

Creating Identity: Elevating a Museum within an Urban College Campus

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College & University Art Museums often need to accommodate two identities, that of their parent institution, and the museum as a stand-alone entity. When the campus and museum are in a dense urban environment, this challenge can be heightened. The museum must have a unique identity to invite the public to engage with the collection and in the museum experience, particularly necessary when there are bountiful cultural destinations from which visitors can choose. At the same time, the connectivity and legacy with a university provides the energy of a teaching institution. This discussion looks at a current example of a museum undergoing a transformation of place and finding the right balance between museum identity and college anchor.



NATASHA EGAN Executive Director, Museum of Contemporary Photography, Columbia College Chicago

Since 2011, Natasha Egan has served as the executive director of the Museum of Contemporary Photography at Columbia College Chicago (MoCP), where she was previously the associate director and curator since 2000. She has organized over fifty exhibitions with a focus on contemporary Asian art and artists concerned with societal issues, such as the environment, war, and economics. Egan was a guest curator for the 2010 FotoFest Biennial in Houston; the United States pavilion curator for the 2016 Photo Dubai Exhibition; and the 2019 Lianzhou Photography Biennial in China. For over a decade, she taught in the photography and humanities departments at Columbia College Chicago, and holds a BA in Asian studies from the University of Puget Sound, and an MA in museum studies and MFA in fine art photography from Columbia College Chicago.



BRAD LYNCH Founding Principal, Brininstool + Lynch

Over the past 33 years, Brininstool + Lynch's founding Principal Brad Lynch has guided designs ranging from high-rise mixed-use towers and corporate headquarters, to film facilities and museums, through private residences and master plans. His vast design experience is manifest in buildings and interiors whose beauty is a function of their elegant restraint. Lynch co-founded Brininstool + Lynch with David Brininstool in 1989, where his design work has garnered over fifty major design awards. His work has been featured in over twenty books on architecture, and over one hundred articles in design periodicals and general publications.



JENNIFER PARK Principal, Brininstool + Lynch

Jennifer Park is a Principal at Brininstool + Lynch and in her career has completed award-winning academic, commercial, residential, and retail projects in cities including New York, Los Angeles, Mexico City, and Chicago. Jennifer is also the director of the second-year architecture studios at Illinois Institute of Technology, has served on the Executive Committee for the AIA Chicago's board of directors, led the AIA Chicago Equity, Diversity and Inclusion Committee and the Diversity and Inclusion Committee at IIT. Jennifer's academic and professional accomplishments—and particularly her commitment to addressing diversity and equity issues in both fields—have resulted in her receiving various awards including the 2021 AIA National Young Architects Award and the 2019 AIA Chicago Dubin Family Young Architect Award.

Deans as Thought Leaders: Developing a Public Voice and Presence Amid Challenges

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Hear from deans who have effectively positioned themselves as regional and national thought leaders, advocating for the arts, higher education, and our collective impact. This public voice is invaluable in terms of raising the profile of your school and institution, while positively advocating for the central importance of the arts in our society.

- How do I best focus my profile as a thought leader?
- How do I most effectively strategize the development of a public voice and profile?
- What do I need to be prepared to discuss contemporary issues during these challenging times?
- How do I prepare myself for writing an op-ed? What are the usual parameters for submission?
- How do I best interact with an opinion page editor?
- If I am lucky enough to get the placement, how do I work with the communications experts on my campus to amplify its impact?



EILEEN STEMPEL Inaugural Dean, Herb Alpert School of Music, UCLA

Eileen Stempel currently serves as the Inaugural Dean of UCLA's Herb Alpert School of Music and is also a Professor in UCLA's School of Education and Information Studies. Stempel is particularly proud 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. Stempel is a dean committed to academic excellence and has made expanding access to a UCLA musical education a top priority.

Drafting a Roadmap for the Future of Learning Spaces: Nurturing Interdisciplinary Communities of Practice

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The LSC Session at the ICFAD Conference will engage participants in drafting *A Roadmap for the Future of Learning Spaces that Nurture Interdisciplinary Communities of Practice*. This session builds on LSC-hosted Virtual Roundtables between academics and architects since May 2020 in a series of Virtual Roundtables. Examples of questions from those discussions:

Based on our experiences during the COVID era, what are we learning?—To begin with, we are learning that we should be asking new kinds of questions—those about inclusivity and diversity.—We are learning about the power of questions about how community is created and sustained—and the role of space in making that happen.—We are becoming more aware of the need to focus on, define, and transform our learning culture by building on identified institutional assets.—We are aware that a massive disruption about the where and the how of learning seemed to occur overnight. —We are learning about the need for a collective determination to achieve a campus-wide learning culture.

Narum and Smith will set the stage for this session, reporting on how such questions were explored in these Virtual Roundtables and on answers that surfaced. Following this introduction, in small working groups, participants will a) identify a key question for planners focusing on the future, aware of the challenges of planning in a COVID-era; and identify one dimension of evidence that the resulting spaces will serve learners well, into the future. Following these small group discussions, participants will reconvene for sharing, critiquing, and considering next steps. An ICFAD Roadmap will become part of a 'work-in-progress' *LSC Portfolio: Gathering the Sense of the Community*, to be posted on the LSC website later this year.

Jeanne has been giving attention to spaces for learning since 1989, then as Founding Director of Project Kaleidoscope (an NSF-funded national initiative to address the dismal state of learning in fields supported by NSF). The PKAL community quickly became aware that what works is simultaneous attention to *how, what and where* learning happens. Retiring from PKAL in 2010, she founded the Learning Spaces Collaboratory, continuing and expanding attention to spaces.



JEANNE NARUM Learning Spaces Collaboratory

My career trajectory is unusual—with a Bachelor of Music degree from St. Olaf College, many years as organist and youth choir director in a Northfield church. In 1974, I became the first federal grants officer at St. Olaf (part-time). In 1985, because of my connections with federal agencies, I was asked by the ICO Board to become Director of the Independent Colleges Office in Washington DC.

In 1989, still ICO Director, I was asked by the National Science Foundation (NSF) to gather the sense of the community about how to deal with the current 'dismal' status of learning in fields supported by NSF. Beginning in 1992, with NSF support, PKAL began hosting workshops for teams from campuses seeking assistance in renewing or creating spaces that served goals for serving 21st century learners. PKAL literally wrote the first book on how to do this.

In 2020, in a new world—a world something like 1989—the early days of PKAL, we found it important to step back again, to monitor and capture emerging questions, and document ways that campuses and the design communities are dealing with the upset of the pandemic. What we learned about is the power of asking questions about how community is created, the need to identify existing institutional assets, etc.



ROYCE SMITH Dean, College of Arts and Architecture, Montana State University

Royce 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.

With four schools (Architecture, Art, Film & Photography, and Music) under his leadership, Smith has focused on the development of interdisciplinary and integrative scholarship and curricula, the enrichment of partnerships between the university and industry, and the development of civic and international engagement opportunities for all graduates of his College. He is a passionate advocate for land-grant universities and the tenets of educational access and opportunity that are the foundations of their mission.

Faculty Governance: Varying Roles of Academic Leaders in Collaborating with Faculty

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Academic institutions have many layers in which academic leaders must navigate. One of those layers is empowering faculty to collaborate with you in managing the institution. Jeffrey Ward, Dean of the College of Fine Arts at The University of Texas Rio Grande Valley and former Director of the School of Music, Theatre, and Dance at Kansas State University, will share his experiences from collaborating with faculty in a "COVID-19 Reopening Committee." Ward will present some lessons learned (see below) in working with this committee and share how they relate to building a collaborative community that leads to effective faculty governance. Ward will then lead a discussion of roundtable participants to share their own experiences related to faculty governance, including distinct characteristics of fine arts faculty. The goal of the roundtable is to draw from our shared experiences to help us reflect on past and expected faculty governance issues and to provide academic leaders with tools to improve faculty relationships between academic leadership and faculty and among faculty colleagues.

Lessons Learned.

1. Be a good, empathetic listener and effective discussion facilitator.
2. Consider the diverse needs of students in all decisions.
3. Understand university processes and resources.
4. Build consensus.
5. Make timely decisions.



JEFFREY WARD Dean, College of Fine Arts, The University of Texas Rio Grande Valley

The College, made up of the School of Art and Design, School of Music, Department of Theatre, Department of Dance, and Department of Creative Writing, is committed to connecting the students of the Rio Grande Valley and beyond to high-quality teaching, research, and creative activity; partnerships with arts organizations and industry; and global citizenship rooted in improving communities.

Prior to his role at UTRGV, Ward served as the Director of the School of Music, Theatre, and Dance and Professor of Music Education at Kansas State University and as the Associate Dean in the College of Fine Arts and Communication and the Associate Director of the School of Music at East Carolina University in Greenville, NC. Ward received his Doctor of Musical Arts degree in Music Education (Conducting) from Shenandoah Conservatory in Winchester, VA; his Master of Music degree in Choral Conducting from East Carolina University; and his Bachelor of Arts in Music Education from Rollins College in Winter Park, FL.

Ward's research focuses on assessment, community music, and music teacher education. Ward is Past Chair of the Assessment Special Research Interest Group of the National Association for Music Education and a reviewer and Steering Committee member for the International Symposium for Assessment in Music Education.

Lessons Learned from the Trenches: Renovating or Replacing Your Aging Fine Arts Building

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Lisa Kinzer of Longwood University is joined by her architect and theatre consultant to discuss the most important things you should think about before embarking on the planning & design of a new or renovated fine arts/performing arts facility. Considerations we will discuss include:

- Educating your administration on the unique complexity & costs of these buildings
- Articulating a long-term vision that enables you to quantify programmatic needs
- Assessing the availability, cost & disruption of using swing space
- Identifying successes and failures at your peer institutions
- Integrating flexibility into rehearsal & performance spaces
- Creating opportunities for ancillary income in your facility
- Identifying cost drivers early in the process (acoustics!)
- Creating a facility that exceeds accessibility expectations
- Incorporating lessons learned from the pandemic



Please join us with your questions and to share your insight!



GREGORY HOSS Principal, David M. Schwarz Architects, Washington, DC

Gregory's work over 30 years has been focused on large public buildings and higher education projects, including Longwood University's new School of Music; the new Rome School of Music, Art and Theater at CUA; four new residential colleges at Vanderbilt University; The Smith Center for the Performing Arts in Las Vegas; the American Airlines Center in Dallas; the Chapman Cultural Center in Spartanburg; and Dickies Arena in Fort Worth. Gregory's firm has designed several of this country's most notable performing arts facilities including Schermerhorn Symphony Center in Nashville; Bass Hall in Fort Worth; the restoration and addition to Severance Hall in Cleveland; the Palladium in Carmel, IN; and the Gaillard Center in Charleston, SC. He is currently working with Lisa Kinzer and her team at Longwood on the design of their new school of music.



CURTIS KASEFANG Principal, Theater Consultants Collaborative

Curtis Kasefang is a Principal with Theater Consultants Collaborative and has designed, equipped and operated performance spaces throughout North America for more than 25 years. Prior to co-founding TCC, he set up and ran the lighting and sound departments at Theatre Projects Consultants' U.S. office. He was a technical director and the facility manager for the State University of New York's Performing Arts Center at Purchase and production manager for an international performing arts festival. Trained as a lighting designer, Curtis holds a BFA in theatre technology from SUNY Purchase and has had additional training in organizational management and information technology. He is the former chair of the Raleigh Historic Districts Commission.



LISA KINZER Chair of the Department of Music, Longwood University

Lisa earned degrees from the North Carolina School of the Arts, Louisiana State University, and the University of North Carolina at Greensboro where teachers included Robert McDonald, Anne Epperson, Jack Guerry, and John Salmon. She maintains an active performance schedule that includes solo recitals, lecture recitals, masterclasses, and numerous collaborative programs with such artists as soprano Julianne Baird, violinist Sergiu Schwartz, the Amernet String Quartet, James String Quartet, and Duo2Go. Frequent collaborations include programs with clarinetist David Niethamer, pianist James Kidd, and tenor Christopher Swanson. Kinzer has served as vocal coach/accompanist on the artist faculty at the Operafestival di Roma in Italy, and been the pianist for the Summer Garden Opera Festival in Farmville, VA since 2010. A regular clinician and adjudicator for numerous piano competitions, Kinzer is a member of the MTNA, VMTA, College Music Society, and National Guild of Piano Teachers.

Measuring the Unmeasurable? Bibliometric Considerations for Arts Faculty

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The research and practice outputs and achievements for faculty in arts schools and colleges is not quantified in any systematic way. And trying to measure the work of these faculty using analytics programs designed for medical, STEM, or even humanities faculty is deeply problematic. Artists may distrust these measures for good reasons; and yet in a higher education environment arts units may miss out on support and research dollars because they are not part of these tracking systems. This roundtable is designed to build on two previous roundtables, "Data Driven Environments and the Arts" and supplement working groups at allied organizations including ICFAD and a2ru. This session will summarize the collaborations up to date, synthesize working group efforts and welcome new perspectives on action items to move the needle on authentically counting arts faculty valuable research, practice, and contributions to society.



SARAH BAY-CHENG School of the Arts, Media, Performance & Design, York University

Sarah was formerly Chair and Professor of Theater and Dance at Bowdoin College, teaching theater history and theory, dramatic literature, and intermedia performance. Her research focuses on the intersections among theater, performance, and media including histories of cinema, social media, and digital technologies in performance. She is the author/editor of 4 books, including *Performance and Media: Taxonomies for a Changing Field* (2015) and *Mapping Intermediality in Performance* (2010) as well as essays in *Theater*, *Contemporary Theatre Review*, and *Theatre Journal*, among others. / deanampd@yorku.ca



DAN CAVANAGH Interim Dean, College of Liberal Arts, University of Texas Arlington

Dan 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. / cavanagh@uta.edu



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

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



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

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



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

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

No More “Distant Neighbors:” Opportunities at the 2023 ICFAD International Symposium in Mexico

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Best depicted in Alan Riding’s 1985 book *Distant Neighbors*, the US-Mexico relationship has been one of complexity and some separation, as the title of his work indicates. However, demographic and social changes in the US as well as globalization efforts in the last two decades have provided an opportunity – and a need – for better understanding amongst both countries. As the US and higher education institutions grapple with an increasing Hispanic population, Mexico also now sees a large portion of their nationals and economic interests living north of the Rio Grande. Building on the migration, border, and identity aspects explored during ICFAD’s San Diego Annual Conference, the 2023 Mexico International Symposium will dive deeper into the current state of the arts in that country, address opportunities with higher education counterparts in Mexico, as well as to explore the Mexican culture aiming to equip arts leaders in the US with a better understanding to confront demographic and cultural changes in their institutions. This is a conversation with a selected group of Mexico’s cultural and higher arts ed leaders, previewing some aspects of the upcoming 2023 Symposium.



MARTIN CAMACHO Dean of the Talkington College of Visual and Performing Arts, Texas Tech University

Before Martin’s appointment at Texas Tech, Camacho served for eight years as the Dean of the Fain College of Fine Arts at Midwestern State University and as interim Provost 2021-2022. His administrative experience includes a special focus on student retention; enhancement, expansion, and renovation of facilities; community collaborations and partnerships; innovative curricula offerings; expansion of fundraising efforts; and a deep commitment to the promotion of diversity, equity, and social issues as well as global experiences for students and faculty. He is an active promoter of the arts, and his leadership includes serving in the International Council of Fine Arts Deans (ICFAD) where he is a board member and is currently spearheading the 2023 ICFAD International Symposium that will take place in Mexico.



LYDIA MARGULES Director, National School of Theatre, INBA, Mexico City

Lydia is a stage director, lighting designer, teacher and manager. Margules has a postgraduate degree in cultural policies and cultural management from the University Autonomous Metropolitan, and a degree in artistic education from the University Veracruz. In 1999 she began her work as a theater director, s Since, she has directed more than thirty theater pieces by both contemporary authors and his own authorship. In 2001 she began her work teaching both acting and commissioning scene and lighting design in various academic training institutions at the bachelor’s and master’s levels. From 2016 to 2019 she oversaw the Performing Arts Division of the Autonomous Metropolitan University. She is currently director of the National School of Theatrical Art of INBAL.



RAÚL HERRERA-MÁRQUEZ stands among the most widely known artistic personalities in Mexico, with a distinguished career in piano performance, arts administration, education, and writing. He is one of the most sought-after personalities in the field of arts as a lecturer, organizer, advisor, adjudicator, etc. His CDs featuring Mexican and Latin-American music and books on piano technique and teaching have been received to great acclaim. As a writer, his historical novel has gained notoriety to include citations from Mexico’s President. He holds three degrees from the National University of Mexico and The Cleveland Institute of Music. He is a faculty member at Escuela Superior de Música at the National Center for the Arts in Mexico City, and a former Director of UNAM’s Musical Activities.

Notes from Policy School: Adaptive Leadership in Theory and Practice

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How is adaptive leadership distinct from nonadaptive leadership? How does one distinguish between technical and adaptive challenges? How does a leader assess a group’s condition, when is an issue ripe for investigation, and what role do values play? Through a combination of presentation, guided individual reflection, and small group discussion, John Milbauer will share some of the most salient aspects of adaptive leadership that he experienced during a year as a student of Ron Heifetz at Harvard Kennedy School.

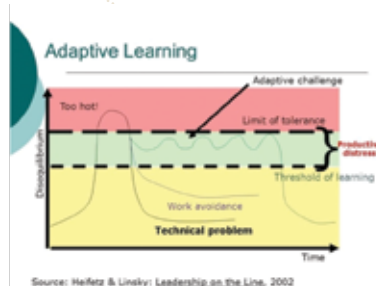
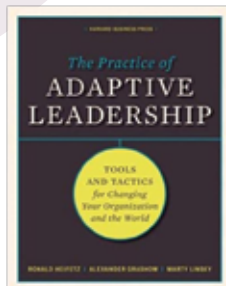
Adaptive leadership—a specific and well-developed framework for the study and practice of leadership—requires ongoing personal reflective inventory as well as critical feedback mechanisms, and certain questions help to open the windows to this practice: How does one interact with groups, regardless of one’s authority/title, and how do we determine patterns in the evidence of our failures as well as our successes? What personal blind spots and potential triggers does one bring to the table that cause one to lose focus? What are the potential losses and loyalties that constrain other stakeholders, and what are our tendencies in response to conflict and opposition?

At the end of this roundtable, participants will have mapped out the most fundamental frameworks of adaptive leadership practice, will have advanced along the path of unflinching reflective inventory that successful leadership requires, and will have avenues and resources for further investigation.

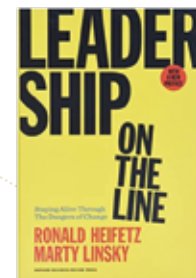


JOHN MILBAUER Associate Dean for Faculty Affairs, University of Arizona College of Fine Arts Steinway Artist, John spent the 2019-20 academic year as a John F. Kennedy Fellow at Harvard University’s Kennedy School of Government under the mentorship of Ron Heifetz, Co-Founder of Harvard’s Center for Public Leadership and author of the most widely used frameworks for the practice of adaptive leadership. John earned a Master in Public Administration degree from HKS in 2020, having been Co-Chair of the HKS Arts and Culture Caucus as well as Associate Editor of the Harvard Kennedy School LGBTQ Policy Journal. In addition to the MPA curriculum at HKS involving adaptive leadership, public ethics, global development and governance, behavioral economics, and negotiation, he studied innovation ecosystems and regional acceleration at MIT Sloan School of Management and arts entrepreneurship at Harvard Business School.

John had studied music, classics, and government at Harvard College before earning degrees from the Eastman School of Music, The Juilliard School, Manhattan School of Music, and, as recipient of a Fulbright grant, the Liszt Academy in Budapest. He was awarded the Eastman Performer’s Certificate—the highest performance honor of the school—and was nominated for the Gina Bachauer prize for outstanding pianist at Juilliard. Since 2012 he has been Co-Chair of the Chautauqua Institution Piano Program, helping to transform it into one of the premiere summer piano programs in the Americas.



Source: Heifetz & Linsky: Leadership on the Line, 2002



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Sahara: Acts of Memory

In this roundtable, Amir Berbić and Karen Kice will present their collaboration on the exhibition Sahara: Acts of Memory and engage participants in a conversation around the capacity of design to suggest new ways of perceiving and living in the world. The discussion will bring forth the ability of design to give form to concepts, ideas, and memories.

Amir Berbić gives a new life to the story of his family's experience in a Bosnian refugee camp in Denmark in the 1990s through the series of designs presented in Sahara: Acts of Memory. His work tells the story of his family's refugee experience and highlights ways in which design can empower, organize, and give shape to memory. The exhibition was first presented at the Benton Museum of Art at Pomona College (2021/22) and developed through a close collaboration between designer Amir Berbić and curator Karen Kice.



In 1993, during the war in Bosnia, Hika and Ismet Berbić, with their two sons Amir and Isak, fled their home in Sarajevo, ultimately arriving at a refugee camp in Næsbyhoved-Broby, Denmark, where they lived for over a year. Shortly after their arrival, Ismet, a graphic designer, set out on a project to brand the camp. He named the camp "Sahara"—an ironic gesture referring to the sandy ground on which their tents were constructed, in marked contrast to the Danish countryside around them—and created a logo for it at a makeshift design studio in the corner of the tent his family shared with two other families. Hika and Ismet also organized a school for the children and worked to shape Sahara's social life. Their efforts were instrumental in establishing a community among the refugees.

When faced with images of Syrian refugees fleeing their country in 2015, Amir, also a graphic designer, began reflecting on his childhood experience as a refugee. Over the next several years, he created a new version of Sahara—a new logo, a series of posters, and textbook covers—that constructs a new understanding of his family's time in Denmark. Amir's designs are a testament to how his father's designs for Sahara shaped his family's experience, demonstrating the multivalent power of design. Through Amir's acts of memory, Sahara endures.



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

Amir is a graphic designer who works on questions surrounding identities of place and design pedagogy. He collaborates with cultural organizations, art institutions, and publishers to develop commissions that range from print design to environmental graphics. His work is held in the collection of the Art Institute of Chicago. Berbić is currently the Dean of Virginia Commonwealth University School of the Arts in Qatar. He serves as ICFAD's Global Connections Committee co-chair. / berbica@vcu.edu



KAREN KICE

Karen is a curator and consultant in art, architecture, and design. She has organized numerous exhibitions that explore the contemporary forces of architecture and design including *Recurrent Visions: The Architecture of Marshall Brown Projects* and *Chatter: Architecture Talks Back*. For five years, she was a curator of Architecture and Design at the Art Institute of Chicago. / karen@karenkice.com

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So You Want to Be A College President

- What do I need to accomplish and have as part of my resume' to have a chance to get an interview?
- What role do search firms play in this process?
- What do I need to be prepared to discuss contemporary issues and long-term concerns of a board of trustees?
- How do I prepare myself for the first interview?
- How do I prepare differently for the final interviews?
- If I am lucky enough to get the job am I knowledgeable about the workings of a college or university?



DAVID YAGER President & CEO, University of the Arts

David joined University of the Arts in January 2016 as the institution's fourth president since it gained university status in 1987. An accomplished visual artist, photographer and designer, he also has an extensive background as an academic, a researcher utilizing design to improve the healthcare space, an entrepreneur and a business executive. Before joining UArts, he served as the dean of the Arts Division at the University of California, Santa Cruz, where he was also a distinguished professor of art, and an affiliated faculty member of the Digital Arts and New Media program. Prior to UC Santa Cruz, he spent 23 years at University of Maryland, Baltimore County (UMBC) where he was a distinguished professor and Wilson Elkins Professor of Visual Art, founder and director of the Imaging Research Center (IRC), founder and director of the Center for Art, Design and Visual Culture (CADVC), and founder and director of the Innovation and Design Lab (IDL). / president@uarts.edu

Strategic Diversification: Building Pathways for BIPOC Artists and Academics

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What strategies might we develop to foster more effective partnerships with K-12 schools to create dual-degree programs, easing the passage for students from under-served populations to study the arts? What partnerships with foundations can be developed to support training in the arts? Can we devise pathways from undergraduate programs to the MFA (both internally and in partnership with other institutions) for students from under-represented populations? How can we better mentor and retain faculty of color from hire to tenure?

There are systemic obstacles that impede students—particularly from under-served populations (USP)—in their desire to study the arts. Beginning in K-12 schools, students face limited access to materials, a dearth of instructors (especially USP teachers), and a paucity of programming. In higher ed, students are too often met with a deficit-minded approach to selective admission, out-of-date curriculum, and higher failure rates in gateway courses. In graduate programs and the professoriate, institutions compete for the small pool of candidates that results from these obstacles and the cycle continues.

At the end of this roundtable, participants will have devised a set of strategies and actions to establish and implement a pipeline to diversify student body and the professoriate.



PAUL KASSEL Dean, College of Visual and Performing Arts, Northern Illinois University

Paul oversees the NIU Museum and the Community School of the Arts. In New York City for eleven years as a professional actor, director, and writer, Paul worked off-, and off-off-Broadway, in regional theaters, and in several films and television shows. Paul's book, *Acting: An Introduction to the Art and Craft of Playing* was published by Pearson in 2007. Other scholarly works include "The Four Fundamental Verbs (Theatre Topics V9. N2) and "Random Acts"—an essay on applying an action-based approach to non-realistic theatre in *Method Acting Reconsidered: Theory, Practice, Future* (St. Martin's Press, 2000). A new book, *The Actor's Path: An Evolutionary Approach to the Art and Craft of Playing*, is currently being revised. He has presented at numerous conferences, including ATHE, ASTR, and ICFAD.

The Value of a Dean’s Council: How to Utilize the Resources and Leverage the Collective Voice of Academic Deans

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Do you participate in a Dean’s Council at your institution? Do you find it valuable to regularly meet with the other academic deans at your institution? How can this ‘body’ of collective voices leverage the needs of the individual colleges while at the same time adhering to the needs of the greater good?

This roundtable discussion will look at the benefits of participating in an academic dean’s council at participant’s respective institutions. The participants will discuss the value of confidential conversations between academic deans that can support the mission of the participating colleges within an institution while at the same time pay attention to the needs of the whole. The roundtable participants will also look at the peripheral benefits of such a council such as mentoring, policy debate, budget preparation, etc. I will discuss the benefits of establishing a regular council meeting and the process by which the council participants set agenda items, call for action and attempt to ‘act as a whole’ when it comes to institutional policy.



JOHN O’CONNELL Dean, College of Visual and Performing Arts, Purdue University Fort Wayne

John O’Connell has been a Professor of Theatre and Dean of the College of Visual and Performing Arts at Purdue University Fort Wayne since 2012. He is currently the longer-serving dean at Purdue Fort Wayne and was instrumental in the establishment of the Dean’s Council in 2016. John received his MFA in stage directing from the University of Alabama after spending 13 years in NYC as a producer, stage manager and director. Prior to arriving at Purdue Fort Wayne in 2007, John spent nine years at Arkansas State University where he was Head of BFA in Directing. / oconnellj@ipfw.edu

Transparency in the Arts: To See and Be Seen

FRIDAY
OCTOBER 7
11 AM-12:30 PM

Often with a new building or renovation to arts space there is a drive toward visibility, transparency, and highlighting the activities within studios and fabrication spaces. What are the impacts on a program or college with increased transparency to the daily routines of the students and faculty? This discussion will focus on key takeaways on benefits to student health and wellness, drawing and engaging new audiences, student and faculty recruiting, donor excitement, and understanding privacy and separation concerns. The discussion will be centered on the newly opened Timashev Family Music Building at The Ohio State University as a case study.



DENNIS BREE, IV Principal, DLR Group

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



SERGIO SOAVE Associate Dean, Department of Art, The Ohio State University

Sergio received his BFA from the University of Windsor and his MFA from West Virginia University (1987). Soave joined the WVU faculty in 1988 and served as department chair from 1997-2005. In August 2005, he became chair of the art department at The Ohio State University. In Columbus, he helped establish the OSU Urban Arts Space, an exhibition/community facility located in the downtown core. Sergio has been actively involved in the planning/design process for the new music building at OSU.

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Wildcard Session

In addition to the roundtable discussions listed in the conference schedule, we are introducing a new “wildcard” format for the roundtable sessions. These wildcard sessions will be programmed alongside the scheduled topics, but will be open to your suggestions during the conference. Any member of ICFAD may propose a topic during the Friday morning breakfast. Topics can include questions, ideas, or anything you would like to discuss with your fellow deans. These sessions don’t require answers, just interesting questions and a willingness to engage these with others. Moderators will be provided and topics will be announced at the beginning of designated Roundtable time. There’s no need to prepare ahead of time, but we welcome a variety of contributors.



LAURA FRANKLIN Founding Dean, College of Humanities, Fine Arts and Communications, Lewis University

Franklin has led all aspects of starting a new college, including strategic planning; budgeting and finance; facilities master planning; strategic hiring and workforce planning; external relations, including gifts and grants; recruitment and retention efforts; and process and policy development. In addition, she has focused the college’s work on diversity, equity, inclusion and belonging efforts; supporting success for all students, especially those from traditionally marginalized populations; and incentivizing innovative work in pedagogical and curricular development. Franklin is a 2022 American Council on Education (ACE) Fellow.



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

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



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

As Dean of the College of Fine Arts, John is responsible for leading the collective vision for a college consisting of over 2000 students and 300 faculty and staff from across five acclaimed academic departments and schools (Department of Art & Art History, School of Dance, Department of Film & Media Arts, School of Music, Department of Theatre). As Associate Vice President for the Arts, he provides leadership in the advancement of arts on campus and in the community, and oversees the four professional arts affiliates in residence at the U (Pioneer Theatre Company, Tanner Dance, Utah Museum of Fine Arts, Utah Presents).