



ICFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

A MULTI-NATIONAL ALLIANCE
OF EXECUTIVE ARTS ADMINISTRATORS



53rd ANNUAL CONFERENCE

THE AMWAY GRAND PLAZA HOTEL
GRAND RAPIDS, MICHIGAN DURING ARTPRIZE



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ECONOMIES THROUGH ARTS ENGAGEMENT**

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WELCOME FROM THE PRESIDENT



Dear ICFAD members,

Welcome to the 53rd Annual Conference of the International Council of Fine Arts Deans!

For more than half a century, ICFAD has given arts deans and executive arts administrators opportunities to network, collaborate and learn from each other. Our core value of "Deans Helping Deans" continues to support and resonate with our members, especially as we face an increasingly fast-paced and ever-changing world.

This year's conference theme is "Transforming Communities and Economies through Arts Engagement" and what better place to explore community engagement with the Arts than Grand Rapids, Michigan, during ArtPrize! To be honest, as the ICFAD Board considered possible conference sites for our 2016 conference, many of us were unfamiliar with the cultural and community phenomenon that is ArtPrize. Members of ICFAD's Executive Committee took a field trip to the 2015 ArtPrize to check it out. We were quite simply blown away! What stood out for many of us was the passion, purpose and provocation that enveloped the city of Grand Rapids during this international arts festival. There was art work that covered the spectrum of personal aesthetics, but in every instance people from all walks of life were actively engaged with the work. Everywhere we went, people old and young, professional and amateur, experienced and novice, were

talking about the art works. Whether they were pleased or provoked, the community was thinking about art, experiencing art and engaged with art. It was inspiring to witness!

Additionally, the city of Grand Rapids is a lovely, friendly and affordable community with a number of nearby institutions with strong, vibrant arts programs, including Western Michigan University and Kendall College of Art and Design of Ferris State University.

The ICFAD Board welcomes you to this engaging conference and offers a special welcome to new members and those attending for the first time. Thank you for being here. Please be sure to introduce yourselves to colleagues and you will discover what a great and collegial network of connections exists within the International Council of Fine Arts Deans.

On behalf of the ICFAD Board of Directors and Executive Director, welcome and thank you! We especially wish to extend our sincere gratitude to our corporate and university sponsors who contribute so greatly to the quality of the conference with their significant support.

Please feel free to share your thoughts and ideas with us for next year's conference in Halifax, Nova Scotia. We look forward to hearing from you.

Warm regards,

John R. Crawford-Spinelli
President

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International Council of Fine Arts Deans

**The 53rd Annual Conference of the
International Council of Fine Arts Deans**

Tuesday, October 4 – Saturday, October 8, 2016
The Amway Grand Plaza Hotel
Grand Rapids, Michigan



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan



City of Grand Rapids, Michigan

OFFICE OF THE MAYOR

ROSALYNN C. BLISS
MAYOR

October 2016

Dear Guests:

Welcome to Grand Rapids – we are delighted to host the 53rd Annual Conference of the International Council of Fine Arts Deans. We also are pleased that your visit coincides with ArtPrize, which showcases some of the best of what our city has to offer.

Arts and culture are important to our city's rich history and thriving economy. From the La Grande Vitesse sculpture – installed in 1969 as the first public project funded by the National Endowment for the Arts – to ArtPrize – the world's most radically open art competition – to a world-renowned Art Museum and dozens of neighborhood galleries and outdoor exhibits, art is an integral part of our city's identity.

While you no doubt have a full agenda, I hope you are able to take time to explore our city's vibrant arts scene and the other amenities that make this a great place to live, work and play. From a walkable downtown with more than 90 restaurants, clubs and museums to our dynamic neighborhoods to endless outdoor options such as golfing, fishing, hiking and biking, Grand Rapids has a lot to offer – and we're so glad you're here.

Grand Rapids is recognized as one of the most sustainable cities in the U.S., and our metropolitan area is a knowledge center that boasts 22 colleges and universities. Plus, human medicine, medical education and health research make up our most rapidly growing economic sector.

And yet, these comprise only a sliver of what makes our City so great – it is the people who live and work here who have made us who we are today and who have contributed to our success. We have been named the Best City to Raise a Family and selected among the Top U.S. Destinations to Visit. We also have been recognized among the Most Exciting Midsized Cities and Best Places to Retire.

But don't take my word for it – check it out yourself. The creative energy of our city – with its diverse culture, vibrant downtown and beautiful community spirit – will inspire you and beckon you to return.

On behalf of my colleagues at City Hall and all those who call Grand Rapids home, we hope you enjoy our city and have a wonderful time here.

Sincerely,

Rosalynn Bliss

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Tip of the Iceberg: Nationally-Recognized Faculty in the Arts at UT Chattanooga



R. Buffington



Aggie Toppins creates artist publications and printed matter that engage readers in semiotic exchange and explore the material possibilities of the book. Her recent work examines aspects of American identity from the vantage point of international travel, questioning the Western impulse to search for truth in binaries (ie: self or other, life or death, original or copy). Toppins spent the summer of 2016 as an artist-in-residence at La Porte Peinte Centre pour les Arts in Noyers, France. The Chattanooga Public Library commissioned Toppins to create *Collisions*, a limited-edition artist's book, that will be included in *By the People: Designing a Better America* at the Cooper Hewitt National Design Museum. Toppins also received the prestigious "Certificate of Typographic Excellence" from the Type Director's Club and her work will travel to eight countries in the TDC62 exhibition.



A former Fulbright Scholar to Azerbaijan, Dr. Kenyon Wilson is Associate Professor of Music at the University of Tennessee at Chattanooga. Dr. Wilson has received commissions from Hokusho University (Japan), Morehead State University, Tennessee Technological University, Charlotte Tuba Ensemble, International Music Camp in North Dakota, and the International Tuba/Euphonium Association. He is the winner of the 2014 Heartland Symphony Orchestra Composition Contest and the 2013 Hillcrest Wind Ensemble Composition Contest. His most recent work, *Five*, was written in response to the July 16, 2015 terrorist attack in Chattanooga and was jointly commissioned by sixty-nine high school, university, military, and community bands. *Five* will receive its fiftieth performance by the Chattanooga Symphony Orchestra on their Veterans' Day concert this November.



Dr. Jonathan McNair is the Ruth S. Holmberg Professor of Music at UT Chattanooga. His recent works (with performances) include: *An Earthen Man* for baritone voice and string orchestra, for the Chattanooga Symphony Chamber Series, (Oct. 2, 2016); *Follow the Drinking Gourd*, for orchestra and solo string quartet, for the Brazos Valley Symphony Orchestra, (Feb. 21, 2016); *Tower City Station*, for the St. Edward High School symphonic band (Ohio), (May 12, 2016); and a *Fantasy* on the hymn tune *Ebenezer*, for violin and piano, (March 29, 2016). His orchestral work *Hopyard Overture* was recorded by the Brno Filharmonie in May for the Ablaze Recording label. A new work in progress is *All a-Cryin'* for string quartet, based on the spiritual "Listen to the Lambs," and McNair is working on a collaborative project with visual artist Phillip Lewis. This summer, the Marian Anderson String Quartet performed the original string quartet version of his *Follow the Drinking Gourd* on the Austin Chamber Music Festival (July 10), and also played one movement of this work during a TEDx presentation at Blinn College, Bryan TX (June 24). Other recent performances include McNair's arrangement of "The Tennessee Waltz" with Choral Arts of Chattanooga (April 16); *Galapagos Lions* for solo baritone saxophone (April 5); *A Map of Memory* for cello and piano (March 4); *Nocturnal Songs* for baritone voice and piano (Feb. 26); *Talking to Grief*, for SATB chorus at Campbell University (Feb. 19); *Heart-Cry Alleluias* for treble choir and piano (Nov. 17, 2015); *Digressions* for violin and piano, at University of Florida (Nov. 13, 2015).



Ron Buffington is a UC Foundation Professor at the University of Tennessee at Chattanooga, where he teaches courses in painting, drawing, and critical theory, and serves as head of the Department of Art. He spent the summer of 2016 as an artist-in-residence at Fjúk Arts Centre in Husavik, Iceland, where he produced a new body of paintings and sculptural objects inspired by the incomparable natural environment of Iceland. He will exhibit the results of his research in the fall at Covenant College, Lookout Mountain, TN and at Gray Contemporary, Houston, TX.



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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.



CHRIS AVILLA
GRAPHIC DESIGNER



ALISON PRUITT
EDITOR





ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan



Dear ICFAD conference participants:

On behalf of the ArtPrize team, board of directors, dedicated volunteers, artists, venues and visitors welcome to Grand Rapids – already deep into its annual ArtPrize celebration!

You might have noticed that, even though our national stage is turbulent and polarizing, we're nevertheless experiencing the golden age of America's mid-sized city. Art, design, architecture, urbanism, sustainability, inclusion, diversity, health and wellness are leading themes guiding the reimagining of downtowns across the country as they compete to attract businesses, visitors and millennials. Grand Rapids is a city at the center of this renaissance and it's a thrill and a privilege to play a part in it.

You've arrived during an interesting point along the epic nineteen-day ArtPrize journey. Last week round-one voting concluded, with several hundred thousand smartphone-enabled votes cast within the ArtPrize district expressing a myriad of personal choices, preferences and ideals. At the same time, an auspicious jury of arts professionals made some tough choices of their own. These wildly disparate selection systems each yielded twenty finalists culled from four categories – what the general public likes and what the art expert thinks – and ever since the city has been engaged in spirited critical discourse debating, comparing and contrasting in a million conversations playing out in restaurants, coffee shops, streets, parks, in homes, on television and in social media around what art is and why it matters.

At midnight on Thursday (day two of the ICFAD Conference), round-two public votes will be in and the Grand Jury will also have decided upon a Grand Prize winner. In all, \$500,000 in prizes will be awarded on Friday evening – half by public vote and half by juries of art experts. To be frank, this massively popular urban art adventure game has horrified and dismayed the formal art world as much as it has intrigued and delighted it (although I think it's coming around!) As fine arts deans passionately advocating for the arts in higher education, I am so looking forward to meeting you and hearing what you think about this radically open, entirely unpredictable urban art experiment.

ArtPrize is still evolving and we still have lots to learn, but we believe that there are some bedrock principles that have contributed to our success so far: any artist can enter; any space in the district can be a venue; artists and venues connect at artprize.org to independently organize. And, ArtPrize will always be free to the public, who will always have a stake in the outcome.

After seven years, we're creating new generations of artists and art lovers who ask questions, explore ideas and who dare to travel beyond their comfort zones. We're so glad to have you in Grand Rapids and we hope that your time here during ArtPrize will inspire you to visit us again soon.

Christian Gaines
Executive Director, ArtPrize

But Aren't The Clouds Pretty
Ceramic, acrylic and charcoal
Chris White, M.F.A. '15



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ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

TRANSFORMING COMMUNITIES AND ECONOMIES THROUGH ARTS ENGAGEMENT

THE 53rd ANNUAL CONFERENCE OF THE INTERNATIONAL COUNCIL OF FINE ARTS DEANS
THE AMWAY GRAND PLAZA HOTEL
GRAND RAPIDS, MICHIGAN

TUESDAY, OCTOBER 4, 2016

Board of Directors Meeting and Tour of the College of Fine Arts at Western Michigan University in Kalamazoo

2:30 p.m.

Board members should please meet in the lobby for transportation from Amway Grand Plaza Hotel to Western Michigan University

WEDNESDAY, OCTOBER 5, 2016

7:45 – 8:45 a.m.

Breakfast

Imperial Ballroom

Registration

Outside Pantlind Ballroom

9:00 a.m.

Welcome

Pantlind Ballroom

9:10 – 11:00 a.m.

ArtPrize: How a Radically Open Competition Transforms a City and Changes the Way We Think about Art

Most of the day

Enjoy ArtPrize

4:00 – 4:45 p.m.

Informal Member Discussion: How the Arts Might Lead on Campus in Creating Dialogue about Violence, Safety, Diversity

Vandenberg B

Please walk to the

5:30 – 7:00 p.m.

Welcome Reception

Western Michigan University

200 Ionia Avenue SW

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THURSDAY, OCTOBER 6, 2016

7:15 – 8:00 a.m.

Breakfast at Grand Rapids Art Museum (GRAM)

101 Monroe Center Street NW

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STEINWAY & SONS

8:00 – 9:00 a.m.

Arts Entrepreneurship: Creating Curriculum that Inspires and Innovates

Grand Rapids Art Museum

proudly sponsored by



STEINWAY & SONS

9:00 – 10:00 a.m.

Enjoy the Grand Rapids Art Museum

proudly sponsored by



STEINWAY & SONS

10:00 – 10:30 a.m.

Please walk back to the Amway Grand Plaza Hotel

10:30 – 11:15 a.m.

Transforming America's Communities

Pantlind Ballroom

11:15 – Noon

Weaving the Arts into the Fabric of Communities: The Knight Foundation

Pantlind Ballroom

12:15 – 1:00 p.m.

Lunch and Networking

The Imperial Ballroom

1:00 – 2:00 p.m.

Why Strategic, City-Focused, Creativity-Infused Change Matters

The Imperial Ballroom

2:00 – 2:15 p.m.

Break

The Governors Room

proudly sponsored by



2:15 – 3:45 p.m.

Roundtable Sessions: Timely Topics in the Arts

The Governors Room

proudly sponsored by



4:30 p.m.

Please meet at the Lyons Street Entrance by the Exhibitions Building on the N.W. corner of the building to board buses for the

Frederik Meijer Gardens & Sculpture Park



5:00 – 7:00 p.m.

Celebrate the Arts Reception

5:45, 6:00 and 6:30 p.m.

Guests may bring a drink in disposable barware on one of three 40-minute tram tours, departing at 5:45, 6:00 and 6:30 p.m. Each tram can accommodate 44 passengers. We respectfully request your teamwork in ensuring that an equal number of members enjoy each of the three tours.

7:45 p.m.

Buses depart the Frederik Meijer Gardens & Sculpture Park for the Amway Grand Hotel

FRIDAY, OCTOBER 7, 2016

7:30 – 8:30 a.m.

Breakfast and Early Bird Session: Making The Case for an Arts Degree

Imperial Ballroom

8:45 – 9:30 a.m.

Kent's Creativity Festival

Pantlind Ballroom

9:30 – 10:15 a.m.

Discouraging Teleporting, Seeing What's Not There and Other Benefits of Public Art

Pantlind Ballroom

10:15 – 10:30 a.m.

Break

10:30 – 11:15 a.m.

Finding an Artist Voice in Post-Revolutionary Cuba

Pantlind Ballroom

11:15 a.m. – Noon

Annual Meeting for the International Council of Fine Arts Deans

Pantlind Ballroom

12:15 – 1:00 p.m.

Lunch and Networking

Imperial Room

1:00 – 2:00 p.m.

Awards for Arts Achievement and Excellence

Imperial Room

proudly sponsored by



2:00 – 2:15 p.m.

Break

2:15 – 3:15 p.m.

Dean Maverick: Relevance and the Performing Arts in the 21st Century

Pantlind Ballroom

4:00 p.m.

Gather in the hotel lobby for a walking tour to the campus of Kendall College of Art and Design of Ferris State University (KCAD)

5:30 – 7:00 p.m.

Reception

8:00 p.m.

Concert at St. Cecelia Music Center

SATURDAY, OCTOBER 8, 2016

7:30 – 8:45 a.m.

Board of Directors Meeting

Fine Arts Room

9:00 – 10:00 a.m.

Reflections on what won at ArtPrize 2016

Imperial Ballroom

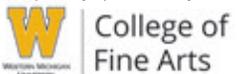
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THE ARTPRIZE PHENOMENON

by Dustin Dwyer

We watched the announcement on a cool April day in 2009. The chairs lined up in the morning sun, the slim podium, the limestone pillars of the old Civic Auditorium rising in the background.

The first person to speak was Jim Dunlap, a banker and leader in the effort to bring life to downtown Grand Rapids. His hair: neatly parted. His suit: dark.

"I want to begin by saying the announcement you're about to hear will have tremendous impact on our region," Dunlap said. "Something the rest of the [country] and the world will be aware of and talking about even before we're finished here this morning."

We didn't completely believe him.

Dunlap introduced Rick DeVos, a 27-year-old with a famous last name, at least in this town. His hair: meticulously unkempt. His suit: not a suit.

"I've been thinking for several years that Grand Rapids needed a really great signature international festival or event of some type," DeVos said. "Something that would celebrate creativity and innovation and beauty, and that tapped into the great tradition of public art and design in West Michigan."

DeVos said what he had in mind was a competition.

A great big banner unfurled behind him.

"ARTPRIZE," it said. "PUBLIC VOTE."

"That was fun," DeVos said.

Anyone could compete in ArtPrize. Any space downtown could be a venue to show work: business lobbies, sidewalks, parking lots, parks. The prize money was huge: \$250,000 for first place, \$449,000 total. All of it would be decided by popular vote.

We understood the rules. That didn't necessarily mean we understood what ArtPrize would be.

Was it an economic development tool? A cultural conversation starter? Or a radical new way to judge art? Would it bring life to a fledgling downtown? Would it lead us out of the rust belt and into the creative class economy? Or would it lob a \$449,000 hand-grenade at the cloistered, coastal, big-city arts establishment?

Yes.

Just five months after ArtPrize was announced, the first competition began. A total of 1,262 artists signed up to participate. Their work would show in 159 different venues within a three square mile area.

Art was everywhere downtown. We couldn't see all of it if we tried, but we tried.

A study by Grand Valley State University economics students would later estimate that 200,000 people visited downtown during the first ArtPrize, creating as much as \$7 million in new economic activity. It would have been more than that, if businesses had been prepared.

On one Sunday afternoon, an estimated 20,000 people filled Monroe Avenue to watch a 20-year old college student and his friends dump tens of thousands of paper airplanes off the tops of buildings. Afterward, the crush of customers was too much for many restaurants to handle. Some ran out of food. Others were closed to begin with. Sunday is traditionally a slow day for downtown Grand Rapids businesses. ArtPrize proved it didn't have to be.



Yes, ArtPrize was an economic development tool. A powerful one.

But it wasn't just that. We talked about the art constantly. In coffee shops and cubicles, in restaurants and bus stops, in person and online, we talked about art. We talked about what we loved, what we hated. We argued.

ArtPrize had changed the conversation, and sometimes the conversation got a little heated.

The *New York Times* sent a reporter to cover the competition's first year.

By then, we saw which ArtPrize entries were in the running for the top prize. A top 25 list was updated regularly on the ArtPrize website. Some of us worried about what was on the list.



"This community is potentially giving a quarter of a million dollars to what is potentially a weak work of art," Kendall college art professor Deborah Rockman told the Times reporter.

Rockman, herself a trained artist, worried that only the biggest, most attention-grabbing works of art would stand a chance of winning the public's vote.

The story was a centerpiece on the front page of the Times' Art section.

And here was both the promise and the problem of ArtPrize. The competition had the power to redefine the image of Grand Rapids. We were a city known for only two things: Gerald Ford and the furniture industry. That's if we were known at all. Events in Grand Rapids rarely made the national news. ArtPrize was making national news. We worried if the wrong piece won the competition, it would confirm, rather than dispel, the old stodgy stereotypes about our city.

When we voted in ArtPrize, we didn't just vote for ourselves. We voted for our city, and how it would be seen by the rest of the world.

When the ArtPrize top 10 was announced, one piece left out was salt and earth, by North Carolina artist Young Kim. The piece consisted of a series of portraits silk-screened onto square piles of loose salt. It was haunting and beautiful. It had a devoted following among ArtPrize voters. Some ArtPrize voters. When salt and earth failed to make the top 10, admirers took to Twitter, using the hashtag #sorryyoungkim.



In the end, the \$250,000 prize went to an artist from Brooklyn named Ran Ortner, for Open Water #24, a photorealistic oil painting of turbulent waves reflecting an uncertain sky.



Even if it wasn't everyone's favorite, it was a piece that represented Grand Rapids.

Water had inspired the city's public art in the past, from Alexander Calder's La Grande Vitesse, and Maya Lin's Ecliptic, to the downtown buildings that take the waves of the Grand River as design cues.

Ortner said he'd never been to Grand Rapids before ArtPrize. He'd never even heard of it. And he didn't know anything about the Grand River, or its role in the city's art history. That didn't stop us from seeing the river in his painting.

At the awards ceremony, there was also a surprise \$5000.00 prize given to Young Kim for salt and earth. Later, this idea to reward art that had failed to win the public's vote would evolve into a new category of awards for ArtPrize. These awards would be decided not by popular vote, but by a selection of art professionals.

We had decided that ArtPrize couldn't just toss a hand-grenade into the arts establishment. There had to be a hand shake. Otherwise, why would artists like Young Kim even agree to travel to our city and show their work?

The juried awards were put in place for ArtPrize's second year.

We braced for another big year. This time it was less of a surprise. We were ready. At the very least, restaurants promised they wouldn't run out of food.

And the crowds were bigger.

When the top 10 was announced, we swarmed to see each piece. Sometimes, we stood in line for hours. We were thousands of people in a mid-size Midwestern city waiting in line to see art. The Grand Rapids Art Museum, which had three pieces in the top 10 that year, had more visitors during



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

the three weeks of ArtPrize than it had in the entire previous year. GRAM also hosted the winner that year, an expansive and detailed pencil drawing by a local artist, Chris LaPorte.



In 2011, as ArtPrize entered its third year, we could feel how it had changed life in the city, not just during the three weeks of the competition, but year-round. Now, when businesses owners or developers announced new projects downtown, the goal was always to open in time for ArtPrize. When relatives or friends planned their visits, they planned them around ArtPrize.

We still didn't agree on the art, of course. Year three proved to be a particularly loaded year for conversations about ArtPrize. It was the year a religious piece would win the top prize.

The rest of the top 10 was once again dominated by large, attention-grabbing works of art.

"Unfortunately, overwhelmingly the art community is a little bit freaked out by the top ten," local artist Tommy Allen told Michigan Radio after the awards were announced that year. "But at the end of the day, if this is how the public voted, it's how they voted."

The juried prizes had brought some attention to smaller, more challenging works of art. But those prizes were tiny compared to the \$250,000 top prize decided by public vote. And if ArtPrize was a conversation, as Rick DeVos reiterated again and again, the professional arts community was feeling its voice amounted to little more than a whisper, uttered in a crowded room.

Even with this growing tension, ArtPrize in 2011 was a huge success. The economic impact of ArtPrize that year was calculated at more than \$15 million, double what it had been just two years before.

The competition could have kept going on the same path,

growing the crowds and the economic benefits, while ignoring the concerns of the arts community.

Instead, ArtPrize changed again.

In 2012, the juried awards would get bigger, from \$7,000 to \$20,000. And ArtPrize created a new award, the Juried Grand Prize, worth \$100,000.

At the same time, the top prize for the public vote went down, from \$250,000 to \$200,000. Four years in, ArtPrize was fluid, still experimenting.

In 2012, the competition had many of the same contours we'd come to expect. Long lines, crowded streets. Art everywhere.

But this time, there were new visitors and new voices, well-known names from the world of art, here to have their say for the Juried Grand Prize.

None of these names was better known, and none of these voices were more listened to, than Jerry Saltz's, senior art critic for *New York Magazine*. If there is such a thing as a celebrity art critic, Saltz is it. He's been nominated for the Pulitzer Prize in criticism three times. He's been on a reality show. He's danced with Jay-Z.

Saltz had commented on ArtPrize before, in a *Wall Street Journal* article in 2010, when he called ArtPrize "terrifying and thrilling."

His trip to Grand Rapids for ArtPrize in 2012 was captured in a short documentary film released online by the ArtPrize organization. In the film, Saltz is a chatty swashbuckler. He grabs random strangers to ask what they think of the art, then interrupts and adds on as new ideas come to him.

Back in the window-lit conference room at ArtPrize headquarters, Saltz declares to the camera, "This is one of the best art experiences I've ever had."

Saltz and the rest of the appointed panel of art experts saved their highest praise for SiTE:LAB, a venue that invited artists from around the world to reimagine spaces within the empty former home of the Grand Rapids Public Museum. In 2011, SiTE:LAB organizers had won a surprise juried award for best venue. In 2012, art hosted at SiTE:LAB won four of the six juried prize categories, including the \$100,000 Juried Grand Prize.

The experts told us this wasn't just the best art at ArtPrize. It was some of the best art anywhere.

"It is the BEST SPACE for artist-curated exhibitions I have seen in the United States for some time," Saltz declared on SiTE:LAB's Facebook page.



Not that any of this affected how most of us voted. The art at SiTE:LAB dominated the conversation, and the accolades, among art experts. But not a single piece from the venue reached the top 10 in public voting.

We had more voices. But our conversations did not merge.

In April of 2013, ArtPrize hired a new executive director. Christian Gaines was the first director of the organization to come from outside West Michigan, and he arrived with experience from the world of film festivals.

In an interview with Rapid Growth Media, Gaines talked about the separate worlds ArtPrize had managed to bring together, but not quite yet integrate. "There's sort of an exclusivity to contemporary art that makes people feel like they could not belong, and I don't think anyone wants that," Gaines said.

ArtPrize began as a way to bring those other voices into the conversation. As the fifth year of the event approached, the focus was more on how to manage the collision between populist and professional ideas about art. In the fifth year, those ideas collided hard.

In 2013, the art professionals behind the juried prizes shared their shortlists for potential winners mid-way through the competition, as they had the year before. By the end of voting, there was zero overlap between the jurors' short lists and the public vote's top 25.

This duality, this tension, had come to define ArtPrize in a way. We knew, after five years, ArtPrize would not be just one thing. ArtPrize would be SiTE:LAB and Jerry Saltz. It would also be a 20-year-old's paper airplane project and an awful lot of dragon sculptures.

It was economic development and cultural engagement. It was messy. It was beautiful. It was crowded. It was ugly. It was inspiring.

In 2013, an estimated 450,000 people visited downtown Grand Rapids for ArtPrize.

We were not one.

We were 450,000 different ArtPrizes, every one completely different from the next.

The 2013 ArtPrize award ceremony was broadcast live in Grand Rapids. Local NBC affiliate WOOD TV8 ran a countdown clock as the ceremony's start time approached. The scene was meticulously staged inside a city owned maintenance garage. Yellow and purple spotlights roved through the crowd as a band jammed on stage.

The first person to speak was Todd Herring, director of communications for ArtPrize, and the night's emcee. He air-drummed in time with the band as he strode to the podium, wearing a suit with yellow slacks and a purple bow tie.

"Tonight we will be awarding \$560,000 in prizes," he said, to cheers.

Awards were announced. There were messages from sponsors and jurors. Christian Gaines offered thanks to the community and the ArtPrize staff.

Then, Gaines introduced Rick DeVos, 32-year-old with a famous name, though it was now famous for another reason.

His hair: still unkempt. His suit: snappy and grey, with a black tie.

DeVos said after five years, one of the most frequent questions he still gets about ArtPrize is, "How is it going?"

"My answer is, of course, good," he said. But that clearly understates it.

"What other city has tens of thousands of people who would never go to an art museum, thinking about and engaging with art? What other city has tens of thousands of school children engaging with contemporary art in the way they do at ArtPrize? What other city bumps Access Hollywood and a football game to broadcast live coverage about art?"

DeVos said, what's happened with ArtPrize is unprecedented, and still unpredictable.

"A lot of people wonder about the implications of ArtPrize," he said. "But there are simply too many things going on here that have never happened before to guess how it will all play out."

*Dustin Dwyer was a reporter for the State of Opportunity project on Michigan Radio, when he wrote this article for ArtPrize's fifth anniversary coffee table book *ArtPrize: How a Radically Open Competition Transformed a City and Changed the Way we Think About Art*. He lives in Grand Rapids. He and his wife documented their daughter's experience with ArtPrize at artprizewithathreeyearold.tumblr.com*



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

CONFERENCE AGENDA

TUESDAY,
OCTOBER 4, 2016

Board of Directors Meeting and Tour of the College of Fine Arts at Western Michigan University in Kalamazoo

WEDNESDAY,
OCTOBER 5, 2016

7:45 – 8:45 a.m.

Registration outside the Pantlind Ballroom and Breakfast in the Imperial Ballroom

9:00 a.m.

Welcome and Sponsor Recognition

by ICFAD President John Crawford-Spinelli, Dean, College of the Arts, Kent State University

9:10 – 11:00 a.m.

ArtPrize: How a Radically Open Competition Transforms a City and Changes the Way We Think about Art

For 19 days in the early fall, over 400,000 visitors descend upon three square miles of downtown Grand Rapids, Michigan, where anyone can find a voice in the conversation about art and why it matters. Art from around the world populates every inch of downtown in nearly 200 venues, and it's all free to the public. Ultimately, two \$200,000 grand prizes and eight category awards prizes totaling \$500,000 are awarded, with half of the prize money decided by smartphone-enabled public vote and half decided by a jury of art experts. It's unorthodox, surprising and delightful - sometimes confounding and infuriating - yet undeniably intriguing to the art world and the public alike.

Christian Gaines, Executive Director
ArtPrize
41 Sheldon Street
Grand Rapids, MI 49505
(616) 284-7904
christian@artprize.org



CHRISTIAN GAINES

Executive Director, ArtPrize

Christian Gaines was born in Brussels, Belgium, to American parents and grew up in the United Kingdom until he came to the United States to attend Vassar College, and stayed.

In 1988, Christian Gaines joined the American Pavilion at the Cannes Film Festival, serving as its Administrative Director for six years. In 1994, Christian was appointed Film Programmer at the Sundance Film Festival,

programming the 1995 and 1996 festivals. From 1996 to 2000, he served as Festival Director and Director of Programming for the Hawaii International Film Festival, responsible for its management and programming.

From 2000 to 2008, Christian served as Director of Festivals at the American Film Institute, where he led several film festival and film programming projects, including AFI FEST, AFI at ArLight and Cinema's Legacy: How Great Filmmakers Inspire Great Filmmakers.

In 2008, Christian joined IMDb.com, an Amazon.com company, where he focused on the global expansion of Withoutabox.com, a film festival submissions platform connecting filmmakers to film festivals worldwide.

In April 2013 Christian joined ArtPrize as Executive Director.

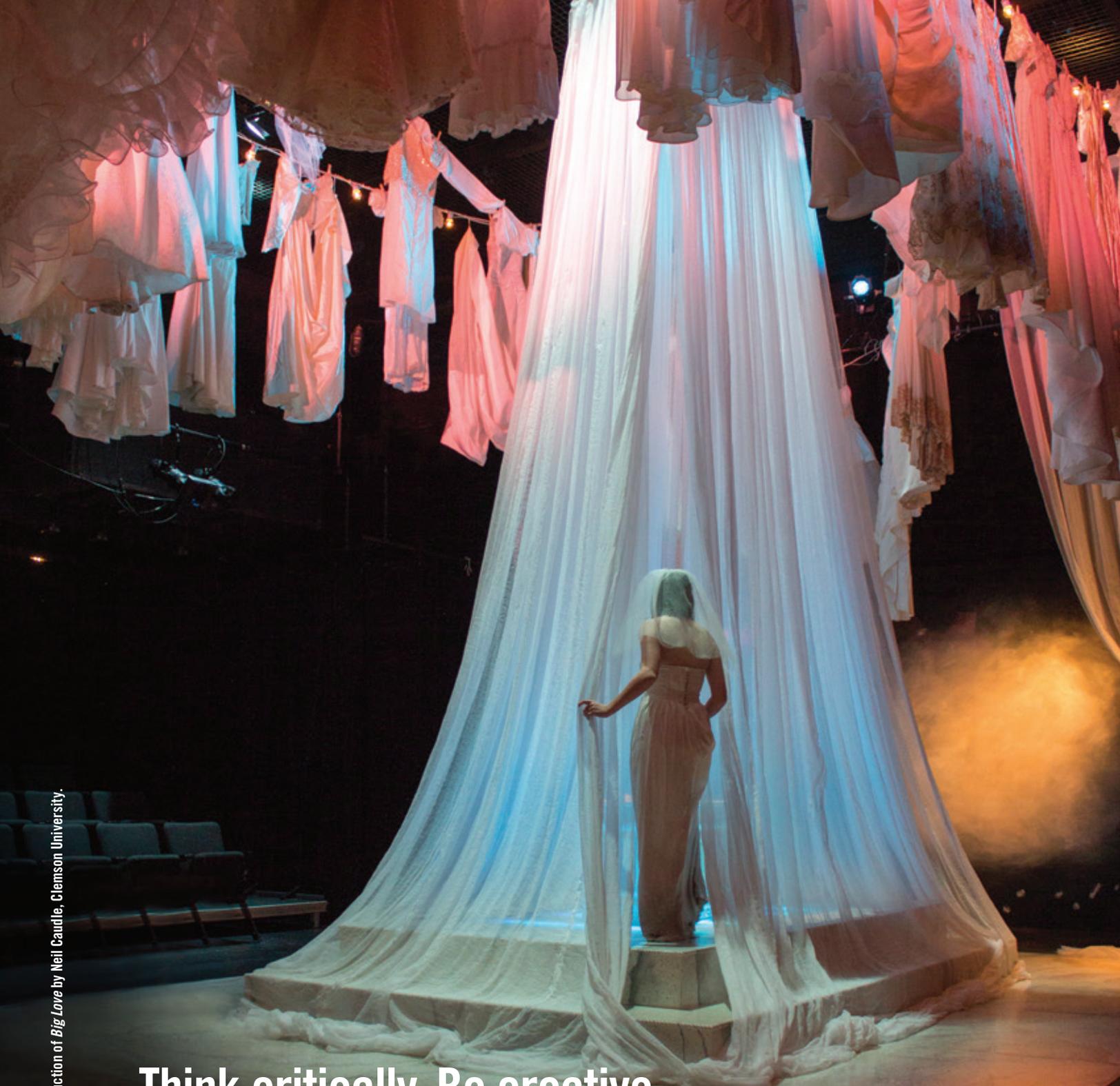


Photo of the Clemson Players' production of *Big Love* by Neil Cautelle, Clemson University.

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Clemson.edu/art | Clemson.edu/performing-arts | Clemson.edu/caah/rcid



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

CONFERENCE AGENDA

WEDNESDAY, OCTOBER 5, 2016

9:10 – 11:00 a.m.

ArtPrize: How a Radically Open Competition Transforms a City and Changes the Way We Think about Art

Facilitator:

Christian Gaines,
Executive Director of ArtPrize

Panelists:

Julie Schenkelberg
julieschenkelberg@gmail.com

Heather Duffy, Exhibitions Curator
Urban Institute for Contemporary Arts (UICA)
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Tom Almonte, Assistant to the City Manager
City of Grand Rapids
City of Grand Rapids
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Grand Rapids, MI 49503
(616) 456-3183
talmonte@grand-rapids.mi.us

The rest of the day Enjoy ArtPrize

ArtPrize is recognized as the most-attended public art event on the planet according to *The Art Newspaper* and was recently highlighted in *The New York Times* 52 Places to go in 2016

Explore the nearly 200 venues that seek to join the citywide collaboration that showcases Grand Rapids, Michigan to the entire world.

During ArtPrize, the general public plays a part in deciding who takes home cash prizes. Please register to vote at ICFAD's registration table. Using mobile devices and the Internet, you help determine the winners.



JULIE SCHENKELBERG

Artist

Julie Schenkelberg was born in Cleveland, Ohio and is a Brooklyn, NY based artist represented by Asya Geisberg Gallery in Manhattan. Schenkelberg received a BA in art history at the College of Wooster, OH, and an MFA at the School of Visual Arts, NY, with additional studies at SAIC at Oxbow, MI, Pont Aven School of Contemporary Art, France, and the Institute of European Studies, Vienna. Her large-scale installations have been displayed in solo exhibitions at The Sculpture Center, Cleveland,

and most recently at the Mattress Factory Museum of Contemporary Art, Pittsburgh. Schenkelberg won the 2014 ArtPrize Installation Juried Award with the curatorial group SiTE:LAB for her installation "Symptomatic Constant". She has received two National Endowment for the Arts Grants, a Harpo Foundation Grant, and was awarded a residency at The Bemis Center for Contemporary Arts, Omaha. Her work has also been included in group exhibitions at 601 Artspace, New York, Storefront Ten Eyck, Brooklyn, A.I.R. Gallery, Brooklyn, and Station Independent, New York. Press includes Artforum, Bloomberg, Hyperallergic, The Brooklyn Rail, Art F City, The Huffington Post, Beautiful Decay and Ground Magazine, and she has been named one of "30 Artists to Watch" by NY Arts Magazine. Schenkelberg collaborated with SiTE:LAB at the UNTITLED. Miami art fair in December of 2015 in addition to a year long residency at Site:Lab's Rumsey Street Project, and will be participating in Art Prize 2016 through the organization. Her large scale installation can also be seen at the Beeler Gallery at the Columbus College of Art and Design summer/fall of 2016.



HEATHER DUFFY

Urban Institute for Contemporary Arts

Heather Duffy is an artist from the Mississippi Gulf Coast and is the exhibitions curator at the Urban Institute for Contemporary Arts (UICA) in Grand Rapids, MI. Prior to her appointment at UICA, Heather worked as the exhibitions manager for ArtPrize, in academic and commercial art galleries, and as an independent curator presenting exhibitions of contemporary art in Dallas, New York, Michigan, and throughout the American

southeast. She exhibits her studio work regionally and nationally, and holds an MFA in painting from Kendall College of Art and Design.



TOM ALMONTE

City of Grand Rapids

Tom Almonte served as President of the West Michigan Hispanic Chamber of Commerce (WMHCC). He currently works for the City of Grand Rapids as the Assistant to the City Manager. He has also served on various boards and committees, including the Grand Rapids Symphony, Cesar E. Chavez, and Legal Assistance Center. Mr. Almonte holds a Master's Degree in Management and Public Administration. He enjoys spending time with his wife and three children.

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CONFERENCE AGENDA

**WEDNESDAY,
OCTOBER 5, 2016**

4:00 – 4:45 p.m.
Vandenberg B

**Member Discussion: How the Arts Might
Lead on Campus in Creating Dialogue about
Violence, Safety, Diversity**

Facilitated by:

Lucinda Lavelli, Dean College of the Arts
University of Florida



LUCINDA LAVELLI

Lucinda Lavelli, who began her tenure as dean in 2006, oversees the University of Florida College of the Arts. UF is a land-grant, sea-grant and space-grant public educational institution based in Gainesville, Florida, which enrolls approximately 50,000 students annually. As one of the 16 colleges and more than 150 research centers and institutes at UF, the College of the Arts houses baccalaureate, master's and Ph.D. degree programs and its approximately 1,100 majors and 100 faculty members in its three institutionally-accredited schools — the School of Art + Art History, School of Music and School of Theatre + Dance.

Based on the work of the university and the college, Lavelli launched a creative campus initiative joining other major universities recognizing that arts are a catalyst for creativity and innovation and she has been invited to speak nationally and internationally on the topic.

In 2014, UF received more than \$700 million in research funding — a tangible example of the rewards of innovation. As the university works to serve the demands of its students, academic requirements increasingly provide opportunities to foster the skills needed in the new marketplace of ideas. These skills — creativity, empathy, innovation, design skills, storytelling, caregiving and big-picture thinking — have long been developed in arts programs.

Lavelli, along with college leaders, has positioned the College of the Arts as a partner incorporating creativity across the curriculum and campus through a number of initiatives including Creative Campus, SEA (Science, Engineering and the Arts) Change, Creative B, STEAM Quest, Creativity in Arts and Science Event (CASE) and Art on Campus. She has also worked to strengthen the college's interdisciplinary centers, institutes and affiliates, including the Center for Arts in Medicine, Center for Arts and Public Policy, Center for World Arts, Digital Worlds Institute and the college program of the New World School of the Arts in Miami.

Prior to her service at the University of Florida, Lavelli was the first provost and vice chancellor for arts and academics at the North Carolina School of the Arts from 2002 to 2006. From 1993 to 2002, she served at the University of Akron as director of the School of Dance and then as director of the School of Dance, Theatre, and Arts Administration. Lavelli earned a master's degree in nonprofit management and a Master of Fine Arts in Theater Arts and Dance, both from Case Western Reserve University; a bachelor's in psychology from Denison University; and, certification in Laban Movement Analysis from the Laban/Bartenieff Institute of Movement Studies.

Lavelli has been an active member of numerous boards and arts organizations. In 2013 she was awarded the Professional Achievement Award from the Alumni Association of Case Western Reserve University and in 2005 was awarded the OhioDance award for service to the artform. Currently she serves on the boards of Dance Alive! National Ballet; New World School of the Arts, a public conservatory for high school and college students in Miami; and, the Laban Bartenieff Institute of Movement Studies (LIMS). She serves on the advisory boards of the publication Dean and Provost and Groundworks Dance Theatre. She was the founding institutional member of the Arts Alliance for Research Universities (a2ru) and is the past president of the International Council of Fine Arts Deans (ICFAD) and the Florida Higher Education Arts Network (FHEAN).



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Westminster Choir College, Marion Buckelew Cullen Center
Boston Conservatory at Berklee, Dance Studio
Clayton State University, Spivey Hall



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

CONFERENCE AGENDA

**WEDNESDAY,
OCTOBER 5, 2016**

5:30 – 7:00 p.m.

Welcome Reception

Sponsored by



200 Ionia Avenue SW
Grand Rapids, MI 49503
(616) 771-4100

Dinner on your own

The gallery space at Western Michigan University's downtown campus is deemed a "location not to miss" during ArtPrize. The renovated 5-story historic building is located on the well-trafficked southwest corner of Cherry and Ionia in the energetic Heartside District and is operated by Western's Extended University Programs division. Its exposed brick and beam construction offers a unique setting to showcase works of art in a number of different display formats. Artwork created by WMU faculty, alumni, students, emeriti faculty and select guests will be on display at this venue throughout the ArtPrize competition.

In addition to serving as an ArtPrize venue each fall, this exceptional facility features a cyber cafe, a multi-functional Grand Hall, classrooms, a computing lab for online research, a compressed video/distance education classroom, and offices for faculty, advisors, and administrative staff. The Center for Counseling and Psychological Services, a community based counseling clinic, is also housed at the Downtown location.

While numerous restaurants are in walking distance, The Big Old Building (BOB) is a block away and houses several restaurants, live jazz, a cigar lounge, a microbrewery, a comedy club, a dance club, a billiards hall, and a wine bar. Constructed in 1903 as Judson's grocery warehouse, the 70,000-square-foot, four-story, red brick building stood vacant for decades before The Gilmore Collection began its transformation, saving it from demolition. The BOB is a popular ArtPrize venue.



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ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

CONFERENCE AGENDA

THURSDAY, OCTOBER 6, 2016

7:15 – 8:00 a.m.

Breakfast at Grand Rapids Art Museum (GRAM)

proudly sponsored by



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8:00 – 9:00 a.m.

Arts Entrepreneurship: Creating Curriculum that Inspires and Innovates

Laurie Baefsky, Executive Director
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J.R. Campbell, Director
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Julie Messing, Executive Director for
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Laurie BAEFSKY

Laurie Baefsky has developed and led arts integrated educational initiatives for over 15 years. As executive director of ArtsEngine and the Alliance for the Arts in Research Universities (a2ru) housed at the University of Michigan, she works locally and nationally to support and strengthen arts and transdisciplinary arts endeavors in higher education. She is currently PI on a three-year Mellon Foundation-supported research initiative, SPARC — Supporting Practice in the Arts, Research and Curricula. Laurie joined ArtsEngine and a2ru in August 2014, having previously served as grants manager

for the Utah Division of Arts and Museums in Salt Lake City, where she oversaw the annual distribution of \$1.3 million in state and federal funding for individuals, organizations, communities and educators. A skilled grant writer herself, her efforts have resulted in over \$5.3 million in arts funding through grants from federal, state and private sources.



J.R. CAMPBELL

J.R. Campbell has been the Director of the School of Fashion Design and Merchandising at Kent State University since July 2009. He completed a Bachelor of Science in Environmental Design in 1994 and a Master of Fine Arts in Textile Arts and Costume Design from the University of California in 1996. He then taught textiles, computer-aided fashion design and color theory in San Francisco before being appointed assistant professor in the Department of Textiles and Clothing at Iowa State University in 1998. In July 2005, he moved to Scotland to become Research Fellow at the Centre for Advanced

Textiles at the Glasgow School of Art, where he directed research for the Centre and completed a Postgraduate Certificate (PGCert.) course in Supervising Postgraduate Research Degrees for Professionals in Art, Design and Communication.



JULIE MESSING

Julie Messing is the Executive Director for Entrepreneurship Initiatives at Kent State University. She developed and led the implementation of the entrepreneurship program. The program consists of two minors, a major, a living-learning community, speakers' series, Entrepreneurship Extravaganza and an entrepreneurial lab. She works closely with the business community to bring opportunities to the classroom as well as support entrepreneurial development in Northeast Ohio. She is the recipient of the Paul L Pfeiffer Creative Teaching Award and the Non-Tenure Track Teaching Award. Both awards recognize

faculty for excellence in teaching. She has taught entrepreneurship courses at the undergraduate and graduate levels.



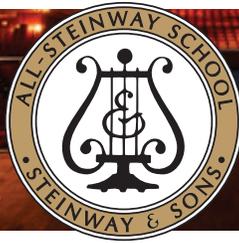
LAUREL OFSTEIN

Dr. Laurel Ofstein, assistant professor of management at Western Michigan University, completed her Ph.D. in business administration at the University of Illinois at Chicago with a focus on entrepreneurship. She also holds an M.B.A. from DePaul University in Chicago. Her research focuses on how entrepreneurs innovate, as well as factors that drive individual entrepreneurial intentions and behaviors. She has most recently published articles on how learned creativity skills support innovative outcomes, as well as about the influences of organizational climate on innovation. At WMU,

she teaches courses on entrepreneurship, family business and strategy.

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Cleveland Institute of Music (Since 1920)	Central Conservatory of Music, School of Piano (China)	Royal Welsh College of Music & Drama (Wales)
Curtis Institute of Music (Since 1924)	China Conservatory of Music, School of Piano (China)	Shenandoah University - Shenandoah Conservatory
	Conservatorio de Música de Puerto Rico	University of Cincinnati - College Conservatory of Music

COLLEGES AND UNIVERSITIES

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Belmont University	Hastings College	Oral Roberts University	University of Denver
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Benedictine College	Hollins University	Pomona College	University of Georgia
Blackburn College	Immaculata University	Portland State University	University of Maryland
Blue Ridge Community College	Indiana University of Pennsylvania	Prairie View A&M University	University of Melbourne
Bluffton University	James Madison University	Principia College	Faculty of Music (Australia)
Boise State University	Kansas State University	Radford University	University of Minnesota - Twin Cities
Bowie State University	Kennesaw State University	Rowan University	University of Minnesota - Morris
Cairn University	Kent State University	Royal Holloway College	University of Montevideo
California State Polytechnic University, Pomona	Kutztown University	University of London (England)	University of South Africa (S. Africa)
California State University, Dominguez Hills	Lake Michigan College	Saint Mary's University of Minnesota	University of South Florida
Cardinal Stritch University	Lewis and Clark Community College	Santa Fe College	University of Tennessee - Knoxville
Carl Sandburg College	Liberty University	Seton Hill University	University of Tennessee - Martin
Chestnut Hill College	Lindenwood University	Snow College	University of Texas of the Permian Basin
Cheyney University of Pennsylvania	Lipscomb University	Southern Adventist University	University of Utah
College of Mount St. Joseph	Liverpool Hope University (England)	Southern Utah University	University of Victoria (Canada)
Collin College	Lock Haven University of Pennsylvania	Southwestern Assemblies of God University	University of West Florida
Columbus State University	Lone Star College - Montgomery	Southwestern Baptist Theological Seminary	University of West London (England)
Concordia University - St. Paul	Loras College	Spelman College	University of Wolverhampton (England)
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East Tennessee State University	Midland College	Texas A&M International University	Wallace State Community College
Fairfield University	Millikin University	Texas Christian University	Wayland Baptist University
Florida Gulf Coast University	Missouri Western State University	Trinity University	Weber State University
Franklin & Marshall College	Montclair State University	Troy University	Webster University
Franz Liszt College of Music Weimar at Kangnam University (Korea)	John J. Cali School of Music	Tulane University	West Chester University of Pennsylvania
George Mason University	Moravian College	Union College	Western Michigan University
Georgia College	New Jersey City University	University of Alabama at Birmingham	West Texas A&M University
Gordon State College	Nicholls State University	University of Arizona	West Valley College
The George Washington University	North Greenville University	University of Arkansas	Westmont College
	Odesa College	University of Central Florida	Wheaton College
	Oklahoma Christian University		Youngstown State University
	Oklahoma State University		

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Ashford School (England)	Longwood Nagakute School of Music (Japan)	Rimsky-Korsakov Music School (Russia)
Cicely L. Tyson Community School of Performing & Fine Arts	Loretto School (Scotland)	Shaftsbury Camerata Music School (Malaysia)
City of Edinburgh School of Music (Scotland)	Loughborough Endowed Schools (England)	The School of Performing Arts
Cranbrook School (Australia)	Moscow Special Gnnessins' School of Music (Russia)	Somerset College (Australia)
Cushing Academy	New Yorker Musische Akademie im CJD	St. Albans School (England)
Durham School (England)	Braunschweig (Germany)	St. Margaret's Episcopal School
Episcopal High School	Pacific Northwest Ballet and School	St. Paul's Co-educational School (Hong Kong)
Gould Academy	Pangbourne College (England)	Stowe School (England)
Hampton School (England)	Philadelphia High School	Syddansk Musikkonservatorium & Skuespillerskole (Denmark)
Henry Mancini Arts Academy	for the Creative and Performing Arts	Tonbridge School (England)
Levine School of Music	Pittsburgh's Creative & Performing Arts Magnet School	Valley Christian Schools
	Plockton High School (Scotland)	Wellington School (England)



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

CONFERENCE AGENDA

THURSDAY, OCTOBER 6, 2016

9:00 – 10:00 a.m.

Enjoy the Grand Rapids Art Museum

10:00 – 10:30 a.m.

Please walk back to the
Amway Grand Plaza Hotel

10:30 – 11:15 a.m.

Transforming America's Communities

In June of last year, Americans for the Arts launched a new program called Transforming America's Communities. The core essence of this work is around their New Community Visions Initiative (NCVI). This multi-year initiative began with the conducting of research about the arts in American civic life. They found that there were 30 distinct areas where the arts intersected, and could either enhance good work happening or mitigate challenges in society. Staff published these essays as part of the book "Arts and America." Throughout 2016, think tanks around the country are eliciting conversations in response to this work, ultimately resulting in the release of a series of books about the arts and community development, artists and arts organizations as central to the work.

Clayton Lord
Vice President of Local Arts Advancement
Americans for the Arts
1000 Vermont Ave, NW
Washington, DC 20005
(202).371-2830 ext. 2022
clord@artsusa.org



CLAYTON LORD

Clayton is the vice president of local arts advancement for Americans for the Arts, where he oversees advocacy, capacity development and cohort building for local arts administrators and advocates in 5,000 communities across the United States. Prior to joining Americans for the Arts, Lord served for five years as the director of communications and audience development for Theatre Bay Area. At Americans for the Arts, the local arts advancement department aims

to empower, educate, and support local arts leaders, public artists and arts administrators, emerging, mid-career, and executive leaders throughout the arts sector, arts marketers, and artist-activists as they work to be constantly relevant and transformative in the lives of American citizens and communities. Lord shepherds the New Community Visions Initiative, a multi-year effort to better understand and support the changing role of the arts and local arts agencies in American communities, and Americans for the Arts' ongoing initiatives around cultural equity, diversity, and inclusion. He is the chief architect of the Americans for the Arts Annual Convention and the Executive Leadership Forum at Sundance. Lord is a prolific writer, thinker, and speaker about the public value of the arts, and has written for *ArtsLink*, *ARTSblog*, *Theatre Bay Area* magazine, *Stage Directions*, *InDance*, *The Voice*, *ArtsJournal*, *ArtsMarketing.org* and others. He has edited and contributed to three books: *Counting New Beans: Intrinsic Impact and the Value of the Arts*; *Arts & America: Arts, Culture and the Future of America's Communities*; and *To Change the Face & Heart of America: Selected Writings on the Arts and Communities, 1949-1992* and is working on the forthcoming *New Community Visions: A Blueprint for 21st Century Arts-Based Community Development*, due out in 2017. He holds a B.A. in English and Psychology from Georgetown University, and lives with his husband and daughter in Maryland.



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NATIONAL CONFERENCE

CAM.ucdenver.edu
303.556.2279 | CAM@ucdenver.edu





CONFERENCE AGENDA

THURSDAY, OCTOBER 6, 2016

11:15 – Noon

Weaving the Arts into the Fabric of Communities: The Knight Foundation

The Knight Foundation shares a belief that shared cultural experiences contribute to a sense of place and communal identity. Through funding, the Knight Foundation seeks to weave the arts into the fabric of communities to engage and inspire the people living in them. They seek innovative ways to reach, engage and increase audiences for the arts, including through the use of technology. Over a three-year period, Knight funded 1,000 "Random Acts of Culture" to bring artists out of the performance halls and into people's everyday lives. As a way to solicit fresh and innovative ideas, the Knight Arts Challenge was launched as an open call for ideas that is now in Detroit, Miami, St. Paul, Minnesota and Akron, Ohio. The challenge seeks to find and fund the best ideas for the arts. Winners range from individual artists to large institutions.

Victoria Rogers, Vice President, Arts
John S. and James L. Knight Foundation
200 South Biscayne Boulevard, suite 3300
Miami, FL 33131-2349
(305) 908-2610
rogers@knightfoundation.org



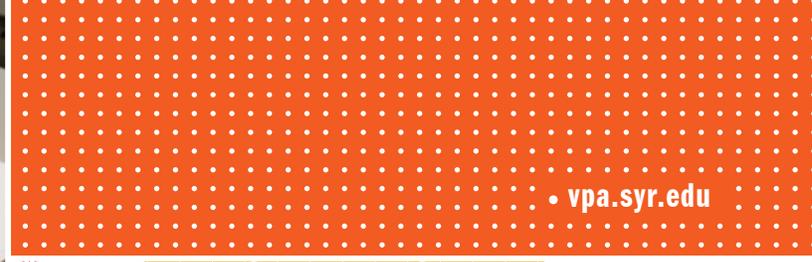
VICTORIA ROGERS

Victoria joined Knight Foundation in May 2015. Previously, she was the executive vice president of New World Symphony, where she helped set the strategic plan and oversaw all revenue generation, earned and philanthropic as well as marketing and communications for the orchestral academy that prepares distinguished music graduates for leadership roles in orchestras and ensembles around the world.

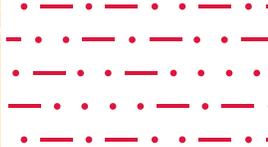
At New World, Rogers orchestrated the successful \$200 million capital campaign for the Frank Gehry-designed campus, one of the world's most technologically advanced venues for concerts. Before joining New World Symphony, Rogers served as assistant vice president for central development at the University of Miami, where she was the architect of its billion-dollar capital campaign, Momentum.

A native of Louisville, Ky., Rogers lived in Atlanta for 21 years where she held positions in management and development at Georgia State University and was vice president for external affairs at SciTrek, the Science and Technology Museum of Atlanta.

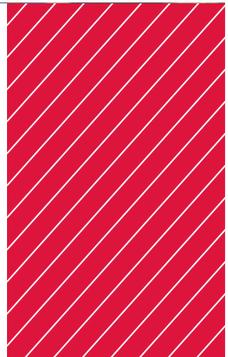
Rogers earned her bachelor's degree in fine arts from Jacksonville University and a master's degree in business communications from Georgia State University. She has studied not-for-profit management at Harvard Business School.



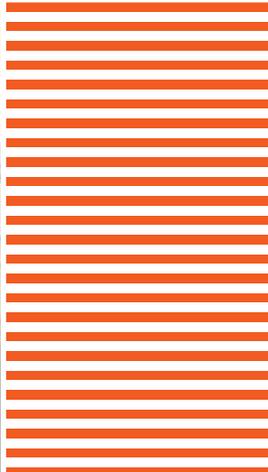
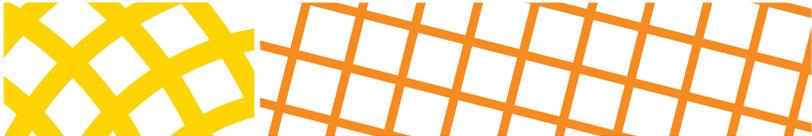
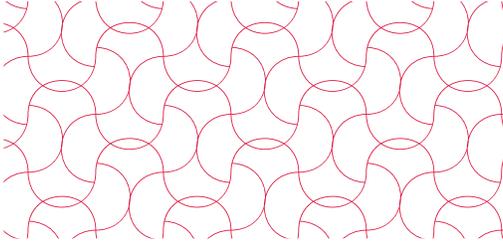
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STU:VPA
SYRACUSE UNIVERSITY
COLLEGE OF VISUAL + PERFORMING ARTS



A Collection of Voices



Syracuse University's College of Visual and Performing Arts is a creative, energetic, and collaborative community within a university of endless possibilities. We are committed to the education of cultural leaders who will engage and inspire audiences through performance, visual art, design, scholarship, and commentary.



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

CONFERENCE AGENDA

THURSDAY, OCTOBER 6, 2016

12:15 – 1:00 p.m.
Lunch and Networking
The Imperial Ballroom

1:00 – 2:00 p.m.
Why strategic, city-focused, creativity-infused change matters
Arts, culture, creativity and design can play a significant role in the transformation of a city, a fact that we are seeing first-hand in Detroit. Quicken Loans and its Family of Companies are committed to driving transformation in Detroit that helps shape a city that welcomes people from all walks of life to live, work, and play. By initiating public art and innovative space activation throughout our downtown footprint, we are working to enhance the experiences of both visitors and residents alike. These enhanced experiences help to drive asset values, stimulate economic growth, create job opportunities and position Detroit as a model city of opportunity.

Jennifer H. Goulet, President and CEO of Creative Many Michigan
TechTown Detroit - 440 Burroughs, Suite 365
Detroit, MI 48202
(313) 483-5705, ext. 2
(734) 834-4288 (mobile)
jennifer@creativemany.org

Helen Davis Johnson, Vice President,
Community Activation
Rock Ventures, LLC
1074 Woodward Ave
Detroit, MI 48226
helenjohnson@rockventures.com

2:00 – 2:15 p.m.
Break in Governor's Room
proudly sponsored by



JENNIFER H. GOULET

Jennifer Goulet, President and CEO, leads Creative Many's advocacy/public policy, research, professional practice and communications efforts to advance the power of Michigan's creative economy. Joining the team as Development Director in 2007, she was appointed President and CEO in 2009, just as state arts funding was nearly eliminated. Goulet led the launch of Creative State MI, a vital research and reporting initiative affirming the economic and social contributions of the arts, culture and creative industries as essential assets in Michigan's resurgence. Creative State MI pioneered an evidenced-based approach to arts advocacy in Michigan, leading to the first meaningful increases in state arts funding in back-to-back years in more than a decade. Goulet serves on the Creative Economy Coalition of the National Creativity Network engaged in the development of a creative economy public policy agenda for the US and North America.

As a former Board member for the Michigan Association of Community Arts Agencies, Goulet served on the negotiations team for the ArtServe/MACAA merger that unified the voice of arts and culture in Michigan in October 2006. Goulet served on then-ArtServe Michigan's post-merger transitional Board and Executive Committee.



HELEN DAVIS JOHNSON

Helen Davis Johnson is Vice President of Community Activation for Rock Ventures LLC, the organization that serves and connects entrepreneur and Quicken Loans Founder and Chairman and majority owner of the NBA Champion Cleveland Cavaliers Dan Gilbert's Family of more than 100 companies, as well as his investments, real estate purchases and community activities.

Prior to joining Rock Ventures in August 2016, Johnson served as a program officer on the Arts & Culture team at The Kresge Foundation, working to elevate the effective use of arts and culture in transforming and revitalizing communities.

Before joining the foundation in 2012, Helen co-founded CreateHere, a social innovation incubator in Chattanooga, TN. CreateHere incubated 20 plus initiatives, cultivated diverse entrepreneurship opportunities, built talent retention and grants programming and launched a county-wide, community-driven visioning process.

Active in environmental issues, community development and the arts, Helen has been tapped to speak at conferences including SXSW Eco, the Building Michigan Conference, Art Chicago, Michigan Municipal League, AIGA National, and the SustainableCities PLUSNetwork. Helen studied at the Florence Academy of Art, earned a BFA from the University of Tennessee at Chattanooga and is a fellow of the Royal Society of the Arts. Her work focuses on downtown revitalization, community master planning, economic development, and historic preservation, and administered multiple major state and federal grant projects.



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SHARING PASSION & PERFORMANCE





ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

**THURSDAY,
OCTOBER 6, 2016**

2:15 – 3:45 p.m.
Governor Room
Roundtable Sessions:
Timely Topics in the Arts
proudly sponsored by



You will have the opportunity to attend three, 20-minute sessions (with five-minute breaks for transition, between) on one of the topics listed.

ROUNDTABLE PRESENTATIONS

BRINGING TOGETHER ARTS AND EDUCATION IN A “BELOVED COMMUNITY”

Dr. Martin Luther King Jr. popularized the phrase “beloved community” to represent his vision for societies that embrace cooperation, unity, and connection. To honor and apply this bold idea, Salt Lake Community College’s School of Arts, Communication and Media received a grant in 2015 for a new pilot program to encourage photography by local students that showcases their own cherished neighborhoods.

During the Fall 2015 semester, 6th grade students at a local Utah elementary school (Whittier Elementary in Salt Lake City, UT) were given access to cameras and received instruction on how to use them by Salt Lake Community College (SLCC) photography faculty and students. After participating in classroom activities that explored Dr. King’s legacy, led by a faculty member from the SLCC English department, the students took photos that highlighted their own beloved connections with their communities, which will be displayed in a public gallery exhibit at the SLCC South City Campus in February 2016.

This will highlight a unique attempt to connect higher education arts departments with K-12 students in order to expand local arts engagement, facilitate expanded educational opportunities, and support distinctive relationships between two-year colleges and surrounding communities. By working with a school where minority students make up 56.1% of the student body and 80.7% qualify for free or reduced lunch, this program provides traditionally underserved populations with exceptional access to equipment, training, and face-to-face interaction with college educators. This presentation would include insight by participating SLCC faculty members Whitney Hyans (photography) and Elisa Stone (English), who would discuss the program’s pedagogy and examine the educational outcomes of combining technological and cultural lesson plans into a positive, interactive educational opportunity.

Richard Scott
Dean
Salt Lake Community College
School of Arts
Communication and Media



RICHARD SCOTT has worked as an actor, director, producer and instructor in the Utah theatre community for more than 30 years. Richard was awarded the Salt Lake City Mayor’s Artist Award in 2010. He is currently Dean of the School of Art , Communication & Media at Salt Lake Community College, which provides students with numerous opportunities for creative inquiry, expression, and inspiration. Housed in the state-of-the-art Center for Arts and Media, the School offers 17 different programs, with degrees covering music, film, communication, journalism, performing arts, visual art and design, architecture, fashion design, and much more.

Whitney Hyans
Professor (Photography)
Visual Art & Design
Department
Salt Lake Community College



WHITNEY HYANS has been teaching Photography at Salt Lake Community College for 18 years. As part of the Visual Art & Design Department, she has served on a variety of committees that focus on student success. A few significant highlights are her service as the Chair of the Student Art Showcase Committee and a member of the Tuition Waiver Committee. As part of the Photography Program within the Visual Art & Design Department, her work is dedicated to teaching and developing curriculum to advance the Program in this ever-changing age of technology.

Elisa Stone
Professor
English Department
Salt Lake Community College



ELISA STONE spent the past four years as the Associate Director of Salt Lake Community College (SLCC) Community Writing Center. She oversaw their Salt Lake Teens Write community youth mentoring program, which was awarded Innovation of the Year at SLCC in 2012 and was a top-10 finalist for the Community College Futures Assembly’s National Bellwether Award in 2014. A tenured English professor who dedicates her teaching career to service-learning and community service endeavors, Elisa has spent this year helping create an anti-stigma campaign for the Desmond Tutu HIV Foundation in Cape Town, South Africa, in partnership with a film professor and a team of professional communications students from Westminster College in Salt Lake City.

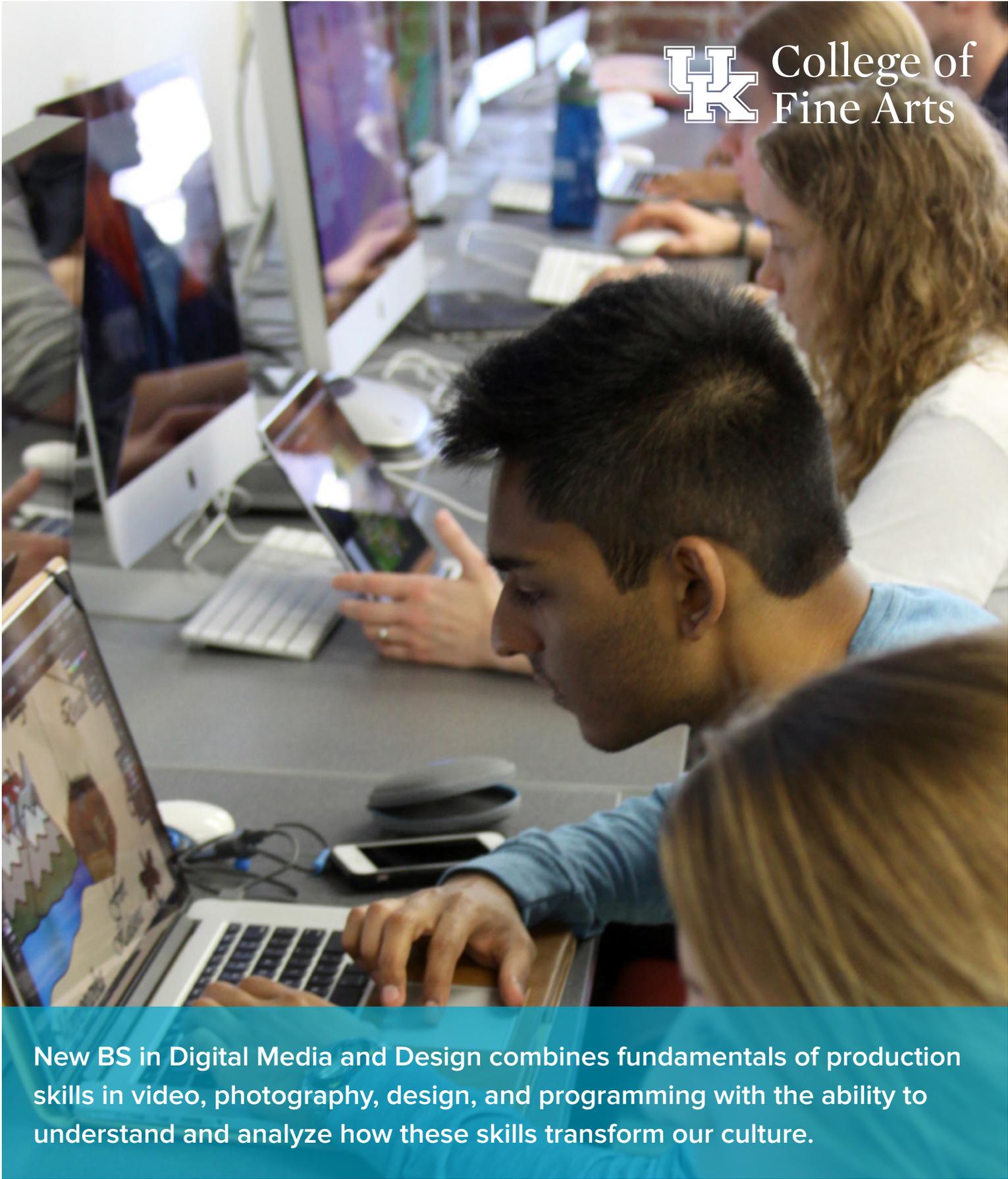


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SCHOOL OF ART AND VISUAL STUDIES
DEPARTMENT OF ARTS ADMINISTRATION
SCHOOL OF MUSIC
DEPARTMENT OF THEATRE AND DANCE

UNIVERSITY OF KENTUCKY ART MUSEUM
SINGLETERY CENTER FOR THE ARTS



Deans Helping Deans: Advantages of a Statewide Fine Arts Deans' Organization

In 2012, Stephen Jones, then Dean of the School of Fine Arts and Communication at Brigham Young University, convened a meeting of fine arts deans from around the state of Utah to discuss and work together on a legislative-funded K-6 arts education initiative. Following this initial meeting, the same group began to meet several times each year, developed bylaws, and decided to call the organization the Utah Council of Arts Deans (UCAD). Although collaboration on K-12 arts education initiatives is still a focus of the group, the mission is much broader and consists of deans helping deans to positively impact the development and ongoing effectiveness of the arts in higher education in order to meet the needs of the State of Utah for high quality arts and arts education programs both today and in the future. To this end, agenda items thus far have included the potential for sharing visiting artists, collaboration on international programs, sharing data on space allocation and building projects, and sharing ideas on accreditation, faculty loads, and diversified funding streams.



CRAIG JESSOP is Professor of Music and the founding Dean for the Caine College of the Arts at Utah State University. These appointments follow Dr. Jessop's distinguished tenure as music director of the world famous Mormon Tabernacle Choir and Head of the Department of Music at Utah State. He is the founder and Music Director of the American Festival Chorus and Orchestra and has served as the music director of the Carnegie Hall National High School Choral Festival sponsored by the Weill Institute of Music at Carnegie Hall. Prior to his appointment with the Tabernacle Choir, Dr. Jessop was a Lieutenant Colonel in the U.S. Air Force music programs, where he served as director of the U.S. Air Force Singing Sergeants in Washington, D.C. (1980-

1987); as commander and conductor of the Band of the U.S. Air Forces in Europe at Ramstein, Germany (1987-1991); and as commander and conductor of the Air Combat Command Heartland of America Band (1991-1995). He has also been music director of the Maryland Choral Society, the Rhineland-Pfalz International Choir of Germany and the Omaha Symphonic Chorus.



SHAUNA MENDINI is Dean of the College of Performing and Visual Arts at Southern Utah University. Prior to her current appointment six years ago, she served as Chair of the Department of Theatre Arts and Dance for eight years and Director of Dance for nine; providing 20 years of administrative duties to the institution. Most recently, Mendini co-directed with Chang Sheng Mei, a collaborative, original, full-length production between SUU's College of Performing and Visual Arts and the Hubei Opera and Dance Drama Theatre, China, titled *The Dream of Helen*. The production debuted July 2011 at the Qintai Grand Theatre in Wuhan, China and returned for an encore performance as part of the Hubei International Arts Festival in October 2012.

She was a dancer with the American Folk Ballet for nearly 28 years with highlight performances at the White Nights Festival, St. Petersburg, Russia and the Cultural Olympiad at the 2002 Winter Olympics. Mendini has served twice on the Steering Committee for institutional accreditation by Northwest Commission on College and Universities. She serves the National Association of Schools of Dance as both a site-evaluator and consultant. She is a recipient of SUU's Distinguished Educator Award and Creative Publication Award.



NICHOLAS MORRISON serves as Senior Associate Dean of the Caine College of the Arts and Professor of Clarinet at Utah State University. His administrative portfolio includes assisting the dean with faculty development, tenure and promotion, personnel, budget, and curriculum. He also represents the college on USU's Research Council and the University Assessment Coordinating Council. As a clarinetist, he is a regular substitute with the Utah Symphony and a founding member of Logan Canyon Winds, USU's faculty wind quintet, now in its 24th season. His teaching responsibilities include the clarinet studio and chamber music, and he serves as music director of the USU Summer Alumni Band.



RAYMOND TYMAS-JONES was appointed September 2005 as the Associate Vice President for the Arts and Dean of the College of Fine Arts at University of Utah. He provides academic and administrative leadership for six units of fine and performing arts in the College of Fine Arts (the School of Music and the Departments of Art & Art History, Ballet, Film & Media Arts, Modern Dance, and Theater). In addition to his responsibilities in the College of Fine Arts, Dean Tymas-Jones also is the chief administrative officer for the Utah Museum of Fine Arts, the Pioneer Theatre Company, the Tanner Dance Program and Kingsbury Hall.

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

Craig Jessop

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Raymond Tymas-Jones

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ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

DEVELOPING CO-CURRICULAR ACTIVITIES AS AN INTEGRAL PART OF ARTS ENTREPRENEURSHIP

In Spring 2015, the College of Performing and Visual Arts (PVA) at University of Northern Colorado launched an Arts Entrepreneurship initiative designed to prepare students for success in the highly competitive and ever-evolving world of the professional performing and visual arts. The program was developed with the support from the Provost's initiative "Innovation @UNC," and it consists of curricular and co-curricular activities that allow students to develop entrepreneurial skills through real-life arts experiences. The curricular part, an arts entrepreneurship certificate, combines coursework from PVA and the Monfort College of Business. The co-curricular aspect offers opportunities such as a performing and visual arts competition with the winners presenting at a regionally recognized arts venue, a multidisciplinary "salon," and community-based arts projects. These co-curricular activities are exciting, innovative, and often engage the community around UNC. This session examines the types of co-curricular activities PVA has developed, the ways in which these opportunities build entrepreneurial skills, and strategies for designing interdisciplinary experiences facilitate community engagement.

Leo Welch

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Leo.Welch@unco.edu



LEO WELCH

serves as the dean of the College of Performing and Visual Arts and Professor of Music at the University of Northern Colorado. Recent leadership initiatives include an approved I@UNC (Innovation @ the University of Northern Colorado) proposal that seeks to develop and encourage arts entrepreneurship through a curricular certificate and co-curricular interdisciplinary experiences for arts students. In close cooperation with a number of university partners, the College has enjoyed improvements in fine arts facilities with the refurbishment of Gray Gym into a rehearsal space for the School of Theatre Arts and Dance, enhancements to the lift and acoustic characteristics within Langworthy Theatre, and the envisioning and realization of Campus Commons, a 73 million dollar integrated campus building that includes a 600 seat performance hall, and new gallery exhibit spaces for the School of Art and Design. Welch is also active concerning securing external support on behalf of the students, programs, facilities and faculty within the College. Recent financial assistance includes: a pledge by the Schramm Foundation for the renovation of Gray Gym, an important corporate season sponsorship by the University of Colorado Health.

Kiki Gilderhus

Associate Dean
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KIKI GILDERHUS

serves as the Associate Dean of the College of Performing and Visual Arts. Previously she served as the Provost of Rocky Mountain College of Art and Design where her responsibilities included curriculum and program development, accreditation, and assessment. Prior to her appointment as Provost, she was the Head of Art History, Chair of Liberal Arts, and the Dean of Academic Affairs at RMCAD. She has presented on aspects of art and design assessment at the National Association of Schools of Art and Design annual meeting, the International GUIDE Association conference, and the National Conference on the Beginning Design Student. Dr. Gilderhus received her Ph.D and MA in Art History at the University of Wisconsin-Madison. Her research focuses and the intersections between modern European and Latin American art, particularly the relationship between ancient Mexican architecture and geometric abstraction in the work of Josef Albers. Dr. Gilderhus teaches art history surveys, modern Latin American art, modern German art, and American art. She has taught art history at Kent State University, University of Akron, Colorado State University, and RMCAD.



“FINDING THE BALANCE:” MOTIVATING FACTORS BEHIND ARTS FACULTY’S CHOICES REGARDING MASSIVE OPEN ONLINE COURSES

If we were to believe all the rhetoric around massive open online courses (MOOCs) just a few years ago, we were witnessing the revolution in higher education. David Brooks of the New York Times described the arrival of MOOCs as a “tsunami” (2012). Though much of the excitement has died down, the number of MOOCs continues to grow, as does the debate about their purpose and their effect. Notably absent from this discussion is the voice of the arts in the academy. This presentation will include discussion about the decisions of fine arts faculty as to whether or not to engage with massive open online courses (MOOCs). It examines the personal, pedagogical and political factors that influence their thinking about MOOCs. These include faculty opinions on technology in the culture, higher education, and in their own lives; the issue of time in their lives for this new work; their conceptions of arts learning and of MOOCs; and the institutional motivations that affect their choices. This study comes at a critical time, as the rapid growth and dramatic presence of MOOCs have sparked much discussion about their place in academia. They have also given rise to conversations about pedagogy, student access to education, and the role of technology in teaching and learning. Faculty who teach the fine arts – a group that already has a tradition of being marginalized within the academy – have been absent from these discussions. It is important to identify why this might be the case, since this absence may have major implications for the future of the fine arts. Through semi-structured interviews with 16 faculty members from four colleges and universities, this study investigates how fine arts faculty are making meaning of their place in this new pedagogical landscape and what their choices might mean for the future of their discipline. This work has the potential to provide insight into the impact of major changes in higher education on other faculties who also wrestle with the perceptions and realities of marginalization.



LAUREN BRITT-ELMORE is a recent graduate of the Harvard Graduate School of Education, with a concentration in Higher Education. Her dissertation focused on arts faculty and the factors that influenced their choices about massive open online courses (MOOCs). She has also conducted research on the way in which fine arts and online teaching modalities co-exist, leadership in fine arts schools and departments in higher education, the organizational relationship between fine arts departments and their parent institutions, and the responsibility of creative arts

faculty to students with psychological issues. These interests are the direct result of her professional experiences in theatre and higher education, where she served as a senior level administrator at the New School for Drama. She has also worked in theatre companies in Washington, DC and New York. During her time at Harvard, Dr. Elmore has completed research on family understanding of the college admissions process in Malden Public Schools, the role of creative arts faculty in the Virginia Tech massacre, and conducted a historical analysis of Robert Brustein’s early leadership as the Dean of the Yale School of Drama. In addition to her academic research at Harvard, Dr. Elmore has served as faculty and a Teaching Fellow for several courses at both the Education School and the Harvard Extension School. She has worked as a Facilitator and Instructional Designer for various Programs in Professional Education. In this capacity, Dr. Elmore used her training as a theatre artist, her experience in artistic organizations, and her study of effective educational leadership to inform her practice. Dr. Elmore holds a master’s in Fine Arts from Columbia University and a master’s of Education from the Harvard Graduate School of Education.

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

Lauren Britt-Elmore
Arts Education Researcher
and Administrator
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ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

Douglas Moss, AIA, LEED AD
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**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

Harrison Long
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Hlong3@kennesaw.edu

GETTING IT BUILT AT ANY BUDGET

There is no such thing as unlimited funding and managing expectations with available resources can be a challenge. But with good planning and creative design solutions, projects of excellence can result at any budget. This discussion focuses on how to maximize each dollar spent to create the greatest value for your institution. We will explore topics such as establishing priorities and guiding principles, planning for future phases, developing total project cost models that reflect financial reality, using standard materials in innovative ways, designing dual purpose spaces, developing partnerships, effective fundraising, and more. In this session we share best practices for getting the most out of every dollar spent.



DOUGLAS MOSS is a founding partner of Holzman Moss Bottino Architecture, directs the development of planning and building projects that include performing arts centers, libraries, museums, and student centers. Active in numerous professional associations, Doug is a board member of the Emerging Artists Theater in New York and member of the American Institute of Architects, the U.S. Green Building Council, the National Trust for Historic Preservation, the Municipal Art Society, and the Design Futures Council. He has been a speaker at national conferences of the United States Institute of Theater Technology and presented on performing arts partnerships at the Society for Campus & University Planning national conference. Douglas received his Bachelor of Architecture degree from Texas Tech University and completed the Museum Program at the Harvard Graduate School of Design.



DEBBI WATERS has for more than 20 years, guided educational institutions throughout planning process encompassing a wide range of services, from preparing detailed space programs for visual and performing arts facilities, to developing comprehensive master plans that translate an institution's goals and objectives into a physical framework for implementation. Her essays on programming and planning have appeared in "Campus Cultural Facilities," Building Type Basics for College and University Facilities, published by John Wiley & Sons, Inc., and Theaters 2: Partnerships in Facility Use, Management and Operations, published by Images Publishing Inc. She holds a Master of Arts in Architecture and Design Criticism from Parsons School of Design and a Bachelor of Science in Design and Environmental Analysis from Cornell University.

LEO FRANK REVISITED: HEALING COMMUNITY CONVERSATIONS

The musical *Parade* dramatizes the trial and lynching of Leo Frank who, on sketchy evidence, was convicted of killing thirteen year-old Mary Phagan. In 1915, after Governor Slaton commuted Frank's sentence, an angry mob from Marietta snatched him out of prison, taking justice into its own hands. In 2015, Kennesaw State University commemorated the centennial of Frank's death by performing this Tony Award-winning musical at the Strand theatre, less than a mile from where Frank died. The company also performed at the Temple in Atlanta, Frank's home congregation. Hear about the healing conversations this production inspired in a community where a one-hundred-year-old tragedy remains a hot topic.



HARRISON LONG has more than twenty-five years of experience as a director, actor, writer, administrator and teacher. He began his professional acting career in 1986 and has performed styles ranging from contemporary drama to musical comedy with a special emphasis on Shakespeare. New York credits include the title role in Henry V (Hudson Valley Shakespeare Festival), Athol Fugard's A Lesson From Aloes (78th Street Theatre Lab) and Bloomsday On Broadway (Symphony Space). In 2013 Long directed the first site-specific production of Lee Blessing's cold war drama, A Walk in the Woods at Serenbe Playhouse outside Atlanta, Georgia. Recent publications include The International Journal of Arts Education and the Journal of Higher Education Outreach & Engagement. Long is the 2013 recipient of the Kennesaw State University, Foundation Prize for Publication and the 2014 winner of KSU's Distinguished Professor Award. He received a B.F.A. from Florida State University and an M.F.A. from Southern Methodist University. Harrison is a proud member of The Actor's Equity Association.



“NUTS AND BOLTS”: FACILITATING A FINE ARTS CONSTRUCTION PROJECT FROM CONCEPT TO COMPLETION

Contemplating a building construction project can be simultaneously exhilarating and daunting. How does such a process begin? And what strategies can contribute to a successful end product? In early 2011, the University of Texas at Tyler began conversations regarding an expansion of the R. Don Cowan Center for the Fine and Performing Arts. Over the ensuing five years, the UT Tyler School of Performing Arts advanced this project from the loose concept stage to being a complete, functional facility. This session will provide an overview of the stages of development, including:

- Initial Project Planning
- Programming
- Design Development
- Construction Documents
- Project Bidding
- Construction Management
- Equipment Purchasing
- Project Completion and Facility Opening

This presentation will include discussion about the challenges, opportunities, costs and rewards of such projects in a brief, “nuts and bolts” outline of the process, with ample time for participants’ questions and conversation.



MICHAEL THRASHER currently serves as Associate Dean for Academic Affairs and Director of Graduate Studies at the Florida State University College of Music. Previously, he served as Director of the School of Performing Arts at the University of Texas at Tyler, and also held teaching and administrative positions at North Dakota State University, North Central Texas College, and in public school music education.

As a researcher, Thrasher has presented papers and lectures at conferences of the College Music Society, National Association of College Wind and Percussion Instructors, Texas Music Educators Association, National Association for Music Education, and at conventions of the International Clarinet Association in Ohio, Georgia, Sweden and Spain. His work has been published in various journals, including the Journal of Performing Arts Leadership in Higher Education, The Clarinet, Saxophone Symposium, Medical Problems of Performing Artists, and the NACWPI Journal. He has also edited a variety of clarinet chamber works for the British firm Rosewood Publications, and recently served as program editor for the annual conference of the International Clarinet Association.

As a performing clarinetist, Thrasher has performed in numerous symphony and opera orchestras, including the Shreveport Symphony (Louisiana), Fargo-Moorhead Opera and Symphony (North Dakota), Texarkana Symphony (Texas), and the Longview Symphony (Texas). He maintains an active schedule as a recitalist and chamber musician, including appearances in California, Minnesota, Texas, North Dakota, and Colorado. As a clinician, Thrasher has presented at meetings of the North Dakota Music Educators Association, Minnesota Music Educators Association and Texas Music Educators Association.



RANDALL DANIEL brings a strong combination of design talent and technical knowledge to each project, leading to the delivery of design solutions that are both engaging and functional. His 15 years of project experience includes a variety of higher education facilities including music rehearsal & instructional spaces, including the Center for Musical Arts at the University of Texas at Tyler. Randall’s holistic approach often leads to his involvement in the full lifespan of a project – from programming and master planning, into conceptual development,

and throughout the documentation and construction processes.

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

Michael Thrasher, D.M.A.
Associate Dean for Academic Affairs & Director of Graduate Studies
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Randall.Daniel@smithgroupjjr.com



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

Nancy J. Uscher, Ph.D.

President
Cornish College of the Arts
1000 Lenora Street
Seattle, WA 98121
(206) 726-5002
nancy@nancyuscher.com

ORIGINAL THINKING OF ARTISTS AS A PUBLIC GOOD FOR SOCIETY

Drawing upon my experiences as a practicing musician and as an academic leader at the University of New Mexico, California Institute of the Arts and Cornish College of the Arts, I will explore how the knowledge economy is being transformed into an economy increasingly dependent on original ideas. Artists, who are incredibly adept at creating knowledge through well-developed use of imagination and creative practice, have had and will continue to have an important leadership role as original thinkers in the 21st century society and beyond. Referencing themes in such works as *Originals: How Non-Conformists Move the World* by Adam Grant and *Creativity, Inc.* by Ed Catmull, I will provide examples about the power of originality to move the world forward and the exciting opportunities ahead for artists to be in the forefront of this transformation.



NANCY J. USCHER

served as president of Cornish College of the Arts from 2011 until 2016. Previously she spent 12 years at the University of New Mexico in a variety of positions, including associate provost for academic affairs, professor of music and chairperson of the Music Department. She also created the Center for the Arts in Society, a think tank to examine arts-related public policy issues and to explore the arts as a catalyst for social change. From 2004 to 2011, Dr. Uscher was the provost and chief academic officer of the California Institute of the Arts as well as a faculty member of its Herb Alpert School of Music. She holds a bachelor's degree in music with distinction from the University of Rochester's Eastman School of Music, a master's degree in music from the State University of New York at Stony Brook, and a Ph.D. in music from New York University. She is also an Associate of the Royal College of Music in London. For two decades Dr. Uscher taught and performed as a concert violist before transitioning to a full-time career in academia. Her performance career included radio broadcasts, recitals, festival performances and as a resident artist at a range of institutions. She has performed as a solo artist for the BBC and has participated in the Santa Fe Chamber Music Festival and the Casals Festivals in Puerto Rico and Mexico. Dr. Uscher is the author of dozens of articles and two books: *Your Own Way in Music: A Career and Resource Guide* and *The Schirmer Guide to Schools of Music and throughout the World*.



PERFORMING ARTS FACILITIES PLANNING: A PROGRAM-BASED APPROACH

Many institutions are finding that their performing arts programs are outgrowing their current facilities, and that these facilities are no longer attracting top students and faculty. Step one in planning a performing arts facilities expansion or renovation is understanding the program and space needs. An evaluation of performing arts programs, their activities, and their use of space can lead to a clear assessment of the role of existing spaces and new spaces that may be needed. Join in a round-table discussion with an acoustical consultant and theatre consultant who will facilitate a conversation about the unique space needs of performing arts education, rehearsal, and performance, and how to assess your institution's facilities and needs. This discussion will share experiences and lessons from recent multi-departmental projects which have benefitted from this approach.



BENJAMIN MARKHAM is a Principal Consultant and the Director of the Architectural Acoustics Group at Acentech. As an acoustician, he has gathered a deep well of experience in the design and renovation of performing arts facilities at higher education institutions. He has an avid interest in acoustical models and 3D listening projects (predictive computer simulations of acoustic environments). Ben's wide spectrum of projects at colleges and universities around the globe has given him a broad perspective on the needs of spaces that support both

performance and pedagogy – for those on and off the stage. Some of his notable projects include the Paramount Theater at Emerson College in Boston, the thrust-stage Teaching Theater at the University of Southern Indiana, and Farkas Hall (formerly the Hasty Pudding Theater) at Harvard University. In addition to his consulting work, Ben is a visiting lecturer in the School of Architecture at MIT, at the Cornell University College of Architecture, Art, and Planning, and at Harvard University's Graduate School of Design. He has also lectured at Northeastern University, Roger Williams University, the Rhode Island School of Design, and Syracuse University, and he sits on the board of the Princeton Triangle Club, an undergraduate theater troupe.



ROBERT LONG has over 35 years of practice as a theatre consultant, Robert Long has been involved in the programming, planning and design of virtually every type of building for the performing arts. Robert began his theatre consulting career in the office of George C. Izenour and subsequently worked as a theatre planner with Artec Consultants. He was the first American consultant employed by Theatre Projects Consultants and worked on numerous projects during his 21 year association with that firm. He co-founded TCC in 2003. Robert received his BFA

degree in technical theatre from the University of North Carolina at Chapel Hill and his MFA degree from the Yale School of Drama. He is a member and former three-term president of the American Society of Theatre Consultants.

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

Benjamin Markham, LEED AP,
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Architectural Acoustics Group,
Principal Consultant
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Robert Long, ASTC
Principal
Theatre Consultants
Collaborative
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ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

Dr. Ivan Fuller

Associate Dean

School of Fine & Performing Arts

Rider University's Westminster

College of the Arts

Lawrenceville, NJ

(609) 895-5630

ifuller@rider.edu

**STRATEGIES FOR ENHANCING STUDENT ENGAGEMENT
WITH AND COMMITMENT TO YOUR PROGRAM**

At Rider University's School of Fine & Performing Arts we have instituted a large number of initiatives to build and strengthen a sense of community. The result has been significant growth in retention, as well as a reputation for being a place where students feel supported by their community of peers and faculty. This session will share some of those initiatives and then invite participants to share their own success stories.



IVAN FULLER

serves Rider University's Westminster College of the Arts as professor of theatre, chair of the Theatre & Dance Department and Associate Dean of the School of Fine & Performing Arts. Rider is located in Lawrenceville, New Jersey. He teaches courses in Theatre History, Script Analysis and Dramatic Literature. Dr. Fuller received his undergraduate degree in Theatre from Butler University and his M.A. and Ph. D. from Bowling Green State University.

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

SUSTAINABLE AND ETHICAL PRACTICES WITHIN A DESIGN DEGREE

The global fashion industry, from agriculture and manufacturing through to retailing, is the second largest polluter in the world, second to oil. Over one million garments are produced every day, within a phenomenon known as 'fast fashion.' Whitecliffe College of Arts and Design is leading the way with sustainable and ethical design education in the BFA programme, and this year launched New Zealand's first MFA Fashion and Sustainability programme, offering postgraduate opportunities for fashion designers with an interest in sustainable and ethical fashion practices. Within the undergraduate programme there are offerings in sustainability and opportunities to create a community of care. In the Fashion Design programme all students are encouraged to consider issues of sustainability, including environmental and social concerns within, both the global fashion industry and specifically their own fashion practice. More and more students employ natural dyes, artisan craft techniques, organic fabrics, recycled materials, dead stock fabrics, and minimal or zero waste to create innovative and sustainable results. This discussion will highlight some of the innovative projects students at Whitecliffe have undertaken, including responses to their carbon footprint, collecting and separating all their fabric waste, for shredding and recycling, upcycling men's suits and creating contemporary daywear for a fund raising event to support a child cancer charity, as well as creating graduation collections that represent a safe, ecological supply chain, and ethical, fair and moral conditions of all the workers in the supply chain.



MICHELE WHITECLIFFE

has been President of Whitecliffe College of Arts & Design since the death of her late husband in 2001. Michele and Greg started the College in 1982 and today the College is one of the most sought-after art schools in New Zealand, offering unique post graduates degrees not offered anywhere else in the country. My background has been more from the promotional side of the business and my broad over skills have allowed me to support the college to find new areas of arts education not offered anywhere

else. I enjoy working with the both the current students and graduates, encouraging and assisting with connections and work opportunities. As institutes across the globe become more aware of the needs for ecological ethical and sustainable practice, our college has been introducing classes in each year level as part of their curriculum. At the beginning of this year, Whitecliffe launched a new stream of the Master of Fine Arts programme focusing on Fashion and Sustainability. The programme offers postgraduate opportunities for Fashion Designers with an interest in ecologically ethical and sustainable fashion. This is the first of its kind in the country. Fundraising is becoming a bigger part in this role in the aims to help our College stay ahead of the game.

Michele Whitecliffe

President

Whitecliffe College of

Arts and Design

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THE ACE FELLOWS PROGRAM: A THIRTY-THOUSAND FOOT VIEW

The Fellowship Program with the American Council on Education has served more than 1,800 vice presidents, deans, department chairs, faculty and other emerging leaders since 1965. Condensing years of on-the-job training and skills development into a single year, the experience is truly transformational, as Fellows are able to shadow senior leadership at another institution. Additionally, ACE Fellows attend leadership seminars, engage in team-based case studies, visit campus leaders at other institutions both nationally and internationally, facilitate special projects, and attend national conferences and workshops. In the spirit of deans helping deans, two former fellows will discuss the application processes, the fellowship year, and ways in which the network and knowledge of ACE fellows can be useful to deans and their colleagues.



SONYA G. BAKER Previously, Baker spent twelve years at Murray State University as Associate Dean of the College of Humanities & Fine Arts and Professor of Music. There, she taught applied voice and introduced classes new to the curriculum such as Introduction to Music Business and Professional Engagement. Additionally, she was appointed by Governor Beshear to serve two terms as board member for the Kentucky Arts Council and completed two terms as Kentucky Governor for the National Association of Teachers of Singing. During the 2012-2013 academic year, Baker was a member of the American Council on Education's

prestigious Fellow's Program with Rhodes College in Memphis, TN serving as her host institution. With a dedication to educating young people in the arts, Baker is a former faculty member for the Kentucky Governor's School for the Arts and the Virginia Governor's School for Arts & Humanities, both programs for high school students. Baker's debut recording, SHE SAYS, featuring art songs of American Women composers, was released in 2004, a year after she made her Carnegie Hall debut with renowned conductor Michael Tilson Thomas, and appeared as soloist on the Yale Alumni Chorus tour to Moscow singing at the Kremlin. Noted for performances of American music, Baker regularly appears with the American Spiritual Ensemble and her lecture recital on Marian Anderson's historic 1939 Easter Concert has been presented nationwide. Baker is an alumna of Leadership Kentucky. She holds a B.A. degree in American Studies from Yale University, an M.M. in voice performance from Indiana University and a D.M. in voice with opera concentration from Florida State University.



STEPHEN W. TURNER is a Computer Scientist and Associate Professor at the University of Michigan-Flint. He holds Ph.D. and Master's degrees in Computer Science from Michigan State University, as well as a B.S. in Computer Science and Applied Mathematics from Western Michigan University. As an educator, he views himself as a generalist within his discipline, which is reflected in the extensive list of courses he has offered during his career. However, his focus has typically been on computer systems topics such as operating systems, computer networks and parallel/distributed processing. He has extensive experience in

curriculum development, having authored or co-authored three programs at the undergraduate and Master's levels. Additionally, Dr. Turner works yearly on efforts toward program assessment, as well as program-level and institutional accreditation. He is the author or co-author of a number of papers in the scholarship of discovery and in pedagogical areas. Publications have included work on computer cluster scheduling and multiple-channel mobile ad hoc networks. Recently, his research agenda has expanded to examine the intersection of the smart grid, smart cities, and intelligent transportation systems, as well as Infrastructure as a Service in Cloud Computing. His pedagogical work has focused on the effective delivery of distance education, as well as enhancing student engagement and interest. Dr. Turner has served as chair of a large and diverse department that offers programs in Computer Information Systems, Computer Science, Mechanical Engineering, and Physics. Additional university service has included terms as a graduate program director, undergraduate program director, and serving as chair of or working on numerous strategically-oriented university committees. Most recently, he has worked on strategic enrollment management (SEM), his university's quality initiative for institutional re-accreditation through the Higher Learning Commission, and a major reorganization of student advising processes within his college.

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

Sonya G. Baker
Associate Dean
College of Visual
and Performing Arts
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Stephen W. Turner
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ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

Dr. Tricia McElroy

Associate Professor of English
and Associate Dean for
Humanities and Fine Arts
105 Clark Hall
University of Alabama,
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THE SERVICE AND ECONOMIC IMPACT OF THE ARTS AT THE UNIVERSITY OF ALABAMA

Fine and performing arts programs at colleges and universities have tremendous potential to impact their surrounding communities. At The University of Alabama, community outreach via the arts is extensive, involving faculty and students in art, creative writing, dance, music, and theatre. This presentation focuses on arts outreach programs at The University of Alabama as examples of how programs such as these can impact communities while also providing valuable learning opportunities for the undergraduate and graduate students involved in them. Programs include a creative writing club for high school students; an African-American art education program for K-12 students; a community music school with participants ranging from 3 months to 92 years in age; a network of fundraisers for which students have produced art and raised thousands of dollars for charities; on- and off-campus galleries and performances that have contributed to downtown revitalization efforts; and more.



TRICIA MCELROY is the associate dean of the humanities and fine arts division in The University of Alabama's College of Arts and Sciences—UA's largest college, with 521 faculty, 10,000+ students, and an annual budget of over \$100 million. McElroy is internationally known for her Renaissance scholarship, which largely focuses on early modern Scottish literature. She is a member of the Sixteenth Century Society, the Scottish Text Society, the Association for Scottish Literary Studies, the Modern Language Association, and the Shakespeare Association of America. Because of her academic connections to Scotland and Oxford, England, where she received her doctor of philosophy, McElroy has been an asset in developing international programs for the College of Arts and Sciences. She helps to cultivate opportunities for students to study abroad and expand their educational horizons. As an associate dean, she is also responsible for the promotion and tenure of the College's faculty. Beyond her literary scholarship, McElroy shows her dedication to the arts in various extra-curricular ways. She served on the board for the String Quartet Society of Tuscaloosa from 2011 to 2014; she is a member of the Alabama Digital Humanities Initiative Group; she knows French and Latin; and she teaches piano in her private studio. Currently, McElroy is leading a \$125 million building project to create a center for the performing arts on UA's campus. The new center will create a central hub for the College's prominent theatre and dance programs. It is expected to be complete July 2019.



TRANSFORMING VISION INTO REALITY: SUCCESSFUL ADVOCACY WITH UNIVERSITY ADMINISTRATION AND MAJOR DONORS

At any gathering where deans will have the opportunity to voice the needs of their units you will likely find few, even those with the largest budgets or endowments, who believe they have all the resources needed to operate at their true potential. Having the ability to see potential, within what may appear to others as only ordinary circumstances, or vision, is often regarded as a fundamental administrative skill. Vision, along with having the initiative, perseverance, and determination to progress one's unit beyond its current status, is important for progress. But, vision and the best of intentions may be of little meaning if these have no way of being projected beyond the dean's purview. What about those elements beyond the dean's purview that are absolutely essential for vision to be realized, especially financial resources? How does one move from merely having a vision toward aligning the resources necessary to bring vision to fruition? How does one develop relationships with major donors and cause them also to visualize and embrace the opportunities? What media are most effective at creating imagery in the minds of administration and donors, and what are the best practices from development in terms of presentation of these media? While such media can take various forms—from print to video, to campus events—or even something as simple as personal visits with donors, this ICFAD presentation will focus on the medium of a print booklet created and produced by the dean of the College of Fine Arts (CFA), in collaboration with the Office of University Advancement, at Stephen F. Austin State University (SFA). Transformative 2020 Vision, is intended to transfer the vision from the CFA into the imaginations of administration and donors to the extent that they desire to invest resources willingly toward making a vision become reality.



A.C. "BUDDY" HIMES has been dean of the College of Fine Arts at Stephen F. Austin State University (SFA) since 2007. He earned recognition nationally as an authority in the field with his work with the National Association of Schools of Music (NASM) serving as an invited consultant and visiting evaluator for the Commission on Accreditation. Within NASM he served as secretary, associate chair, and chair of Region Nine and served on the NASM Board of Directors from 2002-2004. Dr. Himes' publications have appeared in *Dean and Provost*, *Academic Leader*, *NASM Proceedings*, *Kappa Delta Pi Record*, *Administrator*, *Record in Educational Leadership*, *International Trombone Association Journal*, *International Tuba Euphonium Association Journal*, *N.A.C.W.P.I. Journal*, *N.A.J.E. Educator*, and *The Instrumentalist*. His arrangements for trombone ensemble are published by T.A.P Music Sales. Dr. Himes has presented at conferences of the International Trombone Association, College Music Society, and the Association for Technology in Music Instruction. He has been the principal investigator that has yielded grant awards from the Presser Foundation, the Louisiana Educational Quality Support Fund, the Union Pacific Foundation, Humanities Texas, and the Charles and Lois Marie Bright Foundation. While at SFA, under his leadership the CFA has established international study exchange programs with institutions in England, Australia, Italy, Germany, Mexico, Sweden, and Hong Kong.



TREY TURNER serves as the executive director for the Office of Development at Stephen F. Austin State University and is responsible for all academic and athletic fundraising and development activities. Trey received his Bachelors of Business Administration degree with majors in marketing and political science in 1998, and his master's degree in Public Administration in 2002, both from Stephen F. Austin State University. In 2012 he received a graduate certificate in Nonprofit Management with an emphasis in leadership and philanthropy from the Bush School of Government and Public Service at Texas A&M University. Trey received his Ph.D. in educational administration, with an emphasis in higher education administration, from Texas A&M University in 2015. After a ten year career in sales and marketing within the pharmaceutical and forest products industries, Trey began working as a major gifts officer for Stephen F. Austin State University in 2008 and was promoted to the executive director of development role in 2013.

**THURSDAY,
OCTOBER 6, 2016**

**ROUNDTABLE
PRESENTATIONS**

A.C. "Buddy" Himes

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Dr. Trey Turner

Executive Director of
Development
Stephen F. Austin
State University
P.O. Box 13022
Nacogdoches, TX 75961
turnertrey@sfasu.edu



CONFERENCE AGENDA

**THURSDAY,
OCTOBER 6, 2016**

4:30 p.m.

Please meet at the Lyons Street Entrance by the Exhibitions Building on the N.W. corner of the building to board buses for the Frederik Meijer Gardens & Sculpture Park

5:00 p.m. - 7:00 p.m.

Celebrate the Arts Reception
proudly sponsored by



5:45, 6:00 and 6:30 p.m.

Guests may bring a drink in disposable barware on **one of three 40-minute tram tours, departing at 5:45, 6:00 and 6:30 p.m.** Each tram can accommodate 44 passengers. We respectfully request your teamwork in ensuring that an equal number of members enjoy each of the three tours.

Please walk through the ArtPrize exhibits at this special venue, and enjoy our Reception, until 7:30 p.m.

7:45 p.m.

Buses depart the Frederik Meijer Gardens & Sculpture Park for the Amway Grand Hotel

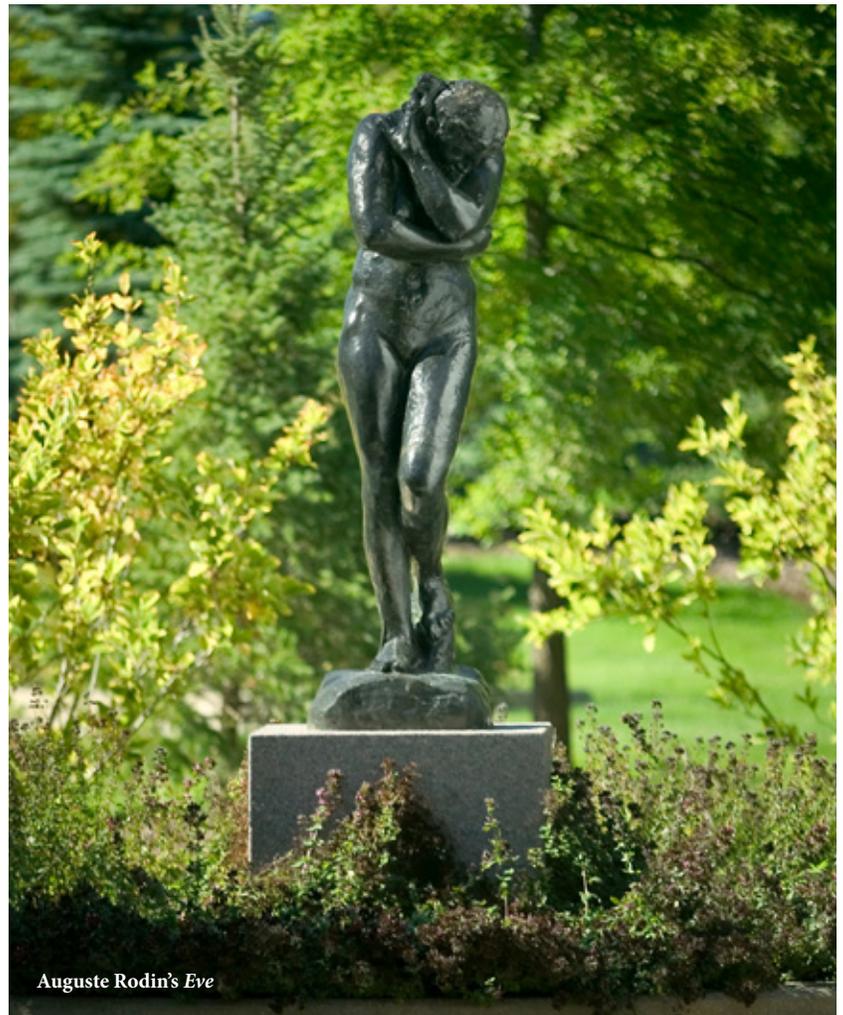
Dinner on your own

FREDERIK MEIJER GARDENS & SCULPTURE PARK

Ranked in the top 100 most-visited art museums worldwide by Art Newspaper, the leading publication in global art news, Frederik Meijer Gardens & Sculpture Park has grown to become an international destination. The sculpture program features more than 200 works in the permanent collection sited both indoors and outdoors on the 158-acre main campus.

The permanent collection focuses on works by established and emerging sculptors from the Modern tradition to the present. Earliest works date to the second half of the 19th century with masters such as Carrier-Belluèse, Degas, and Rodin. Starting with these masters, the comprehensive presentation includes sculptors from the late 19th century to the present.

Three temporary exhibitions are also developed annually, most curated by and for Meijer Gardens. These special exhibitions are shown within the large indoor galleries and associated indoor and outdoor spaces. The sculpture exhibition program is dedicated to sculpture traditions of all periods and exhibitions have ranged from large-scale presentations of modern masters such as Rodin, Picasso, and Moore to contemporary masters such as George Segal, Oldenburg and van Bruggen, di Suvero, Caro, and Richard Hunt.



Auguste Rodin's *Eve*



Hope College, Jack H. Miller Center For Musical Arts | Holland, Michigan

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CONFERENCE AGENDA

**FRIDAY,
OCTOBER 7, 2016**

7:30 – 8:30 a.m.
**Breakfast and Early Bird Session
in the Imperial Ballroom**
proudly sponsored by



**Our Early Bird Session:
Making The Case for an Arts Degree**

Do enrollment trends keep you up at night? What do you tell prospective parents and students about job prospects in the arts? Thanks to the Strategic National Arts Alumni Project (SNAAP) and more than 300 participating institutions, there are data that can inform us about employment trends and overall satisfaction of people with degrees in visual art, music, theater, dance, design, and creative writing. This session will include information on trends in arts enrollment and the latest findings from SNAAP.

Sally Gaskill, Director
Strategic National Arts Alumni Project (SNAAP)
Center for Postsecondary Research
Indiana University School of Education
(812) 856-0735
gaskill@indiana.edu

Carolyn Henne, Chair, Department of Art
Director, Facility for Arts Research (FAR)
Associate Dean, College of Fine Arts
Florida State University
220 Fine Arts Building
Tallahassee, Florida 32306
(850) 644-2932
chenne@admin.fsu.edu

Michael W. Haga, Associate Dean
School of the Arts
College of Charleston
Charleston, South Carolina 29424
hagam@cofc.edu
(843) 953-7766

OUR EARLY BIRD SESSION: MAKING THE CASE FOR AN ARTS DEGREE



SALLY GASKILL became Director of the Strategic National Arts Alumni Project (SNAAP) in 2012, following four years as the project's Associate Director. Based at Indiana University, SNAAP is the nation's largest source of information about arts graduates of North American universities. Since 2008, SNAAP has collected and analyzed data from over 140,000 people with arts degrees from about 300 institutions. Sally's career has encompassed community arts leadership, grantmaking and advocacy, and she has focused on creating better environments for artists. She served as executive director of two local arts councils, in Rochester, New York (1990s) and Bloomington, Indiana (2000s) and is credited with increasing staffing, funding, and programs and services for artists and arts organizations at both agencies. Previous posts include executive director of the Boston Youth Symphony Orchestra and staff positions at the National Endowment for the Humanities and New Hampshire State Council for the Arts. Through her consulting practice she has evaluated over 100 arts organizations for the National Endowment for the Arts, developed cultural plans and taught cultural policy at the Eastman School of Music and Indiana University. A past president of the Indiana Coalition for the Arts, she currently chairs the City of Bloomington Arts Commission. She serves on the board of Arts Schools Network, the national organization that serves arts school leaders.



CAROLYN HENNE is a sculptor, the Chair of FSU's Department of Art. As the Chair, she oversees an exciting studio art department where the focus is on producing technologically savvy artists and designers who are conscientious actors with good hands. Students graduate with analytical and critical skills, hand and web skills, design and collaborative skills and a real conviction and belief in what they do and have to offer. She also serves as Director of the Facility for Arts Research (FAR) and Associate Dean for the College of Fine Arts. FAR supports rigorous investigation and inquiry across artistic media and disciplines with a focus on technological innovation.



MICHAEL HAGA is Associate Dean at the College of Charleston School of the Arts. In addition to his administrative responsibilities, he is involved in donor relations as well as educational and cultural programming. Mr. Haga has been involved with several arts organizations during his time at the College, serving on the boards of the Lowcountry Arts and Cultural Council, Print Studio South, and the South Carolina Artisans Center. He currently serves on the boards of the International Council of Fine Arts Deans (and is a member of its Cultivation and Stewardship Task Force) and the South Carolina Arts Alliance as well as the advisory board of Fine Craft Shows Charleston, LLC. Mr. Haga has written exhibition reviews for The New Art Examiner, Art Papers, Carolina Arts, and the Charleston City Paper; has judged exhibitions in the Southeastern United States; and has been a grant panelist for organizations such as the South Carolina Arts Commission, the Coastal Community Foundation of South Carolina, and the Oregon Arts Commission.



ELEGANCE

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architects
1515 poydras st. suite 2150
new orleans, la 70112
504.636.3434

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CONFERENCE AGENDA

**FRIDAY,
OCTOBER 7, 2016**

8:45 – 9:30 a.m.
The Pantlind Ballroom
Kent's Creativity Festival

The Kent Creativity Festival is a collaboration between the City of Kent, OH and Kent State University. The festival provides an opportunity for people of all ages and skill levels to come together to create, share and explore the making of all forms of art. Creative activities engage and inspire visitors to explore their own creativity and participate in the joy and transformative power of making art and sharing it with others. The inaugural festival took place on September 24, 2016. This presentation describes how we did it and the outcomes we experienced with our goal of engaging the community and region in the arts.

Dr. John R. Crawford-Spinelli, Dean & Professor
College of the Arts
Kent State University
(330) 672-2760
jcrawfo1@kent.edu

Cynthia R. Stillings, Associate Dean
College of the Arts
Kent State University
111 Cartwright Hall
Kent, OH 44242
(330) 672-0119
cstillin@kent.edu

THE KENT CREATIVITY FESTIVAL



JOHN R. CRAWFORD-SPINELLI has been Dean of Kent State University's College of the Arts since January 2009. He holds degrees in Theatre, Dance and Dance Education and previously served at Kent State as faculty member, Director of the School of Theatre & Dance and Associate Dean. He is the current President of the International Council of Fine Arts Deans. Interdisciplinary and collaborative work continues to be his focus.

Dr. Crawford works with the Alliance for the Arts in Research Universities and has fostered programs connecting Art, Music, Theatre, Dance and Fashion Design & Merchandising with external industry. He provides oversight for the College's Art Gallery and Fashion School Store in downtown Kent, the Kent State University Museum and the Fashion School studio in New York City. He also is responsible for Porthouse Theatre in Summit County and the Kent/Blossom Music Festival collaboration with the Cleveland Orchestra.



CYNTHIA STILLINGS is Associate Dean of the College of the Arts and Professor of Theatre at Kent State University and holds a Master of Fine Arts from the University of Wisconsin-Madison. She has taught lighting design, lighting technology, production and stage management and theatre management. She designs regionally and nationally and has been a guest artist and teacher at Case Western Reserve University, Radford University, Wright State University, Oberlin College and The Ohio State University. She

was Resident Lighting Designer for Cleveland Opera for many years. Other regional theatre, opera and dance credits include Great Lakes Theatre, Utah Shakespearean Festival, Skylight Opera Theatre, Cleveland Playhouse Square, The Cincinnati Ballet, Porthouse Theatre Company, Lyric Opera Cleveland, Phoenix Theatre Circle, Cain Park Theatre, The Contemporary American Theatre Company, Madison Repertory Theatre, and Player's Theatre Columbus where she designed an award winning production of Assassins. She was awarded the 1996 Peggy Ezekial Award for design excellence for her work on Cleveland Opera's *Man of La Mancha*.

Arts Leaders created here

Ipomoea is an interactive performance installation by KSU Professor Rebecca Makus that incorporates light, sculpture and performance art to craft a unique and engaging experience. Using gesture and movement recognition technology, the space identifies the presence of each individual within it.

arts.kennesaw.edu

Kennesaw, Georgia


KENNESAW
STATE UNIVERSITY
College of the Arts



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

CONFERENCE AGENDA

**FRIDAY,
OCTOBER 6, 2016**

9:30 – 10:15 a.m.

Discouraging Teleporting, Seeing What's Not There and Other Benefits of Public Art

Eames Demetrios is an artist and storyteller who has been working since 2003 on a global work of multi-valent storytelling called Kcymaerxthaere. (Not coincidentally, Kcymaerxthaere is also the name of a parallel universe that intersects with our world and has its own stories, laws of physics, and the like.) As of June 2016, Demetrios has installed 123 markers and historic sites in 26 linear countries—each telling a piece of the story. It is like a novel with every page in a different place. Some of these installations are a single marker, others are much bigger (as examples: a 6000 square foot site in Armenia or one 150 yards long in Indiana).

Appropriately for this conference, Demetrios participated in both the first and third ArtPrizes—installing 5 sites in Grand Rapids one year and doing a temporary installation at Grand Rapids Art Museum the other (it was help over for several months). He'll share his ArtPrize experiences and observations (he's a fan)—and offer a visit to a couple of the sites Saturday morning for interested attendees. He'll also give a sense of the stories that he tells and share some of his many different experiences during the more than 13 years he's been installing these works. At first glance this project may seem geared towards the cultural tourist, but it is very much locally facing as well. Indeed, the goal is for most of the world's population to be within a day's drive of a site—since seeing a single site crosses a threshold of meaning as important as seeing many of them. In fact, one of the common threads is the intriguing and empowering fact that through Kcymaerxthaere, communities around the world are thereby connected not by commerce, faith or politics—but simply art and story.

Eames Demetrios
P.O. Box 66202
Los Angeles, CA 90066
(310) 397-6179
eames@keystories.com



EAMES DEMETRIOS wears many different hats, but he is best known in the design world for his work as director of the Eames Office spearheading the successful re-discovery of the Charles and Ray Eames design heritage by new generations. The mission of the Eames Office is communicating, preserving and extending the work of Charles and Ray Eames.

Among his many achievements in this capacity is the multimedia component of the Library of Congress/Vitra Design Museum Eames exhibition, the thinking curriculum for Scale is the New Geography, The Essential Eames Exhibition at the Art and Science Museum in Singapore, the re-introduction of many Eames furniture pieces, and the release and video restoration of the Eames films. In addition, he works closely with Vitra and Herman Miller to be sure the Eames furniture is always made authentically and was instrumental in the founding of the Eames Foundation that preserves the Eames House (he is Chairman of the Board). He has also written several books about Charles and Ray Eames—including *An Eames Primer*, intended as a thematic biography of their life, work, process and philosophy, now widely used by schools and available in three languages.

Most recently he has collaborated with AMMO books on *Beautiful Details*, created a fourth film that celebrates the Eames Elephant through animation and in the winter of 2014 produced the exhibition *Ray Eames in the Spotlight* at Art Center College of Design.

In addition, Demetrios is an artist and filmmaker. His current large-scale project, *Kcymaerxthaere*, is a multi-pronged and ongoing work of 3 dimensional fiction and has been underway for 11 years. The project can be found in stories set in bronze markers and historic sites—like a novel where every page is in a different city. His recent exhibitions include the *Man & Eve* Gallery in London, UK, and served as artist in residence at the Halsey Institute of Contemporary Art at the College of Charleston School of the Arts in Charleston, SC. In 2014, more *Kcymaerxthaerean* installations are scheduled for Indonesia, Columbia, and Cyprus including a major installation in New Harmony, Indiana. He has published 4 books (*Wartime California*, *Discover Kymaerica Travel Guide*, *Discover Leddl & Parts of know Estrellia*, *Please Don't Connect the Dots*) centered on this project.

In addition, Demetrios has made over 60 films and videos of various lengths over the past 25 years or so. Themes and topics include a fiction feature on homelessness, a documentary on Sambo Mockbee's Rural Studio, and the *Malibu/Old Topanga Fire*. His most recent purely film projects include the *Powers of Ten of Wine*, *Ping Pong*—capturing the design process of Frank Gehry, and *Carnival in Chiapas*, about the modern Maya of southern Mexico. Many of these films can be viewed at *Dasfilmfest* on eamesdemetrios.com

His work is in a number of private collections and that of University of Georgia. His film and video works have shown at numerous museums and festivals: Library of Congress, Gulbenkian (Portugal), Smithsonian Institution, MOCA (LA), LACMA (LA), Meguro Art Museum (Tokyo), Film Forum (LA), Sundance Film Festival, Cairo Film Festival, and dozens more. Grants received include the Long Beach Open Channels grant (for video art), the Peter Norton Foundation, Ox-Box [BOW] College Artist-in-Residency and others.

HOLZMAN MOSS BOTTINO ARCHITECTURE

270 PERFORMING & VISUAL ARTS CENTERS

**INSPIRE
EMPOWER**



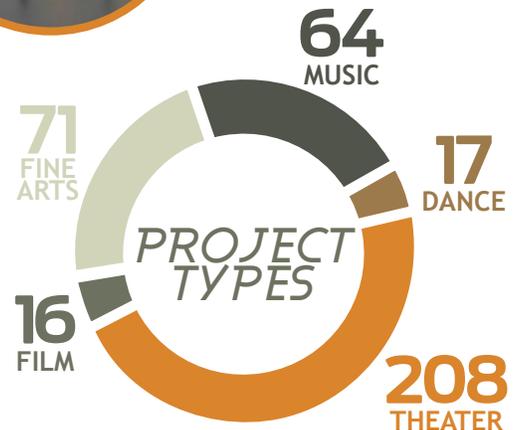
NOTABLE ARTS CLIENTS

- Middlebury College
- Princeton University
- Kent State University
- George Mason University
- Texas Christian University
- The Peabody Conservatory
- University of Southern Indiana
- Paducah School of Art & Design
- University of Nebraska at Omaha
- Texas A&M University-Corpus Christi
- University of North Carolina at Greensboro
- Western Connecticut State University
- University of Wisconsin-Madison
- South Dakota State University
- New Mexico State University
- Francis Marion University
- University of North Texas
- West Virginia University
- Creighton University
- Shepherd University
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133
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ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

CONFERENCE AGENDA

FRIDAY, OCTOBER 7, 2016

10:15-10:30 a.m.
Morning Break
proudly sponsored by

**HOLZMAN MOSS BOTTINO
ARCHITECTURE**

10:30 – 11:15 a.m.
**Finding an Artist Voice
in Post-Revolutionary Cuba**
proudly sponsored by



Trans-socialist, late-socialist, and / or trans-revolutionary Cuba has opened the window for the world to peer in and discover Cuban music and artistic production from different academic perspectives. Cuban artists (including those living in the Cuban diaspora) are extraordinary producers of original and creative works. The strong transnational nature of Cuban cultural products, in the sense of their being both influenced by external factors and also influencing cultural production elsewhere in the world, particularly in the Caribbean and the United States, is respected worldwide.

Panelists:

Martin Camacho, Dean
Lamar D. Fain College of Fine Arts
Midwestern State University
3410 Taft Boulevard
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(940) 397-4243
Martin.Camacho@mwsu.edu

Neil Leonard
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(617) 997-9014
nleonard3@gmail.com

Maria Magdalena Campos-Pons
Professor of the Practice
Tufts School of the Museum of Fine Arts
230 The Fenway
Boston, MA 02115
(617) 267-6100
magda.campospons@smfa.edu



MARTIN CAMACHO is Dean of the Fain College of Fine Arts at Midwestern State University. He was born in Mexico City, and began his piano studies in that city at Escuela Superior de Música. He continued his studies at Instituto Superior de Arte in Havana, Cuba, where he earned a Bachelor of Music Degree in 1993. He received a Master of Music Degree in 1997 and a Professional Studies Diploma in 1999 from the Cleveland Institute of Music under the guidance of pianist Sergei Babayan. Dr. Camacho completed his doctoral studies in 2006 at the University of Miami in the studio of pianist Ivan Davis. Martin Camacho has won eighteen national and local competitions in Mexico, Cuba, and the United States. He has appeared as soloist with orchestras in the United States and some of the most important symphony orchestras in Mexico, and has performed extensively as a recitalist in the United States, Venezuela, Cuba, Japan, Norway, Italy, Serbia, and Mexico. He toured as soloist with the American Wind Symphony Orchestra, performing in more than fifteen cities in the USA and Canada. Dr. Camacho is also active in chamber and collaborative music with singers and other instrumentalists.



NEIL LEONARD is a composer, saxophonist and transdisciplinary artist. His work ranges from solo concerts for saxophone/live electronics, to works for orchestra, audio/video installation and sound for dance, theater and performance. His compositions/performances were featured by Carnegie Hall, Boston Globe Jazz Festival, Music acustica (Beijing), International Computer Music Convention (Montreal), Tel Aviv Biennial for New Music, Moscow Autumn, Auditorium Parco della Music (Rome), Museo Reina Sofia (Madrid), Panama Jazz Festival, Jazz Plaza International Festival (Havana). Leonard's ensemble featured Marshall Allen (Director of Sun Ra Orchestra), Bruce Barth, Joanne Brackeen, Don Byron, Uri Caine, Kenwood Dennard, Robin Eubanks, Oriente Lopez, Rudresh Mahanthappa, He has collaborated with Juan Blanco,, Richard Devine, Stephen Vitiello. Leonard is the Artistic Director of Berklee College of Music's Interdisciplinary Arts Institute. He is currently on the Fulbright Specialist Roster and is a Research Affiliate at MIT program in Art, Culture and Technology.



MARIA MAGDALENA CAMPOS-PONS A rising star of the contemporary art world Maria Magdalena Campos-Pons was born in Cuba has lived in Boston since early 90s. She works in photography, painting, sculpture, video base approaches , often creating large-scale mixed media installations . Her work address issues of history, race, memory and the complexities of identity formation,in an aesthetically lyrical and sensual way. She has presented solo shows at the Museum of Modern Art in New York, the Indianapolis Museum of Art, participated in two editions of the Venice Biennale, the First Liverpool Biennial, the Johannesburg Biennial, The Dakar Biennale in Senegal, The Guangzhou Triennial in China, three editions of Havana Biennial. Recently Campos-Pons exhibited a new installation "Alchemy of the Soul . Elixir for the Spirits" at Peabody Essex Museum, Salem, Mass.





CONFERENCE AGENDA

**FRIDAY,
OCTOBER 7, 2016**

11:15 – Noon
**Annual Meeting for the
International Council of Fine Arts Deans**

12:15 – 1:00 p.m.
Lunch and Networking



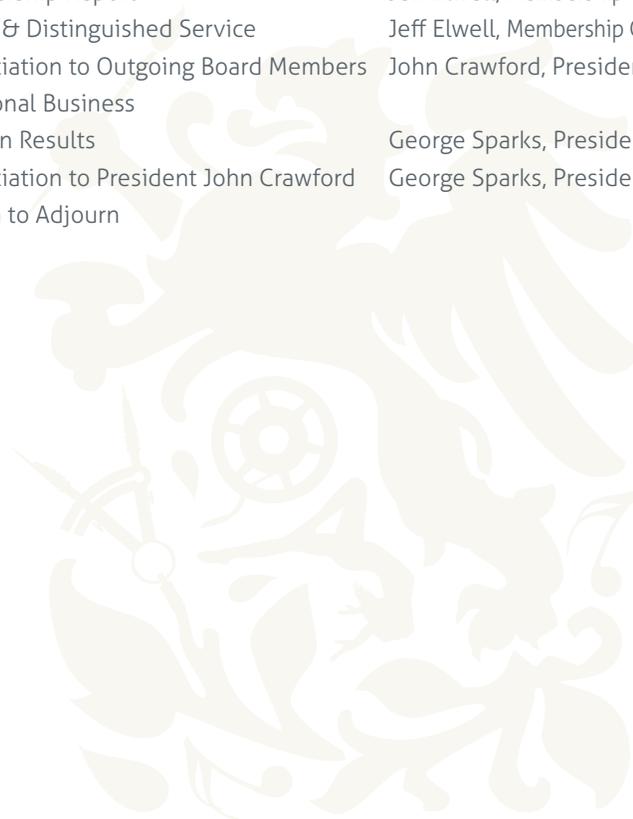
ICFAD

INTERNATIONAL COUNCIL
OF FINE ARTS DEANS

**ANNUAL MEETING
International Council of Fine Arts Deans**

Friday, October 7, 2016 | 11:15 a.m. – Noon
The Amway Grand Plaza Hotel in Grand Rapids, Michigan
Pantlind Ballroom

Call to Order	John Crawford, President
Election	George Sparks, Nominating Committee Chairman
<ul style="list-style-type: none"> • Appreciation to Nominating Committee • Presentation of Slate of Nominees • Nominations from the floor • Proposed bylaws amendment • Distribution of ballots 	
President's Report	John Crawford, President
Treasurer's Report	Daniel Guyette, Treasurer
Membership Report	Jeff Elwell, Membership Chairman
Emerti & Distinguished Service	Jeff Elwell, Membership Chairman
Appreciation to Outgoing Board Members	John Crawford, President
Additional Business	
Election Results	George Sparks, President Elect
Appreciation to President John Crawford	George Sparks, President Elect
Motion to Adjourn	





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NORTHERN ILLINOIS UNIVERSITY

College of Visual and Performing Arts



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

MINUTES OF THE ANNUAL MEETING

International Council of Fine Arts Deans

The Annual Meeting of the International Council of Fine Arts Deans (ICFAD) was called to order by President John Crawford-Spinelli at 11:06 a.m. on Friday, October 23, 2015 in the Mercer Ballroom of the Loews Atlanta Hotel in Atlanta, Georgia.

APPROVAL OF MINUTES: Annual Meeting 2014

A motion was made, seconded and unanimously approved that minutes of the 2014 Annual Meeting be approved as presented. The motion was made by Michele Whitecliffe and seconded by Peter Sargent.

PRESIDENT'S REPORT

President John Crawford-Spinelli thanked members and guests for attending ICFAD's 52nd Annual Conference, citing 210 people in attendance, and encouraging everyone's return next year at the conference in Grand Rapids. He called ArtPrize, "one of the most remarkable events I've ever attended," and pointed to videos about Grand Rapids and ArtPrize that had been shared with members through registration and again at the Annual Meeting. President Crawford-Spinelli shared a working theme for the 53rd Annual Conference: Transforming Communities and Economies through Arts Engagement, and he invited member input regarding where future conferences might be held. President Crawford-Spinelli announced that the Board of Directors and Executive Director of ICFAD are in dialog with leaders from the Canadian Association of Fine Arts Deans, the Association of Independent Colleges of Art and Design, and Alliance for the Arts in Research Universities about possibly holding our annual conferences together, in Canada, in 2017.

President Crawford-Spinelli introduced Immediate Past President Lucinda Lavelli and thanked her for leading the Nominating Committee's efforts to develop a slate of officers and directors for election.

Immediate Past President Lucinda Lavelli expressed appreciation to Richard R. Ranta and Kit Spicer for serving on the Nominating Committee. She introduced candidates for Secretary and Board Members at large, asking each person to stand as he did so, and reminding members that their bios and candidate statements appeared in the Conference Program Book. Two people were running for the office of Secretary, which leads to President-Elect and then President, she reminded members. Five individuals had shared bios and candidate statements with hopes of filling two member-at-large seats on the Board of Directors. Institutional members completed ballots, which were collected and tallied as the meeting continued.

President Crawford-Spinelli thanked College of Charleston Dean Valerie Morris and Associate Dean Michael Haga for their planning of a Donor Development Event as part of the Spoleto Festival. Those who attended shared rave reviews. A summary article appeared in the Conference Program Book, President Crawford-Spinelli pointed out as he cordially invited attendees to join colleagues in Charleston for the 2016 festival experience and encouraged members to join us for ICFAD's next Donor Development Event. President Crawford-Spinelli invited Secretary George Sparks to share an update on plans for an International Symposium to be held in Cuba in June 2017. Secretary Sparks shared a video, and announced that he and Executive Director had been working with Professor Robert McElvaine from Milsaps College. Robert has been to Cuba 11 times in the previous dozen years, he said, as he reported that he and Executive Director would be traveling to Cuba in March 2016 with Robert, to experience what members might experience in June 2017, and to refine plans for the International Symposium. The trip being proposed was originally 11 days long, and had been re-structured to be a five-day International Symposium, with an optional post-Symposium stay. Pricing will be determined by the plans that develop. Further information will be shared with members in late spring or early summer 2016. Secretary Sparks acknowledged challenges inherent in travel to this country, and assured members that communication will be thorough and clear, so that members know what to expect. President Crawford-Spinelli invited members to share input for the annual meeting of The Working Group on the Arts in Higher Education (WGAHE). WGAHE is comprised of the trustees of the Council of Arts Accrediting Associations (CAAA) and the officers and Executive Committee of the International Council of Fine Arts Deans (ICFAD). The CAAA Trustees are the Presidents and Vice Presidents of the four arts accrediting associations, the National Association of Schools of Art and Design (NASAD), the National Association of Schools of Dance (NASD), the National Association of Schools of Music (NASM), and the National Association of Schools of Theatre (NAST), along with their Executive Director. The relationship between CAAA and ICFAD is purely consultative in nature, and the two entities are independent from one another. The Working Group on the Arts in Higher Education meets yearly in early January for informal discussion and information sharing on issues related to the arts in higher education, specifically those issues and topics that may be of interest or assistance to deans and other administrators. Additionally, ICFAD leaders are seeking input from members regarding issues to be addressed when ICFAD leaders represent association members at National Arts Advocacy Day in Washington D.C. in early March 2016, President Crawford reported. President Crawford-Spinelli encouraged members to play an active role in ensuring that ICFAD membership remains relevant. He reminded members of membership benefits including:

- Discounted registration fee to attend our Annual Conference. 86 percent of survey respondents responded that the 51st Annual Conference of the International Council of Fine Arts Deans met expectations, and also stated "My participation at this conference will enhance my job performance." 93 percent stated that the registration fee was worth the quality of the Conference. Mark your calendar now for our 53rd Annual Conference October 5 - 8, 2016 in Grand Rapids, Michigan during ArtPrize.
- International Symposia. The ICFAD triennial international summer symposia are informative and educational experiences that address global issues in the arts. The programs take advantage of the unique cultural aspects of the selected host sites and involve arts administrators, artists and government leaders of the area. The cultural enrichment that ICFAD's international members bring to the organization can be highlighted through the venues that are selected for the symposium. Plan to join us as we travel to Cuba in 2017.
- Donor Development events. Members are cordially invited to join colleagues for Spoleto 2015 and other events annually, and encouraged to bring donors or potential donors. These events are great opportunities to express your appreciation, and to cultivate deeper relationships through special experiences with the arts.
- Professional Continuing Education. 100 percent of survey respondents who attended the Development Workshop in 2014 said that the program met or exceeded expectations. Mentoring Initiatives for New Deans (MIND) provides valuable small-group discussions about real world experiences for Deans of fewer than three years with experienced mentors. The Fellows Program inspires enthusiasm for leadership opportunities while providing a venue for those who are considering a transition into administrative roles in arts higher education to learn and practice elements of academic leadership.
- Two formats for interactive Dean e-discussion. Communications from the Member Forum and our e-list are stored on our website for future reference, at your convenience and as needed.
- Complimentary Job Postings. Share opportunities at your institution with our members by e-mail and website posting for 90 days. Receive opportunities at other institutions by e-mail, as they are posted.
- Communications throughout the year. Letting you know what other institutions are doing for their students, faculty and communities. And sharing with you how the Deans are getting it done!
- Comprehensive data from our annual Executive Data Exchange. Formerly known as the Salary Survey, the questions and results have expanded to include information about budgets, staffing, programming and salaries from arts institutions of higher education.
- Networking with Colleagues. Collaborative efforts in ensuring transferability of fine arts credits from community colleges; developing entrepreneurship and creative industries programs; personnel challenges; striving to achieve innovations in social justice; strengthening university - community partnerships in the arts; and more were some of the issues addressed collaboratively this year.
- Searchable on-line membership directory. Share the "Find an ICFAD Member" feature with your Administrative Assistant. It's quick and easy. No log-in required.



- The opportunity to include a photograph of an arts program from your institution on our website. Simply send your favorite horizontal shot to alison@icfad.org.
- Representation at national Arts Advocacy meetings and events. Your ICFAD Board of Directors and Executive Director are in touch with leaders from Americans for the Arts, as well as other membership-based associations reaching arts administrators in higher education on an on-going basis.
- Representation at The Working Group on the Arts in Higher Education (WGAHE). Annually, trustees of the Council of Arts Accrediting Associations (CAAA), the Executive Committee of ICFAD, and their Executive Directors meet to discuss accreditation issues facing institutions of higher education. The CAAA Trustees are the Presidents and Vice Presidents of the four arts accrediting associations, the National Association of Schools of Art and Design (NASAD), the National Association of Schools of Dance (NASD), the National Association of Schools of Music (NASM), and the National Association of Schools of Theatre (NAST).

Recognition of ICFAD's two new Emeritus members: Richard R. Ranta, University of Memphis and Robert Milnes, University of North Texas. We wish them both the very best in their retirement years. President Crawford-Spinelli thanked University of Kentucky Dean Michael Tick and his team consisting of Michael Haga, Bobbi Korner, and Patricia Poulter for planning a great Fellows Program in which 26 Fellows and 25 Mentors participated. Chairman Tick presented certificates to the Fellows, and [author's] book entitled [book] to all of the participants. Immediate Past President announced election results and congratulated Secretary Jeff Elwell and board members at large Michael Haga and Jean Miller.

TREASURER'S REPORT

Secretary George Sparks presented a financial report in the absence of Treasurer Dan Guyette. The financial state of the International Council of Fine Arts Deans is strong and stable, with new opportunities for sources of non-does revenue being developed and grown annually, he reported. This includes new revenue from sponsorships, advertising sales and related website banner sales. These revenues, in combination with our annual goal of adding new members in each of our registration categories, have kept our budget stable over the last several years. The only area with a significant income decrease is seen in our investment portfolio where there has been nearly \$50,000 decline in value this past year, it was reported. While this is a common experience with all investment portfolios, our management firm has taken a rather conservative approach and these declines are below the national average. It is anticipated that these declines to rebound during the next few quarters. Balancing these declines almost exactly are growth in dues and registration numbers and savings in expenses resulting in a final income that is .5 percent higher than last year at the same time. While there are considerable expenses not yet reflected in the budget until this conference is complete and tallied, it is expected that we will end the year with a balanced budget. Finally, we are expecting expenses to decline significantly next year in Grand Rapids due to hotel and conference center costs so if membership remains strong along with sponsorships and advertising sales, and investments rebound, we should see a significant improvement in our financial standing by our next annual meeting. A Balance Sheet Previous Year Comparison Report dated September 30, 2015 was presented. The report indicated assets totaling \$416,592.25 as compared to \$414,727.49, a .5 percent increase over the same date, one year prior.

A Profit and Loss Budget Performance Report for January through September 2015 indicated income year-to-date totaling \$223,672.81 as compared to \$248,150.02 budgeted for year to date, offset by expenses totaling \$122,559.21 as compared to \$245,122.03 budgeted for the year to date, for a net increase of \$101,113.60 as compared to budgeted \$3,027.99 for the year to date. Expenses for the 52nd Annual Conference are not yet reflected in these figures, and some conference-related expenses are budgeted in October with actual expenses being posted in September.

MEMBERSHIP REPORT

Secretary and Membership Committee Chairman George Sparks referred members to page 55 of the program book, as he shared membership figures totaling 179 Institutional memberships for 2015; 82 Associate memberships; six Affiliate memberships; and 60 Emeritus memberships. Comparative figures for years prior were provided in the Conference Program Book.

Secretary and Membership Committee Chairman George Sparks thanked his Committee for their focus on various target markets:

- Debi Preston (Montgomery College), Rick Maxwell (Brookhaven College), and Alain Hentschel (St. Johns River State College) for their effort in inviting community colleges to join;
- Sam Holland and Carol Edwards for their effort in inviting Texas institutions to join;
- Lucinda Lavelli and Bobbi Korner for their efforts in inviting research universities to join; and
- Stephen P. Johnson (Azusa Pacific University); Curt Scheib (Seton Hill University); and Noel Zahler (Long Island University) for their efforts in inviting private institutions to join.

In addition, he reported, each member of the ICFAD Board of Directors played a key role in membership retention efforts, as each volunteered to contact executives from non-renewed institutions in an attempt to secure their membership renewal. President Crawford-Spinelli announced the 62nd Emeritus member of ICFAD, Richard R. Ranta. With members having approved the bylaws amendment to add the new category of Distinguished Service, electronically, board members approved five new Distinguished Service members at its meeting, the Tuesday prior. The following people were recognized for having been presented with this distinction:

- Ron Jones, a former ICFAD President and President, Memphis College of Art
- Sharon Vasquez, Provost, University of Hartford
- Gerd Hauck, a former member of the ICFAD Board of Directors, and former Dean, Ryerson University
- Grafton Nunes, President, Cleveland Institute of Art
- Sue Ott- Rowlands, planner of our 2014 International Symposium, Provost, Northern Kentucky University

Appreciation to Outgoing Board Members

President John Crawford-Spinelli thanked board members whose term of service had expired, and presented each with an abstract glass sculpture by Atlanta artist Hans Godo Frabel called Ascendancy. He said the piece was designed in a way to suggest the path of someone who cannot be kept down, but who always rises in search of new heights. Celebrated and thanked were:

- 2012 – 2015 Board Member Gail Baker, Dean, College of Communication, Fine Arts and Media at the University of Nebraska, Omaha
- 2012 – 2015 Board Member Joe Seipel, Dean, School of the Arts at Virginia Commonwealth University
- Immediate Past President Lucinda Lavelli, Dean, College of the Arts at the University of Florida

President Crawford-Spinelli reported that copies of the results of the Executive Data Exchange, formerly called the Salary Survey, were available at the registration desk and would be e-mailed to members. He thanked Jeff Elwell and his team for enhancing the graphics used in summarizing this data.

The Annual Meeting adjourned at 11:49 a.m.





CANDIDATES FOR NOMINATING COMMITTEE



SUSAN ELLEN PICINICH, M.F.A., DEAN

College of Fine Arts and Communication at Towson University

Susan has been the Dean of the College of Fine Arts and Communication at Towson University since June 2011. Her leadership has been characterized by a commitment to collaborative and interdisciplinary initiatives including a new Master's in Arts Infusion and a move to imbed interdisciplinary arts and communication courses across the university curriculum. Prior to her appointment at Towson, she was Interim Dean of the College of Arts and Sciences at the University of Southern Maine and previously Associate Dean and Professor of Theatre there, for a total of 24 years in Maine. In 2009 Susan was a Fulbright scholar in Bulgaria, teaching at the National Academy of Theatre and Film Arts in Sofia. She has researched and presented on arts education in Canada, France, and Eastern Europe, comparing it to higher education practices in the United States. Susan currently serves on the Board of the Maryland Film Industry Coalition and the new Baltimore County Arts Guild.

As a Professor of Theatre, Susan has taught Costume History and Design as well as other theatrical design and technical courses. She worked as a professional costume designer at Portland Stage Company, Maine State Music Theatre, and North Shore Music Theatre. She has also designed at the Walnut Street Theatre in Philadelphia and built costumes for Manhattan Theatre Club and Barbara Matera's Studio in New York City. Susan has worked on film costumes for Signs of Life, an American Playhouse Production, and she also had minor assignments on the remake of Sabrina and The Juror.

A native of New York State, Susan holds a Master of Fine Arts degree from the University of Michigan. From the State University of New York at Albany, she has a Master of Arts in Theatre History as well as a Bachelor of Arts in Theatre and French. She currently resides in Towson with her husband Stanley Max, a Lecturer in Mathematics at Towson University.

CANDIDATE STATEMENT

Theatre colleagues like Dick Durst introduced me to ICFAD and taught me the value of networking nationally and globally. At first I was particularly drawn to the International aspect of the ICFAD mission, and I came to value everything for which the organization stood. Since then, several fellow Deans and Associate Deans have accompanied me to ICFAD conferences, and they too have become advocates. I am very interested in an opportunity to serve ICFAD, and I welcome the prospect of having my name placed on the ballot for the Nominating Committee as a first step in further involvement. ICFAD has provided me with significant insights and support over the years, as I grew from an Associate Dean with interest in the arts to Dean of a college of fine arts and communication. My fellow Deans inspire me to dream bigger.



CANDIDATES FOR NOMINATING COMMITTEE



PATRICIA POULTER, DEAN

College of the Arts
Kennesaw State University

Dr. Patty Poulter is the Dean of the College of the Arts at Kennesaw State University. The College of the Arts is one of the largest schools of the arts in Georgia, and is accredited by that National Association of Schools of Music, the National Association of Schools of Theater and the National Association of Schools of Art and Design.

Dr. Poulter serves on the Executive Board of the International Council of Fine Arts Deans. She is the Council's representative to the Americans for the Arts, a national legislative advocacy organization. In that capacity, she assisted in writing the official Call to Action position paper regarding funding for the National Endowment for the Arts and artists. The document urged Congress to support the NEA budget requests, thereby preserving citizen access to the cultural, educational, and economic benefits of the arts and advancing creativity and innovation in communities across the United States.

Dr. Poulter is frequently invited to speak on the topics of Arts Advocacy, Higher Education Leadership, and the role of the Arts in Community. She has given numerous presentations at national conferences on the topics of disruptive leadership, incorporating high impact practices into curriculum for student success, dealing with controversial issues in the arts on a university campus, and making your campus a cultural center.

Dr. Poulter also has a long career as a church musician, serving as conductor of choirs and chamber orchestras. As a member of the seven-member vocal ensemble "Choragos," she toured frequently throughout Europe performing music of the Renaissance, specifically from the manuscripts of Petrus Alamire.

Dr. Poulter earned the Doctoral degree in Education in Music from the University of Illinois at Urbana-Champaign. In addition, Dr. Poulter holds a Bachelor of Music in Music Education, and a Master of Music in Choral Conducting, both from Eastern Illinois University. She has taught public school music, primarily at the Middle and High School level, in both Illinois and Minnesota.

CANDIDATE STATEMENT

I joined ICFAD as an institutional member in 2009 and immediately became involved in the organization through work on the Advocacy Task Force, serving on panels, and presenting at Round Table events. Participation in ICFAD has been key to my continued development as a leader in the arts. Although our members hail from a variety of institutional and geographical settings, there is a commonality to our purpose of educating for and furthering the arts in society. The opportunities we face as arts advocates, champions, educators and facilitators to elevate the roles of the arts are myriad. Learning from and supporting one another, and serving as leaders in the arts are facilitated by participation in ICFAD. I believe ICFAD, through solid intentional leadership, is poised to be a strong voice in positively shaping arts policy and conversation, domestically and internationally. In addition, I believe ICFAD is, and should continue to be, a resource for professional development of arts leaders. I look forward to the opportunity to utilize my skills and knowledge to serve ICFAD, our professional partners, and my fellow administrators through participation on the Board.



CANDIDATES FOR BOARD MEMBER-AT-LARGE



STEVE PETERS, DEAN

College of Fine Arts at University of Montevallo

Steve Peters is Dean of the College of Fine Arts at University of Montevallo, the state liberal arts university of Alabama. Peters' efforts at UM are focused on leading the transition of a traditional arts college into a 21st century arts college of distinction. Peters has undertaken initiatives to develop sustainable business models, expand the college's donor base, create interdisciplinary capstones, build strategic regional partnerships, and increase accessibility, retention and graduation rates with a targeted marketing plan. Under his leadership, the college has completed a new 3D Art facility, recently began construction of a Communication Center, and has completed plans for an innovative "arts collaboratory."

Previous to his tenure at UM, Peters served four years as Dean of the College of Business, Arts, Sciences and Education at Friends University. He was Associate Dean of the College of Fine, Performing and Communication Arts at Wayne State University, Chair of the School of Performing Arts at Wichita State University, and Head of Graduate Programs in Theatre Arts at Baylor University. He earned his Ph.D. in Fine Arts with collateral areas in Arts Administration and Theatre from Texas Tech University in 1986.

Peters' currently co-chairs ICFAD's Cultivation and Stewardship Task Force and is a mentor in the Fellows Program. His engagement in professional service has involved leadership in other organizations as well. In Peters' two terms as President of the 1,800-member Association for Theatre in Higher Education, ATHE convened three national conferences on collaborative creativity, innovation and theatre "artrepreneurship." He has served on the boards of the Council for Colleges of Arts and Science (CCAS) and the Kansas Association for the Arts in Education. He chaired the Wichita Arts Council Cultural Funding Committee that successfully advocated for \$3.7 million in dedicated annual civic funding for the arts and for new public arts policy in Wichita, Kansas.

Peters has produced, directed, written, designed and acted in 75 university and professional theatre productions, and has written for television and film. He was the first Managing Director of Nebraska Shakespeare Festival, founder of the ARK Program at Baylor University and Principal Investigator of Finding Words at Wichita State University, each of which involved private-public partnerships and performance in socially engaged situations. In recent research, Peters applies his background in performance analysis to everyday situations. His current research is focused on performance in healthcare settings. He was Co-principal Investigator of a study of the roles that family members perform in the "theatre of the hospital" as their children undergo treatment for cancer. He has adapted the performance codebook into a guide for training medical students.

CANDIDATE STATEMENT

The future of our students is collaborative. The same holds true for associate deans, deans, and the leadership of all our creative units. As arts administrators who are increasingly under pressure to serve the needs of those in our own units, we also appreciate the need to break down traditional silos and to build new connections on and beyond our campuses and communities. We meet these challenges quite differently, depending on various characteristics such as institutional type, location, budget model and size. One approach to the future clearly does not fit all. If I am given an opportunity to serve the Board as an At-Large Member, I can bring value to the Board by applying my range of different experiences in all these roles and contexts to finding solutions that will realize ICFAD's vision and serve the diverse interests of its membership.



CANDIDATES FOR BOARD MEMBER-AT-LARGE



DEBORAH E. PRESTON, DEAN

Visual, Performing, and Media Arts at Montgomery College

Dr. Deborah Preston is just completing her tenth year as dean for Visual, Performing, and Media Arts at Montgomery College in Rockville, Maryland. She oversees all arts departments on three campuses, the Workforce Development and Continuing Education arts programs, the Robert E. Parilla Performing Arts Center, the Summer Dinner Theatre program, and the Montgomery College Arts Institute. She is also the coordinator and author of the College's all-new Academic Master Plan, an institution-wide project she completed this past year (2015-16). Previously, she served for 14 years as a faculty member, department chair, and campus provost at Georgia Perimeter College in Atlanta. There, Dr. Preston was a recipient of the NISOD Excellence in Teaching Award in 2004 and the Georgia Perimeter College Campus Leadership Award in 1998.

In 2004, Dr. Preston was selected as an American Council on Education (ACE) Fellow and was one of only two community college administrators to graduate with that class. She has also completed the National Institute for Leadership Development Seminar and the Leadership Montgomery program. She has served as secretary for the Board of Directors for Adventure Theatre, the longest running children's theatre company in the DC metro region, and she currently serves as Governance Chair for the Board of Trustees for BlackRock Center for the Arts, one of the newer arts centers in Montgomery County, MD. For the past two years, she has worked with the Recruiting Committee for the International Council of Fine Arts Deans as the "unofficial" liaison for community colleges.

Dr. Preston earned her B.A. in theatre from Florida State in 1986 and her M.A. in English from the same institution in 1988. She received her Ph.D. in English with an emphasis in dramatic literature from Tulane University in 1998.

CANDIDATE STATEMENT

When I attended my first ICFAD conference several years ago, I was thrilled with the high quality content of the sessions, but sorry to see that very few of my community college colleagues were there to participate. I am convinced that deans from all higher education sectors can and should learn from each other and work together to sustain rigorous arts programs with unquestionable worth. As a new member of the recruiting committee, I have already made valuable contacts through ICFAD and experienced firsthand the benefit of those institutional relationships. My goal would be to serve as a bridge between ICFAD and community college arts deans, who have much to contribute and to gain from this association.



CANDIDATES FOR BOARD MEMBER-AT-LARGE



DARWIN PRIOLEAU, DEAN

School of the Arts, Humanities and Social Sciences
College of Brockport

Dr. Darwin Prioleau, Professor of dance, is the Dean of the School of the Arts, Humanities and Social Sciences at The College at Brockport, State University of New York. Previously she served as the Chair of the Department of Dance. Dr. Prioleau has also taught modern and jazz at Kent State University, Southern Methodist University and UMASS Amherst. Dr. Prioleau's professional training credits include the Alvin Ailey American Dance Center (apprentice) in NYC and the International Center de Danse in Cannes in France (as a merit scholar). Her professional career spans over ten years in New York dancing with various dance companies, including soloist with The Nat Horne Company, Contemporary Dance Spectrum and Ed Dance Company. She has also been a featured dancer in several off-Broadway musicals. Dr. Prioleau has worked intensively with such dance masters as Alvin Ailey, Jimmy Truitte, Joyce Trisler and Matt Mattox. She has been a free-lance modern and jazz dance choreographer and master teacher in the Ohio, Massachusetts, New York, Missouri and European professional and college dance communities and has worked with many companies and professional schools including Dallas Black Dance Theatre, Ashland Regional Ballet and the Bartholin Ballet Seminar in Copenhagen, Denmark.

Dr. Prioleau's areas of expertise include jazz, modern dance, dance pedagogy and choreography. Nationally, Dr. Prioleau is actively involved in arts education advocacy and has published a book article in *Creating Dance: a Traveler's Guide* as well as articles in the *Journal of Dance Education* and *Arts Education Policy Review*. She has presented papers on Leadership of the Arts in Higher Education, Jazz Dance in the Curriculum, Diversity issues at the National Association of Schools in Dance, National Dance Education Organization, the College of Arts & Science Annual Conference and the Council of Dance Administrators.

In addition, Dr. Prioleau has served as President of the Board of the National Dance Education Organization from 2011-2013, and she was the recipient of the National Dance Education Organization's 2006 Outstanding Leadership Award.

CANDIDATE STATEMENT

I have been attending ICFAD since 2010, when I became Dean of The Arts, Humanities and Social Sciences at the College of Brockport, State University of New York. My true love is dance, but ICFAD offered me the opportunity to view the arts through a broader lens. I believe in the organization's mission and I would love to be a part of its move forward toward addressing the present and future challenges for the arts. Like all of us, I see my responsibility is to promote the arts, advocate for the arts and support the idea that the arts should be a vital component in every American's life. Why? Because what we do is not only important, it is essential.



JENNIFER S. SHANK, DEAN

College of Education Tennessee Tech

My background is in Music and prior to being the Dean here at Tech I was the Department Chair of Music at TTU and the Associate Director of the School of Music at the University of Southern Mississippi. The College of Education at TTU houses music, art, exercise science, curriculum and instruction and psychology.

CANDIDATE STATEMENT

I feel very strongly about the need to be an advocate for the arts programs at Tech. I feel that ICFAD provides a venue for this as well as excellent collegial and educational opportunities for someone like me. I would like to get involved and make an active contribution to the organization.



CANDIDATES FOR BOARD MEMBER-AT-LARGE



MICHAEL S. TICK, DEAN

College of Visual and Performing Arts
Syracuse University

Michael joined Syracuse University in June 2016 after serving six years as Dean of the College of Fine Arts at the University of Kentucky. He was Chair of the Department of Theatre at LSU from 1999 through 2010, where he also served as Artistic Director of Swine Palace, Louisiana's premiere professional theatre company. During his tenure, Swine Palace produced several regional and American premieres, including the world premiere of *Cocktail* by Ping Chong. His production of Wendy Wasserstein's *The Heidi Chronicles*, the first professional production of a Wasserstein play in Asia, was staged in Shanghai and Beijing. His production of *Antigone* was staged at the Young Theatre Festival, Seoul, Korea.

At UK, Tick oversaw the Departments of Arts Administration and Theatre and Dance, the Schools of Art and Visual Studies and Music, the Singletary Center for the Arts, and the UK Art Museum. During his tenure more than \$30 million in capital projects were realized, including a new home for the School of Art and Visual Studies and a Creative Arts Living Learning Community, the centerpiece of a new 900-bed residential hall opening fall 2016. Shortly before re-locating to Syracuse, Tick and his colleagues launched a capital campaign for a new music education building to support UK's Wildcat Marching Band.

Before joining LSU in 1999, Tick served on the planning committee that established the Virginia Governor's School for the Arts (GSA) in 1985, a regional secondary arts school sponsored by the Virginia Department of Education and affiliated with the Virginia Stage Company, the Virginia Symphony Orchestra, and the Virginia Ballet Theatre. As founding chair of the GSA Department of Theatre, Tick also served on the faculty of Old Dominion University. He has taught and directed at the University of Rhode Island, Northwestern University, Harvard University Extension School, Rend Lake College (Illinois), The University of the Virgin Islands (St. Thomas), and Bretton Hall College of the University of Leeds.

Tick received the M.A. in Performance Studies from Northwestern University and the Ph.D. in Theatre from New York University. He began his professional career working as an actor on the long-running sitcom, *M*A*S*H*. Raised in Newport, Rhode Island, Tick spent many years associated with Providence's Trinity Repertory Company, the Newport Music Festival, and the Newport Jazz Festival. While an adjunct professor at NYU, Tick worked on Wall Street as a trading support specialist with Merrill Lynch's High Yield Bond Group. He is a proud member of AEA (Actor's Equity Association) and SDC (Stage Directors and Choreographers Society).

CANDIDATE STATEMENT

Shortly after the October 2015 Conference, I was notified by the ICFAD Board of Directors that due to a bylaws change, I would be appointed to the Board, a position I've held for less than one year. During that time, I was fortunate to join the Board in Grand Rapids to prepare for the 2016 Conference. Because of the aforementioned bylaws change, I seek appointment for Member-At-Large. What follows is an updated statement:

As educational and arts institutions around the globe continue to respond to changes in funding, business models and delivery systems, ICFAD's many contributions to the membership, in particular to arts education and advocacy in general, have never been as important and significant. I would like to continue working with the Board to advance the organization's mission in support of "professional development, facilitating forums for the exchange of ideas, information and issues of common concern for arts deans." And although ICFAD has experienced considerable growth in its membership since 2006, more work remains to be done in attracting a broader constituency of members and also strengthening our steadfast commitment to arts education, training and scholarship in higher education and beyond.

As a dean, I am grateful for the many opportunities ICFAD has provided me since my first conference in 2010; from serving on last year's Nominating Committee and participating and co-chairing last year's Fellows Program, I have gained insight that I know will serve me well continuing board service. I am especially grateful to the current Board and the Executive Director for their leadership and mentorship.



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 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.

	INSTITUTIONAL	ASSOCIATE	AFFILIATE	EMERITUS	DISTINGUISHED SERVICE
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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INTERNATIONAL COUNCIL OF FINE ARTS DEANS

Cultivation and Stewardship Task Force 2016 Festival Experience Summary

by Michael W. Haga

"Visiting the Spoleto Festival and the city of Charleston far exceeded my expectations. I was expecting wonderful music and theatre performances and great visual art as well as great food and southern hospitality – we got all of that and more!"

– John Crawford-Spinelli, President of ICFAD and Dean of the College of the Arts, Kent State University

"Not only were we exposed to extraordinary visual and performing artists and their incredible art making, I also had time and space to bond with my guests on a level that was enhanced by the experience."

– Raymond Tymas-Jones, Past President of ICFAD and Dean of the College of Fine Arts and Associate Vice President for the Arts, University of Utah

In 1919 Alfred Hutty, a noted artist who was prominent in the Charleston Renaissance, was traveling to Florida in search of a winter studio. When his train stopped in Charleston, South Carolina, he sent the following message to his wife: "Come quickly. Have found Heaven!" Through its Cultivation and Stewardship Task Force, ICFAD has been echoing that message and sponsoring visits to Charleston for the "Festival Experience," which allows ICFAD members, their donors and their development officers to enjoy the city during two significant art festivals: Spoleto Festival USA and the Piccolo Spoleto Festival.

Spoleto Festival USA, which began in Charleston in 1977, is one of the world's foremost performing arts festivals. It has a reputation for presenting both new work and time-honored classics in theatre, opera, dance, and other disciplines. (In early 2016 the *Charlotte Observer* published an article about the festival entitled "Charleston's Spoleto: At 40, historic and hip.") The Piccolo Spoleto Festival, which is a production of the City of Charleston Office of Cultural Affairs, complements the international focus of the "big" festival by presenting regional artists and family-friendly activities. Over the course of seventeen days the two festivals present nearly 1,000 performances, exhibitions, lectures and other events, many of which are free of charge.

From May 31 through June 5, Dean Valerie B. Morris, Associate Dean Michael W. Haga, and the College of Charleston School of the Arts hosted about two dozen people for the 2016 festival experience. President John Crawford-Spinelli and Past President Raymond Tymas-Jones brought groups to Charleston for the event, which began on Tuesday evening with supper in the College of Charleston's historic Alumni Hall.

On the next morning the itinerary began with a walking tour of the College of Charleston campus which introduced the group to Charleston's architectural traditions. The day continued with chamber music at the historic Dock Street Theatre, paused for a reception at the College of Charleston President's House, and ended with a performance of *Porgy and Bess*, which *The New York Times* called "a beautiful new production with an excellent cast and striking visual design by Jonathan Green." The second full day began with a tour of the *Erwin Redl: Rational Exuberance* exhibition in the College of Charleston School of the Arts' Halsey Institute of Contemporary Art. Following that tour, the group attended the Young Artist Series to hear a selection of music by 20th century composers. In the late afternoon they visited Dean Morris' office for wine and cheese before attending a performance by the Aakash Odedra Company.

The third full day included free time for exploring Charleston, an early music concert in St. Philips Church, and the Gate Theatre's production of *The Importance of Being Earnest*, which the *Charleston City Paper* described as being "perfectly cast, beautifully portrayed, and funny as hell." The final day began with a morning visit to the Piccolo Spoleto Craft Festival. The afternoon included receptions at Michael's home and at the studio of Mary Edna Fraser, a batik artist whose work is in the collections of the New England Aquarium, Elliot School of International Affairs at George Washington University, and the Medical University of South Carolina. The day ended with an evening performance of *Gay Card*, a new musical by alumni from New York University's musical theatre program.



The following quotes are from event participants:

"We're happy that events were chosen for us, as looking at the two programs we wouldn't have had a clue where to start. ... Great fun to be with former friends and meet new ones." – Susan Conrad

"The Piccolo Spoleto performances by the students of the College of Charleston were of the highest caliber." – Colleen Horne

"Seeing and hearing such a variety of artistic events was marvelous, and our hosts couldn't have been more hospitable! I so enjoyed being with everyone and would definitely like to return. Many thanks ... for this wonderful experience!" – Terry Schoettler

Dean Morris and the College of Charleston School of the Arts stand ready to welcome ICFAD members and their guests to Charleston once more. Until then, recall Alfred Hutty's message: "Come quickly. Have found Heaven!"

Michael W. Haga is Associate Dean, School of the Arts at the College of Charleston. He and Dean Valerie Morris are hosts extraordinaire for ICFAD's Spoleto Festival experiences!

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A comprehensive education in the liberal arts at the College of Charleston is further enriched by its location in a city renowned for its history, cultural heritage and devotion to the arts.



CONFERENCE AGENDA

**FRIDAY,
OCTOBER 7, 2016**

1:00 – 2:00 p.m.

Award for Arts Achievement and Excellence

The International Council of Fine Arts Deans will be honoring Rick DeVos with its Award for Arts Achievement and Excellence at its 53rd Annual Conference in Grand Rapids, Michigan. The award is designed to recognize individuals who have demonstrated significant advancement or support of the arts on an international, national or regional scale.

2:00 – 2:15 p.m.

Break

proudly sponsored by



AWARD FOR ARTS ACHIEVEMENT AND EXCELLENCE



The International Council of Fine Arts Deans will be honoring Rick DeVos with its Award for Arts Achievement and Excellence at its 53rd Annual Conference in Grand Rapids, Michigan on Friday, October 7, 2016. This award is designed to recognize individuals who have demonstrated significant achievement or support of the arts on an international, national or regional scale.

Rick DeVos was selected for his vision and understanding in enabling Grand Rapids to become a shining example of how arts can invigorate a community.

On a brisk, clear morning in April 2009, Rick DeVos announced a bold new "social experiment." He was going to give away the world's largest art prize based solely on a public vote. DeVos said the event would take over downtown Grand Rapids, Michigan, that fall. As it turned out, that was just the beginning.

Radically open by design, ArtPrize® was conceived as a disruption of the traditional top-down art contest—a totally new type of event. Any artist in the world could compete; anyone with property in downtown Grand Rapids could turn their space into a venue; and any visitor could vote for their favorite artwork.

Event organizers would provide no selection committees or curators. And the largest cash prize in the art world would be awarded entirely by popular vote. With voting on the Internet or on mobile devices, the votes would be tallied quickly, enabling voters to track the standing of favored artwork online in real time. How would this affect the winners? The city? The art community? No one could say. This had never been done before.

The radical openness of the idea exhilarated some and drew heavy criticism from others. If the experiment worked, ArtPrize would be the grandest exhibition in a city's history, transforming every possible space to create an art competition and social catalyst on an unprecedented scale. But that was a big "if".

On opening day (September 23, 2009), 159 venue owners opened their spaces to display the entries of 1,262 artists from 41 states and 14 countries. Neither the organizers nor the city were prepared for the massive public response. By the first Sunday, restaurants had run out of food. By the next Sunday, hotels had run out of rooms. On the final day of the event, a line to see the winning piece stretched down the street for over two blocks. Ultimately, the venue with the winning piece would host over 80,000 visitors, while the number of total event visitors topped 200,000. Total votes cast during the event: 334,219.

When the results came in, Brooklyn artist, Ran Ortner, won the top prize of \$250,000 for his large-scale painting of oceanic waves, *Open Water No. 24*.

On October 7, Ortner was an artist who couldn't pay his phone bill. On October 8, Ortner was in every major newspaper in the world. He had the world's largest art prize under his belt, had sold two additional paintings, and earned three more commissions. Ran Ortner's winning work, *Open Water No. 24*, is on display at the Reserve Wine Bar & Restaurant in Grand Rapids, MI.

Chicago muralist Tracy Van Duinen took the \$100,000 second place prize for his bricolage mural on the Grand Rapids Children's Museum. Traverse City, MI artist Eric Daigh took the \$50,000 third place prize for his push-pin portraits.

The experiment worked. Since 2009, ArtPrize has continued to grow and evolve, drawing artists and visitors from all over the world to experience a community event that's become impossible to ignore.



The International Council of Fine Arts Deans' physical manifestation of the Award for Arts Achievement and Excellence is created each year by a local artist from the community in which the Award is presented. This year, Grand Rapids artist Joel Berry proudly shares.

Ordinary rocks from the northern Michigan shore of Lake Huron have been the starting point of my paintings for many years. The disparate forms and surfaces created by their fracturing are my canvas. Some rocks I would find already cracked by the icy winter. Some I break myself, hurling smaller rocks against big boulders just beyond the shoreline and collecting the pieces. After spotting it under water, I knew immediately that this particular chunk was a keeper. The surface created by the break had great angles and dimension, perfect for my specific technique of paint application.



My work is an exploration of the duality between chance occurrence and purposeful action. Two differing processes are balanced to create each piece. The first represents a chance operation and involves the limitation of control over visual results. Impulsive application of liquid paint and the use of gravity to push and pull it across a surface allow an unpredictable integration of black and white. By contrast, the layering of concentric circles is a deliberate approach. It calls attention to extensive control and determination with paint, accepting the initial layer as a foundation for premeditated pattern. This divergence in processes is parallel to the reality that human experience is the balance of what we do with what is beyond our control. Correspondingly, the use of black and white paint offers a visual link to the constant play of positive and negative that defines consciousness.

Working with diluted paint allows for the chaotic formations as well as the intricacy involved in the focused application of circles. Additionally, it provides the fullest contrast and richest value possible for both processes. Surfaces are often pre-existing and intuitively selected from a multitude of possibilities, as with lakeshore rocks. These rocks are chosen for their specific form, however it is happenstance that causes one to catch my eye amid such a vastly rocky landscape. Chance also determines the fractures, and therefore the surfaces to be painted, as I smash rocks together and gather the resultant fragments to peruse. Other substrates include objects of personal relevance chosen for their sentimental or allusive qualities.

The attainment of harmony between these oppositional processes and materials necessitates the completion of my paintings. This striving for balance within a visual convergence imparts a calming, mindful awareness of the present moment and a retreat from the complication of life. My hope is that these positive results are passed on to the viewer, instilling in them some new sense of balance or peace.



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

CONFERENCE AGENDA

**FRIDAY,
OCTOBER 7, 2016**

2:15 – 3:15 p.m.

**Dean Maverick: Relevance and the
Performing Arts in the 21st Century**

In this inspiring session, Aaron Dworkin shares his personal story, which led to founding the Sphinx Organization, whose mission is to transform lives through the power of diversity in the arts, and ultimately serving as dean of the University of Michigan's School of Music, Theatre & Dance. He'll delve into the important role the arts play in society, as well as their associated value and impact in communities. He'll also share strategies surrounding the vision of relevance and inclusion at Michigan and how it is being implemented among a wide breadth of constituencies.

The Sphinx Organization
400 Renaissance Center, suite 2550
Detroit, MI 48243
(313) 877-9100
maverickviolin@gmail.com

4:00 p.m.

Gather in the hotel lobby for a walking tour to the campus of Kendall College of Art and Design of Ferris State University (KCAD). This tour will include a visit to KCAD's Woodbridge N. Ferris building and ArtPrize exhibition. Following this tour KCAD will host a reception at it's Urban Institute for Contemporary Arts (UICA).



AARON DWORIKIN

Named a 2005 MacArthur Fellow, a former member of the Obama National Arts Policy Committee, and President Obama's first appointment to the National Council on the Arts, Aaron P. Dworkin serves as dean of the University of Michigan's School of Music, Theatre & Dance, which is ranked among the top performing arts schools in the nation. He is also the founder of The Sphinx Organization, the leading national arts organization for transforming lives through the power

of diversity and the arts. A multi-media performing artist, author, social entrepreneur, artist-citizen, and educator, he continually receives extensive national recognition for his leadership and service to communities. Dean Dworkin founded the Dworkin Foundation where he serves as chairman of the Board. His memoir titled *Uncommon Rhythm: A Black, White, Jewish, Jehovah's Witness, Irish Catholic Adoptee's Journey to Leadership* was released through Aquarius Press.

Dean Dworkin has been featured in *People Magazine*, on NBC's *Today Show* and *Nightly News*, CNN, NPR's *The Story* and *Performance Today*. He has been the subject of articles in *The New York Times*, *Chicago Tribune*, *Detroit News*, *Detroit Free Press*, *Washington Post*, *Chronicle of Philanthropy*, *Emerge* and *Jet Magazines*, and many other media outlets, and was named one of *Newsweek's* "15 People Who Make America Great." He is the recipient of the Royal Philharmonic Society Honorary Membership, Harvard University's Vosgerchian Teaching Award, National Governors Association 2005 Distinguished Service to State Government Award, Detroit Symphony Orchestra's 2007 Lifetime Achievement Award, Detroit News's 2003 Michiganian of the Year Award, Crain's 40 Under 40 and Who's Who Awards, BET's History Makers in the Making Award, AT&T Excellence in Education Award, and National Black MBA's Entrepreneur of The Year.

A passionate advocate for excellence in arts education and inclusion in the performing arts, Dean Dworkin has been a frequent keynote speaker and lecturer at numerous national conferences including the Aspen Ideas Conference, Independent Sector, Dance USA National Conference, The League of American Orchestras, National Association for Schools of Music, National Guild for Community School of the Arts, National Association of Music Merchants, Chautauqua Institution, National Suzuki Association, Americans for the Arts, American String Teachers Association, Ithaca College, and the National Association for Negro Musicians. He served as commencement speaker at the Curtis Institute of Music, University of Michigan, Longy Conservatory and twice for Bowling Green State University. In May of 2013, the renowned Curtis Institute of Music awarded Honorary Doctorates to Dworkin and Sir Simon Rattle, longtime maestro of the Berlin Philharmonic.

Dean Dworkin serves regularly as a panelist on influential arts committees such as Independent Sector's Advisory Group, the Michigan Council for Arts and Cultural Affairs, the MetLife Awards for Excellence in Community Engagement, the National Assembly of State Arts Agencies, the National Association of Arts Presenters, Chamber Music America, The National Endowment for the Arts, Michigan Council for Arts and Cultural Affairs, Surdna Foundation Arts Teachers Fellowship Program, and others.

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ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

CONFERENCE AGENDA

FRIDAY, OCTOBER 7, 2016

4:15 – 5:20 p.m.

Self-Guided Tour

KCAD's Woodbridge N. Ferris Building

17 Pearl Street NW

KCAD received LEED Gold certification and a Governor's Award from Governor Rick Snyder for the preservation and restoration of this historic federal building. After enjoying the architecture and restoration of this building be sure to visit The Fed Galleries @ KCAD, located on the building's ground floor, to view KCAD's ArtPrize exhibition, RE.

5:20 p.m.

Meet in the lobby of the Woodbridge N. Ferris building and walk together to the UICA to enjoy UICA's ArtPrize exhibition, Future Talk and a reception hosted by KCAD.

5:30 – 7:00 p.m.

Reception sponsored by KCAD at UICA

2 Fulton West



Leslie Bellavance, President
Kendall College of Art and Design
of Ferris State University
17 Fountain Street NW
Grand Rapids, MI 49503
(800) 676-2787
kcadpresident@ferris.edu



KCAD Located in the heart of downtown Grand Rapids, Kendall College of Art and Design of Ferris State University (KCAD) is committed to creating lasting impact in West Michigan and beyond through collaborative partnerships, cultural innovation, and an educational model that prepares students for leadership in the visual arts, design, art history, and art education; provides innovative, collaborative education that fosters intellectual growth and individual creativity; and promotes the ethical and civic responsibilities of artists and designers, locally and globally.

In 2013, Urban Institute for Contemporary Arts (UICA) merged with KCAD. This partnership allows UICA to operate as a wholly-owned subsidiary of KCAD. UICA builds creative community by fostering new forms of expression, promoting collaboration, and providing genuine experiences with contemporary art. Through compelling exhibitions, events, community programs, and youth development, UICA actively challenges both artists and audiences to new levels of dialogue, creative pursuit, reflection, and illumination. UICA initiates conversation in response to visual art, music, film, literature, dance, and performance art featuring regional, national, and international artists.

UICA features gallery exhibitions of work throughout the year. UICA also hosts a range of dynamic events including concerts, performance art, artist receptions, gallery talks, an annual Holiday Artists' Market, and other programs that nurture a creative community. UICA's 195-seat film theater shows independent cinema, foreign films, and documentaries six days a week.



Kendall College of Art and Design
of Ferris State University

800.676.2787
kcad.edu

Know No Bounds

Kendall College of Art and Design of Ferris State University (KCAD) understands the power of creativity to shape our world for the better. Just ask alumnus Ricardo Gonzalez ('16, MFA Painting), who spent his summer working alongside local high school students and community members to transform a blank wall in southwest Grand Rapids into a celebration of the neighborhood's rich cultural diversity.

Discover where a KCAD degree can take you at kcad.edu/boundless.



UICA'S PUBLIC ART PROGRAM

The Urban Institute for Contemporary Arts (UICA), Michigan's largest contemporary arts center, is host to the Exit Space Project, a dynamic series of art installations investigating ideas, images, and conversation that are conveyed by contemporary artists working in public spaces. The first volume of the Exit Space Project featured public works by street artists from the Midwest who installed art in a public-facing but protected space in UICA's building. The second wave of the Exit Space Project highlights and continues to support local and regional artists by placing their art on buildings and structures throughout the city. This UICA initiative aims to increase Grand Rapids' vibrancy, build the sense of creative place for our residents and visitors, and advance the city's identity as a growing collaborative ecosystem that nurtures business, technology, art, and design. The Exit Space Project was first introduced to Grand Rapids by local artists Erwin Erkftz and Brandon Alman, who continue to work with UICA to implement public artworks.

The newest addition to Grand Rapids' public art collection is a sprawling large-scale floral design, visible to commuters along US 131 and the Wealthy St. corridor. The muralist was selected by UICA staff after several scouting trips around the state. Louise 'Ouizi' Chen is an artist and muralist based out of Detroit, Michigan who has transformed walls and spaces in Brooklyn, Iowa, Los Angeles, Michigan, Shanghai and other communities across the world. Ouizi's vibrant floral designs and elegant compositions stood out as a style that was not currently represented in the inventory of Grand Rapids' public art, and one that would create a vibrant streetscape viewable by pedestrians and motorists that signals the vitality and energy of Grand Rapids.

UICA approached The Grand Rapids Ballet Company (GRBC) about transforming the south facing walls of their building and were met with enthusiasm. GRBC Artistic Director Patricia Barker shared that, "Grand Rapids Ballet remains committed



to artists who help make beautiful spaces, seeking inspiration not only from within but all around us. West Michigan's art and culture will continue to flourish when nurtured by breathtaking collaborative initiatives like this one."

On July 25, UICA marked the completion of the newest public art piece with a community celebration, and invited the public and donors to the project to take part in its dedication. Over 100 donors contributed to a 2015 Patronicity crowdfunding campaign for the mural, and those funds were matched by the Michigan Economic Development Corporation to pay for the artist's honorarium, travel expenses, materials, and installation costs.

Miranda Krajniak, UICA's Executive Director said, "Large-scale murals that are accessible to all transform everyday life for the thousands of people who will see them, activating what are now quiet and overlooked areas into vibrant, welcoming corridors and gathering places. UICA is proud to present these public works to the community and is dedicated to community-driven initiatives such as the Exit Space Project."

Where to see UICA's Exit Space Project public works:

North Division St., at the Michigan St. overpass
Grand Rapids 49503
Artists: George Eberhardt, Nick Nortier, Eliza Fernand

Lincoln Park Lodge
1120 Bridge ST NW Grand Rapids, MI 49504
Artist: Kelly Allen

Grand Rapids Ballet Co.
341 Ellsworth Ave SW, Grand Rapids, MI 49503
Viewable from Grandville Ave. and Wealthy St.
Artist: Louise 'Ouizi' Chen

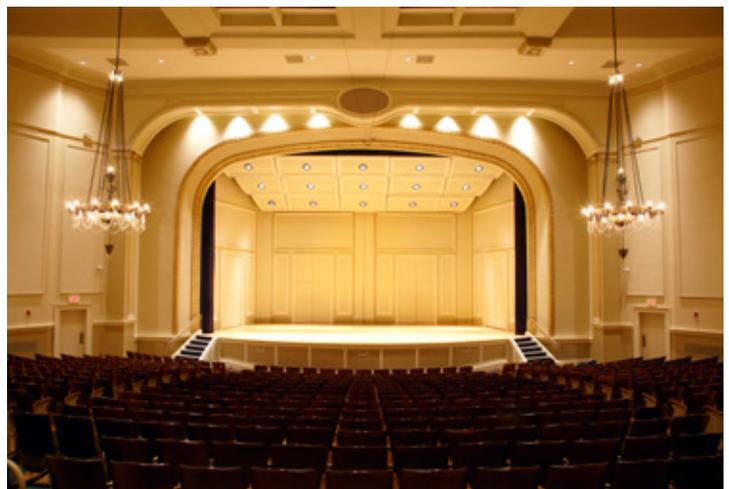
*UICA is part of Kendall College of Art and Design
of Ferris State University*





ST. CECILIA MUSIC CENTER

For 133 years St. Cecilia Music Center has upheld its mission of promoting the appreciation, study and performance of music in order to enrich the lives of the residents of West Michigan. The oldest performing arts in the region, SCMC is known as “the mother of the arts” in Grand Rapids with the Grand Rapids Symphony, Civic Theater and Opera Grand Rapids all tracing their original origins to SCMC. Through the years St. Cecilia has helped to build and transform the community through music education and musical performances of the highest caliber. SCMC has brought generations of music lovers together to celebrate music and their community and has been a pillar of the cultural life of Grand Rapids. Today, St. Cecilia Music Center is known by audiences and artists alike as one of the finest venues to hear and see world-renowned musicians. The building at the corner of Ransom and Fulton Streets was built in 1894 and has been in continuous operation as a music center since that time. It is listed on the National Register of Historic Places and is home to a vibrant concert series including top-name jazz artists, chamber musicians from The Chamber Music Society of Lincoln Center and touring folk musicians in a series that partners with the nationally-syndicated Acoustic Café Radio Show. It also houses all of SCMC’s School of Music activities and is rented for community events.





CONFERENCE AGENDA

FRIDAY,
OCTOBER 7, 2016

8:00 p.m.
WMU JAZZ SHOWCASE
featuring **Randy Brecker**
St. Cecilia Music Center

WMU JAZZ SHOWCASE FEATURING RANDY BRECKER AT ST. CECILIA MUSIC CENTER



Western Michigan University College of Fine Arts Dean, Daniel Guyette, is pleased to present a world-class jazz concert consisting of performances by ensembles from the WMU School of Music's internationally-recognized jazz studies program and Grammy Award-winning trumpeter Randy Brecker.

- **Western Jazz Quartet:** The Western Jazz Quartet has performed on five continents and received rave reviews for their six CDs of original music. Their activities range from performing for school children of all ages to touring and recording with artists including Randy Brecker, Bobby McFerrin, Stefon Harris, Art Farmer, Tim Hagans and Billy Hart. Recent highlights include residencies at The St Petersburg Conservatory, Russia and the Mozambique International Music Festival. The WJQ has had a 20-year history with Randy Brecker and is excited for this reunion.

- **University Jazz Orchestra:** This award-winning 18-member ensemble, directed by Tom Knific, has received international acclaim for its high performance standards and creative approach to big band jazz. Recognitions include three victories in the college big band category of the Down Beat Magazine annual DB Student Music Awards, a heralded performance in New York City's Carnegie Hall, 25 consecutive Outstanding Band recognitions at the Notre Dame Collegiate Jazz Festival, and featured performances for the International Association for Jazz Education Conferences in Los Angeles and Atlanta.

- **Gold Company:** Gold Company is widely recognized as one of the most successful and prestigious collegiate vocal jazz programs in the world. The ensembles perform a wide variety of repertoire which covers all styles in the contemporary vocal idiom. Gold Company combines the fundamental musical elements from the traditional choral style with stylistic characteristics from the jazz vernacular with an emphasis on improvisation and swing.



- **Randy Brecker:** Jazz trumpeter and composer Randy Brecker has helped shape the sound of jazz, R&B and rock for more than four decades. His trumpet and flugelhorn performances have graced hundreds of albums by a wide range of artists including James Taylor, Bruce Springsteen and Parliament/Funkadelic to Frank Sinatra, Steely Dan, Jaco Pastorius and Frank Zappa. As a composer, performer and in-demand Yamaha clinician, Randy Brecker continues to influence and inspire young musicians around the world.

Western Michigan University Jazz Studies Program

The Jazz Studies Program at Western Michigan University has gained international recognition for its innovative approach to jazz education and attracts undergraduate and graduate students from throughout the United States and worldwide. Graduates of the program are among today's leaders in jazz and pop performance, Broadway, recording studio production, writing, arranging, singing and music education.

WMU has amassed over 160 Down Beat Awards since 1984, ranking it among the top three collegiate award winners in the nation since that time. Awards have been won by WMU students in the categories of Big Band, Vocal Jazz Choir, Instrumental and Vocal Soloists, Instrumental and Vocal Jazz Combos, Studio Orchestra, Live and Studio Engineering, Arranging and Composition.

The Jazz Studies program enjoys a constant flow of guest artists for concerts, classes, and residencies, often several a month. Recent guest artists, artist faculty and artists-in-residence include Bobby McFerrin, Wynton Marsalis, Joe Lovano, Tom Harrell, Bob Mintzer, Kenny Garrett, Randy Brecker, Jamey Haddad, Slide Hampton, Kenny Werner, Lyle Mays, John Clayton, Gene Bertoncini, Rufus Reid, John Abercrombie, Eliane Elias, The Manhattan Transfer, Take Six, New York Voices, Kurt Elling, Curtis Stigers, Esperanza Spalding, Luciana Souza, Stefon Harris, Billy Hart, Fred Hersch and many more.



CONFERENCE AGENDA

SATURDAY, OCTOBER 9, 2016

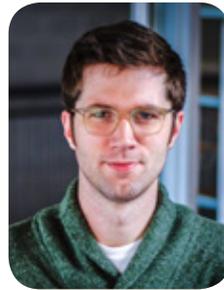
9:00 – 10:00 a.m.

The Pantlind Ballroom

Reflections on what won at ArtPrize 2016

Join ArtPrize Director of Exhibitions Kevin Buist on the morning after the ArtPrize Awards Ceremony to hear his thoughts about this year's crop of Category Award and Grand Prize winners awarded by Public Vote and Expert Jury.

Kevin Buist,
ArtPrize Director of Exhibitions
41 Sheldon Blvd. SE
Grand Rapids, MI 49503
(616) 214-7910
kevin@artprize.org



KEVIN BUIST

ArtPrize Director of Exhibitions

Kevin is an artist, writer, curator, critic of art and film, and Exhibitions Director for ArtPrize, where he oversees artists, curators, jurors, and guest speakers. He writes and speaks on behalf of ArtPrize to arts-focused audiences around the country, and co-hosts ArtPrize panel programming for live audiences, web video, and live TV. He has exhibited artwork in solo and group exhibitions in New York City and Grand Rapids. His independent writing has been featured in numerous print and online publications including the Art:21 Blog, where he was a Blogger in Residence, as well as MNartists.org, Michigan Quarterly Review, and kevinbuist.com/blog.



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ICFAD'S 55TH ANNUAL CONFERENCE

Orange County, California



TENTATIVELY SAVE THE DATE FOR 2018 IN ORANGE COUNTY, CALIFORNIA

Join us for ICFAD's 55th Annual Conference with our own educational program and networking with members of Arts Schools Network

You can look forward to the same high quality presentations and speakers you've come to expect from ICFAD Conferences.

In addition, you're invited to take advantage of this opportunity for networking with academic leaders from the nation's top arts high schools.

Orange County is the third-most populous county in California, the sixth-most populous in the United States, and more populous than twenty-one U.S. states. Several of Orange County's cities are on the Pacific coast, including Huntington Beach, Newport Beach, Laguna Beach, and San Clemente. Alumni of and donors to our institutions reside here or nearby in numbers great enough to make it worthwhile to arrive early or stay after the ICFAD Conference, for personal visits.

ICFAD's 55th Annual Conference will **tentatively** be held in Orange County, California
October 22 - 26, 2018



ICFAD CONFERENCES

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

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



ICFAD INSTITUTIONAL MEMBERS

Alberta College of Art + Design
American University of Kuwait - College of Arts & Sciences
Appalachian State University
Arkansas State University
Azusa Pacific University
Belmont University
Benjamin T. Rame School of Music
Bob Jones University
Bowling Green State University
Bradley University
Brigham Young University
Brigham Young University Idaho
Butler University
California State University Long Beach
California State University San Marcos
California State University, Dominguez Hills
California State University, East Bay
California State University, Sacramento
Carnegie Mellon University
Casper College
Central Washington University
Clemson University
Cleveland State University
College of Charleston
Cuyahoga Community College
Dean College
DePaul University
Dixie State University
Drury University
East Carolina University
East Tennessee State University
Eastern New Mexico University
Emerson College
Esmod Berlin
Fashion Institute of Technology
Florida Atlantic University
Florida International University
Florida State University
Florida State University, Panama City
Friends University
George Washington University
Georgia Southern University
Gonzaga University
Grand Canyon University

Houghton College
Humboldt State University
Illinois State University
Indiana State University
Indiana University of Pennsylvania
Indiana University Purdue University Fort Wayne
Indiana University Purdue University Indianapolis
Indiana University South Bend
Jacksonville State University
Jacksonville University
James Madison University
Kendall College of Art and Design of Ferris State University
Kennesaw State University
Kent State University
Lamar University
Lipscomb University
Long Island University
Louisiana State University
Loyola University Chicago
Messiah College
Miami University of Ohio
Michigan State University
Midwestern State University
Millersville University
Montana State University
Montclair State University
Morehead State University
New World School of the Arts
Northeastern University
Northern Arizona University
Northern Illinois University
Northern Kentucky University
Northwestern State University
Ohio State University
Ohio University
Pacific Lutheran University
Palm Beach Atlantic University
Pennsylvania State University
Rider University
Rowan University
Rutgers University
Ryerson University
Saint Louis University
Saint Mary's University of Minnesota
Salt Lake Community College
Sam Houston State University
Samford University
San Diego State University



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

San Jose State University
Seton Hill University
Shenandoah University
Shepherd University
Slippery Rock University
Southern Methodist University
Southern Oregon University
Southern Utah University
St. Cloud State University
Stephen F. Austin State University
SUNY Brockport
SUNY College at Purchase
SUNY New Paltz
Syracuse University
Tarleton State University
Tennessee Technological University
Texas Christian University
Texas Tech University
The City University of New York , Baruch College
The King's College
Towson University
Trinity Laban Conservatoire of Music and Dance
UNITEC
University of Alabama at Birmingham
University of Alabama Tuscaloosa
University of California - Irvine
University of California, Santa Cruz
University of Central Florida
University of Central Oklahoma
University of Cincinnati
University of Colorado Denver
University of Delaware
University of Florida
University of Houston
University of Illinois Urbana Champaign
University of Kansas
University of Kentucky
University of Maryland
University of Memphis
University of Michigan
University of Missouri St Louis
University of Montana
University of Montevallo
University of Nebraska Lincoln
University of Nebraska Omaha
University of North Carolina Greensboro

University of North Carolina School of the Arts
University of North Texas
University of Northern Colorado
University of Northern Iowa
University of Northwestern - St Paul
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University of Victoria
University of Wisconsin Green Bay
University of Wisconsin LaCrosse
University of Wisconsin Madison
University of Wisconsin Stout
University of Nevada Las Vegas
University of Wyoming
Utah State University
Utah Valley University
Valdosta State University
Ventura College
Virginia Commonwealth University
Virginia Commonwealth University, Qatar Campus
Virginia Tech
Viterbo University
Watkins College of Art, Design & Film
Wayne State University
Webster University
West Texas A & M University
Western Carolina University
Western Connecticut State University
Western Illinois University
Western Michigan University
Western Washington University
Wheaton College
Whitecliffe College of Arts & Design
Wichita State University
Woodbury University
York University



ICFAD PRESIDENTS

2014-16

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

2012-14

Lucinda Lavelli
University of Florida

2010-12

Raymond Tymas-Jones
University of Utah

2008-10

Ron Jones
University of South Florida

2006-08

Richard Toscan
Virginia Commonwealth University

2004-06

Maurice Sevign
University of Arizona

2002-04

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 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

ICFAD EXECUTIVE DIRECTORS

- 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

INTRODUCING

THE JOHNNY CARSON CENTER FOR EMERGING MEDIA ARTS



AT THE **HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS**. OPENING FALL 2018.

The Johnny Carson Center for Emerging Media Arts is a \$57 million investment by the University of Nebraska that will be an internationally distinct program in film and emerging media that explores the boundaries of where cinematic narrative and storytelling intersects with science, the humanities, computer science, engineering, music, fine arts and other disciplines. It is made possible by a recent \$20 million investment by the Johnny Carson Foundation.

For more information, visit carsoncenter.unl.edu.



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HGA | hga.com

For more than five decades, HGA has specialized in planning, programming and designing cultural architecture for colleges and universities. From visual and performing arts centers to museums, theaters and studio arts, HGA works with clients to design arts and educational facilities that foster engagement and build community.



HMS Architects | hmsarchitects.com

HMS Architects is a recognized leader in providing sound, creative and enduring design through a collaborative process. We work with colleges, universities and architecture firms throughout the country to accomplish innovative performance solutions for our higher education clients.



Holzman Moss Bottino Architecture | holzmanmossbottino.com

Holzman Moss Bottino Architecture is a national architectural and interior design firm specializing in the design of academic visual and performing arts facilities. The firm achieves architectural excellence through environmentally responsible and technically innovative solutions that focus on enriching the human experience. Whether conceiving a new campus landmark or adapting an existing facility, we create architecture that reflects the character and values of our clients.



James Madison University | jmu.edu

The College of Visual and Performing Arts is founded on the belief that artistic expression reveals the essential nature and diversity of human experience. Embracing traditional practices as well as contemporary approaches and technologies, the College provides a stimulating environment in which students create, perform, interpret, research, teach and think critically about the arts. *We Teach Arts for the Real World!*



Kendall College of Art and Design | kcad.edu

As a college within Ferris State University, Kendall College of Art and Design prepares students for leadership in the visual arts, design, art history, and art education; provides innovative, collaborative education that fosters intellectual growth and individual creativity; and promotes the ethical and civic responsibilities of artists and designers, locally and globally.



Steinway & Sons | steinway.com

Since 1853, Steinway pianos have set an uncompromising standard for sound, touch, beauty, and investment value. Because of a dedication to continuous improvement, today's Steinway remains the choice of 9 out of 10 concert artists, and it is the preferred piano of countless musicians, professional and amateur, throughout the world.



Theatre Consultants Collaborative | theatrecc.com

Theatre Consultants Collaborative is a team of industry veterans and creative thinkers that share a passion for designing spaces that nurture and celebrate the performing arts. TCC helps guide universities, colleges and architects through the complexities of programming, planning and design, as well as the design and integration of specialized performance technologies.



Western Michigan University | wmich.edu/finearts

The Western Michigan University College of Fine Arts is a dynamic arts community, offering talented and diverse students an exceptional education that is learner centered, discovery driven and globally engaged. With world-class facilities and fully accredited programs in art, dance, music and theatre, WMU's College of Fine Arts is a place where passion meets practice and where students create gold.



Yamaha | yamahasg.com

Yamaha Corporation of America's Institutional Solutions Group offers an array of acoustic (including Bösendorfer), digital and acoustic-digital hybrid pianos. Yamaha's two-fold mission is to provide solutions to a wide variety of educational and institutional needs, and create more music makers in the world.



CREATIVEMANY

About Creative Many Michigan

Creative Many Michigan is the statewide organization developing creative people, creative places and the creative economy for a competitive Michigan through research, advocacy, professional practice, funding and communications. We uphold Michigan's creative industries as essential forces contributing to the vibrancy of Michigan communities and economic prosperity, and in the education of our youth to be future leaders and innovators. Michigan's "Creative Many" – artists, makers, designers, arts and cultural organizations, creative entrepreneurs and businesses – are powerful forces statewide with 88,761 jobs generating nearly \$5 billion in wages in over 10,000 businesses in 2014.

Our **Creative State MI research** affirms the power of Michigan's creative economy – nonprofit and for profit – through research, reporting and case-making resources. Since 2012, annual nonprofit reports have led to increased state arts/cultural investment positioning the arts as essential community and economic assets. Our 2016 Creative Industries Report sets a new agenda to cultivate economic growth for the creative industries in Michigan, Detroit and other key regions.

Creative Many leads **advocacy** advancing policies/investments for Michigan's creative industries through coalition building, education and grassroots engagement. Creative Many is working to cultivate members for the bi-partisan Michigan Legislative Creative Caucus to affirm the creative industries as state priorities in the economy, placemaking, education and tourism, and working to ensure that creative learning is integral in Michigan's pre-K thru 20 education. Creative Many also leads Michigan's team for the Americans for the Arts' national pilot defining innovative arts education strategies.

Creative Many's **professional practice** workshops, summits, resources, dialogues and networking help artists and creatives plan, cultivate, protect and build collaborative and economic opportunities for their creative practices. Engaging leading practitioners in delivering peer-led programs for Detroit's Kresge Artist Fellows and in other regions like Grand Rapids, Creative Many served more than 1,000 artists last year. Other initiatives include Lawyers for the Creative Economy providing pro-bono and low fee legal resources; Resonant Detroit providing funding and mentoring for exemplar Detroit artists with community-based practices in the areas of equity, social justice and civic engagement; the Make+Do pilot equipping Detroit and Grand Rapids maker/designers with funding, resources and networks; and new fiscal sponsorship services.

The **Michigan House** promotes the "hard-earned style" and contributions of Michigan's creative industries through uniquely curated spaces featuring Michigan-based design goods and wares, performances, dialogues and networking. The Michigan House will once again join the scene during SXSW 2017 in Austin, TX and has opened its doors during ArtPrize Seven and the North American International Auto Show in Detroit.

With offices in Detroit, Lansing and Grand Rapids, Creative Many serves on Americans for the Arts State Arts Advocacy Network and Private Sector Council, the Kennedy Center Alliance for Arts Education Network, and the Creative Economy Coalition of the National Creativity Network. Learn more and get involved at www.creativemany.org and www.michiganhouse.org.





THIS YEAR, THE BLUE BRIDGE VENUE WILL BE THE SPOT FOR ALL THINGS MUSIC AT ARTPRIZE!

The Blue Bridge is an iconic pedestrian bridge in the heart of downtown located between Fulton and Pearl connecting the city center on the East bank to the Grand Rapids Public Museum and Grand Valley State University facilities on the West. Starting in 2016, the Blue Bridge will now be known as the music hub of ArtPrize.

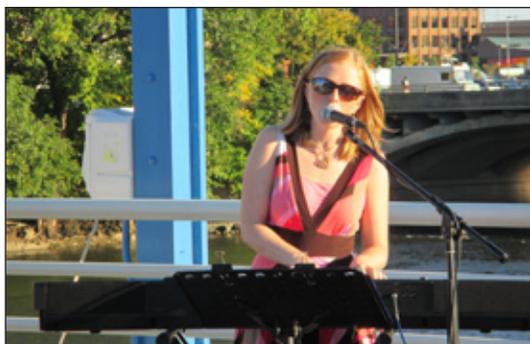
The Blue Bridge Sessions: Live music, every single day: 30-minute busking performance opportunities on the Blue Bridge throughout the 19-day event!

The Blue Bridge Music Festival: Featuring live musical performances with full stage productions on Friday September 30 and Saturday Oct 1!

The Blue Bridge Song Competition: \$10,000 in prizes. Ten \$1,000 awards -- five by public vote, five by expert jury in five categories:

- Rock/Blues
- Classical
- Jazz
- Folk/Country
- Pop/Electronica

Voters will be able to listen to the entries online at artprize.org or at one of several listening stations located at the Blue Bridge, the ArtPrize Clubhouse and the ArtPrize HUB/HQ.





HOW TO ROLL A BALL DOWNHILL: WHY ARTPRIZE IS SO SUCCESSFUL

by Adam Lerner

Adam Lerner is the Director of the Museum of Contemporary Art Denver. Among numerous career accomplishments, Adam is the author of the book MYOPIA about the life and work of Mark Mothersbaugh, co-founder of the seminal New Wave band DEVO. Adam is also the curator of a retrospective exhibition and catalogue of Mothersbaugh's work. They will appear together in an on-stage conversation during the Critical Discourse program at ArtPrize Eight on September 28, 2016.

Adam's essay "How to Roll a Ball Downhill" first appeared in a 2013 photo-essay book, "ArtPrize: How a Radically Open Competition Transformed a City and Changed the Way We Think About Art," published in celebration of ArtPrize's fifth anniversary.

I first found out about ArtPrize in the spring of 2010 when I received a packet in the mail inviting me to give a lecture there. This was before ArtPrize achieved the international recognition it has today and I had never heard of it. And, as someone who frequents international biennial art exhibitions and art fairs, even before I read about its democratically select process, I was suspicious of the enterprise. If it was so big, why had none of my colleagues mentioned it? What serious contemporary art program would have the word "prize" in the title? What international art could possibly originate in Grand Rapids, Michigan? I set the packet down and waited a few days before responding.

That was the snob in me. Even though I thought of myself as democratic-minded, as a museum director who spent ten years in a PhD program before working his way up from an assistant curator position, there was a part of me that was suspicious of things that came from outside the known art world. The events that I were accustomed to featured international artists and curators whose names I recognized. There were usually galleries from places like Berlin and London involved. ArtPrize simply felt different.

But the anti-snob in me was intrigued. Before I became a museum director, I actually ran an art center in a shopping district in the suburbs of Denver, a place that art world snobs didn't care about one bit. So as much as the academically trained curator in me felt unsure about ArtPrize, the experimental and egalitarian side of me was interested, even excited, to see what was in store. So, I accepted the invitation.

Early in my visit, ArtPrize put the snob in me to shame.

I began to grasp the power of ArtPrize on the plane from Denver to Grand Rapids. There was a guy, let's call him Mike, in

his 20s sitting next to me in blue jeans and a flannel shirt, not the hipster kind. He told me he lived in the outskirts of Grand Rapids and he worked as a mechanic for an auto-racing outfit. I had no idea what that involved but I learned that in his world there was a lot of hard work, travel and hope. This was in the midst of the economic malaise and it seemed as if he had to work hard chasing a relatively small amount of money. When I told him I was the director of an art museum, he asked if I was going to Grand Rapids for ArtPrize. He said that he had been the previous year and that he intended to go back this year as well. He told me what I should expect and what he liked about it. He was proud of his city and wasn't at all surprised that an art museum director from Denver would be flying out for the event.

That's when I first began to understand that ArtPrize was indeed different from all the other art events I attend. From everything I could tell, Mike was not among the usual demographic for art museum visitors. As much as we museum directors would like to have it otherwise, our core audience is made up of over-educated, NPR listeners, much like ourselves. We believe we have to present blockbuster exhibitions like King Tut and The Art of the Motorcycle to be able to attract mainstream audiences from beyond the urban core. But ArtPrize demonstrated that guys like Mike are happy to look at landscape paintings and portrait sculptures by unknown artists.

What did ArtPrize offer that art museums did not?

When I arrived in downtown Grand Rapids, I saw a version of Mike's enthusiasm everywhere. The streets were filled with people gathered to look at all kinds of art and vote for their favorite ones. There was a line out the door of the Grand Rapids Art Museum.



Hundreds of thousands of visitors attend ArtPrize each fall.

People were shuffling into coffee shops and restaurants to look at the art. The organization estimates that, over the course of less than three weeks, the event draws approximately 400,000 visitors to the city, with 40,000 people actively voting



on art. By comparison, the international art fair Art Basel Miami Beach, attracts approximately 50,000 participants over its five days. And that's Miami Beach.

What is the attraction? It is not the simply the art. If art in general were an attractor, then art museums across the country would not be staging massive exhibitions of Impressionist painting every year to draw visitors. It's not even the scale of the art on display that explains its draw. If the city had hosted a giant multi-venue art exhibition by selecting a large team of curators, it surely would have resulted in a significant event – if it were given the right amount of hype. It would have attracted audiences because events are eventful. But ArtPrize does not draw visitors through hype. Its magnetic pull draws an increasing number of visitors year after year without a humongous advertising budget.

ArtPrize draws people in a fundamentally different way than other big art exhibitions. Once it took hold, it acquired a natural centripetal force attracting viewers, more like a fourth of July fireworks displays or the Superbowl than an art event. It has become a part of the life of a city akin to Mardi Gras of New Orleans or the Carnival of Brazil. It is one of those things that people come together to do because that's simply what they do periodically as a community. In a word, ArtPrize has managed to become something civic.

Unlike many European cities, which benefit from large public funding for the arts, American cities are rarely able to host large, civic art events that engage citizens at large. Museums, the primary agent of the organized presentation of art, have a strong tendency to draw people into buildings. By their nature, museums need to focus on their own preservation before they are able to care for the wellbeing of the city. Museums evaluate their success, not by the ripple effects that they create around them but by the number of the people who walk through their doors. ArtPrize differs from the museum model because the domain that it cares about is not a building but the city.

The civic nature of ArtPrize recalls something lost in American history. Twenty-first century American society has largely abandoned its earlier aspirations to nurture anything that might be considered civic life. From that perspective, ArtPrize is an important historical development.

Structured as a widely inclusive competition, ArtPrize is so different from mainstream art institutions that it can only be appreciated by looking back to a time before those institutions were taken for granted. ArtPrize harkens back to a time when alternatives to the art museum were being seriously considered, reviving an early twentieth century American belief that the highest function of art is to allow everyday people to express themselves in common. Seeing the potential for art far beyond the museum walls, American cultural leaders at the time looked to art as way of creating secular rituals to unify a diverse society.

The idea of creating art events on a civic scale emerged alongside the modern democratic project itself, emerging as an answer to the questions faced by newly modernizing nations.

In a society that is no longer united around the spectacles of the monarch, what spectacles will it create? In a society where religion is a private matter, what are the rituals that bind communities? These questions might seem far afield from the issue at hand but these are precisely the issues in the air at the founding of the very first art museum, the Louvre, in 1793. It was inaugurated after the French Revolution as part of a citywide festival celebrating the first anniversary of the founding of the republic. The opening of the museum was the culmination of a parade where temporary statues representing liberty and fraternity were carried through the streets. Therefore, at the very founding of the museum concept, people understood their participation in the museum as part of their involvement in a civic and national event.¹

When the Swiss philosopher Jean-Jacques Rousseau, whose ideas largely inspired the festival for the opening of the Louvre, was asked to give his advice on the formation an independent government of Poland, he recommended the creation of art festivals and games. He looked back in history and was particularly interested in the way that games kept the people of Sparta united and spirited. He looked at ancient Greece where the poems of Homer were read in front of the entire nation assembled. Importantly, Rousseau did not want art to be separated from civic life and hated that theater had become an event confined to designated buildings accessible only to ticket-holders. He wanted the stage to be the civic arena itself, for people to gather in the commons and experience art together.² In short, with his emphasis on arts festivals, contests and public gatherings, Rousseau's suggestions for the activities of a free society were actually quite similar to the principles underlying ArtPrize.

Despite its affinity with European political thought, ArtPrize belongs to a long tradition of American efforts to use art to cultivate civil life. In the early twentieth-century museums vied with other institutions for the appropriate art institution for a democratic nation. At its root, the question came down to whether the United States should embrace elevated ideas of art from Europe or invent new, inclusive formats. While this early conflict is largely forgotten today, it is crucial for understanding the importance of ArtPrize as an alternative to the museum model of culture.

I like to think about the struggle over the civic function of culture in early twentieth-century America as a conflict between the Lincoln Memorial (1914-22) and Mount Rushmore (1927-1941). The Lincoln Memorial, filled with symbolism and references to the tradition of Western art from Ancient Greece, represents an idea of culture as a product of refined taste. The high staircase alone could be seen to represent the notion of cultural uplift embodied in the memorial, an idea that permeates museum culture as well. By contrast, Mount Rushmore, rooted in the earth, represented an organic



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Grand Rapids, Michigan

idea of culture as a democratic expression of the people. In Mount Rushmore, sculptor Gutzon Borglum sought to create a monument people could understand without feeling as if they needed to know art history, a monument that very clearly said "America" without hiding any obscure and noble messages.³ Early twentieth century America allowed for the coexistence of the Lincoln Memorial and Mount Rushmore.

The organic notion of culture symbolized by Mount Rushmore took many forms in American society in the early twentieth century. The most striking of these efforts was the "community singing" movement. Led by Harry Barnhart, this movement swept the nation from 1914 to the early 1920s. Barnhart, who was virtually a household name at the time, staged events where tens of thousands of people gathered in parks to sing popular songs. Harry Barnhart and his cohort didn't consider this a popular leisure activity. It was not just amusement. It was talked about as having the potential to transform civic life. As hokey as it seems to us today, at the time, community singing was seen as an alternative to the museum model of art, an approach that allowed for an entire community to express itself in producing a work of art together.⁴



Lights in the Night by Mark Carpenter and Dan Johnson, ArtPrize 2012

Similar to the Community Singing movement, in the pageantry movement, quasi-famous pageant directors traveled around the country organizing dramatic events that allowed communities to tell their own history in a way that Rousseau would appreciate. One of the most famous pageant leaders, Percy MacKaye, organized the Pageant and Masque of Saint Louis in 1914 with a cast of 7,000 and an audience of up to 100,000.

One hundred years ago, there was the feeling that maybe this emerging powerhouse of a nation would express itself through activities that allowed the citizens themselves to participate in expressing the art of their time.⁵

It is important to contextualize ArtPrize within the history of participatory art aspirations in the United States because people in positions like mine have a tendency to think that the museum model has always been the only legitimate one. Because they were largely ephemeral events, with no lasting structures, it is easy to forget the institutions that coincided with the emergence of art museums in America, institutions that sought new ways of incorporating art into civic life. Even though museum culture predominated for much of the twentieth century, the natural landscape of culture in the United States is a dualist one, combining both elevated and participatory art institutions.

Though ArtPrize revives a long dormant tradition, it does so in an entirely twenty-first century way. Its inventiveness is not based on technology, though its advanced systems facilitate its widespread participation. Rather, the essential innovation of ArtPrize lies in marrying the art exhibition with the contest format. The competitive element of ArtPrize is the key to differentiating between ArtPrize and traditional art museums.

In many ways, the principles embodied in museums are not very far from the ideals motivating ArtPrize. As alluded to above, the Louvre was conceived out of an interest in universal human values, an idea foundational to modern thought. The universal element of the museum is rooted in the idea that art expresses something we all share, something about what it means to be human. The difference between the museum concept and ArtPrize begins to emerge, is not in the theory, which is both fundamentally democratic, but in the way that theory is enacted. Historically, museums have thought of themselves as taking on the qualities of the art in their care, valuing themselves by what they are, not what they do. That is why, as much as museums since the eighteenth century have described themselves as places of uplift and education, they have always been vague about the actual mechanisms through which they engage their visitors. Universities, by contrast, because they originated with monastic teaching, are very clear about their reliance on the mechanism of classroom learning. More like universities than museums, at its conception ArtPrize has a built-in mechanism for participation, one that is essential to its identity.

ArtPrize adopted the idea of voting because, simply put, that's how people like to be involved in things. There is a reason that American Idol is one of the most successful shows in the history of American television. When I consciously vote for one contestant among many, I more actively engage my faculty of judgment than if I were a more passive spectator. Neuroscientists refer to this process as integration, building a connection between sense perception and other faculties of the mind. And, if the competition has multiple iterations, then I become a player in its unfolding drama. ArtPrize is based on that form of engagement. Whereas the museum was created as an edifice to express universal human values, ArtPrize created the competition format as an engine to enable universal participation.



This is not to say that the art museum has no drivers for participation. It is to say that those drivers are considered outside of its essence. In practice, major art museums outside of tourist destinations generally drive visitation by presenting familiar subjects supported by massive publicity campaigns. The reason that van Gogh, Picasso, and Warhol are continually given museum exhibitions is that celebrity is the primary audience driver. Regardless of how successful the museum is in attracting visitors, it always brings them through expensive campaigns. Museums continually push the ball uphill.

The continual campaign for visitors is often a cause of tension in museums themselves. I was recently asked to review applications by art museum curators competing to participate in an exclusive professional development program. Reading through dozens of applications, I was shocked at the widespread level of discontent among art museum curators at large institutions. These highly educated individuals, who value themselves for their refined historical expertise and connoisseurship, find themselves in conflict with the leaders of their institutions, who they often see as too reliant on crowd-pleasing exhibitions. Fundamentally divided between great art and great audience, art museums today continually bear the consequences of the fact that their method for engaging audiences is not written into their DNA.

By contrast, ArtPrize's mechanism for engaging audiences is essential to its concept. It is ArtPrize after all.

ArtPrize engages visitors because it offers something appropriate to a society that increasingly pursues its highest ambitions through games. Games are everywhere drivers of participation. The most famous example of the use of the game model is X Prize, which offers large cash prizes to encourage innovation. Founded in 1994 by Peter Diamandis, the first X Prize awarded \$10 million to the first private enterprise to launch a manned spacecraft into space twice within two weeks.



*Elephants by Adonna Khare, ArtPrize 2012
Public Vote Grand Prize Winner*

Today, the X Prize Foundation not only awards several prizes of that scale, including \$30 million in prizes for private enterprises that can operate a rover on the surface of the moon. For any competitor, the cost of participating will inevitably exceed the prize but the prize sets up the challenge. This concept of "incentivized competition" has spread widely. In 2010, 57,000 gamers participated in an online, multi-player game involving

the computational challenge of folding proteins. In her book *Reality is Broken: Why Games Make Us Better and How They Can Change the World*, Jane McGonigal argues for games as a way of solving everything from personal to global problems. Whereas the entire history of modern capitalism is based on the power of competition, we are only recently coming to understand just how powerful the force of competition can be. Even with the ubiquity of sports competition throughout the world, it took the stupendous rise of video games (for some reason) for us to realize that winning is a motivator in itself, even without any material gain.

ArtPrize is uniquely able to escape the contradictions of the art museum, in part, because it was conceived on a whiteboard. A few smart people stood around asking what kind of cultural event they could create that would generate civic participation. Created like a start-up, it had no preconceived loyalties, except to popular participation and visitation to downtown Grand Rapids. It is instructive that Rick DeVos originally assembled the group that would develop ArtPrize to create a citywide independent film festival in Grand Rapids. When the idea didn't pan out because of widespread competition in the film festival arena, they developed the concept focused on the visual arts.

Because ArtPrize was developed free of any institutional loyalties or professional stakes, it represents the values and interests of our time. It not only embodies democratic ideals but also addresses the problem of how to realize them. ArtPrize belongs to the world where leaders ask the question: What will excite people about participating? And they figure out a way to do that.

That's when the ball rolls downhill.

¹ Andrew McClellan, *The Art Museum from Boullée to Bilbao* (Berkeley: University of California Press, 2008); Dorinda Outram, *The Body and the French Revolution: Sex, Class, and Political Culture* (New Haven: Yale University Press, 1989).

² Jean-Jacques Rousseau, "Considerations on the Government of Poland," in *Jean-Jacques Rousseau: The Social Contract and Other Later Political Writings* (Cambridge, Cambridge University Press, 1997 [1772]), 177-260.

³ Adam J. Lerner, Gutzon Borglum's "Conception," *American Art*, Vol. 12, no. 2 (Summer 1998), 70.

⁴ Very little has been written about the Community Singing movement. The best source focuses on Claude Bragdon, the visionary architect who designed the lighting for the events. Jonathan Massey, *Crystal and Arabesque: Claude Bragdon, Ornament, and Modern Architecture* (Pittsburgh, University of Pittsburgh Press, 2009).

⁵ David Glassberg, *American Historical Pageantry: The Uses of Tradition in Early Twentieth Century* (Chapel Hill, The University of North Carolina Press, 1990)

⁶ Jane McGonigal, "Be a Gamer, Save the World," *Wall Street Journal*, January 22, 2011. <http://online.wsj.com/article/SB10001424052748704590704576092460302990884.html> (Retrieved September 27, 2013)



ArtPrize: "The most attended public art event on the planet"

It's hard to believe that in 2018 – just two years from now -- ArtPrize will be celebrating its tenth anniversary. While many parts of this entirely unique, radically open international art competition have evolved and changed over time, we've also remained true to some bedrock principles that are a big part of our extraordinary success: any artist can enter. Any space in the district can be a venue. Artists and venues connect at artprize.org to independently organize. And, ArtPrize will always be free to the public, who vote for the winners.

Since the first ArtPrize in the fall of 2009, we have zeroed in on some critical organizational values that inform the work that we do every day as we get ready to welcome artists and visitors from around the world to what *The Art Newspaper* has – for two years in a row now – dubbed the most attended public art event on the planet. For example, we celebrate the vision and courage of our artists; we build community through countless instances of independent participation and we strive to fill every available urban space with art. Whether we're connecting artists and venues at artprize.org, helping visitors navigate the ArtPrize district or capturing votes on thousands of smartphones, technology solutions are baked into the ArtPrize experience.

We seek to challenge opinions, values and beliefs and we want to generate millions of conversations around what art is and why it matters. We believe that this helps to make some sense of our complicated, polarized world. This debate and critical discourse will often surprise, enlighten and delight, but it will also flummox, confound and infuriate. So, controversy at ArtPrize is not so much an "if" as it is a "when." We embrace this idea as a core reason for our very existence.

For too long, Grand Rapids has been divided ethnically, mainly along socioeconomic lines. We have a crucial role to play in addressing this disparity by making sure that our programs are intentionally inclusive – that every part of the event is authentically welcoming not just to "anyone" but to "everyone." Because we attract over 400,000 people to the city over the better part of a month, we want to make a positive difference through programs that promote diversity, environmental sustainability, economic impact, health, wellness and education. So please – thumb through the pages of this event guide to learn more about the many programs designed to get us closer to these critical goals.

While we consider these basic principles sacrosanct, thankfully we're an ever-evolving experiment focused on implementing year-over-year improvements that keep pace with shifting visitor preferences and that disrupt inevitable, emerging patterns of predictability. After all, ArtPrize should be a fun, surprising and unexpected urban adventure that's about discovering and re-discovering Grand Rapids as much as it is about finding and reacting to the vast array of contemporary art that's everywhere. So, step outside of your comfort zone. Gravitate towards the unfamiliar. Surprise yourself. Get off the beaten path and embrace the unexpected at ArtPrize Eight.

-- Christian Gaines, Executive Director, and the ArtPrize Team



MORE THAN A SCHOOL: HOW KCAD ACTS AS A CREATIVE CONDUIT



KCAD Campus (17 Fountain St. NW Building)
Courtesy Kendall College of Art and Design

The artists and designers of tomorrow are creative catalysts. They use their talents and their knowledge to make, express, and explore, but also to collaborate across disciplines in order to transform the world outside their studios.

Since its founding in 1928, Kendall College of Art and Design of Ferris State University (KCAD) has been woven into the fabric of its home city of Grand Rapids, Michigan. From nurturing those who would power the boom of the city's furniture industry throughout the 20th century to building bridges between academics and the city's thriving present-day art and design communities, KCAD has always taken an active role in shaping the culture that surrounds it. With its seventeen undergraduate majors and five graduate programs, the college strives to send new artists and designers into the world prepared to be leaders in their communities as well as in their respective professions.

Before they received their diplomas this past spring, the first graduates of the Master of Architecture program worked on thesis projects where they were given the opportunity to develop real-world solutions to challenges such as starting a community center for local migrant workers and rectifying Grand Rapids' status as an urban food desert. The students even participated in a research trip to Portland, Oregon, to learn from the city's success as a waterfront city and apply those lessons to ideas about how to better integrate the Grand River into the Grand Rapids community.

Similarly, students in the Interior Design program are taught to consider the human element as a vital aspect of the design process. When they're not experimenting with color palettes, exploring materials, or designing spaces, the students volunteer their time to local organizations such as Kids' Food Basket, which fights child hunger in West Michigan, and Habitat for Humanity.

KCAD also champions the transformative power of creativity by extending its educational opportunities into communities both near and far.

The college played a key role in shaping the innovative curriculum of the Grand Rapids Public Schools' (GRPS) fast-growing Museum School in collaboration with GRPS, The Grand Rapids Public Museum, and Grand Valley State University. Faculty from KCAD's Art Education and Collaborative Design programs contributed broad expertise in design thinking to help the Museum School build a culture where students drive their own learning through authentic, place-based educational experiences that encourage them to make connections across different fields of knowledge.

For Museum School students, the city is their classroom; on any given day classes will move from the Museum School itself out into city parks and into locations such as the Grand Rapids Public Library and the YMCA. In the context of an ever-changing environment, students are given the freedom to explore new ways of working and learning driven by design thinking, collaboration, and creative problem solving.

The SiteStudio initiative, founded by KCAD Painting Professor Margaret Vega, gives local K-12 students the opportunity to explore their own creative potential through hands-on workshops led by KCAD student volunteers. The initiative expands notions of what's possible, both for the young learners



KCAD Commencement, 2016
Courtesy Kendall College of Art and Design



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who may have never considered themselves “creative” before, and for the KCAD students, who emerge from the experience with a newfound appreciation for how their talents can make a difference in the lives of others.

Each year during ArtPrize, the most-attended public art event in the world, KCAD hosts Education Days programming focused on helping K-12 learners engage with art on a deeper level. This year, participants will be guided through a lesson exploring the intersection of STEAM (Science, Technology, Engineering, Art, and Math) knowledge fields in Leonardo da Vinci's work before creating a public art installation informed by each of those fields.

Outside of West Michigan, KCAD Associate Professor and Industrial Design Program Chair Jon Moroney and his students have for the past five years been partnering with Grand Valley State University to power the Applied Global Innovation Initiative, a program that helps individuals in developing countries learn how to design and implement solutions to pressing challenges. Most recently, participants travelled to Nicaragua to conduct a design thinking workshop for 140 faculty members and students from the National Autonomous University of Nicaragua.

Public art projects are yet another way KCAD engages with communities to spark positive impact.



Grand Rapids Public School's Museum School Principal Chris Hanks speaks with students in the main hall of the Grand Rapids Public Museum on the school's opening day. KCAD played a key role in shaping the school's innovative curriculum.

*Courtesy Kendall College of Art and Design
photo: Matt Gubancsik*

to explore their cultural heritage and create a mural incorporating Mayan, Aztec, African, Native American, and Incan symbolism. The mural was installed in a Grand Rapids park as a part of a larger initiative to redesign the city's parks.

For the past three years, KCAD students have partnered with Downtown Grand Rapids Inc. to turn the storefronts of local businesses into dazzling displays of art and design in the annual Window Wonderland competition. The competition reflects the creative vibrancy of downtown Grand Rapids while also invigorating the city's retail core and helping to drive future economic growth.

At KCAD, each experience is an opportunity for growth and transformation, both personally and within the larger context of society locally, nationally, and internationally. From brand new students to longtime members, the goal of everyone in the KCAD community is the same: creativity that matters.



KCAD alumnus Justin Beitzel ('15, Industrial Design) presents Epilepsy Monitoring Unit (EMU) room concept developed in collaboration with Spectrum Health Innovations.

Courtesy Kendall College of Art and Design

Public murals help reflect the city's creative and cultural identity while involving other community members in the process. This summer, KCAD's Urban Institute for Contemporary Arts (UICA) unveiled the third installment of its public art initiative, The Exit Space Project, aimed at building a sense of creative place and strengthening Grand Rapids' identity as a collaborative ecosystem where art, design, business, and technology intersect. For the latest mural, nationally recognized artist and muralist Louise 'Ouizi' Chen has transformed an exterior wall of the Grand Rapids Ballet into an vibrant floral streetscape that emanates the city's creative energy.

Also this summer, alumnus Ricardo Gonzalez ('16, MFA Painting) led a similar project in which high school students residing in Grand Rapids' Grandville Avenue neighborhood connected with other members of their community to plan and execute a large mural reflecting the diverse cultural identity of the neighborhood.

Earlier this spring, MFA Painting student Elizabeth Seveck worked with local Hispanic elementary school students



GRAND RAPIDS: ENGAGING THROUGH ART



Grand Rapids has a long history of using art to drive community engagement, evolution and growth. In 1967, Grand Rapids built a new city hall downtown, hoping it would help bring the blighted area back to life. The city worked with the National Endowment for the Arts to place a mammoth Alexander Calder sculpture in the square in front of the hall. Installed in 1969, it was the country's first instance of private and public funds coming together to commission an original work of art for a specific civic site.

The sculpture, christened *La Grande Vitesse* ("the great swiftness"), quickly became the defining symbol of Grand Rapids. Nearly 50 years later, the community still celebrates the "birthday" of the Calder with a massive street party, Festival of the Arts.

The Calder sparked interest in other arts activities and bolstered an art infrastructure that continues to surpass much larger cities. Grand Rapids is home to America's second-largest community theatre, Michigan's only professional ballet company, a Grammy-nominated symphony and three art museums – including one of the world's 100 most-visited.

In 2009, Grand Rapids went global with the launch of ArtPrize, a radically open art competition with prizes determined by public vote. The annual event draws 400,000+ artists and visitors from around the world to Grand Rapids.

In addition to boosting community cohesion and pride, art has become a major lure for tourist and convention business. Grand Rapids is one of the country's hottest travel destinations, boasting recommendations from such sources as the *New York Times* – which cited the city's art scene in naming Grand Rapids #20 of 52 Places to Go Worldwide in 2016.



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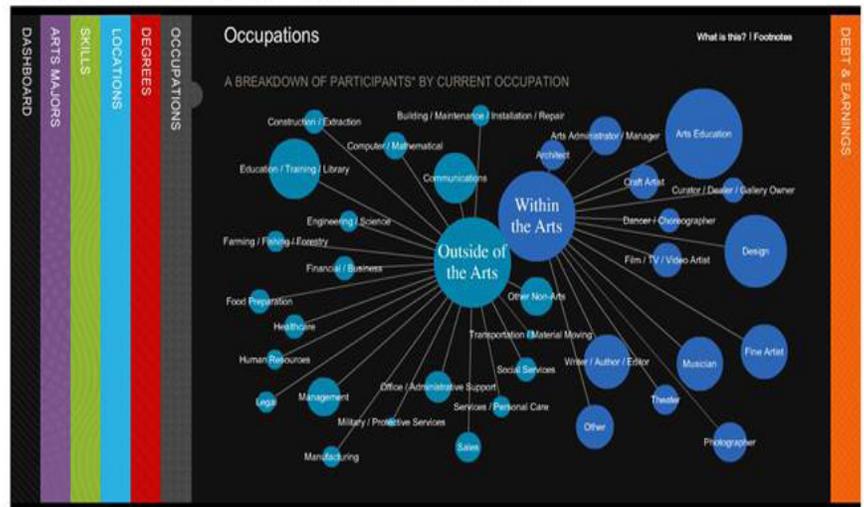
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Strategic National Arts Alumni Project (SNAAP)

SnaapShot

Dashboard | Arts Majors | Skills | Locations | Degrees | Occupations | Debt & Earnings



Since 2008, the Strategic National Arts Alumni Project (SNAAP) has provided high quality, actionable data about the lives and careers of arts graduates. Some 140,000 arts alumni from over 300 colleges, universities, and arts high schools in the United States and Canada have told their stories by responding to the SNAAP survey.

SNAAP's mission is to investigate the educational experiences and career paths of arts graduates nationally. Findings are provided to educators, policymakers, and philanthropic organizations to improve arts training, inform cultural policy, and support artists. The project is based at the Indiana University School of Education, Center for Postsecondary Research, also the home of the National Survey of Student Engagement (NSSE). SNAAP is advised by a National Advisory Board made up of influential arts education leaders.

SNAAP's national research has supplied the field of higher education with data-driven evidence on the value of an arts degree. Findings have illuminated what skills and resources are needed to maintain an artistic career, what occupations outside the arts that graduates find fulfilling, and pervasive issues of cultural equity and gender bias.

SNAAP findings on the value of an arts education have been reported by The Wall Street Journal, Fast Company, Forbes, The Atlantic, The Economist, The New York Times, The Chronicle of Higher Education, and Inside Higher Education. Scholarly articles, providing credibility in institutional research, have been published in books and journals, including Beyond the Campus: Higher Education and the Creative Economy (2016), Change: The Magazine of Higher Learning, Poetics, Social Currents, Work & Occupations, International Journal of Education and the Arts, and Research in Higher Education, Assessment and Evaluation in Higher Education.

SNAAP DataBriefs, research reports, and an interactive SnaapShot are accessible to all at snaap.indiana.edu.

Originally supported by a group of funders led by Surdna Foundation, SNAAP now relies on the voluntary participation of institutions in higher education to



participate in the annual survey. Each institution's confidential data can be compared to groups of other participating schools, down to the level of individual majors. SNAAP+ members receive additional benefits, including a bi-annual Leadership Forum, and help support SNAAP's national research through their membership fees. For more information, contact Sally Gaskill, Director, at snaap@indiana.edu.

Registration for the 2017 survey opens in April 2017. For more information, contact Sally Gaskill, Director, at snaap@indiana.edu.

SNAAP has surveyed the arts alumni of over 300 institutions in North America, including these ICFAD members:



University of Illinois at Urbana-Champaign



Penn State University - University Park



College of Charleston



University of Illinois at Urbana-Champaign



Penn State University - University Park



Alberta College of Art & Design



College of Charleston



“PICTURES AT AN EXHIBITION” INSPIRES AN ELEGANT STEINWAY ART CASE PIANO



Amazing and ambitious in its scope, fueled by the engaging and emotive mind of Modest Mussorgsky, Steinway & Sons has commissioned Paul Wyse to create the first-ever art case piano based on a solo piano masterpiece.

“Pictures at an Exhibition” is a magnificently complex marriage of music and art composed during an explosive chapter of Russian history. Mussorgsky’s 1874 homage to his close friend and artist, Viktor Hartmann, generates excitement and intensity while taking listeners on a 10-movement promenade through the Imperial Academy of Arts in St. Petersburg.

Wyse, a Steinway Artist since 2005, is uniquely equipped for this demanding endeavor that draws on all his powers as both a concert pianist and visual artist. He studied at the New England Conservatory of Music, the Peabody Conservatory and the University of Montreal, where he earned his doctorate in music. Wyse distinguished himself as a professor of piano at the SUNY Potsdam Crane School of Music, which became an All-Steinway School in 2007.

Applying the learned principles of a master musician to the limited properties of a vacant canvas, he painted an intriguing portrait of his mentor Leon Fleisher that led to an additional assignment from Steinway to produce an original image of Billy Joel. Both portraits were prominently displayed at the former Steinway Hall on 57th Street in Manhattan, with Fleisher and Joel being the only two living Steinway Artists who achieved that distinction. Another Wyse oil painting of Fleisher, recipient of a 2007 Kennedy Center Award, is part of the permanent collection in the National Portrait Gallery at the Smithsonian Institute.

Now, using a three-dimensional Steinway Model D concert grand piano for his imaginary landscape, Wyse tells the fabled story of Pictures with incredible depth of the Russian experience, bringing grandiose details to life in a way that could never be duplicated on a flat piece of paper.

Perhaps most tantalizing is that like the cyclical nature of the composition itself, Wyse visually orchestrates the Steinway to be viewed in a circular motion, creating a visceral path to reveal some obvious and many more not-so-obvious treasures with each step along the way.

Drawing from an abundance of Byzantine riches, the artist employs a highly unusual technique. While the piano glints with real gold, curious observers trying to track down that glittering source will find it virtually impossible to do so, almost like a vain attempt at catching a firefly. But as they draw closer, the glimmering ghost transforms into a realistic piece of the story, such as a skull from the Paris Catacombs. Bronzed chicken feet serve to accent the instrument, which those familiar with Pictures will immediately recognize from the Hut of Baba Yaga.

Steinway & Sons is delighted to provide these sneak peek images exclusively for ICFAD members. Go to www.steinway.com for more information from the maker of the world’s best pianos.



KALAMAZOO: CASE STUDY OF A CREATIVE CAPITAL

by the College of Fine Arts at Western Michigan University

Consistently ranked among the top ten cities in America for creatives (Smart Asset), it should come as no surprise to hear that Kalamazoo's art scene is thriving. From its low cost of living, which affords artists the opportunity to take risks in pursuing their passion without sacrificing quality of life, to its countless arts organizations that showcase and stimulate artistic exploration, Kalamazoo is truly an artist's haven. With a metropolitan population of only about 335,000, Kalamazoo is a relatively small town with an arts culture that any big city would be lucky to boast.

The College of Fine Arts at Western Michigan University is a fixture in Kalamazoo's vibrant arts culture, contributing to the city's status as a recognized "creative capital." We've summarized key principles from Kalamazoo's playbook below, drawing on specific examples of how we at the College of Fine Arts play a part in shaping this dynamic arts environment. Take a lesson from Kzoo, as locals fondly call our treasured hometown, and practice the following concepts in your college and community:

1. Encourage innovation.

In a world of ever-changing technologies, never-ending media messages and endless competition in the entertainment space, innovation is crucial to both staying relevant and breaking through the clutter to reach prospective audiences.

ACTIVATE: MIDWEST, a new play festival initiated by WMU's Departments of Theatre and English, is a prime example of artistic innovation on Western's campus and in Kalamazoo. The festival, which completed its second year this past summer, presents four new plays that were selected among submissions from playwrights across the region. With subject matter ranging from adoption to sexual violence, this unique and innovative play festival differentiates itself from the countless other theatre offerings in Kalamazoo by exposing audiences and student actors alike to new topics and talent in theatre. The Festival's winning play goes on to be staged in Chicago, thus extending our reach into that major market. As WMU associate professor of theatre, Mark Liermann, asserted, "new play development is vital to the future of American theatre and it is happening at every major theatre in the country, so why not here on our college campus?"

Additionally, through the The Robert H. and Faye Luscombe Collaborative Arts Fund and The Ramon Zupko Enrichment Fund for Concert Art Collaboration, The College of Fine Arts awards grant dollars each year to a group of students who propose creative and collaborative multi-discipline projects. Proposal submissions, and especially the projects ultimately selected as award recipients, are extraordinarily innovative and inspiring creative productions that delight those in attendance. That said, initiating festivals or projects that encourage and award innovation is an excellent way to continue delivering artistic excellence to your community.

2. Be inviting of the arts.

One way to reinforce your community's arts presence couldn't be more simple: invite the arts to your facilities. Just as the Activate Midwest Play Festival brings up-and-coming playwrights to the WMU campus and Kalamazoo community, the Michigan Youth Arts Festival, which has been hosted by Western Michigan University for years, brings hundreds of young artists to town each spring. Featuring workshops and rehearsals with accomplished arts professionals in various fields, including some of our own renowned faculty and staff, as well as student recitals and exhibits open to the public, MYAF floods WMU's campus with aspiring artists across disciplines, from musical composition and creative writing to dance and video production.

Similarly, the WMU School of Music's two-week SEMINAR Music Camp serves as "an enjoyable, pre-college experience for serious, young musicians" right here



The Richmond Center for Visual Arts opened in 2007 and is now an iconic landmark on the Western Michigan University campus. With galleries, classrooms and stunning architecture, the Richmond Center is a magnificent facility for students and visitors alike. Photo source: SmithGroupJJR



The WMU School of Music's SEMINAR High School Music Camp, which completed its 65th year in 2016, gathers over 100 students each summer to pursue and develop their interests in music. Photo Source: SEMINAR High School Music Camp



ICFAD's 53rd ANNUAL CONFERENCE

Grand Rapids, Michigan

on our campus. By establishing and welcoming events and organizations like these, the WMU College of Fine Arts brings artistic diversity to Kalamazoo locals and exposes artists from out of town to the artistic assets in our community, ultimately bolstering the city's creative reputation.

3. Be present in the arts community beyond campus.

Though it's important to bring outside artists and organizations to your college, your college must also contribute to the art scene in your community. Institutions and their surrounding communities often face the classic "town and gown" struggle, wherein the college or university is perceived to be dissociated from the city itself. To combat this issue, get involved in existing community arts initiatives.

For example, Art Hop, a free event held on the first Friday of every month throughout venues all over the city, is an artistic staple in Kalamazoo. Each December, at the most-attended Art Hop of the year, the WMU Department of Dance presents a lecture and performance to community spectators. In doing so, they not only have the opportunity to showcase faculty and student choreography to a wide and diverse audience, but they also generate awareness of the other dance events they. Likewise, many faculty members from the Gwen Frostic School of Art open their studio doors to Art Hoppers touring the Park Trades Center, a converted manufacturing facility that now houses an active creative community, furthering the school's community reach.



Formerly a manufacturing facility, the Park Trades Center is now home to 140,000 square feet of creative work space and a large creative community of over 100 artists, artisans, designers and entrepreneurs, including many faculty members from the Frostic School of Art. Photo Source: boxcarpress.com

The School of Music is also infused into the local arts culture. Through an established partnership with the Union Cabaret and Grill, a professional performance venue and restaurant in Kalamazoo's downtown entertainment district, various WMU jazz students and ensembles are paid to delight audiences every week throughout the year. Again, such community presence and involvement adds a new facet to the local arts scene and gives visibility to the goings-on in your academic programs.

4. Collaborate with local businesses.

Intertwining arts and business is essential in establishing a city as a creative hub. In a recent interview with Second Wave Media, the new executive director of the Kalamazoo Arts Council, Kristen Chesak, touched on this idea. When discussing the impressive volume of arts offerings available in Kalamazoo, Chesak explained that "from an economic development standpoint, to be able to have this much culture, this much activity, this much ability to come into community with each other, it's absolutely outstanding. And it can only benefit the businesses in Kalamazoo."

WMU's Jazz students performing at the Union is certainly one example of how the College of Fine Arts bolsters synergy between arts and business in Kalamazoo, but in truth, the relationship can be even more transformative and profound. Southwest Michigan is home to a number of corporations in need of best-in-class design and manufacturing (Stryker, Newell Brands and Whirlpool to name a few). To meet their need for top talent, while also delivering forward-thinking training to our students and advancing our aim of being a national leader in the preparation of artists, practitioners, teachers and scholars, the Frostic School of Art, in conjunction with the College of Engineering and Applied Sciences and the Haworth College of Business, is in the final stages of approval for a cutting-edge Product Design and Innovation program to be launched in the Fall of 2017. We see this development as the ideal manifestation of the mutually-beneficial relationship that can exist among art and industry.



Kalamazoo's low cost of living, combined with its countless arts offerings, renders it a creative capital. Photo Source: Creative commons

While each institution and community has its own inherent and unavoidable advantages, nuances and challenges rooted in its history, culture, geographic location and social climate, many lessons from the successes we've experienced in Kalamazoo can certainly be applied elsewhere. Visit our blog, The Fine Print, to read more about Kalamazoo, the Western Michigan University College of Fine Arts, and how we continue to transform and define the community around us through artistic innovation and collaboration: finearts.wmich.edu/blog



DETROIT'S TRANSFORMATION:

Why strategic, city-focused, creativity-infused change matters

Arts, culture, creativity and design can play a significant role in the transformation of a city, a fact that we are seeing firsthand in Detroit. Quicken Loans and its Family of Companies are committed to driving transformation in Detroit that helps shape a city that welcomes people from all walks of life to live, work, and play. By initiating public art and innovative space activation throughout our downtown footprint, we are working to enhance the experiences of both visitors and residents alike. These enhanced experiences help to drive asset values, stimulate economic growth, create job opportunities and position Detroit as a model city of opportunity.

While using arts, culture and design as transformative tools is a driving principle by which Quicken Loans and its Family of Companies operate, it is important that these tools be utilized in a purposeful way. This work supports "distinctly Detroit" talent, cultivates inclusivity, and preserves Detroit's rich culture and history. It requires partnership and collaboration with like-minded local organizations. By supporting and partnering with organizations such as the Detroit Creative Corridor Center, the Eastern Market Corporation, the Detroit International Jazz Festival Foundation, the Museum of Contemporary Art Detroit, Library Street Collective and more, we are deploying creative tools and approaches as a driving force for change. We also work closely with our sister companies—most notably Bedrock, our real estate company—and Rock Ventures, the organization that connects and serves more than 100 of Dan Gilbert's companies, investments and community activities.

These efforts seek to infuse creativity into every facet of our work by leveraging Detroit's rich history while creating space for fresh, innovative ideas and events to spring to life. Examples include:

- Murals in the Market, a nine-day activation of Eastern Market focused on public art;
- The Detroit Design Festival, a unique celebration of creativity and Detroit's United Nations Educational, Scientific, and Cultural Organization (UNESCO) City of Design designation (making Detroit the only U.S. city to receive this designation);
- The Detroit Jazz Festival, the world's largest free jazz festival.

This implementation of new and innovative arts and culture is also in the unique destinations that have been created or enhanced in Detroit. Other activations include:

- The urban beach at Campus Martius Park, an unexpected patch of sand in the middle of downtown Detroit's award-winning 2.5-acre park surrounded by beach chairs, music and creative food and drink options;
- A culturally redefined, art-filled alleyway in downtown Detroit called The Belt.
- The Z – Bedrock's 535,000 square foot parking garage that doubles as an outdoor public art gallery of color-saturated murals, each floor boasting the work of a different, internationally recognized artist.



These locations have become easily recognizable destinations themselves, but held together, they contribute to the larger transformation of Detroit into a destination city for arts and culture. These assets complement existing longtime indoor and outdoor, traditional and new arts assets from the Detroit Institute of Arts, Detroit International Riverfront and many more organizations across the city.

Through the investment of expertise, human capital, and financial resources to support large-scale endeavors, navigate successful public-private partnerships in the arts and culture community, Quicken Loans and its Family of Companies are reshaping public perception of the City of Detroit. These interventions are becoming more than the sum of their parts. While they are indeed individual interventions that impact perception, they, in fact, highlight the necessity of integrating arts, culture, design and creativity into strategies that help to drive significant economic impact and job growth, reduce blight and vacancy, and enable the world to recognize the distinct opportunity that is Detroit.



The Enduring Role of the Arts in Community Life

by Margy Waller and Clay Lord

Arts, What kind of community is the place where we all want to live, work, and visit?

That's one of the questions Americans for the Arts has been asking as part of the New Community Visions Initiative, a multi-year effort to better understand and support the changing role of the arts and local arts agencies in American communities.

In these sessions, participants from inside and outside the arts were invited to consider the role of the arts in the creation and maintenance of healthy, vibrant, equitable communities—and the ways that arts and culture is and could be relevant to the lives of all citizens of the community.

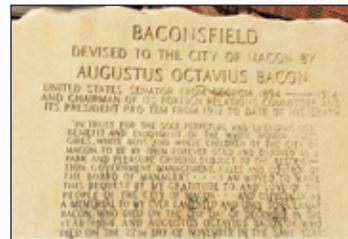
In Macon, GA—a community with a long and difficult history of segregation, and also with an extraordinary and vibrant arts tradition—those gathered explored the concept of “equity” and what it meant to them. When prompted, those in the room threw out these questions as ones that needed to be deeply considered by any group choosing to call themselves “equitable.”



- When talking about equitable, are you talking about the opportunity or the outcome?
- How can you guarantee 'guaranteed opportunity?' Is it about the opportunity being there or people taking the opportunity?
- Can you talk about equity without talking about history?
- What are the costs associated with creating (or not creating) an equitable state?
- Who gets to determine what is equitable and how it is measured?
- Is the end game about breaking down barriers or changing outcomes?
- Does “equitable” mean “fair?”
- Does advancement for everyone work if we aren't all starting at same place?
- What in life is guaranteed?

- How do you address genuine inequity when it's systemic? And in the process of addressing it, how do you avoid the illusion of inclusion?

One of those attending the convening in Macon was Reverend James Lawrence Wofford, a minister and civil rights activist from Selma, Alabama. After the tough and deep conversation about equity, Reverend Wofford invited all those gathered to step outside and take a look at a monolith created to inaugurate a Macon-area park in the early 20th century that stood on the grounds.



There, engraved on a large rock, was a dedication that said, in part, “In trust for the sole, perpetual, and unending use, benefit, and enjoyment of the white women, white girls, white boys, and white children of the city of Macon....”

It was shocking to see, and sobering. But it was the Reverend's words about the engraving that served as a perfect reminder about privilege and responsibility. He said:

When you see pieces of art, of history, like this, don't get discouraged. But remember that many of you are children of privilege. Don't get mad about that—I'm not going to get mad at you because you were born to privilege. But always remember that because you're privileged, you have a responsibility. And part of that responsibility, the way I see it, is not to be arrogant, but always to be reminded of where some of us started at.

We didn't start in the same position as you did. We started in a whole different position. I'm 66 years old. I was born in Dallas County, Alabama in 1949. I could not drink from a white water fountain. I could not go into a white restaurant and eat a hamburger. But I've also lived long enough for my children to never have experienced that, and for my children to know that there has been a black man who has occupied the highest office in this nation. If you don't think that's change, you've got another thing coming.

We bring change. That's the business of being in this work. We have to recognize that we have been blessed, and that we are fortunate, and that we have a responsibility to ensure that this kind of stuff is not perpetuated in the work we do, consciously or subconsciously. We have to always be asking the question: who am I helping? Not only who am I helping, but why am I helping? That's the work. Acknowledge this history, and then go to work.

As Americans for the Arts continues to explore the role of the arts in community life, these words ring strongly—communities shift and change, but the full, creative life for all is a sustaining goal, and must be pursued with an understanding of all that has come before.

This article originally appeared in different form on the Americans for the Arts ARTSblog.

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ICFAD'S 54TH ANNUAL CONFERENCE

Halifax, Nova Scotia



MARK YOUR CALENDAR FOR OCTOBER 18-21, 2017 IN HALIFAX, NOVA SCOTIA

Join us for ICFAD's 54th Annual Conference with members of
The Alliance for the Arts in Research Universities
The Association of Independent Colleges of Art and Design
and The Canadian Association of Fine Arts Deans

Also being planned: A Development Workshop and Arts Immersion in the historic UNESCO World Heritage Site of Lunenburg, Nova Scotia. Wednesday, October 18, 2017.

Nova Scotia is a place where arts, and cultural expression through the arts, thrive; where artists are respected and valued; and where each person has the opportunity to participate in and celebrate the arts.

Everything from rich, historic art to innovative and contemporary works thrive in Halifax, the heart of Canadian East Coast arts and culture. Browse through and discover Halifax art galleries, museums and historical sites including Maritime Museum of the Atlantic; Art Gallery of Nova Scotia; Canadian Museum of Immigration at Pier 21; Anna Leonowens Gallery; Khyber Center for the Arts; Halifax Citadel National Historic Site; Memory Lane Heritage Village; Nova Scotia Museum of Natural History; Craig Gallery; Studio 21; and Africville Museum. And make sure you catch a show Neptune Theatre or Symphony Nova Scotia and maybe even take part in a traditional Ceili!

Welcome Reception
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ICFAD's 54th Annual Conference will be held at
The Halifax Marriott Harbourfront
October 18 – 21, 2017