



# ICFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

A MULTI-NATIONAL ALLIANCE  
OF EXECUTIVE ARTS ADMINISTRATORS



## The 55<sup>th</sup> Annual Conference of the International Council of Fine Arts Deans

SEATTLE MARRIOTT WATERFRONT  
SEATTLE, WASHINGTON





# ICFAD's TRIENNIAL INTERNATIONAL SYMPOSIUM

Barcelona, Spain



## SAVE THE DATE FOR EARLY JUNE 2020 – BARCELONA, SPAIN

Join us for ICFAD's triennial international summer symposium, an informative and educational experience that will address global issues in the arts and arts education.

On his visit to the city in 1862, Hans Christian Andersen remarked that Barcelona was the "Paris of Spain." The city is indeed a major cultural centre with a remarkable history. It abounds with archives, libraries, museums, and buildings of interest, featuring superb examples of Modernist and Art Nouveau decor and architecture. Since the late 1970s, with the official recognition of the Catalan language and the granting of significant levels of regional self-government, cultural life has been revitalized, bringing with it a new awareness of the depth and variety of Catalan culture. This vitality combines with the striking physical setting of Barcelona — between scenic mountains and the Mediterranean Sea, with a benign climate that fosters street life — and its significance as an economic power and a major port to create a city of infinite variety.

Barcelona is a seaport of Catalonia comunidad autónoma (autonomous community) in northeastern Spain, located 90 miles south of the French border. It is Spain's major Mediterranean port and commercial centre and is famed for its individuality, cultural interest, and physical beauty. Barcelona is a well-known destination for travelers who wish to have a good mix of fun and culture in a modern setting.

Save the first week in June 2020 and plan to spend time with arts colleagues from institutions of higher education around the globe as we share cultural immersion and a symposium with arts educators at institutions of higher education in and around Barcelona.



## WELCOME FROM THE PRESIDENT



Dear ICFAD Colleagues,

Welcome to the beautiful, vibrant and creative city of Seattle and the 55th Annual Conference of the International Council of Fine Arts Deans. We continue to live in interesting times! While state and federal governments focus on the STEM disciplines as economic drivers, The National Academies of Science, Engineering and Medicine, higher education and employers have begun looking to the Arts and Humanities as vital to the curriculum and success in the job market. The National Academies recently released a report titled *"The Integration of the Humanities and Arts with Sciences, Engineering, and Medicine in Higher Education, Branches from the Same Tree,"* recognizing that scientific inquiry and creativity are not opposing forces but, as Einstein opined "All religions, arts and sciences are branches from the same tree." In this important report our colleagues in the sciences, engineering and medicine are asking for more arts and humanities integrated into the higher education curriculum to complete the education of all students engaged in higher education.

Noting the above report, this year we are pleased to have Lynn Pasquerella, President of the American Association of Colleges and Universities, and one of the principals engaged in the writing and release of the National Academies report. Lynn will talk about the implications and importance of the report to the future of the arts. Jane Chu, the eleventh chairperson of the National Endowment for the Arts, will talk with us about the importance of advocating for the arts. We'll have sessions on diversity and inclusion, enrollment management and recruiting, an exciting project at the University of Washington funded by a Mellon Grant, and the ever popular roundtable discussions, just to name a few. And,

we've carved out time for networking and the renewing of friendships across the organization.

Members will notice that the 55th Annual Conference takes on a greater international component thanks to the diligent work of the Global Connections Committee. Please offer your appreciation to committee members for their hard work and make sure you connect with and welcome our international attendees. This year we have arts administrators from ten countries and five continents.

Our thanks to the many conference sponsors who have joined us here in Seattle. Sponsors make possible conference events like our reception at the Chihuly Garden and Glass Museum and add to the richness of the conversations and networking. Thanks also to the many universities who have either purchased a page in the program book or helped bring in a speaker. We could not have this high-quality conference without everyone pitching in.

During your time at conference we hope you'll get the opportunity to enjoy Seattle's theatre scene, one of the most vibrant in the United States serving as home to almost 100 production companies and the second greatest number of equity theatres in the U.S.; Seattle's classical music and dance, with the century-old Seattle Symphony, the Seattle Opera, the Seattle Youth Symphony Orchestra and the Seattle Chamber Music Society festivals; and the Pacific Northwest Ballet Company. The fine arts also thrive in Seattle with more than four major public art museums/galleries and over 100 commercial galleries. Seattle surely serves as a model of creative innovation and entrepreneurship.

We hope that you'll enjoy all the wonderful speakers, panels, roundtables and chances to connect with friends and colleagues, and the wonderful city of Seattle.

George Sparks  
President

### EXECUTIVE COMMITTEE

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The 55th Annual Conference of the  
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Wednesday, October 3 – Saturday, October 6, 2018  
Seattle Marriott Waterfront  
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*"Illuminated Chroma Wind Trees," by Koryn Rolstad*

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*Think Critically.  
Be Creative.*



**City of Seattle**  
Mayor Jenny A. Durkan

October 4, 2018

Dear Friends,

On behalf of the City of Seattle, I'm thrilled to welcome each of you to the 55th annual conference of the International Council of Fine Arts Deans here in Seattle.

The arts, culture, and creativity are at the center of who we are as a city. They make our lives richer, our economy more dynamic, and our communities more vibrant. Seattle's artists are invaluable members of our communities and partners in making Seattle more just and inclusive. For example, recently, Seattle legends Pearl Jam raised over \$11 million to help combat our homelessness and affordability crisis. This kind of dedication and pride for our City is what defines the arts here in Seattle.

We know that arts education is an important piece of building a future where all our young people have access to a great education and true economic opportunity. Seattle is home to multiple art schools including The Art Institute of Seattle, the Gage Academy of Art and School of Visual Concepts, and the Cornish College of the Arts and the University of Washington, two institutions integral to the success of this conference. Our own Seattle Art Museum has an incredible collection of master works that inspire.

Seattle is the best city in America, and I encourage you to experience one of our incredible museums, pieces of public art, or our amazing restaurants. All of us in the City of Seattle are thrilled to welcome you, and we thank you for taking the time to visit us.

Sincerely,

Jenny A. Durkan  
Mayor of Seattle



# 55TH ANNUAL CONFERENCE

## Seattle, Washington



## EXPLORING CULTURAL SEATTLE

Seattle attracts nearly 21 million overnight visitors each year, drawn by a thriving city with abundant arts and culture in a stunning natural setting of greenery, mountains and water.

Seattle Center, the 74-acre legacy of the 1962 World's Fair, is home to the iconic 605-foot Space Needle, the city's leading landmark and symbol. From the observation deck, you can enjoy a 360-degree view of the city and Puget Sound, framed by the snowcapped Cascade Range to the east and the Olympic Mountains to the west.

A stroll through the historic Pike Place Market reveals Seattle's culinary bounty: wild salmon, Dungeness crab, oysters, mussels, fresh produce, berries, artisan coffee, craft beers and ciders and, of course, a wide selection of internationally-acclaimed Washington wines.

In studies conducted by Americans for the Arts, Seattle has been cited as having more arts organizations and businesses per capita than any other US city. Noted especially as a center for music, theatre, and glass art, Seattle's extensive literary assets have also recently been recognized by Seattle being named a UNESCO World City of Literature in the Creative Cities network, only the second such city in the US. One of the first cities in the United States to adopt a percent-for-art ordinance in 1973 and a national leader in public art, the city is home to thousands of works in the public realm.

Seattle's rich cultural scene includes more than 25 professional theatre companies, 40 plus noteworthy regional museums, 15 symphony orchestras, top tier opera and ballet companies, notable festivals, and hundreds of music venues and art galleries. Top cultural landmarks include MoPOP, the Museum of Flight, the architecturally-significant Seattle Public Library Central Branch, Chihuly Garden & Glass, Benaroya Hall, McCaw Hall, MOHAI (Museum of History and Industry) and Olympic Sculpture Park. A designated Historic Theatre District encompasses 5 historic theatres, all actively programmed today, that are within an eight block walking radius in the heart of downtown Seattle.

Seattle's rich history and heritage can be explored by visiting historic Pioneer Square, one of the nearby Native American cultural centers, the Wing Luke Museum of the Asian Pacific American Experience (a Smithsonian affiliate), the Northwest African American Museum, or the newly reimagined Nordic Museum, the only museum in the United States to present the history and culture of all 5 Nordic countries. Five helpful heritage publications produced by Visit Seattle can help guide your visit. The Klondike Gold Rush Museum and the Underground Tour are approachable and fun ways to explore Seattle's historic past.

A city of creative dreamers, innovators and visionaries awaits you.



## NATIVE AMERICAN CULTURAL HERITAGE

Seattle is Indian Country. The city is named for a hereditary chief of the Suquamish and Duwamish people, many of our communities and landscape features have Indian names, and tribal artwork can be found throughout the city's museums, galleries and public spaces. Several Indian tribes call the region around Seattle home, including the Duwamish, Suquamish, Muckleshoot, Snoqualmie, Tulalip, and Puyallup Nations. In addition, Seattle is home to a diverse group of Native people from throughout Washington, Alaska and the rest of North America.

*"We have always been here, we are still here, we will always be here." - Upper Skagit Elder Vi taRšebli Hilbert (1918 – 2008)*

Lushootseed, or Puget Sound Salish, is the Coast Salish language that is traditionally spoken in the Seattle area, and tribes are working hard to revitalize the language through youth and adult education programs.

In recent years, a cultural revival has taken place in Puget Sound Native communities, based on renewing and passing on such traditions as canoe carving, weaving, and preparation of traditional foods.

Archaeological sites in the Puget Sound area date back over 10,000 years. Sites are found throughout the landscape, from high in the Cascade Mountains to lowland rivers and beaches. For many generations, traditional life centered on two primary resources: cedar and salmon. Oral histories among tribal groups feature a spirit being called Transformer who created the landscape where people live. Given the region's dynamic history of earthquakes and volcanoes, Transformer may still be at work today.

Indian tribes in the Puget Sound region ceded thousands of acres of their traditional territories under the Treaty of Medicine Creek (1854) and the Treaty of Point Elliott (1855) to the United States government. Tribes today are sovereign nations which hold treaty rights for fishing, shellfishing and hunting, and serve as co-managers, along with federal and state governments, of natural and cultural resources.

In 2014, the Seattle City Council designated October 14 as Indigenous Peoples Day, honoring the resilience of Native culture, rather than the role of Columbus in colonizing the Americas. Seattle's Native American heritage can be experienced in many ways – by visiting museums and heritage sites, attending festivals and special events, and exploring the city with an awareness of Native legacies in the place names, artistic traditions and community events that make Seattle unique.

**COAST SALISH ARTWORK**, the traditional style of the Puget Sound area, features more subtle and personal designs. Local traditions included carved objects such as house posts, that were both decorative and functional. In this region, house posts were typically found inside large plank houses as part of the framing structure, rather than outside on public display.

Small items such as spindle whorls and canoe paddles were both utilitarian objects and ornately carved artworks. Twined baskets, as well as hats and clothing were made from cedar, and master weavers created elegant blankets and robes on large looms using yarns spun from the hair of mountain goats and woolly dogs.

Local design traditions have long been overshadowed by more imposing artistic styles from farther north, but contemporary artists such as Susan Point, Roger Fernandes, Andrea Wilbur-Sigo and Shaun Peterson are reviving Coast Salish aesthetics. These and other Native artists draw on traditional styles, and incorporate new materials such as glass and metal, to create work that is increasingly visible in Seattle's galleries, museums, and public artworks.





## MAKING A CASE FOR THE ARTS

While talking with leadership of fine and performing-arts programs over the years, I have been struck by the commitment they share for the student experience. But they also voice concern about financial challenges impacting arts.

As different campus programs vie for funding, it is important to make a case for the arts. Well-planned spaces can support arts education and serve as gathering spaces for all students across disciplines to share in campus life.

When planning arts spaces, consider the following suggestions:

- Students and faculty deserve to learn, explore, and teach in appropriate spaces for their discipline.
- Deferred maintenance can be strategic, but much of the backlog is overdue maintenance. Help your leaders make a case for your needs. Renovation projects may make huge differences—and occasionally new is less expensive.
- Safety-related projects can be undertaken in small steps, addressing individual processes, materials, and room conditions. Comprehensive approaches are great, but sometimes lead to all-or-nothing choices, resulting in no action.
- Educational and business narratives swing in support of the arts, and then towards STEM. Recently, humanities degrees have been noted as the genius behind many of the high-level thinkers at today's tech companies. The pendulum supporting the arts is swinging back due to ongoing research into neuroscience, creativity, innovation, and education in the arts.
- Collaboration with colleagues can help strengthen your story to build support. Always be ready to share the value of the arts using specific examples to paint a picture for others.

--Jamie Milne Rojek, AIA, NCARB, Arts Specialist/Project Manager, HGA



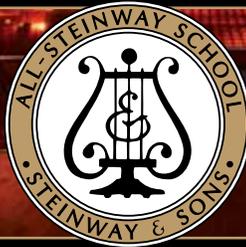
### *A word from a sponsor*

#### **Jamie Milne Rojek, AIA, NCARB**

Jamie Milne Rojek, AIA, NCARB, is an Arts Specialist and Project Manager with HGA in Minneapolis, where she specializes in the design and planning of concert and music halls, performing arts centers, museums, and fine arts facilities. Her life-long love for the arts imbues all facets of her work as she invites her clients into an immersive design process to ensure that each project reflects a collaborative spirit. Among her notable projects are the Ordway Concert Hall in St. Paul; Northrop auditorium revitalization at the University of Minnesota; the Younes and Soraya Nazarian Center for the Performing Arts at California State Northridge; the Jack H. Miller Center for Musical Arts at Hope College in Hope, Michigan; and the Center for Fine Arts, under construction at Boise State University. Milne Rojek additionally presents at national arts and academic conferences, and writes about architecture for industry design journals.

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## COLLEGES AND UNIVERSITIES

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California State Polytechnic University, Pomona	Huston-Tillotson University	North Greenville University	Columbia University	University of Victoria (Canada)
California State University, Dominguez Hills	Immaculata University	Northern Virginia Community College	Texas A&M International University	University of West Florida
California State University, San Marcos	Indiana University of Pennsylvania	Odessa College	Texas Christian University	University of West London (England)
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## OTHER SCHOOLS OF DISTINCTION

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Bromley High School GDST (England)	Longwood Nagakute School of Music (Japan)	Rimsky-Korsakov Music School (Russia)
Cheltenham College (England)	Loretto School (Scotland)	The School of Performing Arts
Cicely L. Tyson Community School of Performing & Fine Arts	Loughborough Endowed Schools (England)	Somerset College (Australia)
City of Edinburgh School of Music (Scotland)	Moscow Special Gnessins' School of Music (Russia)	St. Albans School (England)
Cranbrook School (Australia)	New Yorker Musische Akademie im CJD Braunschweig (Germany)	St. Margaret's Episcopal School
Cushing Academy	Pacific Northwest Ballet and School	St. Paul's Co-educational College (Hong Kong)
Durham School (England)	Pangbourne College (England)	Stowe School (England)
Episcopal High School	Philadelphia High School for the Creative and Performing Arts	Syddansk Musikkonservatorium, Konservatoriet i Esbjerg (Denmark)
Gould Academy	Pittsburgh's Creative & Performing Arts Magnet School	Tonbridge School (England)
Hampton School (England)		Valley Christian Schools
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## CREATING AN ENVIRONMENT WHERE ART DOESN'T HAVE TO WORRY ABOUT LOGISTICS

What are the factors that distinguish a great organization from a mediocre organization, specifically in the context of education in fine arts? Why do some schools find themselves caught in a downward spiral of discontent and frustration while others are able to build and maintain a strong and positive environment for creativity and artistic development? Many factors influence the dynamics of educational institutions. Faculties and schools of fine arts are among the most complex, both due to the intangible and transient nature of the subject, but also due to the logistical challenges unique to schools of music, drama and art. The most obvious factors are often beyond the scope of short term change: A prime location in an attractive city, a solid financial basis, a reputation built over decades are all factors that are not easily changed but play a significant role in attracting top level faculty and students.

One factor, which is generally within the scope of short term change, but often underestimated because it is less flashy, is the quality of day to day logistical management. Schools that build a reputation as friendly and smooth running, where students and staff have easy access to schedules and information and know that things "just work" are extremely attractive places to work and study. Many artists who teach part time struggle with the logistics of combining their teaching with their often quite unpredictable artistic careers. They greatly appreciate a certain level of flexibility to change schedules when artistic opportunities suddenly present themselves. Providing such flexibility is very challenging to most organizations and require that structures are in place to quickly provide an overview over the consequences of any requested change and efficiently communicate changes to all affected people.

Recent developments in technology can enable an organization to achieve a level of flexibility and communication that previously has not been possible. Schedules for academic classes, individual tutoring, rehearsals, public performances and exhibitions can be made and changed dynamically during term. Changes are instantly communicated to the affected people through smart phones, tablets, computers and info screens placed in receptions and hallways. Each individual student or professor has instant access to her personal schedule on her smart phone and will be notified of any changes in real time. With the right tools at their disposal, staff can evaluate requests for changes to the schedule instantly, thus avoiding the delay and friction inevitably associated with having to manually verify if a certain schedule change can be made without too much inconvenience to others.

Implementing an appropriate online planning and scheduling system will bring transparency and flexibility which will change an organization in many ways that are not immediately obvious. By allowing both administrative staff and faculty easy and convenient access to all schedules, many misunderstandings and planning problems can be cleared out before they cause friction and frustration. Full transparency in room and resource bookings has a strong positive effect on how much consideration people show when booking rooms and resources. Online self service clears out queues at the front desk and in the administration offices.



### *A word from a sponsor*

**Mads Skovbjerg Paldam**, CEO of ASIMUT

Having worked closely with more than 40 of the world's finest schools and faculties of music, theatre and art during the last ten years gives Mads Skovbjerg Paldam a unique perspective on education in the field of fine arts.

After studying sociology of education and arts with the famous sociologist Pierre Bourdieu at the EHESS in Paris, he worked for five years as head of department at the Royal Academy of Music in Aarhus. This first-hand experience prompted him to start designing a software system specifically for managing the logistics of music, drama and art schools.

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



“My greatest accomplishment is working with and learning from the best in the music industry. In the end, their friendship and mutual respect is my reward.”

–Patrick McAvinue '11

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WE CREATE OPPORTUNITY.**





## A RESEARCH LAB IN THE PERFORMING ARTS

Argentinian choreographer Margarita Bali has spent months thinking about Seattle's stairs. The elegant stairs in UW's Suzzallo Library. The bold central staircase in Odegaard Undergraduate Library. The concrete steps in downtown Seattle's Freeway Park. As a visiting artist at the UW through mid-April, Bali is collaborating with students, faculty, alumni, and community dancers on a work that features stairs as a way to explore physical movement in diverse settings.

Bali is one of more than a dozen artists from around the world immersed in creative research at the UW through the Creative Fellowships Initiative, a program funded through a three-year, \$750,000 grant from the Andrew W. Mellon Foundation. The initiative is spearheaded by the UW's Meany Center for the Performing Arts.

"This initiative focuses on process, not product," says Michelle Witt, executive and artistic director of Meany Center, who co-leads the initiative with Todd London, executive director of the School of Drama. "If the byproduct of a fellow's process is a new work, that's fabulous, but they are not required to develop any kind of final product. That makes this very different than other types of grant support."



*During her residency, Margarita Bali is creating a videodance incorporating stairs, inspired by artist M.C. Escher.*



*At the UW, JACK Quartet musicians and UW faculty are collaborating on work that uses brainwaves in musical performance.*

All the UW performing arts units are involved in this initiative. Since spring 2016, they have welcomed a diverse group of fellows, from playwrights to composers to performance artists to choreographers, with visits ranging from ten days to several months or longer. Fellows sometimes teach workshops, discuss their creative process in public forums, and collaborate with faculty and students during their visits — but only if they choose to. Their approaches to the fellowship are as varied as their creative work.

The JACK Quartet, a string quartet committed to contemporary music, is midway through its residency, with six campus visits scheduled over three years. Drawn to the UW by the innovative work being done by DXARTS and School of Music faculty in the area of experimental music, the quartet is collaborating with Professors Richard Karpen and Juan Pampin to create and perform music that incorporates live electronics manipulated by brainwaves and arm motions. The collaboration involves experimentation, collection of data, and the design of an interactive electronic musical instrument, all using cutting-edge technology developed at the UW.

"Experimental work involves quite a bit of trial and error," says JACK Quartet's John Richards. "This residency provides the time and space necessary to fully develop these ideas into dependable and usable musical devices that artists can use in the live performance." The residency will culminate with a concert-length work for string quartet and electronics in 2019, with the audience engulfed in sounds controlled by the live actions and brainwaves of the quartet on stage.

Dustin Chinn, a playwright with Ma-Yi Theater Writers Lab, spent his month-long residency hanging out with a non-arts crowd. He traveled to the UW's Friday Harbor Lab in the San Juan Islands, where he met with marine scientists to gather information for a play he's writing about Herschel, a nickname given to the sea lions who became famous for preying on Washington's endangered steelhead trout.

"The process gave me a much-needed historical and scientific perspective on the events the play is based upon," says Chinn. "It also gave me firsthand contact with scientists, and a notion of how they talk, think, and how they might want to be represented in a fictional context." Chinn presented a reading of his play-in-progress during a public event at the School of Drama.



## *“Artists have so much to teach us about innovation and creativity.”*

For choreographer Bali, the opportunity to immerse herself in creative work for three months, away from her home in Argentina, has been a huge plus. “I’ve been able to give all my attention to the work,” she says. “Total focus. It’s an opportunity to do something unusual, and I’m thankful for that.” Bali is creating a videodance—a dance choreographed to be filmed rather than performed on stage—that will feature faculty, students, and community dancers on stairs that curve, lead nowhere, or overlap with a mind-bending nod to artist M.C. Escher. She also is teaching a UW course on technology and dance, which has attracted students from physics, math, and drama as well as dance.

The public can attend a work-in-progress presentation of Bali’s videodance on April 3, followed by a discussion with the artist. Also this spring, Mellon fellows Nguyễn Thanh Thùy and Ngô Trà My from Vietnam, Stefan Östersjö from Sweden, and Garth Knox from France join long-time artistic partner Karpen in the performance of two new musical works collaboratively created for the one-of-a-kind Harry Partch instrument collection at the School of Music. Previous initiative projects have included a new piece by dance company BANDALOO, performed at Meany Center in October 2017. “It was the world premiere, and the piece will now have an international life,” says Witt. “The residency allowed BANDALOO to break into a completely new type of work.”

Not all fellows present their work or lead workshops, but they all inspire students through their presence and their creative process. “They all work in different ways, and they model for students the ambition, imagination, and artistic freedom that are part of research in the arts,” says London. “The Creative Fellowships Initiative is trying to create a semblance of a research laboratory by giving the fellows space and time and some resources in a way that only a large research university can.”

And this is only the beginning, adds Witt. “We’re hoping to continue to build and grow this initiative,” she says. “Artists have so much to teach us about innovation and creativity.”



*Several members of Ma-Yi Theater Writers Lab have residencies at the UW through the Creative Fellowships Initiative.*



**COLLEGE OF ARTS & SCIENCES**  
UNIVERSITY of WASHINGTON

*Nancy Joseph is Director of Publications for the College of Arts and Science at the University of Washington. She writes feature articles about the people and programs in the College, including all of the University’s arts units.*



# 55TH ANNUAL CONFERENCE

Seattle, Washington

## MEMBERSHIP INVITATION

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

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- **Representation at national Arts Advocacy meetings and events**
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# ICFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

A MULTI-NATIONAL ALLIANCE  
OF EXECUTIVE ARTS ADMINISTRATORS

**Institutional Membership** (\$450 annually) is held by the chief executive arts administrator of the academic unit or a designee on behalf of the institution. This membership receives the full benefits of the organization and holds the voting privileges of the unit.

**Associate Membership** (\$150 annually) is held by additional academic arts administrators (associate deans, assistant deans, department chairs, etc.) on behalf of the institution whose unit already holds an Institutional Membership. The Associate member receives the full benefits of the organization, including discounted membership conference registration, but would not have voting privileges. There is no limit to the number of Associate members from any unit holding Institutional Membership.

**Affiliate Membership Corporate** (\$500 annually) is for corporations wishing to market their products or services to the deans and other members of the International Council of Fine Arts Deans. We encourage you to consider conference sponsorship, too.

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





# INTERNATIONAL COUNCIL OF FINE ARTS DEANS

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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.



ED WEBER  
GRAPHIC DESIGNER



ALISON PRUITT  
EDITOR





# 55TH ANNUAL CONFERENCE

## Seattle, Washington



## DALE CHIHULY

Born in 1941 in Tacoma, Washington, Dale Chihuly was introduced to glass while studying interior design at the University of Washington. After graduating in 1965, Chihuly enrolled in the first glass program in the country, at the University of Wisconsin. He continued his studies at the Rhode Island School of Design (RISD), where he later established the glass program and taught for more than a decade.

In 1968, after receiving a Fulbright Fellowship, he went to work at the Venini glass factory in Venice. There he observed the team approach to blowing glass, which is critical to the way he works today. In 1971, Chihuly cofounded Pilchuck Glass School in Washington State. With this international glass center, Chihuly has led the avant-garde in the development of glass as a fine art.

His work is included in more than 200 museum collections worldwide. He has been the recipient of many awards, including twelve honorary doctorates and two fellowships from the National Endowment for the Arts.

Chihuly has created more than a dozen well-known series of works, among them, Cylinders and Baskets in the 1970s; Seaforms, Macchia, Venetians, and Persians in the 1980s; Niijima Floats and Chandeliers in the 1990s; and Fiori in the 2000s. He is also celebrated for large architectural installations. In 1986, he was honored with a solo exhibition, Dale Chihuly objets de verre, at the Musée des Arts Décoratifs, Palais du Louvre, in Paris. In 1995, he began Chihuly Over Venice, for which he created sculptures at glass factories in Finland, Ireland, and Mexico, then installed them over the canals and piazzas of Venice.

In 1999, Chihuly started an ambitious exhibition, Chihuly in the Light of Jerusalem; more than 1 million visitors attended the Tower of David Museum to view his installations. In 2001, the Victoria and Albert Museum in London curated the exhibition Chihuly at the V&A. Chihuly's lifelong fascination for glasshouses has grown into a series of exhibitions within botanical settings. His Garden Cycle began in 2001 at the Garfield Park Conservatory in Chicago. Chihuly exhibited at the Royal Botanic Gardens, Kew, near London, in 2005. Other major exhibition venues include the de Young Museum in San Francisco, in 2008; the Museum of Fine Arts, Boston, in 2011; and the Montreal Museum of Fine Arts in 2013. Chihuly Garden and Glass, a long-term exhibition, opened at Seattle Center in 2012.

# Curiosity is the root of creativity



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# 55TH ANNUAL CONFERENCE

## Seattle, Washington

### A2RU AND THE NATIONAL ACADEMIES OF SCIENCES, ENGINEERING AND MEDICINE CONVENES LEADERS TO DISCUSS NEXT STEPS FOR EFFECTIVE INTEGRATION IN HIGHER EDUCATION

Organized by the Alliance for the Arts in Research Universities (a2ru) with the National Academy of Sciences, Engineering and Medicine (NASEM), 70 executive leaders in higher education, government, philanthropy, and industry met on May 24 and 25, 2018, for a symposium at the National Academy of Sciences. These artists, scientists, humanists, engineers, officials, physicians, as well as leaders from industry, professional organizations, and philanthropy considered the next steps for improving higher education in the United States, based on new research that suggests that integrating learning across disciplines leads to improved workforce opportunities for college graduates and to a more engaged citizenry.

The group reflected on how models presented in the NASEM *The Integration of the Humanities and Arts with Sciences, Engineering, and Medicine in Higher Education: Branches from the Same Tree* report might inform their own undergraduate and graduate programs. For example, integrative fields such as bioethics; science, technology, and society; women's studies; and sustainability—all present models of successful integrative graduate-level programs.

"There has been a groundswell of interest and enthusiasm for this report among the higher education community. Now we begin the hard work of encouraging and catalyzing the implementation of the ideas and strategies in this report so that more students have experiences with integrated courses, programs, internships, and labs," according to Tom Rudin, director of the Board on Higher Education and the Workforce with NASEM, who organized the 22-person committee to produce the report.

The new NASEM report encourages colleges and universities to develop, implement, and evaluate programs that integrate science, technology, engineering, mathematics, and medicine (STEMM) fields with arts and humanities. Research conducted from the past two years captures more than 200 programs and courses that intentionally bridge knowledge and types of inquiry from multiple disciplines. Promising evidence suggests integration in teaching and learning improves communication skills, content mastery, teamwork skills, ethical decision-making, empathy, and the ability to translate knowledge into real-world situations.

The consensus report recommendations and findings are being used to develop next-steps for higher education and other sector partners. May symposium participants included luminaries such as Robert Root-Bernstein, Michigan State University physiologist and creativity researcher; award-winning researcher Bonnie Thornton Dill (known for developing research on "intersectionality,") from the University of Maryland; aerospace engineer, former Under Secretary of the Army and former CEO of Lockheed Martin, Norman Augustine; Susan Albertine, senior scholar with the Association of American Colleges and Universities, an expert in college readiness and student success; and engineer and musician Youngmoo Kim (whose Music & Entertainment Technology Lab at Drexel University has conducted research on machine understanding of human-machine interfaces and robotics for expressive interaction).

Since collaborative work in higher education, and education policy, is often led by associations, numerous association leaders joined the conversation to share their knowledge and experience across the United States. Such organizations included the American Academy of Arts and Sciences, the Association of American Colleges and Universities, the American Association of Medical Colleges, Association for American Universities, The American Council on Learned Societies, the Federation of State Humanities Councils, and the **International Council of Fine Arts Deans**.

Universities represented at this meeting from a2ru's network include: Dartmouth College, James Madison University, M.I.T., Michigan State University, Oregon State University, Penn State University, Princeton University, Rochester Institute of Technology, University of Alabama at Birmingham, University of California, Berkeley, University of Cincinnati, University of Georgia, University of Michigan, University of Nebraska-Lincoln, University of Technology-Sydney, University of Virginia, University of Wisconsin-Madison, UT Dallas, Virginia Commonwealth University, and Virginia Tech.

This broad interest in the NASEM report reflects shared interest in collaborative and integrative strategies to deliver a more coherent, effective, and responsive education. It is a historic moment when top scientists, engineers, and physicians collectively acknowledge the necessity of the arts and humanities to a complete education and a fuller democracy.

a2ru will work with NASEM to host a series of town halls nationally across the a2ru network to broaden the discussion and crystallize next steps.

For more information on the study, visit <http://sites.nationalacademies.org/pga/bhew/branches/>

To download the report, visit <https://bit.ly/215kWAo>

To read the NASEM press release, visit <https://bit.ly/2159dSr>

For more information on a2ru research and for a schedule of town halls, visit [www.a2ru.org](http://www.a2ru.org)



Maryrose Flanigan is the associate director of the Alliance for the Arts in Research Universities (a2ru), where she oversees a growing network of leading research universities to advance arts-based initiatives in higher education. She previously served as division coordinator for Literature and Arts Education at the National Endowment for the Arts from 2010-2016, and has also worked as a specialist with the creative writing and translation fellowships; and served as program manager for Poetry Out Loud; and the NEA Big Read. She has also served as associate editor for Office of Communications and Public Affairs (OCPA) at the Association of American Colleges and Universities (AAC&U), in Washington, D.C.; and associate director for the Association of Writers and Writing Programs, now housed at the University of Maryland. Maryrose has an M.F.A. in poetry from American University.



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## CONFERENCE AGENDA

**WEDNESDAY,  
OCTOBER 3, 2018**

### **The Fellows Program**

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### **Mentoring Initiatives for New Deans (MIND)**

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### **Architectural Tour**

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## **THE FELLOWS PROGRAM**

ICFAD's Career Development Committee is pleased to present The Fellows Program, a professional development program designed to promote a healthy and continuous pipeline of talented arts administrators who are prepared to move into leadership positions in ICFAD member institutions. "Strategies for Developing Leaders," is scheduled for Wednesday, October 3, 2018, with an 8:00 a.m. bus departure from the conference hotel to Cornish College of the Arts. In addition to participating in the Fellows Educational Program, Fellows will be assigned a mentor from ICFAD membership with whom they meet throughout the Conference.

## **MENTORING INITIATIVES FOR NEW DEANS (MIND)**

ICFAD's Career Development Committee is pleased to present Mentoring Initiatives for New Deans (MIND), a professional development program for new deans. "Strategic, Ethical Leadership," is scheduled for Wednesday, October 3, 2018, with an 8:00 a.m. bus departure from the conference hotel to Cornish College of the Arts.

Goals of the MIND Program include providing a toolbox for those who have transitioned into administrative leadership roles as a dean of higher education visual and performing art schools and colleges; preparing new deans to take full advantage of the ICFAD Conference specifically and ICFAD membership throughout the year as support structures for their administrative leadership; and building on the ICFAD tradition of "Deans Helping Deans."

## **ARCHITECTURAL TOUR**

Whether your institution is actively planning a design project or seeking inspiration for the future, this complimentary tour of four Seattle arts facilities spans major new builds and adaptive reuse of surprising spaces, each supporting a wide range of performance and education uses: University of Washington Floyd & Delores Jones Playhouse (UW Campus); Lee Center for the Arts (Seattle University Campus); Benaroya Hall (Downtown Seattle); McCaw Hall (Seattle Center). Explore Seattle's cultural heart with the architects who designed these unique, hard-working arts centers. Attendees should plan to depart the conference hotel at 11:00 a.m. Transportation and lunch will be provided.



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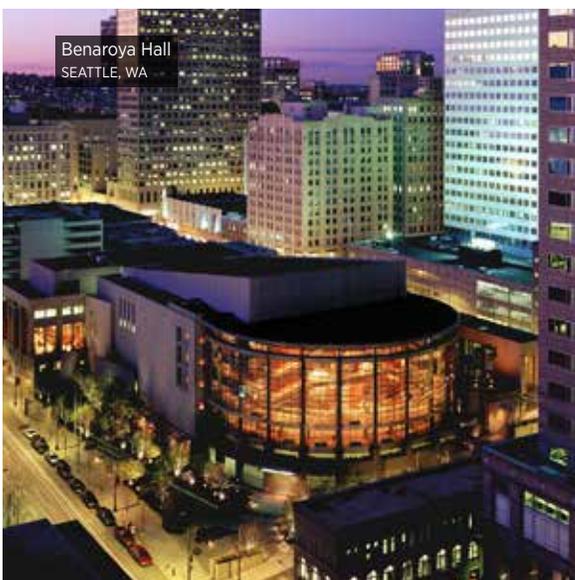
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# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

### WEDNESDAY, OCTOBER 3, 2018

6:00 - 7:30 p.m.

#### Welcome Reception

Buses depart the Seattle Marriott Waterfront for the Cornish Playhouse at 5:30 p.m.

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#### Dinner on your own

9:00 - 10:30 p.m.

#### Conversations

First-time conference attendees, representatives of international institutions, and ICFAD board members are invited to meet in suite 736 for conversation.

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## CORNISH COLLEGE OF THE ARTS FOSTERED ART SCENE IN SEATTLE

Begun in 1914 as a music school, Cornish quickly grew to become the center of the Northwest arts scene, and especially new thinking in the arts, by the end of its first decade. The Dance Department, added in 1916, combined modern dance and classical ballet, a practice that inspired such early students as Bonnie Bird, Merce Cunningham, Syvilla Fort, and Robert Joffrey.

The Theater Department quickly followed in 1918, started by the founders of the Chicago Little Theatre, Maurice Browne and Ellen Van Volkenburg. Their "Cornish Little Theatre" productions included designs by artist Mark Tobey and other artists drawn to the school's innovative approach—and this would grow into the departments in the visual arts.

Today, as Cornish College of the Arts, Cornish offers baccalaureate programs in Art, Dance, Design, Film, Interior Architecture, Music, Performance Production, and Theater. Notable alumni include artist Aleah Chapin, actor Brendan Fraser, jazz composer/performer Eyvind Kang, designer Abby Dougherty (Neon Saltwater), costume designer Colleen Atwood, singer/activist Mary Lambert, performer Jinkx Monsoon, choreographer/teacher Amy O'Neal, and many others.

Founder Nellie Cornish's groundbreaking approach to arts education—exposure to integrated arts for all students—continues to inspire. Cornish's arts education model remains holistic and collaborative, built on intention, inclusion, and mentorship. The college's graduates have used their creative and artistic skills to continue to drive Seattle's thriving nonprofit and business community.

Cornish's main campus is located near South Lake Union and includes buildings on Capitol Hill and at the Seattle Center. The college hosts a variety of student productions, visiting artists, and community events throughout the year, continuing to bolster the diversity of the arts in Seattle. Under the leadership of President Raymond Tymas-Jones, PhD, and Interim Provost Star Hang Nga Rush, Cornish embraces the intersection of art, humanities, and technology, and emphasizes the importance of artists playing an active role in civic life.



*Theater students perform "Argonautika" at the Cornish Playhouse. Photo: Chris Bennion*



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

We look forward to connecting with the ICFAD community during this year's conference and as sponsors of "Conversations" occurring on October 3rd!



VMDO



# 55TH ANNUAL CONFERENCE

Seattle, Washington

**WEDNESDAY,  
OCTOBER 3, 2018**

**John R. Crawford-Spinelli**, Dean  
College of the Arts  
Kent State University  
jcrawfo1@kent.edu

**Jay W. Goff**, Vice President  
for Enrollment and  
Retention Management  
Saint Louis University  
Jay.goff@slu.edu

**Bill Hawk**, Chairman  
Department of Philosophy  
and Religion  
James Madison University  
hawkwj@jmu.edu

## FELLOWS AND MINDS SPEAKERS

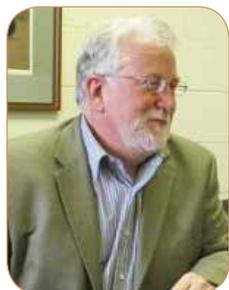
*With appreciation to the presenters at this year's Fellows Program  
and Mentoring Initiatives for New Deans (MIND) Program*



**JOHN R. CRAWFORD-SPINELLI** currently serves as Dean of the College of the Arts. From 2006-2009 he held the position of Associate Dean and from 1996-2006 he served as Director of the School of Theatre and Dance at Kent State University and Producing Director of Porthouse Theatre, a professional URTA theatre in Summit County, OH that is in affiliation with Kent State University. He has taught as part of the dance and theatre faculty at Kent since 1988 and became a full Professor in 2001. Within the School of Theatre & Dance, he also has served as Artistic Director of the Kent Dance Ensemble and as Dance Coordinator. Prior to his appointment at KSU, Dr. Crawford-Spinelli was musical director in Dance at James Madison University in VA and served as adjunct faculty at Temple University in Philadelphia. Crawford-Spinelli has performed professionally as a dancer and actor with such companies as the Richmond Ballet, VCU Dance Company, Kings Productions, Busch Entertainment Corporation, Ann Vachon/Dance Conduit and Porthouse Theatre. He performed for eleven years with Leaven Dance Company, a professional sacred dance company. Crawford-Spinelli's specific interest includes dance theatre work and musical theatre choreography and he has choreographed numerous musicals including *Bye Bye Birdie* and *Damn Yankees* at Cain Park Theatre and *Cabaret* at the Halle Theatre. Crawford-Spinelli choreographed *Brigadoon*, *Oklahoma!*, *Guys & Dolls*, *West Side Story*, *Sweet Charity* and *The Music Man* at Porthouse Theatre, receiving a Cleveland Times Tribute award for his 2003 choreography of *Oklahoma!* While at Kent State, Dr. Crawford-Spinelli has continued to nationally teach master classes, set commissioned choreography and present dance research.



**JAY W GOFF** Jay Goff is Vice President of Enrollment and Retention Management at Saint Louis University. With over 27 years of experience in enrollment services, strategic planning and communication programs, Mr. Goff believes in building a team oriented and data-driven workplace that stresses service focused student success plans. His mission-centric approach has achieved five of the largest and most talented freshman classes in SLU's nearly 200-year history. It has also helped the university achieve a 91% retention rate, record setting graduation rates and a 15% reduction in average student debt loads at SLU. Prior to SLU, Jay was the chief enrollment officer at Missouri University of Science and Technology from 2001 to 2011. At Missouri S&T his SEM efforts assisted with a 60 percent increase in enrollment—setting student diversity and graduation rate records, and positioning the school as one of the ten fastest-growing research universities. Mr. Goff is an active member in the global college and university enrollment management community. He has consulted with over 30 institutions in eight countries. He has also coordinated AACRAO's international Strategic Enrollment Management (SEM) conference for eight years and has served an advisory board member for ACT, the Educational Policy Institute and the National Student Clearinghouse.



**Bill Hawk** joined JMU as head of the Department of Philosophy and Religion in 2001. He also served as the General Education program coordinator of Cluster Two: Arts and Humanities shortly before being named chair of the Madison Collaborative in 2013. Bill continues to enjoy teaching and was one of the first faculty to integrate the Eight Key Questions into his courses. Before coming to JMU, Hawk served as a vice president and academic dean for three years at Eastern Mennonite University, where he was also a professor of philosophy. As chair, Bill works directly with faculty, staff, students, and administrators to build the conceptual and practical framework for ethical reasoning at JMU and beyond.



**GEORGE E SPARKS** currently serves as the dean of the College of Visual and Performing Arts at James Madison University. Dr. Sparks previously served Florida Atlantic University as director of the School of the Arts for five years and director of bands for ten years previous to his administrative post. In addition to Dr. Sparks' 37 years in arts education, he has conducted major music performances at the College Band Director's National Conference, the national meeting of Phi Mu Alpha Music Fraternity, and state meetings of music educators in Utah, Louisiana, and Arkansas. He has received three NEA grants, served as the founding musical director and conductor for the Wind Symphony of Florida, and the rehearsal conductor for the Palm Beach Pops

Orchestra. Dr. Sparks is a member of the board of directors of the International Council of Fine Arts Deans and currently serves as president. James Madison University's College of Visual and Performing Arts is a charter member of The Alliance for the Arts in Research Universities and pursues and invests in interdisciplinary research partnerships across the campus. In 2016, JMU created a group, the Creative Fellows, of interdisciplinarians that attend the A2RU Emerging Creatives Conference and participate in on-campus innovation projects throughout the academic year. JMU will host the A2RU Emerging Creatives Conference during the 2018-2019 academic year.

**George E Sparks**, Dean  
College of Visual and  
Performing Arts  
James Madison University  
sparksge@jmu.edu



**RAYMOND TYMAS-JONES** was appointed President of Cornish College of the Arts on July 1, 2018. Prior to accepting this appointment, Dr. Tymas-Jones served as at the University of Utah as Dean of the College of Fine Arts and the Associate Vice President of the Arts from 2005-2018. In addition to his responsibilities as Dean, Dr. Tymas-Jones was the chief administrative officer for the Utah Museum of Fine Arts, the Pioneer Theatre Company, the Tanner Dance Program and UtahPresents Performing Arts Series. Prior to Utah, his administrative appointments included Associate Dean of the Faculty of Humanities and Fine Arts at Buffalo State College (1990-93), Director of the School of Music at the University of Northern Iowa (1993-1998), and Dean of the College of Fine Arts at Ohio University (1998-2005).

**Raymond Tymas-Jones**, President  
Cornish College of the Arts  
rtymas-jones@cornish.edu



**Nancy J. Uscher** is Dean of the College of Fine Arts and presidential professor of music. She oversees seven departments and schools, eight curated gallery spaces, including the Marjorie Barrick Museum of Art; six theatre venues, and the UNLV Performing Arts Center. Prior to joining UNLV in 2016, Dr. Uscher was president of Cornish College of the Arts in Seattle for five years. Before that, she was provost for seven years—and for six months co-acting president—of the California Institute of the Arts, where she also was on the music faculty. Dr. Uscher previously spent 12 years at the University of New Mexico as professor of music, and, at various times, associate provost, department chair and center director. She also taught in the women studies program.

**Nancy J. Uscher**, Dean  
College of Fine Arts  
University of Nevada, Las Vegas  
nancy.uscher@unlv.edu



# 55TH ANNUAL CONFERENCE

## Seattle, Washington

### The International Council of Fine Arts Deans shares congratulations with this year's Fellows:

**Andrew Adams**, Associate Dean, Western Carolina University  
**David Bell**, Associate Dean, The Hartt School, University of Hartford  
**Michelle Bombe**, Director of Theatre, Hope College- Arts Division  
**Suzanne Burton**, Associate Dean, University of Delaware  
**Elisa Dekaney**, Associate Dean, Syracuse University  
**Matthew Farmer**, Chair, Dance Department, Hope College, Arts Division  
**David Ferguson**, Interim Dean, Indiana University of Pennsylvania  
**Jeff Fincher**, Assistant Dean, CEA, Lipscomb University  
**Jennifer Fryns**, Dean, College of Central Florida  
**Jim Godfrey**, Associate Dean, Utah Valley University - School of the Arts  
**Rubén Graciani**, Director, School of Theatre and Dance, James Madison University  
**Kathryn Heidemann**, Assistant Dean, Carnegie Mellon University  
**Terry Longshore**, Professor of Music/Past Chair of Music Southern Oregon University  
**Sharon Lu**, Programme Director, The University of Hong Kong  
**Scott Malbaurn**, Director, Schneider Museum of Art, Southern Oregon University  
**Denise Martel**, Chair, Performance Production Department, Cornish College of the Arts  
**Bradley Martin**, Chair, California State University – Chico  
**Eric L. Mathis**, Associate Dean, Samford University  
**Todd Mc Nerney**, Associate Dean, College of Charleston  
**Scott Morris**, Chair, Department of Music, California State University, Dominguez Hills  
**Travis Newton**, Professor & Program Director, Arts Administration, Le Moyne College Arts Administration  
**Deborah Rosenberg**, Interim Director of the Masters of Theatre Studies in Production and Design and Trustee of Southern Oregon University.  
**Scott Shattuck**, Associate Dean, Stephen F. Austin State University  
**Augusta Toppins**, University of Tennessee - Chattanooga  
**Victoria Watts**, Chair, Department of Dance, Cornish College of the Arts  
**Michael Wille**, Director, School of Art, Illinois State University

### Our appreciation is also shared with the program's Mentors:

**Peter Alexander**, Dean, University of North Carolina - Greensboro  
**Sonya Baker**, Associate Dean, James Madison University  
**George Brown**, Dean, Western Carolina University  
**Ron Caltibiano**, Dean, DePaul University  
**Billy Clow**, Dean, Western Illinois University  
**John Crawford-Spinelli**, Dean, Kent State University  
**Stephen Eaves**, Dean, Belmont University  
**Janet Hethorn**, Dean, Central Michigan University  
**Buddy Himes**, Dean, Stephen F. Austin State University  
**Joe Hopkins**, Dean, Samford University  
**David Humphrey**, Director of the Oregon Center for the Arts at Southern Oregon University  
**Jeff Jarvis**, Dean, Dixie State University  
**Laurence Kaptain**, Dean, University of Colorado - Denver  
**Rodney Miller**, Dean, Wichita State University  
**Valerie Morris**, Dean, College of Charleston  
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**Steve Peters**, Dean, University of Montevallo  
**Susan Picinich**, Dean, Towson University  
**Curtis Ricker**, Dean, Georgia Southern University  
**Mark Shanda**, Dean, University of Kentucky  
**Amy Tully**, Associate Dean, Coastal Carolina University  
**Michael Tick**, Dean, Syracuse University  
**Paula Willoquet-Maricondi**, Dean, Champlain College

## CONFERENCE AGENDA

**THURSDAY,**  
**OCTOBER 4, 2018**

7:15 a.m. – 8:00 a.m.

**Breakfast**

**Grand Pacific Ballroom**

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# 55TH ANNUAL CONFERENCE

## Seattle, Washington

### CONFERENCE AGENDA

#### THURSDAY, OCTOBER 4, 2018

8:00 – 8:30 a.m.

**Welcome to Seattle**  
Grand Pacific Ballroom

**Randy Engstrom**, Director  
Office of Arts & Culture

8:30 – 9:30 a.m.

**The Integration of the Humanities and Arts with Sciences, Engineering, and Medicine in Higher Education: Branches from the Same Tree**

As a movement toward narrower, disciplinary education has progressed inexorably, many employers - even, and in fact, especially, in "high tech" areas - have emphasized that learning outcomes associated with integrated education, such as critical thinking, communication, teamwork, and abilities for lifelong learning, are more, not less desirable. The abundant narrative and anecdotal evidence; evidence from research studies; and broad, national groundswell supporting integrated education makes the life of an Arts Dean - and the students we serve -- richer.

**Lynn Pasquerella**, President  
Association of American Colleges and Universities  
commish@aacu.org

9:30 – 9:45 a.m.

**Morning Break**  
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9:45 – 10:45 a.m.

**How unconscious bias, diversity and inclusion efforts are influencing our campus cultures**  
Grand Pacific Ballroom

Unconscious biases are defined as social stereotypes that are formed about certain groups of people by individuals from outside their own conscious awareness. Psychologists agree that everyone holds unconscious beliefs about various social and identity-based groups, and that these biases stem from one's tendency to organize social worlds by categorizing. Biases based on gender, race and other factors can creep in unconsciously and carry with them the potential to cloud judgment, even when someone has the best of intentions.

**Nancy "Rusty" Barcelo**, President Emeritus  
Northern New Mexico College  
esperanzaypaz@gmail.com

**Waded Cruzado**, President  
Montana State University  
president\_cruzado@montana.edu



#### LYNN PASQUERELLA

Lynn Pasquerella was appointed president of the Association of American Colleges and Universities in 2016, after serving as the eighteenth president of Mount Holyoke College from 2010-2016. Pasquerella was the provost at the University of Hartford, from 2008 to 2010, and was the Vice Provost for Academic Affairs and Dean of the Graduate School at the University of Rhode Island, where she began her career as an ethics professor in 1985. A philosopher whose work has combined teaching and scholarship with local and global engagement,

Pasquerella is committed to championing liberal education, access to excellence in higher education, and civic engagement. She has written extensively on medical ethics, metaphysics, public policy, and the philosophy of law and is the host of Northeast Public Radio's The Academic Minute. Pasquerella is a member of the advisory Board of the Newman's Own Foundation, sits on the boards of the Lingnan Foundation and the National Humanities Alliance and is a senator and president of the Phi Beta Kappa Society. She is a graduate of Quinebaug Valley Community College, Mount Holyoke College and Brown University. In addition, she has received honorary doctorates from Elizabethtown University and Bishop's University.



#### NANCY "RUSTY" BARCELÓ

Nancy "Rusty" Barceló received her Bachelor of Arts degree in Social Work from Chico State College, her Master of Arts degree in Recreational Education from the University of Iowa, and her Doctor of Philosophy degree in Higher Education Administration. Dr. Barceló formally took office on July 1, 2010 as President of Northern New Mexico College (NNMC). Prior to her appointment as President of NNMC, she served as Vice President and Vice Provost for Equity and Diversity at the University of Minnesota. Dr. Barceló brings a national reputation and

a 30-year career in higher education at the university level to Northern, as the College continues a transition to a high-quality four-year institution offering baccalaureate degrees in 14 disciplines, and a graduate-level program in the advanced planning stage. Dr. Barceló's teaching experience is extensive; she has served as an affiliate faculty, affiliate assistant professor, adjunct faculty, and adjunct assistant professor.



#### WADED CRUZADO

Waded Cruzado has served as the 12th President of Montana State University (MSU), Montana's largest institution recognized by the Carnegie Foundation as one of 108 universities for its "Very High Research Activity" and one of 66 institutions recognized by Carnegie as a "Community Engaged University." As President of MSU, Cruzado has significantly reshaped the face and future of the state's first land-grant institution. An articulate and inspirational speaker on the role of land-grant universities, she has become a well-known champion of the land-

grant's tripartite mission of education, research and public outreach. In 2012, APLU awarded President Cruzado the Seaman A. Knapp Memorial Lectureship. In that same year, President Barack Obama appointed Dr. Cruzado to the Board for International Food and Agricultural Development (BIFAD), a seven-member advisory council to USAID, whose primary role is to advise on agriculture, rural development and nutrition issues related to global food insecurity and the eradication of hunger in the world. She has also been recognized as a Paul Harris Fellow by Rotary International. In 2015, President Cruzado received the Chief Executive HR Champion Award from the College and University Professional Association for Human Resources.



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Lewis Arts Complex,  
Wallace Dance Building and Theater

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# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

**THURSDAY,**  
**OCTOBER 4, 2018**

10:45 – 11:45 a.m.

**Thriving Fine Arts Enrollments in the New Higher Education Ecology**  
Grand Pacific Ballroom

Higher education is facing profound and pervasive changes in its basic operations models and planning assumptions. Shifts in demographics, psychographics and public services impact most of the primary factors that influence student behaviors: pricing and student aid, curriculum delivery and design, outreach and student support services, and government appropriations.

Learning Objectives:

1. Develop an understanding of the emerging changes and challenges in student markets.
2. Identify ways to use Big Data with enrollment management techniques to build more collaborative student recruitment and retention plans.
3. Review enrollment planning and analytical techniques that can assist with institutional strategic planning.
4. Technology application concepts to improve students services and success rates.

**Scott Cline**

Vice President of Enrollment Management  
California College of the Arts  
Scline2@cca.edu

**Jay Goff**, Vice President for Enrollment and Retention Management  
Saint Louis University  
jay.goff@slu.edu

**Sheena Ramirez**, Director of Recruitment for the College of Visual and Performing Arts  
James Madison University  
ramiresn@jmu.edu



### SCOTT CLINE

Dr. Scott Cline is the Vice President of Enrollment Management at California College of the Arts. Previously he held the position of Director and Associate Director at CCA. He has also worked at Stanford University and Chapman University. He holds a Doctor of Education degree from San Francisco State University in Educational Leadership and Administration, a Master of Arts in Education Leadership and Administration and a Bachelor of Arts in History with a minor in Political Science from Chapman University. He is a Past-President of California Association of Student Financial Aid Administrators (CASFAA) and the President-elect of the Western Association of Student Financial Aid Administrators (WASFAA). He is currently serving and previously serviced on a number of committees, including WASFAA Strategic Planning Committee, National Association of Student Financial Aid Administrators (NASFAA) Federal Policy Rapid Response Task Force, NASFAA One Grant/One Loan Task Force and served as the primary non-federal negotiator for financial aid administrators with the U.S. Department of Education on the Title IV Loans Negotiated Rulemaking committee in 2015.



### JAY W GOFF

Jay Goff is Vice President of Enrollment and Retention Management at Saint Louis University. With over 27 years of experience in enrollment services, strategic planning and communication programs, Mr. Goff believes in building a team oriented and data-driven workplace that stresses service focused student success plans. His mission-centric approach has achieved five of the largest and most talented freshman classes in SLU's nearly 200-year history. It has also helped the university achieve a 91% retention rate, record setting graduation rates and a 15% reduction in average student debt loads at SLU. Prior to SLU, Jay was the chief enrollment officer at Missouri University of Science and Technology from 2001 to 2011. At Missouri S&T his SEM efforts assisted with a 60 percent increase in enrollment—setting student diversity and graduation rate records, and positioning the school as one of the ten fastest-growing research universities.



### SHEENA RAMIREZ

Sheena Ramirez has an extensive background in higher education, particularly in the areas of admissions and recruitment. She worked in multiple positions over a five-year tenure at Stevens Institute of Technology during a period of remarkable growth. As the Campus Experience Manager and CRM Specialist at Stevens Institute of Technology, she planned all University Visit Days and daily visit options for prospective students. She also managed the Events portal of the Admissions CRM and oversaw a team of student tour guides and ambassadors. Currently, she serves as the Director of Recruitment for the College of Visual and Performing Arts at James Madison University. In this role, she is responsible for developing college-wide recruitment events and initiatives, attending high school visits and arts college fairs, planning audition and portfolio review days, delivering arts communications, and analyzing data. After a steady decline in first-year enrollment, the College increased its incoming class size by 53% in 2016 and has maintained this level ever since. Sheena holds degrees from Oberlin Conservatory (B.M.) and New England Conservatory (M.M.) and is currently a D.M.A. candidate at James Madison University.

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# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

### THURSDAY, OCTOBER 4, 2018

12:00 – 12:45 p.m.

#### Lunch and Networking

ICFAD committees are encouraged to meet during lunch. Members not currently serving on committees are invited to participate.

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12:45 – 1:30 p.m.

#### Award for Arts Achievement and Excellence Seattle Children's Theatre

### AWARD FOR ARTS ACHIEVEMENT AND EXCELLENCE: SEATTLE CHILDREN'S THEATRE

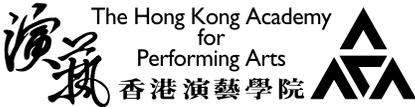
Seattle Children's Theatre (SCT) is one of the most prominent theatres for young audiences in the world. The mission of Seattle Children's Theatre is to provide children of all ages access to professional theatre, with a focus on new works and theatre education.

Founded in 1975, SCT first produced plays in the Poncho Theatre, at Seattle's Woodland Park Zoo. SCT started as a program of the Seattle Department of Parks and Recreation, with initial funding from the City of Seattle and several cultural and philanthropic organizations. Some of the earliest supporters of the organization were teachers and graduate students from the University of Washington's Masters Program in Theatre for Youth (one of the few of its kind at the time).

SCT moved to the Charlotte Martin Theatre at Seattle Center in 1993. In the years since, the facility has added a second theatre space, the Eve Alvord Theatre, along with the Allen Family Technical Pavilion, which consists of the paint, costume, prop, puppetry and scene shops as well as rehearsal and classroom spaces. This state-of-the-art facility was the first self-contained theatre complex built for young audiences in the nation, and has since been used as a model for other theatres.

Since its inception, Seattle Children's Theatre has strived to provide innovative artistic programming and professional theatre for the young people and families of the Puget Sound region. The company has commissioned plays by many internationally renowned authors and playwrights including Steven Dietz, Allison Gregory, Idris Goodwin, Cheryl L. West, Finnegan Kruckemeyer, James Still, Karen Hartman, Louis Sachar, and Pulitzer Prize winner Robert Schenkkan. Now in its 44th season, SCT has produced over 250 plays, 115 of which are world premieres entertaining, inspiring, and educating over 4 million children in the Puget Sound region.





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

He’ll be in Seattle, look for a tall guy with a Danish accent...

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



# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

### AWARD FOR ARTS ACHIEVEMENT AND EXCELLENCE: SEATTLE CHILDREN'S THEATRE

Accepting the award on behalf of Seattle Children's Theatre:  
Courtney Sale, Artistic Director



Courtney Sale joined SCT as AD in August 2016. Previously, she served three years as Associate AD at Indiana Repertory Theatre (IRT). IRT directing credits include Jackie and Me, The Giver, And Then They Came for Me: Remembering the World of Anne Frank, The Mousetrap, The Mountaintop, and two iterations of A Christmas Carol. As a director, Courtney has developed plays with New Plays for Young Audiences at NYU/Provincetown Playhouse, Children's Theatre of Charlotte, Write Now, Dorset Theatre Festival, Denver Center Theatre Company's New Play Summit, New

Harmony Project, and the Orchard Project. Her playwright/director collaborations include the works of Steven Dietz, Allison Gregory, Sherry Kramer, MJ Kaufman, Kirk Lynn, Jason Gray Platt, and James Still. Select awards include Indianapolis 40 Under 40, Austin Critic's Table Award and UT Austin Continuing Fellowship. Courtney has taught at IRT Summer Conservatory for Youth, Summer at Cornish, Temple College and University of Texas at Austin. BFA, Cornish College of the Arts. MFA, University of Texas at Austin.

#### Artist Marita Dingus Awards & Grants

2005 - Morrie and Joan Alhadeff PONCHO Artist of the Year Award, Seattle, WA

1999 - John S. Guggenheim Fellowship in Sculpture, New York, NY

1994 - Visual Art Fellowship, Artist Trust, Seattle, WA

1992-93 - NEA Travel Grant - National Council for Black Studies, First International Conference, Accra, GHANA

### ABOUT THE ARTIST



Each year, the International Council of Fine Arts Deans presents the recipient of the Award for Arts Achievement and Excellence with a piece by an artist from the conference host city. This year, we are pleased to share with Seattle Children's Theatre a piece of Marita Dingus. Born in Seattle, Dingus attended Tyler School of Art at Temple University in Philadelphia (BFA, 1980) and San Jose State University (MFA, 1985). She has received a Visual Art Fellowship from Artist Trust (1994), a John S. Guggenheim Fellowship (1999), and the Morrie and Joan Alhadeff PONCHO Artist of

the Year Award (2005).

Dingus has had solo shows at Henie Onstad Kunstsenter and The Stenersen Museum, both in Norway (2002, 2006), as well as the Museum of Glass in Tacoma, WA (2005 - 2006). Her work has been included in Nature/Culture organized by The Society for Contemporary Craft in Pittsburgh (2006 - 2008), Outwin Boochever Portrait Competition at the National Portrait Gallery in Washington, DC (2006 - 2007) and 21st Century American Women Artists at the Residence of the United States Ambassador to NATO in Brussels, Belgium (2006 - 2010). Her work is in many regional museums and corporate collections. Dingus currently lives and works in the state of Washington and is represented by Traver Gallery in Seattle.

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# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

### THURSDAY, OCTOBER 4, 2018

1:45 – 2:45 p.m.

**University of Washington's Creative Fellowships Initiative and a Mellon Foundation grant that supports it**  
Grand Pacific Ballroom

The Andrew A. Mellon Foundation awarded the University of Washington a three-year \$750,000 grant to pilot a new Creative Fellowships Initiative that explores the nature of creative research at a top public research university, University of Washington. The interdisciplinary initiative is advancing the field of performing arts by supporting artists in the development of new work and by integrating the performing arts disciplines into the broader curriculum. The initiative marks the first time the performing arts units on campus - the UW World Series, School of Drama, School of Music, Dance Program and Center for Digital Arts and Experimental Media (DXArts) - have collaborated on an experiment of this scale.

**Catherine Cole**, Divisional Dean of the Arts College of Arts and Sciences  
University of Washington  
coecat@uw.edu

**Michelle Witt**, Executive and Artistic Director Meany Center for the Arts  
University of Washington  
mwitt@uw.edu

2:45 – 3:00 p.m.

**Afternoon Break**

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### CATHERINE COLE

Catherine M. Cole, Professor of Drama and Dean of the Arts at the University of Washington, is the author of *Performing South Africa's Truth Commission: Stages of Transition* (2010) and *Ghana's Concert Party Theatre* (2001). She is currently working on her newest book *Performance and the Afterlives of Injustice* (under contract, Univ. of Michigan Press). Cole has served as the Executive Editor of *Theatre Survey*, co-edited the book, *Africa After Gender?* (2007) as well as special journal issues on "African and Afro-Caribbean Performance" with *Theatre Survey*, and "Routes of Blackface" with *TDR*. She serves as co-editor with Christopher Balme and Tracy C. Davis on a book series, *Transnational Theatre Histories* (Palgrave MacMillan). Cole's disability dance theater piece *Five Foot Feet* toured North America between 2002 and 2005. Cole has published over 25 articles in journals such as *Africa, Boom: A Journal of California*, *Critical Inquiry*, *Dissidences: Hispanic Journal of Theory and Criticism*, *Disability Studies Quarterly*, *Ghana Studies*, *Research in African Literatures*, *Theatre*, *Theatre Journal*, *Theatre Survey*, and *TDR* and chapters in edited volumes. Cole's research has received funding from sources such as the National Humanities Center, Freie Universität Berlin, National Endowment for the Humanities, Fund for U.S. Artists, American Association of University Women, ELA Foundation, and University of California Institute for Research in the Arts.



### MICHELLE WITT

Michelle Witt joined the University of Washington in August 2011 as the Artistic Director of UW World Series and Executive Director of Meany Hall, leading the two organizations through a merger culminating in the newly renamed Meany Center for the Performing Arts. She oversees the management and artistic direction of Meany Center, as well as the administration of the Meany Hall venue and ArtsUW ticketing operations. Witt has more than 20 years of arts leadership experience and most recently served as Executive Director of the nationally-

acclaimed San Francisco-based dance company Robert Moses' Kin, where she fostered organizational fiscal health in support of artistic growth, and spearheaded the development of the most ambitious interdisciplinary productions and touring in the company's fifteen-year history. Previously, she served in Associate and Executive Director positions with Stanford University Lively Arts, University of California, Santa Cruz Arts & Lectures, and the Performing Arts division of the Sun Valley Center for the Arts, where she developed innovative artistic programming and educational residencies in music, dance, theater and film. She has distinguished herself as a leader in championing new, culturally diverse, creative work in the performing arts and bringing artists into meaningful dialogue with communities. Witt also spent many years as a professional violinist and has served as applied music faculty of the University of North Carolina, Chapel Hill and as an academic lecturer at the University of California, Santa Cruz. She holds a certificate from WACUBO's Executive Leadership and Management Institute at Stanford and is recipient of a Clifton Webb Academic Fellowship from UCLA. Witt currently serves on the boards of Chamber Music America and the International Society for the Performing Arts.

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# 55TH ANNUAL CONFERENCE

## Seattle, Washington

**THURSDAY,  
OCTOBER 4, 2018**

3:00 – 4:30 p.m.  
**Roundtable Sessions:  
Timely Topics in the Arts**

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*You will have the opportunity to attend three, 25-minute sessions (with five-minute breaks for transition, between) on one of the topics listed.*

**Aric Mayer**  
Arts Enterprise  
and Cultural Innovation  
College of Fine and  
Performing Arts  
Western Washington University  
aric.mayer@wwu.edu

**Lucas G. Senger**  
Arts Enterprise  
and Cultural Innovation  
College of Fine  
and Performing Arts  
Western Washington University  
Lucas.Senger@wwu.edu

## ROUNDTABLE PRESENTATIONS

### ARTS ENTERPRISE AND CULTURAL INNOVATION: ORIENTING STUDENT ARTISTS TOWARDS THEIR FUTURE AS CREATIVE PROFESSIONALS

The focus of the academy has long been to produce students at the maximum of their creative skill. The contemporary creative professional space requires a broader scope of ability. How do we best prepare students, beyond their discipline, for an entry into a vocation and career that they design as creative professionals? We must grant them the foundational tools to be used in creative self, team and project leadership. This is achieved through student focused reflective curricula that guide emergent creatives through the following process:

- Knowledge of creative self • Knowledge of creative others • Leading creatives
- Organizing, funding and scaling creative enterprise • Interacting with the public • Disruption
- Culminating Capstone: launch of student created enterprise

The articulation of a personal brand, frameworks for personal and organizational leadership and a foundational understanding of the principals of formation, marketing and finance, are all key elements that allow the emergent creative to craft a self-guided career toward maximum opportunity.



**ARIC MAYER** holds an MFA in Painting from Pratt Institute and an MBA from Western Washington University. At Pratt he co-founded and was the first president of the Pratt Artists' League. He spent 10 years working in publishing in New York City, seven of those years at Time Inc where he co-lead a team in digitally producing a publication with \$20 million in revenue and over \$6 million in operating profit per week. Mayer's photographs are exhibited internationally. His writing on visual rhetoric following Hurricane Katrina continues to shape the conversation around how aesthetics interact with politics in large scale events. In the WWU MBA program, he authored and co-teaches the MBA capstone, leading MBA students through consulting projects that seek to address significant business problems for external clients. Mayer is a founding member of Western Washington University's Social Justice and Equity Committee and he serves as co-chair of the SJEC Faculty Learning Labs, driving cross-disciplinary research, knowledge sharing and problem solving in service to equity and inclusion. Mayer has experience across the business spectrum, from billion-dollar legacy enterprises to scrappy startups that are trying to change the world, and has led projects for clients ranging in scale from Amazon to small boutique product companies. His personal clients include: Hearst Magazines, the Wall Street Journal, Sony Entertainment, MTV Networks/Comedy Central, Columbia Journalism Review, Bomb Magazine, McSweeney's and Volume. He co-authored and co-teaches the Arts Enterprise and Cultural Innovation minor.



**LUCAS G. SENGER** is a multi-industry creative professional. Senger's career began as a performing artist sharing the stage with the likes of The Roots, Black Eyed Peas, A Tribe Called Quest, Wu Tang Clan, Macklemore and many other seminal acts in Hip-Hop. Having traversed the music industry in a time of massive disruption, as technology and the audience brought monumental shifts to the space, he executed a career pivot into film and media production. Senger's film projects have been awarded top honors at Tribeca International Film Festival, South by Southwest, Naples, Manchester and Seattle International Film Festivals among others. He has contributed production leadership to media projects that have been broadcast on Vice, MTV, Fuse and Sundance networks and platforms. His projects have been featured in Complex, Rolling Stone, Spin, and Indiewire. Senger's academic work is dedicated to frameworks of management for creative projects and people. Work that in combination with his experience, contributes to the foundational architecture of Western's Arts Enterprise and Cultural Innovation offering. Senger is co-instructor of Western Washington University's AACSB accredited MBA consulting capstone. Lucas G. Senger is co-founder of Cake Machine; a consultancy that supports creative organizations by providing strategies that generate financial stability without limiting creative output.



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# 55TH ANNUAL CONFERENCE

Seattle, Washington

**THURSDAY,  
OCTOBER 4, 2018**

**ROUNDTABLE  
PRESENTATIONS**

**Cyrus Parker-Jeanette**, Dean  
College of the Arts  
California State University  
Long Beach  
Cyrus.Parker-Jeanette@csulb.edu

## CENSORSHIP, CIVIL UNREST AND THE ARTS

As campus leaders in the arts, what do we face in this strange epoch of trigger warnings, ethnic slurs, sexism, a new advent of white supremacists, a visible almost daily demonstration of lack of civility, police brutality intersecting with racism, professional religious provocateurs on campus, and a litigious sensibility in our United States culture? How do we protect freedom of speech, First Amendment Rights and also to address best practices regarding how to handle sensitive or controversial subject matter in the classroom and studio, theatre and exhibition spaces? How do we foster the arts as a means to expand students' knowledge and creative/critical thinking skills while remaining mindful of the above?



**CYRUS PARKER-JEANNETTE** is Dean of the College of the Arts at California State University, Long Beach (School of Art, Departments of Dance, Design, Film and Electronic Arts, Theatre and the Bob Cole Conservatory of Music, the Carpenter Performing Arts Center and the University Art Museum), and is the former Dance Department Chair. Her career combines years of experience as a professional dancer and choreographer with works ranging from concert dance, movement for theatre, to gallery and site-specific performances. With a particular interest in improvisational processes and the intersection of improvisation and choreography, Cyrus teaches internationally and has received several leadership and teaching awards during her career. She is currently active as an arts advocate with an emphasis in civic and community engagement. As part of this she is a mayor-appointed Commissioner on the Long Beach Economic Development Commission, serves on the Board of Directors of Rancho Los Alamitos, and is Committee Chair of Creative Long Beach, which is part of the Arts Council of Long Beach's program supporting student internships in the arts.

## (THE) CHANGING LANDSCAPE FOR SMALL AND MEDIUM-SIZED UNITS: FUNDRAISING CHALLENGES

Several deans of fine arts units in small- and medium-sized colleges and universities have seen an increased need to lead fundraising efforts and projects. While in some cases this practice might have been a long established practice in some institutions, in many cases the shifting from the dean's mostly academic responsibilities to increased fundraising activities has been a new and expanding area. This presentation will center on experiences from two deans of medium-sized liberal arts colleges who will relate their experiences on how they navigate several aspects of the fundraising continuum, from strategic formulation, cultivation, and stewardship to asking and closing of significant gifts.

**Martin Camacho**, Dean  
Fain College of Fine Arts at  
Midwestern State University  
martin.camacho@mwsu.edu



**DR. MARTIN CAMACHO** has been the Dean of the Fain College of Fine Arts at Midwestern State University in Wichita Falls, Texas, since 2014. Under his leadership, he has brought a marked expansion and renovation of facilities, including a new state-of-the-art mass communication building. He has enhanced, with great success, the fundraising efforts of the college and the footprint of the fine arts in Wichita Falls. Under his tenure, there has been an expansion of community collaborations and partnerships, including prominent organizations such as the City of Wichita Falls, the Wichita Falls Symphony Orchestra, and others. The college is in the phase of exploring new and exciting multidisciplinary curricula innovations.

**Steven Peters**, Dean  
College of Fine Arts at the  
University of Montevallo  
speters3@montevallo.edu



**STEVEN PETERS** embarked on a program of enhancing the college's national and international profile. Under his leadership, Friends was accepted as a Foundations of Excellence college and launched a first-year experience self-study under the guidance of the John Gardner Institute. He spearheaded a new academic advising and student success program, created faculty professional development programs, developed K-12 partnerships, transfer agreements with area community colleges, study abroad courses and undertook the modernization of the college's curricula. Initially a theatre artist and a performance studies scholar, Peters' primary research and scholarship deals with the dynamics of collaboration and collective creativity. As a result, he has provided leadership in the national initiative for arts-integrated learning, charted new career trajectories for his students at the intersections of arts and sciences, and most recently published results of a trans-disciplinary collaboration that linked medical treatment, visual arts and performance studies.



## CULTURE EATS POLICY FOR BREAKFAST: FOSTERING A POSITIVE AND COLLEGIAL CLIMATE IN YOUR COLLEGE

Everyone in an academic leadership position has felt the impact of employee morale and workplace culture, positive or negative, on their ability to get things done. How do you begin improving a dysfunctional culture? How do you maintain faculty and staff morale during difficult times? This discussion will focus on the intricate and delicate ecosystem of relationships, norms, and behaviors that constitute a college's workplace culture. In particular, we will discuss tools and best practices for fostering a collegial climate of optimism, transparency, and mutual respect within the tangled structures of academia.



**ROBIN CASS** has been a faculty member in the Glass Program in the College of Imaging Arts and Sciences since 1998. She has been instrumental in forging new international partnerships for CIAS with schools including the Central Academy of Fine Arts in Beijing, China and the University of Amsterdam in the Netherlands. As a member of the Council for the Representation and Engagement of Women Faculty (CREW), she initiated the Connect grant funded "20/20 Research in Focus Colloquium", a multi-college showcase for women faculty from across RIT to share their research. Her own research interests include creativity in education,

assessment in the arts, and embodied learning. In addition to her administrative appointments, Robin is an internationally recognized artist. She earned her BFA from the Rhode Island School of Design and her MFA from Alfred University. From 2004 through 2010, she also served on the board of directors of the international Glass Art Society <https://www.glassart.org/>. As an artist, Robin works primarily with hot glass, and her current pieces explore themes of discovery, display, and wonder. She has exhibited extensively, and her work can be found in a number of public and private collections in the United States and abroad. In recent years, her work has been exhibited in Tianyuan, China and Osaka, Japan. Her artwork can be seen here: <http://www.robincass.com/>

## ENROLLMENT: A TRANSFORMATIVE 3+1 INTERNATIONAL PARTNERSHIP IN THE ARTS

Increasing enrollments is a priority for many fine arts colleges, schools, and departments. For most deans and arts executives, enrollment and credit hour growth are key factors in gaining additional resources that include space, faculty lines, and funding. Illinois State University's College of Fine Arts and School of Art have created a dynamic 3 + 1 undergraduate partnership in graphic design with Shanghai Normal University's Tianhua College. This initiative has built a pipeline for enrollment and has encouraged faculty and graduate student exchanges throughout the academic year, and has garnered additional funding for renovation of studio classrooms and international travel. This roundtable intends to explore the details of this partnership, as well as the process that led to its creation.



**MICHAEL WILLE** has held the position of Director of the School of Art at Illinois State University for the past five years. He leads the School of Art and collaborates with its faculty to build a strong and relevant set of academic offerings for the 21st century art major. He helps lead the College of Fine Arts' international initiatives that include the university's first 3+1 agreement with a Chinese university and the first Study Abroad in China. In 2015, he was awarded an Emerging Arts Administration Fellowship from NCAA, and he has also presented as a panelist at the College Art Association annual conference twice in the past

three years. In addition to teaching a range of studio courses over the past eighteen years, previous roles include Associate Director of the School of Art, Coordinator of the Visiting Artist program, and steering committee member for the university's Leadership Initiative. His small-scale abstract paintings have been included in exhibitions around the country and abroad, including venues such as Hoffman LaChance Contemporary in St. Louis, Galleri Urbane in Dallas, and Resolution Gallery in Johannesburg (South Africa). Wille's paintings have been featured in New American Paintings five times, and he has also curated exhibitions centered on trends within abstract painting. Wille has lectured about his work at various institutions including Temple University in Japan (Tokyo), Universidad del Arte Ganexa in Panama City (Panama), the University of Iowa, and the University of KwaZulu-Natal in Pietermaritzburg (South Africa).

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ROUNDTABLE  
PRESENTATIONS

**Robin Cass**  
College of Imaging  
Arts and Sciences  
Rochester Institute of Technology  
[racsac@rit.edu](mailto:racsac@rit.edu)

**Michael Wille**, Director  
School of Art at  
Illinois State University  
[mjwill4@ilstu.edu](mailto:mjwill4@ilstu.edu)



# 55TH ANNUAL CONFERENCE

Seattle, Washington

**THURSDAY,  
OCTOBER 4, 2018**

**ROUNDTABLE  
PRESENTATIONS**

**Benjamin Markham, LEED AP**  
Director, Architectural  
Acoustics  
ACENTECH  
bmarkham@acentech.com

## **DOUBLE DUTY: WHEN YOUR REHEARSAL HALL IS A PERFORMANCE HALL**

The needs of rehearsal space and performance space differ in important ways, acoustically and otherwise. Often, scheduling alone demands separate rehearsal space from performance space. But what can be done if constraints on space or budget, coupled with a well-placed desire for efficient space utilization, require an institution to use the same space for both? Can a rehearsal room be a recital hall? Is a concert hall suitable for rehearsals? The answer to these questions is a qualified yes – and good facility planning and design can result in rooms that serve both rehearsal and performance functions well, without compromised acoustical character. In this roundtable, we will discuss the design of rooms doing “double duty” – share experiences (good and bad), and discuss how to plan for performance and rehearsal in the same space.



**BENJAMIN MARKHAM** is Director of Architectural Acoustics and a Principal Consultant at Acentech Incorporated in Cambridge, MA. He is an acoustician involved in a variety of projects concerned with performance spaces and other commercial, educational, and civic facilities. His responsibilities include architectural acoustics and mechanical systems noise control. He has an avid interest in acoustical models and auralizations (computer simulations of acoustic environments). Ben has consulted on projects related to room acoustics, sound isolation, auditorium and concert hall acoustics, music rehearsal spaces, acoustics of worship spaces, classroom and lecture hall acoustics, and other aspects of acoustical design. He has worked with scores of architects on the design or renovation of more than 400 buildings, including performing arts facilities at the University of Southern Indiana, University of Massachusetts, Boston University, and others. In addition to his consulting work, Ben is a visiting lecturer in the School of Architecture at MIT, 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. Ben holds a BSE from Princeton University and an MS in architectural acoustics from Rensselaer Polytechnic Institute.

## **EVOLUTION AND USE OF FLEXIBLE THEATRES IN EDUCATION**

Whether you call them studio theatres, flexible theatres, lab theatres or black-boxes, our industry has seen an increased demand for these facilities over the last decade. What is behind the resurgence of interest in this room type? TCC will lead a discussion about the evolving roles of the flexible theatre and highlight strategies to achieve maximum performance in a smaller space.

**Jason Prichard**  
Principal  
Theatre Consultants  
Collaborative  
JPrichard@theatrecc.com



**JASON PRICHARD**, a principal of Theatre Consultants Collaborative, has over twenty years of experience in production management, technical direction and theatre consulting. He has provided technical design solutions for performance lighting, rigging and audio/visual systems on numerous academic projects as well as professional and municipal performance facilities. Prior to TCC, he was the production manager for PlayMakers Repertory Company, a professional regional theatre company in residence at the University of North Carolina at Chapel Hill. As a member of the Department of Dramatic Art faculty, he taught graduate courses in the technical production program with an emphasis on performance rigging and motion control system design. Jason holds an MFA in technical production from UNC at Chapel Hill.



## HOW TECHNOLOGY DRIVES ENROLLMENT

Academic administrators spend a lot of time thinking about improving enrollment. Enhancing facilities, creating a sense of community and building a strong arts program can go a long way towards reaching enrollment goals. Join two seasoned acousticians and a director of a school of music for an intimate conversation about how they've used technology to drive enrollment.



**DR. DANIEL GOBLE** is the Director of the School of Music, Theatre & Dance at Colorado State University (CSU). Previous to his appointment at CSU, Dr. Goble served as the dean of the School of Visual and Performing Arts at Western Connecticut State University (WCSU) in Danbury, CT. During his tenure at WCSU, Dr. Goble provided leadership for curricular and programmatic changes including the planning and construction of an award-winning \$97 million instructional and performance facility, which opened in 2014. An arts administrator who is also an active performer, Dr. Goble has performed with the New York Philharmonic for over 16 years.



**MARK HOLDEN** is chairman and lead acoustic designer at Jaffe Holden. He has collaborated on hundreds of diverse performance and academic space designs throughout the world. Mark thrives on the creative design processes that call on his unique skills as an engineer, physicist, communicator, and jazz musician to create superior acoustic environments. In January of 2016, Mark released *Acoustics of Multi-Use Performing Arts Centers*, a guide to achieving outstanding acoustics in flexible spaces, published by Taylor & Francis Group.



**RUSSELL COOPER** is president and lead acoustic designer at Jaffe Holden. Russ draws upon 30 years of experience to communicate effectively with all members of a project team to keep projects moving towards success. Russ served as a member of the jury for the 2016 USITT Architecture Awards' Honor Awards, showcasing excellence in performance design and technology. Russ earned a Bachelor of Science degree in acoustics and music from the University of Hartford in conjunction with the Hartt School of Music and is the principal timpanist with the Norwalk Symphony Orchestra. His ability to listen as a musician and an acoustician

gives him a unique awareness that benefits his clients.

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PRESENTATIONS**

**Dr. Daniel Goble**  
Director of the School of Music,  
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# 55TH ANNUAL CONFERENCE

## Seattle, Washington

**THURSDAY,  
OCTOBER 4, 2018**

**ROUNDTABLE  
PRESENTATIONS**

**Laurie Baefsky**

Associate Dean  
University of  
Colorado Denver

[laurie.baefsky@ucdenver.edu](mailto:laurie.baefsky@ucdenver.edu)

**Shawn Brixey**

Dean  
School of the Arts  
Virginia Commonwealth  
University  
[brixey@vcu.edu](mailto:brixey@vcu.edu)

### INTEGRATION OF THE HUMANITIES AND ARTS WITH SCIENCES, ENGINEERING AN MEDICINE IN HIGHER EDUCATION: BRANCHES FROM THE SAME TREE

Join us to share actionable pathways for activating integrative curriculum and programming on your campus. This will be one of the first next-step discussions taken from findings and recommendations of the joint consensus report, "The Integration of the Humanities and Arts with Sciences, Engineering, and Medicine in Higher Education: Branches from the Same Tree," released by the National Academies on May 7. This investigation was jointly funded by the National Endowment for the Arts, the National Endowment for the Humanities, and The Andrew W. Mellon Foundation. From 2016-2018, a committee, chaired by David Skorton (Secretary of the Smithsonian Institution) collected evidence and models for integration of the arts and humanities and STEM/M fields at 2-year colleges, 4-year colleges, professional schools, and graduate programs. The report examines the known impact of integrative approaches on students' academic performance and career readiness. The goal of adopting integrative approaches as a high-impact practice: to prepare students to be more effective communicators, critical thinkers, problem-solvers and leaders; and more creative and effective scientists, artists, engineers, technologists, and health care providers. Hard copy reports will be available for Roundtable participants. Captures from this Roundtable will be sent back to the National Academies. Come share your successes and challenges and help us turn research into action!



**LAURIE BAEFSKY** joined University of Colorado Denver's College of Arts & Media as Associate Dean of Research, Collaboration, and Research in Fall 2018. As the first college in Colorado devoted exclusively to arts and entertainment, the College of Arts & Media is one of the few public institutions nationally, with program and curricula that includes 3D and Digital Animation, Digital Design, Music Business, Singer/Song Writing, Recording Arts, Film & TV and other areas that are central to the creative industries. In this role, Laurie supports and develops faculty and student research expertise, impact and success that cuts across

these sectors. She is deeply committed to emerging fields, which intersect with arts and design, demonstrate the value of the arts throughout the research university, and facilitate innovative arts partnerships. Laurie is an advocate for creative placemaking and creative venture, and is committed to the critical role arts and design play in creating healthy, resilient communities. Prior to moving to Denver, from 2014-2018 she served as executive director of ArtsEngine and the Alliance for the Arts in Research Universities (a2ru), based at the University of Michigan. Through a2ru she worked locally, nationally, and internationally to support and strengthen the arts and transdisciplinary arts endeavors in higher education. This included national initiatives in arts in health, placemaking, and STEAM. From 2016-2018, she served as a member of the National Academies of Sciences, Engineering, and Medicine's consensus report committee on the Integration of the Sciences, Engineering, and Medicine with the Arts and Humanities at the Undergraduate and Graduate Level.



**SHAWN BRIXEY** is Dean School of the Arts (VCUarts), Special Assistant to the Provost for the School of the Arts in Qatar and Affiliate Professor in the College of Engineering at Virginia Commonwealth University. Brixey is an artist, educator, researcher, writer, and inventor working primarily at the interface of art, science and technology. Preceding his appointment as Dean at VCU, Brixey was Dean of the School of the Arts, Media, Performance and Design (AMPD) at York University in Toronto, Canada. Brixey is the former Floyd and Delores Jones Endowed Chair for Arts, as well as Co-Founder and former Director of the pioneering research center and doctoral program DXARTS (The Center for Digital Arts and Experimental Media) at the University of Washington, Seattle. He was also the founder of the Digital Media Program at the University of California Berkeley, and Director of their Center for Digital Art and New Media Research. A graduate of MIT's, CAVS/Media Lab, Brixey has exhibited art and technology works internationally, including Documenta, the Deutscher Kunstlerbund, Karlsruhe, The Cranbrook Art Museum, The MIT Museum, The Contemporary Art Center of Cincinnati, The Chicago Art Institute, The 1998 Winter Olympics, The first American Design and Architecture Triennial at the Cooper Hewitt National Design Museum, New York, AME at Arizona State University, The Henry Art Gallery, University of Washington, The Berkeley Art Museum and the European Union Capitol of Culture.



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**GUNA NADARAJAN**, an art theorist and curator working at the intersections of art, science and technology, is Dean and Professor at the Penny W. Stamps School of Art and Design at the University of Michigan. His publications include *Ambulations* (2000), *Construction Site* (edited; 2004) and *Contemporary Art in Singapore* (co-authored; 2007), *Place Studies in Art, Media, Science and Technology: Historical Investigations on the Sites and Migration of Knowledge* (co-edited; 2009), *The Handbook of Visual Culture* (co-edited; 2012) and over 100 book chapters, catalogue essays, academic articles and reviews. His writings have also been translated into

16 languages. He has curated many international exhibitions including *Ambulations* (Singapore, 1999), *180KG* (Jogjakarta, 2002), *media\_city* (Seoul, 2002), *Negotiating Spaces* (Auckland, 2004) and *DenseLocal* (Mexico City, 2009) and *Displacements* (Beijing, 2014). He was contributing curator for *Documenta XI* (Kassel, Germany, 2002) and the *Singapore Biennale* (2006) and served on the jury of a number of international exhibitions, like *ISEA2004* (Helsinki / Tallinn), *transmediale 05* (Berlin), *ISEA2006* (San Jose) and *FutureEverything Festival* (Manchester, 2009). He was Artistic Co-Director of the *Ogaki Biennale 2006*, Japan and Artistic Director of *ISEA2008* (International Symposium on Electronic Art) in Singapore. He is active in the development of media arts internationally and has previously served on the Board of Directors of the *Inter Society for Electronic Art* and is on the Advisory Boards of the *Database of Virtual Art* (Austria), *Cellsbutton Festival* (Indonesia) and *Arts Future Book series* (UK). He served on the Board of Directors of *College Art Association* and is currently on the International Advisory Board of the *ArtScience Museum* in Singapore and the Advisory Board of the *New Media Caucus*. He has also served as an advisor on creative aspects of digital arts and culture to the *UNESCO* and the *Smithsonian Institution*.

**Guna Nadarajan**

Dean  
Penny W. Stamps School  
of Art and Design  
University of Michigan  
guna@umich.edu



**LYNN PASQUERELLA** was appointed president of the Association of American Colleges and Universities in 2016, after serving as the eighteenth president of Mount Holyoke College from 2010-2-16. Pasquerella was the provost at the University of Hartford, from 2008 to 2010, and was the Vice Provost for Academic Affairs and Dean of the Graduate School at the University of Rhode Island, where she began her career as an ethics professor in 1985. A philosopher whose work has combined teaching and scholarship with local and global engagement, Pasquerella is committed to championing liberal education, access to excellence in

higher education, and civic engagement. She has written extensively on medical ethics, metaphysics, public policy, and the philosophy of law and is the host of Northeast Public Radio's *The Academic Minute*. Pasquerella is a member of the advisory Board of the *Newman's Own Foundation*, sits on the boards of the *Lingnan Foundation* and the *National Humanities Alliance* and is a senator and vice-president of the *Phi Beta Kappa Society*. She is a graduate of *Quinebaug Valley Community College*, *Mount Holyoke College* and *Brown University*. In addition, she has received honorary doctorates from *Elizabethtown University* and *Bishop's University*.

**Lynn Pasquerella**

President  
Association of American  
Colleges and Universities  
commish@aacu.org



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**ROUNDTABLE  
PRESENTATIONS**

**Alison Pruitt**

Executive Director  
International Council for  
Fine Arts Deans  
alison@icfad.org

### LEADERSHIP DEVELOPMENT OPPORTUNITIES WITHIN ICFAD

How often are you able to devote time to thinking about the long-term future of your organization? Have you considered how your organization's situation could change as society changes, the economy adapts, and technological advances provide organizations with new ways of doing business? To do this effectively, association volunteer and staff leaders need to engage together in a disciplined practice of foresight. Nurturing, high-performing volunteer leaders are critical to the long-term ability of organizations and their stakeholders to thrive. If you'd like to play a more active leadership role in the International Council of Fine Arts Deans, spend some time at this Roundtable Presentation (or otherwise chatting with Alison at the 55th Annual Conference, if your "Roundtable Plate" is already full!). Being appointed to a Committee or elected to ICFAD's board is an honor and a privilege, as well as being professionally advantageous.



**ALISON PRUITT**

has served as Executive Director of International Council of Fine Arts Deans, a multi-national alliance of executive arts administrators representing institutions of higher education, since 2012. The International Council of Fine Arts Deans (ICFAD) is a vehicle through which members share information and ideas that enhance the leadership of Deans and Associate Deans, Provosts and Associate Provosts, University Presidents and other Arts Executives in Higher Education. Founded in 1964, the ICFAD membership is comprised of deans and arts executives in higher education throughout North America and around the world. ICFAD focuses on issues that impact Deans and Associate Deans of all creative areas in higher education including fine and performing arts, arts education, art history, architecture and communication. Prior to her work with ICFAD, Alison served as the president of an association management company serving a variety of professional societies and trade organizations, since 1994. Her background also includes public relations, marketing, development, and freelance writing. Her writing has been featured in numerous business journals, professional society publications, and community magazines.



NORTHERN ILLINOIS UNIVERSITY  
**College of Visual  
and Performing Arts**

WORLD-CLASS  
COMMUNITY  
OF CREATIVE,  
PASSIONATE,  
SKILLED AND  
MOTIVATED  
ARTISTS

[niu.edu/cvpa](http://niu.edu/cvpa)



## LIVING THE ARTS: THE ARTS AS A BRIDGE CONNECTING STUDENT LIFE TO ACADEMIA

Increasingly, Institutions of Higher Learning are embracing the premise that creativity breeds innovation, and that the arts – long viewed as vocations withdrawn from conventional academic pursuits – are fundamental to a holistic model of learning and discovery. Many discoveries in academia begin in student living communities and can be fortified through the arts in action. As architects, we've seen a significant shift in the composition of new and renovated campus buildings away from single-purpose structures that silo specific departments and towards flexible buildings and spaces that serve as intellectual hubs and that synthesize a range of academic and artistic pursuits under one roof. This roundtable discussion will introduce concepts we've developed across our portfolio that promote the integration of fine and performing arts programming bridging the larger academic and student life communities of three thriving institutions: Virginia Tech, James Madison University, and Liberty University. We will share some of the positive impacts these schools are experiencing after having constructed shared, cross-disciplinary, and collaborative buildings serving a broad spectrum of students.



**SAM BLANCHARD** is an Associate Professor and Chair of the Studio Art Program in the School of Visual Arts and a Faculty Fellow in the Institute for Creativity, Arts and Technology at Virginia Tech in Blacksburg, VA. He has an active international exhibition record, with solo exhibitions at such venues as the Las Vegas Contemporary Art Center, the Delaware Contemporary and The New Galley (Calgary, ON). His collaborative work in the fields of computer science and engineering have been presented at South-by-Southwest, World Maker Faire and the ACM SIGGRAPH Conference amongst other high profile venues. He received his

Bachelor of Fine Art from Ohio University and Master of Fine Art in Sculpture with honors from the Rhode Island School of Design.



**KEVIN CONCANNON** is Director of the School of Visual Arts at Virginia Tech, A Professor of Art History, he focuses on the art of the 1960s, with a specific focus on the work of Yoko Ono. He also organizes exhibitions, including the current Willie Cole: UpCycle, and earlier this year, Laurie Anderson: Invented Instruments and Yoko Ono: Imagine Peace. His current research examines John Lennon and Yoko Ono's first but little known joint exhibition in May 1968, and he will be presenting this research at a conference on the 50th Anniversary of the Beatles' White Album next month.



**DREW FLEMING** experience as a project architect has encompassed all areas and levels of learning from the kindergartener stepping into the classroom for the first time to the university student performing in a new music hall. Drew believes at the heart of design is a care and concern for people. He strives to not only meet the needs of each client, but to also learn with them and get to know them throughout the process. In his experience overseeing the design of Liberty University's 1,600 seat Concert Hall and School of Music, Drew collaborated on cutting-edge digital technology and acoustics design that flexibly accommodates a range of pedagogy

and performers through adjustable acoustic and amplified settings. He is passionate about providing dynamic spaces that serve the mission of a campus community.

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PRESENTATIONS**

**Sam Blanchard**, Chair  
Studio Art Program  
School of Visual Arts  
Virginia Tech  
sam@samblanchard.com

**Kevin Concannon**, Director  
School of Visual Arts  
Virginia Tech  
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**Drew Fleming**, AIA, LEED AP,  
Associate  
VMDO Architects  
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PRESENTATIONS**

**Nancy J. Uscher**, Dean  
College of Fine Arts  
University of Nevada at Las Vegas  
nancy.uscher@unlv.edu

## PREPARING STUDENTS FOR A SUSTAINABLE FUTURE: A NEW ERA IN THE COLLEGE OF FINE ARTS AT UNLV

The College of Fine Arts at University of Nevada, Las Vegas has moved forward with a new strategic plan that creates a blueprint for the next five years (2018-2023). The new mission statement “to boldly launch visionaries who will transform the world” reflects a very optimistic view about our students’ futures and the possibilities ahead for them in their lives. Some of the concepts that will define their working lives and art practices in the years to come have to do with inventing new careers, adaptability, resilience, agency, change-making, curiosity, social contexts of art and growth mind-sets. These ideas will frame the round table discussion about (1) the meaning of a sustainable future in the lives of emerging 21st century artists and (2) how our institutions are meeting the challenge of delivering a relevant education to our students.



**NANCY J. USCHER** is Dean of the College of Fine Arts and presidential professor of music. She oversees seven departments and schools, eight curated gallery spaces, including the Marjorie Barrick Museum of Art; six theatre venues, and the UNLV Performing Arts Center. Prior to joining UNLV in 2016, Dr. Uscher was president of Cornish College of the Arts in Seattle for five years. Before that, she was provost for seven years—and for six months co-acting president—of the California Institute of the Arts, where she also was on the music faculty. Dr. Uscher previously spent 12 years at the University of New Mexico as professor of music, and, at various times, associate provost, department chair and center director. She also taught in the women studies program. A concert violist, Dr. Uscher earned her bachelor’s degree in music at the Eastman School of Music of the University of Rochester in Rochester, NY, her master’s degree in music at the State University of New York at Stony Brook, and her Ph.D. from New York University. She also holds a certificate of advanced study and A.R.C.M. from the Royal College of Music in London and also studied at The Juilliard School in New York City.

## STRATEGIC PLANNING, BUDGETING AND DECISION SUPPORT

Budget analysis and decision support is integral to well-run academic units. Chris Eiffe, Director of Budget and Planning, at Syracuse University and Michael Tick, Dean of the College of Visual and Performing Arts will present core concepts and techniques needed to tackle resource allocation, zero-based budgeting, financial management, compliance, communication and collaboration to maximize resources for student success.

**Christina Eiffe**  
Director of Budget and Operations  
College of Visual and Performing  
Arts at Syracuse University  
caeiffe@syr.edu



**CHRISTINA EIFFE** has more than 15 years of experience in budget, finance, accounting, and controls in both higher education and public industry. Eiffe began her career in public accounting in audit and assurance at KPMG LLP, a Big Four public accounting firm. She then worked as an accounting manager and controller at Carrier Corporation for five years. Eiffe began working at Syracuse University in 2008 as budget manager in the Falk College. She transferred to the central Office of Budget and Planning in 2011, where she filled the role of assistant budget director until her move to VPA in September 2016.

**Michael S. Tick**, Dean  
College of Visual and Performing  
Arts at Syracuse University  
mtick1@syr.edu



**MICHAEL S. TICK** joined Syracuse University as dean of the College of Visual and Performing Arts in July 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 Louisiana State University from 1999-2010, where he also served as artistic director of Swine Palace, Louisiana’s premiere professional theater company. During his tenure at the University of Kentucky, 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 900-bed residential hall opened in 2017. Faculty appointments: Virginia Governor’s School for the Arts/Virginia Stage Company, Old Dominion University, University of Rhode Island, Northwestern University, Harvard University Extension, Rend Lake College, the University of the Virgin Islands, 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 theater from New York University. He is a proud member of AEA (Actors’ Equity Association) and SDC (Stage Directors and Choreographers)..



## SUITABILITY: PERSPECTIVES TOWARD LONGEVITY AND VITALITY

Design professional addresses the concept of sustainability in respect to efficiency and environmentally sensitive venue design, and how it related to appropriately serving artistic programming that venues host today and will host in the future.



**DAVID W. KAHN** specializes in the field of architectural acoustics with an emphasis in performance space design. With over 35 years of experience, his work with architects and performance organizations carries a particular focus on integrating acoustic design to enable spaces to enhance the end-user experience. As an active trumpet player, performing with orchestral, wind and jazz ensembles, David offers an inside perspective on the musician's end-user needs. He has worked extensively with public and private organizations to effectively accommodate their acoustical needs. As part of David's goal of giving back to the community, he is an Adjunct Professor at Yale University, Graduate School of Drama as well as a visiting lecturer at NJ Institute of Technology.

## VIRTUAL ACOUSTICS: THE FUTURE OF MUSIC EDUCATION

Learn what new technology can do to enhance the acoustics of your rehearsal and performance spaces. Transport your rehearsal from a bright baroque hall to a grand cathedral to a custom preset of YOUR performance space with just a push of a button. Discuss how Virtual Acoustics is changing Music Education.



**MATT HILDEBRAND** is a Product Manager at Wenger Corporation and the lead Design Engineer for Wenger's Active Acoustic Systems. His musical background, advanced degrees in engineering and physics, and passion for acoustics make him a strong asset to Wenger's Acoustics Group. Since joining Wenger in 2011, Matt has played a key role in the development of several acoustic products including the Tunable Acoustic Panel, VAE Rehearsal System, and Transcend Active Acoustic System. Prior to his role in Product Management, Matt led Wenger's Research & Development Center and Acoustic Laboratory. He is an active member of the Acoustical Society of America (ASA) and Audio Engineering Society (AES).

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PRESENTATIONS**

**David W. Kahn**  
Acoustic Distinctions, Inc.  
dkahn@ad-ny.com

**Matt Hildebrand**  
Product Manager - Acoustics  
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PRESENTATIONS**

**Adrian Fung**  
Associate Dean  
Weitzenhoffer Family College  
of Fine Arts  
University of Oklahoma  
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## **WHAT ARTS COLLEGES CAN DO TO HELP STUDENTS LAUNCH AND MANAGE THEIR CAREERS IN THE 21ST CENTURY**

As the University of Oklahoma launches a new graduate arts management and entrepreneurship program, it does so understanding our graduating students will enter a market which continues to shift at a breathless pace. From digital dissemination, the democratization of audiences, and even artificial intelligence, this roundtable discusses the college/university role in both equipping and confirming market-readiness of graduating students. Topics covered include new entrepreneurial approaches, strategies, and revenue and funding models. We'll discuss the roles of college and job market; arts entrepreneurship: both within and without organizations; business-minded, artist-driven solutions; new revenue models.



**ADRIAN FUNG** Recognized as one of Musical America's 30 Innovators of the Year, Adrian Fung is an award-winning cellist, educator, and arts executive. He is an Associate Dean and Associate Professor of Music at the University of Oklahoma's Weitzenhoffer Family College of Fine Arts. Along with his administrative duties working with the five schools in the College, Mr. Fung works closely with his colleagues in both Fine Arts and Business programming an arts management and entrepreneurship program and an arts incubation lab ([link.ou.edu/arts-launch](http://link.ou.edu/arts-launch)).

As the founding cellist of the Afiara Quartet, Mr. Fung is a winner of the Concert Artist Guild International Competition, 2nd prizes at both the Munich ARD and Banff International String Quartet Competitions, and the Szekely Prize for Best Interpretation of Beethoven. His projects have been featured by Forbes and CBC Music in each of their Top 10 Albums of the Year. Mr. Fung also served as Vice President for Innovation at the Toronto Symphony Orchestra, where he led the TSO's activities in artistic, social, and economic innovation. His work included leading a nationwide Signature Initiative Project reaching an audience of 14.5 million via 50 orchestral commissions and over 40 partner orchestras nationwide. He also created a new multi-camera e-learning platform with self-directed angle toggling, bringing to life over 20 live, full-orchestra video and audio recordings. Mr. Fung earned a Bachelor of Music from the San Francisco Conservatory, an Artist Diploma from The Juilliard School, and an MBA from the University of Toronto

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College of Visual and Performing Arts

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# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

**THURSDAY,**  
**OCTOBER 4, 2018**

5:30 p.m.  
**Buses depart for Chihuly Garden & Glass**

**Celebration of the Arts Reception and Dinner**  
Chihuly Garden & Glass at the base of  
the Space Needle at Seattle Center  
6:00 - 9:00 p.m.

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# HGA



STEINWAY & SONS

## CHIHULY GARDEN & GLASS

Dale Chihuly's lifelong fascination for glasshouses has grown into a series of exhibitions within botanical settings. His Garden Cycle began in 2001 at the Garfield Park Conservatory in Chicago. Chihuly exhibited at the Royal Botanic Gardens, Kew, near London, in 2005. Other major exhibition venues include the de Young Museum in San Francisco, in 2008; the Museum of Fine Arts, Boston, in 2011; and the Montreal Museum of Fine Arts in 2013. Chihuly Garden and Glass, a long-term exhibition, opened at Seattle Center in 2012.

Since Seattle hosted the World's Fair in 1962, the Seattle Center has remained an integral part of the local community. The iconic Space Needle is an important reminder of the dreams of that time. Through the work of artist Dale Chihuly, Seattle celebrates the region's creative energy and inspires visitors to engage with the region's cultural community.





## CHIHULY GARDEN AND GLASS

Since Seattle hosted the World's Fair in 1962, the Seattle Center has remained an integral part of the local community. The iconic Space Needle is an important reminder of the dreams of that time. Owned and managed by the Wright family, children of Howard S. Wright II who constructed it, the Space Needle continues to be an icon for innovation, originality and imagining the future.

When the opportunity to reinvigorate Seattle Center arose, the Wright family took interest. They invited Northwest artist, Dale Chihuly, to present a comprehensive collection of his work. Having always loved the Space Needle, Chihuly was delighted with the opportunity to design an Exhibition Hall, a Garden installation and a Glasshouse in his own community. Through its community partners, Chihuly Garden and Glass supports opportunities for education and involvement in the arts.

Through the work of artist Dale Chihuly, we celebrate our region's creative energy and inspire visitors to engage with our region's cultural community.

The centerpiece of Chihuly Garden and Glass is the Glasshouse. A 40-foot tall, glass and steel structure covering 4,500 square feet of light-filled space, the Glasshouse is the result of Chihuly's lifelong appreciation for conservatories. The installation in the Glasshouse is an expansive 100-foot long sculpture in a color palette of reds, oranges, yellows and amber. Made of many individual elements, it is one of Chihuly's largest suspended sculptures. The perception of the artwork varies greatly with natural light and as the day fades into night.

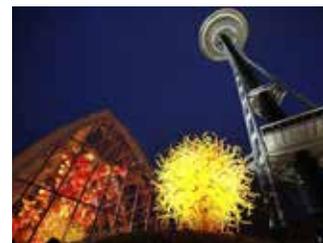
The eight galleries and three Drawing Walls offer a comprehensive collection of Dale Chihuly's significant series of work. The artworks demonstrate how he pushed the boundaries of glass as an art medium in concept, execution and presentation.

Anchored by four monumental sculptures, the exhibition Garden provides an opportunity for discovery and surprise. A rich backdrop for the art, it features paths lined with trees, plants and flowers. Crimson camellias, scarlet daylilies, dogwoods, hardy fuchsias and handkerchief trees provide the setting for the Crystal and Icicle Towers and an installation of Reeds on Logs. At the center of this lush landscape, on a bed of black mondo grass, is the Sun, an explosion of yellow and orange.

The Theater presents short videos on Chihuly's working process — interviews, glassblowing, working onsite doing installations and exhibitions. Visitors will see the choreography in the hotshop as the team executes his vision. The Theater is a gathering place for lectures, educational and community events in a state-of-the-art audio visual environment.

*"If I had not been a sculptor or an artist, I would love to have been a film director or an architect."*

Dale Chihuly



**Dylan Hayes** is a jazz pianist from San Francisco who's been playing piano since age 7. Dylan attended an arts school in San Francisco, Marin School of the Arts, where he started playing in a rock, R&B, motown and funk band. As time progressed, he joined the top jazz band and realized the direction he wanted to take in his career as a musician. His first two influences were Stevie Wonder and Bill Evans, which continue to influence him as a Pianist and Composer. Dylan's piano playing has brought him to share the stage with top tier musicians in both San Francisco and Seattle. He is also a dedicated composer who pushes the limits of jazz with his original compositions and arrangements. Dylan is going into his senior year at Cornish College of the Arts studying jazz piano. He is currently working on several different albums for his big band, electric band, trio and quartet that feature original compositions and arrangements. Jim Knapp, a renowned big band composer, has recently handed over all of his music to Dylan Hayes, who will take over the Jim Knapp Orchestra.



The senior collection of Maryam Al-Majid, a student at VCUarts Qatar, is presented at the Department of Fashion's annual runway show in Richmond.



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# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

### FRIDAY, OCTOBER 5, 2018

7:00, 7:10, 7:20 and 7:30 a.m.

**Buses depart for Seattle Art Museum**

7:15 - 8:00 a.m.

**Breakfast at Seattle Art Museum**

proudly sponsored by



8:00 - 9:00 a.m.

**Hiring Creatives**

Seattle Art Museum

*"In 2013, Google decided to test its hiring hypothesis by crunching every bit and byte of hiring, firing, and promotion data accumulated since the company's incorporation in 1998. Project Oxygen shocked everyone by concluding that, among the eight most important qualities of Google's top employees, STEM expertise comes in dead last. The seven top characteristics of success at Google are all soft skills: being a good coach; communicating and listening well; possessing insights into others (including others different values and points of view); having empathy toward and being supportive of one's colleagues; being a good critical thinker and problem solver; and being able to make connections across complex ideas."*

- Cathy N. Davidson, founding director of the Futures Initiative, and author of *The New Education: How to Revolutionize the University to Prepare Students for a World in Flux*

Here's what those in the know say about the critical thinking skills employers are seeking, and how as executive arts administrators, we can strive to ensure our students have them.

**Robin Avni**, Principal

bricolage

robin@robinavni.com

**Jeff Gelfuso**, Executive Director

Design & Customer Experience

for Consumer Engagement, Amazon

gelfusoj@amazon.com

**Justin Guinney**, Vice President

Computational Oncology

SageBionetworks

jguinney@gmail.com

**Sanjay G. Mavinkurve**, Director of UX

Google Play

sgm@google.com

9:00 - 10:00 a.m.

**Docent-led Tours through Seattle Art Museum**



**ROBIN AVNI** embraces the white space between the corporate and academic worlds where student and professional engagement leads to knowledge, innovation, and opportunity. As an Assistant Professor of Design at Cornish, she managed several academic/corporate projects including two collaborations with Amazon and a special grant from the Microsoft HoloLens team. The HoloLens project offered Cornish students pre-release exposure to the HoloLens mixed reality technology and the opportunity to create unique mixed reality experiences through design, dance, and theatrical performance. Throughout her career in the media and high-tech industries, including eight years as a Group Design Manager at Microsoft, she has managed high-profile projects and award-winning teams. She is a graduate of Indiana University, Bloomington; and holds a Master of Communication in Digital Media from the University of Washington.



**JEFF GELFUSO** has spent his career designing digital products for a variety of shopping, entertainment, and interactive media experiences. He's passionate about making every interaction with customers more useful, more engaging, and more meaningful. Jeff is the Executive Director of Design and Customer Experience for Consumer Engagement which includes User Research, Product Design, Concept Lab, Creative Studios, and the CX Programs. Prior to joining Amazon, Jeff lead product strategy, design and development, and creative studio teams at Microsoft (including Windows Live and XBOX), Corbis, and Artefact.



**JUSTIN GUINNEY** is the Director of Computational Oncology at Sage Bionetworks where he utilizes biomedical and genomic data to study – and target – mechanisms of cancer. Aligned with Sage's mission of promoting open science, Dr. Guinney has been a part of several large consortiums committed to data sharing and reproducible science. Dr. Guinney is also co-director of the DREAM Challenges, and has led several challenges related to cancer diagnosis, prognosis, and response to therapy. Dr. Guinney received his BA in intellectual history from the University of Pennsylvania, BS in Electrical Engineering from University of Illinois, Urbana-Champaign, and PhD in Computational Biology and Bioinformatics from Duke University.



**SANJAY G. MAVINKURVE** is Director of UX at Google. His team of designers, researchers, writers, engineers, and program managers, is responsible for the user experience of all Google Play products across Android, iOS, desktop and mobile web, watches, TVs, and more. The Google Play product family includes the Play Store, Play Movies and TV, Play Books, Play Games, as well as the developer-facing Google Play Console and Android Studio IDE. Sanjay joined Google in 2003, and was a founding member of Google Maps for mobile, later leading its UX team for as the product grew to hundreds of millions of users. Sanjay has held UX leadership roles at Google X and YouTube. Sanjay earned his undergraduate and Master's degrees, both in computer science, from Harvard University. He lives in Clyde Hill with his wife and 3 children..

# Did you know...

The 120,000-pound orchestra shell at the Musco Center for the Arts demounts, separates, and flies into the stagehouse in less than an hour.

THEATRE  
PROJECTS

**Chapman University,  
Marybelle and Sebastian P. Musco Center for the Arts**

Photo: Ema Peter Photography

Check it out at [theatreprojects.com](http://theatreprojects.com)



# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

### FRIDAY, OCTOBER 5, 2018

10:10 a.m.  
**Buses depart to return to  
Seattle Marriott Waterfront**

*Coffee will be available upon our arrival  
at the conference hotel.*

10:30 - 11:30 a.m.  
**Artists as Change Leaders:  
Transformative Change in Higher Education**

Higher education is undergoing dramatic change; who leads this change? Cathy Young was hired as Executive Director of Boston Conservatory one year ago and charged with leading the institution through its merger with Berklee College of Music. Her talk will focus on the connection between our practice and knowledge as artists and the skills needed to lead positive and transformative institutional change in higher ed.

**Cathy Young**, Executive Director  
Boston Conservatory at Berklee  
cyoung@berklee.edu



**CATHY YOUNG** is executive director of the historic Boston Conservatory at Berklee, where she previously served as dean of dance. During her 34-year career as a dancer, educator, and arts administrator, Young performed with leading American dance companies; established her own dance organization; gained national recognition as a choreographer and teacher of jazz dance; cofounded Ursinus College's dance program; and transformed Boston Conservatory's B.F.A. dance program into the top program for contemporary dance training in the United States. In her role as executive director, Young leads the Conservatory, developing new partnerships and innovative programs designed to enhance the student experience and prepare them for 21st century careers in dance, music, and theater.

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The **Kathrine G. McGovern College of the Arts** trains artists in a supportive, creative, collaborative environment for careers in the visual and performing arts. Our faculty is comprised of world-class artists who are at the top of their fields.

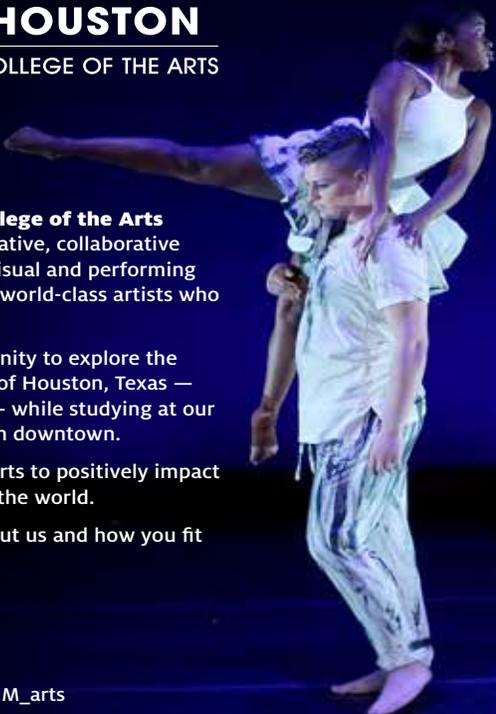
Here, students have the opportunity to explore the diverse arts offerings in the city of Houston, Texas — the nation's fourth-largest city — while studying at our serene campus just minutes from downtown.

We believe in the power of the arts to positively impact our communities, our cities and the world.

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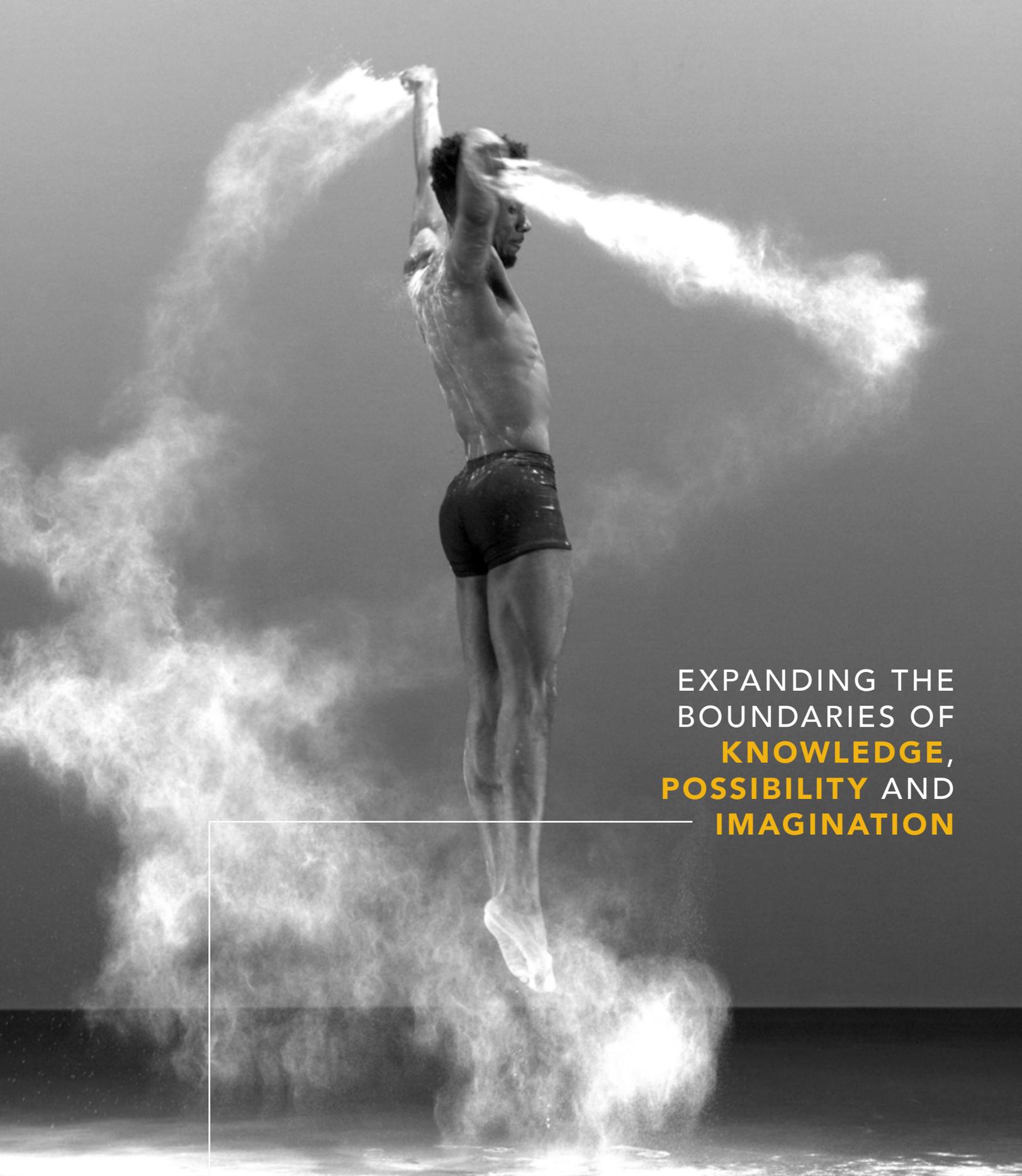
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CRITICALLY.  
WORK  
COLLABORATIVELY.  
LIVE  
CREATIVELY.**

Photo: Phil Lim



EXPANDING THE  
BOUNDARIES OF  
**KNOWLEDGE,**  
**POSSIBILITY** AND  
**IMAGINATION**



# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

**FRIDAY,**  
**OCTOBER 5, 2018**

11:30 - 12:30 p.m.  
**Building a Legacy of Leadership**

Developing and Coaching Your Leadership Team, Encouraging Participation at the National Level, and Mentoring Faculty Leadership are topics that will be covered by these seasoned pros.

**Doug Dempster**, Dean  
College of Fine Arts  
The University of Texas at Austin  
ddempster@austin.utexas.edu

**Barbara O. Korner**, Dean  
College of Arts & Architecture  
Pennsylvania State University  
bok2@psu.edu

**Kymerly Pinder**, Dean  
College of Fine Arts  
University of New Mexico  
kpinder@unm.edu



**DOUG DEMPSTER** has served as Dean of the College of Fine Arts, which includes the Department of Art and Art History, the Butler School of Music, the Department of Theatre and Dance, Texas Performing Arts and Landmarks, the University's public art program. Under Dempster's leadership, the College of Fine Arts raised more than \$117 million in the last capital campaign, surpassing the college's original goal of \$80 million. The college currently holds over 400 individual endowments, with a total value of \$140 million. Well-known for his record in reforming professional training programs for artists, Dempster serves on the board of the Strategic National Arts Alumni Project, which tracks professional outcomes of arts alumni across the United States. Dempster first joined UT and the college as the Senior Associate Dean in 2001. Prior to that, he was the Associate Director and Academic Dean at the Eastman School of Music of the University of Rochester, one of the top music conservatories in the world.



**BARBARA O. KORNER** has been dean of the Penn State College of Arts and Architecture since June 2007, during which time she has overseen the development of a bustling Arts District on the northern end of campus. The college has more than 20 undergraduate and graduate degree programs in architecture, landscape architecture, art history, integrative arts, music, theatre, visual arts, and graphic design, and is proud to present hundreds of musical and theatre performances, visual arts exhibitions, and related events each semester. A national leader in arts in higher education, Dean Korner served as co-director of the Association for Theatre in Higher Education's (ATHE) Leadership Institute from 2000 to 2016. She co-founded the institute, which has worked with more than 250 faculty and administrators, with Mark Heckler, president of Valparaiso University. In 2016, she and Heckler were co-recipients of ATHE's Ellen Stewart Award for Career Achievement in Academic Theatre.



**KYMBERLY PINDER** is currently Dean of the College of Fine Arts at the University of New Mexico. Dr. Kymerly Pinder will join the Massachusetts College of Art and Design as provost and senior vice president after twenty-five years in academia in 2019. While at UNM, she was also the interim director of the university's art museum for two years. Before moving to New Mexico, she was at the School of the Art Institute of Chicago where she served as faculty, department chair and graduate program. She received her Ph.D. in Art History from Yale University. Dr. Pinder writes, teaches and lectures on race and religion in American Art. She edited *Race-ing Art History: Critical Readings in Race and Art History* (Routledge, 2002) and most recently authored *Painting the Gospel: Black Public Art and Religion in Chicago* (University of Illinois, 2016). Her work has also appeared in *The Art Bulletin*, *The Art Journal*, *Third Text*, *Outsider*, and *The African American Review*. As an administrator and mural scholar, she has been committed to community engagement and public pedagogy. Partnering the mayor's office, she opened a student-run gallery in downtown Albuquerque. In 2017-18 she taught two mural classes; one resulted in students painting a mural in collaboration of a healthcare facility in downtown Albuquerque and the other addressed a controversial 1930s mural in the university's library. Such activities garnered Dr. Pinder an Albuquerque Business First Women of Influence award this year.

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# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

**FRIDAY,  
OCTOBER 5, 2018**

12:40 p.m. - 1:15 p.m.  
**Lunch, Networking and the Annual Meeting  
for the International Council of Fine Arts  
Deans**

ICFAD President George Sparks, Dean  
College of Visual and Performing Arts  
James Madison University  
sparksge@jmu.edu

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## ANNUAL MEETING

### International Council of Fine Arts Deans

The Seattle Marriott Waterfront, Seattle, Washington

Call to Order  
Election

George Sparks, President  
Jeff Elwell, Nominating  
Committee Chairman

- Appreciation to Nominating Committee
- Presentation of Slate of Nominees
- Nominations from the floor
- Distribution of ballots

Membership Report  
Treasurer's Report  
President's Report  
Appreciation to Outgoing Board Members  
Appreciation to Outgoing President  
Additional Business  
Election Results  
Motion to Adjourn

Jean Miller, Membership Chairman  
Michael Tick, Treasurer  
George Sparks, President  
George Sparks, President  
Jeff Elwell, President-Elect  
  
Jeff Elwell, President-Elect

### School of Music Centennial Celebration

Commemorating 100 years of excellence in music  
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# CFA

Mark Shanda, Dean



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DEPARTMENT OF ARTS ADMINISTRATION  
SCHOOL OF MUSIC  
  
DEPARTMENT OF THEATRE AND DANCE  
UNIVERSITY OF KENTUCKY ART MUSEUM  
SINGLETARY CENTER FOR THE ARTS



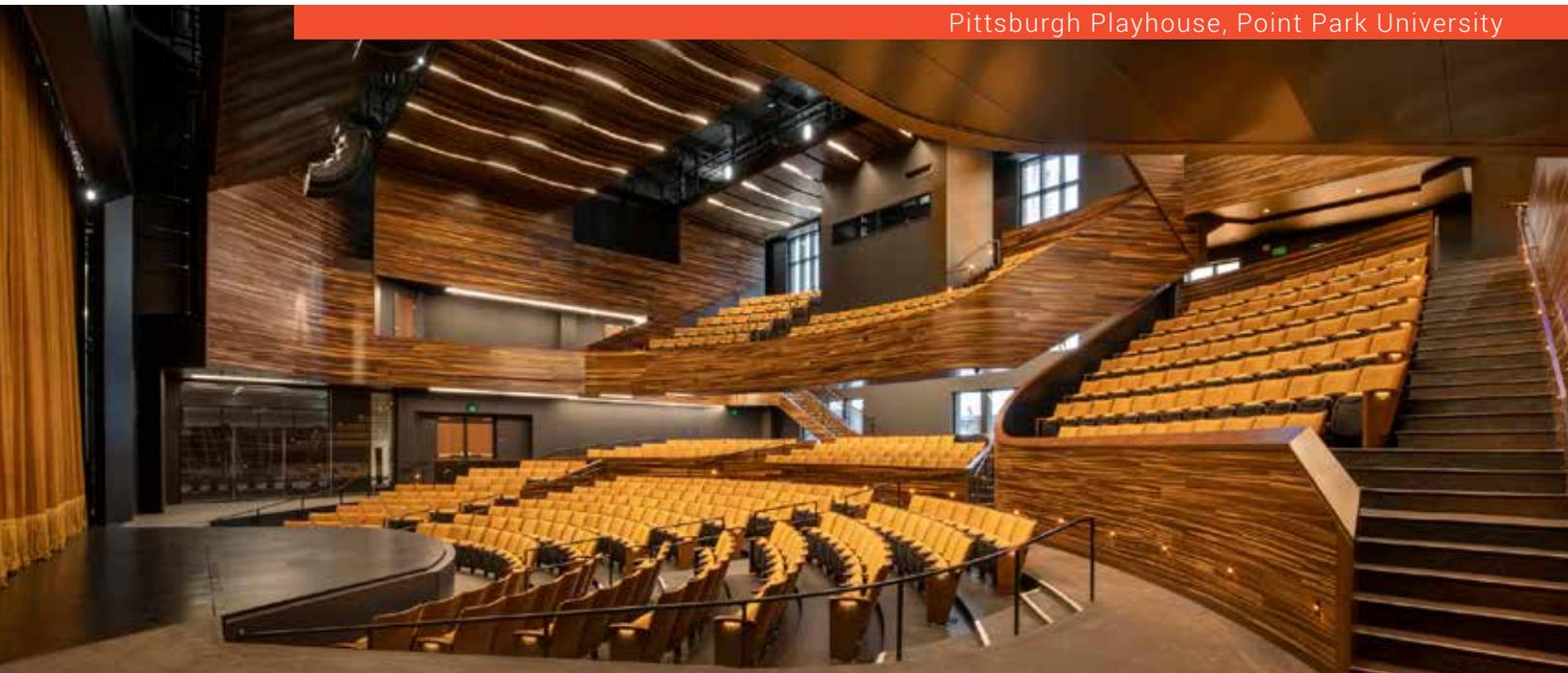
The Sue and Frank Mayborn Performing Arts Center, University of Mary Hardin-Baylor

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# BALLOT AND CANDIDATE PROFILES 2018

The election will be held at the 55th Annual Conference as part of the Annual Business Meeting and in accordance with election procedures outlined in the Council's bylaws.

The Annual Meeting of the International Council of Fine Arts Deans  
**FRIDAY, OCTOBER 5, 2018 | 11:30 A.M.**  
The Marriott Seattle Waterfront in Seattle, Washington

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## CANDIDATES FOR NOMINATING COMMITTEE



**Steve Peters**  
Dean  
College of Fine Arts  
University of Montevallo

Steve Peters has been an ICFAD member for over a decade. Peters co-chaired the Roundtable sessions for the Seattle conference. Prior to being elected to the board, he chaired ICFAD's Cultivation and Stewardship Committee, organized the 2017 pre-conference Development Workshop for the Halifax conference and collaborated on ICFAD's 2018 summer Spoleto Festival experience. He is in charge of sponsorships and serves as a mentor for the Leadership Institute of the Association for Theatre in Higher Education (ATHE) and is a former president of the association. He has served on the boards of the Council of Colleges of Arts and Sciences (CCAS) and the Kansas Association for the Arts in Education (KAAE). He was twice appointed chair of the Wichita Arts Council Cultural Funding Committee that awarded grants to the city's legacy and emerging arts organizations.

Peters has been Dean of the College of Fine Arts at University of Montevallo since 2014. His leadership at Montevallo has entailed positioning the arts as a driver of campus-wide innovation through interdisciplinary and applied programs and certificates in digital filmmaking, technical production and new media and cross-college partnerships. He has overseen the construction of two multi-million-dollar arts facilities and a new "collaboratory" complex that is scheduled to open in fall 2019.

### CANDIDATE STATEMENT

There has never been a more critical need for mindful, adaptive arts leadership across higher education than there is today. As ICFAD evolves to meet new challenges and opportunities, its officers are those in whom we will trust to guide the way forward. It would be an honor to serve on the committee that consults among the membership to identify and recommend those leaders from within the organization as its next candidates for office. I would appreciate your vote.

---

# CANDIDATES FOR NOMINATING COMMITTEE



**Raymond Tymas-Jones**  
**President**  
**Cornish College of the Arts**

Cornish College of the Arts' Board of Trustees announced on April 2 the selection of Raymond Tymas-Jones PhD as president following a year-long international search. Tymas-Jones, whose appointment began July 1, comes to Cornish with a deep background in both the arts and academia. He will be Cornish's first African-American president.

"I am extremely honored to have the opportunity to join the Cornish College of the Arts' community as its next President. The legacy of Cornish College as a progressive institution, dedicated to preparing artists to fully participate in society as citizens of innovation and creativity continues. My goal is to ensure that Cornish's faculty, staff and students thrive and excel as artists, innovators and creatives for the express purpose of impacting the artistic and cultural communities of Seattle and beyond," said Tymas-Jones.

Tymas-Jones served as dean of the College of Fine Arts at the University of Utah for 12 years and became the university's associate vice president for the arts in 2017. During his tenure, he established the Center for Interdisciplinary Arts in Technology and led the development of the Create CONNECTIONS Project to foster interdisciplinary activity through the infusion of arts and design practices in medicine, science, and business. He joins Cornish, a forward-thinking arts college located in the vibrant tech hub of South Lake Union, as the Board of Trustees concludes a multimillion dollar real estate deal that provides opportunities for innovative multi-disciplinary spaces.

"Raymond Tymas-Jones is uniquely qualified to lead Cornish as it welcomes the opportunities of the next century as a crucible for the arts in the Seattle community, the nation and beyond. His energy, enthusiasm and passion for the arts perfectly match the vision of the College's founder, Nellie Cornish, to educate creative citizen innovators to thrive as artists and leaders in communities such as business, science, and healthcare, that need their skills now more than ever," said Lawrence Hard, Cornish's board chair.

In addition to his responsibilities in the College of Fine Arts, Tymas-Jones also was the chief administrative officer for the Utah Museum of Fine Arts, the Pioneer Theatre Company, the Tanner Dance Program, and UtahPresents Performing Arts Series. Prior to his current administrative appointment, Tymas-Jones served as the Associate Dean of the Faculty of Humanities and Fine Arts at Buffalo State College (1990-93), Director of the School of Music at the University of Northern Iowa in Cedar Falls (1993-98) and the Dean of the College of Fine Arts at Ohio University (1998-2005).

His community service was recognized by the 2014 Cultural Achievement Award for significant contribution to the arts in Utah. Tymas-Jones was a member of the Utah Arts Council Board, Ballet West Board of Directors, and the Ohio Arts Council as well as President of the International Council of Fine Arts Deans (2011-2013),. Throughout his academic career, he has worked to increase the diversity of faculty and curricular offerings.

"Cornish College of the Arts was built on the shoulders of bold, forward-thinking innovators. Raymond Tymas-Jones has the boldness necessary to position us as the leading performing and visual arts college of the 21st century," said Sharon Cornish-Martin, a Cornish Trustee and Chair of the presidential search committee.

Tymas-Jones holds a Bachelor of Music from Howard University, a Master of Music from Washington University, St. Louis, and a Doctor of Philosophy focused in Performance Practice in Voice from Washington University. He is known for his presentation and scholarship on American art song and spirituals, as well as sacred music in the African-American tradition.

## CANDIDATE STATEMENT

The importance of ICFAD as a critical resource for academic arts leadership in higher education is an incentive for me to volunteer my services to its advancement. I am pleased to be considered for the critical role of nominating fellow members for leadership opportunities in the organization.



**ICFAD**

INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS

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# CANDIDATES FOR BOARD MEMBER-AT-LARGE



**Martin Camacho, D.M.A., M.B.A.**  
**Dean and Professor of Music**  
**Fain College of Fine Arts**  
**Midwestern State University**

Martin Camacho has been the Dean of the Fain College of Fine Arts at Midwestern State University in Wichita Falls, Texas, since 2014. Under his leadership, he has brought a marked expansion and renovation of facilities, including a new state-of-the-art mass communication building. He has enhanced, with great success, the fundraising efforts of the college and the footprint of the fine arts in Wichita Falls. Under his tenure, there has been an expansion of community collaborations and partnerships, including prominent organizations such as the City of Wichita Falls, the Wichita Falls Symphony Orchestra, and others. The college is in the phase of exploring new and exciting multidisciplinary curricula innovations.

Camacho has won eighteen national and local piano competitions in Mexico, Cuba, and the United States. He has appeared as soloist with orchestras in the United States and Mexico, including Mexico's State Orchestra and Bellas Artes Chamber Orchestra, and has performed as a recitalist in the United States, Venezuela, Cuba, Japan, Norway, Italy, Serbia, and Mexico. Also, he has toured as soloist with the American Wind Symphony Orchestra, performing in more than fifteen cities in the U.S. and Canada. Dr. Camacho is active in chamber and collaborative music with singers and other instrumentalists. In 2009, he made his Carnegie Hall Debut Recital to great acclaim before a sold-out hall.

His participation with ICFAD includes presentations in roundtable sessions and in a general session. He participated very closely in coordinating one of the cornerstone pieces of the last international conference, the visit to the University of the Arts in Havana, Cuba. In addition, he serves as a member on the diversity and membership committees. Before joining Midwestern State University, Camacho served as Assistant Chair in the Department of Fine Arts at Barry University, Chair of Music at Alabama State University, and Dean of Arts, Humanities and Social Sciences at the Community College of Rhode Island.

## **CANDIDATE STATEMENT**

ICFAD continues to play an important role in supporting and enhancing the work of academic leaders in Fine Arts. Over the years, I have enjoyed my association with this organization, presented in round tables and in a general session, participated as a member of the membership and diversity committees, and served as a liaison to the University of the Arts in Havana, Cuba, during the last international conference. If I am given the opportunity to serve as a board member with the organization, I will seek to continue raising the prominence of ICFAD as a resource for arts leaders while strengthening the profile of the organization. I understand the diverse nature of our institutions and that we must have an approach that is inclusive and productive for diverse interests.



**ICFAD**

INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS

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# CANDIDATES FOR BOARD MEMBER-AT-LARGE



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

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

## CANDIDATE STATEMENT

I am truly excited to be considered for the ICFAD Board. Currently I serve as Dean for the College of Fine Arts and Communication (six years) at Western Illinois University. Previous to that I served as Dean of Fine Arts and Communication at the University of Montevallo (three years) and as Interim Associate Dean and Director of the School of the Arts (two years) at the University of Wisconsin-La Crosse. All told, I have been in the Deans office now for eleven years.

I became officially involved with ICFAD when I assumed my role as Interim Dean over ten years ago, though I was able to attend the Department Chair Mentor program as a young chair a few years before that. I have participated in almost all of the national conferences since that time as well as serving in the Leadership Mentor program for aspiring Department Chairs. I believe the organization as a whole is so powerful and positive I feel it is time to give back.

I have spent the whole of my professional life as an artist, educator and as an advocate for arts at all levels in education as well as in the community. I believe the arts can have a great impact on our future leaders and citizens but we need strong support and advocacy. The power of the arts to change and inspire has never been more important and the need to support and challenge current perceptions of the Arts and Higher Education are vital to our success. I truly believe in the purpose and power of an organization such as ICFAD and I am ready to accept a greater role if possible. Thank you for your consideration.



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# CANDIDATES FOR BOARD MEMBER-AT-LARGE



**Laura Franklin, D.M.A.**  
**Department Chair; Professor**  
**Fine and Performing Arts**

Laura Franklin is Professor of Music and Chair of Fine and Performing Arts at Saint Louis University, where she has served since July 2015. Under her leadership, the Fine and Performing Arts has experienced unprecedented growth and progress. Some measures of success include the increase of student enrollment across all program areas; the increase of fundraising by 77%; and expanded grant funded revenue from less than \$20,000 per year to over \$1.1 million in FY18. The Department has also made significant strides in facilities improvements in music and theatre studio, practice and rehearsal spaces; made significant capital investments in equipment for studio art, music and theatre; and successfully advocated for the long-term lease of a theatre in the Grand Center Arts District, adjacent to SLU's mid-town campus, for theatre productions and music performances. In addition, she has led the institution through a successful NASAD reaccreditation process; facilitated curriculum advances in all program areas, including the addition of minors in dance and arts management; and fostered a number of community partnerships, including those with Grand Center Arts District, Metro Theatre Company, The Black Rep, the Bach Society of St. Louis, Union Avenue Opera, St. Louis Symphony, and others.

Franklin is an active percussionist, maintaining a performance schedule as a chamber and orchestral musician, in addition to being a solo marimbist. A well-known percussion pedagogue, she is a founding member of the National Conference on Percussion Pedagogy (NCPD), and has served on the Board of Advisors for NCPD since 2001. In addition to performance and pedagogy activities, Franklin has performed many roles in service to the arts. She is a former board member of the National Association of Schools of Music, having served as Chair of Region 7, representing North and South Carolina, Georgia, Florida, Virginia and Puerto Rico. She is also a former president of the North Carolina Chapter of the Percussive Arts Society (PAS), and a former chair of the PAS Research Committee. Franklin is currently serving as Chair of ICFAD's Career Development Committee.

Prior to this position, Laura Franklin was Professor of Music and Chair of the Fine Arts Division at Brevard College, where she had served since 1998, completing two successful NASM accreditations during her tenure there.

Franklin earned the Doctor of Musical Arts in Percussion Performance from the University of North Carolina at Greensboro, the Master of Music in Performance and the Master of Music in Musicology from the New England Conservatory of Music, and the Bachelor of Music in Performance from Texas Tech University.

## CANDIDATE STATEMENT

I am honored to be considered for election to the Board of Directors for the International Council of Fine Arts Deans. In my three-plus year association with the organization, I have found a group of colleagues who, although diverse, are like-minded in our dedication to higher education, and in our conviction that the arts are integral to contributing to the type of world that we aspire to live in, work in, and pass on to future generations. ICFAD plays an important role in forming and supporting leaders who can influence a broader conversation about the relevance and impact of the arts in both the short and long terms. In the spirit of "deans helping deans," I would welcome the opportunity to play an integral role in ICFAD's mission to empower and support one another in our work.



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# CANDIDATES FOR BOARD MEMBER-AT-LARGE



**Paul Kassel, Dean**  
**College of Visual and Performing Arts**  
**Professor, The School of Theatre and Dance at Northern Illinois University.**

Paul Kassel is the Dean for the College of Visual and Performing Arts and a full professor in the School of Theatre and Dance at Northern Illinois University. Dean Kassel manages the operation of the Schools of Art and Design, Music, and Theatre and Dance. He also oversees the operations of the NIU Museum and the Community School of the Arts (CSA). In addition to responsibility for the financial management, Dean Kassel guides the fulfillment of the mission and vision of the college. Working closely with the School Directors, the Directors of the Museum and CSA, and the Directors of Development and Marketing, Dean Kassel has grown the College's presence on campus and in the region. He has newly established the Advisory Council, which membership spans the arts disciplines, business partners, and major cultural institutions including the Goodman Theatre and the Chicago Sinfonietta.

From July 2013 to July 2015 he was Interim Dean for School of Fine and Performing Arts at SUNY New Paltz, and Associate Dean for two years prior to that. Dean Kassel was a professor of Theatre Arts at SUNY New Paltz (2004-2016) and at Stony Brook University (1998-2004) where he taught acting, voice, movement, directing, and directed plays. He was Head of Acting at Bradley University from 1993-1998.

Dean Kassel's book, *Acting: An Introduction to the Art and Craft of Playing*, was published by Pearson in spring of 2006. A new book, *The Actor's Path: An Evolutionary Approach to the Art and Craft of Playing*, is currently being revised. In addition to his books, Dean Kassel's scholarly work includes several publications and many conference presentations on acting and performance theory. Publications include "The Four Fundamental Verbs (Theatre Topics V9. N2) and "Random Acts"—an essay on applying an action-based approach to non-realistic theatre in *Method Acting Reconsidered: Theory, Practice, Future* (St. Martin's Press, 2000). He is the managing editor of *The Players' Journal*, an e-journal by and for actors and teachers of acting.

In New York City for eleven years as a professional actor, director, and writer, Dean Kassel worked off, and off-off Broadway, in regional theaters, and in several films and television shows. He has written four original plays (including *The Velvet Pumpnickel*, which was produced at the Sanford Meisner Theatre in New York City), and several adaptations (including an updated, musical version of *Lysistrata* for which he also wrote the lyrics and co-wrote the music). Dean Kassel has maintained his professional career since entering academia, most recently performing the role of "Reverend Wilson" in a staged reading in New York City of a new musical, *The Life and Hard Times of Hester Prynne* (book and score by Stephen Cheslik-deMeyer, who wrote *Lizzie*). He has acted and directed for Half Moon Theatre Company and River Valley Rep, two professional theatre companies in the Hudson Valley. On Long Island, he was the founding artistic director of Asylum Theatre Company, for which he performed and directed. He also devised the original play, *What Remains—Long Island Voices of 9/11*, which toured throughout the area.

Professor Kassel received his M.F.A. in Performance from the Florida State/Asolo Conservatory of Professional Actor Training. He is a member of Actors' Equity Association and the Screen Actors' Guild/American Federation of Radio and Television Artists. Professional associations include the International Conference of Fine Arts Deans, the Alliance of Arts in Research Universities, the National Conference of Arts Administrators, and the Association for Theatre in Higher Education.

## CANDIDATE STATEMENT

I have been a member of ICFAD since 2012, first as Associate Dean at SUNY New Paltz, then as Interim Dean, and now as Dean of the College of Visual and Performing Arts at NIU. I have presented three times at the Roundtables. My first was a co-presentation on assessing learning in the arts, the second was on the advanced manufacturing interdisciplinary project between Fine Arts and Engineering at SUNY New Paltz, and most recently on a new initiative here at NIU, the Creative Path to College Success.

I would like to serve on the Board to continue the important work of championing the study and practice of the arts in higher education. We must push back against those who question the validity of our pursuits—whether they are concerned parents, skeptical legislators, pundits or mavens. But at the same time, we cannot abjure our responsibility to make utterly clear the reasons and goals of our scholarship and creativity and why it matters. It is ever more urgent that ICFAD maintain and development arguments and innovations at the highest levels—to have a seat at the table for the welfare of our endeavors and for all cultures. I would be honored to serve in fulfilling that mission.



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# CANDIDATES FOR BOARD MEMBER-AT-LARGE



**Steve Peters**  
Dean  
College of Fine Arts  
University of Montevallo

Steve Peters is completing a one-year position on the ICFAD Board. In that capacity, he is co-editing a forthcoming ICFAD publication with Dean Aldemaro Romero, "Leonardo's Children: Stories about Creativity by Fine Arts Deans That Will Blow Your Mind." Peters chaired ICFAD's Cultivation and Stewardship Committee that organized the 2017 pre-conference Development Workshop for the Halifax conference and coordinated ICFAD's 2018 summer Spoleto Festival experience. Peters has been Dean of the College of Fine Arts at University of Montevallo since 2014. His leadership at Montevallo has entailed positioning the arts as a driver of campus-wide innovation. He has promoted new curricula in digital filmmaking and new media, micro-credentials in applied arts, cross-college partnerships and integrative programming. He has also been an active fundraiser to support the construction of two multi-million-dollar arts facilities thus far, and a new "collaboratory" for the arts that is set to open in 2019.

An avid advocate for the arts, Peters is the founder of the Forte Festival of Creativity, an annual creative place-making and revitalization event that links artists with underserved and rural communities in Alabama. He was President of the Association for Theatre in Higher Education (ATHE), served on the boards of the Council of Colleges of Arts and Sciences (CCAS) and the Kansas Association for the Arts in Education (KAAE), and he led the Wichita Arts Council Cultural Funding Committee that allocated annual funding for the city's legacy and emerging arts organizations.

## **CANDIDATE STATEMENT**

My one-year term on the ICFAD board has been so brief that I would appreciate an opportunity to complete projects for ICFAD that are already set in motion by serving a longer term. My interest is in completing Leonardo's Children, the ICFAD book project in progress, supporting arts advocacy across the country and beyond, further diversifying the membership, and recruiting more arts leaders at small and medium-sized private and public institutions who have a critical need for what ICFAD's conferences offer. I would sincerely appreciate your vote.



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# CANDIDATES FOR BOARD MEMBER-AT-LARGE



**Nancy J. Uscher, Ph.D.**  
**Dean, College of Fine Arts**  
**Department: College of Fine Arts**  
**University of Nevada, Las Vegas**

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

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

A concert violist, Dr. Uscher earned her bachelor's degree in music at the Eastman School of Music of the University of Rochester in Rochester, NY, her master's degree in music at the State University of New York at Stony Brook, and her Ph.D. from New York University. She also holds a certificate of advanced study and A.R.C.M. from the Royal College of Music in London and also studied at The Juilliard School in New York City.

Dr. Uscher had an international career as a violist that spanned more than two decades, including six years as co-principal violist of the Jerusalem Symphony Orchestra and performances on six continents. She has recorded works of Mendelssohn, Shostakovich and Hindemith for the Stereophile and Musical Heritage Society labels. In addition to guest teaching and coaching in more than 20 countries, Dr. Uscher has authored two books and more than a score of articles, mainly for music publications. She is a past board member of the Association of Independent Colleges of Art and Design, and past vice chair and board member of the American Composers Forum.

## CANDIDATE STATEMENT

I am honored to be a candidate for the International Council of Fine Arts Deans Board. I greatly respect the work of this special organization and find the conversations among the Deans to be meaningful, inclusive, and thoughtful. I have learned a great deal from the ICFAD Deans and the ideas I have taken away from meetings have helped me serve my institution, UNLV, more effectively. I love the long-standing international scope of ICFAD. Most of all, I have experienced a collective wisdom in ICFAD about the power of the arts and humanities to be a catalyst for change in the world. I am inspired by this optimism about what is possible as well as the passion and seriousness of purpose among our colleagues.

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# CANDIDATES FOR BOARD MEMBER-AT-LARGE



**Noel Zahler, Academic Dean**  
**Talkington College of Visual and Performing Arts, Texas Tech University**

Noel Zahler is a well-known composer and an administrator who has led colleges of arts, communications and design; colleges of visual and performing arts, schools of music, interdisciplinary programs and departments, at Texas Tech University, Carnegie Mellon University, the University of Minnesota, Long Island University, and Connecticut College. His entrepreneurial expertise has been sought in the creation of collaborations and partnerships throughout the arts and business world. He has earned degrees from Columbia University (DMA), Princeton University (MFA), L'Accademia Musicale Chigiana (Certificato di Perfezionamento), Siena, Italy, and C.U.N.Y. Queens College (BA/MA).

Zahler is the recipient of numerous awards and prizes, including a National Endowment for the Arts Consortium Commission, a Fulbright/Hayes Fellowship to Italy, two MacDowell Colony Fellowships, an Aaron Copland Foundation Grant in support of recording, a Howard Hughes Medical Institute Research Grant (perception), a National Science Foundation grant (Decoding the Human Conducting Gesture), a Connecticut Commission on the Arts Individual Artists Grant, and a Connecticut Public Television (CPTV) prize for the sound score to the computer-realized video Gothic Tempest. A fellow of the Associated Kyoto Program, Dr. Zahler also has been granted an Italian National Research Council Award, New York State Council for the Arts grant in support of recordings and a National Endowment for the Humanities Scholarship.

His compositions include a wide range of vocal and instrumental works, as well as electroacoustic, interactive and multimedia works. His compositions are published by Associated Music Publishers (G. Schirmer, Inc.), American Composers Edition, and APNM music publishers. Recordings of his music: Regions I, Four Songs of Departure, and Harlequin are available on the OPUS ONE record label. Agarththa, is available on the Capstone label, Trio for violin and piano, and Concerto for clarinet, chamber orchestra and interactive computer are available on Albany Records. L'espace entre nous is recorded on the SIMAX label and Le miroir de l'ombre is available on Urlicht Audio Visual. Internationally acclaimed ensembles have performed Zahler's compositions, including the American Composers Orchestra, the Manhattan Sinfonietta, the Arden Trio, the Charleston String Quartet, the Meridian String Quartet, the League of Composers/ISCM, University of Iowa Center for New Music, the New York Piano Quartet, as well as other groups and individuals throughout the United States, Europe and Asia.

## CANDIDATE STATEMENT

I have been a member of ICFAD since 2011. During that time I have witnessed the successful administrative and leadership changes that have taken place over the years and truly believe that the organization is poised to expand its influence nationally and internationally. I have attended each of the national conferences and presented at one of them. I have also attended one of the international symposia. While I have not had an opportunity to participate in a leadership position, I have supported the organization as best as I can as a member. I have been asked to serve on the Global Connections Committee.

My experience includes being an active member of boards of trustees/governors for national and regional organizations over the years (American Composers Forum, American Composer's Alliance (Treasurer), Manhattan Sinfonietta, Composer's Guild, Director of the New Hampshire Music Festival Composer's Conference, Connecticut Composers, Inc. (President), Lubbock Symphony Board of Trustees, etc.) In addition, I have served as a site team leader for the National Association of Schools of Music, and participated, in my roll as Dean at two large universities, in creating the self-studies for NASAD, NAST, and NASD. At this time, I am interested in turning my attention and experience to the national stage where the urgency of advocating for the arts across our country has never been greater. ICFAD is an organization that has created impact, in a very real and tangible manner, politically and culturally. It has concerned itself with how to access the tools necessary to make the strongest possible case for the arts, while never losing site for the need to train and cultivate succeeding generations of arts leaders. What more worthy cause can there be? My experience as an artist, administrator and leader has, I believe, prepared me for a leadership role at an organization whose impact is crucial for all the arts. If given the opportunity to serve, it would be an honor and a privilege.



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## MINUTES OF THE ANNUAL MEETING

### International Council of Fine Arts Deans, Friday, October 20, 2017

The Annual Meeting of the International Council of Fine Arts Deans (ICFAD) was called to order by President George Sparks at 3:57 p.m. on Friday, October 20, 2017 in the Nova Scotia Ballroom of the Halifax Marriott Harbourfront Hotel in Halifax, Nova Scotia, as part of the 54th Annual Conference.

#### **APPROVAL OF MINUTES:** Annual Meeting 2016

A motion was made, seconded and unanimously approved that minutes of the 2016 Annual Meeting be approved as presented. A copy of those minutes was included in the Conference Program Book.

#### **ELECTION**

Past President and Nominating Committee Chairman John Crawford-Spinelli thanked Nominating Committee members Gail Baker and Patricia Poulter for their work, and all of the members on the ballot for their willingness to serve. Hearing no nominations from the floor, ballots for election of directors and Secretary were distributed, completed by members, and collected for tallying.

#### **MEMBERSHIP REPORT**

Secretary Jeff Elwell shared membership figures for the multi-national alliance of executive arts administrators: 162 Institutional; 98 Associate; 5 Affiliate; 62 Emeritus; and 9 Distinguished Service. He asked members to join him in celebrating the work of Past President Lucinda Lavelli, as she moves toward retirement, and presented her with Emeritus membership.

#### **TREASURER'S REPORT**

Treasurer Dan Guyette shared a copy of the association's statements of financial position from the Analysis of Significant Changes in Account Balances comparing December 31, 2016 and 2015 Financial Statements.

A Balance Sheet Previous Year Comparison Report dated September 30, 2017 indicated assets totaling \$469,723.14, as compared to \$451,099.65 for the same date the year prior, a 4.1% increase.

A Profit & Loss Report January through September 2017 was compared to the full year's annual operating budget. It indicated income totaling \$277,575.71 as compared to budgeted for the full year \$257,776 offset by expenses of \$125,688.28 as compared to budgeted expenses for the full year of \$257,776 for net ordinary income of \$151,887.43 for the year to date. It was noted that the report of actual expenses does not include expenses for the Annual Conference. Treasurer Guyette shared with members that budgeting for the Conference had included conservative estimations of income and aggressive estimations of expenses, in using United States currency figures, when in actuality many payments would be made using Canadian currency. He cited the bookkeeping and reporting work of Executive Director Alison Pruitt, and recognized the continuity her work provides while association board leadership transitions. He informed members that the President, Treasurer, and Executive Director meet with the association's financial investments advisor bi-annually. Treasurer Guyette invited members to share questions, of which there were none.

#### **PRESIDENT'S REPORT**

President George Sparks noted that it had been an honor and a high point of his career to serve as President of ICFAD. He cited a good balance of work and fun, in serving as an officer of the International Council of Fine Arts Deans.

President Sparks acknowledged the Presidents who served before him; the ICFAD Board of Directors; and Executive Director Alison Pruitt.

He invited President-Elect Jeff Elwell to report on this year's annual meeting of the Working Group on the Arts in Higher Education, the association's officers and officers of accrediting organizations. He said that leaders of other organizations have requested to participate in the meeting, and that he believed the decision to not have the group grow was a good one.

President Sparks presented photographs of the International Symposium, this year held in Cuba. He described the Cuban people as welcoming; the performance quality at Instituto Superior de Arte (ISA) as high. He invited members to reference and use documents shared on the ICFAD website, should they wish to establish a relationship between their institutions and ISA. He described the value found in staying in casa particulares and eating at paladros while in Cuba. He invited members to share suggestions as to where future International Symposiums might be.

Photographs from the 54th Annual Conference in Halifax, Nova Scotia were shared, while President Sparks reviewed additional activities of the association.

Participation in the survey used to compile data for the Executive Data Exchange doubled from the previous year. The report presents trends related to salaries, budgets, student populations, development officer salaries, and more. Patricia Poulter shared with members that she had cited data in seeking an increase to her salary.

President Sparks said that one of the association's goals this year had been to re-activate Committees. The four Committees of the International Council of Fine Arts Deans are the Career Development Committee; Cultivation & Stewardship Committee; Diversity & Inclusion Committee; and Global Connections Committee.

He thanked the Nominating Committee for its good work, and announced his appointment of Cyrus Parker-Jeannette to the Nominating Committee, to be chaired by President-Elect Jeff Elwell, and for which Patricia Poulter will serve a second year of a two-year term. He encouraged members to self-nominate for board service, and referred to this year's ballot with an increase in nominees as a healthy sign for the organization.



# 55TH ANNUAL CONFERENCE

## Seattle, Washington

President Sparks encouraged all members to play a role in keeping the association relevant throughout the year by sharing input in various ways. Input is always welcome with regard to developing new and improving existing programs. Members were encouraged to post and respond to questions on the Member Forum, in the spirit of ICFAD's "Deans Helping Deans" mantra.

He said that association leadership would be striving to increase the number of opportunities to participate in cultural enrichment opportunities, and to include donors in these events. An invitation to enjoy the Spoleto Festival will be forthcoming for late May 2018, and consideration is being given to a group event at the Stratford Festival in 2019.

President Sparks stated that it was an honor to represent the membership at the National Arts Advocacy Day in Washington, D.C. In 2017, ICFAD partnered with the Alliance for the Arts in Research Universities (a2ru) in sending representatives to meet with staff of 13 elected officials in a single day. Sharing the experience with and learning from legislative liaisons from James Madison University and University of Michigan participating was invaluable.

President Sparks thanked the 15 sponsors of the 54th Annual Conference, adding that as recently as five years ago, the conference had only three sponsors. Members were invited to attend the 55th Annual Conference of the International Council of Fine Arts Deans in Seattle, Washington, in early October 2018.

### **APPRECIATION TO OUTGOING BOARD MEMBERS**

President Sparks thanked:

- Darwin Prioleau for her service as a board member, 2016 – 2017;
- Michele Whitecliffe for her service as a board member, 2014 – 2017;
- Dan Guyette for his service as a board member, 2010 – 2017, including his leadership as Treasurer;
- John Crawford-Spinelli for his service as a board member, 2011- 2017, including his leadership as President

### **ADDITIONAL BUSINESS**

No additional business was brought before the membership.

### **ELECTION RESULTS**

President Sparks announced the results of the election, congratulating Susan Picinich and Charles Wright, who will both serve 2017 - 2020 terms of office; Al Romero who will fill a 2016 – 2019 term vacated by Darwin Prioleau; and Jean Miller, who was elected to serve as Secretary. The 2015 – 2018 director-at-large seat previously occupied by Jean Miller will be filled by Steven Peters.

The meeting adjourned at 4:42 p.m.



## 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	ASSOCIATES	AFFILIATE	EMERITUS	DISTINGUISHED SERVICE
2018	159	87	9	64	9
2017	162	98	5	62	9
2016	188	105	5	62	5
2015	179	82	6	60	
2014	178	72	7	58	
2013	177	92	16	56	
2012	235	110	13	56	
2011	236	106	17	54	
2010	245	98	17	49	
2009	224	104	17	41	
2008	223	94	15	36	
2007	223	82	11	22	
2006	217	72	11	21	
2005	207	53	9	15	
2004	215	49	9	16	
2003	212	42	10	16	
2002	213	39	7	18	



# 55TH ANNUAL CONFERENCE

Seattle, Washington

## CONFERENCE AGENDA

**FRIDAY,**  
**OCTOBER 5, 2018**

1:15 - 2:00 p.m.

**Jane Chu**

Artist and PBS Arts Adviser

**11th Chairperson of the  
National Endowment for the Arts**

*Keynote Speaker proudly sponsored by*

**JaffeHolden**

2:15 - 3:45 p.m.

**Putting the "I" in ICFAD**

Spend time with members of ICFAD's Global Connections Committee and hear ideas about how the International Council of Fine Arts Deans can be exactly that: International. Collaboration opportunities; an international art project; development of international topic seminars on various university campuses; ICFAD's next International Symposium in Barcelona; collaborative efforts with similar international organizations of arts deans; and global creative industries are just some of the ideas that will be discussed. Share your ideas, as well.

Several people representing more than five continents look forward to attending this year's ICFAD Conference, and have been invited to share information about the issues impacting arts in higher education in their countries, as part of this presentation.

**David R. Humphrey**, Director  
Oregon Center for the Arts  
at Southern Oregon University  
humphred2@sou.edu

5:00 - 6:00 p.m.

**Closing Reception**



**JANE CHU** served as the eleventh chairperson of the National Endowment for the Arts, having recently completed her term in June 2018. With a background in arts administration and philanthropy, Chu is also an accomplished artist and musician. During Chu's four-year tenure at the National Endowment for the Arts, Chu traveled to all 50 states, 200 communities and made more than 400 site visits to visit visual artists, musicians, dancers, actors, writers, arts educators and arts administrators. The agency awarded \$430 million

over the four years to support the arts in 16,000 communities covering all 50 states, U.S. territories, and in every Congressional District. She led the agency through increases in the arts endowment budget for three consecutive fiscal years (2016, 2017, 2018). The NEA's Creative Forces military healing arts initiative expanded from two sites to 12 across the nation, to connect arts therapy with service members and veterans with brain recovery conditions. She launched another new program – Creativity Connects – to connect \$2 million in grants for art programs that linked with science, technology, health, agriculture, aging, and other non-arts sectors, and she cultivated two international performing arts exchange programs with Cuba and China. Chu launched a national Musical Theater Songwriting Challenge for high school students to identify the next generation of songwriters from across the nation, and provide these students with opportunities to be mentored by Broadway artists. The agency was also the recipient of a 2016 Special Tony Award and a 2018 Drama League Award for its support of theater and musical theater, as well as two Emmy nominations for the creation of a storybank of personal arts stories from folks across the nation. The NEA was ranked number one in 2016 Best Places to Work in the Federal Government, in the small agency category. Prior to coming to the National Endowment for the Arts, Chu served as the president and CEO of the Kauffman Center for the Performing Arts, overseeing a \$413 million campaign to construct and open the performing arts center in Downtown Kansas City, Missouri.



**DAVID HUMPHREY** came to Southern Oregon University in the summer of 2012 to head up the Performing Arts Department and since developed the new Oregon Center for the Arts at SOU which he currently serves as Director. This new institution combines the performing arts, the visual arts and creative writing into one division and it includes the Schneider Museum of Art, ShakespeareAMERICA, Oregon Arts Medallion and partnerships with many arts organizations locally and around the state. Previously

he served as Director of the San Francisco based Museum of Performance + Design, a nonprofit institution containing over 3.5 million items of performing arts archival materials, that presents exhibitions, performances, and lectures. Before this Dr. Humphrey served as Vice President for Education at the new California Center for the Arts in San Diego, Director of the Education Program at The Kennedy Center in Washington, DC and Dean of the Florida School of the Arts. In addition Dr. Humphrey has a production company and for 25 years produced for The White House a show at The Kennedy Center featuring the Presidential Scholars in the Performing Arts. In addition he has produced and directed performances with such noted artists as Sharon Stone, Tony Kushner, Carly Simon, Diana Ross, Alvin Nicholais, Joel Gray, Frederica von Stade, Carol Channing, Doc Severinsen, Tyne Daly, Cyd Charisse, Richard Thomas, Chita Rivera, Debra Messing and many more. He received his Ph.D. in Opera Production and Music Education from Florida State University.



The Tianjin Juilliard School in Tianjin, China

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- More than 75,000 student credit hours taught annually, often to students whose majors are far afield from the arts.
- Events involved with the Burke Museum of Natural History and Culture, the Henry Art Gallery and the Meany Center for the Performing Arts.





## CONFERENCE AGENDA

**SATURDAY,  
OCTOBER 6, 2018**

9:00 - 11:00 a.m.

**Board of Directors Meeting  
with Committee Chairpersons**



*Thank you* to so many ICFAD members who responded to the Global Connections Committee's invitation to nominate international candidates for complimentary registration and ICFAD's 55th Annual Conference. As a result of those recommendations, and the good work of Committee members, this year's conference is notably richer with international diversity!

Joining us this year are:

**Giles Auckland-Lewis**, Principal  
Institute of the Arts Barcelona  
Spain  
g.auckland-lewis@iabarcelona.es

**Qi Chang**  
INT Institute of Design  
China  
cathychang1111@yahoo.com

**Victor doe Reis**, President  
belas-artes da universidade de lisboa  
Portugal  
presidente@belasartes.ulisboa.pt

**Federico Freschi**, Executive Dean  
University of Johannesburg  
South Africa  
ffreschi@uj.ac.za

**Robert Greenberg**, Dean  
University of Auckland  
New Zealand  
r.greenberg@auckland.ac.nz

**Maria Hansen**, Executive Director  
European League of Institutes of the Arts  
Netherlands  
maria.hansen@elia-artschools.org

**Mary Hawkes-Greene**, President  
Burren College of Art  
Ireland  
mhg@burrencollege.ie

**Qu Jian**, Dean of Art School  
Northwest University  
China  
qujian2000@sina.com

**Sharon Lu**, Programme Director  
Hong Kong University  
China  
sharonlu@hku.hk

**Roy Luo**, Director of Foreign Affairs  
INT Institute of Design  
China  
roy.luo@intdesign.com

**Julie Moss**, President  
Photography Studies College  
Australia  
jmoss@psc.edu.au

**Gabriel Pliego**, Dean, College of Fine  
Arts  
Universidad Panamericana  
Mexico  
gpliego@up.edu.mx

**Chao Wen**, Director of  
Interaction & Information Art  
Northwest University  
China  
superheat@163.com



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clockwise from top:

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**University of Southern Indiana, Teaching Theater**

**Westminster Choir College, Marion Buckelew Cullen Center**

**Emerson College, Paramount Center**

**University of Massachusetts Boston, University Hall Recital Hall**



## ICFAD INSTITUTIONAL MEMBERS

Abilene Christian University  
Alberta College of Art + Design  
American University of Kuwait - College of Arts & Sciences  
Appalachian State University  
Arkansas State University  
Azusa Pacific University  
Baldwin Wallace University  
Belmont University  
Boston University  
Bowling Green State University  
Bradley University  
Brigham Young University  
Butler University  
California State University, Dominguez Hills  
California State University, Long Beach  
California State University, Sacramento  
Carnegie Mellon University  
Casper College  
Central Michigan University  
Central Washington University  
Champlain College  
China Academy of Art  
China Conservatory of Music  
Clemson University  
Cleveland Institute of Art  
College of Central Florida  
College of Charleston  
Colorado State University  
Cuyahoga Community College  
DePaul University  
Dixie State University  
Drury University  
Duquesne University  
East Tennessee State University  
Eastern New Mexico University  
Emerson College  
Fashion Institute of Technology, New York  
Florida Atlantic University  
Florida State University

George Mason University  
Georgia Southern University  
Grand Canyon University  
High Point University  
Houghton College  
Houston Baptist University  
Houston Community College  
Illinois State University  
Indiana University  
Indiana University of Pennsylvania  
Indiana University Purdue University Indianapolis  
Jacksonville University  
James Madison University  
Kendall College of Art and Design of Ferris State University  
Kennesaw State University  
Kent State University  
Liberty University  
Lipscomb University  
Long Island University  
Loyola University Chicago  
Messiah College  
Michigan State University  
Midwestern State University  
Millersville University  
Minnesota State University Moorhead  
Montana State University  
Montclair State University  
Montgomery College  
New World School of the Arts  
Northern Arizona University  
Northern Illinois University  
Northern Kentucky University  
Ohio University  
Pacific Lutheran University  
Pennsylvania State University  
Portland State University  
Rochester Institute of Technology  
Roosevelt University  
Rutgers University  
Ryerson University  
Saint Louis University  
Salt Lake Community College



# 55TH ANNUAL CONFERENCE

## Seattle, Washington

Sam Houston State University  
Samford University  
San Jose State University  
Seton Hill University  
Shenandoah University  
Slippery Rock University  
Southern Methodist University  
Southern Oregon University  
Southern Utah University  
St. Cloud State University  
St. Olaf College  
Stephen F. Austin State University  
Stevenson University  
SUNY New Paltz  
Syracuse University  
Tarleton State University  
Temple University  
Tennessee Technological University  
Texas A&M University - Commerce  
Texas Christian University  
Texas Tech University  
The City University of New York , Baruch College  
The King's College  
Towson University  
University of Alabama Tuscaloosa  
University of Arizona  
University of Arkansas at Little Rock  
University of Colorado Denver  
University of Delaware  
University of District of Columbia  
University of Florida  
University of Hartford  
University of Houston  
University of Illinois at Urbana Champaign  
University of Kentucky  
University of Memphis  
University of Michigan  
University of Minnesota Duluth  
University of Missouri - St Louis

University of Montevallo  
University of Nebraska at Omaha  
University of Nebraska Lincoln  
University of Nevada, Las Vegas  
University of North Alabama  
University of North Carolina Greensboro  
University of North Texas  
University of Northern Colorado  
University of Northern Iowa  
University of Northwestern - St Paul  
University of Oklahoma  
University of South Dakota  
University of Tennessee Chattanooga  
University of Texas Austin  
University of Texas Dallas  
University of Texas Rio Grande Valley  
University of the Arts  
University of the District of Columbia  
University of Utah  
University of Wisconsin Madison  
University of Wisconsin, Parkside  
University of Wisconsin-Stevens Point  
University of Wisconsin-Stout  
Utah State University  
Valdosta State University  
Virginia Commonwealth University  
Virginia Tech  
Wayne State University  
Webster University  
Western Carolina University  
Western Connecticut State University  
Western Illinois University  
Western Washington University  
Wheaton College  
Whitecliffe College of Arts & Design  
Wichita State University  
Winthrop University  
York University



# ICFAD CONFERENCES

2019 Austin, Texas  
2018 Seattle, Washington  
2017 Halifax, Nova Scotia  
2016 Grand Rapids, Michigan during ArtPrize  
2015 Atlanta, Georgia  
2014 Kansas City, Missouri  
2013 New Orleans, Louisiana  
2012 Minneapolis, Minnesota  
2011 Washington, D.C.  
2010 Sarasota, Florida  
2009 Salt Lake City, Utah  
2008 Portland, Oregon  
2007 Charleston, South Carolina  
2006 Boston, Massachusetts  
2005 Scottsdale, Arizona  
2004 Philadelphia, Pennsylvania  
2003 Fort Worth, Texas  
2002 Toronto, Canada  
2001 Long Beach, California  
2000 Miami, Florida  
1999 Pittsburgh, Pennsylvania  
1998 St. Louis, Missouri  
1997 San Antonio, Texas  
1996 Washington D.C.  
1995 Montreal, Canada  
1994 Minneapolis, Minnesota  
1992 San Francisco, California  
1991 New Orleans, Louisiana  
1990 Chicago, Illinois  
1989 Ottawa, Canada  
1988 Seattle, Washington  
1987 Cleveland, Ohio  
1986 Boston, Massachusetts  
1985 Banff, Canada  
1984 Amsterdam, Netherlands

1983 Dallas, Texas  
1982 Washington D.C.  
1981 Los Angeles, California  
1980 Toronto, Canada  
1979 Chicago, Illinois  
1978 San Francisco, California  
1977 Minneapolis, Minnesota  
1976 Palm Springs, California  
1975 Vancouver, Canada  
1974 Denver, Colorado  
1973 Atlanta, Georgia  
1972 Mexico City, Mexico  
1971 Los Angeles, California  
1970 Chicago, Illinois  
1969 London, England  
1968 Boston, Massachusetts  
1967 New Orleans, Louisiana  
1966 San Francisco, California  
1965 Philadelphia, Pennsylvania  
1964 Oberlin, Ohio

## INTERNATIONAL SYMPOSIUMS

2020 Barcelona, Spain  
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 PRESIDENTS

2018-20

Jeff Elwell  
Eastern New Mexico University

2016-18

George Sparks  
College of Visual and Performing Arts  
James Madison University

2014-16

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

2012-14

Lucinda Lavelli  
College of the Arts  
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

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## ICFAD SEEKS YOUR LEADERSHIP

ICFAD changes as society changes, the economy adapts, and technological advances provide organizations with new ways of doing business. Association volunteer and staff leaders need to engage together in a disciplined practice of foresight. Nurturing, high-performing volunteer leaders are critical to the long-term ability of organizations and their stakeholders to thrive. Appointed to a Committee or elected to ICFAD's board is an honor and a privilege, as well as being professionally advantageous.

The **Career Development Committee** provides learning experiences on issues related to leadership in the arts within the academy (e.g., strategic planning, working with advisory boards). One goal is to assist members to develop or enhance their leadership capabilities, identify critical issues facing arts administrators, and provide assistance with the challenges facing university arts faculty and staff. Committee members hope to stimulate those already serving in leadership roles, as well as nurture those just starting their leadership journey.

Areas of relevance that the **Cultivation & Stewardship Committee** focuses on include providing beneficial pre-Conference seminars on Development issues, for Deans and their fundraising professionals; pursuing opportunities for Deans to foster a stronger appreciation of the arts with donors and potential donors through participation in world-renowned international arts festivals and events; and the changing dynamics in national and global politics and legislation as concerns fiscal challenges, particularly as this relates to higher education and the arts.

The **Diversity & Inclusion Committee** gathers information and data on current diversity issues, addresses concerns related to setting goals and the development of guiding principles that will enable Fine Arts Deans to create more inclusive environments in

their institutions in a way that addresses inequities and systemic racism, and promotes the development and mentoring of higher education administrators (prospective Deans) of diverse backgrounds.

The **Global Connections Committee** is a group of interested deans whose international experience and/or interest has brought them together to celebrate the arts as a common language that unites the world; expand the international horizons of the organization to advance arts education leadership globally; create a collegial community of international arts deans; foster understanding and appreciation of the arts in cultures around the world; understand higher education trends in arts education and training in all parts of the world and nurture relationships with international members of ICFAD; develop the Triennial International Symposium for ICFAD.

The **Membership Committee** is tasked with ensuring that benefits of membership are reviewed and enhanced on an ongoing basis, to ensure membership satisfaction and retention. The Membership Committee strives to provide an engaging and worthwhile calendar year of membership, focusing on Deans Helping Deans. The Membership Committee will also work to invite and encourage arts leaders at institutions not currently holding membership to join.

The **Nominating Committee** consists of one representative elected by the membership and one representative appointed by the President, who shall serve staggered two-year terms. Only Institutional Member Representatives are eligible for election as members of the Nominating Committee. The Past President or President-Elect chairs this committee.



LaRoyce  
Hawkins



Gary Cole



John Malkovich



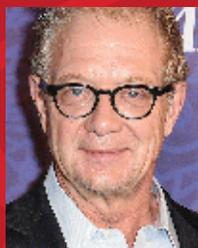
Sean Hayes



Jane Lynch



Laurie Metcalf



Jeff Perry



Suzanne  
Douglas

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ASIMUT is the only online software system uniquely built for music, drama and arts academies to handle their planning challenges, such as Scheduling, Room Booking for students and Event Management, ASIMUT is used by the world's best schools like the Juilliard School in New York, Chicago College of Performing Arts, Curtis Institute of Music in Philadelphia, Royal College of Music in London, Royal Academy of Art in the Hague, Hong Kong Academy for Performing Arts and many more. ASIMUT is built to manage your many different types of activities and schedules with endless amounts of changes and exceptions, to deliver a common planning and communication platform for everyone: Administration, Staff, Faculty and Students. Less manual work, better student service and no more clashes in schedules.



## **Auerbach Pollock Friedlander** | [auerbachconsultants.com](http://auerbachconsultants.com)

Since 1972, Auerbach Pollock Friedlander has been a leader in the field of Performing Arts/Media Facilities Planning and Design. The firm is internationally-recognized with an extensive portfolio of award-winning projects all over the world. With more than 150 higher education projects to our credit, Auerbach Pollock Friedlander focuses on developing practical and flexible performing arts education venues and presentation programs. Our commitment to young performers and audiences is reflected through the tangible impact our projects have had on campus life often resulting in higher enrollment, expanded courses of study and facilities that support cutting-edge artistic educational pursuits. The majority of the firm's work is with return clients, attesting to the success of our 45-plus years of innovative design and professional relationships. Locations: New York, San Francisco and Minneapolis.



## **DLR Group|Westlake Reed Leskosky** | [dlrgroup.com](http://dlrgroup.com)

Internationally known for our cultural and performing arts expertise, DLR Group|Westlake Reed Leskosky is a leading design firm with over 1,000 employees in 27 offices providing integrated design services (architecture, M/E/P and structural engineering, LEED™/sustainable design, theater technical, acoustics, audiovisual, lighting) to more than 13 industry sectors. The firm works with colleges and universities across the country to design not only formal performance venues but also the instructional and support spaces for their music, dance, theater, digital media, film and broadcast communications, and visual arts programs. We understand the emerging trends in facility design for these programs, including increasing opportunities for cross disciplinary collaboration.



## **GraceHebert | HMS Architects** | [GraceHebert.com](http://GraceHebert.com)

Keeping audiences engaged takes both a sophisticated environment and world-class performance. As a recognized national leader in Performing Arts design, GraceHebert, through the acquisition of HMS Architects, has set the stage for success. Performing Arts projects present their own unique opportunities to combine technology-driven building systems with dynamic design. The GraceHebert team has developed a highly refined methodology for the integration of architecture, acoustics, and theater technology all while celebrating individual artistic character and the performance experience.



## **HGA** | [hga.com](http://hga.com)

Established in 1953, HGA is a nationally-recognized, multi-disciplinary firm built on the belief that enduring, impactful design results from the inspired application of original insight into the human condition. Passionate about architecture that inspires learning, stimulates creativity and cultivates community, HGA's Arts and Higher Education studio is a dedicated collective of 40 architects, engineers and planners with a wealth of expertise and experience in the design of academic performing and visual arts learning environments. Our clients receive the benefit of working with a small, experienced, and specialized studio able to draw on the resources of a larger, multidisciplinary firm..



## **Jaffe Holden Acoustics, Inc.** | [JaffeHolden.com](http://JaffeHolden.com)

Jaffe Holden is the leading authority on acoustical architecture for performing arts, educational and cultural facilities. We develop unique acoustics and audiovisual solutions that do more than just meet the requirements of a space – they enhance the sensory experience of those within it. From the pre-design to post-opening tuning and commissioning, we're guided by a single purpose: to add acoustic value to each client's program space.

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## **LMN** | [LMNArchitects.com](http://LMNArchitects.com)

Since its founding in 1979, Seattle-based LMN Architects has dedicated its practice to the health and vitality of communities of all scales. Internationally recognized for the planning and design of environments that elevate the social experience, the firm works across a diversity of project typologies – encompassing higher education facilities, civic and cultural projects, science and technology, conference and convention centers, urban mixed-use projects, transportation, and other programs that celebrate community.



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## **Steinway & Sons** | [steinway.com](http://steinway.com)

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## **Theatre Consultants Collaborative** | [theatrecc.com](http://theatrecc.com)

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



## **Theatre Projects** | [www.theatreprojects.com](http://www.theatreprojects.com)

Theatre Projects has collaborated with over 100 colleges and universities to create intimate, exciting, and appropriate spaces for performance, rehearsal, and most importantly, learning.



## **VMDO Architects** | [vmdo.com](http://vmdo.com)

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



## **Wenger Corporation** | [wengercorp.com](http://wengercorp.com)

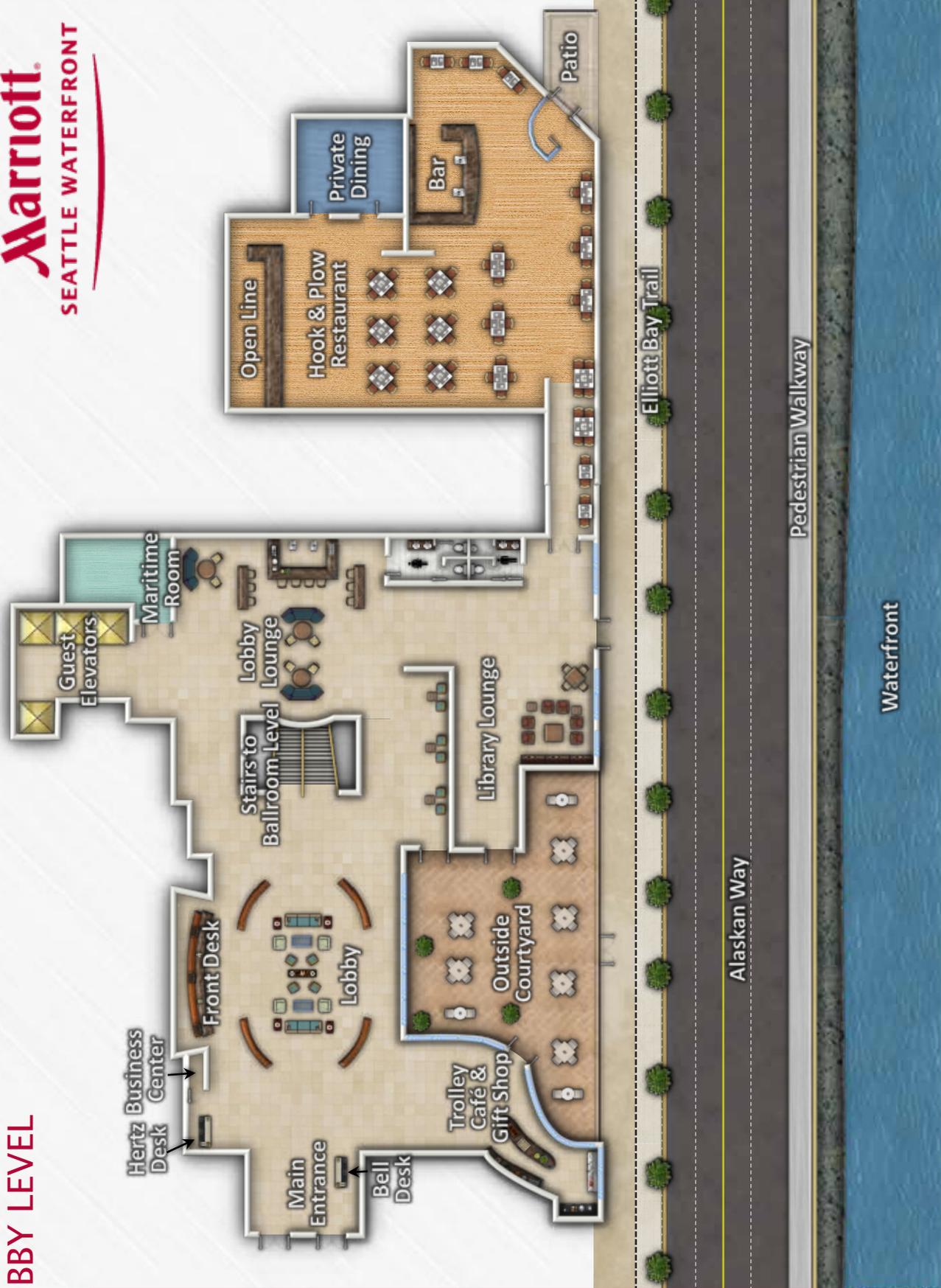
Wenger Corporation provides innovative, high-quality products and solutions for music and theatre education, performing arts venues and athletic programs. Our products include the Wenger, JR Clancy and GearBoss brands of equipment. Products include; theatrical rigging systems, acoustical shells and treatment, acoustical doors and sound-isolating practice rooms, fixed and portable audience seating, and portable and mobile staging systems. Our furniture line includes music posture chairs, music stands, conductor's equipment and a full line of high-density and portable storage solutions for instruments, garments, sheet music and media equipment. We also offer a complete line of athletic lockers, equipment storage and transport products.



## **Yamaha** | [yamahaisg.com](http://yamahaisg.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.

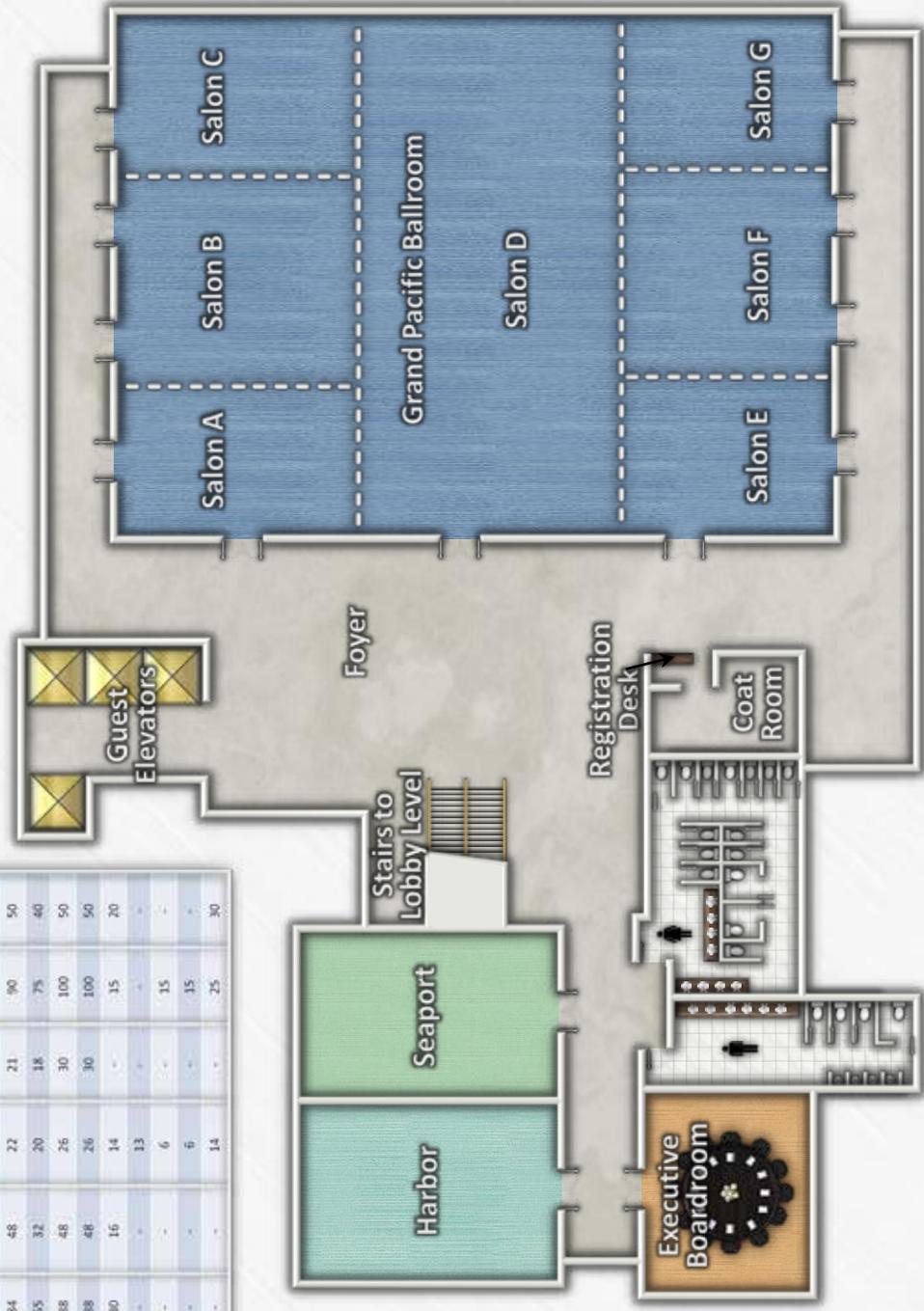
# LOBBY LEVEL



# BALLROOM LEVEL



Meeting Room	Dimensions			Capacity				
	WxLxH	Sq. Ft.	Theater	Schoolroom	Conference	U-Shape	Reception	Barquet
Grand Pacific Ballroom	103x77x16	7,937	900	588	-	-	800	600
Grand Pacific A	36x22x16	687	54	36	20	18	75	40
Grand Pacific B	36x22x16	660	50	48	24	21	90	50
Grand Pacific C	36x22x16	687	54	36	20	18	75	40
Grand Pacific D	41x77x16	3,182	324	224	-	-	290	180
Grand Pacific E	31x23x16	710	55	32	20	18	75	40
Grand Pacific F	31x23x16	992	84	48	22	21	90	50
Grand Pacific G	31x23x16	710	55	32	20	18	75	40
Harbor Room	38x27x11	994	88	48	26	30	100	50
Seaport Room	38x27x11	994	88	48	26	30	100	50
Maritime Room	23x13x9	364	30	16	14	-	15	20
Executive Boardroom	25x28x11	686	-	-	13	-	-	-
Red Willow Conference Suite	-	-	-	-	6	-	15	-
Albi Conference Suite	-	-	-	-	6	-	15	-
Private Dining Room	-	530	-	-	14	-	25	30





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IMAGINE  
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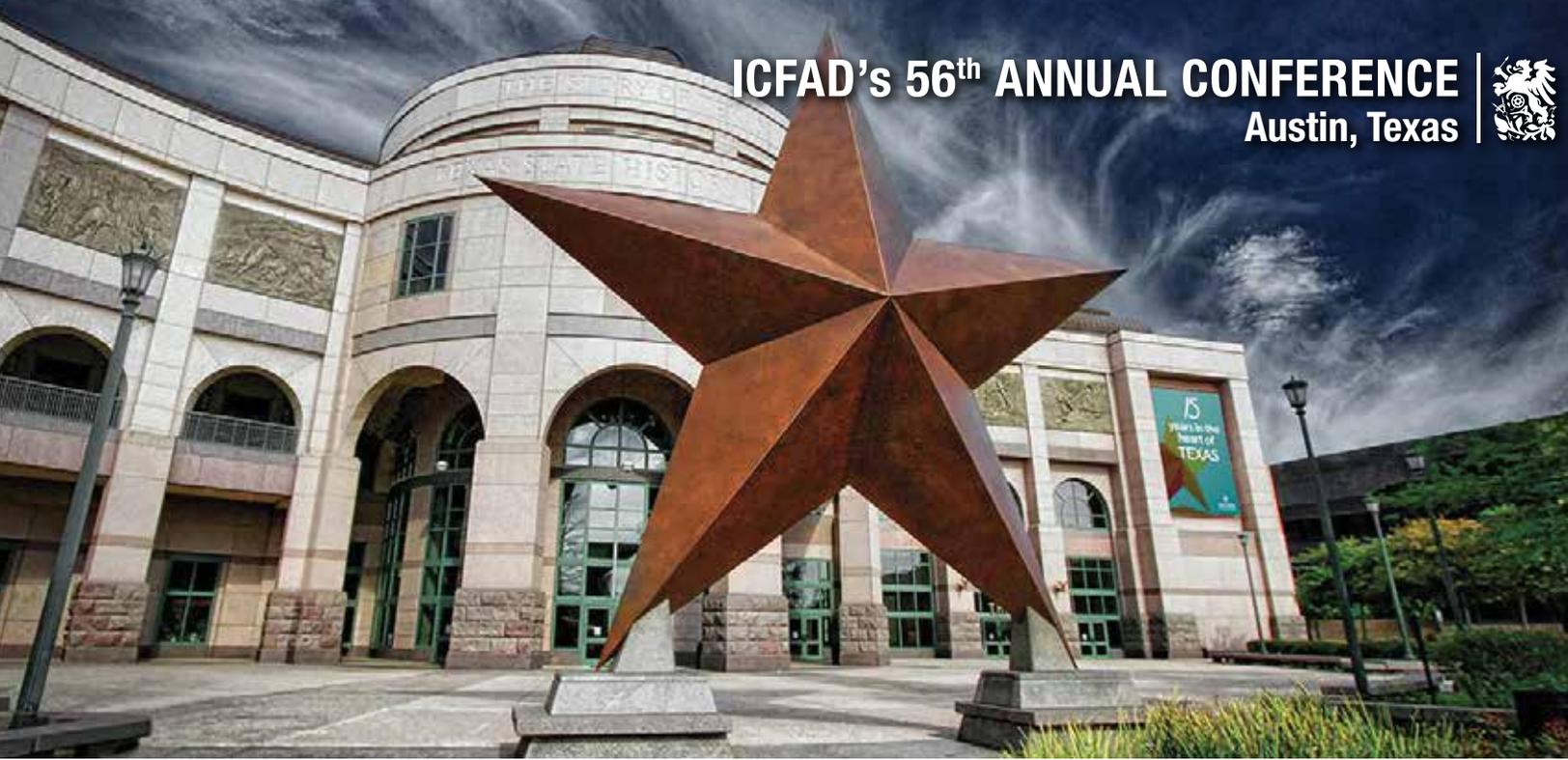
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- THEATRE AND DANCE
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## MARK YOUR CALENDAR FOR OCTOBER 2 - 5, 2019 IN AUSTIN, TEXAS

Join us for ICFAD's 56th Annual Conference

Austin has long been the alternative music and art capital of Texas (not to mention the official state capital). In recent years locals have adopted the slogan "Keep Austin Weird," a reflection of not only the offbeat personalities that make up the city, but the abundant quirky performances and exhibits that are part of the city's art scene.

Austin is more than just the self-proclaimed "Live Music Capital of the World." In the last decade, the city has blossomed into a true mecca for up-and-coming artists, musicians, actors, and filmmakers. From Austin's internationally acclaimed festival circuit, including South By Southwest (SXSW), Austin City Limits (ACL), and the Austin Film Festival to its local arts scene, this is a top destination for the arts. Laguna Gloria is a premiere contemporary art school and museum dedicated to helping budding local artists expand their creative vision and cultivate technical skills in a variety of media, including sculpture, ceramics, photography, mosaics, glass, metal, and digital design. The East Austin Studio Tour (open in the fall) and the West Austin Studio Tour (open in the spring) are opportunities for up-and-coming artists to exhibit works in city's most popular neighborhoods. The Serie Project, founded by Sam Coronado, gives both established and emerging Latino artists a platform to reach a larger audience through innovative printmaking.

Within the College of Fine Arts at The University of Texas at Austin, we'll find a community dedicated to the study and advancement of creative disciplines. Students deepen their understanding of humanity through captivating moments onstage and new discoveries in visual artifacts. They engage with diverse cultures, audiences and new technologies through lectures, exhibitions and hundreds of performances each year. The university's Landmarks public art project features more than 40 works of modern and contemporary art throughout the 433-acre campus. The collection not only enhances the beauty of the landscape, but also supports scholarship and learning by demonstrating significant art historical trends from the past several decades. Texas Performing Arts at The University of Texas at Austin is made up of five state-of-the-art theaters, shops, and rehearsal spaces. The five venues range in size from 200 seats to 2,900 seats, each designed to accommodate a wide range of artistic disciplines and production demands.

Your ICFAD Board of Directors is planning an extraordinary agenda, with sessions on the campus of The University of Texas at Austin, at The Blanton Museum of Art and Texas Performing Arts, and more.

ICFAD's 56th Annual Conference will be held at the AT&T Education and Conference Center  
on the campus of the University of Texas at Austin,  
October 2 – 5, 2019



# SEEKING WIZARDS

INVITING ENTERPRISING FACULTY AND ASPIRING STUDENTS TO INQUIRE.

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**LAUNCHING AUGUST 2019**

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