

60th Annual Conference of the International Council for Arts Deans

Celebrating the Privilege of Arts Leadership:
Nurturing Cultures of Caring + Accountability

Concordia University | Université Concordia
Schulich School of Music of McGill University | École de musique Schulich de l'Université McGill

Québec, Montréal, Canada
Tuesday - Thursday, October 8 - 10, 2024

Pre-conference cultural immersion experience in Québec City



ICfAD

INTERNATIONAL COUNCIL for ARTS DEANS

A MULTI-NATIONAL ALLIANCE OF EXECUTIVE
ARTS + DESIGN ADMINISTRATORS
IN HIGHER EDUCATION

TRISTAN EATON
PRODUITE PAR
MURAL
REQUIE POSSIBLE GR
& MONTANA CANE
2018

WHERE DESIGN AND THE ARTS MEET INNOVATION

BA, BFA, MA, MFA PROGRAMS:

- Art Education
- Art History
- Design Studies
- Film and Video
- Industrial Design
- Integrated Studio Arts
- Interdisciplinary Performance
- Interior Design
- Music Studies
- Music Technology
- Sound Design for the Performing Arts
- Studio Arts and Technology
- Theatre
- Visual Communication Design

+ Fusion Studio: Theatre + Engineering = Themed Entertainment

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Design, Art, and Performance

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DESIGN / ART /
PERFORMANCE



CONFERENCE AGENDA

SATURDAY EVENING OCTOBER 5 - TUESDAY MORNING OCTOBER 8

Cultural Immersion Experience in Québec City (optional, separate registration)

TUESDAY OCTOBER 8

Train from Québec City to Montréal

5:30 - 7:00pm

Montréal Rooms, on the 36th floor of the Marriott Montréal Chateau Champlain

Welcome Reception, celebrating ICfAD's 60th Anniversary

7:00 - 7:45pm

Informal gathering of first-time conference participants and ICfAD new members
Foyer of Lloyd Restaurant

WEDNESDAY OCTOBER 9

8:00 - 8:30am

Samuel, on the lower level

Breakfast and optional

Mini Presentations Over Breakfast

- Artists Make a Kinder World. Art Education Inspires and Heals.
- Capitalizing on Design for Fundraising
- New Play Exchange for Higher Ed
- Simplifying and Managing Complexity, so Everyone can Focus on the Arts
- What Makes a Good Music Practice Room? Let's Ask the Students

8:30 - 9:15am

Breakfast is continued with Welcoming Remarks by ICfAD President Nancy Uscher and Nathalie Maillé, Directrice Générale, Conseil des arts de Montréal

Arts Education and the Cultural Recovery of Ukraine

Morning Cultural and Campus Visits

- **Ateliers creatifs Montreal** including daphne / 5425 Avenue Casgrain Bureau 201
- **National Film Board of Canada** / 1501, rue de Bleury, Montréal (Québec) H3A 0H3
- **The PHI Center** / 407, Saint-Pierre Street, Montréal, QC H2Y 2M3.

Afternoon Cultural and Campus Visits

- **Concordia University** / Concordia, EV Building, 1515 Saint-Catherine St West, 11th Floor, Room 11.455
- **Montréal Museum of Fine Arts** / Museum Group Entrance 2075 Bishop Street
- **The Schulich School of Music of McGill University** / Elizabeth Wirth Music Building 527 Sherbrooke Street West
- **Artificial Intelligence & Indigenous Knowledge** / McGill University / Elizabeth Wirth Music Building 527 Sherbrooke St. West, Room A-832 (8th floor) (WIFI: Eduroam)

Please walk to Maison Alcan / 1188 Sherbrooke West . Montreal, QC H3A 1H6 for:

5:00 - 6:30pm

Conversation with Michelle Chawla, Director and CEO of Canada Council for the Arts and Maria Rosario Jackson, Chair of the National Endowment for the Arts

6:30 - 7:15pm

Reception with Canadian Association of Fine Arts Deans

7:30pm

Motorcoach transportation for those who pre-registered for 7:45 pm **Dine Around Reservations** in Old Montreal *Pre-registration was required and may not be changed.* After dinner, guests are asked to please use ride services back to the hotel, at your leisure.

7:30pm

Motorcoach transportation will also be provided back to the hotel, for people who did not pre-reserve dinners. It is a 12-minute walk for those who choose to do so.

THURSDAY OCTOBER 10

7:30 - 8:15am

Samuel, on the lower level

Breakfast and optional

Mini Presentations Over Breakfast

8:30 - 9:20am

Champlain Ballroom

Engaging the Arts for Healing, Leading, and Being: An Interactive Keynote

9:20 - 9:35am

Foyer outside Champlain Ballroom

Reflection Break

9:35 - 10:25am

Champlain Ballroom

Continuation of Engaging the Arts for Healing, Leading, and Being: An Interactive Keynote

10:25 - 10:50am

Foyer outside Champlain Ballroom

Reflection Break and Transfer to Roundtable Discussions which will begin promptly at 10:50am in *Montréal Rooms*, on the 36th floor

10:50am - 12:30pm

Montréal Rooms, on the 36th floor

Roundtable Discussions

Please choose three. Each discussion will be 25 minutes and will be offered three times.

Please see pages 45-52 for descriptions of this year's Roundtable Discussions.

12:45 - 2pm

Samuel, on the lower level

Lunch, Annual Business Meeting, Award for Arts Achievement & Excellence

2:15 - 3:15pm

Champlain Ballroom

A Multi-Perspective Dialogue on Cultural Appropriation and Representation in the Arts

3:15 - 3:30pm

Foyer outside Champlain Ballroom

Reflection Break

3:30 - 4:15pm

Breakout Groups for further discussion
Champlain Ballroom

5:10pm

Motorcoach transportation departs for *McCord Stewart Museum*

The venue is a 17-minute walk from the hotel.

5:30 - 7:00pm

McCord Stewart Museum

Celebrate the Arts Reception

7:30pm

ICfAD Board of Directors and Committee Chairs Dinner

FRIDAY OCTOBER 11

8:00 - 9:00am

Committee Meetings, with coffee and light breakfast provided

Diversity, Equity, Inclusion, Belonging in *Samuel A*

Global Connections in *Samuel B*

Leadership Development in *Samuel C*

Morning Cultural and Campus Visits

- **Ateliers creatifs Montreal** including daphne / 5425 Avenue Casgrain Bureau 201
 - **Concordia University** / Concordia, EV Building, 1515 Saint-Catherine St West, 11th Floor, Room 11.455
 - **National Film Board of Canada** / 1501, rue de Bleury, Montréal (Québec) H3A 0H3
 - **The PHI Center** / 407, Saint-Pierre Street, Montréal, QC H2Y 2M3.
 - **Montréal Museum of Fine Arts** / Museum Group Entrance 2075 Bishop Street
- Afternoon Cultural and Campus Visits
- **The Schulich School of Music of McGill University** / 527 Sherbrooke Street West

Karen Blessen: 29 Pieces, Executive Artistic Director



Above: 29 Pieces' American LOVE Project in downtown Dallas
Left: 29 Pieces exhibit of student art at Baylor Baylor Scott & White Charles A. Sammons Cancer Center

Unfolding imaginations one community at a time.

At 29 Pieces, one of our Guiding Principles for Success is "TAKE IT TO THE STREETS." We're often asked, how did you do it? Here are questions we ask one another from day 1 of our projects.

- How do we embrace a racially diverse, economically diverse, age diverse range of participants?
- How do we involve the community outside the walls of our organization?
- How do we find committed exhibit location partners?
- How do we organize and train large groups of volunteers?
- How do we grow awareness through the press and social media?
- How do we accomplish our goals? What will success look like for us?



JOIN KAREN BLESSEN, Founder And Executive Artistic Director of 29 Pieces for a breakfast mini presentation that will offer you an 8-Step Plan for building ambitious and meaningful art-based projects that forge connections between your institution and the community.

Our Mission: 29 Pieces uses art to awaken, uplift, and give voice to the creative human spirit to make genuine, positive social change.
29Pieces.org artistsmakingakinderworld.org theamericanloveproject.org dallasloveproject.org karenblessen.com



La mairesse de Montréal



Montréal, ville de savoir et métropole culturelle, accueille avec un immense plaisir les participantes et les participants de la 60^e Conférence annuelle du Conseil international des doyens des arts. Je vous souhaite la plus cordiale bienvenue dans notre ville, où la créativité fait partie de l'ADN de notre communauté et enrichit notre tissu urbain.

Si Montréal est une métropole créative, c'est grâce à la forte concentration d'artistes, d'artisans et d'artisans de grand talent, qui contribuent à sa vitalité, et à la qualité de nos 11 établissements d'enseignement supérieur, dont 4 universités de renommée mondiale qui offrent une plateforme de recherche prolifique au développement de l'art.

Nous sommes enthousiastes à l'idée d'écouter les ténors qui partageront avec nous leurs précieuses connaissances, suivant la thématique du congrès, qui nous invite à célébrer le privilège du leadership artistique en nourrissant une culture de bienveillance et de responsabilité.

Je félicite les membres du Conseil pour l'organisation de ce congrès et je les remercie d'avoir choisi Montréal. Je vous invite à aller à la rencontre de la communauté montréalaise, conviviale et joyeuse, à profiter pleinement de notre métropole culturelle, à découvrir notre dynamisme artistique, nos musées, notre Quartier des spectacles, nos œuvres d'art public et notre gastronomie.

Bon séjour parmi nous !

Montréal, a city of knowledge and a cultural metropolis, is delighted to welcome the participants of the 60th Annual Conference of the International Council for Arts Deans. I extend a warm welcome to our city, where creativity is part of our community's DNA and enriches our urban fabric.

Montréal is a creative metropolis thanks to the strong presence of talented artists and artisans who contribute to its vitality, and to the quality of our 11 institutions of higher learning, including 4 world-renowned universities that provide a prolific research platform for the development of the arts.

We look forward to hearing from the leading figures who will share their valuable insights with us, in keeping with the theme of the congress, which invites us to celebrate the privilege of artistic leadership by nurturing a culture of caring and responsibility.

I congratulate the members of the Council for organizing this conference and thank them for choosing Montréal. I invite you to explore Montréal's friendly and joyful community, to enjoy our cultural metropolis to its fullest, and to discover our artistic vitality, our museums, our Quartier des spectacles, our public art and our cuisine.

Enjoy your stay with us!

Valérie Plante
Montréal

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INTERNATIONAL COUNCIL FOR ARTS DEANS

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

EXECUTIVE COMMITTEE

- President: Nancy Uscher**
Dean, College of Fine Arts
University of Nevada Las Vegas
- President-Elect: James Frazier**
Dean, College of Fine Arts
Florida State University
- Secretary: Eileen Strempel**
Inaugural Dean
The UCLA Herb Alpert School of Music
- Treasurer: Sabrina Madison-Cannon**
Phyllis and Andrew Berwick Dean
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University of Oregon

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Associate Vice President for the Arts and
Dean of the College of Fine Arts
University of Utah
- Alison Pruitt, Executive Director**
International Council for Arts Deans



ALISON PRUITT
Editor



BRAD SHERMAN
Graphic Designer

Front cover: 'Norma and the Blue Herons' mural by Tristan Eaton | Photo Credit: Kateryna - stock.adobe.com

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International Council for Arts Deans

CELEBRATING 60 YEARS OF A CULTURE OF CARING

Founded in 1964, the International Council for Arts Deans (ICfAD) is the premier professional organization for deans and executive arts administrators in higher education throughout North America and around the world. We are proud of our long and distinguished past, especially since through the decades it has brought together arts leaders in higher education, fostering meaningful and enduring professional friendships.

ICfAD is the only organization focusing exclusively on issues that impact deans, associate and assistant deans, chairs and directors of all creative areas in higher education including performing and studio arts, arts education, art history, architecture and communications. ICfAD strives to provide a foundation that allows arts administrators in higher ed to excel in their chosen careers and to expand their circle of contacts with people who share common challenges and experiences.

ICfAD provides personal and professional development opportunities for new deans, while also honing the talents of those who will be rising into leadership positions. Annual conferences provide in-person opportunities to benefit from peer knowledge as members share ideas and strategies to navigate changes in the arts and higher education. Online programs throughout the year also provide guidance and mentorship, training, and advice on the myriad issues faced by all. Membership benefits include receiving guidance in adjusting leadership strategies collaboratively; providing a platform for discussion of challenges and opportunities; sustaining engagement with trusted colleagues; embracing new knowledge and innovative solutions.

A HISTORICAL PERSPECTIVE

In September 1963, seven deans attending the annual National Council of Arts in Education (NCAIE) meeting in Pittsburgh, Pennsylvania discussed the need for an organization of fine arts administrators over a lunch meeting. They identified what they called ‘a lack of respect for the arts’ and a need to contextualize arts accomplishments and activities in higher education institutions.

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. 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 America 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 both facilitate collaboration and networking among deans, and also provide professional development and exposure to the arts at these cultural centers.

At the annual meeting in 1967, Jules Heller, a founding member, informed the group he recently accepted a position as dean at York University in Toronto, Canada and subsequently 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. A motion was made, seconded and unanimously approved for the name change, which was how the organization eventually legally incorporated and remained known until its 60th anniversary. That year, members supported a more inclusive name update to International Council for Arts Deans, lowercasing the ‘f’ to visually appear similar to music’s forte symbol.

Until 1978, ICfAD was mainly an informal gathering of deans for fellowship and exchange of ideas, information, and professional dialog. 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 elected officers responsible to the members and for the actions taken by the association. 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 1980’s.

However, in the 1990's through 2005, there was a stagnation of growth in membership as ICfAD, in the words of its then-leaders, was "not able to keep up with the high turnover associated with deans of fine arts schools." A decision was made to focus on "Arts Deans Helping Arts Deans." This single idea "changed the structure and manner in which ICfAD operates," explained leaders. Two years after this identification, ICfAD membership increased dramatically.

In the 60s, when the "I" was brought into play, discussion focused on how to strengthen the international component of the membership organization. As ICfAD has progressed through the years, association leaders have strived to ensure relevancy at an international level. ICfAD has hosted many conferences and symposia outside of the United States, bringing greater exposure of international issues and opportunities to members. ICfAD has worked jointly in various degrees with counterpart organizations in other countries -- the Canadian Association of Fine Arts Deans (CAFAD); European League of Institutes for the Arts (ELIA); Australasian Council of Deans of Arts, Social Sciences and Humanities (DASSH), to name a few. The international members of ICfAD compose a greater percentage of the roster as time goes by, with institutions from North America, Europe, the Middle East and the Pacific Basin actively participating in programming. At one point, ICfAD published a book about international exchange programs and transnational initiatives. Today, its Global Connections Committee is one of three active teams of colleagues.

Through its 60 years of service, ICfAD's international efforts have focused on sharing innovative international programs and exchanges. A summer international symposium, focusing on cultural immersion and sharing ideas with arts administrators around the globe has traditionally been held every three years -- and become so popular that a decision was recently made to offer them every other year.

In her book *The President Wears a Skirt*, author Frances Bartlett Kinne, the 1961 founding dean of Jacksonville University's College of Fine Arts and ICfAD's first female member recalls being warmly supported by colleagues. Today, a statement of a commitment to diversity, equity, inclusion and belonging recognizes that arts executives are in a unique position to identify and implement positive change in education and our communities through the arts. As an organization, ICfAD pledges to take actions to facilitate socially conscious change for the organization; to celebrate the full range of diverse experiences and accomplishments that its members

bring to the world for arts and creative industries; to continue addressing all forms of social oppression and bigotry through thoughtful programming and shared resources; and to recognize our privileged and complicated past while growing a more diverse and inclusive organization that fully represents our society today, with a fervent commitment to build a more equitable and just tomorrow.

Collaboration has been a focus of ICfAD leadership through the years. In 2014, a conference with a theme of Crossing Boundaries was planned in Halifax, Nova Scotia with leaders from the Alliance of the Arts at Research Universities (a2ru), Association of Independent Colleges of Art & Design (AICAD), and Canadian Association of Fine Arts Deans. We have shared our meetings with leaders of associations abroad and attended theirs. We have been invited guests of events including the China Academy of Arts' 90th Anniversary.

In 2018, association leaders invited arts deans from other countries who had not yet attended an ICfAD Conference to be our guests for the 55th Annual Conference in Seattle, Washington. Eighteen people from six continents attended, and formally presented information about the issues impacting arts in higher education in their countries. The practice of extending invitations to arts deans who had not previously been with us continued through the years, resulting in new members and on-going relationships. In our 60th year, focus shifted to inviting arts deans from HBCUs to be our guests for their first ICfAD conference experience. This year, we are pleased to welcome arts administrators from Alabama State University, Jackson State University and Johnson C. Smith University.

A global pandemic caused all of us to pause, pivot and change how we do many things. We navigated a rapid switch to online instruction, teaching lessons via Zoom, and built outdoor classrooms -- all while learning about HEPA filters and testing protocols. We created grids with tape on the floor to define individual dancing spaces; provided supplies for students to work on art projects remotely; and endured meeting after meeting . . .

ICfAD members were looking forward to being together in Richmond, Virginia when the board of directors was compelled to re-think the possibilities before them in 2020 and 2021. In the end, not only was the 2020 Conference cancelled -- so was a summer International Symposium in Barcelona with a Global Seminar planned collaboratively with ELIA. Plans

resumed for a Richmond conference in 2021, until the Delta variant presented many with new and sometimes unexpected challenges. ICfAD leaders, out of an abundance of caution, decided to host the association's annual conference in a virtual environment. The program sessions, inspiring speakers, roundtables and other conference opportunities remained intact, being successfully converted from the in-person platform in the ever-changing Covid environment.

Three active Committees are the lifeblood of ICfAD: Diversity, Equity, Inclusion & Belonging; Global Connections; and Leadership Development. Each is led by a volunteer chair, communicating with the association's board of directors through an appointed Board Liaison.

Summer International Symposia have provided cultural immersion opportunities for smaller groups (usually 30 – 40) of arts executives spending several days together abroad, exploring ways in which personal and collective identity is expressed in various cultures through the arts. Developing relationships with arts executives on campuses around the world has been a valued part of coming away with greater understanding.

Programming designed to serve arts deans and their arts academic units through the decades have also included:

Leadership Development Workshops: With a goal of empowering people to be their most effective by providing mentorship and strengthening leadership in the academy, the program supports new deans in their role and nurtures prospective future deans. Leadership Development Workshop sessions integrate theories of value-based leadership for organizational change with the practice of leading arts programs during challenging times. Between online and during the in-person sessions, one-on-one structured conversations with an experienced mentor allow participants to explore topics including personal mission statements; the relationship of individual and institutional values to diversity and inclusion work; planning for and leading innovative change; resource acquisition and management; personnel matters; and more.

Online discussions and programs throughout the year: The wide range of topics has included building vibrant advisory boards; shaping the future of AI for the arts; financial literacy and understanding budget models; streamlining performing arts ticketing systems; summative vs. formative reviews; generating student-produced social media content; the social psychology of leading difficult conversations; and more.

Member Forum: Building community through

connection, the online forum invites deans to ask questions, share experiences, lend advice and generally discuss topics.

Affinity groups: Online and in-person workshops and on-going networking through membership for advancement officers; communications professionals; and curators, directors and professionals who are responsible for fulfilling educational missions through artistic exhibitions empowers and informs team members.

Career Center: Allowing members to post and receive position opening information at no cost.

Roundtable Discussions: Through the years, ICfAD's Roundtable Discussions have served as catalysts for great conversations, potential partnerships, and future endeavors. Roundtable Discussions serve as a forum to explore special topics, timely issues, and fresh ideas of interest to ICfAD's diverse and growing membership.

Leonardo's Children: Stories on Creativity by Fine Arts Deans that will Blow Your Mind: a publishing and subsequent reading opportunity for members in 2019.

Donor Development Cultural Immersion: ICfAD members and their donors attend Spoleto Festival and other arts and cultural events of an international nature, together.

Award for Arts Achievement & Excellence: Each year at its annual conference, ICfAD may honor an individual or organization that has demonstrated significant advancement or support of the arts on a international, national or regional scale.

Representation: As the Board on Higher Education and Workforce of the National Academies of Sciences, Engineering and Medicine bolstered its case for mutual integration of disciplines including the arts and humanities, its planners requested ICfAD representation in its "Branches of the Same Tree" discussions. When the China Academy of Art sought worldwide representation at its 90th Anniversary celebration, its planners did the same.

The International Council for Arts Deans has made a name for itself – a name that is known in thought leadership communities around the world.



ALISON PRUITT, Editor

Alison has proudly and joyfully served as ICfAD's Executive Director for the most recent decade of the organization's history.

Celebrating the Privilege of Arts Leadership: Nurturing Cultures of Caring + Accountability

WE CELEBRATE AND APPRECIATE **THEIR** LEADERSHIP

ICFAD PRESIDENTS

2022-2024

Nancy Uscher
College of Fine Arts
University of Nevada Las Vegas

2019-2022

Jean Miller
Wonsook Kim College of Fine Arts
Illinois State University

2018-2019

Jeff Elwell
College of Fine Arts
Eastern New Mexico University

2016-2018

George Sparks
College of Visual and Performing Arts
James Madison University

2014-2016

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

2012-2014

Lucinda Lavelli
College of the Arts
University of Florida

2010-2012

Raymond Tymas-Jones
College of Fine Arts
University of Utah

2008-2010

Ron Jones
College of the Arts
University of South Florida

2006-2008

Richard Toscan
School of the Arts
Virginia Commonwealth University

2004-2006

Maurice Sevign
Arizona Arts
University of Arizona

2002-2004

Donald Gephardt
Rowan University

2000-2002

Richard W. Durst
The Pennsylvania State University

1998-2000

Margaret M. Merrion
Western Michigan University

1996-1998

John Smith
University of South Florida

1994-1996

Donald Harris
Ohio State University

1992-1994

Rhoda-Gale Pollack
University of Kentucky

1990-1992

Robert Garwell
Texas Christian University

1988-1990

Vaughn Jaenike
Eastern Illinois University

1986-1988

Nat Eek
University of Oklahoma

1984-1986

Kathryn A. Martin
University of Montana

1981-1984

Andrew J. Broekema,
Ohio State University

1980-1981

Grant Beglarian
University of Southern California

1978-1980

Eugene Bonelli
Southern Methodist University

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29Pieces.org | artistsmakingakinderworld.org

29 Pieces is an arts organization based in Dallas, Texas. We use art to awaken, uplift and give voice to the creative human spirit to make genuine, positive social change. Since our inception in 2005, we've trained more than 1500 teachers in 24 states and Washington DC and reached more than 250,000 student participants with our 29 Pieces Education: Artists Making a Kinder World curriculum of project-based, cross-disciplinary lessons. We partner with individual schools, school districts such as Dallas ISD, Washington, DC Public Schools, Atlanta ISD (and others), and institutions of higher learning, such as the University of Nebraska, Arkansas Tech University, and Texas Tech University to facilitate our lessons and projects.



ASIMUT software | asimut.com

ASIMUT is used by the world's best schools of music, performing arts and visual arts. It is the only scheduling, room booking, and event management system built specifically to handle the highly complex and dynamic planning processes of fine arts education. Staff collaborate planning classes, performances, and exhibitions with real-time conflict checking and resolution. Students and faculty can book their own rooms and lessons online using smart phones, computers, or interactive touch screen kiosks, and they are always up to date with the latest schedule changes. Seven of the top eight performing arts schools on the QS-index use ASIMUT, including the Juilliard School and the Curtis Institute of Music in the US, as do many departments of fine arts at major institutions like University of Michigan, Roosevelt University, Bard College, The New School, Université de Montréal, National University of Singapore, etc.



David M. Schwarz Architects | dmsas.com

David M. Schwarz Architects is an architecture, planning, and design firm located in Washington, DC. Our team of 40 architects see architecture as a service and an art undertaken in collaboration with our clients. Founded in 1978, the central tenet of our work is crafting sustainable, human-centered places in stewardship of our public realm. The planning and design of arts' education and performance spaces are at the heart of our firm's work. We collaborate with institutions of higher education across the United States to create places that encourage creative artistic expression, that embody the unique values of each school and that respect our clients' budgets and schedules. Clients include The Universities of South Carolina and Miami; Vanderbilt, Duke, TCU, Catholic, Florida A&M, and Longwood Universities; and St. John's College in Annapolis.



DLR Group | dlrgroup.com

DLR Group is a global, integrated design firm with 1,400 employee-owners in more than 30 offices around the world. Our firm's internationally recognized Cultural+Performing Arts Studio works with higher education institutions across the country on planning and design projects for arts programs involving music, dance, theater, digital media/film, and the visual arts. DLR Group's in-house team consists of a diverse group of architects, engineers, and technology designers, including specialists in acoustics, audiovisual, theatrical, and lighting system design, all dedicated to the fine and performing arts. Our experts lead clients through each phase of their projects, delivering innovative and compelling solutions recognized for their technical excellence, aesthetic appeal, and operational quality.

HGA

HGA | hga.com

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



Jaffe Holden Acoustics, Inc. | JaffeHolden.com

Jaffe Holden has been at the forefront of acoustic and audio/video design for over 50 years, passionately bringing acoustic intimacy and technological sophistication to higher education facilities for the fine and performing arts. Our mission is to create learning environments that are instruments in themselves, finely tuned to support the needs of the students, faculty, and staff who use them every day. Our acousticians and AV designers, who are also experienced educators, performers, and technicians, bring a unique hands-on perspective to every project. They understand the critical role that a well-designed space plays in building the confidence and self-assurance necessary for successful performances.



Kirkegaard | kirkegaard.com

Since 1976 we have provided consulting services in architectural acoustics and integrated systems design. Our work consists of over 3,500 projects in 24 countries. We create impactful and inspiring experiences through sound and visual to enrich a person's wellbeing and to strengthen the community. Our vision is to weave acoustics and integrated systems design into the built environment connecting people in meaningful ways. At our core, we aspire for excellence in the arts, higher education, civic, and commercial projects we serve.



Perkins Eastman | Pfeiffer | perkinseastman.com/pfeiffer/

Architects, planners and programmers for over five decades throughout North America, Perkins Eastman | Pfeiffer is passionate about the creation of inspiring, technologically advanced and environmentally responsible facilities for the fine and performing arts. Known for its collaborative approach, Perkins Eastman | Pfeiffer works with colleges and universities to advance their academic arts missions through the planning and design of new and renovated facilities for instruction, practice, design and production, performance and presentation. Our learning spaces, studios, theaters and museums anticipate collaborative pedagogies, support interdisciplinary collaboration and kindle the imagination while stimulating engagement and building community.



Schuler Shook | schulershook.com

Valued internationally as creative and insightful design partners, Schuler Shook consistently creates exceptional design solutions in architectural lighting design, theatre planning and audio video design. We design for today and for the future. Our work as theatre planners and audio-video designers for colleges and universities is seen in theatres, concert halls, recital and studio spaces, rehearsal rooms, multimedia studios, and support spaces. From initial planning studies to full services for higher education projects, we are known for our inclusive and comprehensive approach to design as well as our success in helping to create facilities that allow faculty and students to strengthen their programs.



Studio A / Acentech | acentech.com

Exceptional sound is determinant of success in performing arts spaces. Careful planning among artists, acousticians, designers, and institutions is necessary to promote an arts-centered design that leads to new, extended, or renewed facilities for tomorrow's performances. Studio A's acoustics and audiovisual consultants bring their own performing arts experience and draw on their personal backgrounds as successful musicians and sound engineers to ensure a common vocabulary with artist groups, and a profound understanding of their needs and aspirations at the outset of any building project. In this way, we help institutions to understand their current and future facilities in the context of their programs' needs.



Theatre Consultants Collaborative | theatrecc.com

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



Threshold Acoustics & AV | thresholdacoustics.com/

Threshold Acoustic and Audio Video consultants design educational places to learn, share wisdom, and pass along culture. The invisible can connect us. Our approach reinforces the visual realm of architecture with the subtlety, power, and delight that sound can bring to the built environment. The international studio's work can be heard at the "Lindemann" the new venue for Brown Arts Initiative, Rice University's Brockman Hall for Opera, and the Wheaton College Conservatory Renovation and Addition.



Wenger Corporation | wengercorp.com

For nearly 80 years, Wenger Corporation has been enriching lives by enabling and inspiring great performances. Along the way, our Wenger and J.R. Clancy products have earned a reputation for unmatched engineering and quality. Our acoustics, rigging, motion control, staging systems and more have become essential to practices and live performances at all levels. You'll find our products in classrooms, theaters, performance venues, and revered music halls around the world. By collaborating with consultants, architects, acousticians, and your team, we thoughtfully engineer systems that optimize the experience of both performers and audiences. Today Wenger employs more than 500 manufacturing, marketing and sales professionals. We offer nearly 600 products to performing art centers. But most of all, we share your passion for performance.



Wilson Butler Architects | wilsonbutler.com

Wilson Butler Architects is an award-winning architecture and interior design firm with 27+ years of expertise in creating outstanding entertainment, hospitality, educational, and cultural experiences. Our projects span a wide-range within this specialty area, including civic performing arts centers, historic theaters, state-of-the-art entertainment venues, and arts education facilities. We build communities through the arts | We prepare the artists of tomorrow | We anticipate the future of entertainment.



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WELCOME from the ICfAD President



Dearest Colleagues

I am so very pleased to welcome each and every one of you to the 60th Annual Conference of the International Council for Arts

Deans in beautiful and culturally vibrant Montreal!

A few months ago we became ICfAD, changing our name ever so slightly to acknowledge the inclusive nature of the colleges and units represented by our membership. This is an example of the way our beloved association -- now starting its seventh decade -- has had the capacity to adapt to contemporary life in the arts through its many glorious years of existence.

Our conference theme this year is "Celebrating the Privilege of Arts Leadership: Nurturing Cultures of Caring + Accountability." The value of caring runs deep in the work of ICfAD. We have always encouraged and cultivated opportunities for deans to have honest conversations and to be there for each other to share strategies and solutions to challenging issues. As Deans, we have the amazing opportunity, and accountability, to enhance the lives of our faculty, staff and students in powerful ways, and absolutely make a positive difference in their futures. We foster collaboration and are always looking for creative ways to build partnerships. Yet leadership roles can be quite lonely at times. ICfAD is a thought-community builder for all of us

throughout the world. We stand for Deans helping Deans and exploring new, bold and innovative ideas together.

The ICfAD Board of Directors, our Executive Director, the dedicated Canadian Association of Fine Arts Deans (CAFAD) and members of both deans' organizations have worked together diligently for many months to create a pre-conference cultural immersion experience in Québec City, and to fashion an extremely engaging conference program which takes full advantage of its magnificent location of Montréal, Canada. We will present exceptional speakers, a range of compelling sessions and roundtables, and visit museums and other cultural organizations in the city and its environs.

Our conference is all about meeting new colleagues, celebrating the great work of our members, seeding future collaborations, thinking together about the future of the arts, gaining global perspectives, and much, much more.

I wish each of you a rich and memorable experience at the conference. For the last two years, I have been incredibly fortunate to serve all of you as ICfAD's President. It has truly been the honor of a lifetime.

With warmest wishes,

NANCY USCHER, PRESIDENT

International Council for Arts Deans (ICfAD)



Concordia University's Faculty of Fine Arts

Concordia University's Faculty of Fine Arts stands as one of North America's largest art and design schools, home to nearly 4,000 students across nine departments. It offers a wide array of 26 undergraduate and 22 graduate programs in visual and performing arts, cinema, design, digital arts, art education, art history, creative arts therapies, and interdisciplinary studies.

Playing a pivotal role in advancing Research-Creation as a leading practice-based research orientation in Canada, the Faculty of Fine Arts bridges interpretive and research disciplines with creative practices, enriching academic exploration and fostering innovation within the arts sector and beyond.

Faculty members and students actively engage with the community through exhibitions, performances, and collaborative projects that contribute to Montreal's vibrant cultural scene. Emphasizing practice-based exploration, creative experimentation, and both traditional and digital fabrication, the faculty creates a stimulating environment

for research and artistic expression. Students benefit from immersive experiences in state-of-the-art research centers, labs, field schools, and studios, enhancing their creative endeavors.

The Faculty of Fine Arts supports diverse unique initiatives such as Curriculab, empowering faculty in decolonizing the curriculum, enhancing accessibility, and promoting sustainability. Art Volt, Canada's premier program of its kind, aids graduates in transitioning to professional life by fostering connections with local and global artists and organizations.

Located in Montreal, a city celebrated for its lively bilingual culture and affordable education for its 254,000 university students, Concordia's Faculty of Fine Arts provides an ideal setting for academic and personal growth. Committed to nurturing creativity and critical inquiry, the Faculty of Fine Arts prepares future leaders in the global arts community.



McGill



Schulich School of Music
École de musique Schulich

Schulich School of Music of McGill University



Music has existed as a field of study at McGill University for over 140 years. Since the founding of the Faculty of Music in 1920 to the present day, the Schulich School of Music of McGill University (SSoM) has consistently been a leader in music pedagogy, research, innovation, performance, and technology throughout Canada and around the world.

The SSoM is home to more than 850 students (32% from Quebec, 34% from the rest of Canada, and 34% international), who are drawn here by over 200 faculty members, numerous ensembles, and a rich legacy that inspires excellence.

Today, the SSoM offers 50 different programs in research and performance and puts on over 600 concerts and events annually. It is known for programs in orchestra, opera, jazz, early music, and contemporary music. Our leadership in sound recording and music technology provides unique possibilities for collaboration with the larger musical community.

The mission of the school is to offer the highest calibre of teaching and learning, grounded in exceptional performance and research, in an inclusive and inspiring environment. This mission is directed at enabling students to achieve their full potential as innovators, cultural leaders, and global citizens, well-prepared to face the 21st century, to maintain strong connections to local and global communities, and to advance well-being through the creative use of music.

The Schulich School of Music of McGill University embodies the highest international standards of excellence all while redefining and transforming the way we understand, listen, and perform music.

Ateliers creatifs Montréal and daphne

Founded in 2007 as Ateliers Créatifs, Ateliers Créatifs Montréal was created to counter the exodus of artists from Montreal's central neighborhoods. In Montreal, as in many other cities, artists have moved into industrial suburbs near the city center, finding spaces that suit their needs in industrial buildings. By revitalizing these areas, they also bring economic and cultural benefits. However, the presence of artists is often temporary, as real estate pressures tend to displace them in favor of new developments, pushing them further away from the city center.

This trend is visible in Montreal, where artists were first displaced from Old Montreal, then from areas along Saint-Laurent Boulevard, and more recently from the Quartier des Spectacles. Buildings like 10 Ontario Ouest and the Wilder have seen their artists replaced by commercial and residential projects.

In 2004, the proposed conversion of the Grover factory into a residential complex raised concerns among local



development stakeholders, prompting the CDEC Centre-Sud/Plateau Mont-Royal to support artists in preserving the building's cultural vocation. Despite these efforts, the factory was sold to a private developer in 2006. This event highlighted the importance of maintaining artists' studios for Montreal's cultural vitality and the positive impact artists have on the neighborhoods where they settle.

The Grover factory case led to several initiatives: establishing the Faubourgs creative hub, designating the area as an employment zone, and committing to support the consolidation of artists' studios through the city's cultural development policy. These efforts resulted in the creation of Ateliers Créatifs Montréal, which aims to provide affordable, suitable workspaces for artists, artisans, and cultural organizations, shielding them from the volatility of the real estate market.



daphne

daphne operates on unceded lands known as Tiohtià:ke by the Kanien'kehá:ka; and as Mooniyang by the Anishinaabe. We are proud to be a part of this urban island territory, as it continues to be a rich gathering place for Indigenous peoples of many nations and origins across this continent.

daphne's mission, as a non-profit Indigenous artist-run centre, is a commitment to serving the needs of emerging, mid-career, and established Indigenous artists through exhibitions and associated programming, workshops, residencies and curatorial initiatives.

daphne is an Indigenous space that is grounded in protocols such as the Kanien'kehá:ka Ohenton Kariwatekwen [Thanksgiving Address] and the Anishinaabe Grandparent Teachings as cultural traditions that strengthen community through building good relations, visiting, making art and sharing food. daphne is intent on building relationships and creating community. daphne encourages a culture of peace through critical, respectful exchange with our Indigenous and non-Indigenous peers and audiences.



This exhibition is a gallery-filling Tempo-tent (these ubiquitous tents cover cars parked outdoors in the on-going winterscape of Québec). Inside the Tempo are a series of rooms/ spaces that the visitor will visit with recognizable objects. All of which speak to recent / contemporary culture and the unsustainability of our practices.

Our co-founders, Hannah Claus, Caroline Monnet, Nadia Myre and Skawennati are all prolific artists and Indigenous arts advocates working across borders nationally and globally while living and working in Montreal. The co-founders came together to in 2019 to form the entity known as daphne and we opened to the public in May 2021.

The name of our artist-run centre, daphne, recognizes and aligns the centre with the visionary Anishinaabe artist, Daphne Odjig. Among her many accomplishments, Odjig was the first contemporary Indigenous artist to create such a space for her peers in the early 1970s in Winnipeg.

Photo credit - Ludovic Boney - Mike Patten (photographer)



National Film Board of Canada

Founded in 1939, the National Film Board of Canada (NFB) is a one-of-a-kind producer, co-producer and distributor of distinctive, engaging, relevant and innovative documentary and animated films.

One of the world's leading creative centres, the NFB plays a key role in mentoring and developing emerging filmmakers across Canada. It offers a range of programs for documentary and animation talent incubation, with its Doc Lab programs, Hothouse and Cinéaste recherché(e) initiatives for young animators, Filmmaker Assistance Program to help developing independent filmmakers, and more.

The NFB ensures that these initiatives are aligned with its equity, diversity and inclusion commitments, meeting the needs of Indigenous Peoples and other underrepresented groups.

From its new headquarters in the heart of Montreal's vibrant entertainment district, the Quartier des Spectacles, and its production offices across Canada, the NFB is



deeply rooted in Canada's diverse creative communities. It has enabled Canadians to tell and hear each other's stories for over eight decades, and NFB films are a reliable and accessible educational resource.

The NFB is also recognized around the world for its expertise in preservation and conservation, and for its rich and vibrant collection of works, which form a pillar of Canada's cultural heritage.

The NFB and its productions and co-productions have earned over 7,000 awards, including 11 Oscars and an Honorary Academy Award for overall excellence in cinema.

To date, the NFB has produced more than 14,000 works, 6,500 of which can be streamed free of charge at nfb.ca.



The PHI Center



Founded in 2012, the PHI Centre is dedicated to innovation at the frontiers of creative production and fosters the design, development, production, and presentation of a wide variety of disciplines and forms, with an emphasis on digital technologies and new media. Its programs and architecture are designed to be agile, adaptable, and highly productive. At the intersection of art, film, music, design and technology, the PHI Center works to expand the venues for creative production and consumption of art by offering unique, unclassifiable, engaging and constantly evolving programming. The Centre's original and eclectic artistic creations, both from PHI and from the international scene, include musical performances, screenings, interactive exhibitions, guest artist installations, lectures and workshops.

The PHI Centre's new fall exhibition, *Coded Dreams*, includes two experiences centered on artificial intelligence.

Tulpamancer is a VR installation that creates an immersive encounter with each participant's memories and potential futures. Participants answer questions about their lives at a computer terminal before wearing a VR headset to explore unique, AI-generated virtual scenes that question their past and potential fates. Each interaction results in a unique work, deleted after viewing and left to resonate only in memory.

The *Golden Key* brings audiences into contact with an AI's mythological dreams as it generates a never-ending story, trained on thousands of folk tales from around the world. The installation invites participants to take on the role of the "trickster," actively shaping the AI-generated narrative and exploring the hidden structures behind its creative process.

Cover photo: ©2022 Stephane Brugger,
Right photo: Espace ONF RThibodeau



Museum of Fine Arts

Founded in 1860, the Montreal Museum of Fine Arts (MMFA) has been built on the generosity of multiple generations of Montrealers. Its mission is to acquire, conserve, study, interpret and present significant works of art from around the world and from every era, in the hope that members of its community and all Museum visitors may benefit from the transformative powers of art.

The MMFA's collection showcases Quebec and Canadian heritage, Indigenous art and international art from a progressive and innovative perspective. It comprises close to 47,000 paintings, sculptures, graphic artworks, photographs, multimedia installations and decorative art objects dating from antiquity to the present. The MMFA's exhibitions and cultural programming aim to inspire new ways of looking at art and the history of art.

As a hub of art, community and exchange and a pioneer in the provision of art therapy, the Museum collaborates

with partners in the fields of community organization, education, health and technology to offer all audiences an enriching and transformative experience of art. Thus, through each of its projects, the MMFA continues to strive towards a more inclusive, accessible and just world.

About the music being played at the conference . . .

Federico Freschi, Executive Dean, Faculty of Art, Design & Architecture, University of Johannesburg, South Africa shared:

The award-winning University of Johannesburg Choir celebrates its 50th anniversary this year. It has received accolades for its mastery of both African and Western repertoire, as well as popular music. Included here are 'Time After Time', 'Ngothando' and 'Botho'.

"Time After Time"

Composers: Cyndi Lauper & Rob Hyman arranged by Kirby Shaw (1942-)
Recorded October 2023
Conducted by Renette Bouwer

"Ngothando"

Composer: Mbuso Ndlovu (1982-)
Recorded October 2019
Conducted by Sizwe Mondlane

"Only through love can we truly conquer hardships." (IsiZulu)

"Botho"

Composer: Mbuso Ndlovu (1982-)
Recorded November 2023
Conducted by Sizwe Mondlane
"Humanity 'Ubuntu' begins with respect and thanksgiving." (SeTswana/SeSotho)

Paul Kassel, Dean, College Visual and Performing Arts, Northern Illinois University shared:

"Kaleidoscope"

from *Colossal Abundance*
Geoff Bradfield, Professor of Jazz

"Blues on The Corner"

from *Keyed Up*
Bobby Broom, Professor of Jazz

Elisabeth Honn Hoegberg, Director, School of Music, Theatre and Dance, Oakland University shared:

"Circa mea pectora"

Carl Orff, Carmina Burana
Oakland University Symphony Chorus and
Symphony Orchestra, cond. Michael A. Mitchell

Courtney Crappell, Dean, Conservatory for Dance, Music, and Theatre University of Missouri-Kansas City shared:

"Shoutout"

by Roxanne Etezady
Conservatory Wind Symphony, Steve Davis,
conductor

Poeme for Oboe & Piano, Marina Dranishnikova
Celeste Johnson Frehner, oboe
Karen Savage, piano

"Inner Urge" by Joe Henderson

The Carl Allen Student Ensemble

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CELEBRATING THE PRIVILEGE OF ARTS LEADERSHIP: Nurturing Cultures of Caring + Accountability

The 60th Annual Conference of the
International Council for Arts Deans
strategically intersecting the annual conference of the
Canadian Association of Fine Arts Deans

Concordia University | Université Concordia
Schulich School of Music of McGill University | École de musique Schulich de
l'Université McGill in Montréal, Québec, Canada

TUESDAY OCTOBER 8

5:30 – 7pm

Welcome Reception, celebrating ICfAD's 60th Anniversary

The Marriott Chateau Champlain, one of Montréal's iconic hotels, offers panoramic views of the downtown skyline, Mount Royal Park and the majestic St. Lawrence River from its 36th floor reception space with plenty of "wow" factor!

Welcome Reception
proudly sponsored by



7 – 7:45pm

Informal gathering of first-time conference participants and ICfAD new members Foyer of Lloyd Restaurant





STUDIO A is a specialized team of acoustics consultants and audiovisual designers within Acentech, focused on cultural and performing arts venues. We collaborate with institutions and architects to facilitate arts-centered design for tomorrow's performing and visual arts.



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Artists Make a Kinder World. Art Education Inspires and Heals.

At 29 Pieces, one of our Guiding Principles for Success is "Take it to the Streets." We're often asked, how did you do it? When we begin planning a project such as the Dallas LOVE Project (10,000 pieces of art displayed in 67 exhibit locations), the American LOVE Project, Dallas Teachers Speak or the RESPECT Project, there are questions we ask one another from Day 1. How do we engage and embrace a racially diverse, economically diverse, age diverse range of participants? How do we involve the community outside the walls of our organization? How do we find committed exhibit location partners? How do we organize and train large groups of volunteers? What is our plan to expand awareness of the project through the press and social media? What are we trying to accomplish and what will success look like for us? For a breakfast mini-presentation at the 2024 ICfAD Conference, Karen Blessen will offer the 29 Pieces 8-Step Plan for building ambitious and meaningful art-based projects that forge connections between your institution and the community.



KAREN BLESSEN

For decades, Karen Blessen worked as an illustrator and writer. In 1989, she was the first graphic artist to win the Pulitzer Prize, for her work on a special section of the Dallas Morning News about a corporate jet crash. Other clients during that period included Absolut Vodka, Lincoln Center, the Times Square Business Improvement District (now Times Square Alliance), the Greenwich Village Business Improvement District, Simon & Schuster, the Wall Street Journal, American Airlines, The American Red Cross, Adobe, The Gap, Seagram, G. P. Putnam's Sons Publishers, and many others.

In August of 2000, after a young man was murdered in front of her home in Dallas, she wrote and illustrated ONE BULLET, a three-year project for the Dallas Morning News about the colossal human cost and impact of one act of violence. <http://karenblessen.com/stories/onebullet.html>

In 2005, Karen Blessen and Dr. Barbara Miller founded 29 Pieces, an arts organization based in Dallas, TX. Through 29 Pieces' unique art-based point of entry into the academic world, their Artists Making a Kinder World curriculum team has now trained more than 1500 teachers, worked with more than 250,000 students in 24 states and Washington, DC, and exhibited student art in more than 120 public venues. 29 Pieces also does major public art projects such as The Dallas LOVE Project, The American LOVE Project, the Grand Prairie, TX LOVE Project, the Piece 24 and Piece 10 public sculpture projects, Dallas Teachers Speak and Dallas Students Speak (in collaboration with the University of North Texas and Ashoka) and the Cool Schools Mural Projects (in collaboration with the Trust for Public Land, Dallas ISD, Dallas Parks and Recreation and Texas Trees Foundation).



Karen Blessen earned a BFA at the University of Nebraska, Lincoln. The Library of the University of Nebraska is acquiring more than 100 of her artist journals for their permanent archives.

www.29Pieces.org, www.artistsmakingakinderworld.org, www.theamericanloveproject.org, www.dallasloveproject.org, www.karenblessen.com

Capitalizing on Design for Fundraising

With a 27+ year history designing for arts and entertainment, a large percentage of Wilson Butler Architect's clients are not-for-profit organizations - often reliant on the generosity of donors to fund capital projects and operations. Captivating renderings, digital animations and fly-throughs, along with physical models provide the necessary collateral materials to support fundraising efforts while communicating design goals to the layperson in meaningful ways. This, along with designer support in developing unique donor events, hard-hat tours, and client networking opportunities, provide the uncanny ability to engage donors, stakeholders, and community alike, fostering support around capital campaigns to achieve even the most ambitious development goals.

In this session we will look at how materials such as renderings and physical models engage with audiences, at what stage in a project these materials will have the greatest impact, and how momentum for development campaigns can be gained in incremental steps. We will share insights from our experiences as to how clients can leverage their design teams to engage with key donors, stakeholders, and members of the communities, with anecdotes from past success stories for projects of all sizes.

Wilson Butler Architects



JOSHUA STILING AIA, Principal

With a career dedicated to the performing arts and entertainment venues, Joshua uses his in-depth experience to clearly communicate technical ideas and fully engage clients and consultants in the design process. A gifted storyteller, he uses models, renderings, and narratives to create a common vision that will ultimately attract funding and reveal the impact of donors' contributions. Joshua has served as Design & Project Architect for the Altria Theater, Edge Theater, and most recently the Jay and Susie Gogue Performing Arts Center, Phase I and II; and the Renovation of Lipinsky Hall at UNC, Asheville.



MARIA SALVATIERRA Associate

Maria is an Associate at Wilson Butler Architects with more than 20 years of marketing experience in both the non-profit and for-profit worlds. While living in the UK, she was part of the team who launched the first museum dedicated to urban culture in Manchester. From 2007 to 2013, she was the marketing manager at the Royal Academy of Arts in London and promoted some of most popular exhibitions in the world. Prior to her current role, she was the senior marketing, communications, and development manager at the BSA/AIA where she was part of the ABX team, responsible for PR, communications, sponsorships, and grants for BSA's signature events.

New Play Exchange® for Higher Ed

New Play Exchange (NPX®) is the world's largest database of theatrical works by living writers. NPX provides access to the works of and contact information for more than 12,000 diverse student, early career, emerging, established, and revered writers. More than 58,000 (as of 5.31.24) plays, musicals, monologues, shorts, one acts, and full-length scripts are indexed for rapid search to help you, your students, and faculty find the right pieces to download, read, discuss, perform in classroom settings, and if, desired, develop and/or produce by acquiring performance rights. NPX is full of fresh, of the moment work from a wide range of global writers. This vast library of material can be instantly searched to find the work that meets the specific needs of your students, faculty, and audiences. These works are sortable by a wide variety of measures: genre, cast size and composition, character attributes like gender, race, and age, performance length, topic, audience appropriateness, and playwright demographics (race, ethnicity, gender, and primary location.) The tool provides information on the development and production history of the work and the writer's bio, image, contact information, artist statement, and additional works. Whether your students are looking for monologues or scenes to use in class or faculty members for something that's "just right" for a specific group of actors, class, project, or production NPX is at your service. New Play Exchange is available through individual or organizational subscriptions or, as with the more than 2 million students who already access, the IP-whitelisting of a school's library. NPX is a project of National New Play Network, the nonprofit service organization for America's professional theaters that develop, produce, and ensure the future life of new plays, and is considered a field-altering must-have by the more than 30,000 theater-makers and theaterlovers who are its annual subscribers.



MARTINE KEI GREEN-ROGERS Dean, Theatre School at DePaul University

A renowned dramaturg, director, adaptor, and author, she obtained her PhD from the Department of Theatre and Drama at the University of Wisconsin-Madison and received her B.A. in Theatre from Virginia Wesleyan College and her M.A. in Theatre History and Criticism from The Catholic University of America. She has previously taught at SUNY New Paltz, the University of Utah, Sam Houston State University, and Kenyon College. Her dramaturgical productions include: *The Greatest* with the Louisville Orchestra, *Toni Stone*, and *Sweat at the Goodman*; *Silent Dancer* at Salt Lake Acting Company, and productions at the Court Theatre, Pioneer Memorial Theatre, and the Play on! project translations of *Comedy of Errors* and *The Two Noble Kinsmen* for the Oregon Shakespeare Festival.. She was also on the dramaturgical team for the remount of *Jagged Little Pill* on Broadway. Her most recent publication is the book *Contemporary Black Theatre and Performance: Acts of Rebellion, Activism, and Solidarity* alongside co-editors Dr. DeRon S. Williams and Dr. Khalid Y. Long, published in May of 2023 by Bloomsbury.



GWYDION SUILEBHAN Project Director, New Play Exchange, National New Play Network

Gwydion Suilebhan is a cultural critic, essayist, and playwright. A lifelong arts advocate, he serves as both the Executive Director of the PEN/Faulkner Foundation and the Project Director of New Play Exchange® for National New Play Network. A founding member of The Welders, a Helen Hayes Award-winning playwrights collective in Washington, DC, Suilebhan previously held the position of Director of Brand and Marketing for Woolly Mammoth Theater Company. Suilebhan earned a Master of Arts in poetry from the Writing Seminars at Johns Hopkins University, where he studied with Allen Grossman and Peter Sacks. Earlier, he earned his Bachelor of Arts in poetry from Northwestern University, where he studied with essayist Joseph Epstein and poets Mary Kinzie and Alan Shapiro. Earlier in his career, he worked as a brand and communications consultant for arts and culture organizations. Suilebhan currently serves on the board of the Alliance for Jewish Theatre, was a member of the Council of the Dramatists Guild of America (2017-20.) He speaks widely on the intersection between the arts and technology in the 21st century and writes, with co-author Steven Gimbel, about comedy, politics, and philosophy for *Salon*, *Moment*, *USA Today*, the *Baltimore Sun*, and *3 Quarks Daily*, among other publications. They are currently working on a history of Jewish American comedy. Suilebhan has also spoken and written extensively about the intersections between theater and technology.

Simplify and Manage Complexity so Everyone Can Focus on the Arts

Managing the complexity of an arts academy can be overwhelming, particularly when compared to other educational institutions. Tasks such as timetabling, scheduling, room booking and event management require careful coordination. Often, a single staff member is assigned the responsibility of handling all these details, which can make the institution highly vulnerable if that person is suddenly unavailable.

What if everyone at the academy could access and contribute to planning information? This transparency would not only lighten the planning and scheduling load but also ensure more efficient use of resources like rooms and spaces. Does your academy struggle with tracking all activities, leading to underutilized spaces? This can pose challenges when justifying the need for additional resources to upper management or the central university.

In our breakfast session, we will share with you our experiences from working with more than 80 academies of music, performing arts and visual arts across 21 countries. We will focus on optimizing the planning of workflows and improving the communication of complex and ever-changing schedules to students, teachers and staff.



KLAUS HOFFBECK

is the Commercial Director of ASIMUT software. Throughout his career, Klaus Hoffbeck has worked strategically and practically to develop organizations, has held several leading roles in large companies, and held several board positions, including in the financial sector.

Klaus Hoffbeck has always been driven to better understand people and organizations and to create valuable correlations between all stakeholders in these organizations.

Klaus Hoffbeck has a background in management and organizational development and holds a master's degree in law from Aarhus University, Denmark..

"I am driven by understanding people - their challenges and well-being, and how these can align with business results achieved through strong strategic understanding, visible direction, and qualitative human development."



DENNIS JUNG MØLLER

is the Head of Sales and Implementations of ASIMUT software, where he has been part of the team for more than 14 years since he graduated from the Royal Academy of Music in Aarhus, Denmark, as a singer and pianist with a passion for crooning like Sinatra.

During the years, Dennis Jung Møller has been working with more than 80 academies and leading at least 50 implementations of the ASIMUT software, from which he has gained an enormous experience with the challenges and best practices in managing fine arts academies.

"I am not just installing software – I am using my expertise to make schools change their workflows through a better planning culture among everyone, also students and teachers, so they can focus on what they do best; art!"

What makes a good music practice room? Let's ask the students.

Music practice rooms are the safe cocoons where musicians hone their craft. They also occupy a significant portion of a music school's real estate.

Over the past several years, Studio A at Acentech has embarked on a research project that studies how physical and acoustic properties of practice rooms correlate with user satisfaction, by putting the students at the center of discussion. Through physical acoustical measurements combined with subjective input from students, we aim to answer the following questions:

- What is truly valuable and necessary to a musician's use of a practice space?
- Are design and maintenance budgets for practice room facilities well spent?
- Are we currently planning for the best ROI from a new music education space?

We will share our findings and invite participants to contribute their experience and sign up to participate in this study at the level of their institution.



IOANA PIELEANU Director, Architectural Acoustics

ipieleanu@acentech.com

Ioana Pieleanu is Director of Architectural Acoustics at Acentech, a world-class acoustics, technology, and vibration consulting firm. A lifelong musician, Ioana brings her passion for music to her acoustics consulting leadership. Her portfolio includes museums, performing arts centers, music schools, auditoria, and multi-use spaces. She leads Acentech's Studio A practice, a specialized team of acoustics and audiovisual design consultants focused on arts-centered design to create new, extended or renewed facilities for tomorrow's performing and visual arts. She is instrumental in the creation of 3DListening® computer models, which evaluate acoustical design options before they are built.

Ioana has authored technical articles for several industry publications and lectured at national and international symposia on topics such as computer modeling and 3D Listening simulations, the integration of auditory neuroscience in architectural acoustics, and best practices in architectural acoustics. She is a member of the Mid-Atlantic Association of Museums (MAAM), the Acoustical Society of America (ASA), the International Society for the Performing Arts (ISPA), the Academy of Neuroscience for Architecture (ANFA), and is co-chair of the Boston Society of Architects (BSA) Cultural Facilities Network.



ALEXANDER ROEHL Senior Consultant

aroehl@acentech.com

Music practice rooms are a topic near and dear to Alex, having spent countless hours inside them while studying clarinet performance at the Peabody Conservatory. He has been leading Acentech's study of the subject since 2022, with a focus on connecting objective measurements of acoustical performance to subjective user experiences.

With his combined musical and recording arts background, Alex brings a refined ear to his acoustician role. He has over seven years of acoustical consulting experience, and four years providing all aspects of project management from planning and facility assessment studies, to design recommendations and documentation in the areas of room shaping, sound isolation, and mechanical systems noise and vibration control. His portfolio includes a variety of educational, office, commercial, and performing arts building types, as well as recording studios.

WEDNESDAY OCTOBER 9

8:00 – 8:30am

Breakfast and Mini Presentations Over Breakfast

Mini Presentations are optional for those who choose to participate and will be repeated at tomorrow's breakfast. They are described on the previous pages of this program.

Breakfast proudly sponsored by



8:30am

Welcoming Remarks

by ICfAD President Nancy Uscher and Nathalie Maillé, Directrice Générale, Conseil des arts de Montréal



Nathalie Maillé

Since 2013, Nathalie Maillé has been the Executive Director of the Conseil des arts de Montréal, which recognizes, supports and funds professional artistic creation, production and presentation for more than 700 supported arts organizations. She has in-depth knowledge of arts and culture issues, as well as cultural policies.

Nathalie Maillé holds a bachelor's degree in dance from Université du Québec à Montréal (UQAM) and a graduate diploma in cultural organization management from HEC Montréal. She chaired UQAM's Board of Directors from 2018 to 2020, the Board of Directors of the Montreal's International Women Forum (IWF) in 2023, and has been the first woman ever been appointed as Chair of the Board of Directors of Tourisme Montréal in 2024.

8:30 – 9:15am

Arts Education and the Cultural Recovery of Ukraine

Former Concordia Fine Arts dean, Rebecca Duclos, will share experiences from her recent visits to Ukrainian higher arts education institutions. As a board member for the European League of Institutes of the Arts, Rebecca chairs ELIA's UAx Platform of support funded by the Abakanowicz Arts and Culture Charitable Foundation. Like many young people experiencing violence across the globe today, over 13,000 students in Ukrainian arts academies have been devastated by Russia's illegal invasion of their country, living and working in conditions unimaginable to most of us. The morning session will describe both the devastation and resilience that is everywhere apparent in Ukraine, with a focus on (potentially shareable) community-driven solutions and initiatives that continue to strengthen the UAx Platform now and into the future.



Rebecca Duclos

While on leave from the Art History Department of Concordia University, Rebecca has been primarily engaged in work with art academies in Ukraine and Estonia through the UAx Platform, under the auspices of the European League of Institutes of the Arts. Originally, she came to Concordia in 2010 as part-time faculty in Studio Arts and then returned in 2015 as Dean of the Faculty of Fine Arts. In the years prior, Rebecca was Graduate Dean at the School of the Art Institute of Chicago and Director of the MFA program at the Maine College of Art, one of the earliest low residency, interdisciplinary MFAs in America. As a dual citizen, she moved between America and Canada for academic positions through the years, her heart and ancestry decidedly in the North. She has enjoyed a career that toggled between academe and the cultural sphere, with "off book" forays into archaeology, sheep herding, and cheffing. Long gaps, late life degrees, and living abroad have characterized her path. Her most recent "home" is Estonia from where she works on humanitarian projects that intersect with higher arts education.



UAX Platform: Empowering the Resilience of Ukraine’s Arts and Cultural Recovery

CURRENT EMERGENCY

The Ukrainian higher arts education sector, comprising 17 arts universities with nearly 13,000 students, faces significant challenges due to the ongoing war. These institutions are confronting disrupted academic schedules, damaged infrastructure, and strained financial resources, all of which undermine the quality of arts education. Many educators have had to leave their positions due to funding cuts and conscription, leading to a critical shortage of qualified teaching staff. Additionally, the financial burden has become untenable for many students, jeopardising their ability to continue their education.

UNESCO projects that Ukraine’s arts and cultural sector will need nearly \$9 billion over the next decade to rebuild. Central to this recovery will be the training of artists and cultural professionals capable of leading restoration efforts. Arts education is not only essential for rebuilding physical structures and preserving heritage but also for healing fractured communities and fostering social change.

INTRODUCTION TO UAX PLATFORM

The UAX Platform is a key initiative launched by ELIA, a global network that unites more than 300,000 students from over 285 arts universities across 52 countries. It is focused on supporting Ukraine’s higher arts education and cultural sector during this period of war, and helping it recover by fostering international collaboration and nurturing the next generation of cultural leaders.



THE FOLLOWING UNIVERSITIES AND ACADEMIES ARE TAKING PART IN YEAR ONE:

- Kharkiv State Academy of Design and Arts
- I.P. Kotlyarevsky Kharkiv National University of Arts
- Kyiv National I.K. Karpenko-Karyi University of theatre, cinema and television
- Lviv National Academy of Arts
- A.V.Nezhdanova Odesa National Academy of Music
- National Academy of Fine Arts and Architecture
- Kyiv Municipal Academy of Circus and Performing Arts
- R. Glier Kyiv Municipal Academy of Music
- Kherson National Technical University, Department of IT and Design
- Transcarpathian Academy of Arts



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**PREPARING THE ARTISTS OF TOMORROW
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WEDNESDAY OCTOBER 9Cultural & Campus Visits
proudly sponsored by**Wilson Butler Architects****Cultural & Campus Visits / Morning****Ateliers creatifs Montreal including daphne**

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Ateliers créatifs Montréal is a non-profit real estate developer whose mandate is to develop and protect affordable, adequate and sustainable workplaces and creative spaces for professional visual artists, artisans and cultural organizations. daphne's mission, as a non-profit Indigenous artist-run centre, is a commitment to serving the needs of emerging, mid-career, and established Indigenous artists through exhibitions and associated programming, workshops, residencies and curatorial initiatives.

National Film Board of Canada 1501, rue de Bleury, Montréal (Québec) H3A 0H3

Founded in 1939, the National Film Board of Canada (NFB) is a one-of-a-kind producer, co-producer and distributor of distinctive, engaging, relevant and innovative documentary and animated films. As a talent incubator, it is one of the world's leading creative centres. The NFB has enabled Canadians to tell and hear each other's stories for over eight decades, and its films are a reliable and accessible educational resource.

The PHI Center 407, Saint-Pierre Street, Montréal, QC H2Y 2M3

The PHI Centre is dedicated to innovation at the frontiers of creative production and fosters the design, development, production, and presentation of a wide variety of disciplines and forms, with an emphasis on digital technologies and new media.

Cultural & Campus Visits / Afternoon**Concordia University** Concordia, EV Building, 1515 Saint-Catherine St West, 11th Floor, Room 11.455

Concordia's Faculty of Fine Arts is unique in Canada. Nine departments offer an array of programs in visual arts, performing arts, cinema, design, digital arts, art education, creative arts therapies, and specialized studies such as film and moving image studies and art history. Milieux Institute for Arts, Culture Technology is an interdisciplinary graduate research institute for new media arts, digital culture and information technology.

Montréal Museum of Fine Arts Museum Group Entrance 2075 Bishop Street

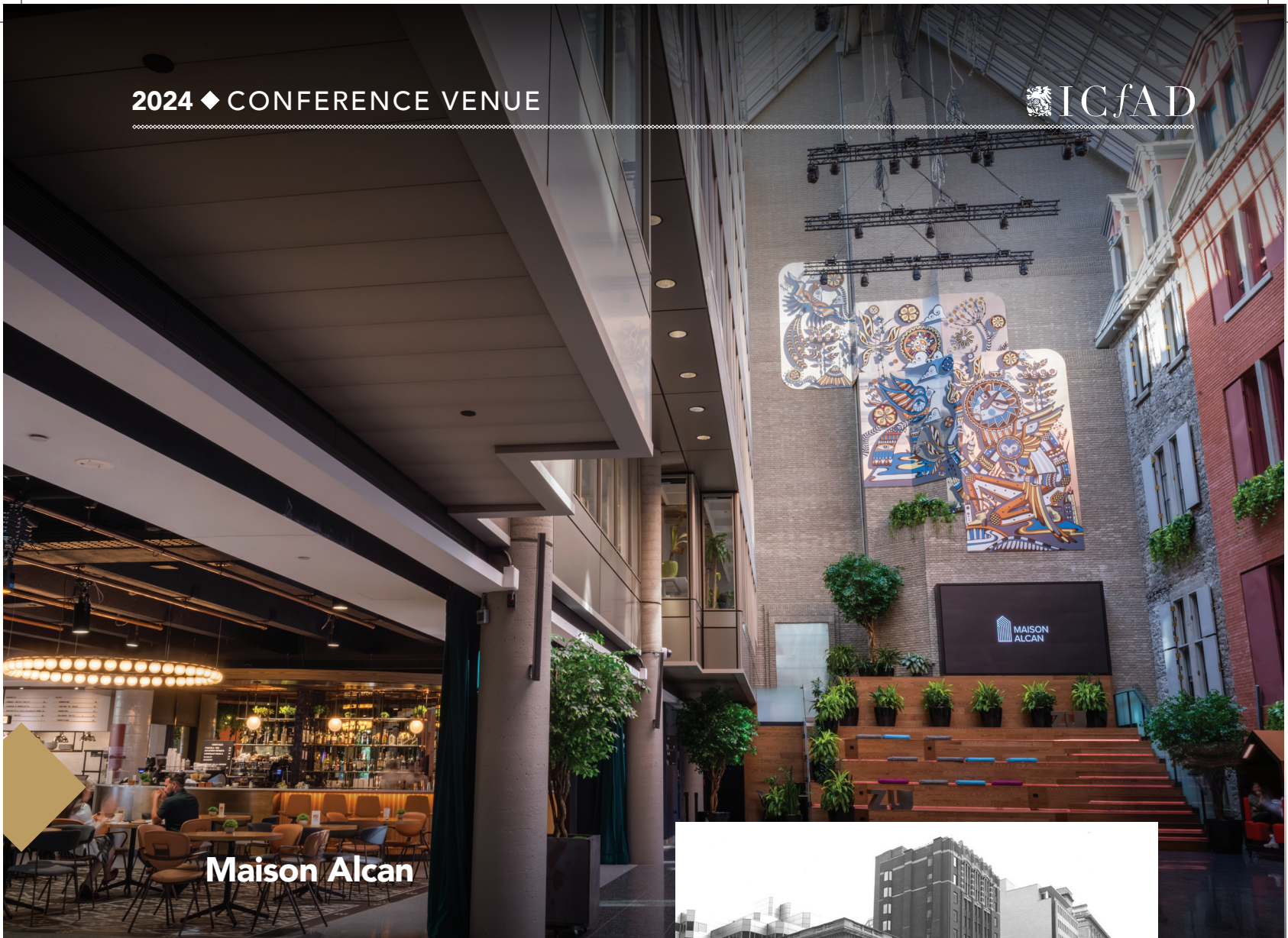
The MMFA's collection showcases Quebec and Canadian heritage, Indigenous art and international art from a progressive and innovative perspective. It comprises close to 47,000 paintings, sculptures, graphic artworks, photographs, multimedia installations and decorative art objects dating from antiquity to the present.

The Schulich School of Music of McGill University Elizabeth Wirth Music Building / 527 Sherbrooke Street West

Ranked among the top 5 North American music programs (QS World University Rankings 2024), the Schulich School of Music of McGill University embodies the highest international standards of excellence in professional training and research.

Artificial Intelligence & Indigenous Knowledge McGill University - Elizabeth Wirth Music Building (527 Sherbrooke St. West, Room A-832 (8th floor) (WIFI: Eduroam)

Jason Edward Lewis is Full Professor of Design and Computation Arts. He is a digital media artist, poet, and software designer. He founded Obx Laboratory for Experimental Media, where he directs research/creation projects using virtual environments to assist Aboriginal communities in preserving, interpreting and communication cultural histories, devising new means of creating and reading digital texts, developing systems for creative use of mobile technology. He is the director of the Initiative for Indigenous Futures, a seven-year SSHRC-funded Partnership focused on how Indigenous communities imaging themselves seven generations hence. Lewis co-founds and co-directs the Aboriginal Territories in Cyberspace research network that is investigating how Aboriginal people can participate in the shaping of our digital media future and co-directs workshop combining traditional stories and game design at the Kahnawake First Nations' high school.



Maison Alcan

Maison Alcan, the world headquarters of Alcan Aluminum Ltd, is a complex of four historic structures linked by an glass atrium to a 7-storey aluminum-clad office structure known as the Davis Building. In commissioning this design, Alcan established its corporate presence on Sherbrooke Street, while preserving and enhancing a part of Montreal's architectural heritage.

Typical of the development on the south side of Sherbrooke Street in the Square Mile, all the residences integrated into Maison Alcan are rowhouses. At the corner of Sherbrooke and Stanley street is the Atholstan house. Built in 1895, this neo-classical limestone mansion was designed by Alexander Francis Dunlop for Sir Hugh Graham (later Lord Atholstan) founder of The Montreal Star. It was recognized as an historic monument by the government of Quebec in 1974.



More modern in scale, the Beique house to its west was built in 1893 for Frederic-Ligori (later Senator) Beique. The red brick and Tyndall limestone Berkeley Hotel was designed by Lawson & Little in 1928. Adjoining it is an early Square Mile residence, designed by William Tutin Thomas in 1873 for Mrs. Phillip Holland. Maison Alcan was designed by Arcop Associates and was completed in 1983.

Please walk to Maison Alcan 1188 Sherbrooke West

The **Maison Alcan** heritage site is a set of historic buildings located in the heart of Montreal, in the Golden Square Mile. Maison Alcan is one of the country's important heritage sites and has become a symbol of Quebec's resilience in the face of the exodus of businesses to the rest of Canada during a pivotal time in the country's history.

5:00 – 6:30pm

A Conversation with

Michelle Chawla, Director and CEO of Canada Council for the Arts

Maria Rosario Jackson, Chair of the National Endowment for the Arts



MICHELLE CHAWLA

Michelle is the Director and Chief Executive Officer of the Canada Council for the Arts, a role she began on June 26, 2023, for a five-year term.

As Director and CEO, Michelle is guided by the values of openness, respect and trust. Her focus is on building and strengthening relationships and finding every opportunity to champion the crucial role of the arts in society. Under Michelle's leadership, the Council is working in close collaboration with arts organizations, artists and other stakeholders, playing a central role in building a more sustainable future for the arts in Canada.

From a Punjabi and Quebecois background, Michelle is a member of the Sikh community. She is fluently bilingual, and she is passionate about ensuring that a diversity of voices are valued, heard and respected through arts and culture.



MARIA ROSARIO JACKSON

For more than 25 years, Maria has focused on integrating arts, culture, and design into healthy communities, blending social science and arts-based approaches. Her work addresses community revitalization, race and ethnicity dynamics, and the role of arts in society. Appointed by the U.S. Senate in December 2021, she became the first African American and Mexican American woman to chair the National Endowment for the Arts in January 2022.

Currently on leave from Arizona State University, she has led initiatives on creativity, place, and equitable communities. She also served as senior advisor for Arts and Culture at the Kresge Foundation and was appointed to the National Council on the Arts by President Obama in 2012. Chair Jackson holds a PhD in urban planning from UCLA, an MPA from USC, and has roots in South Los Angeles, Ohio, and Mexico City.

6:30 – 7:15pm

Reception at Maison Alcan with the Canadian Association of Fine Arts Deans

7:30 departure for 7:45pm reservations

Dine Arounds in Old Montreal

Pre-registration is required and once confirmed may not be changed. Motorcoach transportation will be provided for those who pre-registered for dinners with colleagues. After dinner, please use ride services back to the hotel at your leisure. Motorcoach transportation will also be provided from the reception to the hotel, for people who did not pre-reserve dinners. It is a 12-minute walk for those who choose to do so.



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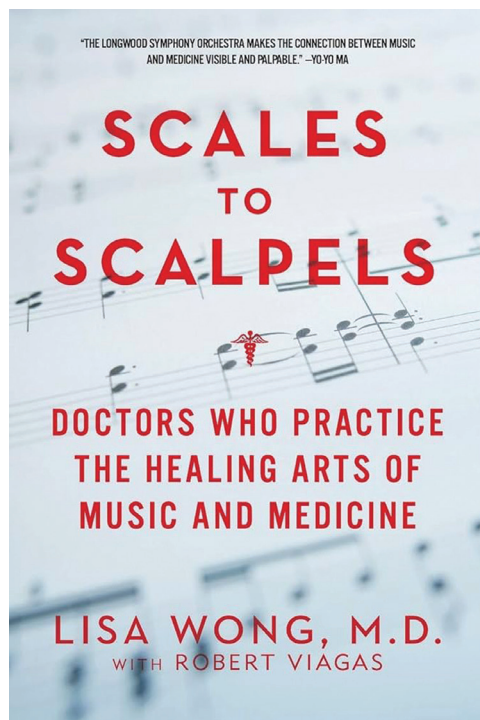
THURSDAY OCTOBER 10**7:30 – 8:15am**

Mini Presentations are optional for those who choose to participate.
Mini Presentations are described on pages 25-29.

Breakfast proudly sponsored by
PERKINS — EASTMAN | **pfeiffer**

Scales to Scalpels**DOCTORS WHO PRACTICE THE HEALING ARTS OF MUSIC AND MEDICINE**

by Lisa Wong & Robert Viagas



With the assistance of playbill.com founder Viagas (I'm the Greatest Star: Broadway's Top Musical Legends from 1900 to Today, 2009, etc.), Wong sums up her experiences as president of Boston's Longwood Symphony Orchestra.

The author joined this relatively unique orchestra of semi-professional musicians who are also medical practitioners in 1985, at a time when it was made up of "an enthusiastic but rather motley band of eighty or ninety musicians." In college Wong had dreamed of becoming a professional violinist but decided on a medical career instead. Despite the demands of a thriving pediatric practice, marriage and motherhood, she joined the LSO and served as president from 1991 to 2012. She provides thumbnail sketches of other members of the orchestra to substantiate her assertion that music and medicine can be complementary, and she explains that the ability to listen is crucial both for musicians performing in an orchestra and doctors treating patients. Both disciplines require "passion, focus, training, and the sharing of humanity with those around us," and for doctors who need to suppress their own emotions in professional situations, playing music can be a welcome release. Wong also discusses the clinical benefits of listening to music—e.g., stroke victims who regain their lost ability to speak by singing; withdrawn patients suffering from dementia who become responsive through music—and pays special tribute to Dr. Albert Schweitzer, the Nobel Prize-winning doctor whose combined career as a missionary and musician remains an inspiration.

Wong's message is simple yet profound: Music heals.



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Clockwise from top left: U. St. Thomas (photo c/o Wenger Corp), NYU Paulson Center (2&3), Oregon State U PRAX (photo c/o Blake Brown), Eckerd College Nielsen Center for Visual Arts

8:30 – 9:20am & 9:35 – 10:25am

**Engaging the Arts for Healing, Leading, and Being:
An Interactive Keynote**

Keynote proudly sponsored by

JaffeHolden

As we move forward in the 21st century, arts education and arts integration will become increasingly important to the vitality of an equitable society and community. Rigorous training in the arts promotes creativity, encourages collaboration, and inspires innovation - the very qualities sought after by future employers in fields as seemingly disparate as business, healthcare, and the sciences. At the same time, artists and musicians can benefit from deeper knowledge and training in leadership, resilience and well-being.

Lisa Wong, author of *Scales to Scalpels*, and Chris Reina, Founder of Leading Without Ego, two professionals who share similar artistic approaches, will share their expertise and passion around the need for deeply integrating art and science. In a highly engaging and novel session which puts into practice the very ideas they espouse, they aim to make the case for a transformative way of leading, living, and being that is more connected, harmonious, and brings about human flourishing across the globe.

Attendees can expect to:

- learn how to more effectively think about and integrate the arts across various facets of learning and practice to foster a more balanced and enriched approach to leading, living, and being;
- experience a dynamic learning environment that actively exemplifies the balanced integration of the science of art and the art of science; and
- grow and develop as a transformative leader who has the courage and capacity to encourage others to more deeply and compassionately connect with one another and work toward shared goals.



LISA WONG

Lisa is a musician, pediatrician and arts advocate with a deep interest in interdisciplinary learning through the arts. She trained in pediatrics at Mass. General Hospital and is an assistant professor and associate co-director of the Arts and Humanities Initiative at Harvard Medical School. Lisa has been a pediatrician at Milton Pediatric Associates since 1986. As a violinist and violist of the Longwood Symphony Orchestra she was a lead designer of LSO’s signature “Healing Art of Music Program” that brings musicians and community based healthcare organizations together. This work was documented in her book, *Scales to Scalpels: Doctors who practice the healing arts of Music and Medicine*.

Nationally, Dr. Wong co-chaired the 2024 pre-summit committee on Arts and Health prior to the “Healing, Bridging and Thriving” summit of the NEA and President’s Domestic Policy Council, and has recently joined the scientific committee of the newly created Neuroarts Blueprint Initiative.



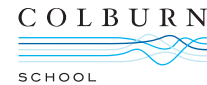
CHRISTOPHER REINA

Christopher is the Founding and Executive Director of the Institute for Transformative Leadership and an Associate Professor in the Department of Management and Entrepreneurship at Virginia Commonwealth University. His research focuses on the intersection of leadership, mindfulness and emotions in the workplace and how they aid employees and organizations in order to facilitate employee engagement and organization performance and well-being.



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Dennis served as the Student Council President at the Royal Danish Academy of Music in Aarhus. With 14 years of experience at ASIMUT, he is the go-to expert for any questions related to system usage.



Commercial Director

Klaus, with his background in the financial sector, defies the typical industry stereotype. His presence always brings positive energy and laughter to any setting.

Meet us in Montreal

Look for two vikings -
one tall, one not as tall, both with Danish accents!

9:20 – 9:35am
Reflection Break

Reflection Break proudly
 sponsored by



Taking breaks to reflect, network, and get to know others is incredibly important for several reasons:

- **Boosts Productivity and Focus**—Regular breaks help prevent burnout and maintain high levels of productivity. When you step away from work, even briefly, it allows your brain to rest and recharge, which can lead to better focus and efficiency when you return¹.
- **Enhances Mental Well-being**—Breaks are essential for mental health. They provide an opportunity to de-stress and reduce anxiety, which can improve overall well-being and job satisfaction¹.
- **Encourages Reflection**—Taking time to reflect on your work and personal goals can lead to valuable insights and better decision-making. Reflection helps you understand what’s working well and what might need adjustment, fostering continuous improvement².
- **Fosters Networking and Relationship Building**—Breaks are perfect for networking and building relationships. Whether it’s a casual chat over coffee or a more structured networking event, these interactions can lead to new opportunities, collaborations, and support systems³.
- **Promotes Creativity**—Stepping away from your usual tasks can spark creativity. Engaging in different activities or conversations can provide new perspectives and ideas that you can bring back to your work⁴.
- **Improves Physical Health**—Regular breaks, especially those that involve physical activity, can improve your physical health. Stretching, walking, or even just standing up can reduce the risks associated with prolonged sitting and improve overall physical well-being¹.
- **Builds a Supportive Community**—Getting to know your colleagues and peers better can create a more supportive and collaborative work environment. Strong relationships at work can lead to better teamwork and a more positive workplace culture³.
- **Increases Job Satisfaction**—When you take breaks to connect with others and reflect on your achievements, it can increase your sense of fulfillment and satisfaction with your job. Feeling valued and supported by your network can make your work more enjoyable and rewarding².

TIPS FOR EFFECTIVE BREAKS

Schedule Regular Breaks: Plan short breaks throughout your day to rest and recharge.

Engage in Social Activities: Use breaks to catch up with colleagues or attend networking events.

Reflect on Your Goals: Take time to think about your progress and set new goals.

Stay Active: Incorporate physical activity into your breaks to boost energy levels.

Taking breaks is not just about resting; it’s about creating opportunities for growth, connection, and well-being. How do you usually spend your breaks?

Source(s)

1. *The Importance of Taking Breaks: Increase Your Focus - BetterUp*
2. *The Importance of Taking a Break | Harvard*
3. *The Importance of Taking Breaks - 10 Powerful Points*
4. *Why Taking Breaks Is So Important - mike-robbins.com*
5. *Why and How You Should Take Breaks at Work | Psychology Today*

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Our **vision** is to weave acoustics and integrated systems design into the built environment connecting people in meaningful ways.



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10:25 – 10:50am
**Reflection Break
and Transfer to Roundtable Discussions**

 Reflection Break proudly
sponsored by

10:50am – 12:30pm
Roundtable Discussions

 Roundtable Discussions
proudly sponsored by


Through the years, ICfAD's Roundtable Discussions have served as catalysts for great conversations, potential partnerships, and future endeavors. Roundtable Discussions serve as a forum to explore special topics, timely issues, and fresh ideas of interest to ICfAD's diverse and growing membership.

We invite you and colleagues from your institution to submit a Roundtable Discussion proposal, for next year's conference. We invite topics that share specific initiatives, unique programs, and administrative strategies that have evolved at your institution and that will be of interest and value to other arts administrators in higher education. Please keep in mind that by proposing a Roundtable Discussion, you are inviting others to share as well, more so than making a formal presentation.

Lead facilitators of Roundtable Discussions will be administrators of arts + design academic units at institutions of higher education, and are expected to register and participate in the full conference.

You may review the topics discussed at previous conferences by clicking any of the "Roundtable Discussions" links on the Conference History page of ICfAD's website.

Roundtable Discussions have been sponsored by Theatre Consultants Collaborative since 2013.

Here's what conference attendees have said about the Roundtable Discussions at ICfAD Conferences:

"Really love this format and the variety of topics."

"There were more interesting topics than was time for me to attend. If they were spread out over two days it might have been possible to do so."

"I found these discussions to be some of the most beneficial programming of the conference. I'd recommend extending the time of these sessions and/or adding another section of Roundtable Discussions."

"More time. These were the highlight of the conference for me. It would be lovely to have 3 - 4 hours (30 - 45 minutes of conversations per) of Roundtable Discussion."



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THURSDAY
OCTOBER 10
10:50am – 12:30pm

AI and the Arts

Many campuses are seeing extraordinary resources directed toward Artificial Intelligence initiatives, and this condition will almost certainly continue for the foreseeable future. While the focus of support frequently is aimed at STEM areas, the Arts have an opportunity to engage with such initiatives or face the possibility of being left behind. We are in the very early stages of navigating what AI is, what it will become, and how we and our students will be affected; regardless of very legitimate concerns about creativity, humanity, copyright, plagiarism, ethics, and myriad other trepidations, it is in our interest as Arts leaders to help shape how AI will evolve in our disciplines. How can we harness AI as creative tool for our future? Beyond Chat GPT or DALL-E, the strategic integration of AI technologies in almost all areas of the Arts can facilitate collaborative research and will be essential to effectively training students for a Brave New World. Similar conversations are happening across the country, from a recent conference hosted by a2ru to an afternoon session of the Big Ten Alliance for the Arts. This session will present two short case studies before opening it up to a broader conversation.



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

Peg Faimon received her BFA from Indiana University and her MFA from Yale University, earning the Norman Ives Memorial Award. She started teaching at Miami University in 1991, where she served as the Chair of the Department of Art and Professor of Graphic Design. At Miami, she also held positions as the Co-Director of the Armstrong Institute for Interactive Media Studies, Founding Director of the Miami Design Collaborative, and Lead Faculty of Graphic Design. She was named the Miami University School of Fine Arts Crossan Hayes Curry Distinguished Educator in 2000 and the Naus Family Faculty Scholar in 2008. In July of 2016, she moved to Indiana University Bloomington to become the Founding Dean of the newly formed School of Art, Architecture + Design, which was the merger of various art, design, and business disciplines. In 2019, the School was renamed the Sidney and Lois Eskenazi School of Art, Architecture + Design. Faimon has also maintained a design consultancy, Peg Faimon Design, and has received national and international recognition for her design work. She is currently serving as Vice President on the Executive Board of the National Association of Schools of Art and Design and is a board member of ICfAD and liaison to the Leadership Development Committee.



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

Arne Flaten (Ph.D. Indiana University-Bloomington) is Professor of Italian Renaissance Art History and Head of the Patti and Rusty Rueff School of Design, Art, and Performance at Purdue University. Growing up in a diplomatic family he has lived and studied in various parts of the world, including Israel, Rwanda and Italy. Arne earned his B.A. in Art Studio and English Literature at St. Olaf College and was elected Phi Beta Kappa. Before Purdue, Arne served as the Director of the School of Art at Ball State University, Chair of Visual Arts and Associate Dean at Coastal Carolina University, and was recognized with the Distinguished Service Award from the South Carolina House of Representatives, and the Distinguished Leadership Award from the University. Professor Arne's research has been supported by the Fulbright Commission; the Getty Research Institute; the Kress Foundation; the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art; the National Endowment for the Humanities; the National Endowment for the Arts; and the Renaissance Society of America. In 2013 Arne was named the HTC Distinguished Scholar-Teacher at Coastal Carolina University, the University's highest honor, and in 2014 he was elected to the European Academy of Sciences and Arts—Salzburg. Arne is a site accreditation reviewer and workshop presenter for NASAD; served on the Services to Historians of Visual Arts and Culture Committee for CAA; is on the Leadership Development Committee for ICfAD, and is a member of the National Council of Arts Administrators, the Renaissance Society of America, and the Big Ten Academic Alliance for the Arts.

Careers in Higher Education Leadership: from President to Dean and from Dean to President

THURSDAY
OCTOBER 10
10:50am – 12:30pm

Daniel Doz, President of Alberta University of the Arts and Nancy J. Uscher, Dean of the College of Fine Arts at University of Nevada, Las Vegas (and current President of ICfAD) will facilitate this two-way discussion about careers in higher education leadership, drawing upon their own experiences, and learning more about yours. Daniel's pathway was going from a Dean to President, and Nancy's trajectory was from President to Dean. Together, let's focus on various aspects of these roles, and the similarities and differences between them. Topics discussed will include relationship to internal stakeholders, to external stakeholders, the role of internal/external politics (lately and not only in the US that seems to be a growing matter to deal with), managing the growing complexity of these roles and the potential loss of "control" over them, given societal complexities and expectations of/pressure on higher education institutions. With our combined life/leadership experiences, we will reflect on how these roles have (in some ways drastically) changed. What is in store for the future? This, too, will be discussed.



DANIEL DOZ President, Alberta University of the Arts

Daniel Doz is starting his second 5-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 M A 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, Daniel 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, Daniel 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).



NANCY J. USCHER Dean, College of Fine Arts, University of Nevada, Las Vegas

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

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

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

Curricular Strategies at the Intersection of Arts Education and Generative AI

THURSDAY
OCTOBER 10
10:50am – 12:30pm

As the music industry increasingly embraces Generative AI technologies for composition, idea generation, media production, and performance, there is a growing need for educators to develop pedagogies that effectively support students in harnessing the creative potential of these tools. This roundtable seeks to examine the diverse ways in which Generative AI is being utilized in creation and explore strategies for integrating these technologies into arts education curricula. We aim to identify best practices, challenges, and opportunities for empowering students to engage critically and creatively with Generative AI while nurturing their artistic expression and technological fluency. This roundtable will address pedagogical approaches that equip students with the skills, knowledge, and ethical awareness necessary to navigate and shape the future of the arts in the age of large language models.



MARY SIMONI Dean, School of Humanities, Arts, and Social Sciences, Rensselaer Polytechnic Institute

Mary Simoni is a composer, pianist, author, educator, consultant, and administrator. She serves as the Acting Provost at Rensselaer Polytechnic Institute and Professor Emerita, Performing Arts Technology at the University of Michigan. Her music and multimedia works have been performed in Asia, Europe, and throughout the United States and have been recorded by Centaur Records, the Leonardo Music Journal published by the MIT Press, and the International Computer Music Association. She is the recipient of the Prize in Composition by the ArtNET Virtual Museum and named a semi-finalist for the American Prize in Composition Chamber Music. Her music is frequently recognized by Vox Novus. She has authored several books, "Algorithmic Composition: A Guide to Composing Music with Nyquist" co-authored with Roger Dannenberg and published by the University of Michigan; and "Analytical Methods of Electroacoustic Music" published by Routledge. She is a Medal Laureate of the Computer World Honors Award for her research in digital Music Information Retrieval. Her work as a pianist and Steinway Artist specializes in the use of interactive electronics. Her compositions include the design of performance systems that extend the sonic capabilities of traditional acoustic instruments. She has consulted for the Canadian Innovation Foundation, the National Science Foundation, the National Endowment for the Humanities, the National Peace Foundation, and numerous universities and arts agencies throughout the world. The Knight Foundation, the Kellogg Foundation, the National Science Foundation, and the Michigan Council for the Arts and Cultural Affairs have funded her research.



KELLAND THOMAS Dean, School of Humanities, Arts and Social Sciences, Stevens Institute of Technology

Since joining Stevens in 2016, Kelland Thomas has doubled undergraduate enrollment in the Humanities, Arts and Social Sciences, grown the faculty ranks, increased funded research awards and expenditures, and added new research and teaching spaces to the school's footprint. Prior to Stevens he was at the University of Arizona for 19 years where he served at various times as founding associate director of the UA School of Information; interim director of the School of Information: Science, Technology, and Arts; director of the Creative Coding Lab; director of the Camerata Careers in Music program; and professor of Music. As a saxophonist he has performed with Sylvan Street, PRISM Saxophone Quartet, and many notable jazz artists, and his recording of Luciano Berio's *Sequenza IXb* was included in the Mode boxed set "Complete Sequenzas and Works for Solo Instruments", which *New York Times* critic Anne Midgette declared one of the 10 Best Releases of 2006. As an AI researcher he was a Principal Investigator on DARPA's Communicating with Computers program for his project MUSical Improvising Collaborative Agent (MUSICA), which received international press from *Tech Insider*, *Mic.com*, and the *Guardian UK*, among others.

Insights from the 2022 Strategic National Arts Alumni Project (SNAAP) Survey

THURSDAY
OCTOBER 10
10:50am – 12:30pm

SNAAP was successfully relaunched in 2022 with numerous changes to its design, methodology, and administration, including a revised questionnaire that gave new attention to alumni’s “sense of belonging” at their educational institution; the impact of the COVID-19 pandemic on their lives and careers; and paying for postsecondary arts education. Join members of SNAAP’s national board of directors to discuss generalizable insights and key findings from the 2022 survey data, providing timely insight into the current conditions impacting creative workers. These insights will serve as a springboard for discussion among roundtable attendees as to how institutional leaders can enhance the worth and inclusivity of a postsecondary arts and design education. Input from attendees will also be welcomed on interests and priorities for future SNAAP research.



DOUGLAS DEMPSTER

Douglas Dempster previously served as dean of the College of Fine Arts at The University of Texas at Austin and is currently a professor in the Department of Theatre and Dance in the Performance as Public Practice area. Doug is a philosopher by training and profession with research and teaching specialties in philosophical aesthetics, musical theory, cultural policy studies and the philosophy of language. He is published eclectically and esoterically in all these areas. He currently holds the Marie and Joseph D. Jamail Senior Regents Professorship and the Effie Marie Cain Regents Chair in the Department of Theatre and Dance.

Integrating Creative Practice, Research and Studio Teaching in Creative Arts Environments

THURSDAY
OCTOBER 10
10:50am – 12:30pm

Drawing from our experiences in Australia and South Africa, in this roundtable we will explore the intertwined themes of recent developments in creative practice research and the unique challenges faced by creative arts faculties within research-focused institutions. We will discuss how creative and artistic practices contribute to knowledge-making and how Australia and South Africa have successfully integrated creative practice research, including the creative PhD, into their national research ecosystems. This part of the session, led by Craig, will highlight both the achievements and the ongoing challenges in a competitive higher education sector.

Simultaneously, we will delve into the specific issues of balancing rigorous studio teaching with the institutional imperative for research productivity in predominantly STEM-focused academic environments. Federico will share a strategy from his home institution that fosters a sustainable research culture through the principles of the 3 Ps: maintaining a steady cycle of research with one project in the pipeline, one in preparation, and one in production. This approach, supported by collegial networks and communities of practice, integrates research into studio and classroom practices, enhancing both academic and creative outputs.

Participants will gain practical insights to foster environments where creative arts faculty can thrive as both educators and researchers. We welcome discussion, questions, and examples from other contexts and institutions on navigating the integration of creative practice as research and enabling research productivity in creative arts environments.



CRAIG BATTY University of South Australia + The Australian Council of Deans and Directors of Creative Arts (DDCA)

Craig Batty is Executive Dean of UniSA Creative at the University of South Australia. He is the author, co-author and editor of 15 books, including *Script Development: Critical Approaches, Creative Practices, International Perspectives (2021)*, *The Doctoral Experience: Student Stories from the Creative Arts and Humanities (2019)*, *Writing for the Screen: Creative and Critical Approaches (2nd ed.) (2019)* and *Screen Production Research: Creative Practice as a Mode of Enquiry (2018)*. He has also published over 80 book chapters and journals articles on the topics of screenwriting practice, screenwriting theory, creative practice research and doctoral supervision. Craig is also President of the Australian Council of Deans and Directors of Creative Arts (DDCA), which serves as the national peak body for creative arts higher education and research in Australia.



FEDERICO FRESCHI Executive Dean, Faculty of Art, Design & Architecture, University of Johannesburg, South Africa

Federico Freschi was appointed Executive Dean of the Faculty of Art, Design and Architecture at the University of Johannesburg in October 2023. He was previously Professor and Head of College of Te Maru Pūmanawa | Creative Practice & Enterprise at the Otago Polytechnic | Te Pūkenga in Dunedin, New Zealand. A widely published art historian, Federico has served as a Vice-President on the board of Comité International d'Histoire de l'Art (CIHA) and as President of SAVAH (South African Visual Arts Historians). He serves on the advisory committee of Forum Kunst und Markt (Technische Universität Berlin), is a member of the Cultures, Histories, and Identities in Visual Studies Research Network (University of Otago) and, while in New Zealand, was the lead editor of *Junctures: The Journal for Thematic Dialogue* (Otago Polytechnic | Te Pūkenga). Recent publications include the co-edited volumes *Troubling Images: Visual Culture & the Politics of Afrikaner Nationalism* (Wits University Press, 2020) and *The Politics of Design: Privilege and Prejudice in Aotearoa New Zealand, Australia and South Africa* (Otago Polytechnic Press, 2022). In addition to his academic and administrative commitments, Federico is an accomplished classical baritone who has an ongoing creative practice as a concert soloist and opera singer.

“Put me in, coach!” Building Team Through Leadership Coaching

THURSDAY
OCTOBER 10
10:50am – 12:30pm

Leadership development is a skill that administrators need to continually nurture, not only in themselves but among faculty, chairs, and directors. The *Harvard Business Review* cited (2021) that organizations integrating leadership coaching saw improvements retention, teamwork, relationships, and job satisfaction. This roundtable will share a model for individual/group coach as a technique for improving team dynamics and promoting succession planning.



MELISSA BERKE Associate Dean, College of Communication, Fine Arts, and Media, University of Nebraska at Omaha

Melissa Berke serves as Associate Dean for the College of Communication, Fine Arts and Media at the University of Nebraska at Omaha. In this position she oversees academic affairs including faculty reappointment, promotion and tenure, curricular matters, and assists with college operations. Prior to her role in administration, Melissa served as the first female and first chair of color in the UNO music department where she also taught undergraduate and graduate courses in music education. Her specialization in early childhood/elementary music made her a sought-after clinician at many national and regional conferences. Melissa received both her Bachelor of Music Education and Master of Music Education degrees from Drake University, and her PhD from The University of Arizona.



ABBIE SYREK Assistant Dean for the College of Communication, Fine Arts and Media, University of Nebraska at Omaha

Abbie Syrek is the Assistant Dean for the College of Communication, Fine Arts and Media at the University of Nebraska at Omaha. In this role, she oversees student success, which includes recruitment, retention, degree audits, advising, and college event planning. Prior to this position, she served as Senior Lecturer in the School of Communication where she taught undergraduate and graduate courses in Communication Studies. She also supervised Graduate Teaching Assistants and served as Course Coordinator for oral competency curricula. Abbie was also the Director of Forensics for 17 years, during which time she won several regional and national awards for coaching and teaching excellence. She received her Bachelor of Arts in Communication Studies from the University of Nebraska at Omaha and her Master of Arts in Communication from Kansas State University.

The Quest for Organizational Fluency: Collaborative Exploration of Management Integration in Academia

THURSDAY
OCTOBER 10
10:50am – 12:30pm

Navigating the switch from academia to administration can often feel like charting unknown territory. The proposed discussion topic, “The Quest for Organizational Fluency: Collaborative Exploration of Management Integration in Academia,” seeks to foster a communal dialogue on this very transition. The Roundtable discussion will collectively explore the merits of infusing academic administration with robust management theories and practices that have proven successful in academic and non-academic settings. The discussion will open the floor to all attendees, inviting them to share their perspectives and experiences on the compatibility and potential benefits of this cross-pollination. Together, we will assess how the thoughtful adoption of some of the non-academic organizations’ practices could address existing management gaps within academia, fostering innovation and guiding institutions towards a sustainable future that honors academic heritage. This abstract invites a participatory and exploratory discussion, encouraging attendees to envision the future of academic administration as a collaborative journey. It is an invitation to collectively consider if and how blending our academic principles with proven business strategies could cultivate a new path of academic leadership for the challenges and opportunities of tomorrow.



TEAYOUN KIM-KASSOR Chair, Otis College of Art and Design

TeaYoun is a multifaceted educator and artist whose global journey spans South Korea, Japan, and the United States. With over two decades of experience in higher education, she is recognized for her global leadership, adept cultural interpretation, and innovative approach to curriculum development. As the Department Chair and Professor of the Foundation Program at Otis College of Art and Design in Los Angeles, TeaYoun has honed her skills in teaching pedagogy, management, and transnational education, with an emphasis on global perspectives. Her academic credentials are as diverse as her professional background, holding a Terminal Degree in Fine Arts from the University of Tennessee, a Master’s in Art Education from Saitama University as a Japanese Government (Monbukagakusho) Scholarship recipient, and a B.F.A. from Sungshin Women’s University in Seoul, South Korea.

TeaYoun’s experience encompasses public and private educational settings, where she has engaged with various student and faculty groups. TeaYoun’s commitment to art and education embodies her dedication to fostering a dialogue between cultures and the pursuit of educational and artistic excellence. Parallel to her educational career, TeaYoun’s vibrant artistic expression has been featured in numerous prestigious exhibitions worldwide, showcased at the Korean Cultural Center in Washington, D.C., the Museum of Contemporary Art of Georgia, and further across S. Korea, Japan, Italy, the Czech Republic, Spain, Los Angeles, New York, Montana, Tennessee, and Georgia among others.

Transformative Renovations: Converting a Private Residence Into a Public Arts Space

THURSDAY
OCTOBER 10
10:50am – 12:30pm

Campus expansion is not limited to new construction alone. Existing buildings, particularly residences, provide unique opportunities for growth. Often utilized for alumni centers or hosting spaces, purchased or donated buildings can also be transformed into exhibition spaces, art studios, and even performance venues. In this roundtable, Courtney Davis will introduce participants to the UVU Museum of Art, which launched in 2023 at Lakemount, a 39,000 square-foot mansion occupying an eight-acre estate donated to the university for a museum and arts learning space. This example of a renovated off-campus arts facility nestled within a residential community will provide a launching point for a discussion focusing on the unique opportunities and challenges of converting residential buildings into public art spaces. Davis invites you to share your experiences and insights, exploring such questions as:

- How can converted buildings contribute both to institutional identity as well as the vibrancy of the educational experience?
- How can institutions embrace the history and tradition of existing buildings to forge connections to the broader community?
- What additional layers of institutional planning and coordination are necessary to consider when converting private buildings into public spaces?



COURTNEY R. DAVIS Dean, School of the Arts, Executive Director, UVU Museum of Art at Utah Valley University (Orem, Utah)

Courtney Davis is an art historian, educator, administrator, and attorney. As dean, she seeks to promote excellence in the visual and performing arts through both academic programming as well as community engagement, focusing strongly on engaged learning and high impact educational practices. She recently helped to facilitate the launch of the UVU Museum of Art at Lakemount, and now serves as the museum's inaugural executive director. Prior to her current position, Courtney served as chair of the Department of Art & Design at UVU, where she taught arts management and art history courses in the art history program, which she co-developed.

Courtney holds a Juris Doctor from the J. Ruben Clark Law School as well as degrees in Art History & Curatorial Studies from Brigham Young University (Provo, Utah). She enjoys melding her dual passions of art history and the law in her research, which focuses largely on copyright in the visual arts. Prior to joining UVU, Courtney worked as an associate attorney at a Utah-based law firm.

You're Invited

ROUNDTABLE DISCUSSIONS—CALL FOR PROPOSALS

Roundtable Discussion Topics

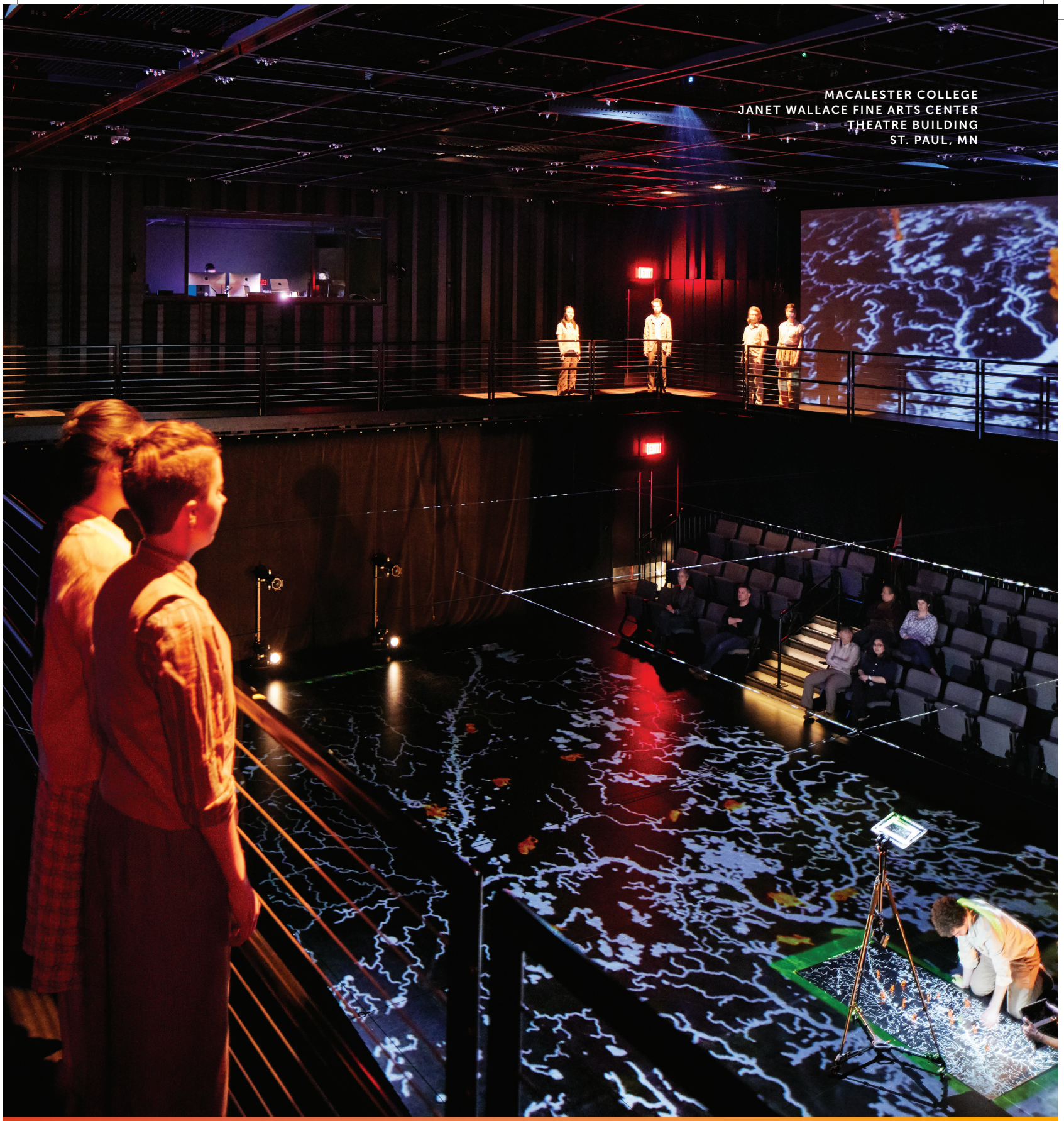
Watch your email for a call for proposals.

When submitting, please include the following items:

- a suggested title
- an introductory paragraph about your proposed discussion topic
- a photo related to your discussion topic, if applicable
- facilitators' bios (250 words or fewer)
- facilitators' photos

Send to: Executive Director Alison Pruitt » alison@icfad.org

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International Council for Arts Deans

Call to Order..... Nancy Uscher, President
 Approval of Minutes of Annual Meeting 2023 Members
 Membership Report page 67
 Treasurer’s Report.....Sabrina Madison-Cannon, Treasurer
 International Symposium 2025..... Amir Berbic, Global Connections Committee Chair
 Award for Arts Achievement & Excellence Nancy Uscher, President
 Appreciation to Outgoing Board Members Nancy Uscher, President
 61st Annual Conference James Frazier, President-Elect
 Election ResultsJames Frazier, Nominating Committee Chair
 Adjourn

Minutes of the 2023 Annual Meeting

Friday, September 29, 2023

The Annual Meeting of the International Council of Fine Arts Deans (ICfAD) was called to order by President Nancy Uscher at 12:49 pm Eastern on Friday, September 29, 2023 as part of ICfAD's 59th Annual Conference. Schuler Shook was thanked for its sponsorship of the meeting.

Approval of Minutes: Annual Meeting 2022

A motion was made, seconded and unanimously approved that minutes of the 2022 Annual Meeting as they appear on pages 64-67 of the conference program be approved as presented.

Membership Report

Secretary James Frazier pointed out that numbers illustrating how current membership counts compare to those of previous years appear on page 68 of the conference program, noting that the association is still recovering from a post-pandemic decrease in members. A list of Institutional members as of the program's printing deadline appeared on pages 94 and 95.

Secretary Frazier described association leadership's sincere desire to receive input and ideas from members and to act on those recommendations. He reminded members that in recent years, to augment ICfAD membership, three affinity groups have been created. He encouraged any college not already participating at these levels, to do consider doing so. He then described the three groups.

Advancement Officers -- designed to create a network of advancement professionals working in the visual and performing arts, design, communication and all creative industries in higher education, the Advancement Officers group engages throughout the year to share challenges and successes, best practices, strategies, research, communication models, and trends that support fundraising.

So successful has been this group that an affinity group for Communications Professionals was also created, and this year we welcomed professionals who are responsible for fulfilling educational missions through artistic exhibitions into a new thought community of their own.



Secretary Frazier described his positive experience in finding the benefits of membership for colleagues through participation in supportive groups like these. He expressed appreciation to the board and Executive Director for making them available to members and encouraged feedback and suggestions for improvement.

Secretary Frazier shared numbers related to this year’s annual conference including:

- 183 people in attendance – thank you for joining us in San Juan
- 50 of you have the title of Dean
- 6 Interim Deans
- 23 Associate Deans
- 7 Department Chairs
- 20 Directors

The audience represents five countries in addition to 32 of the United States and Puerto Rico and the District of Columbia.

Treasurer’s Report

Secretary Frazier continued as he shared that because of familial obligations, ICfAD Treasurer Laura Franklin is unable to be in attendance this year. In her absence, James presented the Treasurer’s report.

The financial condition of the International Council of Fine Arts Deans is sound. Annually, our financial reports are reviewed by an independent Certified Public Accountant.

ICfAD is a non-profit corporation formed under the laws of the State of Florida.

At month-end August 2023, the association’s balance sheet indicated net assets totaling \$520,353.38, which is 5.4 percent lower than the same date the year prior. Currently, a higher balance in investment reserves was the result of a favorable stock market – and ICfAD leaders continue to be pleased with an absence of a need to tap into reserves in providing services to members.



This year to date, the association has seen revenue from:

- Membership dues of \$101,237.44
- Annual conference revenue of \$140,680
- International Symposium revenue of 72,311.02
- and other sources including Career Center postings and royalties from website advertising

totaling \$330,668.46. Revenue is offset by expenses to date of \$236,196.94, with many conference expenses yet to be invoiced and paid.

For fiscal year 2023, which is also a calendar year, the ICfAD board of directors approved an operating budget forecasting income of \$388,150 and expenses of \$381,313.44, for positive net revenue at year end of \$6,836.56.

Through August month-end, actual income was 14.8% below budgeted income and actual expenses were 49.1% below budgeted expenses, resulting in favorable net revenue of more than \$94,000. Again, many conference expenses have yet to be incurred, invoiced and paid, so this report is shared realizing that.

This year to date, financial reserves are up by \$27,637.84.

He ended by reminding attendees that detailed financial reports are always available for member review, simply by asking ICfAD’s Treasurer or Executive Director.

President Nancy Uscher thanked James for the presentation and expressed appreciation to the full board of directors for their leadership, naming each individual in doing so. She expressed appreciation to board members Jean Miller, John Scheib, Royce Smith and Laura Franklin whose terms of office were expiring.

President Usher said that the Board looks forward to planning ICfAD’s 60th Annual Conference, scheduled for October 10 and 11, 2024 in Montreal Canada. Board member Sarah Bay-Cheng, who is also a board member of the Canadian

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Association of Fine Arts Deans, shared that conference planners are working alongside colleagues from Concordia and McGill Universities and appreciate their hospitality.

Montreal was chosen to allow ICfAD to meet alongside the Canadian Association of Fine Arts Deans on the same dates in the same beautiful and historic city. Together, the associations are planning an optional arts and cultural immersion experience in Quebec City, the Monday through Wednesday prior to conference. Attendees saw a short clip of scenes showcasing Montreal.

International Symposia (2023 & 2025)

President Uscher thanked Board member Martin Camacho and his wife for creating memorable experiences for 35 ICfAD members and spouses during the May 2023 International Symposium in Mexico City. She then introduced Amir Berbic, Chair of ICfAD’s Global Connections Committee and Dean, Virginia Commonwealth University School of the Arts in Qatar. Amir spoke about and showed images of Qatar, explaining several sites and experiences participants might enjoy during the 2025 Symposium.


Election Results

After thanking Amir for his presentation, President Nancy Uscher spoke in the absence of Nominating Committee Chair Jean Miller. She expressed appreciation to members of the Nominating Committee: Steve Peters, Dean, College of Fine Arts, Montevallo University, elected to the Committee in 2021 and Jacqueline Leary-Warsaw, Dean, Benjamin T. Rome School of Music, Drama and Art at The Catholic University of America, appointed to the Committee by me in 2022.

President Uscher continued with election details. Per association bylaws, Institutional members were invited to vote in the annual election for two open director positions. The terms of office of John Scheib and Royce Smith will expire this fall with this conference. Two newly elected officers will fill seats that carry three-year terms from 2023 - 2026.


Also, director Laura Franklin has resigned effective with this conference, as she assumes a new role at her institution. The nominee receiving the third highest number of votes will fill this director position, completing the term of 2022 – 2025.

Two requests for nominations were sent to members in March. Several distinguished colleagues were nominated.




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This year’s ballot also included two candidates for an open position on the Nominating Committee.

And, this year’s ballot included two candidates for Secretary. The Secretary shall serve for a period of two years. The office of Secretary will place the Secretary in position to become the automatic nominee of the Nominating Committee for the office of President-Elect, assuming that she or he has served as Secretary with distinction and is a member in good standing. President Uscher expressed appreciation to all of the candidates who expressed their enthusiasm for service to ICfAD.

Per association bylaws, the slate of nominees, with appropriate supporting documentation, was distributed to the membership electronically more than thirty (30) days prior to the annual meeting. The online election is now closed and results have been tallied.

Congratulations were shared with the automatic election as President-Elect, James Frazier.

Filling the elected Nominating Committee two-year term 2023 – 2025 will be Amir Berbic.

Filling two seats that carry three-year terms from 2023 – 2026 will be Peg Faimon, Founding Dean, Sidney and Lois Eskenazi School of Art, Architecture + Design, Indiana University and B. Stephen Carpenter II, Michael J. and Aimee Rusinko Kakos Dean, College of Arts and Architecture, The Pennsylvania State University.

Filling one seat that completes a term through 2025 – vacated by Laura Franklin as she serves in her new role at Lewis University - will be Andrew Davis, Dean, Kathrine G. McGovern College of the Arts, University of Houston.

Filling the two-year term of Secretary will be Eileen L. Stempel, Inaugural Dean, The UCLA Herb Alpert School of Music.

Eileen’s election to the position of Secretary creates a fourth open director seat, for the person receiving the fourth highest number of votes to finish the term to which Eileen was previously elected. This person will serve for one year, through the 2024 conference. That person is John Scheib, Associate Vice President for the Arts and Dean, College of Fine Arts, University of Utah.

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Association bylaws call for the President to appoint a Treasurer from board members who have served at least one year. President Uscher announced that Sabrina Madison-Cannon has accepted this appointment.

The president also announced appointments of Committee Chairs and Board Liaisons:

- Diversity, Equity, Inclusion & Belonging Committee Chair: George Brown / Board Liaison: Steve Carpenter
- Global Connections Committee Chair: Amir Berbic / Board Liaison: Andrew Davis
- Leadership Development Committee Chair: Todd Jokl / Board Liaison: Peg Faimon


President Uscher reiterated that the input of all members is valued. On behalf of all Board members, she encouraged everyone who wants to serve to be involved with Committees and express interest in service to our Executive Director or any board member at any time. She mentioned that the Board and Committee Chairs would be meeting the following morning and encouraged anyone with input and ideas to share them.

The meeting adjourned at 1:21 pm



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ARNE R. FLATEN, PH.D., Head

Patti and Rusty Rueff School of Design, Art, and Performance, Purdue University

CANDIDATE FOR DIRECTOR

Growing up in a diplomatic family, Arne Flaten has lived in various parts of the world. Completing high school near Tel Aviv, he earned his BA in Art Studio and English Literature at St. Olaf College and was elected Phi Beta Kappa. After a year teaching in Rwanda, he completed his MA and PhD in Italian Renaissance Art History at Indiana University-Bloomington in 2001, where he won a Federal Summer

Internship at the National Gallery of Art, and was awarded fellowships from the Kress Foundation, The Fulbright Commission (Italy), the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art, the Getty Research Institute, and the Renaissance Society of America. Earlier in his career, Flaten was Chair of Visual Arts and Associate Dean of Humanities and Fine Arts at Coastal Carolina University (SC) where he was recognized with the Distinguished Service Award from the South Carolina House of Representatives and the Distinguished Leadership Award from Coastal. In addition to multiple teaching awards, in 2013 he was named HTC Distinguished Scholar-Teacher of the Year at Coastal, the University's highest honor. In 2014 Flaten was elected to the European Academy of Sciences and Arts—Salzburg. He is founding Director of Ashes2Art: Digital Reconstructions of Ancient Monuments, supported by the National Endowment for the Humanities, and founding Co-Director (with Steve Bailey, Berklee College of Music) of the Digital Jazz Manuscripts Archive, which documents unpublished handwritten scores by jazz legends, including Miles Davis, Wayne Shorter, Ron Carter, and Herbie Hancock. In 2015, he was named Director of the School of Art at Ball State University (IN), where he started three new MFA programs and hired Jim Davis (creator of "Garfield") to the faculty. In 2019 Flaten became the Head of the Patti and Rusty Rueff School of Design, Art, and Performance at Purdue University, which includes oversight of the departments of Art & Design, Dance, Theatre, Music, Film & Video, as well as Purdue Collections and Galleries. Flaten is a site reviewer and workshop presenter for NASAD, served on the Services to Historians of Visual Arts and Culture Committee for the College Art Association, has served on ICFAD's Leadership Development Committee since 2021, and is an active member of the Big Ten Academic Alliance for the Arts.

CANDIDATE STATEMENT

ICFAD makes me a better-informed arts leader, and I am eager to give back. The organization and its resources present exceptional opportunities to learn from others in the arts, and to develop strategies to survive and thrive in tumultuous times. This was never truer than during the pandemic. One of my first priorities at Purdue was to move toward a more collaborative space between the disciplines, to break down long-standing silos, and to leverage our collective resources to serve a broader range of faculty, students, staff, and programs. The online sessions and the annual conference have proven invaluable in navigating complicated situations, and the friendships that have grown out of those meetings allow me to seek advice or compare notes with others. Additionally, ICFAD is an excellent vehicle for supporting junior faculty with administrative aspirations, and I hope to bring my department chairs to future meetings. I completed the Leadership Mentoring program as a mentee several years ago, and subsequently served as a mentor for the program during the annual meeting in Puerto Rico. As part of ICFAD's Leadership Development Committee, I have led online panel discussions on "Navigating Budget Models in Higher Education" and "Formative vs. Summative Evaluations," and I have coordinated or served as a panelist for seven online (4) and in-person (3) sessions on Data Driven Environments and the Arts. Having worked at a broad range of institutions, from small privates to regional mid-size publics to a large land-grant R1, I am know ICFAD is an invaluable resource for the arts in higher education, regardless of size, mission, or geography.



JASON LESTER, DM, Founding Dean
College of the Arts, Palm Beach Atlantic University

CANDIDATE FOR DIRECTOR

Dr. Jason Lester is the Founding Dean for the College of the Arts at Palm Beach Atlantic University (PBA), consisting of cinema, communication, dance, digital media, game design, graphic design, journalism, music, public relations, sports broadcasting, theatre, visual art, and the non-academic initiative Preparatory Department. The 2024/25 academic year marks his tenth year serving as an academic Dean. Those years, spent at two institutions, have provided chief academic and administrative experience at both the graduate and undergraduate levels. As the Dean of the College of the Arts, Lester encourages faculty and students to cultivate their distinctive contributions to society through excellence in artistic expression, arts advocacy, storytelling, and transformational experiences. He is committed to the lifelong impact higher education provides individuals, families, and communities, and believes the pursuit of academic success with both a global and entrepreneurial perspective enhances educational experiences and opportunities. Lester’s pursuit of pragmatic experiential learning environments that support academic programs has been manifested through secured partnerships and collaborations with Palm Beach Opera, Palm Beach Symphony, Masterworks Chorus of the Palm Beaches, Choral Society of the Palm Beaches, Jazz Society of Palm Beach, Norton Museum of Art, Society of the Four Arts, Baxter Foundation, Young Singers of the Palm Beaches, Delray Beach Playhouse, City of West Palm Beach, Palm Beach Shakespeare Festival, American Liszt Society Festival, Ann Norton Sculpture Gardens, Leadership Business Council of West Palm Beach, and HSS Florida, among others. In addition to his decanal responsibilities over the years, Lester has continued his service to the profession with the National Association of Teachers of Singing (NATS) where he was elected as the President of the Greater Houston chapter, Governor of the Texoma Region (Texas, Oklahoma, and New Mexico), and the national Secretary-Treasurer for the 7,000-member organization. These opportunities of service have contributed to his personal and professional growth, which in turn have elevated the transformational work at the universities where he has served.

CANDIDATE STATEMENT

In 2019, I began my involvement with the International Council for Arts Deans (ICfAD) by attending the conference in Austin, Texas. I discovered an ICfAD community with shared values, experiences, and challenges that provided tangible support, resources, and camaraderie as we collectively navigate higher education in the arts. My level of participation increased in the subsequent years, having served as a Dean mentor in the Leadership Development Workshop in 2021, 2022, and 2023. These experiences were enlightening, inspiring, and deepened my commitment to the organization and its vision of “Deans helping Deans.” It has been my honor to serve on the Leadership Development Committee the past two years and I had the wonderful opportunity to collaborate with two ICfAD colleagues to present an online presentation and discussion on “Faculty and Staff Hiring: Best Practices for Successful Searches” in 2023. ICfAD continues to equip leaders in the arts through a variety of services and offerings as we determine creative and sound solutions to an ever-changing landscape. I would welcome the opportunity to continue my service to ICfAD as a Director as we advance the strategic positioning of the arts in a substantive manner.

**CELINE PARREÑAS SHIMIZU**, Dean

Division of the Arts, University of California at Santa Cruz

CANDIDATE FOR DIRECTOR

Celine Parreñas Shimizu, film scholar and filmmaker, is Dean of the Arts and Distinguished Professor of Film and Digital Media at the University of California at Santa Cruz. A premiere scholar of Asian American sexualities in representation, her books include *The Movies of Racial Childhoods* (Duke, 2024), *The Proximity of Other Skins* (Oxford, 2020), *Straitjacket Sexualities* (Stanford, 2012), and *The Hypersexuality of Race* (2007) which won Best Book in Cultural Studies in 2009 from the Association for Asian American Studies which also awarded her the 2022 Excellence in Mentorship Award. She co-edited *The Feminist Porn Book* (2013) and *The Unwatchability of Whiteness* (2018). Her peer-reviewed articles appear in top journals in cinema, performance, ethnic, feminist, sexuality studies, and transnational popular culture. Her writings are translated to French, German, Italian, Portuguese and Spanish. Her recent feature films, *The Celine Archive* (2020) and *80 Years Later: On Japanese American Racial Inheritance* (2022) each won several festival awards for best historical documentary and excellence in directing. They are distributed by Women Make Movies. Her new film *So to Speak* will be completed in 2025. She received her Ph.D. in Modern Thought and Literature from Stanford University, her M.F.A. in Film Directing and Production from UCLA School of Theater, Film and Television and her B.A. in Ethnic Studies from U.C. Berkeley.

CANDIDATE STATEMENT

I joined ICFAD in 2021 and have since participated in the ICFAD/ AICAD BIPOC Academic Leadership Institutes for the past two years.

I wish to support ICFAD's mission to connect Arts leaders to each other as we strengthen our leadership and to bolster awareness of the Arts, including advocating for our contributions to higher education and sharing our particular challenges as disciplines that attend to history, theory, criticism, along with production and practice.

As a member of the Board of Directors, I will prioritize our role in leading as Arts administrators in the critical area of Diversity, Equity and Inclusion (DEI). ICFAD and AICAD's Academic Leadership Institutes helped me immensely as I launched my leadership as the first and still only woman of color Dean at the University of California at Santa Cruz. These programs ensure the diversification of higher education leadership as essential to transforming higher education. I believe the lack of women of color leaders in higher education leads to a crisis. In this historical juncture when DEI is targeted and banned in almost half the country as we become a people of color majority in 2045, the Arts should lead in enabling access to higher education in order to transform society and achieve social and economic mobility for our students and their families. We do not yet know the full power of the arts until we all have access to it. Inclusion means we get better art.



MARY SIMONI, PH.D., Dean

School of Humanities, Arts, and Social Sciences, Rensselaer Polytechnic Institute

CANDIDATE FOR DIRECTOR

Prior to joining Rensselaer in 2011 as Dean of the School of Humanities, Arts and Social Sciences, Simoni served as associate dean of the University of Michigan School of Music, Theatre and Dance. As associate dean, Simoni developed research opportunities and strategic planning processes for the school, developed and directed electronic publications, and launched and directed the

University of Michigan record label, Block M Records. Her music and multimedia works

have been performed worldwide and have been recorded by Centaur Records, the Leonardo Music Journal published by the MIT Press, and the International Computer Music Association. She is the recipient of the Prize in Composition by the ArtNET Virtual Museum and a semi-finalist for the American Prize. Simoni is the author of the books "A Gentle Introduction to Algorithmic Composition," and "Analytical Methods of Electroacoustic Music." She has consulted for the Canadian Innovation Foundation, the National Science Foundation, the National Peace Foundation, and numerous universities and arts agencies throughout the world. She is a Steinway Artist and Medal Laureate of the Computer World Honors Award. The Knight Foundation, the Kellogg Foundation, the National Science Foundation, and the Michigan Council for the Arts and Cultural Affairs have funded her research.

CANDIDATE STATEMENT

My experience with ICFAD dates back to 2005 when I was a Professor and Associate Dean at the University of Michigan School of Music, Theatre, and Dance. At the time, I was advising my Dean on a Digital Media Foundations panel that ICFAD was offering at the NASAD conference. I have crossed paths with ICFAD during my membership with the Council of College of Arts and Sciences. I've working closely with Nancy Uscher during philanthropy events in NYC and LasVegas. I have traveled to Mexico City and Puerto Rico with ICFAD and have formed a close bond with many of the members. I have worked with ICFAD members to present panels and roundtables, notably on issues at the intersection of the arts and technology.

As a member of ICFAD for the past several years, I have come to treasure the community of arts administrators that collaborate and share information for the betterment of our students, faculty, and communities around the globe. The skill and knowledge held by the membership has both breadth and depth, forming a reservoir of camaraderie for the members that spans many cultures. I have served on the boards of other professional associations such as the International Computer Music Association, as well as on the board of non-profits such as the Bob Moog Foundation. As a member of the ICFAD board, I commit to ensuring that members are aware of networking opportunities so that they can be most productive in their careers in service of the arts. My experience spans arts administration in a focused performance and production environment at the University of Michigan-Ann Arbor which included sustained outreach to the Detroit Public Schools. I accepted my current position at Rensselaer Polytechnic Institute because I wanted the challenge of making a case for the arts at a STEM-dominant institution. My experiences have helped shape my *raison d'être* that we have a responsibility to provide access to high-quality arts education to all.

PROPOSED BYLAWS AMENDMENTS

(Proposed new language is indicated with bold text. Proposed deletions are indicated with strike-throughs.)

1.1 Mission Statement

The International Council of Fine Arts Deans (ICFAD), **d.b.a. International Council for Arts Deans**, is a multinational alliance of executive academic visual and performing arts, design, and media administrators representing institutions of higher education.

- Approve
- Do Not Approve

2. MEMBERSHIP

Membership in the International Council of ~~Fine~~ **for** Arts Deans will be open to post-secondary institutions that foster the practice and/or study of the creative arts.

- Approve
- Do Not Approve

2.1 ~~INSTITUTIONAL~~ **DEAN** MEMBERSHIP:

In instances where institutions have more than one ~~Institutional~~ **Dean** Representative, each institutional **arts academic unit primary** representative will have one vote.

A **Dean** ~~Institutional~~ Representative may designate a proxy from the institution to cast the vote for the institution. In special circumstances a proxy ballot from a **Dean** ~~Institutional~~ Representative may be cast upon notification to the Executive Director at least fourteen (14) days prior to the date of the annual meeting.

- Approve
- Do Not Approve

2.2 ASSOCIATE MEMBERSHIP: This membership is held by additional academic arts administrators on behalf of the institution whose unit holds a **Dean** ~~Institutional~~ Membership, **or who been designated an associate member through bundled membership**. The Associate Member would receive full benefits of the organization, but would not have voting privileges. There would be no limit to the number of Associate Members from any unit holding **Dean or bundled** ~~Institutional~~ Membership. The Board of Directors may develop reciprocity agreements in the form of Associate Membership to institutions that belong to professional arts organizations that have a current "Memorandum of Cooperation" with ICFAD.

- Approve
- Do Not Approve

3.1. QUALIFICATIONS: Only **Dean** ~~Institutional~~ Member Representatives **or the Dean who is associated with a bundled membership** will be eligible for election or appointment as an officer.

- Approve
- Do Not Approve

4.3. TERM:

~~Only Institutional Member Representatives will be eligible for election as members of the Board of Directors.~~

- Approve
- Do Not Approve

5.1. Standing Committees: Only **Dean** ~~Institutional~~ Representatives **or the Dean who is associated with a bundled membership** may serve on Standing Committees.

- Approve
- Do Not Approve

5.1.B. Only **Dean** ~~Institutional~~ Member Representatives **or the Dean who is associated with a bundled membership** will be eligible for election as members of the Nominating Committee.

- Approve
- Do Not Approve

9. AMENDMENTS

Bylaws may be amended by majority vote of the **Dean** ~~Institutional~~ Member **or the Dean who is associated with a bundled membership** representatives.

- Approve
- Do Not Approve

Membership Report

The International Council for 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 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 and online programs provide direct help, training, and advice on issues that are faced by all: fundraising, personnel review, and more. ICfAD also provides opportunity for colleges to share exciting new ideas and innovations developed by their teams.

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 and online programs allow you to network and find people who provide a wealth of information and professional guidance. Membership in the International Council for 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.

To augment an ICfAD dean’s membership, affinity groups have been created. Designed to create a network of professionals working in the visual and performing arts, design, communication, and all industries in higher education, the groups engage throughout the year to share challenges and successes, best practices, strategies, research, communication models, and trends that support their professions. Affinity groups for Advancement Officers, Communications Professionals and Gallery & Museum Directors & Curators welcome members of your team.

	BUNDLED	DEANS	ASSOCIATES	AFFILIATE	EMERITUS	DISTINGUISHED SERVICE	ADVANCEMENT OFFICERS	COMMUNICATIONS PROFESSIONALS	GALLERY & MUSEUM CURATORS & DIRECTORS
2024	16	132	72	14	60	12	17	15	7
2023		144	72	14	60	12	17	15	7
2022		145	72	17	65	12	23	26	
2021		155	126	9	64	10	36	27	
2020		222	143	9	64	10	28	22	
2019		174	112	6	64	10			
2018		159	87	9	64	9			
2017		162	98	5	62	9			
2016		188	105	5	62	5			
2015		179	82	6	60				
2014		178	72	7	58				
2013		177	92	16	56				
2012		235	110	13	56				
2011		236	106	17	54				
2010		245	98	17	49				
2009		224	104	17	41				
2008		223	94	15	36				
2007		223	82	11	22				
2006		217	72	11	21				
2005		207	53	9	15				
2004		215	49	9	16				
2003		212	42	10	16				
2002		213	39	7	18				

ICfAD CONFERENCES

- | | | | |
|------|---|------|----------------------------|
| 2025 | planned for Santa Fe, New Mexico | 1986 | Boston, Massachusetts |
| 2024 | Montréal, Canada | 1985 | Banff, Canada |
| 2023 | San Juan, Puerto Rico | 1984 | Amsterdam, Netherlands |
| 2022 | In the binational region of San Diego, California and Tijuana, Baja California – Mexico | 1983 | Dallas, Texas |
| 2021 | changed to online because of a resurgence of the COVID-19 pandemic | 1982 | Washington, D.C. |
| 2020 | Richmond, Virginia
cancelled because of COVID-19 | 1981 | Los Angeles, California |
| 2019 | Austin, Texas | 1980 | Toronto, Canada |
| 2018 | Seattle, Washington | 1979 | Chicago, Illinois |
| 2017 | Halifax, Nova Scotia | 1978 | San Francisco, California |
| 2016 | Grand Rapids, Michigan during ArtPrize | 1977 | Minneapolis, Minnesota |
| 2015 | Atlanta, Georgia | 1976 | Palm Springs, California |
| 2014 | Kansas City, Missouri | 1975 | Vancouver, Canada |
| 2013 | New Orleans, Louisiana | 1974 | Denver, Colorado |
| 2012 | Minneapolis, Minnesota | 1973 | Atlanta, Georgia |
| 2011 | Washington, D.C. | 1972 | Mexico City, Mexico |
| 2010 | Sarasota, Florida | 1971 | Los Angeles, California |
| 2009 | Salt Lake City, Utah | 1970 | Chicago, Illinois |
| 2008 | Portland, Oregon | 1969 | London, England |
| 2007 | Charleston, South Carolina | 1968 | Boston, Massachusetts |
| 2006 | Boston, Massachusetts | 1967 | New Orleans, Louisiana |
| 2005 | Scottsdale, Arizona | 1966 | San Francisco, California |
| 2004 | Philadelphia, Pennsylvania | 1965 | Philadelphia, Pennsylvania |
| 2003 | Fort Worth, Texas | 1964 | Oberlin, Ohio |
| 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 | Montréal, Canada | | |
| 1994 | Minneapolis, Minnesota | | |
| 1992 | San Francisco, California | | |
| 1991 | New Orleans, Louisiana | | |
| 1990 | Chicago, Illinois | | |
| 1989 | Ottawa, Canada | | |
| 1988 | Seattle, Washington | | |
| 1987 | Cleveland, Ohio | | |

INTERNATIONAL SYMPOSIUMS

- | | |
|------|--|
| 2025 | planned for Doha, Qatar; Abu Dhabi and Dubai, United Arab Emirates |
| 2023 | Mexico City |
| 2020 | Barcelona, Spain
cancelled because of COVID-19 pandemic |
| 2017 | Havana, Trinidad and Cienfuegos, Cuba |
| 2014 | Istanbul and Cappadocia, 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 |



At its annual conference, the International Council for Arts Deans may honor an individual or organization that has demonstrated significant advancement or support of the arts on an international, national or regional scale. The recipient who has contributed significantly toward the advocacy, support, visibility or creativity within the arts is selected by the ICfAD Board of Directors.

The honor includes an award created by a local artist and a \$1,000 contribution to a young artist or arts organization chosen by the award recipient.

- 2024 Wapikoni Mobile, Montréal, Québec, Canada
- 2023 Awilda Sterling Duprey, interdisciplinary visual artist
- 2022 Chicano Park Steering Committee in the binational region of San Diego, California and Tijuana, Baja California (Mexico)
- 2021 Edwin Slipek, art historian (VCUarts)
- 2019 Louis Black, co-founder of The Austin Chronicle and SXSW (Austin, Texas)
- 2018 Seattle Children's Theatre (Seattle, Washington)
- 2017 Ursula Johnson, visual artist (Halifax, Nova Scotia)
- 2016 Rick De Vos, ArtPrize Founder (Grand Rapids)
- 2015 Pearl Cleage, author and playwright (Atlanta)
- 2010 Scott Shanklin-Peterson, former Senior Deputy Chairman of the National Endowment for the Arts (Sarasota)
- 2009 Beverly Taylor Sorenson, arts education advocate (Salt Lake City)
- 2008 Libby Appel, Artistic Director Emerita of the Oregon Shakespeare Festival (Portland)
- 2007 The Honorable Joseph P. Riley, Jr., former Mayor of Charleston; and Mary Jackson, a noted sweetgrass basket maker and MacArthur Fellow. (Charleston)

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8

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Wapikoni Mobile, touring Aboriginal communities and offering First Nations youth workshops that allow them to master digital tools through the production of short files and musical works

Wapikoni Mobile

In the early 2000s, director Manon Barbeau wrote a feature film script entitled *La fin du mépris (The End of Contempt)* with fifteen young Atikamekw from Wemotaci. Among these young people, Wapikoni Awashish, a positive role model for her community, is the figurehead of the group. In May 2002, when she was only 20 years old and full of projects, Wapikoni died in a collision between her car and a truck loaded with wood.



Already deeply affected by the numerous suicides among the community's youth, Manon Barbeau was upset by the accidental death of her closest collaborator. She then conceived the idea of a mobile studio as a place of gathering, intervention and audiovisual and musical creation for First Nations youth and named it Wapikoni Mobile in homage to Wapikoni Awashish.

Co-founded in 2003 by Manon Barbeau, the Atikamekw Nation Council and the First Nations of Quebec and Labrador Youth Council, with the support of the Assembly of First Nations and the collaboration of the National Film Board of Canada, Wapikoni Mobile was launched in 2004 as part of the *Présence* festival Indigenou in Montreal.

Since then, the Wapikoni mobile has been touring Aboriginal communities and offering First Nations youth workshops that allow them to master digital tools through the production of short films and musical works. At each of its stops, "filmmaker-accompaniers" welcome some thirty young participants in training at every stage of the production process.

The beauty of art is that it expresses the plurality of identities and cultures. Wapikoni therefore contributes to social and societal transformations at the personal, relational and collective levels by facilitating connections, recognition and collaboration. By placing the collection of works and the collective of artists and communities at the heart of their action, Wapikoni aims to have an impact at all levels.

Artistic expression and mobilization supports the development of esteem, confidence and *empowerment*; it inspires and promotes ambition, leadership and commitment. The process thus develops a sense of belonging, enriches pride in identity and serves cultural preservation and transmission. The path is therefore as important as the destination, because learning by creating awakens and promises



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Conversation Room

Panel Presentation
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2:15 – 3:15pm

A Multi-Perspective Dialogue on Cultural Appropriation and Representation in the Arts

As we strive for cultural sensitivity in the arts world, an ongoing challenge is the navigation of cultural representation. What is culture? How do we differentiate between cultural appropriation and appreciation? How do we confront the historic movement known as exoticism and its inherent stereotyping of “foreign” cultures? A panel of noted artists will discuss these critical considerations, followed by roundtable discussions.



T. PATRICK CARRABRÉ, Director of the Chan Centre for the Performing Arts and Professor of Composition at the University of British Columbia, is a Métis composer based in Vancouver. His work centers on identity and community, with notable compositions including *Inuit Games*, *Sonata No. 1*, *The Penitent*, and *From the Dark Reaches*. His album *100,000 Lakes* won a Western Canadian Music Award. Carrabré has also served as Dean of Music, Vice-President at Brandon University, and composer-in-residence with the Winnipeg Symphony.



PHIL CHAN, Co-Founder of Final Bow for Yellowface and President of the Gold Standard Arts Foundation, is a graduate of Carleton College and the Ailey School. He has held fellowships with institutions like Harvard and NY Public Library for the Performing Arts. Chan is the author of *Final Bow for Yellowface* and *Banishing Orientalism*, and has contributed to various dance publications. He recently directed “Madama Butterfly” for Boston Lyric Opera and reimagined “La Bayadere” for Indiana University.



MARLIS SCHWEITZER, Professor of Theatre and Performance Studies at York University, is the author of *When Broadway Was the Runway*, *Transatlantic Broadway*, and *Bloody Tyrants and Little Pickles*, the latter winning the George Freedley Memorial Award. She co-edited *Performance Studies in Canada*, which won the Patrick O’Neill Award, and holds a Tier 2 York Research Chair. Recently, she co-edited a volume of *Canadian Theatre Review* on Casting and Race and co-produced the podcast *Shaking Up Shakespeare*.



WESLEY WOFFORD, an Academy Award-winning sculptor, transitioned from Hollywood’s special makeup effects to the mountains of North Carolina in 2001. His sculptures, recognized for their emotional depth, include the historical monument “Harriet Tubman: The Journey to Freedom,” which sparked his focus on monumental works that highlight untold stories across the U.S.

Moderated by:



LISA BROOKS joined Butler in 1994 as a violin faculty member and has held roles such as Chair of the School of Music and Director of the Graduate Music Program. She previously taught at several institutions, including Baylor University and the University of Wisconsin at Eau Claire. Brooks holds degrees in violin performance from West Virginia University and a doctorate from the State University of New York at Stony Brook.

She is principal second violinist of the Indianapolis Chamber Orchestra and a frequent substitute for the Indianapolis Symphony Orchestra. In 2013, she received Butler’s Faculty Award for Distinguished Service and Leadership.

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3:15 – 3:30pm
Reflection Break

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3:30 – 4:15pm
Breakout Groups for further discussion

5:10pm
Motorcoach transportation departs for McCord Stewart Museum for the Celebrate the Arts Reception

The venue is a 17-minute walk from the hotel, for those who choose to walk.

5:30 – 7:00pm
Celebrate the Arts Reception

*Celebrate the Arts Reception
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7:30pm
ICfAD Board of Directors and Committee Chairs Dinner



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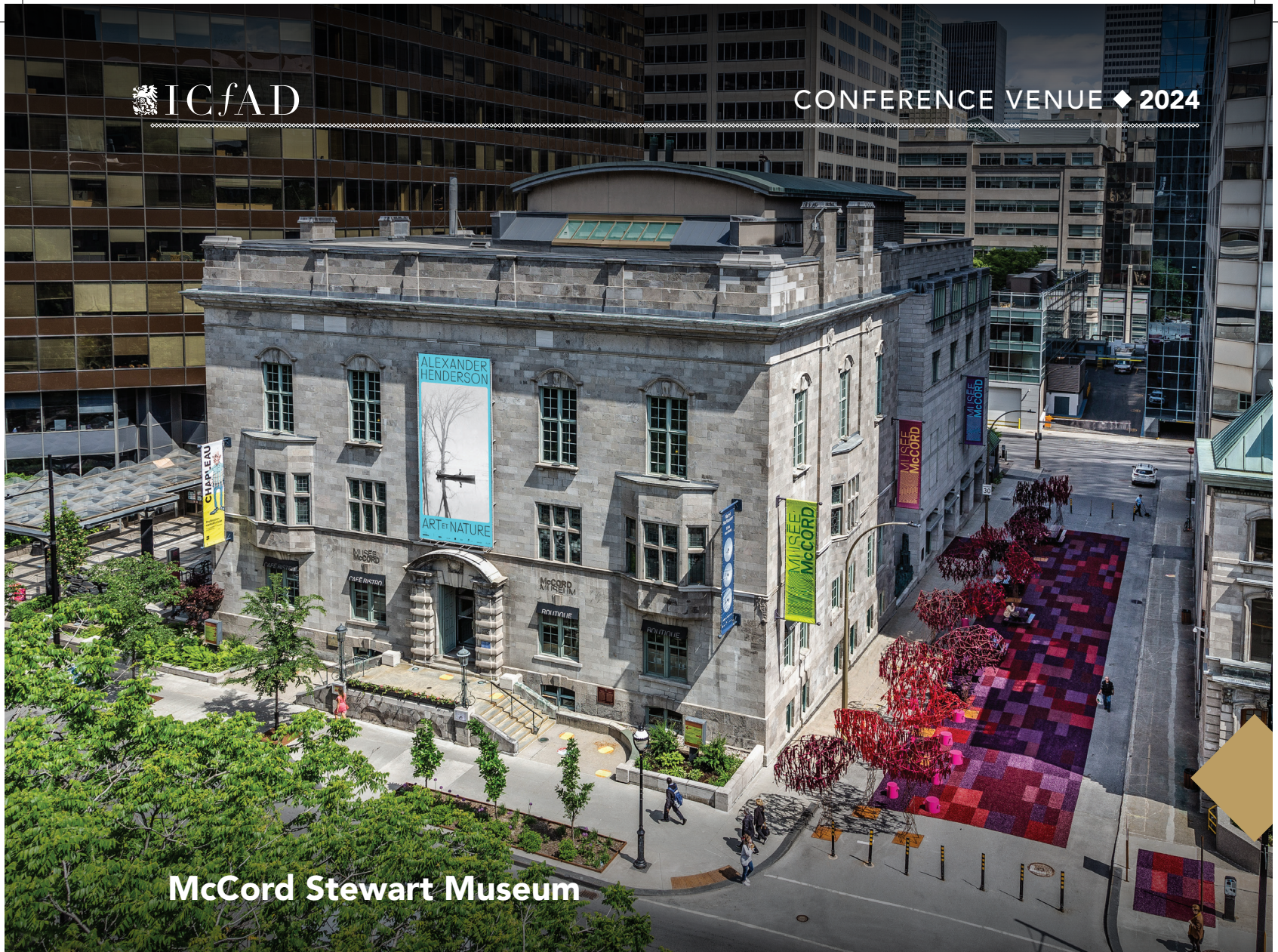


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McCord Stewart Museum

Anchored in Montreal for more than 100 years, the McCord Stewart Museum testifies to the history of the city — Quebec’s metropolis — its influence in Canada and around the world, as well as the vitality, creativity, and diversity of the individuals and communities that comprise it.

It amplifies their voices through the interpretation and dissemination of the remarkable heritage it safeguards, comprising six collections rich with 2.5 million images, objects, documents, and works of art, positioning it as a reference museum in North America.

Committed to a decolonization approach and the implementation of sustainable museum practices, it designs stimulating exhibitions and educational, cultural, and civic activities that provide a critical and

inclusive look at social history and contemporary issues affecting its audiences, encouraging them to take action for a more just society.

The McCord Stewart Museum sits on land used and occupied by Indigenous peoples for millennia that has never been ceded by treaty. The Kanien’kehá:ka Nation has a profound and ongoing attachment to this territory, which it calls Tiohtiá:ke.

FRIDAY OCTOBER 11

8:00 – 9:00am

Committee Meetings

Diversity, Equity, Inclusion, Belonging in *Samuel A*

Global Connections in *Samuel B*

Leadership Development in *Samuel C*

Cultural & Campus Visits / Morning

Ateliers creatifs Montreal including daphne / 5425 Avenue Casgrain Bureau 201

Concordia University / Concordia, EV Building, 1515 Saint-Catherine St West, 11th Floor, Room 11.455

National Film Board of Canada / 1501, rue de Bleury, Montréal (Québec) H3A 0H3

The PHI Center / 407, Saint-Pierre Street, Montréal, QC H2Y 2M3.

Montréal Museum of Fine Arts / Museum Group Entrance 2075 Bishop Street

Cultural & Campus Visits / Afternoon

The Schulich School of Music of McGill University / 527 Sherbrooke Street West

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The College of Visual and Performing Arts (CVPA) at UNC Greensboro is the premier and most comprehensive set of visual and performing arts programs in North Carolina with Schools of Art, Dance, Music, and Theatre. CVPA has been designated by the UNC System Board of Governors as an “area of distinction.” CVPA transforms lives by providing exceptional artistic and academic experiences.

bruce d. mcclung
Dean

Ken White
Associate Dean for Academic Affairs

CVPA
College of Visual and Performing Arts

www.vpa.uncg

Great places for a morning walk or run in Montréal

Running Routes for Mount Royal:

Mount Royal, designed by Olmsted, is a beautiful park in the heart of Montreal with wide, wooded trails. Runners enjoy the 700-foot summit (“Croix”), the “up and over,” and the Olmsted Stairs. Highlights include Beaver Lake, a snack bar, and changing area. In winter, trails are used for cross-country skiing, and there’s a small downhill slope and sledding area. Beaver Lake is also a popular skating spot, especially at night.

» greatruns.com/montreal-mount-royal/

Running Routes for the Old Port:

Montreal’s Old Port (Vieux Port) and Old Montreal (Vieux Montreal) are beautifully preserved, with waterfront paths along the Lachine Canal and St. Lawrence River, featuring museums and attractions. The charming interior streets are lined with shops

and restaurants. A scenic route starts at Place Jacques-Cartier/Champs de Mars near City Hall and follows 4-5 km of waterside paths between the Clock Tower and Rue de Seigneurs. The Basin de Horloge area includes a skating rink in winter, a ferris wheel, and more attractions.

» greatruns.com/montreal-old-montreal/

Running Routes for Canal Lachine:

A national historic site, the Lachine Canal is a lovely linear park, following the historic canal and its series of locks. The site has a large network of paths along the Lachine Canal, the Canal Aqueduct, and the Lachine Rapids.

» greatruns.com/montreal-lachine-canal/

Explore more options:

» greatruns.com/location/montreal-quebec/



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Peg Faimon, Founding Dean
pfaimon@iu.edu



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PennState
College of Arts and Architecture



#WeCreate Arts Opportunities

In the Community

The College of Arts and Architecture (A&A) is an epicenter of creative practice and engagement. We offer a wide range of inspiring and provocative music and theatre performances and innovative art and design exhibitions, as well as lectures and symposia by global thought-leaders. A&A is committed to fostering an inclusive community via all outreach, engagement, and academic programming.

For the Future

A&A is a close-knit, collaborative, and innovative arts and design community. We are the home of internationally recognized scholars, researchers, educators, artists, and innovators who make world-changing advances. We prepare artists, designers, scholars, teachers, performers, and professional practitioners for exciting careers through their inspirational application of creativity, knowledge, and skills.

arts.psu.edu  [@psuaanda](https://www.facebook.com/psuaanda)  [@psuartsarch](https://www.instagram.com/psuartsarch)

Penn State Centre Stage's *Natasha, Pierre & the Great Comet of 1812* dress rehearsal. Photo: Emily Maciejczyk.

Better Together: A Single Complex for the Fine & Performing Arts

As interdisciplinary and multi-disciplinary collaboration continue to be key strategic drivers at many institutions, the design of academic arts facilities that foster the mix of fine and performing arts is increasingly seen as an effective paradigm. The University of Central Arkansas' Windgate Center for the Fine and Performing Arts is an example of its success. The University's decision to collocate outdated arts facilities to create a single, synergistic arts campus was grounded in the ideas of collaboration, equality, diversity, and wellbeing. "The Windgate Center has been pivotal for the entire campus. Its centrality, aesthetic beauty, and artful purpose has had a tremendous and continuing impact, not only for the collocation of the arts, but for the interdisciplinary opportunities, events and conversations it affords the entire campus," comments Dr. Stephen Plate, DMA, Chair and Professor of Music.

The facility houses a concert hall, black box theater, recital hall, music practice, painting and fine arts studios, and "messy" arts, sculpture, ceramics and metal casting in the adjacent building. It's designed around an Arts Commons, a diagonal thoroughfare that connects the campus to downtown Conway and serves as student hangout, UCA campus passage, and performance-night event space. At its center, the Social Stair draws people in and invites interaction; it's the location for Keystone Conversations, a regular

meet-up for cross disciplinary conversation. Above it, an openwork bridge physically and symbolically spans the fine and performing arts.

In addition to the synergy generated by interdisciplinary work, another advantage of one building complex is shared resources: construction, utilities, services. Classrooms and nonperformance spaces are arranged as buffers around major acoustic spaces.

The campus and community have seized on the use of the concert hall for its aesthetics, accessibility and technology. The Dean of Arts holds all his meetings in the concert hall, as does the Chamber of Commerce and R.O.T.C. and Veterans' Affairs. Seniors attend art and music classes free of charge, and as word spreads, the facility becomes an increasingly sought-after resource for both campus and community.



WILLIAM MURRAY, FAIA, Principal, leads the Arts + Culture practice of Perkins Eastman | Pfeiffer. With a career spanning 30+ years, Bill is a respected figure in the world of architectural design for the Fine and Performing Arts.



THE UNIVERSITY OF ARIZONA

College of Fine Arts

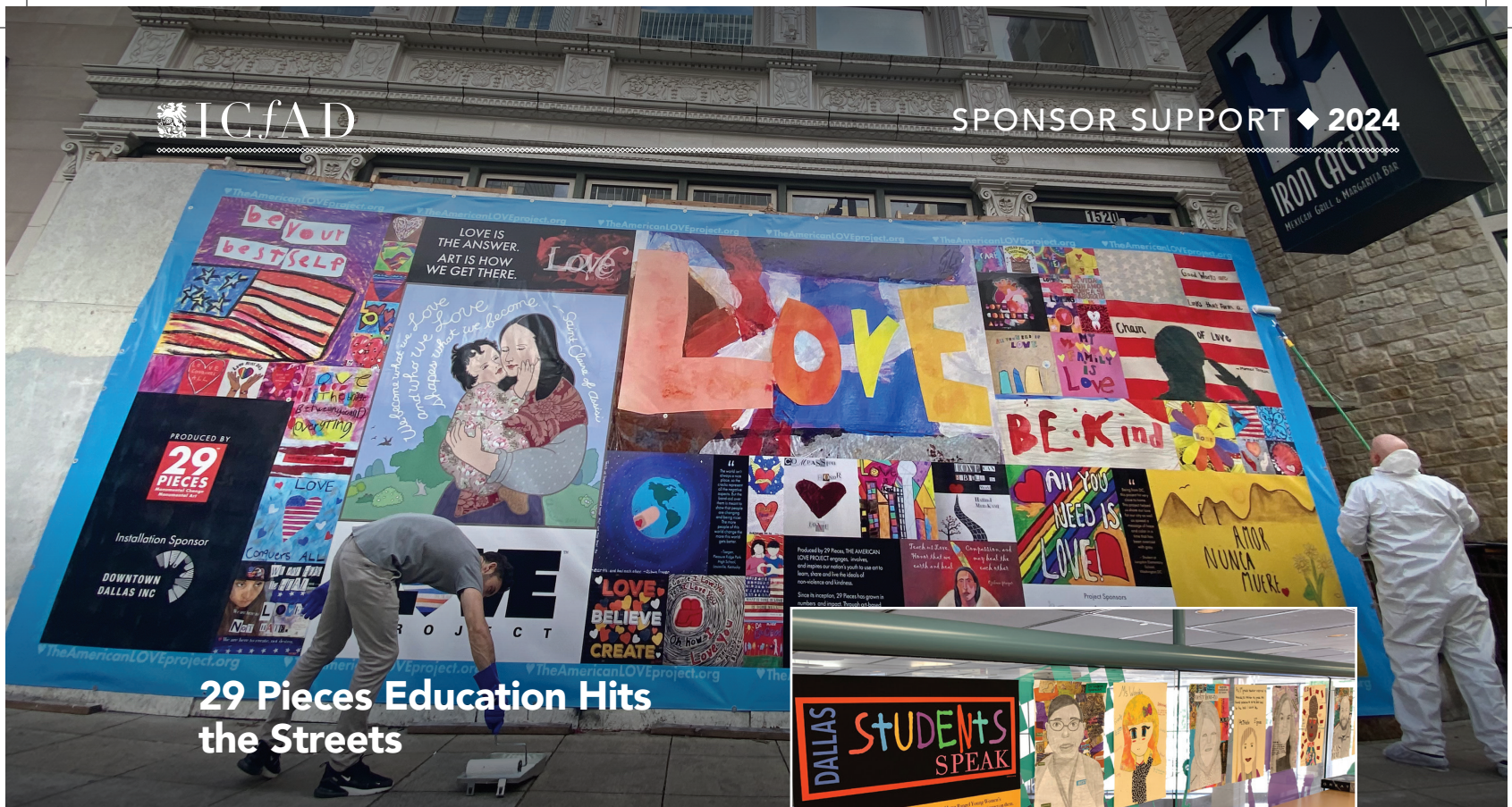
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29 Pieces Education Hits the Streets

As part of the 29 Pieces mission to use art to awaken, uplift and give voice to the creative, human spirit, we grow community engagement by taking our projects to the streets.

Early on, we asked ourselves: What motivates students and educators? What helps spread the message in the art? What are additional ways to raise awareness of our mission?

Our team said they are motivated by: 1. Encouragement and enthusiasm, 2. The surprise and joy of mastering a challenging project, 3. Learning new things, 4. Opening up new ways to see the world, 5. Positive attention from friends and family, 6. Public acceptance and praise, 7. The feeling that we make a difference.

That's how we settled on one of our Guiding Principles: "Taking 29 Pieces to the Streets." Public exhibits of 29 Pieces Education art have been mounted in hundreds of venues nationally. These public exhibits give students, educators, administrators, and parents the pride of positive accomplishment, and touch the hearts and minds of viewers.

The American Airlines Center, Dallas Love Field Airport, Ronald McDonald House, public libraries, City Hall, shopping centers, downtown streets, gas



stations, restaurants, manicure salons, schools all over the country – these are just a few of the 29 Pieces exhibit venues.

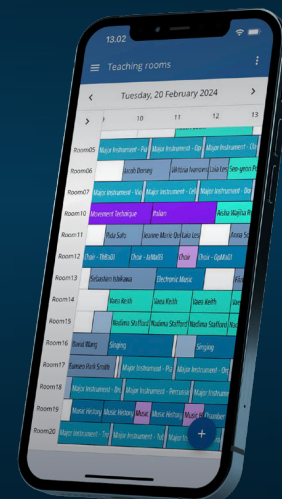
Exhibit planning is part of our curriculum planning. As the next step in the evolution of 29 Pieces' vision, we aim to share our guiding principles of success with university art education departments and pre-service art education students. As Mother Teresa said, "For a message of love to be heard, it has got to be sent out."



KAREN BLESSEN, Founder & Executive Artistic Director, 29 Pieces



Scheduling Room booking Event management



Let's streamline operations and focus on the arts

Running a conservatory or fine arts school involves managing numerous moving parts. With the right software solution tailored to your school's administrative needs, you can streamline complex processes, making them transparent and efficient. This not only leads to happier students, faculty and administrators but also enhances your school's reputation and attracts top-tier talent.

Some schools get caught in cycles of discontent and frustration, while others thrive by fostering a positive environment for creativity and artistic development. What makes the difference? How can a school manage its logistical demands smoothly and effectively?

Many of the world's leading schools realize that one of the answers lies in adopting a flexible, user-friendly software solution for logistical management. Modern technology can revolutionize communication and organization, thereby significantly boosting your school's reputation and appeal. Schools known for their seamless operations, where students and staff easily access schedules and information, become highly attractive places to work and study.

Part-time artists/teachers often juggle multiple jobs alongside their teaching responsibilities. They value the flexibility to adjust schedules as new opportunities arise. The ASIMUT software solution dynamically manages schedules for academic classes, individual tutoring, rehearsals, public performances

and exhibitions. Changes are instantly communicated to everyone involved through smartphones, tablets, computers and information screens in key locations.

Our online planning and scheduling system offers transparency and flexibility, transforming your school's operations in profound ways. By giving administrative staff and faculty easy access to all schedules and empowering students with online self-service options, you will free up time for personalized assistance where it's needed most. This approach keeps everyone satisfied and focused on what truly matters, enhancing your school's reputation and attracting the best teachers and students.

Incorporate our software solution to streamline your school's operations, prioritize more time for the arts and create a more efficient, welcoming and prestigious environment.



MADS SKOVBJERG PALDAM,
Product Director and Owner of
ASIMUT software ApS

Working closely with more than 80 of the world's finest schools and faculties in music, performing arts and visual arts for the past fifteen years has given Mads Skovbjerg Paldam a unique perspective on fine arts education and administration.

Welcoming the Community to Campus Through the Arts

Above: Timashev Family Music Building's new lobby promotes cross-pollination and social interactions; Right: Recital room in OSU's new Timashev Family Music Building

The Ohio State University (OSU) aimed to create dynamic, cross-disciplinary learning environments. A comprehensive two-year master planning and programming process, led by the DLR Group team in collaboration with Robert A.M. Stern Architects (RAMSA), resulted in an expanded and consolidated Arts District.

The team's initial design phase focused on the Timashev Family Music Building and the Department of Theatre, Film, and Media Arts Building, creating sister buildings that share the same architectural DNA. Located at the threshold between city and campus, the forms engage passersby at OSU's main pedestrian entry. Viewable from the street and arts plaza, exposed performance and production spaces invite all to participate in artistic endeavors within. Shared spaces provide cross-pollination opportunities, with social areas across the building frontages forming an architectural scaffold, mirroring a feature of the Wexner Center for the Arts.

The buildings' massing, centered around large music and theater venues, allows upper floors to enjoy natural light and accommodate double-height spaces for moving image production sound stages and rehearsal studios. The project includes an addition to OSU's Weigel Concert Hall with minimal renovations to existing rehearsal spaces and an update to the lobby as the connecting joint to the



new Timashev School of Music Building. Along with this 8,000-SF renovation, the two buildings add nearly 196,500 SF of new arts program comprising a 400-seat proscenium theater, a 130-seat thrust theater, a 200-seat recital hall, a sound stage, and dedicated areas for music, moving image production, and theater education.

Acoustically rated exterior windows with blackout capabilities enhance performance spaces, while the recital hall's warm woods and clerestories diffuse sound and light. Music from the recital hall can be broadcast to the shared arts plaza, where visual media projections animate the adjoining Department of Theatre wall. The design adheres to OSU's Green Building and Energy Policy standards.



KATHLEEN FITZPATRICK,

Business Development Leader, DLR Group leads business development for the Cultural+Performing Arts Studio in the western United States. She understands that trust is earned and should be protected through honest and candid dialogue. At the core of her client interactions is a relationship built through communication to clearly understand the dreams and desires of her clients and how design can address and meet their needs.



International Council for Arts Deans INTERNATIONAL SYMPOSIUM

Doha, Qatar • May 25 – 30, 2025

Optional addition of another cultural immersion
experience in Abu Dhabi, UAE • May 30 – June 2, 2025



VCUarts Qatar Dean Amir Berbic and the board of directors of the International Council for Arts Deans invite you to join us for an international summer symposium, an informative cultural immersion and educational experience shared by colleagues who are also arts deans and administrators in higher education.

Education City is home to branch campuses of eight leading educational institutions, a homegrown research university, start-up incubators, technology parks, heritage sites, cultural institutions, the Qatar Foundation and the Qatar National Library. Playing the lead role in arts education and blending the innovative spirit and high standards of their home campus with the bold originality and deep traditions of Qatar is VCUarts Qatar. Celebrating 25 years in Qatar, VCUarts programs provide an art and design education that helps students cultivate creativity, probe possibilities, fearlessly question, surpass limits, set new standards, and most importantly, make an impact.

The five-night, four-day program in Doha includes the meals noted on the itinerary, museum and venue admissions, hotel and transportation in the registration fee of \$1,600. Early Birds Save! After November 1, 2024, the registration fee will increase to \$1,900. The price is a per person price based on two people sharing overnight accommodations. The price for single occupancy is slightly higher: \$1,800 through October and afterward \$2,000.

The five-night, four-day program in Abu Dhabi will include breakfast each morning, lunch each day and hors d'oeuvres two evenings, private museum tours, and venue admissions noted on the next page, hotel and transportation in the registration fee of \$3,299. Early Birds Save! After November 1, 2024, the registration fee will increase to \$3,499. The price is a per person price based on two people sharing overnight accommodations. The price for single occupancy is slightly higher: \$3,699 through October and afterward \$3,899.

The total registration fee for both experiences, if reserved prior to the end of October 2024 is \$4,899.





Doha, Qatar • May 24 – 30, 2025

Optional inclusion of another cultural immersion experience in Abu Dhabi • May 30 – June 3, 2025

Sunday, May 25, 2025

Plan to arrive early to relax and adjust to the time change after many hours of travel. A copy of *Qatar Cultural Guide* will be waiting for you. Enjoy exploring Souq Wakif on your own, safely at any hour. With its mud-daubed buildings, the market on the banks of the Wadi Musheireb harkens to a bygone era while remaining a hub of activity, Souq Wakif's winding alleys offer a tableau of traditional street life, and opportunities to visit with camels and see a hospital specializing in the care of falcons. Our hotel, Al Wadi Hotel Doha – MGallery, offering an outdoor pool, workout area, and multiple places to relax with food and drink (including a rooftop lounge), is a short walk from the popular Souq. The Symposium registration fee includes Sunday – Thursday nights' stay at the Al Wadi Hotel.

Monday, May 26, 2025 (B, L, R)

9am - 5pm*

- National Museum of Qatar
- Architecture Afternoon

Tuesday, May 27, 2025 (B, L, R)

9am - 4pm*

- Museum of Islamic Art
- Artists' studio

Wednesday, May 28, 2025 (B, L)

9am - 6pm*

- Education City
- VCUarts Qatar
- Matahf: Arab Museum of Modern Arts
- Qatar National Library

Thursday, May 29, 2025 (B, R)

on your own

- Msheireb Museums
- Pre-reserved optional activities
- Sunset Cruise on a traditional dhow

Public art will be part of each day's travels. Qatar's commitment to cultural excellence extends to a range of impressive public art installations featuring thought-provoking works by well-known international artists.

Friday, May 30, 2025 (B)

Return travel home, or:

Optional additional cultural immersion experience Friday, May 30 – Tuesday, June 2, 2025:

with travel home on Tuesday, June 3, 2025

Abu Dhabi and Dubai, United Arab Emirates

The registration fee includes:

- airfare from Doha to Abu Dhabi
- Sheikh Zayed Grand Mosque, tentatively with Emirati guest speaker
- Private tour of Emirates Palace including a Beehive Tour and lunch at Lebanese Terrace
- The Louvre Abu Dhabi
- Abrahamic Family House
- NYU Abu Dhabi
- Sorbonne Université Arts and Humanities
- College of Arts and Creative Enterprises, Zayed University
- Guggenheim Abu Dhabi (*if the new museum has opened*)
- Manarat Al Saadiyat
- Sunset reception at Ray's Bar on the 62nd floor of Etihad Towers
- Qasr Al Hosn
- Qasr Al Watan
- A day trip to Dubai where we will visit Museum of the Future; enjoy lunch at the Art Gallery of ME by Melia; have a private Dubai Opera Grand Tour; and sunset cocktails and hors d'oeuvres at At.Mosphere at Burj Khalifa

This tentative agenda is continually evolving;
however, activities are more likely to be added than to be removed.

B – Breakfast • **L** – Lunch • **R** – Reception with hors d'oeuvres

*Approximate times are subject to change.

Our hotels offer full breakfast buffets for you to enjoy before we begin our days.



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College of Visual and Performing Arts, Rick Davis, Dean

cvpa.gmu.edu

ICfAD's Commitment to Diversity, Equity, Inclusion, Belonging

The International Council for Arts Deans (ICfAD), a multinational alliance of deans, directors and chairs, and other arts executives, provides leadership opportunities for members and advocacy for the arts in higher education. This has been ICfAD's primary mission since its founding in 1964, with goals of mentoring new administrators and attracting additional international members.

The ICfAD Board of Directors, in applying this mission, believe that arts and creative industries, through practice, exhibition, performance, and scholarship, have a responsibility to actively create a diverse and inclusive artistic and educational community that reflects the people we serve, now and in the future—a shared culture of equity and belonging where everyone feels empowered to realize and live their full, authentic selves as a valued and contributing member.

The ICfAD Board of Directors believe that the arts in our educational institutions should express diverse viewpoints that work towards building diversity, equity, inclusion, and belonging among the students, faculty, staff, and leadership at our universities and in our schools and colleges. We accept as our top priority the imperative of confronting racism, homophobia, sexism, ageism, classism, and all

other forms of social oppression and bigotry in our country and the world. As the Board, we dignify and respect the individual; we advance the practice of inclusiveness and acceptance of differing cultures, philosophies, identities, religions, and ways of life; and, we actively encourage our members to address these critical issues in this organization, their home institutions, and communities.

Furthermore, we acknowledge the historical, cultural, and social struggles to embrace diversity in this nation and the world, higher education, the arts, and this organization. We recognize that arts executives are in a unique position to identify and implement positive change in education and our communities through the arts. ICfAD therefore pledges to take actions to facilitate socially conscious change for this organization; to celebrate the full range of diverse experiences and accomplishments that its members bring to the world for arts and creative industries; to continue addressing all forms of social oppression and bigotry through thoughtful programming and shared resources; and to recognize our privileged and complicated past while growing a more diverse and inclusive organization that fully represents our society today, with a fervent commitment to build a more equitable and just tomorrow.



Join us for our 61st Annual Conference
International Council for Arts Deans

Santa Fe, New Mexico
October 14-16, 2025

Culture has always been at the heart of Santa Fe and has been an integral part of the city's history and cityscape. The exchange of goods and ideas is deeply rooted in Santa Fe, starting with the trade fairs attended by Native Americans and Mexico's indigenous population, to El Camino Real and the Santa Fe Trail, to the vibrant markets and art fairs of today. Santa Fe's appointment to the UNESCO Creative Cities Network is a testament to the city's important achievements in cultural industry development.

Santa Fe has a wealth of cultural resources that have helped build the city into what it is today. Native American traditions, including weaving, pottery, jewelry and dance remain an important part of contemporary Native culture and are present throughout the city. Spanish colonial art forms also continue to thrive today including folkloric dances, straw applique and tinwork. Santa Fe, where one in 10 jobs are tied to arts and cultural industries, is also home to more than 250 galleries, a vibrant performing arts community and an impressive range of museums.

Santa Fe is a city unlike any other, truly living up to its tagline, The City Different, at every turn. With legendary history and culture around every corner, an art scene that spans from traditional to contemporary, accommodations with a local feel yet world-class status, award-winning cuisine that's as eclectic as it is sumptuous, and countless experiences to encounter, you're sure to uncover something different about yourself when you visit for ICfAD's 61st Annual Conference.

Join us for sharing with and learning from colleagues throughout this collaborative multi-day exchange. Presenters, discussion facilitators, panelists and participants will share art and design administration practices and technologies in higher education.

