

ICFAAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

50

YEARS

*Commemorative
Program
Book*

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FROM THE PRESIDENT

Recognition for the arts spread across America in the 1960's and 1970's. The founding of the National Endowment for the Arts, federal arts programs and a burgeoning number of arts colleges and programs were manifestations of the United States' new regard for the arts. In this wave of growth a group of perceptive academic arts leaders came together in Oberlin, Ohio in 1964, for the first conference of the International Council of Fine Arts Deans (ICFAD). Since that date thousands of arts deans, deans who have arts in their administrative portfolios and other higher education executives throughout North America and around the world have enjoyed membership in this professional organization that had chosen to focus exclusively on issues that impact arts in higher education. This organization has worked as a vehicle through which experienced and talented higher education arts executives have shared information and ideas that enhance their leadership. And, importantly, ICFAD has fostered collegial connections among its members that have endured over time.

Along with annual conferences ICFAD has offered workshops for its members to hone talents and acquire pertinent information to enhance their job performances. Recent topics covered through workshops have included fundraising, personnel and legal matters, diversity, and leadership challenges. Through conferences we have shared exciting ideas and innovations developed by our colleagues and guest presenters and, through our online forum members have sought advice from the membership.

ICFAD holds an international conference every three years bringing the membership global perspectives in which they have indicated interest. Special commendation goes to Dean Sue Ott-Rowlands from Virginia Tech University, who has coordinated the summer 2014 conference to be held in Turkey.

Serving as your president this year has been an honor and responsibility. Especially during this year of our 50th Anniversary, I have enjoyed the opportunity to work hand-in-hand with a dedicated board of directors and the organization's staff to shape a stimulating anniversary conference, to attract new members to the organization and to increase its business sponsorships.

For this anniversary year, the Board selected the City of New Orleans because it exemplified and celebrated the roles of the arts in the life of a city. Then, the Board selected program topics and speakers in recognition of current challenges and ideas under discussion in the academy. Special credit goes to Dean Dan Guyette from Western Michigan University who chaired the Gala Celebration Committee and Dean Raymond Tymas-Jones from the University of Utah who secured special guest Andre DeShields. Board members Gail Baker from University of Nebraska at Omaha; Gerd Hauck from Ryerson University; Joe Seipel from Virginia Commonwealth University; Carol Edwards from Texas Tech University; Secretary John Crawford from Kent State University; and Treasurer George Sparks from James Madison University all deserve your kudos for their work on the conference and for the organization this year. Additionally, we couldn't have done it without the help of our Executive Director, Alison Pruitt.

Thank you for your membership in ICFAD, and for your participation in the 50th Anniversary Conference and Gala.

Best regards,

Lucinda Lavelli
President

EXECUTIVE COMMITTEE

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Secretary: John Crawford
Dean, Kent State University
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Alison Pruitt
Executive Director

The Gala Celebration of the 50th Anniversary International Council of Fine Arts Deans

Friday, October 25, 2013
Hotel Montelone
Queen Anne Ballroom
New Orleans, Louisiana

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ICFAD 50 YEARS

MISSION STATEMENT 6 & 7

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.



28

ARTS & HUMANITIES
MONTH

* TEXAS TECH UNIVERSITY

GALA AGENDA

5:30 - 6:30 p.m.

COCKTAILS & HORS D'OEUVRE FEATURING
THE MUSIC OF OUR STROLLING SAXOPHONIST
DAVID BODE

6:30 p.m.

SEATING FOR DINNER, FEATURING THE
MUSIC OF OUR JAZZ PIANIST JESSE REEKS

6:30 - 7:15 p.m.

DINNER

7:00 p.m.

A TOAST CELEBRATING ICFAD'S
50TH ANNIVERSARY

7:00 - 8:15 p.m.

ANDRE DE SHIELDS PERFORMANCE

7:15 p.m.

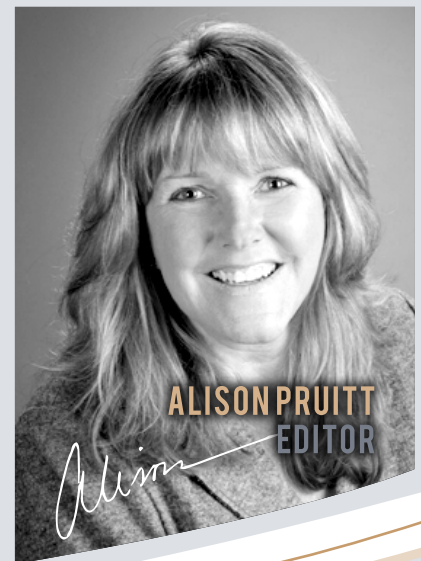
PRESIDENT LUCINDA LAVELLI WELCOMES
GUESTS AND SHARES INSIGHTS

7:30 p.m.

IMMEDIATE PAST PRESIDENT
RAYMOND TYMAS-JONES INTRODUCES
ANDRE DE SHIELDS PERFORMANCE

8:15 - 9:00 p.m.

DESSERT & SOCIALIZING FEATURING
THE MUSIC OF OUR JAZZ PIANIST
JESSE REEKS



ALISON PRUITT
EDITOR

THIS YEAR'S COMMEMORATIVE PROGRAM BOOK IS DESIGNED BY MICHEAL SPARKS DESIGN

Founded in 1964, the ICFAD membership is comprised of more than 400 deans and arts executives in higher education throughout North America and around the world. ICFAD is the only organization focusing exclusively on issues that impact Deans and Associate Deans of all creative areas in higher education including fine and performing arts, arts education, art history, architecture and communication. ICFAD strives to provide a foundation that allows arts administrators to do their jobs better and to expand their circle of contacts with people who share common challenges and experiences.

ICFAD's international efforts are also expanding and its upcoming events will focus increasingly on innovative international programs and exchanges. These will be of value as you either establish or refine your institution's international programs. A summer international symposium, which focuses on specific international arts issues, is held every three years.

In September 1963, seven deans meeting at the annual National Council of Arts in Education (NCAIE) in Pittsburgh, Pennsylvania discussed the need for an organization of

ICFAD TIME

50 YEARS OF GREAT ACCOMPLISHMENTS

ICFAD helps train new Deans and hone the talents of those who will be rising into leadership. Annual conferences provide direct help, training, and advice on issues that are faced by all: advocacy, fundraising, personnel review, and leadership vision, 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 Forum lets you immediately contact the entire membership for advice or information.

fine arts administrators at a luncheon meeting. They identified a lack of respect for the arts and a need to explain arts accomplishments and activities in higher education institutions. The basis for the existence of the International Council of Fine Arts Deans (ICFAD) was set and it was the first organization to provide a national network of fine arts administrators to advance the arts and bring greater respect for the arts.

The following year in conjunction with the NCAIE annual meeting in Oberlin, Ohio, nine deans established the rules for this new organization and named itself the National Council of Fine Arts Deans (NCFAD). Each year this informal group would select a dean to Chair the organization with the primary duties of putting together next year's annual program and communicating with the membership. The organization's annual conference convened at major cultural centers in North American and Europe. These conferences provided and continue to



provide discussions and presentations by artists, academic and intellectual leaders and government and foundation officials on topics of interest to the membership. These conferences not only facilitate collaboration and networking among deans, but also provide professional development and exposure to the arts at these cultural centers.

ICFAD faced an “international” crisis a few years after its inception. At the annual meeting in 1967, Jules Heller, a founding member of ICFAD, informed the group he recently accepted the position as Fine Arts Dean at York University in Toronto, Canada and subsequently

“ICFAD is a vehicle through which members share information and ideas that enhance the leadership of Deans and Associate Deans, Provosts and Associate Provosts, University Presidents and other Arts Executives in Higher Education”

would no longer be able to attend the annual meetings, because he was employed in a “foreign” country. He jokingly remarked that if the group renamed itself to the International Council of Fine Arts Deans, then he would be able to continue to participate. The name change was moved, seconded and unanimously approved.

The manner in which ICFAD’s name came about prompted ICFAD leadership throughout the years to reevaluate and strengthen the “I” in ICFAD. As ICFAD progressed through the years, it has strived for its international exposure as it pertains to its members. ICFAD has hosted fifteen conferences outside the United States to bring greater exposure of international issues and opportunities to its members. ICFAD has worked jointly in various degrees with its counterpart organizations in other countries such as the Canadian Association of Fine Arts Deans and the European League of Institutes for the Arts. The international members of ICFAD now compose 11% of the entire membership and include institutions from North America, Europe, the Middle East and the Pacific Basin. ICFAD has also published

a book and a project which deal with International Exchange programs and transnational initiatives.

Until 1978, ICFAD was mainly an informal gathering of deans for fellowship and exchange of ideas, information and professional chitchat. The growth in membership and the growth and complexity of services ICFAD provided was too much for one dean to organize yearly. In 1978, Eugene Bonelli proposed the new organizational structure and the proposal passed. Starting in 1979, ICFAD had elected officers who were responsible to the members and to the actions taken by ICFAD. After submitting ICFAD’s organizational documents, the Department of Treasury declared ICFAD to be a nonprofit organization under section 501 (c) 3 of the Internal Revenue Service tax codes.

Throughout the years, ICFAD members contributed much time and effort in various initiatives, projects and discussions at national and international conferences to the benefit of ICFAD members. This brought tremendous growth in membership in the 1980s. However, in the 1990s through 2005, there was a stagnation of growth in membership as ICFAD was not able to keep up with the high turnover associated with deans of fine arts schools. In 2006, President Maurice Sevigny led the Board of Directors along with other leaders in the organization to clarify its mission and vision. Through this endeavor, these individual identified ICFAD’s to be solely about “Arts Deans Helping Deans.” This single organizational idea upon which ICFAD exists and upon which every decision must be based changed the structure and manner in which ICFAD operates. Two years after this identification, ICFAD membership increased by 27% (approximately 400 members) and numerous strategic opportunities for future services, conferences and increased benefits for ICFAD members are now in place.

ICFAD leadership is proud of the association’s long and illustrious presence in the arts. Thank you for joining us this evening, to celebrate 50 years of great accomplishments.

arts

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BRAINS BEHIND THE NEW ICFAD BRAND

SPARKS

MICHEAL SPARKS DESIGN

OUR DESIGN TEAM

Micheal Sparks, Creative Director and Owner of Micheal Sparks Design, started his career as an assistant designer for Lugene Optical in New York. After only five years, he launched, owned, and operated Artistic Eye in San Francisco and Beverly Hills, where he designed a line of luxury lifestyle products. Since then, Micheal has designed in cities all over the world including New York City, London, Paris, Madrid and Osaka, building a distinguished clientele consisting of prominent figures such as Halle Berry, Janet Jackson, Robert Redford, Barbara Streisand, Brad Pitt, and Oprah Winfrey.

For the past ten years, Micheal has continued to work in multi-media using his past experiences in design, marketing, branding, and business development. With a creative team spanning the United States and Europe, Micheal Sparks Design collectively holds over fifty years of experience. Micheal strives to bring emotion to everything he designs. We believe in quality, enthusiasm and vivacity. We can't help it. It's our passion. It's our name.

HOW ICFAD INSPIRED US

The mythological Griffin was our inspiration to create the new logo for ICFAD. Using the traditional griffin, we played with many of the artistic fields represented as the "Fine Arts." The paintbrush represents the artist, the film roll the visual arts, the dancer and the musical note their respective fields, and finally the compass to show the world perspective of ICFAD and the exploring nature of the arts. We selected the gold color to celebrate the 50th Anniversary.

As we are also "Looking To The Future," we embraced the digital possibilities by creating an innovative paperless and eco-friendly invitation that was sent electronically to ICFAD members. Micheal Sparks Design was pleased to have the opportunity to work with ICFAD and design a logo that will endure with classic beauty and style.

THE TEAM

- 1 Micheal Sparks**
Owner
& Creative
Director

- (Left to Right)**
- 2 Cesley Musngi**
Graphic Designer

- Mike Garaffa**
Lead Graphic
Designer

- Christina Allen**
Office Manager

- Nancy Sutton Finley**
Account & Marketing
Manager

- 3 Larissa Modenesi**
Graphic Design
(NY Associate)

The griffin, griffon, or gryphon is a legendary creature with the body, tail, and back legs of a lion; the head, wings and talons of an eagle. As the lion was traditionally considered the king of the beasts and the eagle was the king of the birds, the griffin was thought to be an especially powerful and majestic creature. The griffin was also thought of as king of the creatures.
(Merriam Webster Dictionary)





FOCUS ON RECOVERY & RENAISSANCE

THE ARTS OF NEW ORLEANS AFTER HURRICANE KATRINA

For decades, the world outside our boundaries has known of New Orleans' music, food, and way of life . . . New Orleans: the "city that care forgot." Inspired by this ambiance, generations of artists of all disciplines worked diligently in hope that their art would sustain them. Pre-Katrina, the arts community was more than active, and just days before the storm, Mt. Auburn Associates presented a study showing that cultural enterprises were a major employment engine of Louisiana's economy.

Prior to the 2005 disaster, the cultural sector was recognized as "a sustainable natural resource that could not be outsourced." The Arts Council of New Orleans' database recorded approximately 600 local visual artists, more than 200 musicians, a handful of writers and actors along with 200 arts organizations surviving with little or no corporate support—and even less national funding. New Orleans had—and still has—the oldest continual opera in the U.S., a community theater ready to celebrate its 100th anniversary, a musician-owned symphony, and a presenting dance organization that partners with the public recreation department to instruct underserved youth. Smaller arts organizations often worked in isolation with few program-related collaborations and many groups served the same audience. There was always talk about partnering "when we get funding," but few carried through.

Katrina's devastation presented an opportunity to wipe away any "wait until tomorrow attitude." A "now or never"

mind-set prevailed in arts organizations, as well as with individual artists from all disciplines. Everyone was ready to take the risk to hold on to what remained and ensure that our culture was recaptured and nurtured.

The arts community came back in force. When the rounds of publically organized recovery planning produced little result, frustration contributed to proactive efforts. Self-generated recovery began with artists serving as problem solvers and community conveners. Taking things into their own hands, they looked for funding wherever it could be found, and moved forward with new projects and programs. The Arts Council, through its pro bono legal services, created more than 40 non-profits and established more than 100 LLC arts businesses including bands, visual arts collectives, and other creative endeavors. In 2009, Mt. Auburn reported a statewide increase of four to 5,000 cultural workers, most of them in New Orleans.

Katrina placed a magnifying glass over what many knew was already here, and presented the opportunity for many visual artists, long without commercial representation, to join together in gallery collectives. The St. Claude Arts District emerged with almost two dozen venues. The new biennial, Prospect New Orleans, brought the international art world to our door. Musicians were supported with gig-funds, health services, pro bono legal assistance, home repairs and building efforts. Festivals abounded: Indie Rock Collective for new music, Birdfoot Chamber Music Festival and others. Theater exploded with small,

professional, non-equity organizations producing works of cultural and political relevance to provoke the public to social action. Twenty new cultural districts sparked community revitalization with restaurants, clothing outlets, theaters, and tax-free visual artwork sales. With more than 150 artists in rotation, the Arts Market of New Orleans recorded sales of approximately \$900,000 for the last three years.

Additionally, recovering communities embraced the three surviving libraries as gathering places for artists' talks and cultural convenings. Four new libraries were dedicated this past spring, each with large community rooms and site-specific artwork commissioned through the City's Percent For Art program.

In 2012, gross sales of visual art in New Orleans topped out at more than \$41million. The city hosted 61 feature films and television tax credit projects. Music gigs grew from 24,000 in 2010 to 30,000 in 2012, with current and new locations increasing the number of gigs per night. Twenty theatrical venues presented quality local and touring performances. The impact of festivals proved positive and capitalized upon the presence of larger audiences as residents and tourists returned.

Yes, the Arts are back, problem solving and pushing forward.

Mary Len Costa is Major Gifts and Foundation Officer, Arts Council of New Orleans. She will be leading our tour tomorrow.





&



congratulate

**The International Council of
Fine Arts Deans**

on

50 Years of Service to the Field

*We thank you for all that you do to advance the arts and
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Here's to 50 more years!

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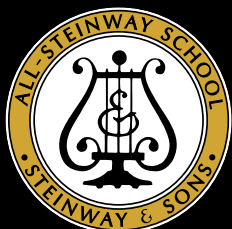
Oberlin Conservatory of Music (Since 1877*)	Academy of Vocal Arts	Conservatorio de Música de Puerto Rico
Yale School of Music (Since 1897*)	Central Conservatory of Music, School of Piano (China)	Leeds College of Music – Conservatoire (England)
Cleveland Institute of Music (Since 1920*)	China Conservatory of Music, School of Piano (China)	Royal Welsh College of Music & Drama (Wales)
Curtis Institute of Music (Since 1924*)		University of Cincinnati - College Conservatory of Music

COLLEGES AND UNIVERSITIES

Ball State University	Hastings College	Pellissippi State Community College	University of Denver
Belmont University	High Point University	Pomona College	University of Florida
Bemidji State University	Immaculata University	Portland State University	University of Georgia
Blue Ridge Community College	Indiana University of Pennsylvania	Principia College	University of Maryland
Bluffton University	James Madison University	Radford University	University of Melbourne
Boise State University	Kennesaw State University	Rowan University	Faculty of Music (Australia)
Bowie State University	Kent State University	Royal Holloway College	University of Minnesota - Twin Cities
Cairn University	Lake Michigan College	University of London (England)	University of Minnesota - Morris
Cardinal Stritch University	Lewis and Clark Community College	Saint Mary's University of Minnesota	University of Montevallo
Carl Sandburg College	Lindenwood University	Santa Fe College	University of South Africa (S. Africa)
Carnegie Mellon University	Liverpool Hope University (England)	Seton Hill University	University of South Florida
School of Music	Lock Haven University of Pennsylvania	Snow College	University of Tennessee – Martin
Chestnut Hill College	Lone Star College – Montgomery	Southern Adventist University	University of Utah
College of Mount St. Joseph	Loras College	Southern Utah University	University of Victoria (Canada)
Columbus State University	Martin Methodist College	Southwestern Assemblies of God	University of West Florida
Concordia University - St. Paul	McLennan Community College	University	University of West London (England)
Converse College	Middle Tennessee State University	Spelman College	University of Wolverhampton (England)
Cuyamaca College	Midland College	Spring Hill College	Utah State University
De Anza College	Millikin University	State University of New York - Potsdam	Utah Valley University
Duquesne University	Missouri Western State University	Crane School of Music	Vassar College (Since 1912*)
East Tennessee State University	Montclair State University	Teachers College - Columbia University	Waldorf College
Fairfield University	John J. Cali School of Music	Texas A&M International University	Wallace State Community College
Florida Gulf Coast University	New Jersey City University	Texas Christian University	Weber State University
Franklin & Marshall College	Nicholls State University	Tulane University	Webster University
Franz Liszt College of Music Weimar	North Greenville University	Union College	West Chester University of Pennsylvania
at Kangnam University (Korea)	Oklahoma Christian University	University of Alabama at Birmingham	Western Michigan University
George Mason University	Oklahoma City University	University of Arizona	West Valley College
The George Washington University	Oklahoma State University	University of Arkansas	Westmont College
Georgia College and State University	Oral Roberts University	University of Central Florida	Wheaton College
Gordon State College		University of Central Missouri	Youngstown State University
Gustavus Adolphus College			

OTHER SCHOOLS OF DISTINCTION

Amadeus International School of Music (Austria)	Longwood Nagakute School of Music (Japan)	Philadelphia High School
Cicely L. Tyson Community School of	Loretto School (Scotland)	for the Creative and Performing Arts
Performing & Fine Arts	New Yorker Musische Akademie im CJD	Pittsburgh's Creative & Performing Arts
City of Edinburgh School of Music (Scotland)	Braunschweig (Germany)	Magnet School
Conservatori Liceu (Spain)	Pacific Northwest Ballet and School	Qatar Music Academy (Qatar)
Cranbrook School (Australia)	Pangbourne College (England)	Raleigh Conservatory of Music
Cushing Academy		Rimsky-Korsakov Music School (Russia)
Durham School (England)		Somerset College (Australia)
Episcopal High School		St. Margaret's Episcopal School
Gould Academy		Syddansk Musikonservatorium
Hamburger Konservatorium (Germany)		& Skuespillerskole (Denmark)
Henry Mancini Arts Academy at		Tonbridge School (England)
Lincoln Park Performing Arts Center		Valley Christian Schools
Kronberg Academy (Germany)		Wellington School (England)
Levine School of Music		



June 24 - 27, 2014



2014 ICFAD TRIENNIAL INTERNATIONAL SYMPOSIUM THE CREATIVE PROCESS: INSPIRATIONS FROM ISTANBUL

Istanbul, once known as the capital of capital cities, is the only city in the world to straddle two continents and the only one to have been a capital during two consecutive empires—Christian and Islamic. Once the seat of the Ottoman Empire, Istanbul remains the commercial, historical, and cultural pulse of Turkey, and its beauty lies in its ability to embrace its contradictions. Ancient and modern, religious and secular, Asia and Europe, mystical and earthly all co-exist in Istanbul. Its variety is one of Istanbul's greatest attractions: the ancient mosques, palaces, museums, and bazaars reflect its diverse history. During the ICFAD Triennial International Symposium we will have the opportunity to experience the variety and diversity of experience the city has to offer.

The cost of the program includes: reception, symposium dinner, lunches, transportation for symposium events, entrance fees, Bosphorus cruise, and, for ICFAD members, costs for symposium sessions.

DAY 1: Tuesday, June 24, 2014 10:00 a.m. - 3:00 p.m.

Participants and registered guests will gather for a brief orientation session over coffee and a light brunch. The group will then walk to nearby Topkapi Palace, traditional home of the Ottoman Sultans and now a museum, where a guided tour will be provided. Following the tour, participants can continue to explore Topkapi or return to hotels for rest before the evening reception.

6:00 - 8:00 p.m.

The evening wine reception will take place in the beautiful art gallery of Kadir Has University. Reception attendees will have the opportunity to tour the adjacent, intimate Rezan Has Museum, which dates from the Ottoman period and includes an 11th century Byzantine cistern. Kadir Has inhabits the former Cibali Tobacco and Cigarette Factory and the tiny but vibrant museum boasts a collection of archeological artifacts with a history of over 9,000 years.

DAY 2: Wednesday, June 25, 2014

9:00 a.m.

During the morning session, participants will be led on a guided tour of the historic Sultanahmet district of Istanbul. Our guide will be from one of our academic partner institutions in the city and will focus on historical, architectural, and cultural elements of the area. Sites to be visited will include the Sultan Ahmed Mosque (the Blue Mosque), the Hagia Sophia, and the Basilica Cistern. The tour will conclude with a group lunch in the district.

2:00-4:00 p.m.

In the afternoon the group will travel to Koç University's Research Center for Anatolian Civilizations (RCAC), an architecturally significant building in the heart of Istanbul. Guest speakers from Turkish cultural institutions will provide a session on the country's historical and cultural traditions.

4:00 - 5:00 p.m.

An early evening reception will be held at the Pera Museum, located across the pedestrian way from the RCAC. Originally constructed in 1893, the building has been completely renovated to serve as a museum and cultural center. Participants will have time to return to the hotels in Sultanahmet to freshen up before transport to the Eminonu district of Istanbul, where there will be a brief walk through the famous Spice Market prior to dinner. Participants and guests will enjoy their evening meal in the rooftop venue of the Hamdi Restaurant, one of Istanbul's most famous kebab houses. The experience offers traditional Turkish cuisine in a beautiful setting overlooking the Bosphorus and the Golden Horn. Following dinner, transportation will be provided back to Sultanahmet hotels.



2014 ICFAD TRIENNIAL INTERNATIONAL SYMPOSIUM THE CREATIVE PROCESS: INSPIRATIONS FROM ISTANBUL

DAY 3: Thursday, June 26, 2014 10:00 a.m. - 11:30 p.m.

Symposium participants will travel to the main campus of Koç University, located in Sariyer, about an hour north of Istanbul. Founded in 1993, Koç University is a non-profit private university that has become one of the leading universities in Turkey. The morning session features a presentation by Ilgim Veryeri Alaca, Associate Professor in the Department of Media and Visual Arts at Koç University. A painter, printer, and bookmaker, she will present a workshop on book design.

Lunch at Koç University 12:30 - 2:00 p.m.

Following lunch at the university, there will be a panel presentation by Koç faculty on contemporary interpretations of traditional Turkish arts. The afternoon will continue with a panel of ICFAD deans and their Turkish (or other international) partners, who will look at best practices for creating and sustaining viable, robust collaborations.

6:00 - 10:00 p.m.

Following a brief return to Sultanahmet hotels, participants and guests will be transported to the harbor for a twilight cruise on the Bosphorus, complete with dinner and entertainment. Following the cruise, participants and guests will be returned to their hotels in Sultanahmet.

DAY 4: Friday, June 27

Location: Istanbul Museum of Modern Art

9:30 a.m.

Participants and guests will meet with curators of the Istanbul Museum of Modern Art and will have a guided tour through the collection. Lunch and closing remarks will take place at the museum. During the afternoon symposium participants can explore further sites of Istanbul on their own or revisit places they wish to see again.

Congratulations ICFAD on your 50th Anniversary! -James Madison University





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- Bachelor of Arts in Theatre
- Bachelor of Fine Arts in Art
- Bachelor of Fine Arts in Theatre
- Bachelor of Music
- Master of Art in Music
- Master of Art in Art
- Master of Art in Art Education
- Master of Fine Art in Art



on
50
successful
years!



ICFAD Post-Conference Trip to Cappadocia June 28-30, 2014

The program cost of approximately \$500 per person includes: round-trip flight from Istanbul to Cappadocia and round-trip ground travel from Kayseri airport to the hotel in Ayvali Köyü – Ürgüp, two nights in the Gamirasu Cave Hotel, and entry fees to the sites and museums. For the hot air balloon tour add approximately \$300/person.

DAY 1

Participants fly from Istanbul Ataturk airport to Kayseri, with ground transportation into the heart of Cappadocia, where they will encounter the lunar landscape of the region: rock formations beyond belief in Devrent Valley; the earth pillars of Pasabag near Zelve ; “fairy chimneys” where the voice of wind mixes with the “songs of fairies”. Lunch will take place in Avanos, center of terra cotta work of art since 3000 BC, and will feature a demonstration in a traditional pottery workshop. In the afternoon the group visits the famous Goreme Open Air Museum to see the best examples of Byzantine art in Cappadocia in rock-cut churches with frescoes and paintings from the 10th to the 13th century. Uchisar Rock-Castle offers a panoramic view of the valleys of Cappadocia. Participants will have dinner and stay at the Gamirasu Cave Hotel.

DAY 2

The second day features a tour of Kaymaklı Underground City, one of the most interesting underground settlements in Cappadocia. It is followed by a visit to Soğanlı Valley, an open air museum in a wild natural setting near a typical Cappadocian village with its different style rock-cut churches and frescoes. The afternoon begins with lunch and a visit to Sahinefendi (Sobesos), which features newly discovered (2002) mosaic houses and an archaeological excavation site. This is followed by a tour of Keslik Monastery near Cemil, where frescoes are hidden behind a very thin layer of smoke and can be seen only by torchlight. The afternoon concludes with a visit to Mustafapaşa (Sinassos), an old Greek town with its spectacular old houses that serve as fine examples of Late Greek settlements and architecture. The group returns to Gamirasu Cave Hotel for dinner and an overnight stay.

DAY 3

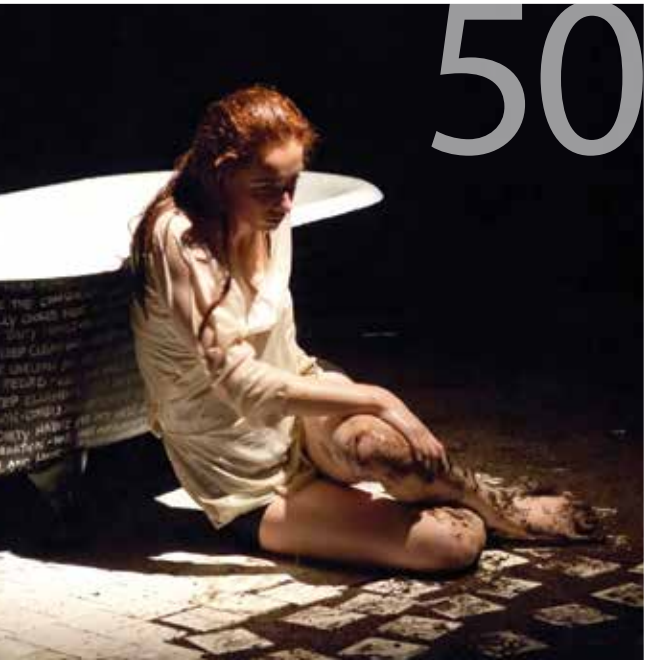
The final day begins with an optional Cappadocia hot air balloon tour at sunrise, which captures the breathtaking scenery of the region. Following breakfast, the group will do some final exploring of the region before lunch and travel to Kayseri Airport.



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ANDRE DE SHIELDS



The Wisdom of Aicent Tradition

Dear Colleagues in the Arts,

I come bearing the gift of Benevolent Chaos. I ask you to consider Plato's Allegory of the Cave, which depicts humanity as a group of individuals who have lived their entire lives as prisoners, chained to the wall of a subterranean cave. They are unable to see the outside world behind them, their only experience of reality being a silhouette of the external activity cast upon the wall by the light of a nearby fire. Upon being released from the cave, the people realized that they had been deceived by appearances, that what they had seen from day to day were the mere shadows of events and not the events themselves. It is this sort of deceptive intelligence that is the challenge of Arts Communities the world over.

The shadows on the walls of the cave are representative of those forces in the Universe that keep us emotionally, intellectually and spiritually paralyzed. It is our responsibility, as twenty-first century Artists/Alchemists, to increase the light of that fire, making sure that this condition of being fettered to illusions no longer hampers human progress. We must transform inferior deceptive intelligence into superior creative intelligence. We must challenge humanity to dream, with its eyes wide open. This is the Wisdom of Ancient Tradition.

In the Cosmos of the Artist/Alchemist there is only genius—brilliant, bright, bodacious and burning—intending, intriguing, inventing, implementing the contours of our future learning; educating ourselves to our specific needs and desires, while careful, the Creator's Master Plan, not to destroy. The plot, the procedure, the purpose—each ingenuous—designed to engender great abundance and even greater joy. This is the Wisdom of Ancient Tradition. Rejoice in your life. Regard it with amazement, and stand ready to take on its many twists and turns. Remain confident that you are on the road to the city of your dreams. And carry a torch, lit by the light of the star that you wished upon as a child full of curious wonder. And as you continue on your path towards horizons yet unknown, make a covenant that before the torch burns even an iota less brightly, you will hand it to another dreamer, in need of just a little more light to discover her genius. This is the Wisdom of Ancient Tradition.

"There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat,
And we must take the current when it serves,
Or lose our ventures."

William Shakespeare, Julius Caesar, Act 4, Scene 3

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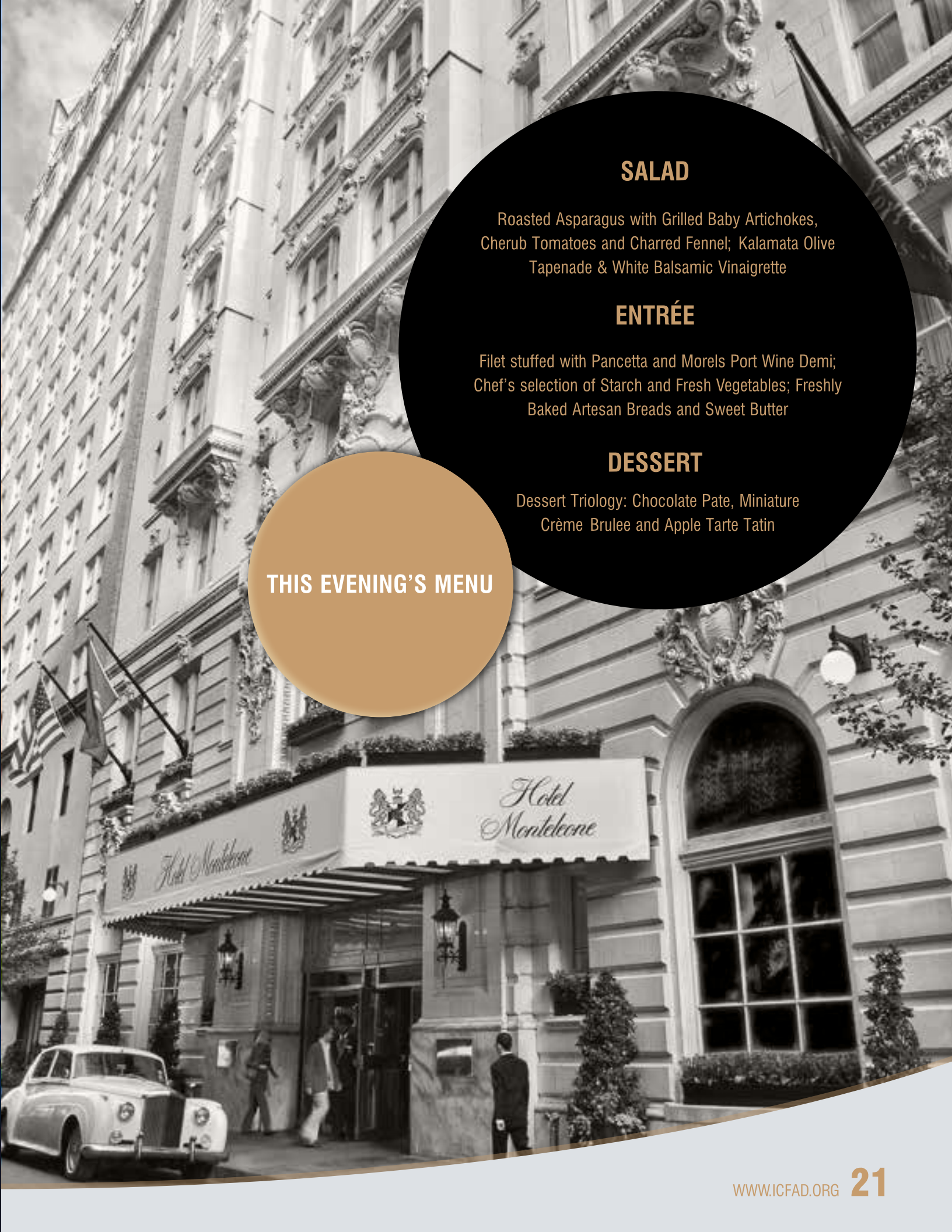


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SALAD

Roasted Asparagus with Grilled Baby Artichokes, Cherub Tomatoes and Charred Fennel; Kalamata Olive Tapenade & White Balsamic Vinaigrette

ENTRÉE

Filet stuffed with Pancetta and Morels Port Wine Demi; Chef's selection of Starch and Fresh Vegetables; Freshly Baked Artesan Breads and Sweet Butter

DESSERT

Dessert Trilogy: Chocolate Pate, Miniature Crème Brulee and Apple Tarte Tatin

THIS EVENING'S MENU



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Join Us for ICFAD's 51st Annual Conference

Kansas City is driven by creativity. Authentic, innovative and inviting, Kansas City is a thriving national hub for arts and culture. Sparked by energy and ingenuity that spans multiple generations, sectors and industries, Kansas City is "America's Creative Crossroads."

Did you know Kansas City has a legacy of artistic and entrepreneurial innovation spanning more than 125 years? Today, the Kansas City metropolitan area has one of America's most inventive and creative cultures. A new collaborative campaign, titled America's Creative Crossroads, highlights the Kansas City area as an intersection of artistry and technology. It is designed to elevate the Kansas City region in the minds of potential residents, visitors, talented professionals and businesses.

America's Creative Crossroads is working to put Kansas City on the map, to make the region a lifestyle and business destination, as well as a hotbed for top talent.

ICFAD's 51st 2014. Annual Conference will be held at
The Westin Kansas City at Crown Center, October 22 – 25.

.....
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The Foundation will select up to 20 applicants nationwide for this highly-selective scholarship. As minimum criteria, each candidate must have:

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- A cumulative GPA of 3.2 or better on a 4.0 scale
- Demonstrated unmet financial need
- A bachelor's degree by the start of the fall semester
- Plans to begin their first graduate degree program in the performing arts, visual arts, or creative writing
- Not been previously nominated for the Graduate Arts Award



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JOHNNY CARSON was all those things and more. The University of Nebraska-Lincoln has received more than \$12 million in support from Carson and the John W. Carson Foundation in support of the Johnny Carson School of Theatre and Film; scholarships; and endowments in theatre, film and broadcasting.

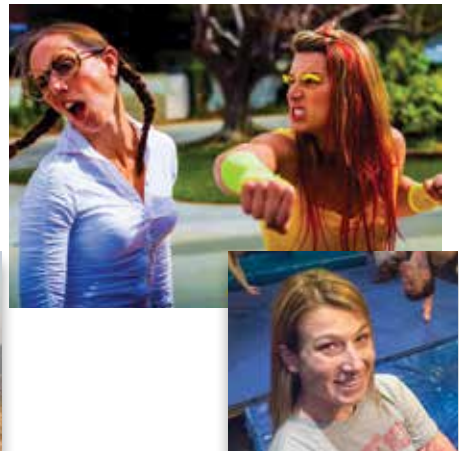
We are proud to continue his legacy at the Johnny Carson School of Theatre and Film



Abby Miller (B.A. 2002) can be seen as Ellen May on the FX drama "Justified" and has appeared in "Mad Men" and "Gilmore Girls."



Tim Croshaw (B.F.A. 2000) is a set designer whose credits include "Star Trek: Into Darkness," "The Avengers" and Netflix's "House of Cards."



Jessie Graff (B.A. 2007) is a stunt woman, whose credits include "American Ninja Warrior," "Castle" and "Transformers: Dark Side of the Moon."



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ICFAD CONFERENCES

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
1993 Madrid, Spain
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 Beach, 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

2011 Florence, Italy
2008 Dubrovnik, Croatia
2005 London, England
2002 Rome/Florence, Italy
1999 Auckland, New Zealand
1996 Lisbon, Portugal
1987 London, England
1981 Florence, Italy

At VCUarts, we emphasize the knowing and the doing. We're design, performance, visual arts and global connections. We're Guggenheim Fellows and community mentors. We share ICFAD's tenets and value their commitment to and advocacy for the arts. Thank you, ICFAD for your mission and your good work.



Virginia Commonwealth University School of the Arts | Richmond, Virginia and Doha, Qatar

Above: students from Richmond and Doha campuses collaborate in the mobile printmaking studio at Tasmeem Doha, the biannual international design conference held at VCU Qatar





OCTOBER IS



NATIONAL
arts&humanities
MONTH

*UNIVERSITY OF SOUTH FLORIDA

ICFAD Celebrates National Arts and Humanities Month

National Arts and Humanities Month showcases the fundamental role the arts play in creating productive citizens and vibrant communities and fostering the independent expression vital to a free society, said Robert L. Lynch, president and CEO of Americans for the Arts and national coordinator of Arts and Humanities month. Part of the importance of emphasizing the arts in the month of October is to encourage our citizens to establish, deepen and expand their relationships with the arts and humanities.

National Arts and Humanities Month (NAHM) is coordinated by Americans for the Arts, the nation's leading nonprofit organization for advancing the arts. NAHM is designed to encourage Americans to explore new facets of the arts and humanities in their lives and to begin a lifelong habit of active participation in the arts and humanities. This month-long celebration grew out of National Arts Week, which Americans for the Arts, along with the National Endowment for the Arts, began in 1985. More information about National Arts and Humanities Month is available online at www.AmericansForTheArts.org/nahm. View events across the nation at www.AmericansForTheArts.org/go/map.

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24-30
e 1-5

50 YEARS

- 1 Amsterdam, Netherlands; 1984
- 2 Florence Itlay; 2011
- 3 Auckland, New Zealand; 1999
- 4 Lisbon, Portugal; 1996
- 5 Vienna, Austria; 1990

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Department of Theatre

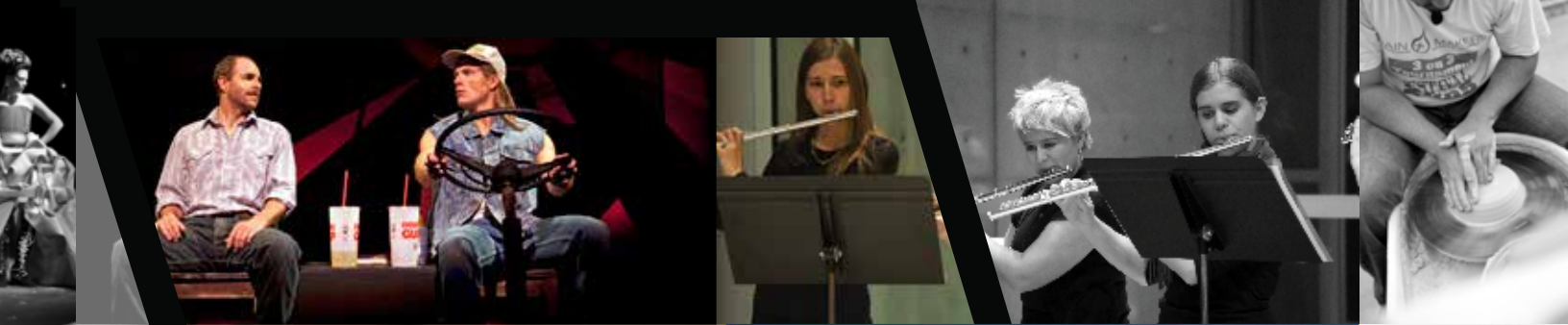


Department of Dance



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— BARBARA O. KORNER, DEAN





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ICFAD 50 YEARS

Commemorative Program Book

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1

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50 YEARS

- 1 Washington DC; 2011
- 2 Amsterdam, Netherlands; 1984
- 3 Sarasota, Florida; 2010
- 4 Toronto, Canada; 1980
- 5 Florence Italy; 2011

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ICFAD DEANS & THEIR TOP DONORS ENJOY SPOLETO FESTIVAL

"COME QUICKLY. HAVE FOUND HEAVEN!"

—Words printmaker and painter Alfred Hutton sent to his wife when he "discovered" Charleston in 1919

Dean Valerie B. Morris, Associate Dean Michael W. Haga, and the College of Charleston School of the Arts hosted the International Council of Fine Arts Deans' (ICFAD) from May 28 through June 1, 2013, as members came to Charleston to take advantage of the many performances and events that were part of the 2013 Spoleto Festival USA and the Piccolo Spoleto Festival. Gian Carlo Menotti founded Spoleto Festival USA, one of the world's foremost performing arts festivals, in 1977. Since that time, the festival has developed a reputation for presenting cutting-edge new work as well as well-loved classics in 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 focusing on artists who are primarily from the Southeastern United States.

ICFAD members from six institutions took advantage of this opportunity to relax, recharge, and enjoy productions by both established and upcoming artists and groups. Treating the tour as a cultivation event, one of the deans brought donors/volunteers to Charleston along with a staff member.

The festivals provided the participants with a wonderful opportunity to see (and often to meet) a variety of professional artists and arts managers. The itinerary included a presentation of the Spoleto Festival USA Chamber Music Series, the "quintessentially French circus spectacle" of Compagnie

XY, a thrilling production by eighteen dancers from Spain's renowned Ballet Flamenco de Andalucía, and many other performances. The participants also toured the Rebound: Dissections and Excavations in Book Art exhibition in the College of Charleston School of the Arts' Halsey Institute of Contemporary Art, attended the Piccolo Spoleto Festival Craft Exhibition (which one of the participants judged!), and took part in a walking tour of Charleston's historic neighborhoods.

Aside from these formal activities, the participants enjoyed Charleston's many galleries, shops and world-class restaurants. Evenings sometimes concluded with everyone listening to artists perform on the College of Charleston's Cistern Yard while they passed the time as guests at one of Dean Morris' piazza parties. (If you don't live in Charleston, you probably would call the piazza a porch!)

Dean Morris and the College of Charleston School of the Arts stand ready to welcome ICFAD to Charleston once again – perhaps for the 2015 festivals! Until then, remember the words that printmaker and painter Alfred Hutton sent to his wife when he "discovered" Charleston in 1919: "Come quickly. Have found Heaven!"



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*From the
College of Communication, Fine Arts and Media
at the University of Nebraska at Omaha.*



ICFAD PRESIDENTS

2013-14

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



Violinist Itzhak Perlman performing with the University of Kentucky Symphony Orchestra, led by Music Director and Conductor John Nardolillo

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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

- 2012 - 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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Photographic work by
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