



ICFAD

INTERNATIONAL COUNCIL
OF FINE ARTS DEANS



52nd ANNUAL CONFERENCE

THE LOEWS ATLANTA HOTEL

ATLANTA'S MIDTOWN DISTRICT, GEORGIA

CREATIVITY, IDENTITY AND SOCIAL JUSTICE



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WELCOME FROM THE PRESIDENT

Dear ICFAD members,

Welcome to Atlanta, GA for the 52nd annual conference of the International Council of Fine Arts Deans!

The ICFAD board thought that the Midtown District of Atlanta was the perfect location to focus on this year's conference theme: Creativity, Identity and Social Justice. The combination of Midtown District's vibrant and innovative arts scene along with access to the National Center for Civil and Human Rights seemed to be an extremely timely and appropriate partnership for us to engage in conversation about the transforming power of the arts. Throughout this year's conference, we have included presentations and panels that center on relationships between the arts, creative expression, identity and the role that the arts play in social change and social justice.

Atlanta's Midtown District is the home of a multitude of arts organizations, including the High Museum of Art, the Center for Puppetry Arts, the Atlanta Symphony Orchestra, the Woodruff Arts Center, the Fox Theatre and the 14th Street Playhouse – just to name a few. The architecture and design history of the area is also noteworthy and includes iconic buildings such as Atlantic Center and AT&T Midtown Center. During the first decade of the 21st century, the Midtown District has grown exponentially in the areas of technology, urban design, visual and performing arts and cultural resources.

Additionally, three well known institutions of higher education are located here: Georgia Institute of Technology, John Marshall Law School, and the Atlanta division of the Savannah College of Art and Design. The triumvirate of civil and human rights history, innovative arts and design and higher education resources creates fertile ground for discussions about creativity, identity and social justice in relation to the arts.

The ICFAD board welcomes you to this year's conference, with a special welcome to new members and those who are attending the annual conference for the first time. Thank you for being here. Please take time to introduce yourselves to colleagues and you will discover what a great and collegial network of connections exists within the International Council of Fine Arts Deans. We also extend our sincere gratitude to our corporate sponsors who contribute so greatly to the quality of the conference with their significant support.

On behalf of the ICFAD Board of Directors and Executive Director, welcome and thank you! Please feel free to share your thoughts and ideas with us for next year's conference in Grand Rapids, MI. We look forward to hearing from you.

Warm regards,

John R. Crawford
President

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The 52nd Annual Conference of the
International Council of Fine Arts Deans

Tuesday, October 20 – Saturday, October 24, 2015
Loews Atlanta Hotel
Atlanta's Midtown District, Georgia



ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia



CITY OF ATLANTA

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CAMILLE RUSSELL LOVE
EXECUTIVE DIRECTOR
MAYOR'S OFFICE OF CULTURAL AFFAIRS

Greetings:

On behalf of Mayor Kasim Reed, I would like to welcome the International Council of Fine Arts Deans to Atlanta for the 52nd Annual Conference. Arts and culture continue to enhance Atlanta's rich heritage and strong economy, making our city a great place to live, work and visit. In recent years, Atlanta has been recognized as a place where arts organizations and individual artists can truly thrive and grow. Atlanta's arts scene is vibrant, featuring well-established arts institutions as well as many engaging festivals and public art events such as Art on the Atlanta BeltLine, Atlanta Celebrates Photography, ELEVATE and Flux Night. We're also home to numerous creative hubs, such as the new innovative Ponce City Market development where artists and arts organizations live, work and play – having access to studio, gallery and office space. During your visit, I hope you will have time to experience some of these cultural offerings.

The Mayor's Office of Cultural Affairs was established over 40 years ago to safeguard Atlanta's cultural heritage and to ensure that *all* of Atlanta's residents have access to its benefits. As the tenor in the arts community shifts toward prioritizing cultural equity, we in Atlanta can feel proud that our own Office of Cultural Affairs has been championing cultural equity for decades and is continuing to make inroads in this area.

Vibrant arts communities would not be possible without strong arts education programs and we applaud the work that the ICFAD is doing to continually improve arts leadership in higher education.

May the 52nd Annual Conference be a fruitful experience for all and we wish you a wonderful stay in Atlanta!

Yours in Culture,

Camille Russell Love

Camille Russell Love



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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.



ON THE COVER

"Making art accessible through technology is a priority for the Office of Cultural Affairs," said Camille Russell Love, OCA Executive Director. "The Atlanta Public Art Tour app, will allow patrons to discover firsthand, the rich and vibrant history of these public works and will showcase what the city of Atlanta truly has to offer." Download yours, to learn more about the public art works that appear on our cover.

CHRIS AVILLA
GRAPHIC DESIGNER



ALISON PRUITT
EDITOR





ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CREATIVITY, IDENTITY AND SOCIAL JUSTICE

THE 52ND ANNUAL CONFERENCE OF THE INTERNATIONAL COUNCIL OF FINE ARTS DEANS

LOEWS ATLANTA – ATLANTA'S MIDTOWN DISTRICT

TUESDAY, OCTOBER 20, 2015

3:15 p.m. Meet in the lobby for the shuttle
4:00 – 6:00 p.m.

Board of Directors Meeting
and Dinner at Kennesaw State University

WEDNESDAY, OCTOBER 21, 2015

8:30 a.m. – 4:45 p.m.

Fellows Program

8:30 - Noon in Dunwoody
1:45 - 4:45 in Mercer Ballroom Salon G

4:00 – 5:00 p.m. Registration outside Mercer Ballroom

5:20 p.m. Meet in the lobby for buses to National Center
for Civil and Human Rights

6:00 – 7:00 p.m.

Welcome Reception

National Center for Civil and Human Rights

Buses will return to the hotel before 7:30 p.m., allowing you to make dinner plans accordingly. Or, you may wish to remain downtown, near Centennial Olympic Park, for dinner, and find transportation home, on your own. You choose.

THURSDAY, OCTOBER 22, 2015

6:00 a.m.

A Walk through Piedmont Park

Walkers are invited to meet in the hotel lobby at 6 a.m. for sharing the Piedmont Park experience with colleagues and friends. Groups will be welcomed and led by Dean George Sparks and Associate Dean Sonya Baker, both of James Madison University.

7:15 – 8:00 a.m.

Breakfast and Registration

Mercer Ballroom Foyer

8:00 – 8:30 a.m.

Welcome

Mercer Ballroom's Salon H and I

8:30 – 9:20 a.m.

Ferguson and Baltimore: Power and Protest Arts and Media on Campus and in the Community

9:20 – 10:10 a.m.

Institutionalizing Advocacy in the Curriculum: Tactics and Strategies for inclusion

10:10 a.m.

Break

10:20 – 11:10 a.m.

Building an Arts Curriculum that Supports Institutional Mission and Develops Individual Artistic Identity

11:10 – Noon

Shifting the Lens and Re-shuffling the Deck: The Art Administrators Role in Promoting Creativity

Noon – 12:10 p.m.

Break

12:10 - 12:55 p.m.

Lunch and Networking

12:55 – 1:45 p.m.

Keynote Speaker Daniel Beaty

Overlook East

1:45 – 2:00 p.m.

Break

2:00 – 3:15 p.m.

Breakout Sessions

Deans: Creating your Advisory Board and Making it Hum in Mercer Ballroom Salon G
Arts Executives: A More Perfect Union in Ravinia

3:15 – 3:30 p.m.

Break

3:30 – 5:15 p.m.

Roundtable Sessions: Timely Topics in the Arts

Overlook East

6:00 – 7:00 p.m.

Celebrate the Arts Cocktail Reception

The Terrace Inclement weather location: Overlook East

Dinner on your own

FRIDAY, OCTOBER 23, 2015

7:00 – 8:00 a.m. [Please walk to]

Breakfast at the Woodruff Arts Center

8:00 – 9:15 a.m. Session at the Woodruff Arts Center

Relationships between Colleges & Universities

and the Performing Arts Centers on their Campuses and in their Communities

9:15 – 10:45 a.m.

Docent-led Tours

High Museum of Art, The Alliance Theatre and Symphony Hall

11:00 – 11:45 a.m.

Annual Meeting for the

International Council of Fine Arts Deans

After walking back to Mercer Ballroom's Salons H and I

11:45 – Noon

Break

Noon – 12:45 p.m.

Lunch and What Fine Arts Faculty Want In a Leader

Overlook West

12:45 – 1:45 p.m.

Presentation of ICFAD'S Award for Arts Achievement

and Excellence and presentation by **Pearl Cleage**

Overlook West

1:45 – 3:00 p.m.

The Dean's Toolkit

Mercer Ballroom Salons H and I

3:00 – 4:00 p.m.

Stories Without End by The Tellers

Mercer Ballroom Salons H and I

6:00 – 7:00 p.m.

Closing Reception

Overlook West

Dinner on your own

SATURDAY, OCTOBER 24

The Arts in Atlanta: Creativity, Identity and Social Justice



THE INTERNATIONAL COUNCIL OF FINE ARTS DEANS EXPRESSES ITS HEARTFELT APPRECIATION TO KENNESAW STATE UNIVERSITY PROVOST KEN HARMON FOR SHARING HIS EXPERIENCES, RESEARCH AND WISDOM AT OUR FELLOWS PROGRAM.



KEN HARMON

W. Ken Harmon is Provost and Vice President for Academic Affairs at Kennesaw State University. Prior to his appointment, Harmon served as dean of Kennesaw State University's Coles College of Business, the second largest business school in Georgia, since July 2009. Harmon, the Tony and Jack Dinos Eminent Scholar Chair of Entrepreneurial Management and a professor of accounting, has held top administrative posts at several business schools in the Southeast in the past decade.

As dean, Harmon worked to collaborate more closely with Atlanta-area companies and raise the profile of the Coles College of Business, regarded as one of the top business schools in the Southeast. In fall 2009, the Coles College's Executive M.B.A. program was ranked among the best in the U.S. by CEO Magazine and its part-time M.B.A. was recognized by BusinessWeek magazine as one of the best. Under Harmon's leadership, the Coles College of Business had its accreditation renewed by the Association to Advance Collegiate Schools of Business International (AACSB) and launched a partnership with Mumbai Business School to develop its Executive M.B.A. program, in one of India's first such collaborations with an American university.

Prior to his appointment as dean of the Coles College, Harmon, a CPA, served as director of the School of Accountancy at Kennesaw State, dean of the Else School of Management at Millsaps College in Jackson, Miss., and chair of the accounting departments at the University of North Carolina at Wilmington, Middle Tennessee State University and Arizona State University West. He also served on the accounting faculty at the University of Missouri and Drexel University. Harmon arrived at KSU in 2006 to chair the accounting department, which became the School of Accountancy in 2008.

A native of Memphis, Harmon holds a doctorate in accounting from the University of Tennessee, where he also earned a bachelor's and master's degrees in accounting. He is a CPA in the state of Tennessee.

Harmon's areas of expertise include accounting information systems, internal auditing, leadership development, strategic planning and business education. He previously was a staff auditor with Price Waterhouse, was president of his own software company, and has served as a consultant to numerous companies and universities. Harmon has been a journal editor, authored numerous publications and served on 10 editorial boards.

Thank you to these leaders from the Career Development Task Force for their dedication, time and commitment to planning this year's Fellows Program:

Chairman: Michael S. Tick, Dean
College of Fine Arts
University of Kentucky

Michael Haga, Associate Dean
School of the Arts
College of Charleston

Barbara Korner, Dean
College of Art and Architecture
Penn State University

Patricia S. Poulter, Dean
College of the Arts
Kennesaw State University



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Atlanta, Georgia



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INTERNATIONAL COUNCIL
OF FINE ARTS DEANS

Fellows Program Agenda • Wednesday, October 21, 2015

8:30 a.m. **Continental Breakfast and Meet Your Mentor**
Dunwoody

9:00 a.m. **Welcome by ICFAD President John Crawford**
Self-Introductions

9:15 a.m. **Finding the Work / Life Balance**
Leadership and Executive Development in Higher Education and the Arts
W. Ken Harmon, DBA, Provost and Vice President for Academic Affairs
Kennesaw State University

"From my perspective, great leadership is not a function of the tasks you do; great leadership is a function of who you are. Therefore, we have to understand our psychology and personal growth in order to grow as leaders. In my time with the group, we will explore psychological models to help understand ourselves. Further, we will discuss specific steps to expand the way we connect to the world around us, promote happiness in the workplace, and pursue happiness in our own lives."

10:30 a.m. Break

10:45 a.m. **Finding the Work / Life Balance continued**
Leadership and Executive Development in Higher Education and the Arts

Noon **Working Lunch with Mentors** (on your own)

Vibrant. Innovative. Sustainable. A community at the epicenter of life and business, urban and natural, technology and culture. Home to the city's premier green space, historic neighborhoods and Southern landmarks. With 25 different arts and cultural venues, more than 30 permanent performing arts groups, and 22 various entertainment facilities, Midtown features the largest concentration of arts facilities and organizations in the Southeast. So as you might imagine, Midtown Atlanta offers a long list of dining opportunities! We'll share a list of recommendations!

Please note that we are in different meeting space after lunch

1:45 p.m. **Increasing Efficiencies: Administratively and Financially**
Mercer Ballroom Salon G

Michael Haga, Associate Dean, School of the Arts, College of Charleston
Barbara Korner, Dean, College of Art and Architecture, Pennsylvania State University
Patricia S. Poulter, Dean, College of the Arts, Kennesaw State University
Michael Tick, Dean, College of Fine Arts, University of Kentucky

Strategies for using the same amount of money used in the past, and sometimes less, to sustain the academic mission of an institution will be featured and discussed. Whether your institution is large or small, you have likely been forced to gain efficiencies. We'll discuss the widespread adoption of Integrated Business Units (IBU's), shared reporting lines between colleges and central administration — development, finance officers, human relations officers, and IT; strategies for cutting/reallocating faculty and staff lines; and budget efficiencies.

2:45 p.m. Break

3:00 p.m. **Case Studies**

4:30 p.m. Wrap-Up / Summary of Fellows Program
What to Expect from the ICFAD Conference Experience – ICFAD President John Crawford

4:45 p.m. Adjourn

5:20 p.m. Meet in the Lobby for bus to **National Center for Civil and Human Rights**

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Atlanta, Georgia

ICFAD FELLOWS PROGRAM

Every three years, cycling with a Development Workshop and our Mentoring Initiatives for New Deans, The International Council of Fine Arts Deans Career Development Task Force offers a Fellows Program.

The Fellows Program is 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 our institutions.

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.

Goals of the Program

- inspire enthusiasm for leadership opportunities in the arts in higher education;
- encourage under-represented groups to pursue options in leadership positions;
- provide a venue for those who are considering transitioning or have transitioned into administrative roles in arts higher education to learn elements of academic leadership; and
- prepare Fellows to take full advantage of the ICFAD conference, adding tools to their leadership toolbox

The Fellows Program targets Associate/Assistant Deans, Department Chairs, Program Directors and faculty who desire to learn more about the tasks of administration.

Institutional members of ICFAD nominate candidates to the ICFAD Fellows Program, as an opportunity to identify and develop arts leadership and administrative potential of their faculty. In addition, securing a pipeline of future arts administrators of diverse backgrounds is of special importance to the organization and reflects ICFAD's historical commitment to developing and maintaining diversity.

Nominees are asked to submit a current curriculum vitae and a personal statement regarding professional goals and experiences related to arts administration.

ICFAD's mentors will be asked to:

- review the CV and application of their Fellows prior to the Conference, with a goal of preparing for productive and successful interaction;
- be asked to attend a briefing prior to the conference, to ensure mutually understood expectations of the Fellows program;
- meet with Fellows at least twice during the ICFAD Conference. Additional contact beyond these two meetings is encouraged depending on each Fellow's expectations and needs;
- participate in a gathering of Fellows, which will allow opportunities to review challenges and / or professional goals;
- provide guidance and serve as a resource in terms of next steps for professional development and career planning; and
- maintain contact after the Conference if amenable to both the Mentor and Fellow.

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TRANSFORMING PAIN TO POWER:

THE INTERSECTION OF THE ARTS, PERSONAL NARRATIVE AND SOCIAL JUSTICE

"I firmly believe artists have a crucial role to play in social justice initiatives."

by Daniel Beaty

Daniel Beaty is an award-winning actor, singer, writer, and motivational speaker.

As an actor, singer, writer, and activist, my goal is to inspire people to transform pain to power. In my work, I endeavor to give voice to the voiceless and often forgotten and to create characters that are fighters – fighters at a crossroads. My characters are often at a moment of choice. I firmly believe we all have the power from moment to moment to chose who we will be now matter what shows up in our lives. The particular circumstances of my life and my growing up have caused me to view life in this way. And my Personal Narrative shapes my purpose and world view as an artist. So, I would like to begin by sharing with you some of my personal story.

I was almost born in prison. At the time of my conception my father was one of the most wanted heroine dealers in the nation. One afternoon, the cops broke into our home, and my mother who was six months pregnant with me was there, and so was the heroine. The judge gave my father a choice: he could either turn in the higher ranking members of his crew, or he and my mother could go to prison which would cause me to be born in a prison hospital after which both my parents would remain incarcerated for years.

My father made the decision to be a "snitch" as it is called in the world of criminal activity. And though he and my mother were both set free, (he only for a time) an inheritance of imprisonment was still passed on. My entire life has been a journey to get free—to escape the chains that have kept me bound.

I was extremely close to my father as a child. He woke me up every morning with our private game. When I was three, he was arrested again and my mother took me to visit him in prison and he was behind a glass – I could not get to him. And he remained unreachable for the most of my growing up – with the exception of the brief moments when he would reappear before being arrested again. My poem *Knock Knock* is a retelling of this pivotal moment in my life.

With my father's absence, my mother worked long hours to make sure we kept a roof over our heads. However, despite my mama's best efforts to raise us without a father, when I was ten, my older brother became addicted to crack cocaine. My mother refused to give up on him and he remained with us in the house. So much of my growing up was also shaped by my brother's addiction.

Crack cocaine is an ugly drug and sometimes, my brother would become violent and I would run across the street to a neighbor's

house or to the church and wait until my mother got home from work. One particular time, when I was about 10, I escaped from the house and ran to the church, and something stopped me in my tracks in the church parking lot. I closed my eyes, and I saw myself as grown man standing in front of hundreds of people and I was speaking. And someone how I knew that there was a purpose to the chaos and confusion I was experiencing. There have been numerous moments of doubt and difficulty in my life when that vision has encouraged me.

Shortly, after that experience running away from my brother and seeing this vision of myself as an adult, I saw a videotape that changed my life.

I was in the third grade and my teacher Mavis Jackson played Dr. King's, "I Have Dream" speech and a whole world of possibility opened up for me. He was doing what I saw myself doing. Here was this man standing in front of all these people using words to inspire and change the world and he was black like me. Dr. King made me aware of my love for words.

I went to my third grade teacher Mavis Jackson and told her I wanted to write speeches like Dr. King. And she began to help me. She was my first mentor. She gave me advice and helped write my first speeches. Teachers, mentors, and advisors have played key roles in helping me transform my pain to power.

Powerful teachers, a dynamic mother, and a passion for words eventually led me to earn my BA from Yale University and my MFA from the American Conservatory Theater.

I completed graduate school ready to take over the world. I arrived in NYC two weeks before September 11, 2001, and the collapse of the World Trade Center. In many ways New York City was at a stand still and I did not find my place in the entertainment business immediately.

I began teaching acting, singing, and writing in some of the most economically challenged areas in Brooklyn, Harlem, and the Bronx. By this time I had received the best education possible and traveled the US, Europe, and Africa as a writer/performer, and here I was encountering young people who were experiencing some of the exact same experiences I had growing up. So many of my students had family members who were in prison or addicts. I held one young girl after class who was really misbehaving, only to discover her father had shot her mother then shot herself in front of her.

My growing up in chaos, then receiving the best education possible, and then returning to chaotic communities like the one in which I had grown up clarified my purpose. I began to question why so many of the people I knew were having so

THE ARTS: Crossroads of the Creative Economy



many problems. I developed an immense sense of urgency around the world our children presently living in and the world we are leaving for them. I wanted to explore how we could look these problems straight in the face in a way that would be bearable, address what is going on, and ultimately transform these problems, this pain into power. And I begin to see with clarity the legacy of slavery that still impact the minds, hearts, and possibility of our nation and our world. I begin to see with clarity the absolute necessity of a movement that boldly proclaims that all people must have the right to realize their full potential and anything less is unacceptable. The forms of oppression may have changed but the work is the same

My journey to transform my pain into power is the same opportunity you have as students and emerging Artists. We all have a story. We all have our parcel of pain. And we all have issues we care about in this world.

As Artists I believe we have both an opportunity and a responsibility to tell stories that liberate and then step off the stage and boldly participate. I firmly believe artists have a crucial role to play in social justice initiatives.

It is not for me or anyone else to decide for YOU what issue YOU choose to be involved in, but I do believe the Artist has a wonderful opportunity to effective meaningful change.

Why? Because Artists are master storytellers, and telling destructive stories have always been a core tactic in oppression. If you want to oppress a people, take control of the story of how they see themselves and their possibilities—the story the justifies the oppression.

If you want to participate in the liberation of a people, support narratives that empower a people to know the truth of their unlimited possibility. Tell the stories that expand our humanity – the idea that we are all connected—that we are responsible for and to each other.

When it come it the issue of my father's incarceration, my personal narrative reflects the story of so many others. There are an estimated 2.8 million children of incarcerated parents in this country—something we rarely hear about. The impact of mass incarceration on families, particularly, children can be life-long and devastating—especially if those children develop a narrative about themselves and their possibility based on the parent's incarceration.

What is your story? And who in this world is waiting eagerly for your Art, your voice as an Artist, to help give them voice, and shine light on the urgency of issues they maybe facing.

In 2013, I founded an organization called I DREAM. The mission of I Dream is to empower individuals and communities to rewrite the story of race and class inequity in America, and to participate in a movement that helps make that new story real, one person and one city at a time. Right now the work is in three cities, Los Angeles, Boston, and Omaha. The strategies in each city are different, but at the core of the

work are questions and strategies designed to aggressively attack the lies that have been told about us as a human race and our capacity to take care of one another, and to highlight the tremendous work people in our communities have been doing for decades often without sufficient voice and platform. I DREAM is also an invitation to work collectively around these issues to have more voice and a larger platform—to change the story. Dr. King inspired me as a boy with his Dream and now it is my honor to use my creativity to help create a platform through the arts for the dreams of others.

I DREAM meets at the intersection of the arts, trauma recovery, community building, and technology, all for social change. (Describe WATTS, OMAHA, or BOSTON based on energy.)

I personally believe Artists must stand up and boldly advocate for change. We must take responsibility for how we either participate in the lie that we as humans being are separate from each other OR create pathways to the truth of our shared humanity.

For those in our nation who have bought into the lies about who we are, we need stories that show our true dimension and that also tell the truth of the historic and present day systematic oppression at the root of this inequitable society.

For those who work in the crucial realm of policy, we need stories that help people understand how these policies will impact their everyday lives in a practical way both now and for future generations.

For those we work in the core areas of community organizing and building for social change, we need stories that motivate people to participate in a real way beyond a Facebook post or a tweet.

For us all, we need stories that tell the truth: The system is not just broken, it was never designed to protect us all.

Stories that empower us to build new systems: to stand up from our armchair activism and demonstrate true sacrifice. Stories that:

- reclaim the truth of our power and our possibility
- empower our village from coast to coast—
- free our sons, fathers, brothers from prison,
- give our sisters, mothers, daughters overdue rest,
- shatter the crack pipe,
- erase illiteracy, depression, ignorance,
- obliterate every lie that has ever been told about our intelligence, our beauty.

We must tell the story, the true story for ourselves, for our children. I believe as artists that is our call: To be Artist Activists who tell stories that liberate. Then step off the stage and boldly participate.

Our heartfelt appreciation is shared with our colleagues at the College of Visual and Performing Arts at James Madison University for sponsoring Daniel Beaty's presentation to our members.





ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

TUESDAY, OCTOBER 20, 2015

Please meet in the lobby to board a shuttle at 3:15 p.m.

4:00 – 6:00 p.m.

Board of Directors Meeting followed by Dinner at Kennesaw State University

WEDNESDAY, OCTOBER 21, 2015

8:30 a.m. – 4:45 p.m.

Fellows Program

The Fellows Program is a professional development program to promote a healthy and continuous pipeline of talented arts administrators who are prepared to move into leadership positions in our institutions.

4:00 – 5:00 p.m.

**Registration
Mercer Ballroom Foyer**

5:20 p.m.

Please gather in lobby.

Buses depart for **National Center for Civil and Human Rights** at 5:30 p.m.

100 Ivan Allen Jr Blvd / Atlanta, GA 30313

While on the buses, we will drive by and be introduced to some of Atlanta's Public Art.

Conference attendees are encouraged to download an app to their mobile devices:

City of Atlanta Public Art Tour

6:00 – 7:00 p.m.

**Welcome Reception
National Center for Civil and Human Rights**

Buses will return to the hotel before 7:30 p.m., allowing you to make dinner plans accordingly. Or, you may wish to remain downtown, near Centennial Olympic Park, for dinner, and find transportation home, on your own. You choose.

The Center for Civil and Human Rights

The Center for Civil and Human Rights in downtown Atlanta is an engaging cultural attraction that connects the American Civil Rights Movement to today's Global Human Rights Movements. Its purpose is to create a safe space for visitors to explore the fundamental rights of all human beings so that they leave inspired and empowered to join the ongoing dialogue about human rights in their communities. The Center was first imagined by civil rights legends Evelyn Lowery and former United Nations Ambassador Andrew Young and was launched by former Mayor Shirley Franklin. The effort gained broad-based corporate and community support to become one of the few places in the world educating visitors on the bridge between the American Civil Rights Movement and contemporary Human Rights Movements around the world.

Established in 2007, The Center's groundbreaking 43,000-square-foot facility is located on Pemberton Place, adjacent to the World of Coca-Cola and the Georgia Aquarium, on land donated by the Coca-Cola Company.

The mission of The National Center for Civil and Human Rights is to empower people to take the protection of every human's rights personally. Through sharing stories of courage and struggle around the world, The Center encourages visitors to gain a deeper understanding of the role they play in helping to protect the rights of all people.

The National Center for Civil and Human Rights harnesses Atlanta's legacy of civil rights to strengthen the worldwide movement for human rights.

Atlanta played a unique leadership role in the modern American Civil Rights Movement. Through harnessing Atlanta's legacy and galvanizing the corporate, faith-based, public-sector and university communities, The Center will serve as the ideal place to reflect on the past, transform the present and inspire the future.

Universal Declaration of Human Rights

In 1948, shortly after World War II, a set of basic principles was established and placed before the United Nations (UN) declaring the inalienable rights of all people around the world and attempting to document the lessons learned from past decades of violence and injustice. The document, known as the Universal Declaration of Human Rights (UDHR), contains thirty articles, which serve as a set of principles for governments to use to remain accountable for their duty to protect the rights and freedoms of all people.

Did you know?

- The UDHR was drafted under the leadership of an American woman, Eleanor Roosevelt.
- Social justice, civil rights activists, civil liberties groups and religious groups including the NAACP, W.E.B. DuBois, the American Bar Association, and the American Jewish Association called on the UN to institutionalize peace-making.
- The Guinness Book of World Records lists the UDHR as the most translated document in the world.
- All 192-member states of the UN have signed an agreement in support of the UDHR.
- The UDHR was used as a framework for the UN to create the Millennium Development Goals.
- The Center for Civil and Human Rights presents one of the biggest celebrations of the UDHR in the world each December.

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ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

THURSDAY, OCTOBER 22, 2015

6:00 a.m.

A Walk through Piedmont Park

Piedmont Park, Atlanta's "Common Ground," has a rich history that spans over the course of nearly two centuries. Since 1822, Piedmont Park has continuously evolved, changing hands in the process, and going through several phases, first from a forest to a farm, then to a fairground and suburban park, and finally to the urban park that it is today. Walkers are invited to meet in the hotel lobby at 6 a.m. for sharing the Piedmont Park experience with colleagues and friends. Groups will be welcomed and led by Dean George Sparks and Associate Dean Sonya Baker, both of James Madison University.

7:15 – 8:00 a.m.

Breakfast and Registration Mercer Ballroom Foyer

8:00 – 8:30 a.m.

Welcome

Mercer Ballroom's Salon H and I

Camille Russell Love, Executive Director,
Atlanta Office of Cultural Affairs



CAMILLE RUSSELL LOVE

Executive Director,
City of Atlanta Office of Cultural Affairs

Since 1998, Camille Russell Love has directed the artistic and cultural programming for the City of Atlanta. As Executive Director, she guides the cultural and artistic vision of the Chastain Arts Center and Gallery, the City's Public Art Program, Gallery 72, Elevate, Contracts for Arts Services, the Cultural Experience Project and the Atlanta Jazz Festival, which, year after year, continues to

be one of the nation's preeminent free jazz festivals.

In October 2010, the Office of Cultural Affairs was recognized by proclamation from Atlanta City Council for "unifying Atlanta's cultural community through programs and cultural experiences that enhance the quality of life and provide cultural and art opportunities to all citizens and visitors." As a result of the cultural enrichment Camille Love has helped bring to the city, Atlanta was chosen as one of the Top 25 Arts Destinations by American Style Magazine.

She was a participant of the 2006 Atlanta Regional Commission's 'Regional Leadership Institute' and is currently a board member of the Metropolitan Atlanta Arts Fund, APEX Museum and has previously served on the Coca-Cola Scholars Foundation National Selection Committee, the Piedmont Park Conservancy Board and the 1996 Cultural Olympiad Committee. In 2012 she was awarded the Ford Freedom Unsung Award, presented by Ford Motor Company, which celebrates individuals who have made significant contributions in their communities. Arts for Learning honored her as one of three 2015 Luminaries: Champions of Arts in Education.

Previously, Ms. Love worked for 15 years at IBM in various marketing capacities, including Consulting Industry Specialist for Worldwide Software Strategy & Systems. In 1992 she became founder and president of For the Love of Art, a consultant practice that provided educational, fundraising, and public relations services for the visual and performing arts. In 1993, while presiding over For the Love of Art, she founded and became director of the Camille Love Gallery. The Gallery represented primarily African American artists to commercial and residential clients.

Camille earned a B.A. in psychology from Wake Forest University and attended Duke University Law School. She is a proud mother of three and a grandmother of two.

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- Joe Seipel, Dean - School of the Arts, Virginia Commonwealth University

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ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

THURSDAY, OCTOBER 22, 2015

8:30 – 9:20 a.m.

Ferguson and Baltimore / Power and Protest: Arts and Media on Campus and in the Community

Facilitator:

Gail Baker, Dean, Communication, Fine Arts and Media, University of Nebraska at Omaha

How have current events in 2014-15 impacted our campuses in terms of leadership, identity and brand, enrollment and retention, hiring, communication, and morale? How have students, visual artists and designers, musicians, dancers, and actors responded to events on campus and in the community? As arts professionals, what have we learned?

Panelists:

Jean MK Miller, Dean, College of Fine Arts, Illinois State University and former Dean, College of Fine Arts and Communication at University of Missouri-St. Louis

Gwynne Keathley, Vice Provost for Research and Graduate Studies at Maryland Institute College of Art (MICA)



GAIL F. BAKER, PH.D., APR, FELLOW PRSA

Dr. Gail F. Baker is dean of the College of Communication, Fine Arts and Media at the University of Nebraska Omaha. She serves as Executive Associate to the Chancellor of UNO and has held leadership positions at the University of Florida and the University of Missouri-Columbia.

Dr. Baker holds a Bachelor of Science degree in Journalism from the Medill School of Journalism at Northwestern University, a Master of Science degree in Marketing Communications from Roosevelt University and a doctorate in Journalism from the University of Missouri-Columbia. Her industry experience includes public relations positions with IBM and International Harvester (now Navistar). She was a reporter and editor for the *Chicago Daily Defender* Newspaper.

She has earned recognition for her work as a teacher, scholar, public relations practitioner and writer. She has authored books and articles and is the winner of three Emmy Awards for Excellence in Documentary Writing and Producing.



JEAN M.K. MILLER

Jean M.K. Miller is Dean of the College of Fine Arts at Illinois State University. Previously, she served as Dean of the College of Fine Arts and Communication at University of Missouri-St. Louis and Associate Dean of Administration in the College of Visual Arts and Design at University of North Texas. She has served on the Board of Directors of College Art Association (CAA) and as president of National Council of Art Administrators (NCAA). In 2015, she led the team to revise the CAA

Statement on Leadership in the Standards and Guidelines for Academic Art Administrators. Jean is a visual artist, having earned her Master of Fine Arts degree at California College of the Arts.



GWYNNE KEATHLEY

Gwynne Keathley serves as Vice Provost for Research and Graduate Studies at Maryland Institute College of Art, Baltimore. In this role, she oversees sixteen graduate programs and facilitates the projects and publication activities of three research centers: Center for Design Practice, Center for Design Thinking, and Center for Race and Culture. She works to build a more integrated graduate community, advance curriculum innovation and new revenue models, and set the

research agenda for the College.

Prior to MICA, Keathley was Vice Provost at Philadelphia University and oversaw the university-wide academic and curricular initiatives, including the development and implementation of a core curriculum for the College of Design, Engineering and Commerce and the re-envisioning of general education for the University's professional degrees. She supported new program development and organized a four-part lecture series *The Transformation Imperative: reframing the university.*

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ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

**THURSDAY,
OCTOBER 22, 2015**

9:20 – 10:10 a.m.

Institutionalizing Advocacy in the Curriculum: Tactics and Strategies for inclusion

Advocacy is a necessary skill for emerging educators in order to survive budget cuts and the constant need to legitimize the arts in education. However, more curricula is not economical for institutions or students. This panel will discuss an integrative approach where advocacy complements existing programs and provides an opportunity for evaluation and preparedness for the realities of the field.

Panelists:

Stephanie Milling, University of South Carolina

Jeff M. Poulin, Americans for the Arts

10:10 a.m.

Break



STEPHANIE MILLING, Professor and Head of Dance Education at the University of South Carolina, is an active arts education advocate and consultant for arts education projects at the state and national level. Dr. Milling helped author the 2010 South Carolina Standards for Dance Education, edited the Curriculum Support Document that accompanies the standards, and chaired the Dance Taskforce to create a model to evaluate the performance of dance educators in South Carolina. She currently serves on the South Carolina

Arts Alliance Board of Directors and the Arts Education Council at Americans for the Arts where she regularly writes for ARTSblog and assists in the review of the organization's arts education publications. She has served on grant review panels for the South Carolina Arts Commission, South Arts, the Arts Council of Fort Worth and Tarrant County, and Americans for the Arts/VANS Custom Culture. Dr. Milling's creative and scholarly work brings together the areas of Women's Studies and Dance, assessment, advocacy, and pedagogy, which has appeared at the Joyce Soho, the DUMBO Dance Festival, Piccolo Spoleto, and in the Journal of Dance Education. Prior to her appointment at the University of South Carolina, Dr. Milling served in the capacity of Assistant Dean for the College of Visual and Performing Arts at Winthrop University where she also taught in the dance and honors program. She has a Ph.D. in Dance and M.A. in Women's Studies from Texas Woman's University and an M.A. in Dance Education from New York University.



JEFF M. POULIN joined Americans for the Arts as the Arts Education Program Coordinator in 2013. He works to empower local, state and federal advocates to advance policies supportive of arts education through communications, field education, and strategic partnerships.

Before arriving in D.C., Jeff worked for several nonprofit and commercial organizations in the U.S. and abroad focused primarily in production and programming, audience development, research and policy. Notably, he was a chief advisor on the implementation of the first national Arts in Education Charter under the directions of the Ministers of Arts and Education in the Republic of Ireland. Jeff frequently speaks at a number of nonprofit organizations and universities.

Jeff hails from Portland, Maine and holds a Master of Arts degree in Arts Management and Cultural Policy from University College Dublin and a Bachelor of Science degree in Entertainment Business from Oklahoma City University.



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ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

THURSDAY, OCTOBER 22, 2015

10:20 – 11:10 a.m.

Building an Arts Curriculum that Supports Institutional Mission and Develops Individual Artistic Identity

What if our arts degrees were not confined by traditional boundaries of course structure, grading, and location? What if project-based learning, interdisciplinary teaching, and entrepreneurial exploration were infused into a new curricular frame?

Through curriculum design it is possible to tie institutional identity to individual artistic identity through discipline and project based instruction. Foundational, discipline-specific core skills can be integrated with interdisciplinary explorations to foster unique opportunities for the creative realization of an artist's pursuit. Each artist must find his/her own role in society and a curriculum should not only develop proficiencies but must also promote individual responsibility. This session will offer ideas for re-designing an arts curriculum which incorporates freely-structured opportunities which allow for crossing discipline boundaries and for exploring the connectivity of their art to society.

Joseph Hopkins, Dean
School of Arts, Samford University

Kathryn Fouse, Associate Dean
Division of Music, Samford University

Don Sandley, Chair of the Department of
Theatre and Dance, Samford University

Larry Thompson, Associate Dean
Division of Visual Arts, Samford University



DR. JOSEPH HOPKINS Professor of Music and Dean of the School of the Arts at Samford University, holds degrees from Shorter College, Baylor University and Indiana University. He is a Fulbright Senior Specialist and recently completed a residency at the Universitas Pelita Harapan Conservatory in Jakarta, Indonesia. Before Samford, Hopkins served as dean of the Petrie School of Music at Converse College and chair of the Department of Music at the University of Evansville. He founded the Harlaxton International Chamber Music Festival and served on the faculty of the Opera festival di Roma (Rome, Italy). Performances include leading opera roles with the Opera festival, the Dallas Lyric Opera, and Wildwood Opera Theatre; soloist with the St. Petersburg State Orchestra, International Chamber Orchestra of Rome, and Moscow State Philharmonic; recitals at St. Martin in the Fields Church of London, on Chinese National Radio, and for the Atelier Chamber Music Series of Paris, as well as concerts in the North America, Africa, Europe, and Asia. Recordings include *The Songs of Richard Faith*, a collaboration with the composer for Leyerle publications, and *Canciones*, a collection of Spanish songs performed with guitarist Renato Butturi. Upcoming events include regional performances and various concerts in Indonesia, England, Ecuador, and Honduras.



KATHRYN FOUSE Virtuoso pianist, professional accompanist, Professor of Music, and Associate Dean for the Division of Music. Fouse's special interest in the study and performance of 20th century American piano music has resulted in invitations to present her research in lecture-recitals at such prestigious institutions as the University of Illinois, Baylor University, the Dallas Art Museum, Gothenburg University (Sweden) and the Norwegian State Academy of Music (Oslo).



DON SANDLEY Director, actor, playwright, Professor of Theatre, and Chair of the Department of Theatre and Dance. A few of his recent credits from his thirty-year career, include *Gideon's Knot* for Birmingham Festival Theatre, co-directed and co-authored the children's play *Alicia en la Loteria* for the Edinburgh Festival Fringe in Scotland, and *The Light in the Piazza* for Samford University. Sandley has acted professionally on stage and screen, appearing in the feature film *October Baby* and the sold-out production of *White Christmas* for the Wright Center.



LARRY THOMPSON Artist, painter, Professor of Painting and Drawing, and Associate Dean of the Division of Visual Arts. Thompson is an artist who has recently exhibited work in China, New York, Texas, California, Alabama, Illinois, South Carolina, Kentucky, Tennessee, and Louisiana. He is an active member of the College Art Association and has served as Career Mentor for CAA numerous times. As a recipient of the distinguished Warhol Grant, Professor Thompson's current Birmingham exhibit, *The Infanttreet Project*, brings attention to the unspoken impacts of war.



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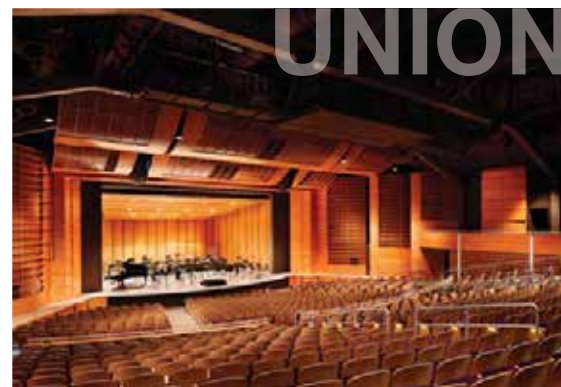
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ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

THURSDAY, OCTOBER 22, 2015

11:10 – Noon

Shifting the Lens and Re-shuffling the Deck: The Art Administrator's Role in Promoting Creativity

Research shows that creativity is as much about cultures and environment as it is about an individual's idiosyncratic traits. But what does research teach us about the role of the institution in promoting creativity? What are the social, administrative, and policy contexts that affect creative output, and how can these contexts be enhanced?

This presentation will provide an overview of creativity research as it relates to students, teaching, and institutions. The ways that we assume social identities in particular contexts, and how these contexts influence, promote or inhibit creative behavior will be discussed. Further, different paradigms of creativity (such as the Mastery, Problem-Solving, Economic, and Cultural Critique models of creativity) will be described and discussed in terms of their influence on pedagogy, decision making and policy. Issues of assessment in relationship to creativity will also be discussed, including valid and reliable instrument that gauge open-ended, inquiry-based problem finding and creative problem solving.

Raymond Veon, Assistant Dean for Arts Education Founding Director, Beverley Taylor Sorenson Arts Access Program Professor of Professional Practice/Department of Art and Design
Utah State University

Noon – 12:10 p.m.

Break



RAYMOND VEON is the Assistant Dean for Arts Education at Utah State University (USU) and the Founding Director for the Beverley Taylor Sorenson Arts Access Program, which reaches students with special needs through the arts. In addition to his administrative duties, Professor Veon also teaches in the Department of Art and Design at USU. He studied at the Maryland Institute College of Art (MFA/Painting), Kent State University (B.A./Art Education), and the Burren College of Art in Ireland where he developed a body of site-specific and conceptual art. He recently moved to Utah from Atlanta, where he was the Director of Fine and Performing Arts for the Atlanta Public Schools and taught at Georgia State University. He has been recognized for both his art and teaching, and has received numerous grants which together total over \$1.3M.



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ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

THURSDAY, OCTOBER 22, 2015

12:10 - 12:55 p.m.

Lunch and Networking
Overlook East

12:55 – 1:45 p.m.

Keynote Speaker Daniel Beaty
Overlook East

Daniel Beaty is an award-winning actor, singer, writer, and composer. Beaty is known for his blend of music, movement, and words in such original works as *Emergency* and *Through the Night*.

1:45 – 2:00 p.m.

Break



DANIEL BEATY is an award-winning actor, singer, writer, and motivational speaker. His critically acclaimed plays *Through the Night*, *Emergency*, *Mr. Joy*, and *The Tallest Tree in the Forest - Paul Robeson*, have been performed at venues ranging from Lincoln Center to the White House, and garnered numerous awards including an Obie award for writing and performance and three NAACP Theater Awards. A highly requested keynote speaker, Beaty has worked throughout the U.S., Europe, and Africa. Beaty has also spoken at all staff re-

treats and led leadership training for a myriad non-profits and corporations. In fall 2013, Beaty launched a nationwide initiative called I DREAM using the tools of storytelling to help individuals and communities heal trauma funded by W.K. Kellogg, Ford Foundations, and Barr Foundation among others. He holds a BA with Honors in English and Music from Yale University and an MFA in Acting from the American Conservatory Theatre. Beaty's feature film *Chapter & Verse* just completed post-production, and he just signed a deal with Imagine TV & 20th Century Fox to create a new hour long drama series. His poem *Knock Knock* became an Internet sensation receiving millions of views and has been transformed into a children's book, also titled *Knock Knock*, published by Little Brown Books. Penguin-Random House published his empowerment book *Transforming Pain to Power* in February 2014. Follow Daniel's work at www.DanielBeaty.com and Twitter @DanielBBeaty.



**COLLEGE OF
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ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

THURSDAY, OCTOBER 22, 2015

2:00 – 3:15 p.m.
Deans Breakout

Creating your Advisory Board and Making it Hum

Mercer Ballroom's Salon G

Advisory boards for arts units in higher education can make the difference in providing additional financial support, expert knowledge and resources in the field. Working with volunteers also takes guidance and planning. With this panel, we will learn how some of our institutions' most successful advisory boards have been formed; types of structures; board expectations; integration with the unit and staff management; and how responsibilities come together for an effective and satisfied board.

Facilitators:

Ronald Caltabiano, Dean
Jordan College of the Arts
Kent State University

John Crawford, Dean
College of the Arts
Kent State University

Jeffrey Elwell, Dean
College of Arts and Sciences
University of Tennessee at Chattanooga

Daniel Guyette, Dean
College of Fine Arts
Western Michigan University

3:15 – 3:30 p.m.
Break



RONALD CALTABIANO

Arts leader and former composer Ronald Caltabiano is dean of Jordan College of the Arts at Butler University (Indianapolis) and artistic director of Butler ArtsFest. At Butler, Caltabiano has transformed Jordan College into a nexus of the arts for Central Indiana by creating working relationships with government agencies and gaining the support of private corporations, by partnering with high-profile arts groups while lending support to nascent organizations, and by preparing job-ready students as interns, workers, and knowledgeable arts patrons.

Caltabiano also directs the university's Schrott Center for the Arts and partners in overseeing the Butler Arts Center, which includes six professional arts-organizations-in-residence. The five academic areas of Jordan College (art, arts administration, dance, music, and theatre) provide focused programs within a strong liberal arts environment—emphasizing the interrelatedness of the arts and the benefit that comes from mutual understanding across disciplines.



JOHN CRAWFORD

Dr. John R. Crawford is Dean of the College of the Arts and Professor of Dance at Kent State University where he has taught and administrated for over 27 years. He previously served as Associate Dean for Graduate Affairs in the College of the Arts from 2006 to 2009. From 1996-2006 he served as Director of the School of Theatre and Dance at Kent State and Producing Director of Porthouse Theatre, a professional, summer stock theatre located at Blossom Music Center. John performed professionally as a dancer and actor

with the Richmond Ballet, VCU Dance Company, Kings Productions, Busch Entertainment Corporation, Ann Vachon/Dance Conduit, Porthouse Theatre and the Leaven Dance Company.



J. SCOTT ELWELL

Jeff Elwell has been Dean of Arts and Sciences at the University of Tennessee at Chattanooga since 2012. He served as Provost at Auburn University at Montgomery from (2010-2012). Prior to that, he served as Professor and Dean of the College of Fine Arts and Communication at East Carolina University (2004-2010); Professor and Chair of the Department of Theatre Arts at the University of Nebraska-Lincoln and Executive Artistic Director of the Nebraska Repertory Theatre (1999-2004), as Professor and Chair of the

Department of Theatre and Director of the Joan C. Edwards Performing Arts Center at Marshall University (1996-99); and as Professor and Director of Theatre at Mississippi State University (1989-96).



DANIEL G. GUYETTE

Dan is the Dean of the College of Fine Arts at Western Michigan University. He previously served as Dean of the College of Fine Arts at the University of South Dakota and most recently as Dean of Fine and Performing Arts at Western Washington University. He has extensive experience in program and curricular design, fundraising, leadership development, community engagement, fiscal planning and management. As an award winning theatre designer he has worked professionally around the country while serving in leadership roles with various

arts organizations including six years as the Commissioner of Scene Design for the United States Institute for Theatre.



“It was such a privilege to open the Bella Hall. . . sitting on the stage, the sound is exactly what I like: magical atmosphere, intimate and clear.” — Yuja Wang, internationally acclaimed pianist

TAYLOR CENTRE FOR THE PERFORMING ARTS

Mount Royal University, Calgary, Alberta



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**THURSDAY,
OCTOBER 22, 2015**

2:00 – 3:15 p.m.

Arts Executives Breakout

"A More Perfect Union"

Ravinia

A discussion of shaping the culture of the school/department: How do colleagues cultivate a climate conducive to new ideas, when there is a long history of operating in a specific way? How do you maintain a spirit of collegiality in the face of the inappropriate behavior of a few individuals? This session will provide an opportunity for colleagues to share anecdotes and best practices.

Facilitator:

Darryl Harper
Department of Music
Virginia Commonwealth University

3:15 – 3:30 p.m.

Break



DARRYL HARPER

Darryl Harper has served as chair of the Department of Music in the School of the Arts at Virginia Commonwealth University since 2010 and has been on the VCU faculty since 2008. Before coming to VCU, he served for seven years as director of the Ward Center for the Arts in Baltimore, Maryland, where he supervised an arts facility that serviced 1,300 students K-12. Harper oversaw the curriculum in music, theater, dance, and visual art, as well as

arts programming for the community at large. He also worked for six years in admissions and financial aid at George School, a Quaker school in Pennsylvania, during which time he helped to recruit over 1,000 students from throughout the country and the world. Harper's performance credits as a jazz clarinetist include dates with Orrin Evans, Tim Warfield, Dee Dee Bridgewater, Roscoe Mitchell, Dave Holland, Uri Caine, and a two-year stint touring with Regina Carter. He has recorded seven albums as a leader on the Hipnotic Records label. As a composer, Harper has published and recorded over two dozen works. He has written a film score for the award-winning documentary film *Herskovits: At the Heart of Blackness*, and commissions for choreographers Li Chiao-Ping and Ingo Taleb Rashid and visual artists Peter Bruun and Elisa Jimenez. Harper holds music degrees from Amherst College, Rutgers University, and New England Conservatory. He has led projects including *The Onus*, *Into Something*, and the *C3 Project*.

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**THURSDAY,
OCTOBER 22, 2015**

3:30 – 5:15 p.m.

**Roundtable Sessions: Timely
Topics in the Arts
Overlook West**

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

Laurie Baefsky, DMA
Executive Director
Alliance for the Arts in
Research Universities
(734) 615-4861
lbaefsky@umich.edu

ROUNDTABLE PRESENTATIONS

ARTS INTEGRATED INTERDISCIPLINARITY TAKES CENTER STAGE

In June 2015, the Alliance for the Arts in Research Universities (a2ru) and ArtsEngine completed a three-year study, funded by The Andrew W. Mellon Foundation, mapping the topography of the arts on America's research university campuses. This is the first qualitative field study of its kind, with over 950 interviews gathered from 43 sites. This study provides a baseline for comparison between universities and programs. While there has always been anecdotal evidence, we now have broad documentation that the practices of arts and design are moving towards the "center" of university culture, and have become increasingly valuable across disciplines, including: engineering, computer science, chemistry, social practice, medicine, and the arts themselves. At the same time, the models and methods to carry out the range of arts-integrative interdisciplinary efforts – whether curricular, research-based, within creative practice, or through the establishment of centers and programs – manifest differently between universities based on a variety of factors. This session will harness the best practices identified through our research, to explore obstacles, interventions and implementation strategies, along with the impact of arts integrated efforts on students and faculty, research, practice, and teaching in other knowledge areas.



Laurie Baefsky has served as executive director for ArtsEngine and the Alliance for the Arts in Research Universities (a2ru) since August 2014. Housed at The University of Michigan, a2ru is a partnership of over thirty institutions committed to ensuring the greatest possible institutional support for interdisciplinary research, curricula, programs and creative practice between the arts and other disciplines. Laurie has developed, led and taught within other interdisciplinary arts education initiatives for over 20 years.

ASSOCIATES TO BACCALAUREATE TRANSFERS: CREATING PATHWAYS, CLEARING OBSTACLES

Transfers and articulation agreements between community colleges and four-year colleges and universities can be especially challenging in the arts: yes, the students have passed the required courses, but what about the audition or portfolio or placement process? According to a 2012 report from the Department of Education, 81% of students who enter community colleges intend to pursue a bachelor's degree, but even after they transfer, they are completing at rates lower than their peers who began at four-year colleges and universities. Research from multiple sources indicates that the more credits students lose, the less likely they are to complete their degrees. So how do community colleges balance rigor with open enrollment? How do baccalaureate institutions convey their expectations for incoming transfers—before it's too late? In this session, we can share best practices for partnerships that are successful, and brainstorm ways to smooth out pathways that feel more like obstacle courses.



Deborah E. Preston, PhD
Dean for the Arts
Montgomery College
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Deborah.Preston@
montgomerycollege.edu

Deborah Preston Dr. Deborah Preston is just completing her ninth year as dean for Visual, Performing, and Media Arts at Montgomery College in Rockville, Maryland. She oversees all arts departments on three campuses, the Workforce Development and Continuing Education arts programs, the Robert E. Parilla Performing Arts Center, the Summer Dinner Theatre program, and the Montgomery College Arts Institute. Previously, she served for 14 years as a faculty member, department chair, and campus provost at Georgia Perimeter College in Atlanta. There, Dr. Preston was a recipient of the NISOD Excellence in Teaching Award in 2004 and the Georgia Perimeter College Campus Leadership Award in 1998.



BEST PRACTICES IN COMMUNITY ENGAGEMENT THROUGH THE CURRICULUM

Courses in arts appreciation and creativity are great at teaching the general student about art and culture but can fall short of engaging the student in a transformative way. This discussion focuses on how a curriculum can be designed to support student engagement with the arts and artists of their region to support an understanding and involvement that goes beyond the textbook and the slide. This conversation seeks to share what programs and courses have been developed that provide opportunities for active community engagement through the design of the curriculum. What is being done now? What has worked and what hasn't? What are some things yet to be tried?



EDWARD INCH Edward Inch was named Dean of the College of Arts and Letters at Sacramento State in August of 2011. He has been working with the faculty of the College to develop strategies for community and regional engagement with arts and cultural programs. He has focused his attention on leadership development, curriculum innovation, and degree completion initiatives. He was educated on the West Coast, earning his BA at Western Washington University (Bellingham, WA), his MS at the University of Oregon (Eugene, OR), and his PhD at the University of Washington. His degrees are in Communication with a focus on conflict management and peace building.



ERNIE M. HILLS Ernie M. Hills is Director of the School of Music at California State University, Sacramento, a position he has held since 2000. He was previously professor of trombone and music theory and co-directed the Festival of New American Music during the 1990s. A native of Oklahoma, Dr. Hills holds a Bachelor's degree from the University of Oklahoma, a M.M. from New England Conservatory, and a D.M.A. from the University of Oklahoma.

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CREATING T-SHAPED PEOPLE: THE VCU DA VINCI CENTER

As stated in a 2008 US NSF report, cross-disciplinary programs are best able to manifest an innovation culture and foster an environment in which innovation can thrive because transformational innovations often occur at the intersection of multiple disciplines rather than isolated within them. The cross-disciplinary nature of innovation further highlights the need for different thinking, and more specifically, "T-shaped people." Advocated by Tim Brown, CEO and president of IDEO, the "T-shaped people" model portrays someone deep in one disciplinary area (e.g., arts, business, or engineering) and augmented with broad knowledge of all aspects of innovation activity.

We will discuss the experience of the VCU da Vinci Center in creating T-shaped people. Founded in 2007, the VCU da Vinci Center is a collaboration of VCU's Schools of the Arts, Business, Engineering and College of Humanities and Sciences. Its aim is to advance innovation and entrepreneurship through cross-disciplinary collaboration. We discuss the inhibitors, implications, and value derived from cross-disciplinary innovation programs like the da Vinci Center along with suggestions for conceiving, implementing, and honing cross-disciplinary programming.

Kenneth B. Kahn, Ph.D.
Professor of Marketing and
Executive Director of the
VCU da Vinci Center
Virginia Commonwealth
University



KENNETH B. KAHN Kenneth B. Kahn, Ph.D. is a Professor of Marketing and Executive Director of the da Vinci Center at Virginia Commonwealth University. Holding degrees in industrial engineering and marketing, his teaching and research interests address product innovation, product management, and demand forecasting of current and new products. He has published over forty-five articles in such journals as the Journal of Product Innovation Management, Journal of Business Research, Journal of Forecasting, Journal of Business Forecasting, Business Horizons, and R&D Management; authored the books Product Planning Essentials (Sage Publications, 2000; M.E. Sharpe, 2012) and New Product Forecasting: An Applied Approach (M.E. Sharpe, 2006); and served as editor of the PDMA Handbook on New Product Development, 2nd and 3rd editions (Wiley & Sons, 2004, 2013). His industrial experience includes serving as an industrial engineer and project engineer for the Weyerhaeuser Company and a manufacturing engineer for Respiration, Inc. He has consulted and conducted training sessions with numerous companies, including Accenture, Acco Brands, Capital One, Coca-Cola, ConAgra, Havi Global Solutions, Health Diagnostic Laboratory, John Deere, and the SAS Institute. In March 2012, Dr. Kahn was recognized as one of the top ten innovation management scholars in the world by the Journal of Product Innovation Management.

Allison N. Schumacher
Program Director
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ALLISON N. SCHUMACHER
With a passion for student success and cross-disciplinary education, Allison Schumacher joined Virginia Commonwealth University's da Vinci Center as Program Director for Product Innovation in April 2015. Ms. Schumacher's experience with the da Vinci Center began back in January 2010 by serving as a faculty mentor for the Center's Product Innovation culmination course: INNO 460: da Vinci Project. She has since worked with seven cross-disciplinary student teams with various sponsors including, Pfizer, MWV, State of Virginia Agency for Aging, Science Museum of Virginia and the Greater Richmond Chamber of Commerce. Before joining the da Vinci Center full time, Allison was an active member of the VCU School of the Arts serving as a full time faculty member and undergraduate advisor in the Department of Graphic Design. During this time, Ms. Schumacher implemented several new advising methods to show students the paths available beyond their major. Within two years of advising all 175 graphic design students, the number of students to enroll in minors, certificate programs, study abroad, etc. grew by 327%. Allison is also a practicing freelance graphic designer with a client base focused in the Southeast U.S. Her academic research centers on cultural and memory studies with considerations for authenticity in the design. In teaching, she emphasizes the importance of research, experimentation, efficiency, and attention to craft. Ms. Schumacher holds a MFA in Visual Communication from VCU and double-major BFA in Graphic Design and Printmaking from Appalachian State University.



DESIGNING AND RENOVATING PERFORMANCE FACILITIES: DON'T LET GOOD PROJECTS GO BAD!

Theatre consultants Curtis Kasefang and Jason Prichard describe 'best practices' in the design process as well as the pitfalls and how to avoid them.



CURTIS KASEFANG Curtis Kasefang has designed, equipped, and operated performance spaces throughout North America for more than 25 years. Prior to co-founding Theatre Consultants Collaborative in 2003, he set up and ran the lighting and sound departments at Theatre Projects Consultants' U.S. office. He was a technical director and the facility manager for the State University of New York's Performing Arts Center at Purchase and production manager for Pepsico Summerfare, an international performing arts festival. Trained as a lighting designer, Curtis holds a BFA in theatre technology from SUNY Purchase and has had additional training in organizational management and information technology. He is the former chair of the Raleigh Historic Districts Commission. His favorite projects are ones that bring together his passion for preservation and his love of designing intimate and adaptable performance spaces.



JASON PRICHARD 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.

FINE ARTS FACILITIES EXPANSION IS NOW APPROVED . . . WHAT'S BEHIND AND WHAT'S AHEAD?

Fine Arts programs are sometimes faced with the good prospect of expanding their facilities. Often, such expansion may also include a plan, or need, for reassigning or reconfiguring existing facilities. This discussion is a sharing of experiences learned from two different and separate projects: one of recent approval and commencing of construction, and the other of a completed building addition/renovation, both in medium-size Fine Arts Colleges. Some of the discussion aspects may include logistical considerations, strategic goal implications, ADA considerations, fundraising experiences, sound quality implications, ongoing challenges in the new construction project and/or lessons learned from the finished project, and the impact not only in the program(s) for which the expansion building is projected, but also for other programs in the college.



MARTIN CAMACHO Martin Camacho has won eighteen national and local competitions in Mexico, Cuba, and the United States. He has appeared as soloist with orchestras in the United States and 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, and Mexico. He also toured as soloist with the American Wind Symphony Orchestra, performing in more than fifteen cities in the US and Canada. Dr. Camacho is also 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.



KELLI C. STYRON Kelli C. Styron, Dean of the College of Liberal and Fine Arts, joined Tarleton State University in 1995 and is a tenured Associate Professor of Criminal Justice. The Tarleton State University College of Liberal and Fine Arts is comprised of disciplines in theater, music, art, digital media studies, journalism, speech, broadcasting, history, political science, sociology, philosophy, international studies, religion, English, Spanish, criminal justice, and is home to two radio stations. Kelli has served as former Head of the Department of Social Work, Sociology, and Criminal Justice, Executive Director of Compliance, Chair of the SACS compliance certification process for reaffirmation, Faculty Senate President, and is a recipient of the O.A. Grant Excellence in Teaching Award.

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NIGHT BLOOMS - THEATRE AS A CATALYST FOR DIALOGUE AND INTERCULTURAL EXCHANGE

Thanks to its investment in fully embodied expression, theatre enjoys a singular power to catalyze difficult dialogues and stimulate significant learning. Margaret Baldwin (playwright) and Karen Robinson (director), faculty in the Department of Theatre and Performance Studies at Kennesaw State University, discuss how Baldwin's play *Night Blooms* has served as a stimulus for interdisciplinary collaborations across academic departments, community engagement, and profound intercultural exchange. Set in 1965 Selma, Alabama, on the day of the historic Voting Rights March from Selma to Montgomery, *Night Blooms* explores with humor, empathy, and clashing viewpoints, how families live through extreme social and generational change. Throughout its development (beginning in 2006), Baldwin and Robinson have used *Night Blooms* to engage students, faculty, alumni, professional artists, and audiences in discussions around race, place, and identity. Following its 2010 world premiere at Atlanta's Horizon Theatre Company, the play has been the centerpiece of an intercultural exchange with Paderborn University in Paderborn, Germany, and was featured in Selma's March 2015 fiftieth anniversary commemoration of the Voting Rights Marches.

Margaret Baldwin,
Senior Lecturer and General
Education Coordinator

Department of Theatre
and Performance Studies
Kennesaw State University
(404) 290-2633
margaretbp@me.com



MARGARET BALDWIN Margaret Baldwin is a Senior Lecturer and General Education coordinator in the Department of Theatre and Performance Studies at Kennesaw State University. Her plays, adaptations, and ensemble works have been produced throughout the US and abroad. Her American Civil Rights drama *Night Blooms* won the Gene Gabriel Moore Playwriting Award for its world premiere at Horizon Theatre Company in Atlanta, and was named one of the best new plays of 2010 by the Atlanta Journal-Constitution. *Night Blooms* had its mid-Atlantic premiere at Virginia Repertory in Richmond (2012) and has received staged readings throughout the US and in Paderborn, Germany. In March 2015, a staged reading of *Night Blooms* in Selma, Alabama, as part of the 50th anniversary commemoration of the historic Voting Rights Marches. Margaret's plays and adaptations have been produced in Atlanta by Synchronicity Theatre, Georgia Shakespeare, Horizon Theatre, and 7 Stages Theatre. Her current play, *Coyote Hour*, is a finalist for the 2015 National Playwrights Conference at the Eugene O'Neill Theater Center. Margaret regularly writes and directs plays for the KSU Department of Theatre and Performance Studies. Her ensemble works with students have traveled to festivals in Shanghai and Casablanca. Margaret earned her MFA from the Iowa Playwrights Workshop and is a member of the Dramatists Guild. She is the winner of the 2014 Distinguished Teaching Award from the KSU Foundation.

Karen Robinson
Professor, Artistic Director,
and Coordinator of
Internships

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KAREN ROBINSON Karen Robinson is a Professor in the Department of Theatre and Performance Studies at Kennesaw State University (KSU) where she has taught and directed for fifteen years and recently served two and a half years as Interim Chair. She has worked professionally as a director, dramaturg, and/or stage manager in New York, North Carolina, California, and Georgia. Robinson's directing work includes chamber theatre, performance ethnography, contemporary and period classics, and new play development. She directed Baldwin's American Civil Rights drama *Night Blooms* for its 2010 world premiere at Atlanta's Horizon Theatre Company, as well as staged readings of the play for Paderborn University in Germany and Selma, Alabama's 50th anniversary commemoration of the historic Voting Rights Marches. As an Associate Artist at Georgia Shakespeare (Atlanta), she directed fourteen productions for the company. Recent directing projects include *The Coming Out Monologues Project* at KSU and *Marcus; Or The Secret Of Sweet at Actor's Express* in Atlanta. A passionate advocate for global learning and intercultural art and performance, Karen served as Global Learning Coordinator for KSU's College of the Arts from 2006-2013. Her global projects have included tours of student productions to Morocco, China, and Germany. Karen is the recipient of KSU's 2009 Award for Distinguished Teaching, a 2010 University of Georgia Board of Regents Award for Excellence in Teaching, and the 2011 KSU Distinguished Professor award.



PREPARING THE 21ST CENTURY MUSICIAN: MUSIC SCHOOLS IN THE REAL WORLD

Recognizing the rapidly changing world of art music in America, the DePauw University School of Music recently launched the 21st Century Musician Initiative, a complete re-imagining of the skills, tools and experiences necessary to create musicians of the future instead of the past—flexible, entrepreneurial musicians who find diverse musical venues and outlets in addition to traditional performance spaces, develop new audiences and utilize their music innovatively to impact and strengthen communities. This effort has included a major curricular overhaul that includes required courses in entrepreneurial skills for 21st Century musicians, increased exposure to successful 21st Century musical artists and living composers, increased community involvement and audience development, a renewed focus on the education of future musicians and audiences as well as genre-bending concerts in atypical spaces. This roundtable will focus on creating the musician of the future as well as success and horror stories in leading substantive change. Other change efforts will be welcomed to the discussion as we explore how to better prepare musicians for the real world.



DR. MARK MCCOY Dr. Mark McCoy was appointed dean of the DePauw University School of Music in 2011. With degrees from Shepherd University, the Peabody Conservatory and Texas Tech University, his diverse educational background includes music education, performance, conducting and composition. McCoy has composed operettas, musicals, an opera, many orchestral and wind works, and several soundscapes. His soundscore for *The Secret Garden* and his musical, *Anne of Green Gables*, are available through Samuel French. A Symphony for Salem, 1692 is published by C. Alan Publications. He recently completed a novel, *Curtain Music*, concerning the relationship of Brahms and the Schumanns.

RECRUITING PRACTICES TO ATTRACT STUDENTS IN PERFORMING AND VISUAL ARTS: SUCCESSSES, STRATEGIES AND BEST PRACTICES

When artists/teachers and prospective students communicate, interact and create, the result can be relationships that lead to student enrollment. How do we make opportunities to connect with prospective students? What are the best practices for attracting the next freshmen class in your undergraduate programs? What are the benefits to faculty and programs for making these connections? This session will offer strategies and successes applicable to any visual or performing arts unit. Examples will be drawn from practices at Friends University in Wichita, Kansas.



DR. STEPHEN EAVES Dr. Eaves leads a Division of Fine Arts that includes dance, music, theatre and visual art departments. The division is a vibrant creative community where one third of the undergraduate student population is engaged in the visual and performing arts as participants or majors. The division exists in a liberal arts college setting with a long history and tradition in the Arts. Prior to his position at Friends University Dr. Eaves served as Music Department Chair and Director of Choral Activities for universities in Tennessee, Texas and Arkansas. Choirs under his direction have toured internationally and throughout the United States, performed for National Association of Teachers of Singing, Texas Music Educators Association and American Choral Directors Association conferences, and collaborated with professional orchestras in four states. He holds degrees in music education and conducting from Union University, the University of Mississippi and the University of South Carolina. Along with active membership in ICFAD and NASM, Dr. Eaves enjoys involvement in ACDA, Chorus America, CMS, NAFME and several non-profit Arts boards in Kansas.

**THURSDAY,
OCTOBER 22, 2015**

D. Mark McCoy, Ph.D.
Dean
DePauw University
School of Music
(765) 658-4437
markmccoy@depauw.edu

Dr. Stephen Eaves
Chair, Division of Fine Arts
Professor of Music
Friends University
2100 W. University Ave.
Wichita, Kansas 67213
(316) 295-5849
stephen_eaves@friends.edu



ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

**THURSDAY,
OCTOBER 22, 2015**

Keith Dye, Ed.D.C.T.
Associate Dean for
Undergraduate &
Curricular Issues
College of Visual &
Performing Arts
Texas Tech University
(806) 438-4316
keith.dye@ttu.edu



KEITH DYE Keith Dye is Associate Dean for Undergraduate & Curricular Issues and Professor of Music Education at Texas Tech University. Dye holds the Doctor of Education in College Teaching of Music from Teachers College, Columbia University, New York, NY, a Master of Arts in Music Education from West Texas State University, Canyon, TX and the Bachelor of Music Education from Morningside College, Sioux City, IA.
Dr. Dye's primary areas of research interest are music educator preparation and best practices, and the effective use of desktop videoconferencing in delivery of music instruction. He has been published in leading journals and regularly presents nationally on these topics. Dr. Dye is a member of the Texas Tech University Teaching Academy as well as a Service Learning Fellow.

STEAM CONSORTIUM: ORGANIZING AND PRESENTING A LARGE SCALE COLLABORATION BETWEEN THE ARTS AND ENGINEERING AS A COMMUNITY OUTREACH PROJECT

The Multi-media work Icarus at the Edge of Time provides a stimulating opportunity to merge visual arts, music, film, storytelling, Greek mythology and the understanding of Einstein's Theory of Relativity. The challenge of the production is bringing all these facets together. This session will offer advice in planning and leading a dynamic collaboration of this magnitude to fruition based on the experiences of the Texas Tech University College of Visual & Performing Arts and College of Engineering.

THE ARTS AND DISTANCE LEARNING: OPPORTUNITIES AND CHALLENGES

This roundtable session examines the path the College of the Arts at Kennesaw State University pursued to create a well-laid foundation for distance learning experiences in all disciplines. This includes: the opportunities to motivate, encourage, and incentivize faculty; strategic courses that are easily transitioned to a virtual platform; challenges for faculty, staff, and students in increasing virtual arts offerings; and (re)defining the experiential nature of arts instruction. The session will also address how the arts, which have naturally and traditionally responded to cultural shifts, can proactively engage with the distance learning revolution in the trajectory of arts education.

Edward Eanes
Professor of Musicology
and the Distance Learning
Coordinator
College of the Arts at
Kennesaw State University
eeanes@kennesaw.edu



EDWARD EANES Edward Eanes is currently Professor of Musicology and the Distance Learning Coordinator for the College of the Arts at Kennesaw State University. After completing degrees in violin performance at Furman University and Florida State University, Eanes received a Ph.D. in Musicology from Louisiana State University. Prior to his arrival at KSU, he taught at Louisiana State University, the University of New Orleans and Clayton College and State University. Eanes' publications include Giuseppe Ferrata: Emigré Pianist and Composer (1999), articles in the Oxford Music Online (Grove), the International Journal of Information and Education Technology, the International Journal of the Arts in Society and reviews for MLA NOTES. He has presented papers at national conferences of the College Music Society, the Society for American Music, the Music Library Association, and the National Association of Schools of Music. His other administrative activities at KSU include serving as Site Director for the Summer Study Abroad Programs in Montepulciano, Italy.

April Munson
Associate Professor and
Program Coordinator of Art
Education
College of the Arts at
Kennesaw State University
(470) 578-6138
amunson1@kennesaw.edu



APRIL MUNSON April Munson is an Associate Professor and Program Coordinator of Art Education for the College of the Arts at Kennesaw State University. She holds a PhD from the University of Illinois at Urbana Champaign, as well as an MA and BA from University of Kentucky. Her areas of interest include assessment, evaluation, distance learning, and qualitative research methodology. Her work has been published in journals such as Qualitative Research in Education, Comunicar, International Journal of Information and Education Technology and the International Journal for Education in the Arts. Her research has been part of conference proceedings including the National Art Education Association, International Congress for Qualitative Inquiry, the American Evaluation Association, and the International Conference on Distance Learning and Education.



THE PRACTICE OF CREATIVE YOUTH DEVELOPMENT IN A HIGHER EDUCATION ENVIRONMENT

In the newly named field of Creative Youth Development, practitioners focus their work in arts and culture towards positive youth development goals. Many programs were profiled in the Wallace Foundation's Something to Say report; these programs particularly focus in the out of school time setting. What are the implications for Higher Education? Should institutions be observing these models for their student engagement programs? Should the next generation of arts practitioners and arts educators be well versed in these theories? How does social justice play a role? Join Americans for the Arts for a discussion of these questions and the future implications for the Creative Youth Development and Higher Education fields.



JEFF M. POULIN

Jeff M. Poulin joined Americans for the Arts as the Arts Education Program Coordinator in 2013. He works to empower local, state and federal advocates to advance policies supportive of arts education through communications, field education, and strategic partnerships.

Before arriving in D.C., Jeff worked for several nonprofit and commercial organizations in the US and abroad focused primarily in production and programming, audience development, research and policy. Notably, he was a chief advisor on the implementation of the first national Arts in Education Charter under the directions of the Ministers of Arts and Education in the Republic of Ireland. Jeff frequently speaks at a number of nonprofit organizations and universities.

Jeff hails from Portland, Maine and holds a Master of Arts degree in Arts Management and Cultural Policy from University College Dublin and a Bachelor of Science degree in Entertainment Business from Oklahoma City University.

THURSDAY,
OCTOBER 22, 2015

Jeff Poulin

Arts Education Program
Coordinator, Americans
for the Arts
(202) 371-2830 ext. 2041
jpoulin@artsusa.org

UNLEASHING VALUE THROUGH COLLABORATION

In this talk, David Yager, Dean of the Arts at UC Santa Cruz and President-Elect of the University of the Arts, will explore how the arts can unleash their value and achieve their full potential by collaborating across departments/disciplines. The UC Santa Cruz Film and Digital Media Department and the new gaming program are examples of this success, in which existing departments and programs have reached across historic barriers to achieve greater success than would have been possible working in isolation. At UC Santa Cruz under Dean Yager's leadership, traditional film courses are enriched by sound studies in Music, animation in Art, and concepts of movement and drama from Theater Arts, all of which have helped catapult the Film and Digital Media program to 7th in the rankings. Similarly, the UC Santa Cruz Art Department which is launching a new gaming program has collaborated with Film and Digital Media, Digital Arts and New Media, Theater Arts, Music, and with colleagues in the Baskin School of Engineering to create a truly innovative program that expands the boundaries of traditional gaming curricula in academia.



DAVID YAGER

David Yager is Dean of the Arts Division, Distinguished Professor of Art, and Affiliated Faculty with the Digital Arts and New Media program at the University of California, Santa Cruz. He has been with UC Santa Cruz since July 2009. Yager has just been named President and CEO of the University of the Arts in Philadelphia. During the 2014-15 academic year, he was on sabbatical during which time he conducted research on design-driven health outcomes at All Children's Hospital in St. Petersburg, Florida, and Johns Hopkins Children's Center, where he currently holds a faculty position in Pediatrics.

Prior to coming to UCSC, Yager was the founding executive director of the Center for Art, Design and Visual Culture at the University of Maryland Baltimore County (UMBC). The center was created to explore how art can interpret and offer solutions for social ills. He was also the founder/director of the Innovation and Design Lab, and founder/past director of the Imaging Research Center and Chair of the Department of Art at Maryland.

David Yager

Dean
University of California at
Santa Cruz
President-Elect
University of the Arts
(January 2016)
(831) 459-4940
yager@ucsc.edu



ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

**THURSDAY,
OCTOBER 22, 2015**

USING SNAAP DATA: LESSONS FROM THE FIELD

You have your SNAAP data. Now, what do you do with it to make a meaningful impact? This roundtable will provide examples and share ideas from SNAAP participants (including many ICFAD members) on how to use SNAAP data about the educational experiences and diverse career paths of your alumni.

Sally Gaskill

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



SALLY GASKILL Sally Gaskill directs the Strategic National Arts Alumni Project (SNAAP) at the Indiana University School of Education, Center for Postsecondary Research. SNAAP collects and analyzes data on the educational experiences and career paths of individuals with degrees in the arts, sharing the data with institutions and publishing national research reports. Sally's three decades of experience as an arts administrator includes fifteen years as an executive director, leading the arts councils of Bloomington, Indiana and Rochester, New York as well as the Boston Youth Symphony Orchestras.

6:00 – 7:00 p.m.

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The Terrace
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Dinner on your own



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Big 10 university



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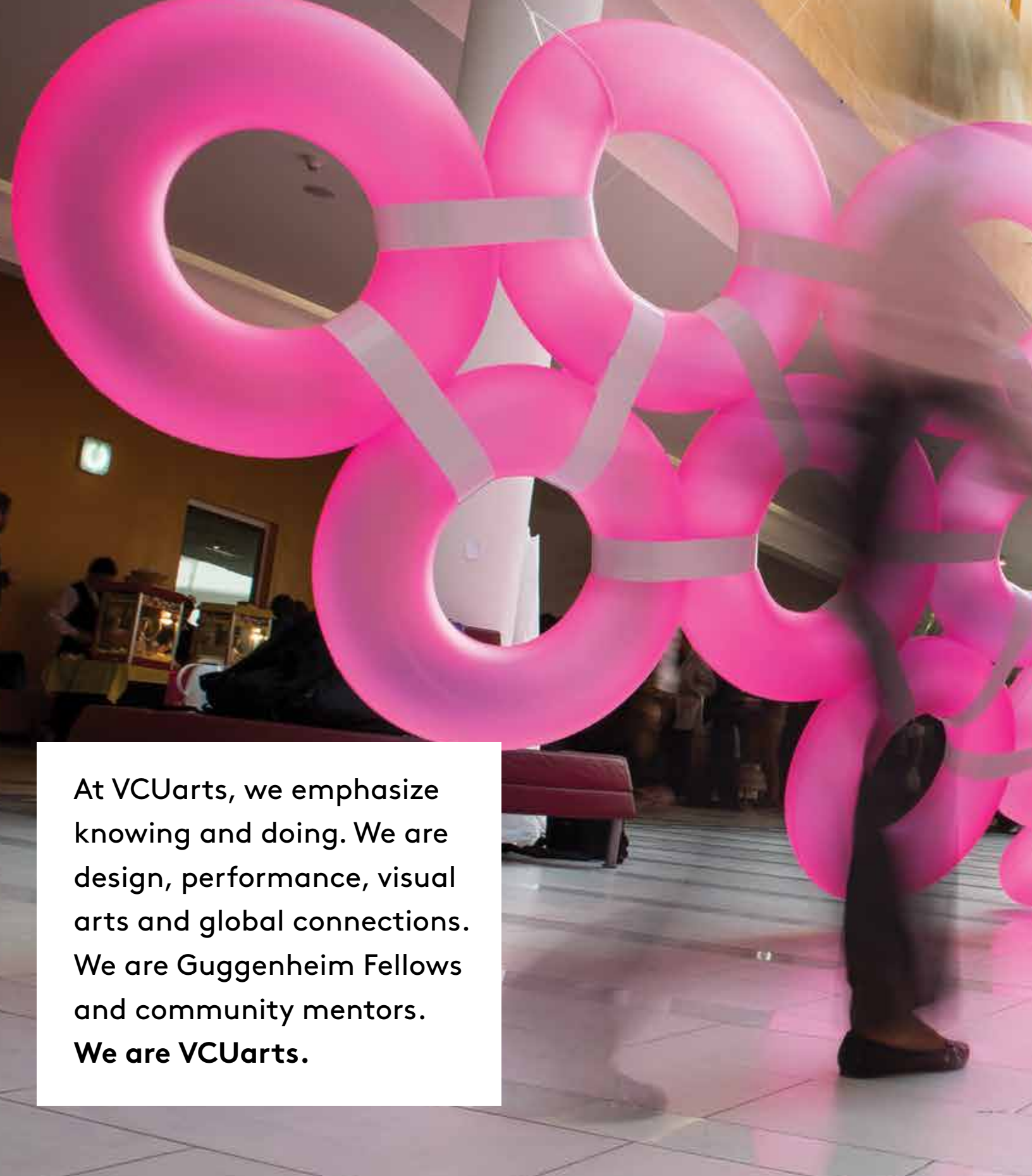
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PENNSTATE



College of Arts and Architecture



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Virginia Commonwealth University School of the Arts | Richmond, Virginia and Doha, Qatar
Richmond and Doha campuses collaborate at Tasmeeem Doha, the biannual international design conference at VCUQatar.



ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

**FRIDAY,
OCTOBER 23, 2015**

7:00 – 8:00 a.m.

[Please walk to] Breakfast at the Woodruff Arts Center

The Woodruff Arts Center is one of the largest arts centers in the world, home to the Tony-Award winning Alliance Theater, the Grammy-Award winning Atlanta Symphony Orchestra and the vibrant High Museum of Art. Each year, these centers of artistic excellence play host to over 1.2 million patrons at the Woodruff Arts Center's Midtown Atlanta location, one of the only arts centers in the U.S. to host both visual and performing arts on a single campus. The Woodruff Arts Center also offers remarkable education programming, through each of its arts partners as well as Arts for Learning, the Woodruff organization focused exclusively on education. Through their combined efforts, The Woodruff Arts Center serves more than 300,000 students annually and is the largest arts educator in Georgia.

WOODRUFF ARTS CENTER

For 47 years, the Woodruff Arts Center has been an icon of culture in the city of Atlanta, bringing both visual and performing arts to a single campus. Home to the Tony-Award winning Alliance Theatre, the Grammy-Award winning Atlanta Symphony Orchestra and the vibrant High Museum of Art, the Woodruff Arts Center is one of the largest arts centers in the world. This unique model of having different art forms under one umbrella organization is what makes it an epicenter for creativity and innovation.

Each year, the Alliance Theatre, Atlanta Symphony Orchestra and High Museum of Art play host to over 1.2 million patrons, as well as serving over 100,000 students annually. As the largest arts educator in Georgia, the Woodruff Arts Center prides itself in its educational programming, engaging children as young as 18 months.

Through programs like the Alliance Theatre's, Theatre for the Very Young, or the Woodruff's Toddler Takeover, young children get exposed to a variety of different stimuli, helping them explore the world through various means. Additionally, each Sunday under the Woodruff Arts Center's Family Fun initiative, free programming is offered for all ages. From puppetry storytelling to stroller gallery tours through the High Museum to an orchestra instrument petting zoo, the Woodruff Arts Center brings a sense of community and greater understanding through the sharing of collective experiences.

At a crucial part in a person's life, the adolescent years, the Woodruff offers opportunities to grow in a constructive way in a productive environment, through programs such as the Atlanta Symphony Youth Orchestra, the Wells Fargo ArtsVibe Teen Program, and the Boys & Girls Club of Metro Atlanta Teen Slam. All of these programs offer students a chance to be mentored and challenged to become better musicians, writers and actors. It improves their confidence, sharpens their skills and gives them an outlet to express their feelings.

Great American cities share something in common: a strong reputation as vibrant epicenters for creativity and innovation. A driving force for Atlanta's continued growth, the Woodruff Arts Center cultivates a dynamic arts and cultural scene for everyone, shaping our city's future. Whether stage left, behind a canvas or as a member of an ensemble, the arts encourage people to discover new and exciting possibilities. The Woodruff Arts Center is committed to transforming the lives through an inspiring and culturally diverse collection of programs, workshops, and residencies across our four arts partners.

From the High Museum's guest lecture series (Conversation with Contemporary Artists), to providing artists a producing home for underdeveloped work (Alliance Theatre's Reiser Atlanta Artists Lab) and free concerts in Piedmont Park by the Atlanta Symphony Orchestra, the Woodruff Arts Center is dedicated to bringing the best to Atlanta.

Thanks to the generous supporters and the phenomenal artistic offerings, including over 14,000 pieces in the High Museum's permanent collection, and many world-premiers each year at the Alliance Theatre and Atlanta Symphony Orchestra, the Woodruff Arts Center is set to be an influential force in Atlanta and the Southeast for many years to come.

Adelphi University • Appalachian State University • Auraria Higher Education Center • Barton College • Belmont University • Buffalo State College • Cape Fear Community College • Carnegie Mellon University • Casper College • Central Piedmont Community College • Central State University • Christopher Newport University • College of Charleston • College of William and Mary • Colorado State University • Delgado Community College • Duke University • Eastern Carolina University • Elon University • Emory and Henry College • Fayetteville State University • Florida Gulf Coast University • Florida State University • Francis Marion University • George Mason University • Guilford Technical Community College • High Point University • Hobart & William Smith Colleges • James Madison University • John Tyler Community College • Liberty University • Longwood University



Belmont University • Buffalo State College • Cape Fear Community College • Carnegie Mellon University • Casper College • Central Piedmont Community College • Central State University • Christopher Newport University • College of Charleston • College of William and Mary • Colorado State University • Delgado Community College • Duke University • Eastern Carolina University • Elon University • Emory and Henry College • Fayetteville State University • Florida Gulf Coast University • Florida State University • Francis Marion University • George Mason University • Guilford Technical Community College • High Point University • Hobart & William Smith Colleges • James Madison University • John Tyler Community College • Liberty University • Longwood University • Louisiana State University • Loyola University Chicago • Lynn University • Macalester College • Maryville College • Middlebury College • Montclair State University • Morehead State University • Mount Allison University • Nashville State Community College • North Carolina State University • Northeast Mississippi Community College • Ohio State University • Pennsylvania State University • Prince George's University • Salem State University • Samford University • Santa Fe College • South Dakota State University • Southern Methodist University • SUNY at Buffalo • SUNY at Fredonia • Suffolk University • Texas State University • University of Akron • University of California at Berkeley • University of Hartford • University of Kansas • University of Mary Washington • University of North Carolina at Chapel Hill • University of North Carolina at Greensboro • University of North Carolina at Wilmington • University of Rhode Island • University of Richmond • University of Tennessee • University of Virginia • Virginia Commonwealth University • Wake Forest University • Western Michigan University • Western State University • York University

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ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

FRIDAY, OCTOBER 23, 2015

8:00 – 9:15 a.m.

Relationships between Colleges & Universities and the Performing Arts Centers on their Campuses and in their Communities

The Association of Performing Arts Presenters has been an organizing partner for The Creative Campus initiative, which began following the 104th American Assembly at Columbus University, held in March 2004. The outcome of this assembly was to examine the factors that characterize effective partnerships in education and the arts. This panel will share information on the development of partnerships between the colleges and universities and the performing arts centers on campus and the communities.

Facilitator:

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

Panelists:

Brooke Horejsi, Assistant Dean for Art & Creative Engagement / Executive Director Kingsbury Hall, University of Utah

Martin Wollesen, Executive Director Clarice Smith Performing Arts Center at the University of Maryland at College Park

Douglas Dempster, Dean College of Fine Arts University of Texas Austin

Barbara Korner, Dean College of Arts and Architecture Penn State University



RAYMOND TYMAS-JONES

was appointed September 2005 as the Associate Vice President for the Arts and Dean of the College of Fine Arts at University of Utah. He provides academic and administrative leadership for six units of fine and performing arts in the College of Fine Arts (the School of Music and the Departments of Art & Art History, Ballet, Film & Media Arts, Modern Dance, and Theater). In addition to his responsibilities in the College of Fine Arts, Dean Tymas-Jones also is the chief administrative officer for the Utah Museum of Fine Arts, the Pioneer Theatre Company, the Tanner Dance Program and Kingsbury Hall. Prior to his current administrative appointment, Dean 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). He received a Ph.D. in Performance Practice: Voice and a Master of Music degree in Conducting and Voice from Washington University (St. Louis) and a Bachelor of Music degree from Howard University.



BROOKE HOREJSI

is the Assistant Dean for Art & Creative Engagement & Executive Director of UtahPresents at the University of Utah. She leads a campus based arts program for the curious who want to experience artistic creativity pushed beyond the stage. UtahPresents ignites dialogue, explores issues and ideas, catalyzes innovation, and connects us. Brooke has over 15 years of experience in the field of creativity, set in motion by an accidental discovery of a passion for theater through a college class she took to fulfill a liberal arts requirement. Previously, Brooke was the Deputy Director of Fine Arts Programming at the College of Saint Benedict/Saint John's University and held positions with both commercial and non-profit theater companies. Horejsi has BA degrees in Spanish, English and Theater, and a MA in Arts Administration. She has served with various groups as adjunct faculty, a grant panelist, and a board member. In 2012 Brooke was a member of the Association of Performing Arts Presenters collaborative inquiry: Know and Connect with Community research cohort. Currently, she is a member of the inaugural cohort of Leadership Fellows, launched through a partnership of the Association of Performing Arts Presenters and the Arts Leadership Program at the University of Southern California, funded by the American Express Foundation, Ford Foundation and The Wallace Foundation. Having acquired a complicated Czech last name, Brooke cannot pronounce it with linguistic accuracy, but she can manage to spell it correctly when asked.



MARTIN WOLLESEN, Executive Director, The Clarice Smith Performing Arts Center, University of Maryland, provides innovative and strategic leadership for the performing arts through robust campus and community partnerships. With collaboration as a core operating tenant, Wollesen works with university leadership, and academic and student partners to advance the performing arts at the University of Maryland, strengthen faculty and student relationships in the arts; and cultivate new and existing community connections for The Clarice.

In 2014, Wollesen inaugurated a welcome-back arts festival for new and returning UMD students, the NextNOW Fest. This multi-day, multi-arts exploration is curated in partnership with students, faculty and alumni and features interactive and participatory arts experiences with boundary-breaking local, student, alumni and national artists. Wollesen believes that the performing arts need to be present where audiences are. Via his ground-breaking Satellite Arts Partnerships, he creates new community programs in collaboration with local arts organizations that provide opportunities for audiences and artists to create and share together. He is currently creating with community and commercial partners a new arts venue/restaurant in College Park that will provide new opportunities for artistic collaboration.



DOUGLAS DEMPSTER is Dean of the College of Fine Arts at the University of Texas at Austin, a public arts college made up of liberal arts and professional programs in Visual Arts, Design, Music, Dance, Theatre, and Digital Arts, ranging from the BA to the PhD. The college also includes a large arts presenting program and a campus public art program. Dean Dempster is a philosopher by training and inclination who has dedicated his scholarly life to understanding and advocating for the cognitive and epistemic value of artistic inquiry and creation, his teaching life to enlarging the vision and ambitions of young artists and performers, and his professional life to reinventing best practice in higher education for preparing artists for a healthy, productive, and prosperous lives in the arts.



BARBARA OLIVER KORNER As dean of the Penn State College of Arts and Architecture, Dr. Barbara Oliver Korner oversees multiple academic units plus the Center for the Performing Arts, Palmer Museum of Art, Penn State Centre Stage, and Music at Penn's Woods. Before coming to Penn State in June 2007, Dr. Korner, who holds the rank of professor of theatre, served as associate dean for academic and student affairs in the College of Fine Arts at the University of Florida for seven years. Her other academic

administrative experience includes serving as Dean of fine and performing arts at Seattle Pacific University and special assistant to the Chancellor at the University of Missouri at Columbia.

Dr. Korner holds a Ph.D. in interdisciplinary fine arts from Ohio University, a master's in theatre performance, and an undergraduate degree in theatre production. She has been recognized as a distinguished alumna of the College of Fine Arts at Ohio University.



ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

FRIDAY, OCTOBER 23, 2015

9:15 – 10:45 a.m.

Join us for docent-led tours of the High Museum of Art, The Alliance Theatre and Symphony Hall

10:45 – 11:00 a.m.

Please walk back to the Loews Atlanta Hotel

11:00 – 11:45 a.m.

Annual Meeting for the International Council of Fine Arts Deans

ICFAD President John Crawford
Dean
Kent State University

Mercer Ballroom's Salons H and I

11:45 – Noon

Break



ICFAD

INTERNATIONAL COUNCIL
OF FINE ARTS DEANS

ANNUAL MEETING

International Council of Fine Arts Deans

Friday, October 23, 2015 | 11:00 a.m. – 11:45 a.m.

The Loews Atlanta Hotel

Mercer Ballroom Salons H and I

Call to Order

Approval of Minutes Annual Meeting 2014

President's Report

Treasurer's Report

Membership Report

Election

- Presentation of Slate of Nominees
- Nominations from the floor
- Distribution of ballots

Bylaws

Appreciation to Outgoing Board Members

Additional Business

Motion to Adjourn

Election Results

John Crawford, President
Membership

John Crawford, President

Daniel Guyette, Treasurer

Lucinda Lavelli, Past President

George Sparks, Secretary

George Sparks, Secretary

John Crawford, President



Architecture

BFA
MArch



Art

BFA
MFA

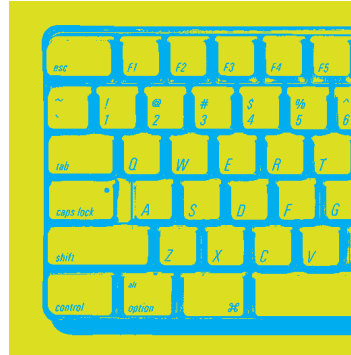
Art History

BA
MA
PhD



Communication

BA
MA
PhD



Journalism

BA
MA

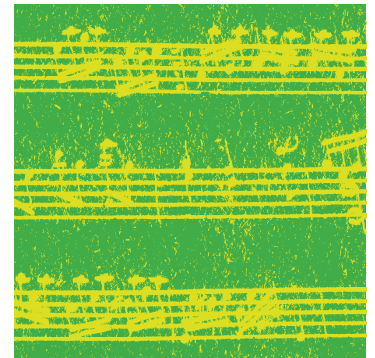
Music

BA MMu
DMA PhD



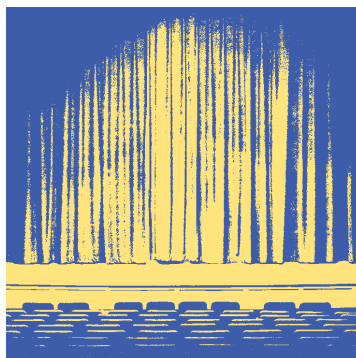
Music
Industry

BM



Theatre
& Dance

BFA
MFA



Interior Design

BFA

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MINUTES OF THE ANNUAL MEETING

International Council of Fine Arts Deans

The Annual Meeting of the International Council of Fine Arts Deans (ICFAD) was called to order by President Lucinda Lavelli at 11:15 a.m. on Friday, October 24, 2014 in the Century A Ballroom of the Westin Kansas City at Crown Center in Kansas City, Missouri. Parliamentarian Peter Sargent, Webster University, was introduced and thanked.

APPROVAL OF MINUTES: Annual Meeting 2013

A motion was made, seconded and unanimously approved that minutes of the 2013 Annual Meeting be approved as presented.

PRESIDENT'S REPORT

President Lucinda Lavelli introduced the members of the ICFAD Board of Directors, and reported on the activities of ICFAD leadership on behalf of its members, for the previous year. In doing so, she thanked board members and Executive Director Alison Pruitt for the time and expertise shared throughout the year. She reported that the board meets at meetings in person and by phone, including a January meeting for the Executive Committee in Washington, DC with the Working Arts Group in Higher Education (WAGHE).

President Lavelli reported that ICFAD leadership has:

- implemented strategies to fulfill its strategic plan
- overseen on-going website redesign and improvement of member services through the website
- placed advertisements for the conference in professional publications
- developed strategies to increase membership through active board participation and outreach to international and community colleges
- developed a healthy sponsorship program which has allowed the conference to maintain a competitive price while raising the quality of the experience
- established a record of professional workshops for memberships President Lavelli welcomed and introduced Venny Nagazibwe from Makerere University in Uganda, reaffirming a stated belief that membership in ICFAD strengthens arts programs through the knowledge and connections members gain and this benefits the nation and countries with members.

President Lavelli expressed appreciation to the association's Cultivation and Stewardship Task Force. With the leadership and generous support of Dean Valerie Morris and Associate Dean Michael Haga of the College of Charleston, a donor cultivation event was hosted at Spoleto Festival in 2013 and will again occur in 2015.

Also, under the direction of Jean Miller Dean at the University of Missouri-St. Louis and Michael Haga, a pre-Conference Development Workshop was held, in response to requests from the membership.

President Lavelli expressed appreciation to the Global Connections Task Force. Sue Ott-Rowland, now Provost at Northern Kentucky University played a leadership role in planning an International Symposium in Turkey. A group of 28 experienced the sights and sounds of this fascinating country, learning about its art, culture and history. The next International Symposium has been set for China and Gerd Hauck of Ryerson University will play a role in its organization through his leadership of the Global Connections Task Force.

President Lavelli reminded members that because of an increase in the data gathered by what was formerly called the Salary Survey, the re-named product is now called the Executive Data Exchange. She thanked Jeff Elwell, Dean, College of Arts and Sciences at the University of Tennessee at Chattanooga and his team for the survey's modifications.

President Lavelli also expressed appreciation to Dean Emeritus Margaret Merrion from Western Michigan University, for the completion of a second Delphi Study report as posted on the ICFAD website.

Three new Emeritus members, as approved by the ICFAD Board of Directors, were recognized. They are:

- Jacqueline Chanda, the 23rd president of the Kansas City Art Institute. Before coming to Kansas City, Chanda had been the academic dean of the Institute for American Universities and director of the Aix Center in Aix-en-Provence in France and associate dean of academic and student services at the University of Arizona. She had served as a chair of art education and art history at North Texas. She taught at Ball State, the Ohio State University and the University of Zambia. She provided invaluable assistance in planning this conference. She was a long-time member of ICFAD, served on its board and served as its first Treasurer.
- Ralph Schultz, retiring Dean from Lamar University, who has been in higher education administration for 39 years at the conclusion of this year, 23 as a music department chair at three different institutions, varying in size from 110 majors to 450 majors and he will complete 16 years as a dean at Lamar.
- Robert L. Annis, retiring from his position as Dean at Westminster College of the Arts at Rider University. He served in higher education administrative positions for 30 years, primarily at New England Conservatory and Westminster Choir College of Rider University. He was a member of ICFAD for 11 years.



The conference concluded President Lavelli's second year as President and she expressed her pride in being able to share some of the highlights of the organization's work during that time. Serving on the board and then as an officer and President has been a highlight of her professional career, she said, sharing personal memories, and thanking colleagues for the laughter and friendships. She spoke of the future, sharing her vision.

President Lavelli reported that as board members and ICFAD leadership updates the organization's strategic plan, special focus will be given to broadening access and attracting new members. As a part of that process, the board charged a task force composed of Gail Baker, Gerd Hauck and Lucinda Lavelli to gather information from the membership and potential members and constituents regarding accurate and effective communication of who the organization is, through its name.

TREASURER'S REPORT

Secretary George Sparks shared a financial report, in the absence of Treasurer Dan Guyette. A Balance Sheet Previous Year Comparison Report dated September 30, 2014. The report indicated assets totaling \$422,976.97 as compared to \$418,771.78 for the same date, one year prior. A Profit and Loss Budget Performance Report for September 2014 indicated income year-to-date totaling \$258,332.42 as compared to \$151,900.06 budgeted for year to date and \$289,495.00 for the fiscal year, offset by expenses totaling \$145,212.05 as compared to \$158,172.32 budgeted for the year to date and \$285,545 for the fiscal year, for a net increase of \$113,120.37 as compared to budgeted \$-6,272.26 for the year to date and \$3,950.00 for the fiscal year.

ELECTION

President Lavelli expressed appreciation to members of the Nominating Committee, as Chaired by John Crawford, for developing a strong slate of officers and directors. Each individual who was running for a position on the board stood and introduced himself or herself, and each had a photograph and biographical data included in the Conference handout materials. No additional nominations were made from the floor. A motion was made, seconded and unanimously approved that the nominations be closed. Ballots were completed by one representative of each Institutional Member in attendance, and were collected and tallied by members Cyrus Parker-Jeanette (California State University – Long Beach) and James Frazier (Virginia Commonwealth University) as the meeting continued.

BYLAWS

A proposed bylaws amendment to section 3.2.D clarifying that the Secretary will serve as Chair of the Membership Committee was presented for approval as part of the ballot.

MEMBERSHIP REPORT

Membership Chairman George Sparks reviewed a written report of membership comparisons dating back to 2002, which was included in the Conference materials. At the time of the report, ICFAD had 178 Institutional members and 72 Associate members.

OUTGOING BOARD MEMBERS

The term of board members Gerd Hauck and Dan Guyette had expired, and both were thanked for their leadership. Both were presented with artistic recognitions to be displayed in the offices at their respective institutions.

No Additional Business was brought before the membership.

ANNOUNCEMENT OF NEWLY ELECTED OFFICERS AND DIRECTORS

Kit Spicer was congratulated on his election to the Nominating Committee. Dan Guyette and Michele Whitecliffe were congratulated on their election as officers serving a three-year term on the ICFAD Board of Directors.

The meeting adjourned at 12:15 p.m.





ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CANDIDATES FOR BOARD MEMBER AT-LARGE



MICHAEL HAGA, ASSOCIATE DEAN

College of Charleston

Michael W. Haga is Associate Dean at the College of Charleston's School of the Arts, where he is engaged in donor relations, oversight of special events, and community outreach. He also teaches in the School's Department of Art and Architectural History. Haga has written exhibition reviews for *The New Art Examiner*, *Art Papers*, *Carolina Arts*, and *The Charleston City Paper*. He has judged exhibitions in the Southeastern United States and served as a grant panelist for organizations such as the South Carolina Arts Commission, the Oregon Arts Commission, and the Coastal Community Foundation. Haga has served on several boards, including those of the Lowcountry Arts and Cultural Council, Print Studio South, and the South Carolina Artisans Center. He also is a member of the board of the South Carolina Arts Alliance and is a past-president of that organization. Haga has served as Co-Chair of ICFAD's Advocacy Task Force and Co-Chair of ICFAD's Cultivation and Stewardship Task Force, and he was the on-site coordinator for ICFAD's 2015 Festival Experience in Charleston, South Carolina.

CANDIDATE STATEMENT

For the past decade I have found ICFAD to be an excellent resource, both professionally and personally. Through participating in the annual conferences, workshops and associated events, I have been able to learn from colleagues and experts about a range of ideas pertaining to leaders in higher education – especially those issues that arise in a time of rapid change. In addition to the educational component of ICFAD, the organization has given me the opportunity to develop strong (often mentoring) friendships with people whom I admire as artists and administrators. I value the benefits of my membership in ICFAD very highly, and I look forward to engaging in formal and informal discussions with friends and colleagues each year. I would be honored to serve on ICFAD's Board of Directors.



JOSEPH HOPKINS, DEAN

Samford University

Before leading Samford University to draw together and create the various disciplines that became the School of the Arts, Joe Hopkins served as dean of the Petrie School of Music at Converse College and chair of the Department of Music at the University of Evansville. A career in opera, music theatre, and concert has taken him to stages around the world.

Hopkins founded the Harlaxton International Chamber Music Festival (Lincolnshire, England) and served on the faculty of the Operafestival di Roma (Rome, Italy). Grants have included the National Endowment for the Arts, the Lilly Foundation, and a Fulbright Award to perform in Indonesia and teach at the Universitas Pelita Harapan. As administrator, presenter, and performer, Dean Hopkins has led in national and international conferences. He has numerous recordings and has been heard in broadcasts in Europe, Asia, and North America. Degrees from Shorter College and Baylor University were followed by the Doctor of Music in voice from Indiana University. The School of the Arts at Samford is charting a new path that transcends traditional frames and boundaries to offer transformative opportunities that integrate professional, multicultural, interdisciplinary, and immersive experiences. This new concept of the learning community moves beyond typical course structure and frees the faculty and student to expand the classroom and studio into imaginative and dynamic arenas.

CANDIDATE STATEMENT

ICFAD is a primary source of inspiration and creativity. I return from every conference with practical solutions, refreshed vision, and plans to shape the world through the arts. This network of arts leaders becomes an alliance that provides reference and encouragement throughout the year. I have realized the benefits of participation in ICFAD for many years and see the vast potential of this organization. We deepen our impact as we exchange creative ideas, articulate pathways for arts education, and challenge one another to press boldly toward the cutting edge of societal change. It has been my pleasure to introduce many deans and associate deans to the organization, and I welcome the opportunity to invest myself in the work of engagement and membership as we expand the influence of ICFAD and arts higher education.



JEAN M.K. MILLER, DEAN

College of Fine Arts, Illinois State University

Jean M.K. Miller is Dean of the College of Fine Arts at Illinois State University. Previously, she served as Dean of the College of Fine Arts and Communication at University of Missouri-St. Louis and Associate Dean of Administration in the College of Visual Arts and Design at University of North Texas. She has served on the Board of Directors of College Art Association (CAA) and as president of National Council of Art Administrators (NCAA). In 2015, she led the team to revise the CAA Statement on Leadership in the Standards and Guidelines for Academic Art Administrators. Jean is a visual artist, having earned her

Master of Fine Arts degree at California College of the Arts. She has completed summer graduate studies at Harvard University, New York University, and Long Island University. Her BFA degree was completed at St. Cloud State University in Minnesota. Jean has been active in ICFAD as co-chair of the Cultivation and Stewardship Task Force (2014 and 2013) and cochair of the Advocacy Task Force (2012 and 2011). She has coordinated and facilitated Associate Dean sessions on leadership and interdisciplinary research (2011 and 2010) and participated in round table presentations on trends in higher education. In 2015, she was invited to ICFAD's Diversity and Gender Equity Task Force. For the past several years, she has worked with ICFAD leadership on conference, pre-conference, and session planning. In 2013, she attended ICFAD's Spoleto Festival USA and was a juror for the Piccolo Spoleto Festival. In 2011, Jean attended the Arts Advocacy Summit in Washington, D.C. with fellow CAA and ICFAD members to advocate for the visual and performing arts.

CANDIDATE STATEMENT

I think of ICFAD as a GPS navigation system, helping guide me through the stages of my career. As an organization, ICFAD has been there for me while I held dean positions, as well as associate dean and chair roles. Colleagues have provided me with learning opportunities, support, and practical advice about how to meet challenges in higher education. At conferences and through task force activities, I have been given opportunities to hone my skills as an arts leader and advocate, and build an incredible network of friends and acquaintances. As a Board member, I would dedicate my time and expertise to diversity issues and international arts and humanities advocacy.



DEBORAH E. PRESTON, DEAN

Visual, Performing, and Media Arts at Montgomery College

Dr. Deborah Preston is just completing her ninth year as dean for Visual, Performing, and Media Arts at Montgomery College in Rockville, Maryland. She oversees all arts departments on three campuses, the Workforce Development and Continuing Education arts programs, the Robert E. Parilla Performing Arts Center, the Summer Dinner Theatre program, and the Montgomery College Arts Institute. Previously, she served for 14 years as a faculty member, department chair, and campus provost at Georgia Perimeter College in Atlanta. There, Dr. Preston was a recipient of the NISOD

Excellence in Teaching Award in 2004 and the Georgia Perimeter College Campus Leadership Award in 1998.

In 2004, Dr. Preston was selected as an American Council on Education (ACE) Fellow and was one of only two community college administrators to graduate with that class. She has also completed the National Institute for Leadership Development Seminar and the Leadership Montgomery program. She has served recently as secretary for the Board of Directors for Adventure Theatre, the longest running children's theatre company in the DC metro region, and she has just joined the Board of Trustees for BlackRock Center for the Arts, one of the newer arts centers in Montgomery County, MD. This past year she served on the Recruiting Committee for the International Council of Fine Arts Deans as the "unofficial" liaison for community colleges. Dr. Preston earned her B.A. in theatre from Florida State in 1986 and her M.A. in English from the same institution in 1988. She received her Ph.D. in English with an emphasis in dramatic literature from Tulane University in 1998.

CANDIDATE STATEMENT

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



ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia



MICHAEL TICK, DEAN OF FINE ARTS

University of Kentucky

Michael S. Tick (Dean, College of Fine Arts) joined the University of Kentucky in 2010 after serving 11 years as Chair of the Department of Theatre at LSU, where he also served as Artistic Director of Swine Palace, Louisiana's premiere professional theatre company. During his tenure, Swine Palace produced several regional and American premieres, including the world premiere of *Cocktail* by Ping Chong. His production of Wendy Wasserstein's *The Heidi Chronicles*, the first professional production of a Wasserstein play in Asia (Shanghai and Beijing); his production of *Antigone* was staged at the Young Theatre Festival, Seoul, Korea.

At UK, Tick oversees the Department of Theatre and Dance, the School of Art and Visual Studies, the School of Music, the Program in Arts Administration, the Singletary Center for the Arts, and the Art Museum at UK. During his tenure at UK more than \$30 million in capital projects have been realized, including a new home for the School of Art and Visual Studies and a Creative Arts Living Learning Community, the centerpiece of a new 900-bed residential hall set to open in fall 2016. In fall 2015 he and his colleagues will launch a capital campaign for a new music building to support their band program. Before joining LSU in 1999, Tick served on the planning committee that established in 1985 the Virginia Governor's School for the Arts (GSA), a regional secondary arts school sponsored by the Virginia Department of Education and affiliated with the Virginia Stage Company, the Virginia Symphony Orchestra, and the Virginia Ballet Theatre. As founding chair of the GSA Department of Theatre, Dr. Tick also served on the faculty of Old Dominion University. He has taught and directed at the University of Rhode Island, Northwestern University, Harvard University, Rend Lake College (Illinois), The University of the Virgin Islands (St. Thomas), and Bretton Hall College of the University of Leeds. Tick received the M.A. in Performance Studies from Northwestern University and the Ph.D. in Theatre from New York University. He began his professional career working as an actor on the long-running sitcom, *M*A*S*H*. Raised in Newport, Rhode Island, Tick spent many years associated with Providence's Trinity Repertory Company, the Newport Music Festival, and the Newport Jazz Festival. While an adjunct professor at NYU, Tick worked on Wall Street as a trading support specialist with Merrill Lynch's High Yield Bond Group. He is a proud member of AEA (Actor's Equity Association) and SDC (Stage Directors and Choreographers Society).

CANDIDATE STATEMENT

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

As a dean I am grateful for the many opportunities ICFAD has provided me since my first conference in 2010; from serving on last year's Nominating Committee and participating in the Fellows Program to co-chairing this year's Fellows Program, I have gained insight that I know will serve me well for board service. I am especially grateful to the current board and the executive director for their leadership and their mentorship. Thank you for considering my nomination and enjoy Atlanta!



MEMBERSHIP REPORT

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

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

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

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

ICFAD requires that an institutional membership be acquired prior to any associate memberships. If an institution is in the midst of transition or for any reason does not have a single chief executive arts administrator, an associate is welcome and encouraged to join at the Institutional Membership level. If an institution later makes a change, the representative's name may be changed. Once an Institutional Membership has been acquired, there is no limit to the number of Associate Members from any institution holding Institutional Membership.

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



ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CANDIDATES FOR SECRETARY



J. SCOTT ELWELL, DEAN

University of Tennessee at Chattanooga

JEFF ELWELL is Dean of Arts and Sciences at the University of Tennessee at Chattanooga since 2012. He served as Provost at Auburn University at Montgomery from (2010-2012). Prior to that, he served as Professor and Dean of the College of Fine Arts and Communication at East Carolina University (2004-2010); Professor and Chair of the Department of Theatre Arts at the University of Nebraska-Lincoln and Executive Artistic Director of the Nebraska Repertory Theatre (1999-2004), as Professor and Chair of the Department of Theatre and Director of the Joan C. Edwards Performing Arts Center at Marshall University (1996-99); and as Professor and Director of Theatre at Mississippi State University (1989-96).

Elwell received his Ph.D. from Southern Illinois University in 1986 and has a Mississippi Arts Commission Playwriting Fellowship, a Nebraska Arts Council Individual Artists Fellowship, a Tennessee Williams Scholarship, and an NEH Summer Seminar Fellowship. He has received over \$730,000 in grants and fellowships. Professional theatres in Chicago, Los Angeles, Memphis, New Orleans, and New York as well as Australia, Canada, Poland, and Sweden have produced his plays, including twenty-three productions of his plays in New York. Six of his plays are published. He has directed more than fifty-five plays and was the Producer and Director of the Nebraska Lewis and Clark Bicentennial Signature Event, one of 15 events held nationally. Elwell has served in leadership positions for the International Council of Fine Arts Deans, the Association for Theatre in Higher Education, the National Association of Schools of Theatre; the Kennedy Center/American College Theatre Festival (KC/ACTF), the Southeastern Theatre Conference; and as a member of the Editorial Board of SOUTHERN THEATRE .

CANDIDATE STATEMENT

For most of my 30 years (ouch!) in the academy, I have been involved in a leadership role in one or more arts organizations. I have been a member of ICFAD since the last century (1999) and enjoy the opportunity to work alongside and learn from other deans. During my sixteen years with ICFAD, I have had the opportunity to serve on panels, committees, task forces, and most recently as an At-Large member of the Board. One of the things that ICFAD does best was formalized several years ago as Deans Helping Deans. I participated in a few of those sessions and found them to be extremely useful. I find working on the Board as a natural extension of that idea and look forward to continuing to serve the organization and my fellow deans.



DANIEL G. GUYETTE, DEAN

College of the Fine Arts at Western Michigan University

Dan is the Dean of the College of Fine Arts at Western Michigan University. He previously served as Dean of the College of Fine Arts at the University of South Dakota and most recently as Dean of Fine and Performing Arts at Western Washington University. He has extensive experience in program and curricular design, fundraising, leadership development, community engagement, fiscal planning and management. As an award winning theatre designer he has worked professionally around the country while serving in leadership roles with various arts organizations including six years as the Commissioner of Scene

Design for the United States Institute for Theatre Technology and President of the Rocky Mountain Theatre Association. Dan received his education at Northwestern University and the Pennsylvania State University. Dan has been a member of ICFAD for the past 13 years and is currently serving as Treasurer after being elected to Board of Directors for a second three year term this past fall. He served as interim treasurer last year after completing his first term as a member at large in 2013. He was the coordinator for the 50th Anniversary Gala event and led the second annual MIND workshop (Mentoring Initiative for New Deans), which he created for ICFAD in 2012. He served as Chair of the Career Development Task Force for four years, has presented several sessions, hosted panels and led multiple roundtables over the years.

CANDIDATE STATEMENT

ICFAD has been the most valuable professional organization for me personally and my career over the past thirteen years. Many of the skills I use in work every day were discovered during sessions and shaped through discussions with new and old friends at past conferences. During the last few years I have been privileged to help other deans through opportunities such as MIND, the Career Development Task Force and serving on the Board. If elected to the Secretary role, I would be honored to continue serving you and this important organization as we continue our work of Deans Helping Deans.



INTERNATIONAL COUNCIL OF FINE ARTS DEANS

Cultivation and Stewardship Task Force 2015 Festival Experience

My donors have already requested that I make plans for a return visit in 2016!

Dean Lucinda Lavelli, University of Florida College of the Arts

The Spoleto Experience has already brought tangible benefits to Clemson University that are tied directly to the trip and tremendous traction for more development successes.

Dean Richard Goodstein, Clemson University College of Architecture, Arts and Humanities

Spoleto Festival USA, one of the world's foremost performing arts festivals, began in Charleston, South Carolina, in 1977. The festival has a reputation for presenting both new work and time-honored classics in theatre, opera, dance, and other disciplines. The Piccolo Spoleto Festival, a production of the City of Charleston Office of Cultural Affairs, complements the international focus of the "big" festival by presenting regional artists and family-friendly activities. Over the course of seventeen days these festivals present as many as fifty (or more!) performances, exhibitions, lectures and other events each day.

From May 26 through 30 Dean Valerie B. Morris, Associate Dean Michael W. Haga, and the College of Charleston School of the Arts hosted members and guests of the International Council of Fine Arts Deans (ICFAD) for the 2015 festival experience. The event, a project of ICFAD's Cultivation and Stewardship Task Force, provided participating members with an opportunity to relax and enjoy productions while spending valuable time with key supporters and their development team. Dean Lucinda Lavelli of the University of Florida College of the Arts and Dean Richard Goodstein of the Clemson University College of Architecture, Arts and Humanities led groups to Charleston for the event.

Dean Lavelli has written that she was "able to use the experience as a donor cultivation tool, which was a major value added aspect to my ICFAD membership." She adds that her donors appreciated the "special events that were planned as well as meeting donors from other states. We were all emotionally rejuvenated from the range of artistic experiences we were able to share and discuss."

Dean Goodstein referred to the event as "an amazing experience for our guests." He notes that being "immersed in the range of artistic events that Spoleto USA provides in one of America's great cities was transformational for our guests. It was an unforgettable trip with a great variety of aesthetic experiences coupled with great food (and weather)."

The group's itinerary included a presentation of the Spoleto Festival USA Chamber Music Series; the world premiere of *Paradise Interrupted*, "an arresting new opera marrying Chinese tradition dating from the Ming Dynasty with contemporary Western idioms;" and Shakespeare's Globe's production of *Romeo and Juliet*. From the Piccolo Spoleto Festival schedule the group attended the Young Artists Series, the Early Music Series in the French Protestant (Huguenot) Church, and the Stelle di Domani Series' production of *Breathe*. (Of that performance, Dean Lavelli has written "I was so moved ...I extended an invitation to the performer to come to my campus with the production.")



The participants also toured the Alyson Shotz: Force of Nature exhibition in the College of Charleston School of the Arts' Halsey Institute of Contemporary Art, attended the Piccolo Spoleto Festival Craft Exhibition, and took part in a walking tour. In addition to performances, the group enjoyed visiting Charleston's many galleries, shops and world-class restaurants and attended receptions in historic venues and private homes. Friday evening concluded with everyone gathering on Dean Morris' piazza (porch, for those who are not familiar with Charleston terminology!) to listen to vocalist Madeleine Peyroux perform on the College of Charleston's Cistern Yard.

Dean Morris and the College of Charleston School of the Arts stand ready to welcome ICFAD and its members and guests to Charleston once again. Until then, remember the words that printmaker and painter Alfred Hutty sent to his wife when he "discovered" Charleston in 1919: "Come quickly. Have found Heaven!"

The Board of Directors and members of ICFAD share heartfelt appreciation with Dean Valerie Morris, Associate Dean Michael Haga, their faculty and team for a unique and very special opportunity to experience this world-class festival and historic city.



ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

FRIDAY,
OCTOBER 23, 2015

Noon – 12:45 p.m.

Lunch and Networking
Overlook West

What Fine Arts Faculty Want in a Leader

Learn the strikingly common qualities fine arts faculty across disciplines want from their leaders. Based on over 300 interviews and more than 90 work sessions and meetings with fine arts faculty and administrators across the United States in more than 15 colleges, schools or departments in the fine arts. **Presented by Marie Miyashiro, President and Facilitator/Consultant** with the Elucity Network team that has facilitated conversations in arts education since 2004. Elucity is part of the IC Globally team working on four continents to bring applied empathy solutions to organizations. the United States in more than 15 colleges, schools or departments in the fine arts. Presented by Gregg Kendrick, Lead Trainer and Consultant with the Elucity Network team that has facilitated conversations in arts education since 2004. Elucity is part of the IC Globally team working on four continents to bring applied empathy solutions to organizations.

12:45 – 1:45 p.m.

Presentation of ICFAD'S Award for Arts Achievement and Excellence
and presentation by Pearl Cleage

Pearl Cleage is an Atlanta based writer whose work has won commercial acceptance and critical praise in several genres. An award winning playwright whose *Flyin' West* was the most produced new play in the country in 1994, Pearl is also a best selling author whose first novel, *What Looks Like Crazy On An Ordinary Day*, was an Oprah Book Club pick and spent nine weeks on the *New York Times* bestseller list.



MARIE R. MIYASHIRO

Marie speaks, writes and consults on communication, collaboration and change on teams and in multi-stakeholder groups. Guiding organizations and leaders for decades, Marie, the IC Globally Team and the field-tested approach she developed, transforms workplaces bottom up and top down. They make the leap from mistrust, missed opportunities and "power plays" to higher ground...a place bringing out the best in people and their best thinking together... where new directions and insights map out into results – smoother productivity, smarter success, increased innovation and a higher calling at work. She designs and facilitates uncommonly transformative and enjoyable conversations that matter. Her process is published in *The Change Handbook: Your Definitive Guide to the World's Best Methods for Engaging Whole Systems*, and in her book, *The Empathy - Your Competitive Advantage for Personal, Team, and Business Success*.

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AWARD FOR ARTS ACHIEVEMENT AND EXCELLENCE

The International Council of Fine Arts Deans will be honoring Pearl Cleage with its Award for Arts Achievement and Excellence at its 52nd Annual Conference in Atlanta, Georgia on Friday, October 23, 2015. This award is designed to recognize individuals who have demonstrated significant advancement or support of the arts on an international, national or regional scale.

Pearl Cleage, who will receive this award, was selected for her vision and understanding in enabling Atlanta to become a shining example of how arts can invigorate a community. Pearl is an African-American author whose work, both fiction and non-fiction, has been widely recognized. Her novel *What Looks Like Crazy on an Ordinary Day* was a 1998 Oprah Book Club selection. Cleage is known for her feminist views, particularly regarding her identity as an African-American woman. Cleage teaches drama at Spelman College in Atlanta, Georgia.

Flame of Excellence

The exquisite sculpture which will be presented serves to honor all who bravely go out in front and light the way for others. Its artist, Hans Godo Frabel, was born in Jena, East Germany in 1941. He was the third child in a family with five children. The tumultuous political climate in existence after WWII necessitated a family migration to a small city called Wertheim in West Germany, where Frabel's father opened a scientific glass factory with a business partner. After moving a few times, the family ended up in Mainz am Rhein, a much larger city in West Germany, where Frabel's father obtained a position as a controller at the Jena Glaswerke. Frabel did not enjoy school, and when 15 his father enrolled him into a "Lehrausbildung Program" (a traineeship) as a scientific glassblower at the prestigious Jena Glaswerke in Mainz, West Germany. Within 3 years, Frabel received his "Gehilfenbrief," an apprenticeship diploma, showing that he had mastered the trade of scientific glass blowing. In his spare time, he had the opportunity to focus on his real passion, art, and attended different art classes, to learn how to paint and draw.

Palefsky Collision Project

In addition to the presentation of an award designed by a local artist, the Award for Arts Achievement and Excellence carries with it a \$1,000 contribution by the International Council of Fine Arts Deans to a non-profit arts organization of the award recipient's choice.

Pearl Cleage has chosen the Palefsky Collision Project as the recipient of this gift. For three weeks each summer, the Alliance

Theatre assembles a diverse group of 20 teenagers from metro Atlanta to explore and unpack a classic text under the guidance of a professional playwright and director. Through improvisational exercises, oral history, choreography, the individual performing talents they possess, and their writing, the teenagers create a new piece inspired by the classic text but perceived through their own utterly unique and contemporary prism. The Palefsky Collision Project affords teens a unique theatrical experience and gives them ownership of a performance at the Alliance. It also gives students validity – confidence in their talents, strength for the future, and power in their decisions.

Through this dynamic project, metro Atlanta teens create theatre for and about themselves by "colliding" with a dramatic text, reinforcing the idea that theatre can address their particular ideas and feelings.

The Palefsky Collision Project is a fantastic way to become a part of the South's premiere regional theatre company, meet and collaborate with professional theatre artists, participate in an innovative creative process, and make great new friends from schools all over the metro area!



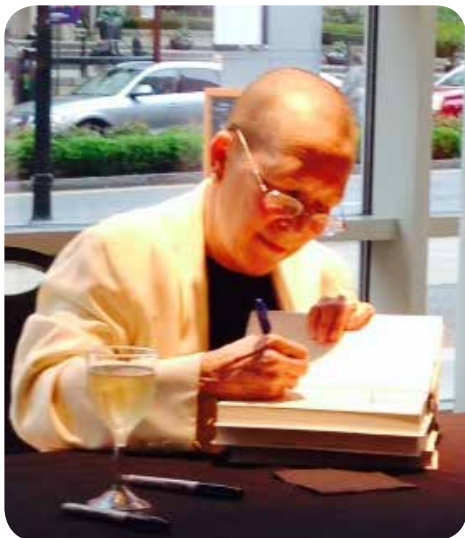


PEARL CLEAGE

is an Atlanta based writer whose work has won commercial acceptance and critical praise in several genres. An award winning playwright whose *Flyin' West* was the most produced new play in the country in 1994, Pearl is also a best selling author whose first novel, *What Looks Like Crazy On An Ordinary Day*, was an Oprah Book Club pick and spent nine weeks on the *New York Times* bestseller list. Her subsequent novels have been consistent best sellers and perennial book club favorites. *I Wish I Had A Red Dress*, her second novel, won multiple book club awards in 2001. *Some Things I Never Thought I'd Do*, was a "Good Morning America!" book club pick in 2003, and *Babylon Sisters* made the ESSENCE Magazine best seller list in 2005. Her most recent novel, *Baby*

Brother's Blues, was the first pick of the new ESSENCE Book Club and an NAACP Image Award winner for fiction in 2007. In the March 2007 issue of ESSENCE, Pearl had two books on the best seller list, *Baby Brother's Blues* and *We Speak Your Names*, a poetic celebration commissioned by Oprah Winfrey and co-authored with her husband, writer Zaron W. Burnett, Jr. The poem was also an NAACP Image Award nominee in 2007. Pearl was a popular columnist with *The Atlanta Tribune* for ten years and has contributed as a free lance writer to ESSENCE, Ms., Rap Pages, VIBE and Ebony. Her recent play, *A Song for Coretta*, played to sold out audiences during its Atlanta premiere in February of 2007 and will be produced at Atlanta's Seven Stages Theatre in February of 2008 in preparation for a national tour.

Pearl's work occupies a unique niche in contemporary African American fiction. Her characters are as complex and multi-faceted as her readers lives and their balancing of work, love and family (not necessarily in that order!) ring true to those who eagerly await each novel. She balances issues as challenging as AIDS, domestic violence and urban blight, but the distinguishing features of her books are her optimism, her commitment to positive change and transformation, and her unwavering faith in the possibility and power of romantic love. The creation of good, believable, desirable men -- as well as the women who love them! -- is a hallmark of Pearl's fiction and her readers are quick to mention their fondness for Eddie Jefferson, the dread locked hero of *What Looks Like Crazy On An Ordinary Day*, Nate Anderson, the weight lifting high school principal in *I Wish I Had a Red Dress*, Burghardt Johnson, the globetrotting journalist in *Babylon Sisters*, or their all time favorite, the mysterious Blue Hamilton, a former R&B singer turned neighborhood godfather, who is at the center of both *Baby Brother's Blues* and *Some Things I Never Thought I'd Do*, where his character is first introduced. This character, with his amazing blue eyes and remembrance of past lives, not only keeps the peace, but falls deeply in love and isn't afraid to show it. His relationship with Regina Burns is at the heart of both books and has made him one of Pearl's most popular characters.



Pearl is married to Zaron W. Burnett, Jr., with whom she frequently collaborates. She has one daughter, Deignan, and two grandchildren, Chloe and Michael.





ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

FRIDAY,
OCTOBER 23, 2015

1:45 – 3:00 p.m.
The Dean's Toolkit
Mercer Ballroom's Salons H and I

Negotiating salaries; writing tenure and promotion letters; dealing with failed searches; conducting internal searches; working through personnel issues; maintaining motivation for long-serving faculty; managing college faculty committees; internal college communications. These are samples of issues with which Deans deal daily. Participants in this session will discuss strategies for these and other responsibilities for the arts administrator.

Dr. Daniel Doz, President and CEO, Alberta College of Art and Design

Timothy Schorr, Dean, College of Arts and Letters, Viterbo University



DR. DANIEL DOZ, President + CEO
Alberta College of Art + Design

Dr. Daniel Doz is starting his second five-year term as President + CEO of the Alberta College of Art and Design. During his time the institution developed a critical framework titled "Inspiring Passionate Learning: ACAD's Strategic Plan for the Future" as well as conducted a major Academic restructuring that saw the creation of four dynamic schools in January 2013 as well as the development of the institution's first MFA

in Craft Media (a first in Canada). His vision for the College's future identifies ACAD as an Educational Leader, ACAD as an Academic Leader and ACAD as a Community Builder. His innovative views on the essential role ACAD must play in our communities (both urban and rural) are helping position the Alberta College of Art and Design for success on a provincial and national scale.

Born in Montreal and educated in France, Dr. Doz has a wide range of academic experiences that spans several disciplines including art, cinema, photography, theatre, and architecture. He holds a Doctorate in Theatrical and Cinematographic Studies from the Université de Paris VIII, and is licensed as an architect by the French government. His scholarly, research and creative activities has been focused on themes in cinema, photography, and architecture. His research on film and design has led to presentations at numerous institutions in North America and Europe.

Prior to ACAD, Dr. Doz was Dean of the Faculty of Communication & Design at Ryerson University (2005 to 2010). And prior he was Head of the Division of Architecture and Art at Norwich University in Vermont (2001 to 2005).



TIMOTHY SCHORR is Professor of Music and Dean of the College of Arts and Letters at Viterbo University in La Crosse, Wisconsin. He holds a B.M. in piano performance with honors from Eastern Illinois University and M.M. and D.M.A. degrees in piano from the University of Cincinnati College-Conservatory of Music. Among his performance credits as a solo, collaborative, and concerto pianist are appearances in Austria, Scotland, Serbia, New York, Chicago, Minneapolis-St. Paul, Cincinnati, St. Louis, Milwaukee, and Portland. Dr. Schorr frequently adjudicates, presents

workshops, and gives master classes throughout the Midwest, has authored and edited publications for Clavier Companion, Keyboard Companion Magazine, American Music Teacher, and Hal Leonard Publishing, and has given presentations or performances for the College Music Society, Music Teachers National Association, Teaching Professor Conference, Hawaii University International Conference on Education, Texas A&M Assessment Conference, Lilly Conference on College & University Teaching, and the Wisconsin Music Teachers Association.



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ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

CONFERENCE AGENDA

FRIDAY,
OCTOBER 23, 2015

3:00 – 4:00 p.m.

Stories Without End

Mercer Ballroom's Salons H and I

This performance by The KSU Tellers illustrates how storytelling can act as embodied scholarship. The KSU Tellers are an undergraduate storytelling troupe, directed by Dr. Charles Parrott, and housed in the Department of Theatre & Performance Studies at Kennesaw State University. They utilize storytelling—from personal narratives to folklore and devised theatre—to create a variety of projects including art as entertainment, community service projects, and undergraduate research. With each of their projects, The Tellers explore the ways that storytelling can simultaneously communicate meaning and act as a lens for cultural analysis. Their performance, "Stories Without End," illustrates this approach by combining storytelling theory and practice to articulate and demonstrate their potential in the classroom and beyond. A brief question and answer session with the student-performers will follow.

6:00 – 7:00 p.m.

Closing Reception **Overlook West**

Featuring the sounds of a the **Kennesaw State University Faculty Jazz Parliament**

Dinner on your own



THE KSU TELLERS is a co-curricular undergraduate storytelling troupe housed in the Department of Theatre & Performance Studies at Kennesaw State University in Kennesaw, GA. The Tellers, as they refer to themselves, participate in community outreach, artistic production, professional development and undergraduate research projects. They have contributed performances to Fringe Festival Atlanta, The Atlanta Science Festival, DragonCon, Stories by the Springs Storytelling Festival, the Do Tell! Storytelling Festival, the Atlanta Aquarium, and in partnership with Serenbe Playhouse and Push Push Theater. The Tellers have also presented competitively selected conference presentations at The Southern States Communication Association Conference and the International Association for Research in Service Learning and Community Engagement. They have been awarded significant in grant funding to support their community outreach efforts and undergraduate research projects. In addition to these accomplishments, each member of The Tellers learns the fundamentals of solo-performance, the basic elements of storytelling, and functions that stories play in producing and maintaining culture. The KSU Tellers are directed by Dr. Charles Parrott.



SATURDAY TOUR ATLANTA 2015

Creativity, Identity and Social Justice: The Arts in Atlanta

Hammonds House Museum

503 Peoples Street S.W.
Atlanta, GA 30310
(404) 612-0482
Myrna Anderson-Fuller, Executive Director
myrna.fuller@hammondshouse.org

The Hammonds House Museum is a museum for African American fine art. It's located in the 1872 Victorian house, former residence of Dr. Otis Thrash Hammonds, a prominent Atlanta physician and patron of the arts. Hammonds House Museum specializes in collecting and exhibiting the work of fine artists of African descent. The permanent collection consists of more than 350 works dating from the mid-19th century by artists from America, Africa, and the Caribbean. About 250 of those works were collected by Dr. Otis Thrash Hammonds (1929 - 1985), who was a highly respected patron and involved member of Atlanta's arts community.

Highlights of the museum's collection include 18 works by master artist Romare Bearden, and the oldest known painting by acclaimed Hudson Valley School artist Robert S. Duncanson. Benny Andrews, Elizabeth Catlett, Sam Gilliam, Richard Hunt, Jacob Lawrence, P.H. Polk, Hale Woodruff, and James Van Der Zee are among the scores of important regional, national, and international artists represented in the collection.

Fox Theatre

660 Peachtree Street N.E.
Atlanta, GA 30308
(404) 881-2100
Allan C. Vella, President and Chief Executive Officer

The Fox Theatre (often marketed as the Fabulous Fox), a former movie palace, is a performing arts venue in Midtown, and is the centerpiece of the Fox Theatre Historic District.

The theater was originally planned as part of a large Shrine Temple as evidenced by its Moorish design. The 4,678 seat auditorium was ultimately developed as a lavish movie theater in the Fox Theatres chain and opened in 1929. It hosts a variety of cultural and artistic events including the Atlanta Ballet, a summer film series, and performances by national touring companies of Broadway shows. The venue also hosts occasional concerts by popular artists. When the Fox Theatre first opened, the local newspaper described it as having, "a picturesque and almost disturbing grandeur beyond imagination." It remains a showplace that impresses theatre-goers to this day. The principal architect of the project was Olivier Vinour of the firm Marye, Alger and Vinour. The original architecture and décor of the Fox can be roughly divided into two architectural styles: Islamic architecture (building exterior, auditorium, Grand Salon, mezzanine Gentlemen's Lounge and lower Ladies Lounge) and Egyptian architecture (Egyptian Ballroom, mezzanine Ladies Lounge and lower Gentlemen's Lounge).

The 4,678-seat auditorium, which was designed for movies and live performances, replicates an Arabian courtyard complete with a night sky of 96 embedded crystal "stars" (a third of which flicker) and a projection of clouds that slowly drift across

CONFERENCE AGENDA

SATURDAY, OCTOBER 24, 2015

7:30 a.m.

Please gather in lobby for a 7:45 bus departure

The Arts in Atlanta: Creativity, Identity and Social Justice

In 1990, Mayor Maynard Jackson had a vision for the arts in Atlanta. He initiated an arts summit that brought together more than 500 leaders in Atlanta's art community. This summit created the "Atlanta Blueprint for the Arts" that became the guiding force for the arts in this city and has been largely implemented in conjunction with established and emerging arts organizations. This Blueprint was a catalyst for change as Atlanta strived to be recognized as a premier city for the arts. More than a decade later, Atlanta has emerged as a regional cultural center. Through the strategic use of resources and creative ingenuity the Office of Cultural Affairs continues to provide programs that enrich the citizens of Atlanta and the region.

4:00 p.m.

Buses return to hotel



SATURDAY TOUR ATLANTA 2015 continued

the "sky." A longstanding rumor that one of the stars was a piece of a Coca-Cola bottle was confirmed in June 2010 when two members of the theater's restoration staff conducted a search from within the attic above the auditorium ceiling.

The Egyptian Ballroom is designed after a temple for Ramses II at Karnak while the mezzanine Ladies Lounge features a replica of the throne chair of King Tut and makeup tables that feature tiny Sphinxes. The Islamic sections feature a number of ablution fountains, which are currently kept dry.

Throughout the Fox there is extensive use of trompe l'oeil; "wooden" beams are actually plaster, paint that appears gold leaf is not, areas are painted and lit to appear to receive outside lighting, ornate fireplaces were never designed to have working chimneys, and what appears to be a giant Bedouin canopy in the auditorium is plaster and steel rods designed to help funnel sound to the farthest balcony.

The Center for Puppetry Arts

1404 Spring Street N.W. at 18th
Atlanta, GA 30309-2820
(404) 873-3089

Vincent Anthony, Executive Director
vanthony@puppet.org

The Center for Puppetry Arts is a unique cultural treasure - a magical place where children and adults are educated, enlightened and entertained. Since 1978, the Center has introduced millions of visitors to the wonder and art of puppetry and has touched the lives of many through enchanting performances, curriculum-based workshops and the hands-on Museum, as well as Distance Learning and Outreach Programs.

Our vision is to be the premier puppetry center in the world.

Our values:

1) We believe puppetry is awe-inspiring and magical. If we didn't think that, then we wouldn't exist. Puppetry is a wonderful, creative, expansive art form. It engages and entertains, bringing a sense of wonder and theatricality to a story.

2) We believe in providing awesome artistic experiences. We continually strive for artistic excellence in everything we do - because the artistic experience is key to who we are and what we do. Puppetry is an art form that requires human interaction. It is the exchange between the artist, your fellow audience members, and you that makes each experience unique and special. Big or small, we hope a visit with us brings a great experience, and opens your mind to new possibilities.

3) We believe in unlocking imagination.

From audiences experiencing the performances, education and museum experiences we offer, to the artists creating the work - we nurture the imagination. Every day is an exploration - bringing new innovations to advance the art form, and introducing new people to our passion. We educate and provide creative experiences through our programming - Doing things like using puppetry in innovative ways to help people explore other topics - such as butterflies, the rainforest, and even nanotechnology. What will we think of next?

4) We believe in inspiring every generation.

The Center is committed to providing something for everyone. Whether you're a college student, parent, toddler, or senior citizen, we strive to provide you with access to and understanding of the art form. That's why we offer so many different activities. Once you've visited us, we hope you'll understand that puppetry is not just for kids. It's for everyone.

5) We believe in the people behind the puppets.

Our staff, our supporters, our community. Success is not obtained without passion and commitment. Our work continues to flourish and grow - presenting the past, and exploring the future of the art form with their support and expertise.

Museum of Contemporary Art of Georgia

75 Bennett St N.W.
Atlanta, GA 30309
(404) 367-8700
info@mocaga.org

The Museum of Contemporary Art of Georgia (MOCA GA) was founded in 2000 to fill a void felt in the Georgia art community -- it lacked a museum solely dedicated to collecting and exhibiting contemporary Georgia artists. Since its founding, MOCA GA has succeeded in raising awareness and opportunities for the artists working in Georgia while creating connections between these artists and the community. It is the goal to strengthen Georgia as a place where artists can live, work, and thrive and to serve as a platform to launch local artists and their works into the global artistic conversation.

MOCA GA's mission is to collect and archive significant, contemporary works by the artists of the state of Georgia. To place our artists in a global context, the Museum's exhibitions include Georgia artists and artists from around the world. Programs promote the visual arts by creating a forum for active interchange between artists and the community. The Museum fulfills this mission through an extensive program calendar of exhibitions, artist and curator talks, educational programming, and events.



ELEVATE 2015

Hosted annually in downtown Atlanta, ELEVATE exhibits large scale public artwork and offers performance, educational opportunities and cultural experiences free to the public with the mission of instigating positive urban growth. The curator for ELEVATE 2015 is visual/performing artist and scholar Fahamu Pecou.

The goal of the this year's event will be to generate a heightened sense of pride in the city of Atlanta and what it offers to the nation and the world. Operating under the theme **F(orever) I L(ove) A(tl) – F.I.L.A.**, a 7-day celebration of what makes Atlanta unique and special through visual art, performances and events that showcase Atlanta – past, present and future. Inspired by its rise from the ashes of Sherman's war campaign, Atlanta is represented by the phoenix. Today, she continues to reinvent herself. ELEVATE 2015 is a celebration of Atlanta, where she's been, where she is now and where she is going!

ELEVATE's History: From Elevate, Art Above Underground (the exhibit) to Elevate (the annual art program).

Launched in 2011, the first exhibition of Elevate, Elevate//Art Above Underground, hosted 15 events and 40 performances over 66 days. Artwork filled vacant properties, street corners and plazas to showcase artwork ranging from 13 story murals to contemporary dance, video, installation and poetry. Although public funding allocated through our percent for art program was the direct source for the artist commissions, additional funding to execute an exhibition of this caliber was provided through local Atlanta businesses. Donation of art space, hotel rooms, theatrical lighting, food, advertising and cash support nearly doubled the exhibitions initial budget, demonstrating the immediate community support. This intensive cultural programming brought in 13,313 new visitors to downtown Atlanta.

At the end of the program, downtown property owners and businesses adopted the bulk of the visual work commissioned through Elevate. The artwork has now been incorporated into the permanent downtown landscape. In addition to the adopted artwork, other aesthetic improvements to the downtown district were implemented surrounding the close of Elevate. Underground Atlanta was publicly earmarked for a potential art space by Atlanta Mayor, Kasim Reed.

Elevate strives to build bridges in the downtown community through partnerships and collaboration. The total amount of partnerships formed in Elevate 2011 was 19, including Universities, not for profit organizations, government organizations and private businesses. Within one month following the close of Elevate 2011, 101 local, national and international articles were published regarding downtown Atlanta, the arts and most importantly their relationship to the businesses and surrounding economy.

Elevate officially became an annual downtown arts program of the Office of Cultural Affairs in 2012. Now in the fifth year, the physical project area has been extended from coverage of three blocks to all of central downtown Atlanta. Partnerships have grown to include contemporary museums such as the High and MocaGA as has local community support and volunteer base. We expect Elevate 2015 programs and commissions to impact the Atlanta economy, increase the quality of life for our citizens, educate the public and gain global attention for our city as a creative and culturally engaging contemporary city.

Sponsors





BUDGETING FOR PLANNING MUSIC REHEARSAL FACILITIES

MICHAEL VEGA, HMS ARCHITECTS, APC

Across the country, music educators are making do with the facilities they inherited, often with their programs hampered by the limitations of these spaces. Renovating or building new music facilities is an inherently complicated exercise, but it is one of our specialties at HMS Architects. At the risk of oversimplification, here are some ballpark figures based on our current and previous projects, to educate the educators on what is involved in planning a music rehearsal facility.

Detail level of estimates

Estimates typically increase in detail level as the design progresses, and could include costs by rough overall building square footage numbers, room-by-room square footage numbers, or even detailed accounting of every element at the end of design. However, at the end of the day, all of this is done to estimate the final bids of several contractors who have their own individual methodologies and pressures that affect their bids. However, for the purposes of planning projects some years in the future, here are some rough figures and considerations.

Building Efficiency

Building efficiency measures the net usable area in relation to the more commonly used gross overall building area. This building efficiency varies by building type, but in our experience, music facilities have historically tended to be particularly inefficient, around the 40-60% range. This means that about half of the overall building area is devoted to non-programmed spaces, including walls, chases, corridors, stairs, restrooms, janitor's closets, mechanical rooms, etc.

It is worth noting that the building efficiency numbers will rise and fall based on which spaces count as programmed. Here we are using one of the least forgiving definitions, for simplicity, but it is not uncommon to count restrooms or janitorial areas as programmed spaces, and that would therefore artificially bump up the building efficiency. Music facilities tend to be relatively inefficient for many reasons, including increased acoustical wall thickness, wider hallways, etc., that are uniquely necessary for music facilities. In addition, this ratio will vary

based on many factors, including room quantity, site constraints, program or adjacency constraints, and the skill of the architect.

However, all

of these factors will historically affect the ballpark 50% efficiency value (and therefore size of the building, and the price) by about 10%.

For example, if a department is looking for a 6,000 square foot (SF) rehearsal hall, with 3,200 SF of storage, and eight 100 SF practice rooms to round it out, it would add up to 10,000 SF net, but the building may end up being approximately 20,000 SF gross, or about 100 by 200 feet. Conversely, if someone mentions a 20,000 SF building, there is probably only 10,000 SF of programmed space in it.

Cost per Square Foot

The most common comparison of building costs is cost per square foot, usually measured by construction cost divided by gross square footage. Based on our previous projects, and checked against other music facilities, in 2015 we expect the cost per square foot to be approximately \$300-\$600 per square foot in 2015 dollars for music facilities. For the purposes of this article, we will assume \$500 per square foot as a reasonable and round value. This figure is considerably higher than most building types. This is a result of the specialty construction necessary to address the acoustic needs of these spaces, including acoustic treatments, theatrical and recording equipment, structure for large open spaces, heavy double walls, acoustically separate structures, and sometimes even entirely separate mechanical systems within the same building.

Cost of Construction (Hard Costs)

The cost of construction is the most common cost referenced. It is estimated by the architect, but the final cost is the actual bid cost by the contractor who will construct the building. This price will include all of the labor, materials, overhead and profit involved in the construction of the building.

Going back to our example, at \$500 per square foot, that 20,000 SF building would be approximately \$10M in construction cost.

Soft Costs

This includes furniture, removable equipment, permitting, surveyors, construction testing, and professional design fees for architecture and engineering. This cost will vary, but is usually about an additional 25% of the cost of construction. *In our example, that would come out to an additional \$2.5M.*

THE ARTS: Crossroads of the Creative Economy



Basic Hall			Optional Additional Spaces			
Band Size	Gross Size includes walls, halls, mechanical, restrooms, etc.	Main Rehearsal Hall	Instrument Storage, Uniform Storage, and Support Spaces	Percussion Suite, per Percussion Facilities National Standards	Audiovisual recording control room and instrument repair	Administration Suite & Music Library
50	Description Programmed Size Gross Size Building Cost Project Cost	2,400 4,800 \$ 2,400,000 \$ 3,000,000	800 SF 800 1,600 \$ 800,000 \$ 1,000,000	1-5 Students 3,200 6,400 \$ 3,200,000 \$ 4,000,000	800 SF 800 1,600 \$ 800,000 \$ 1,000,000	2400 SF 2,400 4,800 \$ 2,400,000 \$ 3,000,000
100	Description Programmed Size Gross Size Building Cost Project Cost	3,600 7,200 \$ 3,600,000 \$ 4,500,000	1600 Sf 1,600 3,200 \$ 1,600,000 \$ 2,000,000	6-10 students 4,800 9,600 \$ 4,800,000 \$ 6,000,000		
150	Description Programmed Size Gross Size Building Cost Project Cost	4,800 9,600 \$ 4,800,000 \$ 6,000,000	2400 Sf 2,400 4,800 \$ 2,400,000 \$ 3,000,000	11-15 students 6,400 12,800 \$ 6,400,000 \$ 8,000,000		
200	Description Programmed Size Gross Size Building Cost Project Cost	6,000 12,000 \$ 6,000,000 \$ 7,500,000	3200 SF 3,200 6,400 \$ 3,200,000 \$ 4,000,000	16-20 students 8,000 16,000 \$ 8,000,000 \$ 10,000,000		
250	Description Programmed Size Gross Size Building Cost Project Cost	7,200 14,400 \$ 7,200,000 \$ 9,000,000	4000 SF 4,000 8,000 \$ 4,000,000 \$ 5,000,000	21-25 students 9,600 19,200 \$ 9,600,000 \$ 12,000,000		
300	Description Programmed Size Gross Size Building Cost Project Cost	8,400 16,800 \$ 8,400,000 \$ 10,500,000	4800 SF 4,800 9,600 \$ 4,800,000 \$ 6,000,000	26-30 students 11,200 22,400 \$ 11,200,000 \$ 14,000,000		
350	Description Programmed Size Gross Size Building Cost Project Cost	9,600 19,200 \$ 9,600,000 \$ 12,000,000	4800 SF 5,600 11,200 \$ 5,600,000 \$ 7,000,000			
400	Description Programmed Size Gross Size Building Cost Project Cost	10,800 21,600 \$ 10,800,000 \$ 13,500,000	4800 SF 6,400 12,800 \$ 6,400,000 \$ 8,000,000			

Note: Each space is sized for band at left. Some spaces do not scale with band size, and do not have additional values. Each program will have unique needs/previous facilities, and may need different combinations of rooms.

Total Project Cost

The total project cost contains the hard cost of construction, combined with the other project soft costs.

Going back again to our example, the project's \$10M construction cost would translate to a \$12.5M overall project cost.

Inflation adjustments

It's also important to account for inflation and cost increases when planning for future projects. Construction is subject to market forces, and while there is some volatility, things tend to cost more in the future.

Our example \$12.5M 2015 project would have cost only \$11.4M only 5 years ago, in 2010, and only 10.2M 10 years ago, in 2005. Historically, this has amounted to 2-3% a year, or a 10% increase in all costs for every 5 years, but any year could be different. The data we have has shown an annual increase of 3-8 % in both 2013 and 2014. This trend is expected to continue at 3-8%, depending on location, in 2015.

Common Spaces

Above is a chart showing the approximate costs of common spaces. Not every building will need every space, and certain programs may be able to easily fit into smaller spaces than the full-sized theoretical optimum. Every program, every site, and every need will be different per project, and every building should be carefully tailored by knowledgeable experts to meet those needs, which is why we are here. However, these numbers should be enough to allow for some long term planning for the future of your music programs.



ICFAD's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

The City of Atlanta, Mayor's Office of Cultural Affairs recently debuted its new **Atlanta Public Art Tour app**.

The Office of Cultural Affairs Public Art Program (OCA/PAP) is charged with administering the development and management of public art projects for Atlanta City Government. OCA/PAP also provides programs and services that support our arts community while improving the quality of life for all citizens and visitors. Atlanta, residents and visitors experience remarkable artwork by nationally and internationally recognized artist that focus on Atlanta's history in civil rights, and the reconstruction era along with numerous contemporary works, which make this collection a true gem for the city of Atlanta.

For some time, The Office of Cultural Affairs has focused on engaging the public with its art collection and offers guided walking tours for patrons, where you are led through Downtown Atlanta corridors and touch on historical sites and monuments that speak to the heart of Atlanta's character. For individuals who prefer to discover on their own, OCA also offers an audio tour and allows access to 22 of these public

works, along with insightful information that is provided through the city's host phone number: **(404) 260-5532**. With an upstart of new technology available, OCA naturally navigated towards uniting the two to create the new Public Art Tour App.

The **Atlanta Public Art Tour app** allows viewers to journey through the city using GPS capabilities that pinpoint the user's exact location along with citing all the public artworks for easy traveling. The app also features vibrant, full color images and in-depth text and audio for each piece. This app gives users exclusive insight to the history and artists behind these amazing works of art, which OCA's Executive Director, Camille Russell Love says, "Will allow patrons to discover firsthand, the rich and vibrant history of these public works and showcase what the city of Atlanta truly has to offer." A printed guide of the tour will soon be released as a companion tool for the app, but for now, users can download the **Atlanta Public Art Tour app** for free on any iOS and Android device by entering **Atlanta Public Art Tour** in the search menu. You can find out more about the Atlanta Public Art Tour and OCA's mission at: <http://www.oaatlanta.com>.

Atlanta's Public Art Tour App

Atlanta's Public Art Tour will grant you exclusive access to dozens of impactful public works of art in the city of Atlanta

Atlanta From the Ashes
Jim Seigler and Gamba Quirina
Bronze, marble - 1969



A NEW PARADIGM IN ACADEMIC PERFORMING ARTS

William Murray, AIA, Principal with Pfeiffer Partners Architects

More than just providing a venue for entertainment, the performing arts center has become, especially in the last three decades, a revitalizing force for the city, community and campus, offering facilities to accommodate a wide range of entertainment and achieve a variety of financial goals. These types of buildings, located on and off campus, have remained a passion for Pfeiffer Partners Architects; for a number of decades the firm has designed high-profile performing arts centers in the USA and now—with the completion of the Taylor Centre for the Performing Arts at Mount Royal University in Calgary—in Canada. The Taylor Centre represents a new paradigm for the academic performing arts center in that integral to the programming and design was a complex business plan established to drive its function as not only an academic performing arts venue, but a revenue generating enterprise. This is to be achieved through partnerships with colleague institutions, such as the Roderick Mah Centre for Continuing Education and the Early Childhood program. Programming and designing a space for a variety of possible rental opportunities offers great financial potential. Space and technology requirements for rental productions and other university departments can be programmed to support these endeavors.

One of our projects that exemplifies this sort of synergy is RiverCenter in Columbus, Georgia, which meets the needs not only of the city and community arts groups, but also serves as the home for the Columbus State University School of Music. The facility houses more than 18 arts groups—ranging from the Columbus Jazz Quartet to the Children's Theater. The Studio Theater that is used for experimental theater by one entity must in short order be transformed to a flat floor banquet room for a corporate dinner. Similarly, the 2,000-seat multipurpose hall is designed to accommodate everything from the Columbus Symphony to touring road shows to the Miss Georgia Pageant.

Achieving a venue that is successful for a variety of uses requires essentially designing from the inside out, assessing the potential needs of the entire academic institution, stakeholders and the surrounding community. The appropriate architectural expression and the details of the siting are paramount, but should not be divorced from these considerations. As has been observed (in



Calgary, for one example), there is a symbiotic relationship that develops between an academic performing arts program and that of the related academic community; an active and vibrant program tends to increase the number of local and regional arts affiliates, which creates a demand for access to professionally equipped performance and other types of venues. As the borders between the institution and the community become more porous, this sort of business is bound to increase.



Pfeiffer Partners Architects, a full-service design firm with offices in Los Angeles and New York City, specializes in cultural, civic, and educational architecture and interior design. Known for both the renovation and expansion of two of Los Angeles' most prominent cultural icons, the Los Angeles Central Library and Griffith Observatory, the firm has designed exuberant performing arts centers. Among these are Vilar Performing Arts Center in Beaver Creek, CO; The DeBartolo Performing Arts Center at the University of Notre Dame, in South Bend, IN; RiverCenter for the Arts in Columbus, GA; The Clayes Performing Arts Center at California State University-Fullerton, in Fullerton, CA; The Pearl at the Palms concert hall in Las Vegas, NV; Florida Gulf Coast University's Fine Arts Building II, Fort Myers, FL; Baldwin Auditorium at Duke University in Durham, NC; and State University of New York at Potsdam's Performing Arts Center in Potsdam, NY. Currently under construction are Brooklyn College's Leonard & Claire Tow Center for the Performing Arts in Brooklyn, NY; the Gloria Kaufman International Dance Center at the University of Southern California, CA; and the Musco Center for the Arts at Chapman University in Orange, CA.



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James Madison University

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College of the Arts
University of Florida

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2013-2016



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2014 - 2017



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Whitecliffe College of Art and Design



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Kennesaw State University



ICFAD CONFERENCES

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

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's 52nd ANNUAL CONFERENCE

Atlanta, Georgia

ICFAD INSTITUTIONAL MEMBERS

Adelphi University
Alabama State University
Alberta College of Art + Design
Alfred University
Anderson University (Indiana)
Arkansas State University
Azusa Pacific University
Bob Jones University
Bowling Green State University
Bradley University
Brigham Young University
Brigham Young University Idaho
Butler University
California State University Long Beach
California State University San Marcos
California State University Dominguez Hills
California State University Sacramento
Calvin College
Carnegie Mellon University
Casper College
Clayton State University
Clemson University
Cleveland State University
College of Central Florida
College of Charleston
Concordia University
Cuyahoga Community College
DePaul University
DePauw University
Diablo Valley College
Dixie State University
East Carolina University
East Tennessee State University
Eastern Illinois University
Eastern New Mexico University
Emerson College
Fashion Institute of Technology
Florida Atlantic University
Florida International University

Florida State University
Friends University
Georgia Institute of Technology
Gonzaga University
Houghton College
Humboldt State University
Illinois State University
Indiana State University
Indiana University of Pennsylvania
Indiana University Purdue University Fort Wayne
Indiana University Purdue University Indianapolis
Indiana University South Bend
Ithaca College
Jacksonville State University
Jacksonville University
James Madison University
Kendall College of Art and Design of Ferris State University
Kennesaw State University
Kent State University
Lamar University
Lipscomb University
Long Island University
Loyola University Chicago
Marywood University
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Metropolitan State College of Denver
Miami University of Ohio
Midwestern State University
Millersville University
Montana State University
Montclair State University
Montgomery College
Morehead State University
Northeastern University
Northern Arizona University
Northern Illinois University
Northern Kentucky University
Northwestern State University of Louisiana
Nottingham Trent University
Ohio State University
Ohio University
Pacific Lutheran University
Palm Beach Atlantic University
Pennsylvania State University
Radford University
Rider University

THE ARTS: Crossroads of the Creative Economy



Ryerson University
Saint Louis University
Saint Mary's University of Minnesota
Salt Lake Community College
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San Jose State University
Savannah College of Art and Design
Seton Hill University
Shenandoah University
Sheridan College
Southeastern University
Southern Methodist University
Southern Oregon University
Southwest Baptist University
St. Cloud State University
Stephen F. Austin State University
Stetson University
SUNY Brockport
SUNY College at Purchase
SUNY New Paltz
Tarleton State University
Texas Tech University
Texas Woman's University
Towson University
University of Alabama at Birmingham
University of Alabama Tuscaloosa
University of Arizona
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University of California - Santa Cruz
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University of Colorado Denver
University of Delaware
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University of Hartford
University of Illinois Urbana Champaign
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University of Memphis
University of Michigan
University of Missouri St Louis
University of Montana

University of Montevallo
University of Nebraska Lincoln
University of Nebraska Omaha
University of New Mexico
University of North Carolina Greensboro
University of North Carolina School of the Arts
University of North Texas
University of Northern Colorado
University of Northern Iowa
University of Northwestern - St Paul
University of Oklahoma
University of South Carolina
University of South Florida
University of Southern Mississippi
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University of Tennessee Knoxville
University of Texas at Tyler
University of Texas Austin
University of Texas Dallas
University of the Arts
University of Toledo
University of Utah
University of Wisconsin Madison
University of Wisconsin Stevens Point
University of Wyoming
Utah State University
Valdosta State University
Ventura College
Virginia Commonwealth University
Virginia Commonwealth University Qatar Campus
Virginia Tech
Viterbo University
Wayne State College
Webster University
West Texas A & M University
West Virginia University
Western Carolina University
Western Illinois University
Western Michigan University
Western Washington University
Wheaton College
Whitecliffe College of Arts & Design
Wichita State University
Woodbury University
York University



ICFAD PRESIDENTS

2014-16

John R. Crawford
College of the Arts
Kent State University

2012-14

Lucinda Lavelli
University of Florida

2010-12

Raymond Tymas-Jones
University of Utah

2008-10

Ron Jones
University of South Florida

2006-08

Richard Toscan
Virginia Commonwealth University

2004-06

Maurice Sevign
University of Arizona

2002-04

Donald Gephardt
Rowan University

2000-02

Richard W. Durst
The Pennsylvania State University

1998-00

Margaret M. Merrion
Western Michigan University

1996-98

John Smith
University of South Florida

1994-96

Donald Harris
Ohio State University

1992-94

Rhoda-Gale Pollack
University of Kentucky

1990-92

Robert Garwell
Texas Christian University

1988-90

Vaughn Jaenike
Eastern Illinois University

1986-88

Nat Eek
University of Oklahoma

1984-86

Kathryn A. Martin
University of Montana

1981-84

Andrew J. Broekema,
Ohio State University

1980-81

Grant Beglarian
University of Southern California

1978-80

Eugene Bonelli
Southern Methodist University



ICFAD CHAIRPERSONS

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

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

ICFAD EXECUTIVE DIRECTORS

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

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MUSIC

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PLANNING

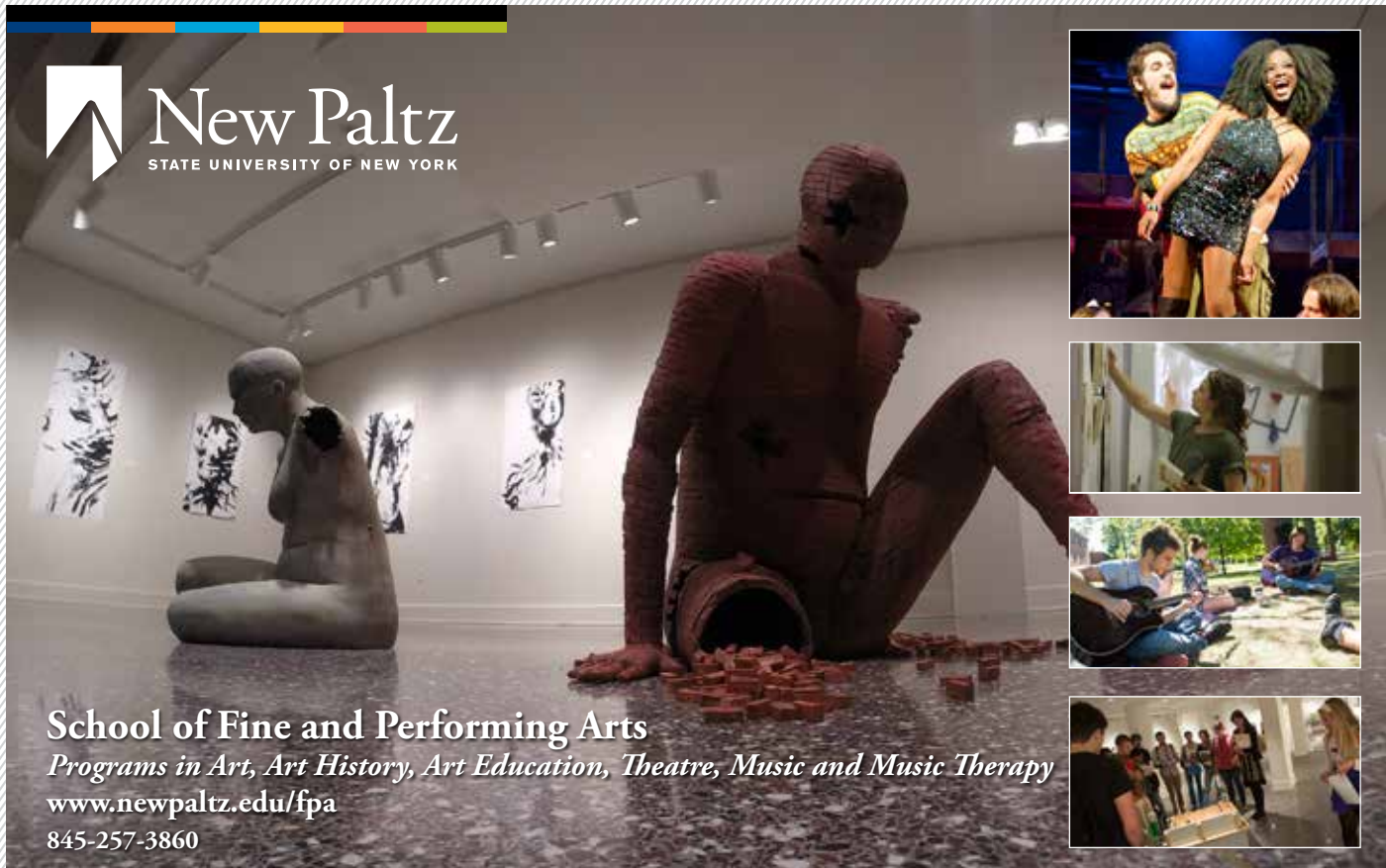
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James Madison University | www.jmu.edu

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

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ICFAD'S 53RD ANNUAL CONFERENCE

Grand Rapids, Michigan during ArtPrize



FREDERIK MEIJER Gardens & Sculpture Park
and ICFAD reception venue

MARK YOUR CALENDAR FOR 2016 IN GRAND RAPIDS, MICHIGAN DURING ARTPRIZE

Join us for ICFAD's 53rd Annual Conference

Created in 2009, ArtPrize was conceived as a disruption of the traditional top-down art competition. Radically open by design, ArtPrize invited any artist to compete, invited anyone with space in downtown Grand Rapids to host installations, and invited everyone who showed up to award the world's largest art prize by public vote. ArtPrize evolved from a social experiment to one of the most fluid, unique, and successful art festivals in the American and international art landscapes.

Transforming three square miles of downtown Grand Rapids, Michigan, ArtPrize has, in five years:

- hosted more than 7,500 works of art
- welcomed hundreds of thousands of visitors
- distributed more than two and a half million dollars to artists

The Gerald R. Ford International Airport, ranked by Airports Council International as one of the top five best airports in the world (by size), serves six major airlines and offers 120 daily nonstop flights from 24 major market destinations.

The Amway Grand Plaza is an historic property of glorious splendor providing wonderful customer service and a choice of historic or modern overnight accommodations.



ArtPrize draws thousands

"It's time to reboot the conversation between artists and the public. ArtPrize will be a celebration of art, design, and innovation that will bring artists and the public together like never before."

- ArtPrize Founder Richard DeVos, April 25, 2009

ICFAD's 53rd Annual Conference will be held at
The Amway Grand Plaza Hotel
October 6 - 8, 2016