts-in-Health Innovation Lab (artsinhealth.utah.edu); expanded global engagement opportunities for students and faculty; and created a Justice, Equity, Diversity, and Inclusion (JEDI) Committee to help guide the development of and provide support for a more diverse community of faculty, staff, and students.

As a scholar often examining the multi-dimensional lives of artist-teachers, Scheib has contributed over 85 presentations, articles, and book chapters to the profession. He maintains an active schedule as a consultant and National Association of Schools of Music (NASM) visiting evaluator, and has served as a mentor in the International Council of Fine Arts Deans (ICFAD) Leadership Development Program.

Scheib earned the PhD in Curriculum and Instruction and MM in Music Education from the University of Wisconsin-Madison after completing his undergraduate degree at the University of Wisconsin-Whitewater, and taught in the Wisconsin K-12 public schools for nearly a decade prior to his work in higher education. He is a former fellow and graduate of the Southeastern Conference (SEC) Academic Leadership Development Program, and recipient of the Wisconsin Music Educators Association (WMEA) Richard G. Gaarder Award and Indiana Music Education Association (IMEA) Outstanding Collegiate Administrator of the Year award.

CANDIDATE STATEMENT

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

CANDIDATES FOR BOARD MEMBER-AT-LARGE



Eileen Stempel, *Inaugural Dean*
Herb Alpert School of Music
University of California, Los Angeles

Dr. Eileen Stempel currently serves as the Inaugural Dean of UCLA's Herb Alpert School of Music. Stempel relishes the joy of founding a "start-up company," as the school is the first and only school of music in the University of California System, and recently formed as a result of a generous \$30M donation by trumpeter, producer, and artist Herb Alpert. As a trained opera singer and a Presidential Scholar in the Arts, Stempel is also a nationally recognized champion for transfer students and views superb public education as one of the principal social justice issues of our time.

Stempel and co-author Stephen J. Handel are currently celebrating their Rowman & Littlefield release of their third book together, focused on higher education public policy entitled: *Beyond Free College: Making Higher Education Work for 21st Century Students*. The coauthors have completed two previous books, including *Transition and Transformation: Fostering Transfer Student Success* and the follow-up, *Transition and Transformation: New Research Fostering Transfer Student Success*, both with the University of North Georgia Press. Both are proud long-term members of the National Advisory Board for the National Institute for the Study of Transfer Students (NISTS).

Dr. Stempel's other scholarly interests focus on the music of women composers, and her work includes numerous recordings, commissions, articles, and edited volumes that examine the political, social, and musical contexts of the most influential female composers of our time.

Previously, Stempel was the Senior Vice Provost for Academic Affairs at the University of Cincinnati and Professor of Voice at The College-Conservatory of Music (CCM). Prior to that, she served in a variety of roles at Syracuse University over a seventeen-year span, where she was awarded a Kauffman Foundation eProfessorship and the prestigious ACE Fellowship, which she served at Colgate University. Stempel received her Bachelor of Music from the University of Rochester's Eastman School of Music and she received her doctorate from Indiana University's Jacobs School of Music.

CANDIDATE STATEMENT

I've joined ICFAD in 2019 when I started my new job as the Inaugural Dean, and was seeking a community of purpose and practice where I might learn from and grow with a dynamic group of gifted arts leaders, champions, administrators, advocates and creative integrators. I've grown through the many wide-ranging conversations on topics as wide-ranging as: COVID-planning; communications; development; and the joys and challenges of serving as a founding or inaugural dean. The roles models I have been humbled to discover have helped me—and my young school—grow and flourish during a time that has potently mixed both a pandemic with a profound time of racial reckoning. I would be honored to serve on the Board of Directors as we collectively, collaboratively and creatively realize ICFAD's mission and vision during this dynamic and transformative era. I salute the current Board and the Executive Director for their leadership during these challenging times, and look forward to continuing to advocate for the power of the arts to lift lives and inspire dreams.



MINUTES OF THE ANNUAL MEETING

International Council of Fine Arts Deans, Friday, October 4, 2019

The Annual Meeting of the International Council of Fine Arts Deans (ICFAD) was called to order by President-Elect Jean Miller in the absence of President Jeff Elwell at 12:45 p.m. on Friday, October 4, 2019 at AT&T Conference Center in Austin, Texas as part of the 56th Annual Conference.

APPROVAL OF MINUTES: Annual Meeting 2018

A motion was made, seconded and unanimously approved that minutes of the 2018 Annual Meeting be approved as presented. A copy of those minutes was included on page 79 of the Conference Program Book.

ELECTION

Past President John Crawford-Spinelli thanked Nominating Committee members Cyrus Parker-Jeanette and Raymond Tymas-Jones for their work, and all of the members on the ballot for their willingness to serve. Hearing no nominations from the floor, and after all nominees were announced and asked to stand, ballots for election of directors and Secretary were distributed, completed by members who had not been able to participate in electronic voting, and collected for tallying.

MEMBERSHIP REPORT

President-Elect Jean Miller shared membership figures for the multi-national alliance of executive arts administrators: 174 Institutional; 112 Associate; 6 Affiliate; 64 Emeritus; and 10 Distinguished Service. She asked members to join her in celebrating the work of Dean Peter Sargent as he retires. She presented him with Emeritus Membership. Cyrus Parker-Jeanette and Joe Seipel were also presented with Emeritus Membership, but were not in attendance.

TREASURER'S REPORT

Secretary Jean Miller, in the absence of Treasurer Michael Tick, shared a financial report. It was reported that the financial condition of the International Council of Fine Arts Deans is sound. Annually, financial reports are reviewed by an independent Certified Public Accountant. ICFAD is a non-profit corporation formed under the laws of the State of Florida.

At year-end 2018, the statement of financial position indicated net assets totaling \$298,072.



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

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



57TH ANNUAL CONFERENCE

In 2018, the association saw revenue from:

- Membership dues of \$80,150
- Annual conference revenue of \$191,174
- Investment income of \$4,250
- Royalties from website advertising of \$2,196 totaling \$282,645, offset by expenses of \$367,459 for a net decrease of \$84,814. The net decrease was thoughtfully and thoroughly addressed by the board of directors and Executive Director, and a net increase in revenue is projected for 2019 – we would like to think without any decrease in membership benefits, Secretary Miller stated.

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

PRESIDENT'S REPORT

In the absence of President Jeff Elwell, Secretary Miller shared additional information. She reported that there were 258 people at this conference, making it one of the best attended. Of those, 88 have the title of Dean. Also in attendance were 9 Interim Deans, 33 Associate Deans, 28 Directors, 7 Chairs. Attendees represented seven countries other than this one, and 36 states plus the District of Columbia. There were 44 first time attendees in attendance.

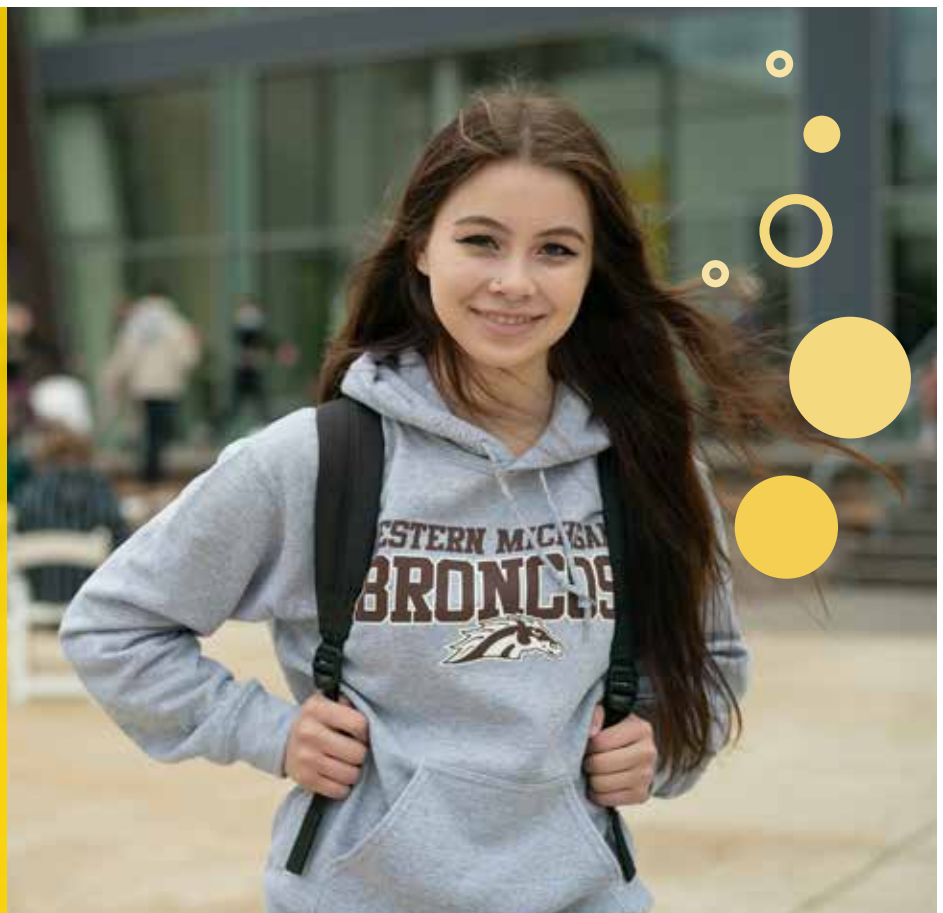
APPRECIATION OF OUTGOING BOARD MEMBERS

Secretary Miller shared appreciation with Susan Picinich, who returned to faculty at Towson University, and Charles Wright, who retired from Kendall College of Art and Design, for two years of service on the ICFAD Board of Directors. She also shared her appreciation for Al Romero, Weisman School of Arts and Sciences at Baruch College, City University of New York. Al completed a term that was previously vacated by a member who was making a change in her career, and since he had not served a full three-year term, Al was eligible to run for re-election. The Board also thanked him for his leadership with many projects – bringing social media to the forefront of priorities; planning the 2020 International Symposium; and co-chairing the association's most recent publishing endeavor. Secretary Miller then thanked Michael Tick for being a detail-oriented and conscientious Treasurer who helped us put new reporting procedures in place that will strengthen the financial health of this association.

Secretary Miller reminded attendees that the previous year, George Sparks was leading this meeting in Seattle. After the tremendous conference – in which he played a leading role in planning and executing – George became seriously ill. His change in health came as a great surprise, and we stood by with concern and support as he took a requested leave of absence from his final year of his term on the board, as Past President. Secretary Miller expressed her pleasure that George was able to attend the conference, so that ICFAD could thank him in person for his leadership.

Western Michigan University's College of Fine Arts is a place where everyone knows your name, and you can make a name for yourself.

Become the artist you want to be.





Secretary Miller then thanked John Crawford-Spinelli. He was ICFAD's president for two years, 2014 – 2016, and before that, John served on the board of directors for several years. The board of directors then asked him if he might share yet another year of leadership – filling the Past President position that opened with George's medical leave. John graciously and generously agreed. Secretary Miller said it had been a pleasure to work by his side and thanked him.

Leonardo's Children: Stories on Creativity by Fine Arts Leaders that will Blow your Mind

Board member Al Romero introduced the recently published compilation of stories from fine arts deans about successful cases in which creative and / or collaborative approaches have been used to solve problems deans face in leadership positions. He thanked the members who shared submissions.

INTERNATIONAL SYMPOSIUM

David Humphrey, Chair of ICFAD's Global Connections Committee, introduced an agenda for a global seminar planned with ELIA (European League of Institutes of Arts) scheduled for June 2021 in Barcelona.

As the board member who had taken the lead in planning the International Symposium in June 2021 in Barcelona, Al Romero shared a video production promoting the arts immersion opportunity.

ICFAD'S 57TH ANNUAL CONFERENCE: RICHMOND, VIRGINIA

Nancy Scott, Interim Dean at Virginia Commonwealth University School of the Arts shared remarks about the city of Richmond and shared that the team at VCU looks forward to welcoming ICFAD members to the conference there.

ELECTION RESULTS

Past President John Crawford-Spinelli announced the results of the election, congratulating Nancy Uscher, who will serve as Secretary; Al Romero who will complete a 2017 – 2020 term vacated by a retired board member; and James Frazier and Royce Smith who were elected to serve a three-year term of 2019 – 2022.

The meeting adjourned at 2:00 p.m.



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WHERE ARTISTRY WITH SOUL MEETS INNOVATIVE TEACHING.

Offering programs in music, architecture, art, game design and 3D animation, graphic design, interior design, theatre, ministry and more.



57TH ANNUAL CONFERENCE

MEMBERSHIP REPORT

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

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

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

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

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

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

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

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

	INSTITUTIONAL	ASSOCIATES	AFFILIATE	EMERITUS	DISTINGUISHED SERVICE	ADVANCEMENT OFFICERS	COMMUNICATIONS PROFESSIONALS
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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PASSION CREATIVITY PERFORMANCE

Oregon Center for the Arts (OCA) educates artist-practitioners and scholars in a diverse environment that cultivates SOU's values of creativity, collaboration, communication, and adventure. OCA is an academic division of Southern Oregon University and serves as a community arts presenter, partner, and producer. The structural components of the OCA include Academic Programs; the Schneider Museum of Art, Oregon Fringe Festival, ShakespeareAMERICA Institute, Chamber Music Concerts, Tutunov Piano Series, and other institutionally-based Affiliated Arts Programs; and Community Arts Partnerships.

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AT SOUTHERN OREGON UNIVERSITY

Ashland, Oregon USA

 OCAatSOU

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ICFAD CONFERENCES

planned for 2022 San Diego, California

2021 changed to online because of a resurgence of the COVID-19 pandemic

2020 Richmond, Virginia
cancelled because of COVID-19

2019 Austin, Texas

2018 Seattle, Washington

2017 Halifax, Nova Scotia

2016 Grand Rapids, Michigan during ArtPrize

2015 Atlanta, Georgia

2014 Kansas City, Missouri

2013 New Orleans, Louisiana

2012 Minneapolis, Minnesota

2011 Washington, D.C.

2010 Sarasota, Florida

2009 Salt Lake City, Utah

2008 Portland, Oregon

2007 Charleston, South Carolina

2006 Boston, Massachusetts

2005 Scottsdale, Arizona

2004 Philadelphia, Pennsylvania

2003 Fort Worth, Texas

2002 Toronto, Canada

2001 Long Beach, California

2000 Miami, Florida

1999 Pittsburgh, Pennsylvania

1998 St. Louis, Missouri

1997 San Antonio, Texas

1996 Washington D.C.

1995 Montreal, Canada

1994 Minneapolis, Minnesota

1992 San Francisco, California

1991 New Orleans, Louisiana

1990 Chicago, Illinois

1989 Ottawa, Canada

1988 Seattle, Washington

1987 Cleveland, Ohio

1986 Boston, Massachusetts

1985 Banff, Canada

1984 Amsterdam, Netherlands

1983 Dallas, Texas

1982 Washington D.C.

1981 Los Angeles, California

1980 Toronto, Canada

1979 Chicago, Illinois

1978 San Francisco, California

1977 Minneapolis, Minnesota

1976 Palm Springs, California

1975 Vancouver, Canada

1974 Denver, Colorado

1973 Atlanta, Georgia

1972 Mexico City, Mexico

1971 Los Angeles, California

1970 Chicago, Illinois

1969 London, England

1968 Boston, Massachusetts

1967 New Orleans, Louisiana

1966 San Francisco, California

1965 Philadelphia, Pennsylvania

1964 Oberlin, Ohio

INTERNATIONAL SYMPOSIUMS

2020 Barcelona, Spain

cancelled because of COVID-19 pandemic

2017 Havana, Cuba

2014 Istanbul, Turkey

2011 Florence, Italy

2008 Dubrovnik, Croatia

2005 London, England

2002 Rome/Florence, Italy

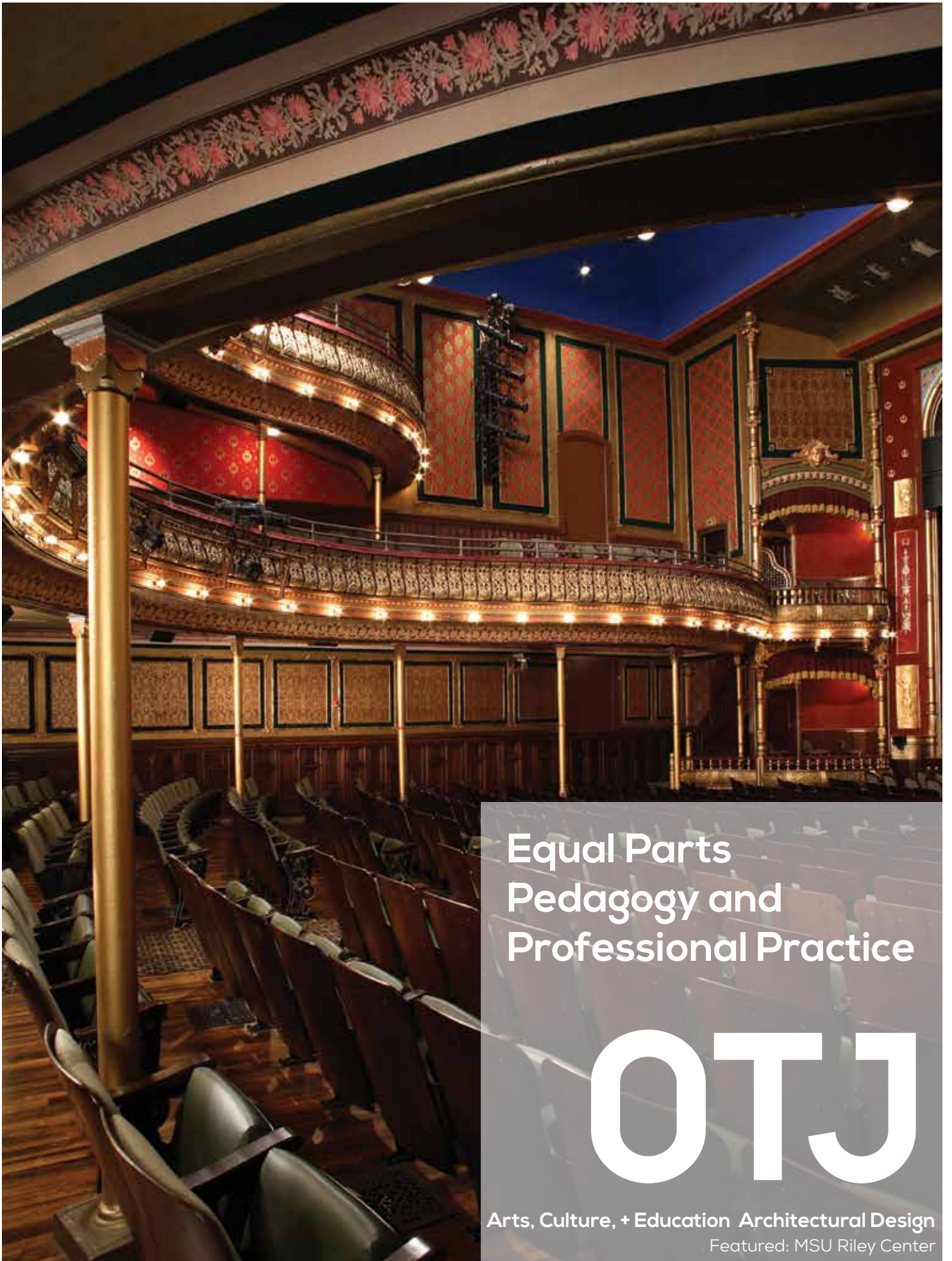
1999 Auckland, New Zealand

1996 Lisbon, Portugal

1993 Madrid, Spain

1987 London, England

1981 Florence, Italy



Equal Parts
Pedagogy and
Professional Practice

OTJ

Arts, Culture, + Education Architectural Design
Featured: MSU Riley Center



ARTS AND HEALTH INTERSECTIONS



AARON ANDERSON

Dr. Aaron Anderson is probably the only person in the world to hold simultaneous university positions in Art, Medicine, and Business. He is Associate Chair and Head of Undergraduate Studies for the VCUarts Theatre Department, Founding Director of the Standardized Patient Program in the VCU School of Medicine, and Instructor for the Executive MBA program in the VCU School of Business. He holds an Interdisciplinary PhD in Culture from Northwestern University and an MFA in Theatre from the University of Hawai'i at Manoa. He is the recipient of multiple awards for

excellence; is the author of five books and fifteen articles; has presented invited keynotes and workshops for over one hundred businesses, associations, government agencies and healthcare organizations in twelve countries on four continents.



ANNE F. HOGAN

Dr. Hogan previously served as the Director of Education at the Royal Academy of Dance, based in London, and as its Senior Advisor for International Partnerships, based in the US. Prior to joining the Royal Academy of Dance, Dr. Hogan was an Associate Dean in the Faculty of Humanities, Arts, Languages, and Education at London Metropolitan University, where she previously held the position of Academic Leader of Performing Arts, Film Studies and Theatre Studies.



SARAH HOOVER

As Associate Dean for Innovation, Interdisciplinary Partnerships and Community Initiatives at the Peabody Institute, Sarah Hoover has re-invigorated the institute's historic engagement with organizations throughout Baltimore to bring music to new audiences and help students hone citizen artistry and career skills. She has shepherded the development of Peabody's Breakthrough Curriculum and oversees the work of Peabody LAUNCHPad and the Office of Community Partnerships, advancing an integrated vision for career skill development,

entrepreneurship and citizen artistry. Named one of Musical America's 30 Music Professionals of 2019 for her work linking music and medicine at Johns Hopkins, Hoover leads a variety of interconnected efforts across the university and hospital system to conduct research, develop therapies, bring music into clinical settings, and provide multi-disciplinary clinical care for musicians. She has shepherded the development of concert series and bedside music programs at Johns Hopkins Hospital as well as programs in creative aging and sensory-friendly performances through Peabody Prescribe's arts for wellness division, and has served as co-director of the Johns Hopkins Center for Music and Medicine. Her book, Music as Care: Artistry in the Hospital Environment, was published in the spring of 2021.



JILL SONKE

Jill Sonke, is director of the Center for Arts in Medicine at the University of Florida (UF), and is currently serving as Senior Advisor to the CDC Vaccine Confidence and Demand Team on the COVID-19 Vaccine Confidence Task Force. She is also an affiliated faculty member in the UF School of Theatre & Dance, Norman Fixel Institute for Neurological Diseases, the Center for African Studies, the STEM Translational Communication Center, and the One Health Center. Jill serves on the editorial board for Arts & Health journal and as a consulting editor for Health

Promotion Practice journal. She is also director of the EpiArts Lab, a National Endowment for the Arts Research Lab at UF, and the national initiative, Creating Health Communities: Arts + Public Health in America.

CONFERENCE AGENDA

**FRIDAY,
OCTOBER 8, 2021**

1:00 - 1:15 p.m.

Afternoon Reflection Break and an Invitation to meet with OTJ and Steinway & Sons in their Breakout Rooms

proudly sponsored by

OTJ

and



STEINWAY & SONS

1:15 - 2:30 p.m.

Arts and Health Intersections

Creative practice related to health resonates strongly as practitioners adopt community-based focus striving to support social justice and affect positive change in communities across North America. The arts are impacting the face of health care in several distinct ways including promoting self-expression and therapeutic processes; supporting social citizenship and attachments to place; enriching understanding of the importance of culture as knowledge production; and working to educate health professionals.

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VCU names fine arts building after longtime dean Murry N. DePillars



Murry N. DePillars, Ph.D., oversaw a period of tremendous growth as dean of the Virginia Commonwealth University School of the Arts from 1976-1995, nearly doubling enrollment and elevating the school's national reputation. In September 2020, the VCU Board of Visitors passed a resolution to commemorate the longtime educator, who died in 2008, by naming the fine arts building at 1000 West Broad Street in his honor.

The 114,000-square-foot Murry N. DePillars Building houses the Craft/

Material Studies, Kinetic Imaging, Painting + Printmaking and Sculpture + Extended Media departments.

In his two decades at the helm of VCUarts, DePillars cultivated a fertile period of development. The school grew to 2,400 students and emerged as one of the largest arts schools in the country. DePillars is also credited with increasing funding, including external funding and a sizeable increase in the endowment. He oversaw the expansion of performing arts facilities, and the launch of campus and city jazz festivals and high-profile fashion shows. These events realized his goal of bringing a diverse public together.

But his greatest achievement may be elevating the professionalism of both the faculty and students, which raised the school's prominence in all fields.

As dean, DePillars was determined to use the arts to forge a bold, unified spirit in Richmond. He believed so strongly that the arts empowered communities that he defended the principle before the federal government. In 1992, the National Endowment for the Arts decided to withhold a \$10,000 grant from an exhibition at the VCUarts Anderson Gallery that featured photographs of human body parts. In protest, DePillars relinquished his seat on the NEA's Expansion Arts/Arts in Education Initiative panel. That same year, DePillars spoke before the House Appropriations Subcommittee on Interior, Environment, and Related Agencies to argue that the NEA should receive maximum funding, despite years of calls by detractors to abolish it.

DePillars was also a professional painter and art historian whose work and research were exhibited and published throughout the country. A Chicago native, DePillars was deeply influenced by the countercultural zeitgeist of the 1960s. He was a lifelong lover of jazz and a member of the Chicago-based AfriCOBRA — the African Commune of Bad Relevant Artists.

His affinity for the history of Black artistry in the United States and abroad fueled his encyclopedic knowledge of African art history. His paintings incorporated a vast lexicon of cultural iconography, from the gyrations of hip-hop dancers to ancient Saharan petroglyphs.

CONFERENCE AGENDA

**FRIDAY,
OCTOBER 8, 2021**

2:30 - 3:00 p.m.
VCU Campus Tours
Please choose one.

Community Engagement

At VCUarts, creativity is leading design solutions in our community and businesses worldwide. Visit VCUarts' middle Of broad (mOb) studio, where students from graphic design, fashion design, and interior design engage with community partners to solve issues that impact the citizens of Richmond.

Arts and Health

Faculty members from VCUarts are leveraging their creativity and innovative technology to solve society's most pressing challenges. Many are engaged in collaborative, cross-disciplinary partnerships with VCU's leading medical center. On this tour of the VCU Center for Simulation & Patient Safety, you will learn how faculty are providing training in communication and clinical empathy to healthcare professionals.

Global Creative Practice

Visit VCUarts' Murry N. DePillars Building and Kinetic Imaging where faculty are driving global creative practice. You will meet faculty working on issues of diversity, inclusion, equity, and social justice, as well as faculty crossing disciplines in new hybrid models that break down traditional academic silos.





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arts.psu.edu

#MakingPossibilitiesPossible

snaap

- **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 over a decade, SNAAP has collected and analyzed data from over 200,000 arts graduates from across North America and has helped change the national conversation on the value of an arts degree. Over 300 colleges and universities have participated in the study and SNAAP data have been used for assessment, curriculum reform, recruitment, benchmarking, alumni engagement, advocacy, and more.

WE INVITE YOUR INSTITUTION TO PARTICIPATE IN THE 2022 SNAAP SURVEY


The next survey will be administered in Fall 2022 and will offer:

- Significantly reduced fee structure (by as much as 54%)
- New focus on diversity, inclusion, and equity
- Questions designed to measure the impact of COVID-19 on the lives and careers of arts alumni
- More inclusive survey administration
- Greater emphasis on field-wide insight
- Visit the new SNAAP website at snaaparts.org for more information.

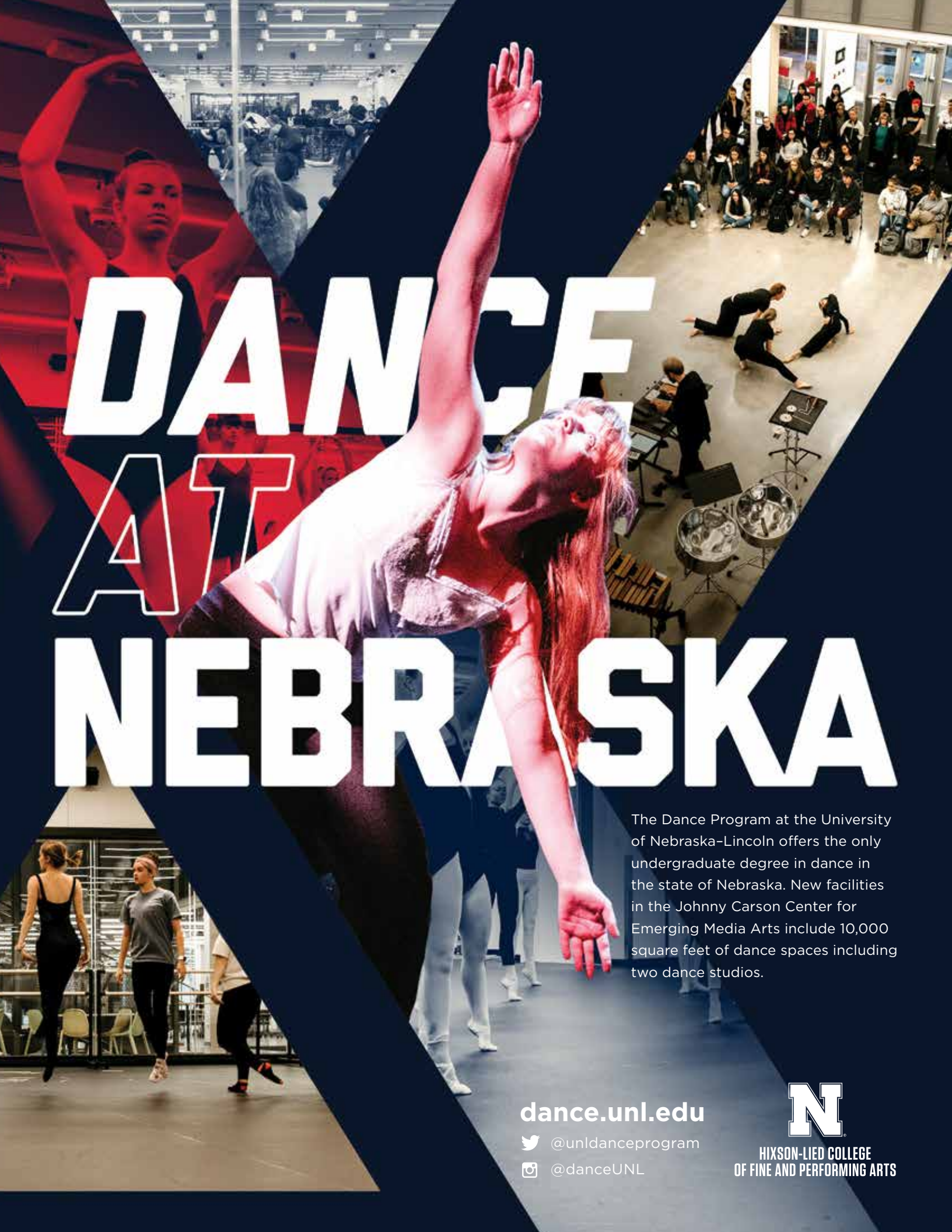
REGISTRATION OPENS SEPTEMBER 24, 2021

SNAAP is now managed as a three-way partnership between the University of Texas College of Fine Arts, the College of Fine and Applied Arts at the University of Illinois at Urbana-Champaign, and Arts + Design Alumni Research.

I ILLINOIS
College of Fine & Applied Arts

 The University of Texas at Austin
College of Fine Arts

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



DANCE AT NEBRASKA

The Dance Program at the University of Nebraska–Lincoln offers the only undergraduate degree in dance in the state of Nebraska. New facilities in the Johnny Carson Center for Emerging Media Arts include 10,000 square feet of dance spaces including two dance studios.

dance.unl.edu

 @unldanceprogram

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HIXSON-LIED COLLEGE
OF FINE AND PERFORMING ARTS



The 2020s are a time of profound change and opportunity: What is TCC doing to help?

At Theatre Consultants Collaborative, we are constantly looking at trends in entertainment, education, and society and asking ourselves how we can support our clients in these times. Covid will likely result in enduring adjustments that are good for public health; for example, there is a renewed emphasis on displacement ventilation, touchless restrooms, and airflow designed to remove pathogens at their source. Covid is only one of the catalysts that we are experiencing; consider climate change, racial reckoning, gender awareness, income inequality, and political division.

Artists have always been at the forefront of historical changes, and academia remains core to training the new generations of practitioners. How do we bring desired change into our lives and work and, in doing so, set the next generation up for success? How do we model the change we want to see for our audiences?

Climate change demands a greening of the arts. Should we shift some of our resources to support more environmentally responsible work processes, productions, and buildings?

Partially because diversity has been modeled in entertainment, these attitudes are flowing into society. How do we bring this awareness more broadly into academia? How do we help propagate diversity beyond the university campus?

In response to Covid, we saw the expansion of streaming events. There has been speculation that streaming is the new "cheap seat." How are we preparing our young performers and technicians for this new reality that is simultaneously the big stage and the (really) small screen? Should streaming infrastructure be built into our facilities? Can streaming be a form of outreach to prospective students, students' families, and alumni?

As a result of Covid-19, we may have lost a generation of

artist leaders to other industries. The good news is that training in the arts creates flexible and collaborative thinkers. There is an opportunity for the next cohort of creative individuals to make an outsized mark on our industry. How can we support our emerging artists and bring back others who were forced to change paths during the pandemic?

We are witnessing upheaval in our political environment. Traditional and social media is influencing discussion. Should it be part of our mission to present events that help inform the debate and educate our audiences? Should these events be pushed out more broadly through streaming? Should events be physically distributed beyond the borders of the campus into the community? The physical design of our cultural buildings and their systems can support these choices.

Buildings have a profound impact on the people and programs they house. As theatre consultants, we can use the design process, working with architects and users, to clarify and promote organizational goals. When we do this work, these goals become embodied in the design of your spaces.



Curtis Kasefang has designed, equipped and operated performance spaces throughout North America for more than 30 years. Prior to co-founding TCC in 2003, he set up and ran the lighting and sound departments at Theatre Projects' U.S. office. He was a technical director and the facility manager for the State University of New York's Performing Arts Center at Purchase and production manager for an international performing arts festival. Curtis' recent projects include Virginia Commonwealth University's Institute for Contemporary Art, Prince George's Community College's Queen Anne Center, and the Conrad Prebys Performing Arts Center.



Burning Coal Theatre
Photo Credit: J West Photography



Handel Performing Arts Center,
University of Hartford
Photo Credit: Robert Benson Photography



Blackbox Theatre,
University of North Carolina-Wilmington
Photo Credit: Jeff Janowski/UNCW



57TH ANNUAL CONFERENCE

Acoustic Transformation Over 30 Years: Modlin Center for the Arts at the University of Richmond

JaffeHolden

Jaffe Holden's history with Modlin Center began in 1992, when the University of Richmond decided to expand their arts center to improve performance, rehearsal and exhibit venues, classrooms, and visual and performing arts studios. The design team included Marcellus Wright Cox and Smith Architects, Theatre Projects Consultants, and Jaffe Holden Acoustics.

The facility was completed in 1996 for a cost of \$16,000,000. The project included the new construction of the 500 seat Jepsen Theater for dramatic productions, a lobby and related support spaces. Keller Hall, a former swimming pool, was transformed into the studio theater and art studios. In fact, you can still see the shallow end pool floor slope in the costume storage area under the theater! The adjacent Booker Hall was renovated into a music library with a new bridge spanning the campus driveway. This part of the renovation included the dramatic re-purposing of the Camp Theater into an 800-seat concert hall and a thorough upgrade of classrooms, music studios, and practice rooms.



Camp Concert Hall 1993 Stage



Camp Concert Hall 2019 Stage

As a drama theater, Camp Theater had a low volume and slatted wood ceilings. This presented quite a challenge in renovating the space to become a concert hall! Jaffe Holden transformed the hall's acoustics by creating a new performance platform with tunable acoustic reflectors. These reflectors helped achieve excellent acoustics to support all of the music department's ensembles.

The Jepsen drama theater is designed in a wide fan configuration to bring audience members close to three sides of the thrust stage. Acoustically, this configuration can be challenging. In order to naturally reinforce speech, the sidewalls were carefully angled to reflect sound to the audience to increase intimacy and clarity. The reflective ceiling over the thrust stage serves to reinforce the spoken word. The use of sound absorbing panels on the rear wall prevents unwanted echoes and further assists natural voice acoustics. A hushed background sound level of NC-15 aids in hearing students' unamplified voices.



Jepsen Theater

More recently, in 2020 we completed the unrealized completion of Booker Hall. This effort included upgraded air-conditioning, a new expansive music recording suite, updating finishes in the rehearsal rooms and adding new dance and



rehearsal rooms. We also upgraded Camp Concert Hall with a new adjustable acoustic system of motorized banners to allow for more expansive programming by the Modlin Center.

And lastly, just before the pandemic took hold in 2020, Jaffe Holden finished the renovation of the visual art building's facilities to improve safety and acoustic isolation. An exciting hi-tech suite for art technology and design was added, along with flexible use studios, classrooms, and maker spaces.



Having cultivated our expertise over 50 years, Jaffe Holden is the leading provider of acoustic design and audio/video services for performing arts, educational and cultural spaces. Our goal is to inspire sensory experiences in the spaces people work, learn, live and play. Russ Cooper, principal of acoustics, has been with our company since 1990 and has helped hundreds of academic institutions get the most acoustic value from their projects.



Camp Concert Hall 1993 Balcony



Camp Concert Hall 2019 Balcony



New Music Classroom



Music Rehearsal Room BEFORE



Music Rehearsal Room BEFORE



Music Rehearsal Room AFTER



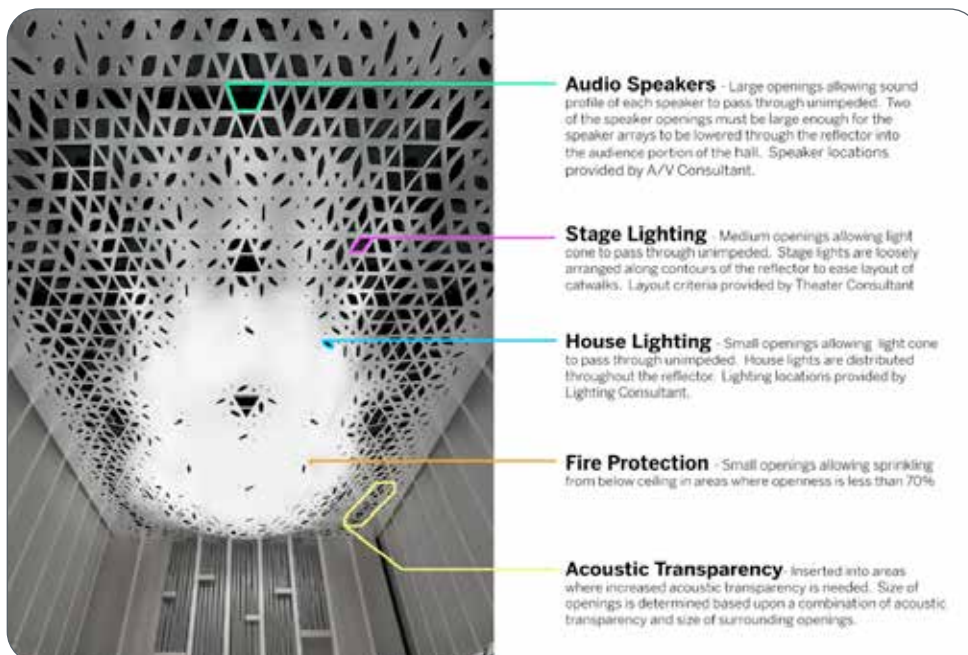
Performance Spaces: Beyond Coordination To A Unified Expression

Performance spaces contain a range of systems to support audience comfort, ensure safety, and enhance the event. The layout of these systems are coordinated during the design phase across various disciplines, but often times there is not a unified approach that brings all systems into an integrated expression. Leveraging parametric modeling, there is an opportunity to balance their performance requirements through an iterative design process that heightens the aesthetic and aural experience while optimizing the function of each system.

LMN first implemented this approach on the design for the 700-seat concert hall at the University of Iowa's Voxman School of Music. The sculpted form suspended from the ceiling might at first appear to be just a unified visual expression, but in fact integrates 5 technical systems — acoustics, stage lighting, house lighting, audio-visual, and fire protection — designed and coordinated in close collaboration with several specialists and builders. From the initial concept stage, a nimble and robust parametric model became the central generative tool, enabling coordination among disciplines to a high level of precision.

Consultants in acoustics, structures, material science, theatrical systems, lighting design, mechanical design, audio/visual design, and fire protection were looped into progressive design iterations through a variety of inputs. The architects developed a custom process for incorporating each discipline's inputs through 3D models, 2D drawings, and rules that defined performance requirements. As each input was accommodated and synthesized, the parametric model produced new drawings for each contributor to review.

The typical approach of refining the layout of systems through coordination meetings limits the number of design iterations that can be completed and causes each system to be considered in isolation of the others. Integrating the layout of all systems into a single parametric model allowed for flexibly, adjusting all systems simultaneously and leading to a more holistic design.



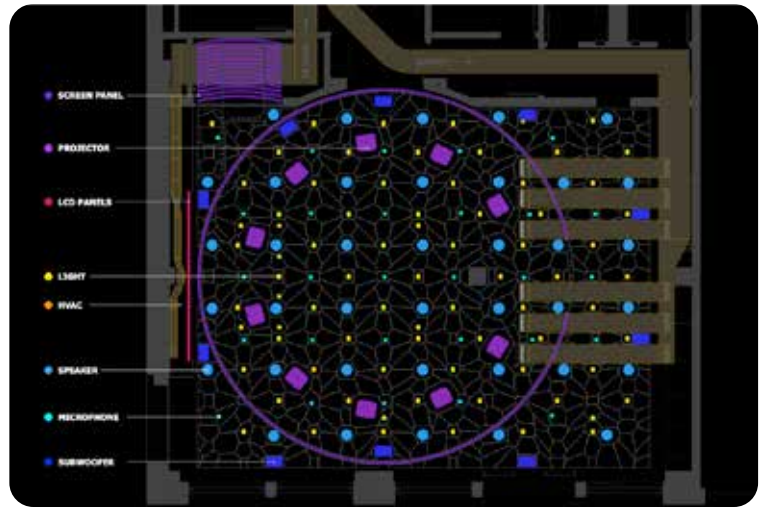
The parametric model enabled a higher degree of precision, making it possible to individually tune the configuration of each panel based on the nearby systems while giving the acoustician greater control of which areas were acoustically transparent or reflective. The result was a highly customized system, finely tuned to the various performance requirements, that also serves as the defining architectural character of the space.

A similar approach was employed on the Seattle Symphony's Octave 9 Raisbeck Music Center. Octave 9 transformed a former exhibit space into an immersive, experimental performing arts venue. Incorporating sophisticated digital acoustics and projection technology, the renovation created a highly flexible environment of "electronic architecture," unbound



by the dimensions of the room and allowing it to feel acoustically as reverberant as a concert hall, or as compact as the actual room. From this flexible platform, Octave 9 offers a hub for artistic and high-tech partnerships to explore new worlds of musical expression.

All surfaces and materials needed to be absorptive to limit the presence of acoustic reflections. Speakers, microphones, projectors, lighting, and HVAC are all integrated into a custom-designed acoustically absorptive ceiling. Composed of an array of sound absorbing cells made of a recycled plastic felt-like material, the ceiling design optimizes the room's acoustic goals while also unifying technical, electrical, and mechanical systems—including 10 projectors, 72 speakers, 28 microphones, and 68 color changing LED lights in a 2500 square foot ceiling. The result is an intimate venue that is highly flexible and capable of transforming to the needs of the performance or activity, whether for a small school group, or an immersive, experimental performance.



The parametric model was used to lay out the ultra-short throw projectors, microphones, and speakers based on their specific geometric layout requirements. From that point, lighting, sprinklers, and mechanical systems were placed in the remaining spaces. The architect's coordination of all these systems allowed for an efficient handling of the large number of components. The acoustically absorptive cells were then generated around the location of the components. Any shift in an element's position automatically reconfigured the 3D geometry of the cells. In addition, the architect was able to produce all necessary fabrication information from the same parametric model, providing the unique opportunity to also fabricate the final parts. Here again, the architectural character of the space is defined by the layout of the systems, creating a unique aesthetic that goes beyond systems coordination.



Leveraging these new technologies is not simply a matter of using the tool, but also requires a rethinking of the collaborative relationships and responsibilities of all disciplines. Having a single model that integrates all systems and highlights overlapping issues between disciplines opens new opportunities for finding synergies that can elevate the design in new directions.

Scott Crawford is a Principal at LMN Architects in Seattle, WA. He works on a wide range of project types and is a firm leader in the adoption of emerging technologies into LMN's design process. Scott's recent projects include the design of the Seattle Aquarium Ocean Pavilion, Octave 9: Raisbeck Music Center, and the Voxman Music Building at the University of Iowa. He also teaches a course on integrated building systems at the University of Washington.

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Next Up: The Hybrid Audience



We've long understood two essentials to our art of live performance: storytelling and the connection between audiences and performers. The latter is the essential nature of live performance. We create shared experiences. We want to experience the story, the moment, together.

The pandemic pushed us all to seek new ways to continue that experience. Practitioners had to pivot quickly – moving to new media and production techniques to stream content so to safely share their art with an audience. What we have been able to generate these last eighteen months is impressive. But, these inventive moves to share content often lost the connection we value in live performance, and, sometimes also missed what makes video most successful.

We've learned many valuable things this last year about streaming and reaching remote audiences. Now that box is opened, and it's not

going to go away. We need to learn to work in a hybrid production world that embraces both in-person and remote audiences.

Viewing perspective

- A person in the room has a 360-view of what is happening live – we plan the performance to create focus, but we understand that every audience member has a choice of where to put their attention, resulting in an individualized encounter.
- The remote audience sees only what the production shows them. Camera locations are planned for most effective shots with minimal sightline impact on the live audience and performers. A remote audience gets a sense of closeness that even front row seats rarely enjoy.
- Camera close-ups show greater detail than someone in the audience might see. Consider what makeup, costume, and set will look like on camera.



Lighting

- Cameras see light differently than do human eyes.
- The lighting angles that eliminate eye shadows for the camera may leave the live audience thinking the performers look a little washed out and flat.
- Care and attention will be required to create the correct visual experience for both audiences.



The aural experience

- The live audience experiences audio through the house speakers and the influence of the acoustics of the room itself.
- Audio for a remote audience is determined solely by electronic (microphone) signals, which need to be incorporated into even "unamplified" productions. The result is different audio mixes for the local and remote audiences.
- The video playback experience is controlled by the attendee and their viewing device, not by the producer. It is limited by the equipment those individuals have, so audio feeds should be as "foolproof" as possible.

Interaction with the audience

- Interaction with a live audience can be spontaneous. There is continual feedback between the performers and the audience. This is key to live performance!
- Interaction with a remote audience needs to be planned, and it can be difficult if not impossible to get that feedback back to the performers in real time. Each production needs to consider how, and if, this will be incorporated into the show.

Providing for both the live and remote audiences means additional planning, staff, and equipment. It means re-evaluating spatial relationships in performance spaces and absorbing new technological facility requirements. Engaging an audience beyond those present in the room is an exciting possibility, and we predict there will be even more of this as we return to in-person audiences.



Kimberly Corbett Oates, ASTC, specializes in performance space planning and consulting as a Partner at Schuler Shook Theatre Planners. Her technical, production, and performance background contributes to her understanding of how these spaces function for the people who call them home. Kimberly's recent projects include Buddy Holly Hall of Performing Arts and Sciences, University of Memphis Music Performance Building, and the University of Central Arkansas Fine Arts Facility. She is a Board Member of the United States Institute of Theatre Technology.



Silver Linings: Finding Opportunities for Growth and Innovation in Arts Education

Throughout the challenges of the past 18 months, colleges and universities have had to reimagine nearly every element of their work. Arts educators, in particular, faced significant challenges rethinking their methodology in a hybrid world.

In HGA's conversations with clients, partners and staff during this tumultuous time, we have been impressed with the way many institutions have found silver linings along the way. How might arts education emerge even stronger from the challenges of the pandemic, and what experiences may forever change how, what, and where we teach? We are inspired and hopeful by the following unexpected outcomes from the pandemic.

Programming

Many of our clients spoke about the opportunity to develop innovative new programming during the pandemic. The need to reimagine programs created the chance for out-of-the-box thinking. For some faculty, it wasn't a time to mourn what was lost – but to reinvent what they could do.

We heard from one theatre chair who launched a virtual play-reading series and engaged their college president to participate in the inaugural session. The series grew to be very popular, with weekly attendance reaching as high as 65 people - many of whom had never before participated in theatre programming. The series was so successful the theatre chair decided to continue it long-term.

Some fine arts programs moved student performances and productions to outside venues, hillsides, or courtyards. Others took full-length plays and broke them into episodes, producing them virtually with small casts and posting them week to week like a serial, giving students the chance to experiment with new technology and production techniques.

Many of these programs emphasized the need for flexibility, collaboration and resiliency – qualities that are highly desired among arts students. Productions were often double or triple cast, with students sharing the roles of choreographer, director or stage manager to ensure back-ups were always at the ready. This highlighted the value of collaboration and gave students the chance to try out new roles they might never have been exposed to.

In some cases, the lack of in-person instruction provided the opportunity to return to some of the fundamentals. One professor – a distinguished print-maker – used potatoes and pasta makers to teach fundamental printmaking techniques via his virtual class – a strategy he would not have likely employed in a well-equipped studio, but a memorable and valid one nonetheless.

De-emphasizing the Final Performance

Large ensembles and season productions are often the tail that wags the dog within performing arts departments. But when large ensembles and performances can't happen, it clears a path to explore work that previously hadn't been given the same emphasis. Many of our clients noted that in the absence of large-scale rehearsals and performances, they were driven to explore material that hadn't always been considered, such as chamber music, or music by lesser known Black composers. Many were left wondering why such great repertoire had never been fully explored before and noted that some pieces would find a permanent place within their academic curricula.

Cancellations also helped some performing arts faculty re-examine their thinking about the pedagogical focus on large performances, and how these resource-heavy and time-intensive undertakings needn't be each semester's primary goal. Smaller group performances can demand a more thorough command of material, and more independent rehearsal, from students.

One theatre faculty member noted that the most interesting thing to happen in a campus performing arts center shouldn't necessarily be on the final performance – instead, the focus should be on the process, the training, the rehearsal, the collaboration. For her, the pandemic forced higher education arts faculty to strip away what she saw as an over-emphasis on product and reinvest in the value of the learning process.

Increased Student Autonomy – and Responsibility

Higher education faculty and staff knew the 2020-21 academic year wasn't going to look like anything they had seen before, and that the level of control typically held by fine arts faculty members would be reduced. But in the act of granting students more autonomy and raising expectations for independent or small group work outside of the classroom, some faculty saw a



Carleton College Music and Performance Commons

similarity to their own early, formative arts experiences: the freedom to simply create music, theatre or art with their peers, with few rules and no adults around.

The pandemic showed arts educators what can happen when faculty give more autonomy to students. When they do, the students might not always create an amazing work of art, but they will be discovering their own voices and developing meaningful modes of personal expression.

Technology

Unsurprisingly, the biggest pandemic-related shift in higher education can be seen in the harnessing

of technology to deliver instruction, create content, broadcast performances, and more. Throughout the pandemic, technology allowed higher ed institutions to reach entirely different, and in some cases, larger audiences. It also opened up new opportunities for developing and sharing content and allowed students' unique interests and talents to be shared among their peers – creating new ways to connect.

Our clients reported, and research showed, unprecedented growth in technology-driven, hybrid modes of creation and performance. Learning new ways of creating content will forever change how students work in the future, as professional artists, designers, musicians or actors.

The reliance on technology to deliver instruction also highlighted troubling inequities among students, as many were forced back into homes and off-campus accommodations. The disparities between rural and urban areas for some students was a stark reminder of how race and socio-economic status impacts student learning. For some rural students, access to broadband internet access was non-existent. Yet, others found technology to be a welcome asset to creating a more inclusive and accessible learning experience, allowing content to be tailored to students with unique learning styles and needs.

Conclusion

Through HGA's network of college/university clients, consultants and thought leaders in arts education, we saw firsthand how higher education responded to the unprecedented challenges of the pandemic with courage, innovation and collaboration. Although the pandemic has been filled with challenges, here's hoping we can continue to harness the adaptability and resilience of our educators as we continue to shape the spaces and places for arts education in the future.



Rebecca Celis



Amy Braford Whittey

*Rebecca Celis, AIA Arts Market Sector Leader
and Amy Braford Whittey, Assoc. AIA National Arts Business Developer at HGA.*



57TH ANNUAL CONFERENCE

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The Creative Repertoire Initiative

Seemingly overnight in March 2020, the COVID-19 pandemic swept through our world, leaving us isolated at home and plagued with fear and uncertainty about the future.

Jobs lost, businesses shuttered, classrooms moved online — our entire way of life changed in ways that shocked us. And for music lovers, an unthinkable thing happened — live music stopped.

Introspection

In early April while still adjusting to a new normal, I received a call from my friend Allan McMurray, director of bands emeritus at the University of Colorado. After we exchanged pleasantries, our conversation turned to the pandemic and its potential impact on school music programs. Allan pointed out the possibility that schools would be mandated to limit

the number of students in a rehearsal room to eight or 10 students, perhaps even fewer if wind playing or singing were involved.






Allan said, "If the teachers don't have music that adapts to this kind of situation, how will they keep their students engaged? Kids might become disillusioned or bored and drop music. Programs could be decimated, and it could take years for some to recover. Some may never recover! What are you going to do to help?"

These were strong words from someone I have known and respected for decades. I took Allan's call to action very seriously. For days, I pondered his question, unsure of how I could help. As the seriousness of the situation began to sink in, I came to formulate a solution to Allan's challenge: I began making arrangements of my music that were playable by ensembles of any size or makeup. I resolved to put together a group of composers to join me. I also enlisted conductor Robert Ambrose, a strong advocate of both composers and school band programs. He and I immediately began calling composer friends around the country to ask if they would join us in this mission.



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No arm-twisting was required to enlist allies. The 10 composers Robert and I called jumped on board immediately, offering their time and talents without understanding fully what they were getting themselves into — they just wanted to help.

A Collaboration of Composers and a Conductor

That is how the Creative Repertoire Initiative (CRI) was born. We are a collective of 11 composers and a conductor, all committed to the creation and promotion of adaptable music to meet the serious challenges facing music educators in the coming academic year and beyond.

After a series of brainstorming sessions, we settled on a two-fold mission: 1) to create “adaptable” pieces, either arrangements of current works or new compositions, that could be performed in virtually any situation, and 2) to inspire, empower, guide and amplify the voices of other composers who wished to do the same.

Over time, we defined “adaptable” as an umbrella term that encompassed a variety

of compositions intended for ensembles faced with limited, fluctuating or unpredictable personnel. We discussed a wide assortment of compositional techniques, including works that utilize electro-acoustics, found instruments and elements of chance. While we recognize that there are countless types of adaptable music, the pieces that CRI composers have created fall into the four categories detailed below.



Adaptable Music Type 1: FLEX

Flex pieces — where instruments are assigned to specific parts based on range/registration — have been in existence for many years. They are suitable for smaller bands where certain instruments are not represented; however, they do require that a minimum of one musician be available for each part in order to be fully realized. So, for instance, if there is no bass range player in the room, then the bass part isn’t performed. Flex pieces are abundant and include those published by Hal Leonard in their FlexBand series, as well as Bravo Music and its Japanese parent company, Brain Music.



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

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Dean

Ken White
Associate Dean for Academic Affairs





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Examples of recent flex pieces include:

- John Mackey’s “Let Me Be Frank with You,”
- Michael Daugherty’s setting of Woody Guthrie’s “This Land is Your Land” for young players, entitled “Made for You and Me: Inspired by Woody Guthrie,”
- Julie Giroux’s arrangement of her “Hymn to the Innocent” and Eric Whitacre’s arrangement of “You and Me.”

Adaptable Music Type 2: FULL-FLEX

These pieces offer maximum flexibility in which any voice is playable by any instrument making a fully realized performance possible with any combination of four or more instruments. Full-flex pieces are useful in situations where only flutes are present for rehearsal on one day, trombones on another day and a mix of instruments on yet another day.

The conductor can also experiment with part assignments. For example, a tuba player can be given part 1 and a flute player part 4, which places the melody in the tuba. This might prove to be a fun experiment — the tuba player might enjoy being able to play the melody virtually the entire time. The full-flex approach was created in direct response to the need for radically adaptable pieces in the wake of the COVID-19 pandemic.

Recent examples include:

- My arrangement of “Simple Gifts: Four Shaker Songs,”
- Brian Balmages’ “Colliding Visions,”
- Steven Bryant’s arrangement of “Dusk”
- Pete Meechan’s “Taking the Fifth.”

Adaptable Music Type 3: MODULAR/CELLULAR

These pieces rely on motivic cells in which one cell may be repeated at will before going on to another cell. A groundbreaking example of modular/cellular music is Terry Riley’s “In C.” Composed in 1964, “In C” can be played by ensembles of virtually any size and makeup. Performers are empowered to choose dynamic levels, the order in which individual cells are played, the number of times they are repeated, etc.

Recent modular/cellular pieces include:

- Jennifer Jolley’s “Sounds from the Gray Goo Sars-CoV-2,”
- Alex Shapiro’s electroacoustic “Passages” and
- My “In C Dorian” (inspired by Terry Riley’s piece and dedicated to him).



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Adaptable Music Type 4: IMPROVISATORY

These adaptable works based primarily on improvisation could entail jazz chords, verbal directions, alternative notation and any number of additional ways to provide a framework for improvisation. Omar Thomas' "Sharp 9" for young musicians is a recent example. Its 12-bar blues serves as an introduction to improvisation while also introducing young ears to rich jazz harmony.

Composer Gatherings

We recognize that crises such as the current pandemic serve as wake-up calls, firing the imaginations of composers, conductors and performers to find new ways to engage in music-making. As we move forward, we hope to learn from others about new ways to enrich this repertoire.



As outlined in our mission statement, CRI is committed to encouraging, guiding and advocating for other composers who wish to create adaptable music. We have done so in myriad ways:

The CRI website has a composer resource section that contains tutorials, score templates and sample score excerpts for others to use or modify to suit their needs.

The CRI Facebook group is a place for composers to highlight their adaptable music and for directors to learn about these works.

CRI hosted two "Adaptable Music Forums" as part of Robert Ambrose's The Digital Director's Lounge Zoom show. These forums provided a platform for composers to present their adaptable music to a room of hundreds of educators from around the globe. These invigorating sessions provided hope, inspiration and joy to many. It was particularly heartening to learn about the vast number of composers who devoted their time during the summer months to create adaptable music.

A Network of Support

Adaptable music is available from the usual places music educators and musicians obtain their music: distributors, publishers and self-published composers or their representatives. Scores and parts for adaptable music are most often made available as PDF files, although some publishers also provide sheet music. While there is no single, centralized location where you can obtain adaptable pieces, The Wind Repertory Project has added "Adaptable Instrumentation" and "Flexible Instrumentation" categories to its website, as well as an "Initiatives: Creative Repertoire Initiative" category where adaptable works are listed alphabetically by composer.

While the COVID-19 pandemic served as the catalyst for the immediate creation of adaptable music, we recognize that the very same music may serve a vital purpose long after the pandemic has passed. Small instrumental music programs, college and university conducting classes, and anyone looking for ways to supplement mainstream large ensemble music may find adaptable music a welcome resource.

To all music education professionals, please know that you are not alone. As you face the unprecedented challenges that lie ahead, there is a huge network of professionals who are thinking of you and supporting your work. This includes the many living composers who are excited to artfully expand this greatly needed repertoire. We hope the growing number of adaptable pieces being created offer a path forward in the year to come and beyond.

This article appeared in *School Band & Orchestra* magazine and *ACB Journal* and can be viewed on the Yamaha Educator Suite blog.

www.yamahaeducatorsuite.com/try-this-creative-composition-activity



Frank Ticheli

Creative Repertoire Initiative Members
 Robert Ambrose, Brian Balmages, Steven Bryant, Michael Daugherty, Julie Giroux, John Mackey, Peter Meechan, Jennifer Jolley, Alex Shapiro, Omar Thomas, Frank Ticheli and Eric Whitacre

JAY AND SUSIE GOGUE PERFORMING ARTS CENTER AUBURN UNIVERSITY, AUBURN, AL

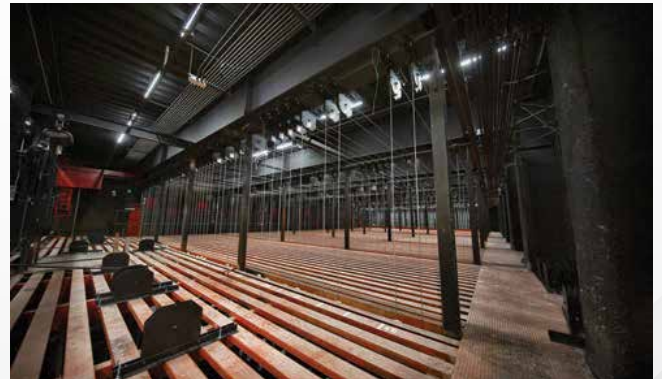
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“The community loves it. There’s never been anything like it here before. We have full houses for everything and it’s great to see the local community support what we’re doing.”

- Chris Burke, Production Manager for Audio at the Gogue Performing Arts Center



CHALLENGE

With nowhere for the community to go for local performing arts, Auburn University wanted a world-class performing arts center with the newest stage technology to ensure great performances and enhanced opportunities for community members and students.

WENGER SOLUTION

Wenger Corporation developed a custom solution, combining a Wenger Diva® Acoustical Shell with Lieto™ White and RGBW LED Fixtures, along with Wenger Transform® Banners, J.R. Clancy automated hoists and motion control systems to accommodate a variety of performances, and effectively and efficiently store the shell when not in use.

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BENEFITS

- Dramatically augmented sound quality for both musicians and audience
- Improved lighting and multi-colored lighting options for performances
- Intuitive handheld motion control systems for enhanced safety and ease-of-use
- Above-stage storage in the smallest amount of space possible
- Flexibility to support many kinds of performances
- Reduced set up and strike times



HIGHLIGHTS

Acoustics were always the priority for the new Jay and Susie Gogue Performing Arts Center at Auburn University in Auburn, Alabama. The focal point of the 85,000-square-foot (7,897-square-meter) Gogue Center is the 1,202-seat Woltosz Theatre. Naturally, it would require superior acoustics to ensure every type of performance would be accommodated and leave the audience wanting more.

Auburn University staff knew that creating the right space would have the power to entertain, inspire and engage audiences of all ages, from students to community members. They partnered with Wilson Butler Architects, Akustiks Acoustical Consultants, Theatre Projects Consultants and Wenger Corporation to complete the task at hand.

"This region has always had to drive to Birmingham, Atlanta or Columbus to have exposure to touring performing arts," said Taylor Dyleski, Director of Production at the Gogue Center. "Now, we get to bring that experience to Auburn University to make this an even better place to live and go to school."

Setting the Stage for the Acoustics

With acoustics at the forefront of the project, the team looked to Acoustical Consultant Russ Todd of Akustiks who worked with Wenger Corporation's Performing Arts Custom Product Manager, Mark Ingalls to create the solution.

"Mark and the Wenger team were willing to customize the shell to address key acoustical requirements that our office considers important," Todd said.

The foundation is a custom Wenger Diva® Acoustical Shell that would have the flexibility to serve all purposes.

"We spent a substantial part of the investment on acoustics," explained Chris Burke, Production Manager for Audio at the Gogue Performing Arts Center. "We wanted this to be perfect and rival any performing arts center in any major city."

Ten Wenger Transform® Motorized Acoustical Banners line both house right and house left of the audience chamber. They have the ability to be individually controlled, so the user can lower or raise them to adjust the acoustics in the room. The banners are controlled by a J.R. Clancy SceneControl™ 12 Motion Control System.

"We're connecting the sound on stage to the audience, and allowing the musicians to really hear themselves, hear each other and react to the room," Todd said.

A shell of this size would normally take hours to set up and strike, but Wenger's engineers made it so three people can place the entire shell into performance position within 45 minutes and strike in just 20 minutes.

"It's really impressive how easy it is for the shell to come in and out," he said. "That's been a good surprise."

"It's very customizable and adaptable," Burke said. "The banners are great for our multi-purpose venue. If we have a classical artist, the banners can be up, so we get the best live sound as possible. We can put them down for amplified shows where we need to absorb the acoustic energy in the space."

In addition, the team added custom ceiling coffers to provide a higher degree of cross-stage hearing and communication.

Dimmable Lights and Beautiful Colors

As the acoustical shell mock-up was being designed, the Auburn staff decided to add Lieto™ LED fixtures into the shell ceiling.

"We saw the Lieto at LDI in 2018 and we were sold," Dyleski said.

The fixtures provide more lumen output than other fixtures currently used in acoustical shells, meaning fewer fixtures are required in the shell ceiling. They're also silent, which is critical for performers on stage, much cooler than conventional lighting and dim down to zero percent. Plus, they're easy to adjust, with three-axis beam positioning to provide tool-free pan, tilt and rotation, as well as the ability for front-face focusing.

Once the decision to incorporate the Lieto was made, Wenger offered another unique solution. Instead of installing more white light than the Gogue Center needed and dialing back the intensity, Wenger invited Auburn University to test the new Lieto RGBW solution before it came to market in January 2020. RGBW adds the option for multi-colored lighting on stage.

“Usually with acoustical shells, you struggle with lighting the orchestra so they can see and be seen,” said Paul Anton, Production Manager for Lighting at the Gogue Center. “With this system, everything is incredibly well lit, the color is unbelievable, and we have a variety of options.”

“Now we have something up our sleeve for when we’re doing a Pops event or when we are presenting something unconventional in front of the shell,” Dyleski said. “We can do white light, and we can do a pop of color on top of that white light, and it won’t affect the musicians while performing.”

Collaborative Shell Design

Though acoustics were a priority for the shell, it had to be beautiful and blend into the existing room.

“It was a little bit of a three-way effort,” said Josh Stiling, Senior Associate Architect at Wilson Butler Architects. “We hit the ground running with the theatre consultant and acoustician. We had a great history with Theatre Projects and Akustiks and collaborating early was critical. The process involved several iterations and design reviews.”

Kelly Chiaradonna, Josh’s colleague and Interior Designer at Wilson Butler Architects drew inspiration for the look of the shell from local materials. She chose southern heart pine in both lighter and darker stains for the veneer of the shell.

The forestage reflector ceiling was designed to match the over stage orchestra shell ceiling’s design, so it appears to be a single, seamless ceiling. The forestage reflector is suspended from a motorized hoist, which allows the users to adjust the angle of the forestage ceiling reflector.

Stiling says the shell towers work well since theatre staff can move them around more easily, breaking them down in under an hour.

“It was very fluid working with this team because everyone knows where their strengths are, and we knew what to expect from each other,” Stiling said. “This was a very collaborative design.”

The Right Rigging

As the theatre equipment designer on the project, Michael Nishball, Principal at Theatre Projects Consultants, took the lead

and recommended J.R. Clancy automated rigging and controls. They installed the following:

On stage:

- Three PowerAssist® Hoists, which have a 2,000 lb (907 kg) capacity per hoist
- A custom high-speed counterweight assist hoist on the house curtain and custom controls to maneuver it. The hoist can move up to 360 feet per minute (1.83 m/s), to quickly open or close the curtain.
- A 60-foot wide by 38-foot tall (18.28 m by 11.58 m) steel-framed fire curtain, weighing nearly 10,000 lb (4,536 kg). To move it, the team installed a custom traction drive hoist with a lattice track and arbor.

Front of house:

- A custom portal header drum hoist and a double purchase system to support the frame, which weighed almost 10,000 lb (4,536 kg).
- A custom drum hoist for the forestage reflector, allowing the user to change the angle of the reflector panel to achieve the desired acoustic results.
- A custom drum hoist for the forestage speaker arrays to control the synchronous raising and lowering of the left and right arrays.

“We worked with the design team including the architect, theatre consultant, acoustician and Auburn staff to ensure we delivered what they needed while providing multiple options,” said Ryan Cole, Project Manager at Wenger Corporation.

“Wenger | J.R. Clancy has been a leader in equipment development and ISO quality control, as well as safety, training, inspection and maintenance,” Nishball said. “We have worked with them on many projects and enjoy collaborating with them.”

A Vibrant Destination for Artists from Around the World

The Gogue Performing Arts Center opened its doors in August 2019 with a four-day festival featuring 27 performances at both the Gogue Center and the school’s outdoor amphitheatre.

“It is a beautiful building that provides the area with options to bring in all different types of talent and performances,” Cole said. “The extensive customization allows staff many different ways to maneuver their systems to get the very best acoustics possible, no matter who is on stage.”

“The community loves it,” Burke said “There’s never been anything like it here before. We have full houses for everything and it’s great to see the local community support what we’re doing.”



ICFAD CHAIRPERSONS

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

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

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



How Re-Integrating the Arts Can Save a World in Crisis

The COVID-19 crisis that roiled society in 2020 exposed fault lines in already unstable systems. The initial shock and aftershocks made evident the bitter divisions in our society over questions of racial equity and exposed the fragility of our ecosystem—all exacerbated by social-media chatter unmoored by scientific knowledge. The cascading crises we face are complex, interdependent, and systemic, and our solutions must reflect this complexity.

As researchers and educators, we need to shift the current paradigm for problem-solving that's anchored by shallow roots in specialization, which results in divided, diffuse, and partial solutions. To meet these holistic challenges, we need methods that marshal collective knowledge and center the assets of artistic knowledge. An important first step is to meet these omni-crises with integrated disciplinary collaboration, aided by cross-sector partnerships.

But how do we reintegrate the disciplines and centralize artistic methods that have been all but banished from many curriculums? Most people are in favor of integrated knowledge and acknowledge the importance of the arts, but there are significant barriers to integrating them into education programs. The material and structural support for the arts simply isn't there and the necessary conditions no longer exist for artistic knowledge to thrive. In fact, some of the most dramatic pandemic effects were on arts workers—their unemployment outstrips all other areas except for the hospitality industry—and arts access.

The arts were an assumed part of education through the early 19th century until learning became splintered into specializations. Humans have accelerated technical improvements with the will to benefit society but lost holistic approaches to research and development. Ethical, spiritual, and moral considerations were left separated, and these conditions left us vulnerable to unintended consequences. Increasingly, our knowledge is fragmented and lacks context. Artists play powerful roles in piercing through the barrier of misinformation and lack of trust.

The arts are a vehicle for engagement and collective action. With their unique ability to help people synthesize both human intellect and emotion, the arts mark our most important and otherwise unspeakable moments collectively and individually, capturing the zeitgeist of the moment to spur action. According to our youngest inaugural poet, Amanda Gorman, "When America seeks to consecrate its ideals it does so through poetry...it is no

coincidence that we see a poem at the base of the Statue of Liberty as opposed to a scientific formula or even a prosaic paragraph...Poetry is the language and rhetoric of the people....we can co-opt it. What's more we get to use those words to realize our thoughts and transform those thoughts into action." Gorman outlines how the arts have a unique quality to define and galvanize movements toward justice and social cohesion as well as be a deep resource for resilience in difficult times and a common foundation from which to rebuild.

Artistic knowledge and practice provide powerful tools to tackle systemic issues. A survey with multiple choice provides answers that are defined by the asker, so there are guardrails and limited scope to the problem-solving. Artistic methodologies introduce open-ended questions to this scenario. Artists work to classify previously unnamed phenomena, enabling us to consider previously unincorporated data. The power of these solutions is fully embodied when artistic and scientific methodologies are working in concert with one another.

The arts are an on-ramp to collective solutions. For all the jargon that artistic practitioners have produced as part of an academic discipline, it is still an ancient form of inquiry. Long before Steve Jobs insisted on design principles in his development of Apple products, the greatest creative thinkers have leveraged the arts as a universal language. Cave art appeared on each continent. The 70,000-year-old geometric engravings on ochre in the Blombos Cave in South Africa indicate one of the earliest examples of artistic research.

The largest barriers to transdisciplinary research, practice, and teaching in university culture are structural. Separate financial structures have emerged in different schools, and colleges serve the need for deep disciplinary engagement but create a zero-sum game environment. There are other divisive factors on campus, such as discipline-specific terminology that takes time to work through to mutual understanding of ideas and concepts; arts units and performing-arts centers and museums are often separate on campuses, causing a physical barrier to collaboration; and artistic practice is not codified into the universities' research infrastructures, and the federal and foundation funders reflect this lack.

Based on the knowledge gathered from the network, we call on champions for arts integration from all sectors—academic, government, private, and industry leaders—to enable a sea change in how the artists are



funded, perceived, and valued. The arts should be better integrated into the experiences and curriculum in our colleges and universities; hiring managers should consider the transferability of artistic training; municipalities need to include artists in planning; the National Science Foundation should reinvent its "broader impacts" category to include arts projects more explicitly beyond instrumentalization; the National Institute of Health should consider AAMC's leadership in centering the arts in physician training; manufacturers must integrate artistic methodologies for research and development; and Congress must stop treating the nation's arts endowment as an expendable agency and start taking seriously how much art matters to the character of our country.

The founders of a2ru recognized the powerful, untapped potential of the arts. But like everything, the arts are more clearly seen in relief. They are no more a magic bullet to increase excellence and productivity than the hyper-focus on STEM has been in the past two decades. It is up to us to ensure the support for transformative, transdisciplinary solutions with the arts as equal partners from the start.

It's time to come together across sectors and disciplines to organize a cohesive response to the intractable problems that plague society such as novel viruses, racism, radicalization, hunger, and damage to the Earth. Let's reassess how the arts can be central to this recovery and rebirth to a more just and humane world. Allied networks like a2ru, designed and determined to work across differences, can lead us there.

--A2ru

This is a summary of a series of essays by a2ru's leadership on the urgency transdisciplinary collaboration starting with the arts in all sectors. Visit a2ru.org to join the conversation. References: (Gorman quote from Trevor Noah interview January 28, 2021)





ICFAD PRESIDENTS

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Illinois State University

2018-19

Jeff Elwell
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2016-18

George Sparks
College of Visual and Performing Arts
James Madison University

2014-16

John R. Crawford-Spinelli
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Kent State University

2012-14

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University of Florida

2010-12

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University of Utah

2008-10

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2006-08

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Donald Gephardt
Rowan University

2000-02

Richard W. Durst
The Pennsylvania State University

1998-00

Margaret M. Merrion
Western Michigan University

1996-98

John Smith
University of South Florida

1994-96

Donald Harris
Ohio State University

1992-94

Rhoda-Gale Pollack
University of Kentucky

1990-92

Robert Garwell
Texas Christian University

1988-90

Vaughn Jaenike
Eastern Illinois University

1986-88

Nat Eek
University of Oklahoma

1984-86

Kathryn A. Martin
University of Montana

1981-84

Andrew J. Broekema,
Ohio State University

1980-81

Grant Beglarian
University of Southern California

1978-80

Eugene Bonelli
Southern Methodist University



ICFAD's 58th ANNUAL CONFERENCE

San Diego, California



Join us for ICFAD's 58th Annual Conference

SAN DIEGO, CALIFORNIA

ICFAD's Board of Directors is planning an extraordinary agenda, with events on the campuses of University of California San Diego, University of San Diego and California State University San Diego.

Creativity around every corner. From the fine arts -- including classical, contemporary and folk art -- to science and natural history, San Diego's museum and galleries world offers an abundance of experiences. Wherever your interest may lie, you're sure to find a collection that will provide you with deeper insight, engagement and inspiration.

Known as the Smithsonian of the West, Balboa Park is the largest urban park with cultural institutions in the United States and an international destination for arts, science and culture. With 17 museums and more than 10 performance spaces, you can plan a route or just let serendipity guide you. The San Diego Museum of Art, Timken Museum, Mingei Museum, San Diego Art Institute and Museum of Photographic Arts will be at the top of anyone's list, but lesser-known gems can be found at the San Diego History Center, which has an extensive collection of early 20th century plein air painters; at the Japanese Friendship Garden, where the Inamori Pavilion shows contemporary art inspired by Japanese culture; and at the San Diego Natural History Museum, which recently unveiled their collection of A.R. Valentien's "plant portraits," meticulous illustrations of California wildflowers. It's no wonder USA Today has called San Diego "One of America's most creative cities."

San Diego is also home to two Tony® Award-winning theaters, historic sites, public art, music venues, dance performances, film festivals, galleries, missions and much more to explore.

San Diego has an energetic art scene with a diverse range of influences — from Spanish and Mexican roots, to a long tradition of seafaring, through current strengths in science and technology. The University of California, San Diego, is world-renowned for its scientific and engineering achievements, and innovation is everywhere. On the campus you'll find the La Jolla Playhouse, a Tony Award-winning theater; the Stuart Collection of site-specific sculptures; and ArtPower, producer of cutting-edge music, film and dance. A notable landmark is the futuristic Geisel Library, designed by William Pereira, and a short walk away is the Salk Institute, Louis Kahn's serene architectural masterpiece.

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