

**The 54th Annual Conference of the
International Council of Fine Arts Deans**

with

**The Association of Independent Colleges of Art and Design
The Alliance for the Arts in Research Universities
The Canadian Association of Fine Arts Deans**

HALIFAX MARRIOTT HARBOURFRONT
HALIFAX, NOVA SCOTIA

CROSSING BOUNDARIES



A ballerina in a white tutu is captured in a dynamic pose, leaning forward with arms extended horizontally. She is positioned in the center of a large, arched hallway with high ceilings and wooden floors. The walls are aged and show signs of wear. In the background, a series of arched windows let in natural light, illuminating the scene.

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WELCOME FROM THE PRESIDENT



On behalf of the board of the International Council of Fine Arts Deans, it is my honor and pleasure to welcome everyone to this very distinctive 54th Annual Conference. I'd like to add a special welcome to our colleagues and

friends from the Canadian Association of Fine Arts Deans, the Association of Independent Colleges of Art and Design, and the Alliance for the Arts in Research Universities.

As this conference convenes, we find ourselves "living in interesting times." They are times full of both challenges and opportunities for the arts and for humankind. As four great organizational forces in the arts coming together, I believe we hold the potential to create a whole that is far greater than its parts. These interesting and challenging times present the opportunity for the arts to become an obvious and most dynamic partner in finding solutions to our challenges. This coming together of organizations offers us the chance to join efforts to leverage our place in those solutions. Arts organizations like ours have never been more relevant to helping solve what seem to be insoluble problems—and to leverage the arts and artistic thinking as part of those solutions.

On the recommendation of our friends in the Canadian Association of Fine Arts Deans, we are in the beautiful and historic city of Halifax, Nova Scotia, and we're here at a very propitious time: 2017 marks Canada's 150th anniversary as a nation and Halifax commemorates the 100th year of the Great

Halifax Explosion. Also while we're here, Halifax is hosting the 2017 meeting of the Creative City Summit as well as Photopolis: The Halifax Festival of Photography.

This year's conference theme is "crossing boundaries," which is captured by the conference in numerous ways. We've crossed organizational and international boundaries by partnering with the Canadian Association of Fine Arts Deans, the Association of Independent Colleges of Art and Design, and the Alliance for the Arts in Research Universities—and by locating the conference in the beautiful Halifax, Nova Scotia. And, to be true to the conference theme, we will look at how the arts bring value to inter- and cross-disciplinary endeavors, how technology has transcended national boundaries, and how living in a world with challenges that have no boundaries has necessitated interdisciplinary team thinking and action.

I'd like to offer a special note of thanks to our many conference sponsors. Our conference would not be the same without their sponsorship. Their attendance at our conference helps arts deans to better understand the broad range of processes and products offered that in turn help us to make our student experiences of the highest quality. Their financial contributions to the conference help us to keep member conference costs reasonable and allow us to bring eminent speakers and thinkers to join us. One special note of thanks goes to the Nova Scotia College of Art and Design for serving as our local host institution. NASCAD University will host a reception and tour of their facilities, and they have been essential in the planning of this conference.

And finally, to be true to the paradigm of ICFAD—"Deans helping Deans"—we hope that you enjoy your stay here in Halifax, that you will share opportunities and challenges with longtime and new acquaintances and colleagues, and that you will leave with new ideas and return to your important work with a renewed sense of spirit and enthusiasm.

George Sparks
President

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The 54th Annual Conference of the International Council of Fine Arts Deans with

The Association of Independent Colleges of Art and Design
The Alliance for the Arts in Research Universities
The Canadian Association of Fine Arts Deans
Wednesday, October 18 – Saturday, October 21, 2017
Halifax Marriott Harbourfront
Halifax, Nova Scotia

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Greetings

from the Mayor



As Mayor of Halifax and on behalf of Regional Council, it gives me great pleasure to extend warm greetings and a special welcome to everyone attending the 54th annual Conference of the International Council of Fine Arts Deans taking place October 18-20th.

Halifax is known for our wealth of creative talent, incredible range of diverse cultural and arts festivals, and vibrant entrepreneurial makers and crafters. We are also the proud home of the Nova Scotia College of Art and Design (NSCAD), one of Canada's oldest independent cultural institutions that is recognized as one of North America's best centres of visual arts, education and research.

With its dynamic and intriguing mix of heritage and culture, Halifax is the place to be. A marquee destination embracing a diversity of people, communities, shops, restaurants, and thriving arts scene, our city will present you with a truly original experience.

I want to acknowledge, with gratitude, the International Council of Fine Arts Deans for bringing this year's Conference to Halifax, and thank all the sponsors for their generous support.

I wish you much success and trust your visit will be a truly memorable experience.

Kindest regards,

Mike Savage, Mayor

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Art in Halifax

Halifax has a booming (and quite frankly underrated) art scene, with galleries across the entire region. New exhibits are opening every other day at galleries such as the Art Gallery of Nova Scotia, The Craig Gallery, The Dart Gallery, The Anna Leonowens Gallery, Studio 21, Jo Beale Gallery, Argyle Fine Art and so many more. Many artists also sell and present their artwork at farmers' markets such as the Halifax Seaport Farmers' Market and the Alderney Landing Farmers' Market.

History in Halifax

If you are interested in Halifax's history, specifically the Halifax-Titanic connection or the great disaster that hit Halifax in 1917 - The Halifax Explosion – there is plenty for you to uncover and discover.

The primary reason Halifax has such a strong connection to the Titanic, is based off proximity. In 1912 the "unsinkable ship" sank roughly 350 miles from Newfoundland and Labrador and roughly 400 miles from Halifax, however Halifax was a preferred port for recovery as the port of St. John's was more difficult to reach. For many of those who lost their lives aboard the Titanic, Halifax is where their story ended. If you are interested in seeing and learning more about this strong connection through artifacts, gravestones and exhibits visit the Fairview Lawn Cemetery and the Maritime Museum of the Atlantic.

Only a few years following the Titanic disaster, Halifax was hit with a tragedy known as the Halifax Explosion. During WW1, two ships collided in the Halifax Harbour, one which was loaded with high explosives. The result was the largest human-made explosion prior to the detonation of the first atomic bomb in 1945. You can still see remnants of the explosion all over Halifax at the St. Paul's Church, the Maritime Museum of the Atlantic and Mont-Blanc Anchor Site.

Festivals, concerts, art exhibits and events happening during our conference stay

Halifax Pop Explosion, October 18-21, 2017: The Halifax Pop Explosion (HPX) is an annual festival that presents over 150 artists, comedians and speakers, in more than 15 venues across the city. HPX has a long-standing tradition of presenting the best in new and innovative music from across Canada and the world. HPX bolsters the music presentation with a Music Conference, comedy shows, a Zine Fair as well as other partnered events and parties.

Seasons of Change – Mosaic for Mental Health Art Exhibition, October 12–29, 2017: This exhibition consists of hundreds of 6"x6" individual works of art by professional and amateur artists all over Nova Scotia. The Annual Mosaic for Mental Health has become a powerful expression of artists who care about mental health and mental illness.

An Expression of Faith: Sacred Art of Centuries Past, May 5-October 29, 2017: The Art Gallery of Nova Scotia is pleased once again to present the special exhibition from the Permanent Collection, An Expression of Faith: Sacred Art of Centuries Past. The exhibition features 20 works comprising a select group of 15th, 16th and 17th century North European sculptures including scenes from the Passion of Christ – Christ Bearing the Cross, The Crucifixion and The Lamentation of Christ, donated by the Roman Catholic Archdiocese of Halifax.

Barenaked Ladies performing live at the Rebecca Cohn Auditorium, October 18, 2017: As part of their Canada 1 Five 0 Tour, the Barenaked Ladies will be in Halifax performing live at Dalhousie's Rebecca Cohn Auditorium.

Vanguard: 150 Years of Remarkable Nova Scotians, October 15, 2017: A new exhibit is opening at the Museum of Natural History in downtown Halifax. Celebrate Nova Scotians who moved Nova Scotia forward and made a difference. The exhibit will engage you with the stories of our people, whose lives exemplify innovation and change and champion diversity.

Snake in the Grass at Neptune Theatre, October 17-Nov 5, 2017: Coming on stage at Neptune Theatre is Snake in the Grass by Alan Ayckbourn. The play is about Annabel Chester returning to the family home she ran away from decades before, where her sister Miriam still resides. In this sinister play, ghosts from the past arise to deliver a story of shocking twists and supernatural turns sure to leave you questioning even those closest to you.



The Alliance for the Arts in Research Universities (a2ru) is a partnership of 40 research universities committed to integrating the arts into teaching, research, and practice. a2ru envisions a world in which universities - students, faculty, and leaders - acknowledge, embed, and integrate the arts in the pursuit of basic knowledge and in everyday practice. The Alliance values the arts as core to higher education, deep disciplinary knowledge and applied research in the arts, interdisciplinary creativity, durable collaboration, diverse community, and the research university as a primary driver toward a better world.

a2ru does its work in these ways:

Convening: The Alliance gathers leaders around national and regional conferences and summits. The theme of this year's annual meeting in Boston is "Arts in the Public Sphere: Civility, Advocacy, and Engagement," which will convene representatives from research universities (administrators, faculty, and students) as other public and private partners around the theme of making the places we live as healthy, beautiful, accessible, and livable by bringing together all of a communities' assets and people.

The Emerging Creatives student summit convenes students to tackle challenges using the power of interdisciplinary teams. Students are trained on collaboration between disciplines. Promising projects are cultivated by the network.

Insights: a2ru gathers statements, observations, experiences, and know-how, transforming these data and materials into knowledge and insights that can inform professional, pedagogical, and research practices.

Case-Making and Storytelling: a2ru leverages partnerships to help members create durable insights, share knowledge, cultivate meaningful messages, and inspire new and useful practices.

Tools and Platforms: The purpose of a2ru's research is to clarify, define, and highlight how the arts and design impact knowledge production and teaching in research universities for systematic public benefit. From reusable templates, to reports, data repositories, and toolkits for decision-making, Alliance members can learn to diagnose, effectively structure, and activate strategies for integrating the arts on their campuses and effectively launching collaborative interdisciplinary teamwork.



Moss Arts Center Cube at Virginia Tech



*ASU Herberger
Institute for Design and the Arts*



a2ru

ALLIANCE FOR THE ARTS IN RESEARCH UNIVERSITIES

a2ru advances the full range of arts-integrative research, curricula, programs, and creative practice to acknowledge, articulate, and expand the vital role of higher education in our global society. a2ru envisions a world in which universities acknowledge, deeply embed, and seamlessly integrate the arts in the pursuit of basic knowledge and in everyday practice.

Partnership in a2ru remains open. Information on becoming a partner can be found at a2ru.org.



Association of Independent Colleges of Art and Design

The Association of Independent Colleges of Art and Design, commonly referred to as AICAD, is a non-profit consortium of 42 leading art schools in the U.S. and Canada. It was founded in 1991 by a group of 25 presidents who felt a need for the similarly structured art schools to come together so as to mutually develop their schools and programs. The organization's mission is to strengthen the member colleges individually and collectively, and to inform the public about these colleges and the value of studying art and design.

AICAD colleges educate more than 50,000 undergraduate and graduate students each year, plus many thousands more in summer and continuing education programs. Students are drawn from all 50 U.S. states and more than 60 foreign countries. Over 70% of these students receive financial aid to support their education.

Membership in AICAD is open to colleges in the U.S. and Canada that are: private, nonprofit, free-standing (that is, not a department of a larger college or university), specialized colleges of art and design, professional art and design degree granting (e.g. BFA, MFA, BDes, MDes, BArch, MArch), and accredited by both the appropriate regional accrediting agency (New England, Middle States, North Central, Northwest, Southern, and Western) in the U.S. or Universities Canada as well as the National Association of Schools of Art & Design or National Architectural Accrediting Board if only offering architecture degrees.

AICAD also has a growing group of International Affiliates that meet the equivalent criteria in their home countries, recognizing the increasingly global nature of art and design education and practice.





Over its more than 25-year history, AICAD has grown from a network of college presidents into a consortium of institutions with multi-faceted programs and activities in service of its mission. This includes:

- distributing information about AICAD and its members, and about art and design education and careers, to students, parents, teachers, and others;
- conducting regular conferences and symposia on contemporary academic and administrative subjects;
- overseeing student exchanges among the member schools and international affiliates;
- gathering and analyzing substantial institutional data annually, accompanied by analysis and forecasts to assist in future planning efforts;
- providing members with information about current art and design education issues, and about relevant legislation and government policies;
- working with other educational and cultural groups on various policy issues and mutually beneficial programs; and,
- maintaining a communication and information exchange system for senior staff and faculty of the member schools, including frequent meetings to discuss timely issues.

Recent highlights of AICAD programming include:

- The Partnership for Academic Leadership in Sustainability (PALS) – a collaborative initiative among AICAD institutions that brings together faculty and administrators with a focus on ensuring our schools are leaders in the efforts to make art and design education good practitioners of sustainability, both within and beyond the curriculum.
- The AICAD Post Graduate Teaching Fellowship which seeks to provide professional practice opportunities to high-achieving alumni who have recently graduated from AICAD member schools, while also increasing the racial and ethnic diversity of faculty at these institutions. AICAD institutions aspire to create a climate that recognizes and values diversity as central to excellence in art and design education.
- AICAD Student Success Conference – a gathering of faculty and administrators from various roles within institutions discussing a broad range of best and next practices supporting student success within their institutions and beyond.



The staff, leadership and members of AICAD are pleased to partner with its colleagues at ICFAD, CAFAD and A2RU on this joint conference and look forward to the ongoing connections between all the organizations.



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**CANADIAN ASSOCIATION OF FINE ARTS DEANS
ASSOCIATION DES DOYENS EN BEAUX-ARTS DU CANADA**

The Canadian Association of Fine Arts Deans (CAFAD) is a nationwide organization of post-secondary Fine Arts faculties, institutions and other academic units. Its members meet at an annual general meeting, usually held in the fall. CAFAD members are kept informed by a quarterly Newsletter published in June, September, December, and March.

CAFAD's Mission Statement is to:

- To be a national voice for post-secondary programs in the Fine Arts to the public at large, government and within the academic community.
- To provide a forum for regular discussion and exchange of information and ideas pertinent to the Fine Arts in post-secondary education.
- To offer opportunities for professional development to those in leadership roles.





ICFAD's 55th ANNUAL CONFERENCE

Seattle, Washington



MARK YOUR CALENDAR FOR OCTOBER 3 - 6, 2018 IN SEATTLE, WASHINGTON

Join us for ICFAD's 55th Annual Conference

Bordered by the salt waters of Puget Sound to the west and the fresh waters of Lake Washington to the east, Seattle welcomes travelers with endless opportunities for arts immersion and outdoor exploration.

In walkable downtown Seattle, the Seattle Marriott Waterfront is steps from shopping, dining, arts and entertainment. Quintessentially Seattle, Pike Place Market is the ideal starting point. Grab a cup of java at the original Starbucks and watch the fish throwers at Pike Place Fish Company before heading to the Seattle Center to experience a breathtaking view of the "Emerald City" from atop the Space Needle. The renowned Seattle Museum of Art and countless theaters and museums keep the local art scene vibrant and fresh. Visit historic Pioneer Square, site of the original downtown Seattle and now home to several art galleries and exciting night life. North of the city, the Fremont neighborhood is known for its public art, including the famous Fremont Troll. Olympic Sculpture Park is a tranquil diversion with more than 20 large-scale sculptures and stunning views of the Olympic Mountains.

Your ICFAD Board of Directors is planning an extraordinary agenda, with sessions at Seattle Art Museum and Bill and Melinda Gates Foundation Visitors Center, and receptions at Chihuly Garden & Glass and Benaroya Hall, home of the Seattle Symphony.

ICFAD's 55th Annual Conference will be held at
Seattle Marriott Waterfront
October 3 – 6, 2018



Membership Invitation

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

Your institution is invited to join us for what is sure to be an engaging and worthwhile calendar year of membership, focused on Deans Helping Deans.

Benefits of membership include, but are not limited to:

- **An Annual Conference**
- **International Symposia**
- **Donor Development events**
- **Professional Continuing Education**
- **Two formats for interactive Dean e-discussion**
- **Complimentary Job Postings**
- **Communications throughout the year**
- **Comprehensive data from our annual Executive Data Exchange.**
- **Networking with Colleagues**
- **Searchable on-line membership directory**
- **The opportunity to include a photograph of an arts program from your institution on our website**
- **Representation at national Arts Advocacy meetings and events**
- **Representation at The Working Group on the Arts in Higher Education (WGAHE)**



ICFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

A MULTI-NATIONAL ALLIANCE
OF EXECUTIVE ARTS ADMINISTRATORS

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

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

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

Affiliate Membership Non-Profit (\$200 annually) is granted to non-profit organizations that are also engaged in arts advocacy activity. We look forward to partnering with you. Emeritus Membership is awarded by the Board to ICFAD members in good standing who have served as Deans and Associate Deans and have retired from higher education or have returned to the faculty. Emeritus Recognition shall have the same rights, privileges and obligations as Associate members. Emeritus Membership is complimentary.

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





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Kent State University is a proud member of the Alliance for the Arts in Research Universities (a2ru), a partnership committed to ensuring the greatest possible institutional support for the full spectrum of arts and arts-integrative research, curricula, programs and creative practice for the benefit of all students and faculty at research universities and the communities they serve.

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– JOIN US!** 72

ICFAD

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

Founded on a shared passion and advocacy for the arts and a commitment to excellence in leadership, the International Council of Fine Arts Deans (ICFAD) is a multi-national alliance of executive arts administrators representing institutions of higher education. ICFAD provides professional development opportunities and facilitates forums for the exchange of ideas, information and issues of common concern for the arts in higher education.



ED WEBER
GRAPHIC DESIGNER



ALISON PRUITT
EDITOR





CROSSING BOUNDARIES

THE 54TH ANNUAL CONFERENCE OF THE INTERNATIONAL COUNCIL OF FINE ARTS DEANS

Alliance for the Arts in Research Universities
 Association of Independent Colleges of Art and Design Chief Academic Officer Meeting
 Canadian Association of Fine Arts Deans

THE HALIFAX MARRIOTT HARBOURFRONT

Halifax, Nova Scotia, Canada

WEDNESDAY, OCTOBER 18, 2017

Sharing Compelling Stories to Ignite Your Fundraising *proudly sponsored by*

or

Managing Career Trajectory in Higher Education

or

Join us on the bus to this magical maritime village and spend the day on your own, exploring. Buses will depart the Halifax Marriott Harborfront for the 90-minute drive to Lunenburg at 8:00 a.m. and will depart the Lunenburg Academy at 3:30 p.m.

Please meet in the lobby for a 5:50 bus departure
 6:00 – 7:30 p.m.

Welcome Reception
 NSCAD University, Port Campus

9:30 – 11:00 p.m.

Conversations
 First-time Conference attendees are invited to join the ICFAD Board of Directors for drinks and dialog. Suite 207



10:00 – 11:00 a.m.

Not Your Grandma's One-Room Classroom: Collaborative Integrative Teaching Models
 The Nova Scotia Ballroom

11:00 – 11:15 a.m.

Morning Break

11:15 a.m. – 12:15 p.m.

Envisioning Fine Arts Spaces for the Future
 The Halifax Ballroom

12:30 – 2:15 p.m.

Lunch and Networking
Keynote Speaker Michael Singer
 The Acadia Ballroom (on the first floor)

2:30 – 4:00 p.m.

Roundtable Sessions: Timely Topics in the Arts
 In the Foyer outside the Nova Scotia Ballroom

4:00 – 4:15 p.m.

Afternoon Break

4:40 p.m.

Please meet at the front door of the Halifax Marriott Harbourfront to join colleagues for a bus tour of the city, departing promptly at 4:45 p.m., eventually arriving at the Canadian Museum of Immigration at Pier 21 for a reception.

or

4:30 – 6:00 p.m.

Collaborative Pathways Between Colleges and Universities
 Chair Ed Jurkowski
 NSCAD University, Art Bar+Projects, Fountain Campus

6:00 – 7:30 p.m.

Reception at the Canadian Museum of Immigration at Pier 21

9:30 – 11:00 p.m.

Conversations
 Members of AICAD, a2ru and CAFAD are invited to join the ICFAD Board of Directors for drinks and dialog. Suite 207



THURSDAY, OCTOBER 19, 2017

7:30 – 8:15 a.m.

Breakfast
 and
The Power of Flexible Acoustics in Academic Settings
 The Halifax Ballroom

8:30 – 9:00 a.m.

Welcome from City of Halifax
 The Nova Scotia Ballroom

9:00 – 10:00 a.m.

The Concept of Place has Changed Forever
 The Nova Scotia Ballroom

Landmark Project Panel
 NSCAD University, Art Bar+Projects, Fountain Campus





FRIDAY, OCTOBER 20, 2017

7:20 a.m.

Please meet at the front door of the Halifax Marriott Harbourfront to join colleagues for a 7:30 a.m. bus departure for Dalhousie University

8:00 – 9:00 a.m.

Breakfast at Dalhousie University

and learn about a planned addition to the Arts Center Dalhousie Art Gallery

proudly sponsored by



9:00 – 10:00 a.m.

The Many Faces of Diversity

10:00 – 11:00 a.m.

Tour Dalhousie University's Galleries

and

Morning Break

proudly sponsored by



11:25 a.m.

Return to the buses for an 11:30 a.m. departure to Halifax Marriott Harbourfront

12:30 – 2:15 p.m.

Lunch and Networking

Award for Arts Achievement and Excellence

The Halifax Ballroom

proudly sponsored by



2:30 – 3:30 p.m.

Political Influence and Our Programs

Nova Scotia Ballroom

3:30 – 3:45 p.m.

Afternoon Break



3:45 – 4:30 p.m.

ICFAD Annual Meeting

Nova Scotia Ballroom C and D

or

2:30 – 4:00 p.m.

Indigenous Ways of Knowing and the Arts

NSCAD University, Port Campus, P209

4:15 – 6:00 p.m.

Research - Creation in Canada: Models and Case Studies

Chairs Rebecca Duclos and Ann-Barbara Graff

NSCAD University, Port Campus, P209

5:00 – 6:30 p.m.

Closing Reception

The Sable Room

proudly sponsored by



SATURDAY, OCTOBER 21, 2017

9:00 – 3:00 p.m.

AICAD Chief Academic Officers Meeting

NSCAD University, Port Campus, P209

ICFAD Board of Directors Meeting with Task Force Chairpersons

Sable B

CAFAD AGM

NSCAD University, Port Campus, P214

9:00 – 10:00 a.m.

CAFAD Chair's Report

10:00 – 11:00 a.m.

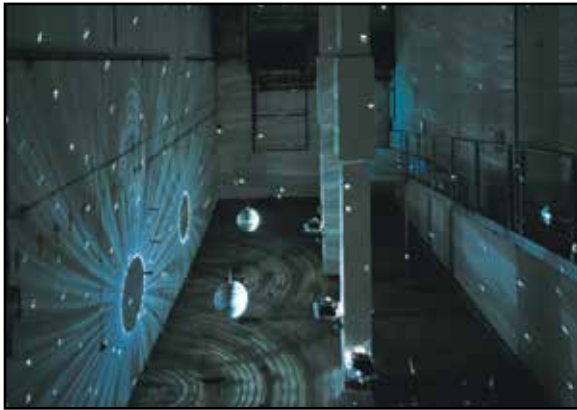
CAFAD Identity Charette

11:00 – Noon

CAFAD Membership Meeting and Administrative Award



HALIFAX IS ALIVE WITH ARTS EVENTS WHILE WE'RE IN TOWN



Responsive: International Light Art Project Halifax

Taking place from October 18 to 21, Responsive: International Light Art Project Halifax will light up the night with site-specific light installations at various sites throughout Halifax. Guided tours will be offered each evening at 7 pm, 7:30 pm, 8 pm, 8:30 pm and 9 pm. The Responsive Lounge will be located at NSCAD's Art Bar +Projects, 1873 Granville Street. Confirmed artists include Detlef Hartung and Georg Trenz and Eva Marie Joeressen and Klaus Kessner. Next year, the festival will be held in Cologne, Germany.



Photopolis: the Halifax Festival of Photography

Photopolis: The Halifax Festival of Photography is a city-wide celebration of photography taking place October 1 to 31 throughout Halifax. Participating venues include galleries, community organizations and coffee shops. The festival will feature a wide variety of photography, including photojournalism, social and travel documentary, environmental, conceptual, formalism, staged photography and more. The Photopolis festival provides a unique opportunity to engage with different approaches photographers and photo-based artists take to explore and examine diverse realities, broadening our insights and perspectives.



Halifax Pop Explosion

Taking place October 18 to 21, Halifax Pop Explosion is an annual music festival that presents more than 150 artists, comedians and speakers in more than 15 venues across the city. HPX has a long-standing tradition of presenting the best in new and innovative music from across Canada and the world. HPX bolsters the music presentation with a music conference, comedy shows, a zine fair as well as other partnered events and parties. Headliners include Japandroids and Ria Mae performing with Symphony Nova Scotia.

Parris and Chloé Gordon

BFA 2011 + BFA 2010

Beaufille, the clothing line created by the Gordon sisters, is making headlines on Toronto and New York runways. In 2017 they were awarded Womenswear Designer of the Year, Canadian Arts and Fashion Award, and Forbes —30 under 30.

**A PLACE FOR THE RULE BREAKERS,
THE DREAMERS, THE MAKERS,
THE INNOVATORS, THE EXCEPTIONAL,
THE FOREVER CURIOUS.**

N·S·C·A·D
UNIVERSITY



NSCAD UNIVERSITY

“a big reason Halifax is seen as one of the hippest cities in the land”



Photo by: NSCAD student Devon Berquist

The city’s comfortable yet cosmopolitan size breeds plenty of cross-fertilization among the burgeoning indie music, art and film scenes. With reportedly more taverns and nightclubs per capita than any other Canadian city, the downtown core also boasts several dozen art galleries including the Art Gallery of Nova Scotia, while many pubs and cafes also host regular art exhibitions.

NSCAD’s own Fountain Campus is at the artistic heart of Halifax’s downtown, anchored by the Anna Leonowens Gallery, which hosts more than 120 exhibitions a year, and Art Bar +Projects, a constantly changing performance art and event venue. Operated by the NSCAD Alumni

Halifax is an alluring city, full of quirky charms and contradictions to fuel one’s art-making.

Perched on the edge of the Atlantic Ocean, this historic city is home to about 370,000 people, or 40 percent of Nova Scotia’s total population. It’s the largest city east of Montreal and north of Boston. Though it may appear remote on a map, this distance is part of its seductive appeal – Halifax does its own thing, at its own pace. It’s one of the few places left on the planet where traffic actually slows for pedestrians! Unique creative voices and diverse points of view have room to flourish in Halifax.

Maclean’s Guide to Universities credits NSCAD University as “a big reason Halifax is seen as one of the hippest cities in the land.” This year, NSCAD celebrates its 130th anniversary, founded in 1887 by Anna Leonowens (the real Anna made famous by *The King and I*) in honour of Queen Victoria’s 50th year on the throne.

members of the NSCAD community a space to share a pint, view new work, and exchange ideas. The Fountain Campus is also the home of the artist-run Khyber Centre for the Arts and FIN, the new name for the Atlantic Film Festival.

A waterfront boardwalk along the world’s second-largest natural ice-free harbour connects NSCAD’s Fountain Campus to the Port Campus. Located at the Halifax Seaport, the Port





A 15-minute drive outside the urban core delivers you to rugged coastal hikes, pristine lakes, forests and fantastic beaches for swimming or surfing. Striking natural beauty also abounds in the lush Acadian farmlands of the Annapolis Valley, the spectacular highlands of Cape Breton, and rustic villages and coves in any direction. It's well worth checking out, but be warned – you might never leave, as plenty of NSCAD alumni will attest!

Campus boasts a stunning view of George's Island and the comings and goings of Halifax Harbour traffic.

NSCAD has a third campus, the Academy Campus, located at the foot of Citadel Hill. The star-shaped fort overlooking the city was built in defence of an attack that never came; the citadel has served instead to tone the calf muscles of generations of Haligonians.

Besides NSCAD, Halifax has five other degree-granting institutions. The combined enrolment totals more than 25,000 students, and four have their own galleries on campus. The city has 81.1 post-secondary students per 1,000 people, three times the national average.

Halifax seems far away but close at hand. The Halifax International Airport is the major hub connecting the region to other parts of North America and Europe. Just a two-hour flight from Toronto or New York, the province attracts more than two million tourists each year.



Photos by: NSCAD student Devon Berquist



CONFERENCE AGENDA

**WEDNESDAY,
OCTOBER 18, 2017**

8:00 – 3:00 p.m.
**Sharing Compelling Stories to
Ignite Your Fundraising**

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or

**Managing Career Trajectory in
Higher Education**

or

**Join us on the bus to a magical maritime
village and spend the day on your own,
exploring**

Buses will depart the Halifax Marriott Harborfront for the 90-minute drive to Lunenburg at 8:00 a.m. and will depart the Lunenburg Academy at 3:30 p.m.

6:00 - 7:30 p.m.

Welcome Reception

Meet in the lobby for a 5:50 p.m. bus departure, or turn left outside of Marriot lobby walking south all the way along Lower Water Street until it ends just past Emera and the Discovery Centre (kid-centric science centre). Turn left onto Marginal Road and bear right in front of Halifax Seaport Farmer's Market. Pass the Farmer's Market and the NSCAD Port Campus is directly ahead. If you find your self at an old rail car and Pier 21 Museum, you have gone too far.

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CURIOSITY IGNITES

Dinner on your own



For centuries, Lunenburg's affinity with the sea has shaped her destiny. Lunenburg, Nova Scotia, is a UNESCO World Heritage Site, National Historic District, winner of the Communities in Bloom most beautiful small town in Canada, Prettiest Painted Places in Canada, Port City of the Year and Society of American Travel Writers' awards. Picturesque Lunenburg lies nestled along the scenic shores of southern Nova Scotia. Experience the Lunenburg way of life as we tour the village's historic architecture, attractions and amenities in the morning, followed by lunch and one of two workshops for those who choose this option, or lunch and afternoon on your own.





THEATRE



CONCERT



ARRIVAL



RECITAL



PERCUSSION



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DANCE

*Over 20 years of service in the
Performing Arts*

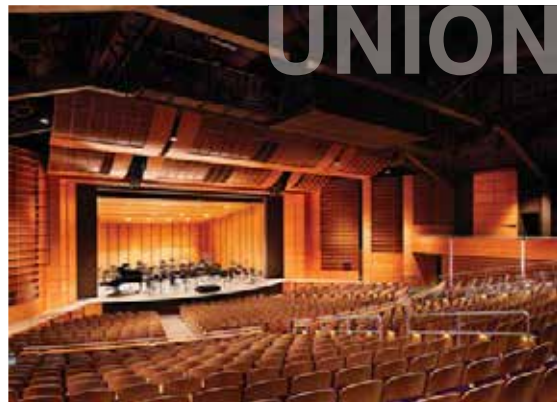
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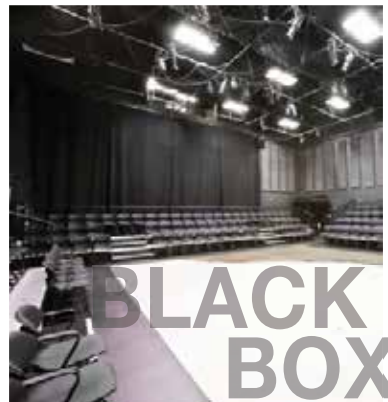
GATHER



CONNECTION



UNION



BLACK BOX



CONFERENCE AGENDA

THURSDAY, OCTOBER 19, 2017

7:30 a.m. – 8:15 a.m.

Breakfast

proudly sponsored by



and

The Power of Flexible Acoustics in Academic Settings

The Halifax Ballroom

This presentation addresses what university decision makers need to know about the programming needs of a multi-use performing arts center (needs that can range from symphony, opera and ballet to highly-amplified concerts and Broadway productions) including instruction from the planning of the initial concept to the final tuning stages. Includes case studies of project work within academic settings, a discussion on tuning, and an inside look at design options for adjustable acoustics that include stage, pit and hall design.

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Principal, Acoustics
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Mobile (203) 984-0171
www.jaffeholden.com

8:30 – 9:00 a.m.

Welcome from City of Halifax

The Nova Scotia Ballroom



MARK HOLDEN, FSA

Principal-in-Charge, Acoustics

Mark asserts that cultivating strong working relationships leads to well-executed deliverables, lasting partnerships and ultimately, project success. His passion for acoustic excellence, paired with his outstanding leadership ability, propel design teams towards timely project completion.

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

Educated at Duke University where he earned a Bachelor of Science degree in electrical engineering, Mark has authored numerous papers and columns for major trade publications. He lectures at universities and conferences across the United States. Mark is a member of the National Council of Acoustical Consultants and elected fellow of the Acoustical Society of America.

Projects

A list of his project work includes the following:

- The Tianjin Juilliard School, Tianjin, China
- The Juilliard School, Lincoln Center for the Performing Arts, New York, NY
- College of Holy Cross Performing Arts Center, Worcester, MA
- Duke University, Baldwin Hall, Durham, NC
- Hobart and William Smith Colleges, The Gearan Center for the Performing Arts, Geneva, NY
- Houston Baptist University, Morris Cultural Arts Center, , Houston, TX
- Hunter College Auditorium Study, New York, NY
- Lone Star College, Performing Arts Center, Kingwood Campus, Kingwood, TX
- Sam Houston State University, James and Nancy Gaertner Performing Art Center, Huntsville, TX
- Texas A&M University, Corpus Christi Performing Arts Center Concert Hall, Corpus Christi, TX
- Texas Christian University, PepsiCo Recital Hall, Walsh Center, Fort Worth, TX
- Texas State-San Marcos, Performing Arts Center Complex, San Marcos, TX
- University of Hong Kong, The Lee Shau Kee Lecture Centre at Centennial Campus, Pokfulam, HK
- University of Texas-Permian Basin, Wagner Noel Performing Arts Center, Odessa, TX
- University of Richmond, Modlin Center for the Performing Arts, Richmond, VA
- University of Texas Brownsville/Texas Southmost College, Music Performance Hall, Brownsville, TX
- University of Texas-Rio Grande Valley, Performing Arts Complex, Edinburg, TX



James Madison University, Forbes Center for the Performing Arts

Inspiring Sensory Experiences Acoustic design, audio/video solutions and IT infrastructure for the spaces where people learn, work, live and play

Learn about the difference our acoustic design expertise can make

Organizations that have built or improved their performing arts, educational and cultural facilities have benefited from Jaffe Holden's distinct know-how in architectural acoustic design and audio/video and IT solutions. Our award-winning work and involvement in enhancing many of the world's most iconic buildings make us a leader in our field.



CONFERENCE AGENDA

THURSDAY, OCTOBER 19, 2017

9:00 – 10:00 a.m.

The Concept of Place has Changed Forever The Nova Scotia Ballroom

In this presentation, Futurist David Houle looks at the recent phenomenon that humanity has moved from a place-oriented to a space-oriented consciousness and identity. He looks at why this has happened, how it is accelerating and the ramifications and opportunities for higher education. Houle is the Futurist in Residence for the Ringling College of Art + Design.

David Houle
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twitter: @evolutionshift
www.evolutionshift.com

or

Landmarks Project Panel
Chair Vlad Spicanovic
NSCAD Art Bar+Projects
www.landmarks2017.ca

Dr. Vladimir Spicanovic, Dean
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DAVID HOULE

David Houle is a futurist, thinker and speaker. Houle spent more than 20 years in media and entertainment. He has worked at NBC, CBS and was part of the senior executive team that created and launched MTV, Nickelodeon, VH1 and CNN Headline News. Houle has won a number of awards. He won two Emmys, the prestigious George Foster Peabody award and the Heartland award for "Hank Aaron: Chasing the Dream". He was also nominated for an Academy Award. Houle is

consistently ranked as one of the top futurists and futurist keynote speakers on the major search engines and in the world today. He was named a Vistage Speaker of the Year for 2008. In the last eight years he has delivered 700+ keynotes and presentations on six continents and fourteen countries. He is often called "the CEOs' Futurist" having spoken to or advised 3,500+ CEOs and business owners in the past eight years. He writes the highly regarded futurist blog www.evolutionshift.com with the tag line "A Future Look At Today." For those of you on Twitter his user name is evolutionshift, which is also the name of his YouTube channel. He publishes the free Shift Age Newsletter, available at www.davidhoule.com/newsletter. During 2010 Houle was a featured contributor on Oprah.com. His much acclaimed curated visual look into the future, launched in 2013 is www.futurewow.com



VLADIMIR SPICANOVIC

Vladimir Spicanovic is an artist-educator and the Dean of the Faculty of Art at OCAD University (OCAD U). Spicanovic's art practice examines the notions of perception and temporality at the intersections of painting, photography and digital cinema. Since his initial appointment at OCAD U in 2003, Spicanovic has served in multiple administrative roles: Assistant Dean (2004-07) and Associate Dean (2007-08) in the Faculty of Art, Director of Interdisciplinary Master's in Art Media

and Design (2007-09), and as Dean of the Faculty of Art since 2009. In 2014, Spicanovic was appointed as the OCAD U's inaugural Senior Fellow at the Massey College, University of Toronto. He has been also serving as Academic Colleague of OCAD U at the Council of Ontario Universities (COU) and as the Chair of the Canadian Association of Fine Arts Deans (CAFAD). Spicanovic's academic leadership work has been informed by his commitment to equity and diversity as reflected in his service as Co-Chair of the Education and Employment Equity Committee at OCAD U, dean representative on the OCAD U's President's Task Force on Underrepresentation in Hiring, as well as in his membership at the Education and Community Engagement Committee of the Art Gallery of Ontario. In 2015, Spicanovic has assumed the role of a lead advisor for curriculum and curatorial engagement for LandMarks/Reperes 2017 project initiated by Partners in Art (PIA). Spicanovic has been instrumental in initiating the educational collaboration among 16 Canadian art universities and the development of a national art curriculum for LandMarks/Reperes 2017 -- one of the signature cultural projects for the 150th anniversary of Canadian confederation in 2017



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CONFERENCE AGENDA

**THURSDAY,
 OCTOBER 19, 2017**

10:15 – 11:15 a.m.

**Not Your Grandma’s One-Room Classroom:
 Collaborative Integrative Teaching Models**
 The Nova Scotia Ballroom

How do we best equip students and faculty to confront today’s challenges with expertise and creative confidence? Institutions that support deep disciplinary training as well as mutually beneficial interdisciplinary approaches spur new curricular pathways and high-impact societal innovations. This panel explores multiple models for engaged scholarship and integrative curricula. Learn about: SAIC’s long-term commitment to North Lawndale, a neighborhood outside of Chicago, where they are championing community engaged practice at the interface of society and human need; Ryerson University’s new “Creative Impact Super Course” designing solutions to problems by engaging cross-disciplinary collaborative student teams; and the Fashion Institute of Technology’s winning strategies for incentivizing faculty to work across disciplinary lines, infusing liberal arts through co-taught courses into all design and business related curricula. The one-room classroom hasn’t gone away. It’s expanded beyond its walls to address the complexities of modern culture, while engaging our students through use-inspired collaborative instruction.

Laurie Baefsky, Executive Director
 The Alliance for the Arts in Research Universities
 ArtsEngine / a2ru
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Laurie BAEFSKY

Laurie Baefsky has developed and led arts integrated educational initiatives for over 15 years. As executive director of ArtsEngine and the Alliance for the Arts in Research Universities (a2ru) housed at the University of Michigan, she works locally and nationally to support and strengthen arts and transdisciplinary arts endeavors in higher education.



Paul COFFEY

Paul Coffey has held the position of Vice Provost & Dean of Community Engagement at the School of the Art Institute of Chicago since 2010. Previous roles at SAIC include Associate Dean of Academic Administration; Executive Director, Undergraduate and Graduate Divisions; Executive Director, Undergraduate Division; and Associate Director of Admissions. He also taught studio classes at SAIC from 1992 to 1998. Paul currently leads the Office of Engagement, where he and his team are responsible for external partnerships nationally and internationally.



Ivor SHAPIRO

Ivor Shapiro brings a wealth of experience and expertise to Ryerson Universities Faculty of Communication and Design. As Associate Dean, Undergraduate Education and Student Affairs, Ivor helps ensure that FCAD puts people first and provides high-quality undergraduate learning experiences. Key areas of his role include support for students and faculty members, cross-disciplinary innovation in curriculum, and oversight of academic supports and processes. In addition to his role in the dean’s office, Ivor conducts research into

journalists’ professional identity and values, and teaches ethics and law in the School of Journalism. He chaired the ethics advisory committee of the Canadian Association of Journalists until June 2015, and was the founding editor of the Canadian Journalism Project (J-Source.ca), a national website providing information, commentary and resources related to the achievement of, and challenges to, journalistic excellence. Ivor has been honoured six times at the National Magazine Awards and has been a finalist for a Canadian Association of Journalists award for investigative journalism.



Calvin WILLIAMSON

Calvin Williamson is a Professor and Department Chair of the Science and Mathematics Department at the Fashion Institute of Technology in NYC. He has a Ph.D. in Mathematics from the University of Michigan and teaches mathematics, statistics, programming and color science. He has also worked as a software engineer specializing in computer graphics and film production software for special effects companies like Rhythm and Hues Studios in Los Angeles.

[Arts@VirginiaTech]

Transforming lives through the arts and the creative process

The Moss Arts Center serves the campus and community with arts experiences that explore diverse forms, cultures, and ideas.

Creating at the nexus of arts, science, engineering, and design

Virginia Tech's Institute for Creativity, Arts, and Technology brings together artists, designers, engineers, and scientists in a living laboratory that fosters creativity and promotes critical reflection.

Placing students at the center

Virginia Tech's Student Engagement and Campus Life division cultivates community through dynamic programs, entertainment, services, and facilities to provide students the opportunities to create a lifetime of memories.

Inspiring the artists of tomorrow

Connecting study with practical experience, the School of Performing Arts, within the College of Liberal Arts and Human Sciences, is where passion, commitment, and creativity meet research and training in music, theatre, and cinema.

Visualizing the future

The School of Visual Arts at Virginia Tech, within the College of Architecture and Urban Studies, offers an expansive undergraduate and graduate education in fine art, art history, and visual and digital design.

vt.edu/arts



Moss Arts Center at Virginia Tech





CONFERENCE AGENDA

THURSDAY, OCTOBER 19, 2017

11:00 – 11:15 a.m.
Morning Break
 proudly sponsored by



11:15 a.m. – 12:15 p.m.
Envisioning Fine Arts Spaces for the Future
 The Halifax Ballroom

Over the past decade, many academic institutions across the continent have imagined and realized remarkable physical facilities for education and research, those serving particular disciplinary communities and those contributing to a campus-wide eco-system of spaces for learning. This is a timely moment to step back and explore what is working now, then to look forward and consider how to embrace the future as next generation of fine arts spaces is envisioned.

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Matt Woolman, Executive Director
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 mwoolman@vcu.edu



JEANNE L. NARUM

Jeanne L. Narum has more than 25 years in the world of planning spaces for learning in the undergraduate setting. Narum’s journey into this world began in 1989 with Project Kaleidoscope (PKAL), an initiative funded by the National Science Foundation (NSF [USA]) to transform the environment for STEM learners. As founding director of PKAL and in collaboration with a national network of STEM leaders, she developed and orchestrated an integrated series of meetings and publications exploring what works, why and how it works in achieving sustainable institutional transformation. With ‘kaleidoscope’ as the organizing metaphor, the importance of the physical environment for learning was recognized early.



WILLIAM NEWHOUSE

William Newhouse has over 15 years of academic arts administration experience with specific emphasis in instructional fabrication. William is currently the Manager of Shop Technologies at Emily Carr University of Art and Design. Emily Carr University moved to it’s new purpose built campus in September 2017. William has worked previously at the School of the Art Institute of Chicago (SAIC), Parsons New School for Design, and The Cleveland Institute of Art. William holds a BFA in painting from the Cleveland Institute of Art, and he maintains an active practice as an artist, design consultant, and construction professional.



JOHN W. RICHMOND

John W. Richmond was appointed tenured Professor and Dean of the College of Music at the University of North Texas on August 1, 2016. Previously, Richmond served as Professor and Director of the Glenn Korff School of Music at the University of Nebraska-Lincoln (UNL; 2003-2016) and as Professor and in various administrative appointments in the School of Music at the University of South Florida-Tampa (USF; 1987-2003). “Dr. Richmond possesses the leadership and experience needed to support and grow the reputation of UNT’s College of Music as one of the largest and most respected comprehensive music schools in the world,” said Finley Graves, provost and vice president for academic affairs at UNT.



MATT WOOLMAN

As Executive Director of Entrepreneurship in VCUArts, Matt leads a school-wide mission to integrate entrepreneurship into a culture and mindset that promotes the translation of creativity, knowledge and research into innovative products and sustainable business ventures. This includes defining areas of collaboration with academic disciplines and industry; and developing dynamic intra-curricular and co-curricular programming to prepares students and alumni to utilize their arts and design education in unique and rewarding ways. Armed with MFA and MBA degrees from Virginia Commonwealth University, and a BA degree from Oberlin College, Matt has navigated his over 20-year career between multiple identities — designer, consultant, business owner, professor, writer and publisher.



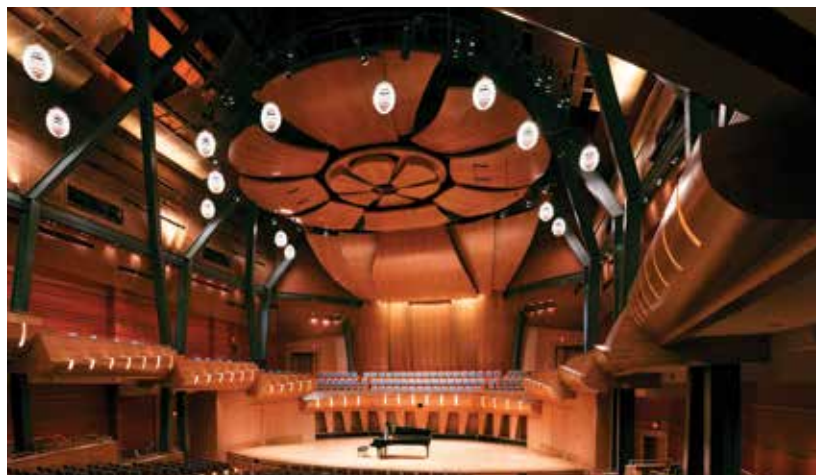
“Pfeiffer took a well-used 1960’s building . . . and turned it into a campus showcase in great demand. Our building has now become a “must see” on campus tours and has helped increase student interest in our arts programs.”

—Dr. Julie Pretzat, Dean of SUNY Oswego’s School of Communication, Media and the Arts



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architects and planners for every aspect of the performing and visual arts

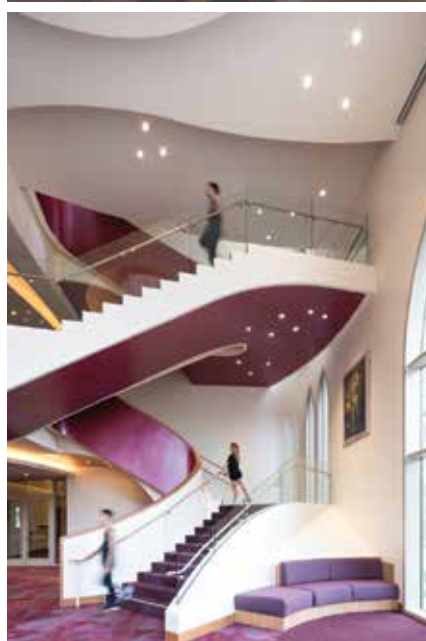


“the Bella, with its acoustics perfectly designed to register every transparent tone and crystalline sound, is indisputably a top-tier venue for concerts . . . that will quickly become an attractive destination point for many international star soloists and performers.”

—Stephan Bonfield, *Calgary Herald* on Mount Royal University’s Bella Concert Hall

“ . . . It’s the most perfectly designed building—the acoustics, the floor, the sound system, the lighting, everything is perfectly balanced. You don’t get tired in the building, because the interior is all curves.”

—William Forsythe, world renowned choreographer/teacher
USC Glorya Kaufman International Dance Center



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Contact: Sharon Murphy,
Principal, Business Development
smurphy@pfeifferpartners.com



CONFERENCE AGENDA

THURSDAY,
OCTOBER 19, 2017

12:30 – 1:15 p.m.

Lunch and Networking

The Acadia Ballroom (on the first floor)

proudly sponsored by



1:15 – 2:15 p.m..

Desert and Keynote Speaker Michael Singer

Michael Singer will talk about his perspective as an artist -- a creative thinker and problem solver whose work has evolved around questioning assumptions and constantly looking at why things are the way they are, and how they might benefit from different points of view. The presentation will include several examples of built projects representing Michael Singer Studio's integrative design process, working with naturalists, biologists, engineers, scientists, social anthropologists, historians, economists, other professionals and communities. These projects demonstrate how creative design can innovatively address environmental, social, political, and economic concerns, as well as provide solutions that promote regenerative outcomes.

Michael Singer Studio - South
 (561) 865-7683
 Mobile (561) 699-3681

Michael Singer Studio - North
 (802) 464-2165
 www.michaelsinger.com
 msinger@michaelsinger.com



MICHAEL SINGER

Since the 1970s Michael Singer's work opened new possibilities for outdoor and indoor sculpture and contributed to the definition of site-specific art and the reimagining of public places. Singer's more recent work has been instrumental in transforming public art, architecture, landscape, and planning projects into successful models for urban and ecological regeneration. Singer has also been engaged in the rethinking of infrastructure facilities and systems in

the United States and Europe and co-authored Infrastructure and Community published by the Environmental Defense Fund.

Michael Singer has received numerous awards, including fellowships from the National Endowment for the Arts and the John Simon Guggenheim Foundation. His works are part of public collections in the United States and abroad, including the Australian National Gallery, Canberra; Louisiana Museum of Modern Art, Humlebaek, Denmark; the Guggenheim Museum, New York; The Museum of Modern Art, New York; and the Metropolitan Museum of Art, New York. He has had several one-person shows, most notably at the Guggenheim Museum, New York City and most recently at the Utzon Center in Aalborg and the Danish Architectural Center in Copenhagen, Denmark.

Michael Singer's sculptural gardens and landscapes in the public realm have been noted for their unique regenerative qualities with each project shaped to restore environmental function through the creation of the built work. Many of the gardens have intricate layers of materials and can be understood as a gradual evolution from Singer's early in-situ outdoor installations and sculptures. Michael Singer's collaborative studio has created numerous sculptural gardens in the U.S.A. and abroad including for the U.S. Embassy in Athens, Greece, Atria Gardens at the Alterra Center for Environmental Research in The Netherlands, and the one acre sculptural Memorial Garden in Stuttgart, Germany. Among the most recent sculptural gardens is a 40 foot tall Sculptural Biofiltration Wall and aquatic garden created for the Seminole Tribe of Florida. The garden filters 100 gallons of water per minute through mechanical and biological filtration systems powered entirely by solar energy. Singer recently completed an innovative public art and infrastructure project addressing functional environmental solutions for loss of habitat along Florida's Intracoastal Waterway. The NEA-funded Living Shorelines regenerative sculpture was designed, built, and installed in Lake Worth, Florida by Michael Singer Studio in collaboration with county biologists and marine engineers. Also recently completed, Uplifted Ground is a 300 foot long sculptural landscape at the Austin International Airport connecting the main terminal to the airport's new rental car facility. Designed as a part of the walkway's structural system, the sculpture is uplifted, rising from the ground, referencing nearby geological formations. The Studio designed, fabricated and led the installation of the nearly 400 earth-toned suspended geometric concrete elements embedded with copper, steel, and patterns derived from Texas aerial photography. The sculptural elements are lit from within, creating an elegant glow at night.

INTERDISCIPLINARY ARTISTIC IMPACT

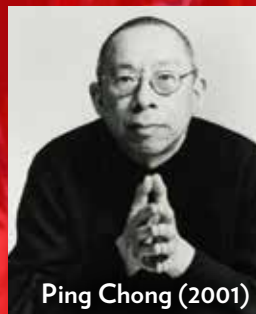
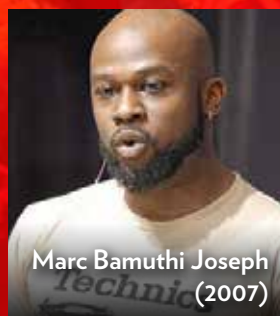
The University of Wisconsin–Madison Arts Institute’s Interdisciplinary Arts Residency Program (IARP) collaborates with multiple departments to bring guest artists to campus for 16 week residencies.

Artists in Residence:

- Teach an interdisciplinary course/workshop
- Publicly present their work
- Conduct outreach in the community

Lasting Impact:

- Creation of new programs
- Ongoing collaborations between artists and UW–Madison community
- Public impact of 30,000+ attendees and participants



*UW–Madison current faculty, staff and/or fellow

Photos courtesy of artists and university staff.

go.wisc.edu/artsresidency

    : @uwmadisonarts



Arts Institute
UNIVERSITY OF WISCONSIN–MADISON



**THURSDAY,
 OCTOBER 19, 2017**

2:30 – 4:00 p.m.

**Roundtable Sessions:
 Timely Topics in the Arts**
 In the Foyer outside the
 Nova Scotia Ballroom
proudly sponsored by



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

Harrison Long
 Associate Dean
 College of the Arts
 Professor of Theatre and
 Performance Studies
 Kennesaw State University
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ROUNDTABLE PRESENTATIONS

ACTING LESSONS FOR LIFE AND LEADERSHIP

As artists, our creative work can be the primary lens through which we see the world; it is a fundamental tool for interpreting life. But artistry can also teach us a great deal about effective leadership. My experiences as a professional theatre artist have taught me five important leadership lessons: The Power of Purpose, The Power of Context, The Power of Listening, The Power of Partnerships, and The Power of Community. Hear how a life in the arts prepared me for leadership in the academy.



HARRISON LONG has more than 25 years of experience as a director, actor, writer, administrator and teacher. He began his professional acting career in 1986 and has performed styles ranging from contemporary drama to musical comedy with a special emphasis on Shakespeare. New York credits include the title role in Henry V (Hudson Valley Shakespeare Festival), Athol Fugard's A Lesson From Aloes (78th Street Theatre Lab) and Bloomsday On Broadway (Symphony Space). In 2013 Long directed the first site-specific production of Lee Blessing's cold war drama, A Walk in the Woods at Serenbe Playhouse outside Atlanta, Georgia. Recent publications include The International Journal of Arts Education and the Journal of Higher Education Outreach & Engagement. Long is the 2013 recipient of the Kennesaw State University, Foundation Prize for Publication and the 2014 winner of KSU's Distinguished Professor Award. He received a B.F.A. from Florida State University and an M.F.A. from Southern Methodist University. Harrison is a proud member of The Actors' Equity Association.

ARTS ACROSS BORDERS: FACILITATING STUDENT PROJECTS ABROAD

Carnegie Mellon University's interdisciplinary, cross-college fieldwork project with the National Arts Schools of Havana will be featured in this presentation. Learn more about the challenges and opportunities with regards to funding, pedagogical processes, learning outcomes, evaluation, travel logistics, internal/external promotion, and cross-cultural diplomacy and exchange. Table participants will all be invited to share their experiences in offering student projects abroad.



KATHRYN HEIDEMANN is a senior arts management professional, performing artist, and higher education administrator, currently serving as Assistant Dean of Carnegie Mellon University's College of Fine Arts and Heinz College of Public Policy & Information Systems. Through her role, she oversees academic and curricular affairs, strategic initiatives, and external relations for the arts and entertainment management graduate programs and its affiliate laboratories and centers, as well as the joint degree programs with University of Bologna and University of Pittsburgh. Prior to her role at CMU, Kathryn assumed arts management leadership positions in education/community engagement, external relations, and operations for a variety of cultural organizations including The Pittsburgh Cultural Trust, Jacob's Pillow Dance Festival, Edinburgh Festival Fringe, and Chicago Academy for the Arts, to name a few. She earned a Master of Arts Management (MAM) degree from Carnegie Mellon University and a Bachelor of Arts from Columbia College Chicago. An active community leader, Kathryn also serves as an Art Commissioner to the City of Pittsburgh (appointment by Mayor Peduto), on the board of the Association of Arts Administration Educators, and immediate past president of Grow Pittsburgh, an urban agriculture organization. In 2012, Kathryn was named one of Pittsburgh's "40 Under 40" by Pittsburgh Magazine for her demonstrated passion, commitment, and service to the Pittsburgh region.

Kathryn J. Heidemann
 Assistant Dean, College of Fine
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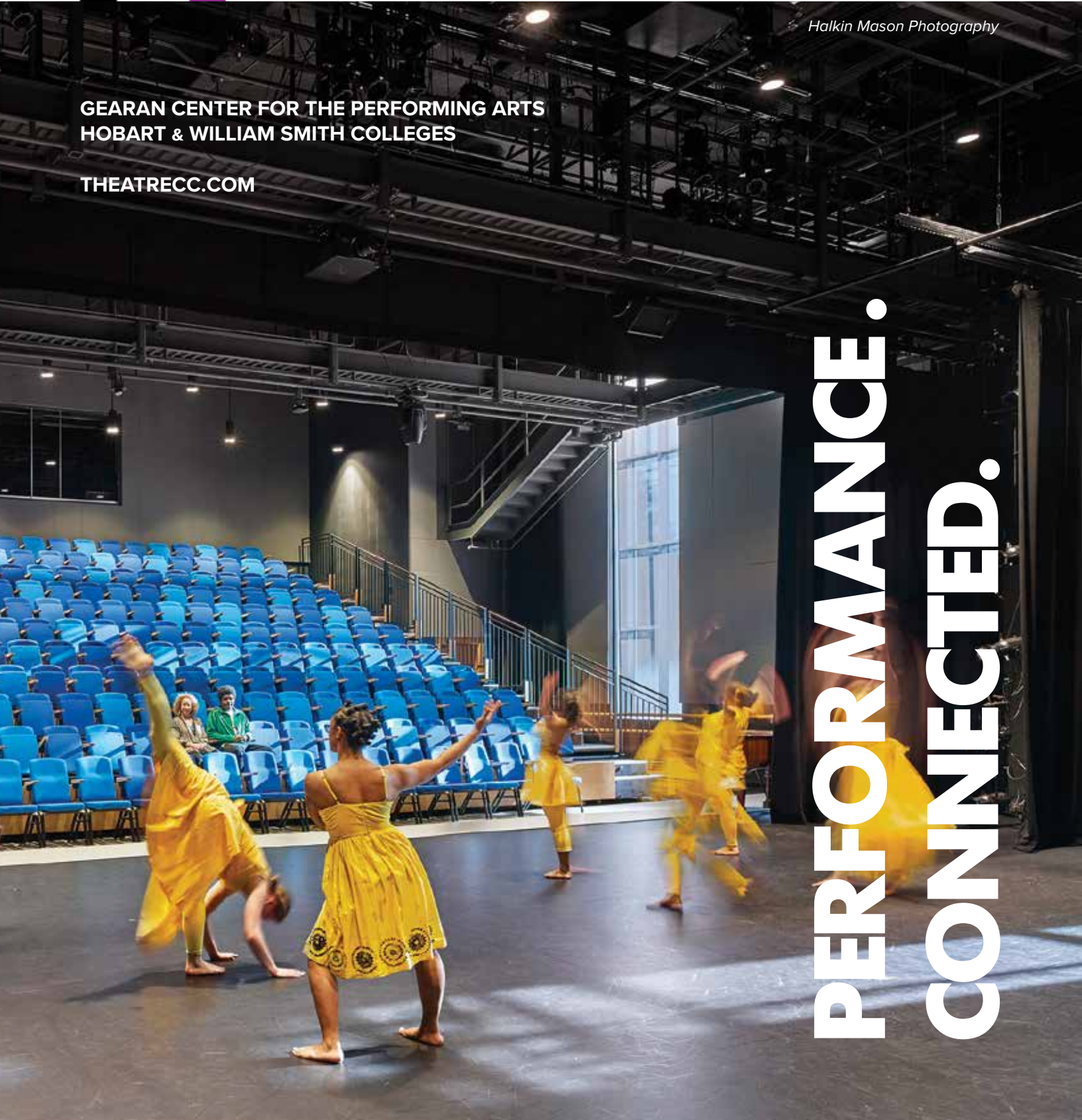
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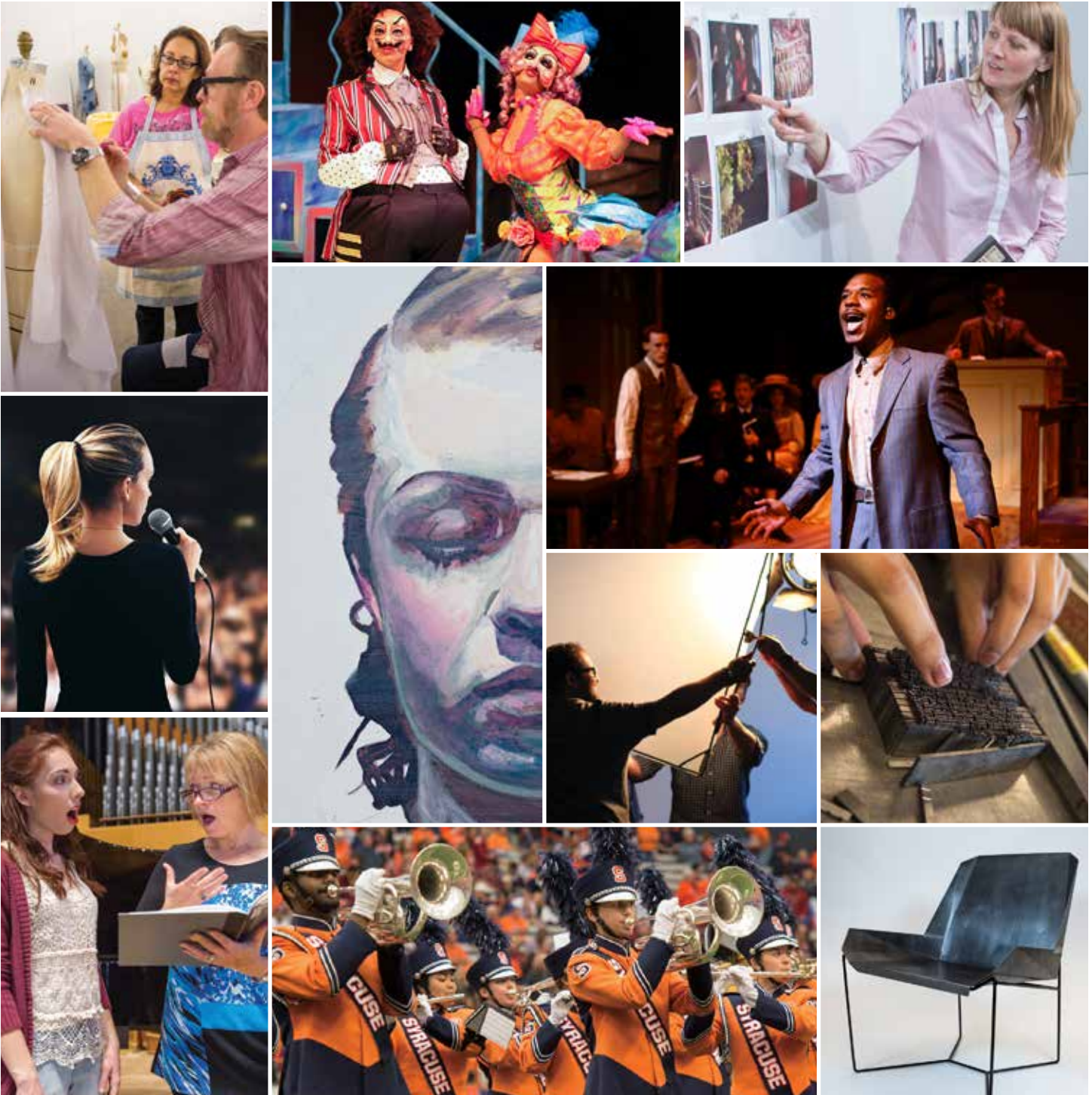
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Syracuse University
 College of Visual and Performing Arts



ARTS RESEARCH AND THE FUTURE OF THE ART SCHOOL

This discussion will focus on the interface between arts research (especially as understood from the notion of “research into practice”) and the future of the art school. In particular, we will discuss the concrete challenges that we have over funding prospects through: national endowments (or rather the lack of them); and how the arts disciplines need to regard research as one of those opportunities for radical change.



JOHN BALDACCHINO is Professor of Arts Education and the Director of the Arts Institute at the University of Wisconsin–Madison. His work focuses on art, philosophy, and education. Prior to working at UW–Madison, he was Professorial Chair of Arts Education at the University of Dundee in Scotland. He has served as Associate Dean & Full Professor of Arts Pedagogy, Falmouth University in the United Kingdom; as Associate Professor of Art and Art Education at Columbia University in New York; Reader (Associate Prof.) in Critical Theory & Contextual Studies at Robert Gordon University in Scotland; and Lecturer (Assistant Prof.) of Arts Education and

Cultural Studies at the University of Warwick in England. His MA and PhD is from the University of Warwick and a bachelor’s degree in education from the University of Malta. He is the author of over 10 books and numerous publications. He is currently editing volume 1 of the Wiley-Blackwell’s Encyclopedia of Art & Design Education: Histories & Philosophies, and writing two new books, on Art as Unlearning and on Ivan Illich.

THE CONCEPT OF PLACE HAS CHANGED FOREVER

In this morning’s presentation, Futurist David Houle looked at the recent phenomenon that humanity has moved from a place-oriented to a space-oriented consciousness and identity. Join David at this Roundtable Presentation if you’d like to continue the conversation.



DAVID HOULE is a futurist, thinker and speaker. Houle spent more than 20 years in media and entertainment. He has worked at NBC, CBS and was part of the senior executive team that created and launched MTV, Nickelodeon, VH1 and CNN Headline News. He has won a number of awards. He won two Emmys, the prestigious George Foster Peabody award and the Heartland award for “Hank Aaron: Chasing the Dream.” He was also nominated for an Academy Award. He is consistently ranked as one of the top futurists and futurist keynote speakers on the major search engines and in the world today. He was named a Vistage Speaker

of the Year for 2008. In the last eight years he has delivered 700+ keynotes and presentations on six continents and 14 countries. He is often called “the CEOs’ Futurist” having spoken to or advised 3,500+ CEOs and business owners in the past eight years. He writes the highly regarded futurist blog www.evolutionshift.com with the tag line “A Future Look At Today.” For those of you on Twitter his user name is [@evolutionshift](https://twitter.com/evolutionshift), which is also the name of his YouTube channel. He publishes the free Shift Age Newsletter, available at www.davidhoule.com/newsletter. During 2010 Houle was a featured contributor on Oprah.com. His much acclaimed curated visual look into the future, launched in 2013 is www.futurewow.com

**THURSDAY,
OCTOBER 19, 2017**

**ROUNDTABLE
PRESENTATIONS**

John Baldacchino

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& Professor of Arts Education
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**THURSDAY,
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**ROUNDTABLE
 PRESENTATIONS**

Paul Cox, PhD

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Amy Parks

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Dr. Brenda Pongracz

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CULTIVATING TALENT AT CUYAHOGA COMMUNITY COLLEGE

Community colleges are well positioned to be an ideal incubator for a highly diverse and talented group students seeking to transfer to four-year programs. The dialogue we hope to have is to explore ideas on how we can collaborate with four-year institutions on providing support to our lower income students through the transfer process AND once they arrive on campus.



PAUL COX, PHD

currently serves Dean of Creative Arts at Cuyahoga Community College, where he oversees eight academic programs, an extensive arts preparatory academy and a performing arts series and Jazz Festival: Tri-C Presents and Tri-C JazzFest Cleveland. He previously taught at Oberlin College, the Cleveland Institute of Music, and Case Western Reserve University, where he was a SAGES fellow and Director of the Case Percussion Group. From 2012-13 he served as Director of Sitka Fest, a summer-long arts and culture festival supported by an NEA "Our Town" Grant that featured a TEDx conference, theater, music and dance performances, exhibitions, lectures and classes for all ages in Sitka, Alaska. In 2011, he earned a Ph.D. from CWRU after completing his dissertation, *Collaged Codes: John Cage's Credo in US.* From 1996-2004, he served as the Assistant Curator of Music at the Cleveland Museum of Art, where he was also the co-director of the internationally acclaimed Aki Festival of New Music (three-time winner of the CMA/ASCAP Award for Adventurous Programming). A graduate of the Oberlin Conservatory of Music (B.Mus.), Cox was a fellow at Yale's Norfolk New Music Festival and completed additional studies at the Aspen Music School, the Royal College of Music (London) and Rice University.



AMY CAROL PARKS

currently serves as the Associate Dean for Creative Arts at Cuyahoga Community College and is a board member of the Center for Arts-Inspired Learning, both in Cleveland, Ohio. Prior to joining Tri-C, Ms. Parks was the Dean of the Levine School of Music in Washington DC. Her teaching positions have included horn instructor at the Peabody Institute of the Johns Hopkins University and Harford Community College, lecturer for Peabody's nationally recognized Elderhostel program, and Visiting Artist with the Baltimore Symphony Orchestra's Arts Excel Education Initiative. She has presented at the National Meeting of the National Organization of Schools of Music, and was the featured lecturer for the Baltimore Symphony Orchestra's Symphonic Explorations Series at Strathmore Hall. An accomplished French hornist, Ms. Parks has performed extensively as an orchestral musician and soloist, including multiple solo appearances at the John F. Kennedy Center for the Performing Arts. Ms. Parks received a Masters of Music in Horn Performance from the Peabody Conservatory, a Bachelors of Music in Music Education from the University of Delaware, and is currently pursuing a Ph.D. in Higher Education Administration at Kent State University. She is the recipient of a Congressional Achievement Award, the Panasonic Young Soloists Award, and a Philadelphia Music Foundation Grant.



DR. BRENDA PONGRACZ

holds a BA from Hiram College, an MM from Cleveland State, an MM from Temple University, and also holds an EdD in Higher Education Leadership from Walden University. She has worked at Tri-C since 2004, starting as an assistant in Academic and Student Affairs, then moving to Administrative Associate to the CFO, and Manager/Director of the Enrollment Center at the Westshore Campus. She began as Assistant Dean for Creative Arts in September 2014. Brenda has worked on numerous important initiatives at the College, including starting the Sustainability initiative, removing the pay to park structure, rewriting and aligning the Enrollment Center policies and procedures, and working to start the Creative Arts Showcase on the Western Campus. As a soprano and performer, Brenda studied at the American Institute of Musical Studies in Graz, Austria and was a finalist in the Gerda Lissner Foundation Competition in New York. She has performed with Opera Cleveland, Cleveland Opera on Tour, Hiram College Opera Theater, Cleveland Composer's Guild, and other professional venues throughout Northeast Ohio. Brenda is a soloist at Old Stone Church on Public Square. She has also been a soprano soloist at Church of the Covenant, St. James Anglican, and Trinity Cathedral. She lives in Lakewood, Ohio with her husband, percussionist Andrew Pongracz, and two children, Alexander and Christopher.



CREATIVE PATH TO COLLEGE SUCCESS

The College of Visual and Performing Arts at NIU will be piloting an innovative and immersive program for under-served students utilizing the arts disciplines as a gateway to college success-- *The Creative Path*. This roundtable will offer the current status of the program and provide details of the curriculum, learning outcomes, and resources needed to implement the program. Central to the program are a sequence of two courses in an arts discipline that introduce the tools of the artform and how to apply those tools to a project designed by the students to fulfill a commission from a community organization. Embedded in the course will be SLOs that align with general education competencies in writing, reading and quantitative reasoning. Feedback, suggestions, and critical observations from colleagues is desired and welcome.



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

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

EDGE EFFECTS: A NEW PLATFORM FOR INTERDISCIPLINARY SCHOLARSHIP

For the past five years, a2ru has been actively advocating to enable faculty, students, researchers, and practitioners to work collaboratively across disciplines to achieve their greatest insights, work and scholarship. It now debuts "Edge Effects," a new demonstration platform and incubator for original, rigorous approaches to interdisciplinary collaboration with the arts. This platform pushes peer-reviewed scholarship beyond the published journal article, toward other multimodal considerations "counting" towards tenure & promotion.



Laurie BAEFISKY has developed and led arts integrated educational initiatives for over 15 years. As executive director of ArtsEngine and the Alliance for the Arts in Research Universities (a2ru) housed at the University of Michigan, she works locally and nationally to support and strengthen arts and transdisciplinary arts endeavors in higher education. She is currently PI on a three-year Mellon Foundation-supported research initiative, SPARC — Supporting Practice in the Arts, Research and Curricula. Laurie joined ArtsEngine and a2ru in August 2014, having previously served as grants manager for the Utah Division of Arts and Museums in Salt Lake City, where she oversaw the annual distribution of \$1.3 million in state and federal funding for individuals, organizations, communities and educators. A skilled grant writer herself, her efforts have resulted in over \$5.3 million in arts funding through grants from federal, state and private sources. From 2007-11 Dr. Baefsky established the USU ArtsBridge program at Utah State University, connecting university students with area schools and community organizations through arts-based interdisciplinary engaged learning initiatives. During this time she also directed professional development efforts for northern Utah schools under the Beverly Taylor Sorenson Arts Learning Program, working with this state-funded interdisciplinary public schools initiative as lead coordinator of professional development for Utah's northern region schools.

THURSDAY,
OCTOBER 19, 2017

ROUNDTABLE
PRESENTATIONS

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Laurie Baefsky

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**THURSDAY,
 OCTOBER 19, 2017**

**ROUNDTABLE
 PRESENTATIONS**

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Nancy Blankfard, AIA, LEED AP BD+C HGA
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FACILITATING INTER-DISCIPLINARY COLLABORATION THROUGH DESIGN

For universities wanting to provide a holistic combination and synthesis of arts disciplines, the confines of traditionally adjacent programs functioning autonomously is often cemented by facilities that keep these programs separate due to inadequate space, technology, connectivity, and accessibility. These obstacles can be mitigated or eliminated through well-conceived design, whether the school is considering a new arts complex or renovating existing structures. This roundtable discussion will explore the challenges and opportunities of designing for inter-disciplinary collaboration, as well as issues of funding and stakeholder buy-in.



PAUL WESTLAKE is a Senior Principal and Global Culture and Performing Arts Leader for DLR Group|Westlake Reed Leskosky. His experience includes over 30 years as an architect and designer specializing in visual and performing arts and other cultural arts facilities for significant professional, community, and academic clients. In fact, he has had personal involvement in the study, renovation, or design of approximately 250 cultural venues nationally and internationally. Over the course of his career, he has had many opportunities to work with academic clients, including well-respected colleges, universities, and private secondary educational institutions, on programs from visual arts, music, dance, and theater to digital media, film and broadcast, and communications. The designs Paul created for these institutions acknowledge academic traditions, while embracing new modes of learning and technological advancements, often facilitating, through design, opportunities for cross-disciplinary collaboration that can enhance learning and performance.

**IF I COULD DO IT ALL OVER AGAIN:
 FACILITY PLANNING MISTAKES AND HOW TO AVOID THEM**

Did you advocate for a collaboration lab, coffee shop or special event space that never gets used? Settle for less storage that is now desperately needed? Bring your sense of humor and best stories of facility project mistakes to this lively conversation. Whether it's squandered resources, missed opportunities or alienated colleagues, let's reflect on where it all went wrong. Share your own story for the benefit of your ICFAD colleagues so they can learn from your experiences.



NANCY BLANKFARD brings more than 20 years of experience on a wide variety of cultural, arts and community projects creating buildings that engage and attract users in new ways, contribute to their surroundings and inspire healthy communities. An expert facilitator and collaborator, she is adept at instilling a sense of place in her projects. From community centers to cultural and performing arts centers, Nancy's innate ability to foster interaction and build consensus leads to projects that advance her client's mission and enhance the community. Her achievements have been recognized with numerous prestigious awards. She is the recipient of the Ralph Rapson Travel/Study Fellowship and the AIA Minnesota Young Architects Award. Her work experience includes two National AIA Honor Awards and numerous AIA Minnesota Honor Awards. Alongside her work at HGA, she is active in the American Institute of Architects and has served on the AIA Minneapolis Board and is a current member of the AIA MN Committee on Design.



MICHAEL W. HAGA is Associate Dean at the College of Charleston School of the Arts, where he is responsible for the School's assessment and other administrative activities as well as projects related to donor cultivation and stewardship and educational/cultural programming. In 2017 the College presented him with an "Administrator of the Year Award" as part of its Excellence in Collegiate Education and Leadership Awards. Mr. Haga has been involved with several organizations during his time at the College, serving on the boards of the Lowcountry Arts and Cultural Council, Print Studio South, and the South Carolina Artisans Center. He also has served as a community representative on the Charleston County Magnet School of the Arts' School Governance Council. Mr. Haga currently serves on the boards of the South Carolina Arts Alliance, the South Carolina Arts Foundation, and the International Council of Fine Arts Deans as well as on the advisory board of Fine Craft Shows Charleston, LLC.



INSTITUTIONS & COMMUNITY ENGAGEMENT: DISCUSSING OUR SUCCESSES & FAILURES

How has your institution moved into communities, facilitated programming? What trials, tribulations, and failures can you share so that we can learn from each other? How do you privilege the local voice and still work within your institutional mission? How do you build consensus as an outsider in contested neighborhoods? How do you bring the resources of an institution to bear in a community without appearing to be “the savior” or “the colonizer”?



PAUL COFFEY has held the position of Vice Provost & Dean of Community Engagement at the School of the Art Institute of Chicago since 2010. Paul currently leads the Office of Engagement, where he and his team are responsible for external partnerships nationally and internationally, including sponsored research course partnerships with CB2 and Samsung. Recent civic engagement projects include building the College Arts Access Program and SAIC’s initiative at Homan Square in North Lawndale. Previous roles at SAIC include Associate Dean of Academic Administration; Executive Director, Undergraduate and Graduate Divisions;

Executive Director, Undergraduate Division; and Associate Director of Admissions. He also taught studio classes at SAIC from 1992 to 1998.

INTERDISCIPLINARY CORE CURRICULUM WITHIN THE PRODUCTION STUDIES IN PERFORMING ARTS MAJOR AT CLEMSON UNIVERSITY

This BA program has specific concentrations in music, theatre and audio technology with a set of core classes that every student, regardless of their concentration, takes as a cohort. The core curriculum features required classes with topics that include self-promotion through professional website development, mock interviews, discussions with industry professionals, arts administration training, grant-writing workshops, arts presenting/leadership instruction, writing/critiquing/presentation skills, and performance attendance at professional events. Additionally, every student is required to take two one-credit classes that include backstage, scene shop, box office, costume shop and other related hands-on work in topical performing arts subjects. Students are also required to prepare and present a final capstone project in their final core course.



RICHARD E. GOODSTEIN serves as Dean of the College of Architecture, Arts and Humanities and Professor of Music at Clemson University. He has been a member of the Clemson faculty since 1982, and during his tenure at Clemson, he has served as Director of the Tiger Marching Band, Director of Bands and Chair of the Department of Performing Arts. Dr. Goodstein has music degrees from Miami University (Ohio) and a master’s and Ph.D. from Arizona State University. As a creative artist, Dean Goodstein served as Music Director for many theatrical productions such as *Rent*, *Marat/Sade*, *A Funny Thing Happened on the Way to the*

Forum, *The Music Man*, *Urinetown*, and the 2010 Clemson University Capital Campaign Kick-Off. He also supervised the original score for *The Decameron Project*, an award-winning theatrical production that traveled to the International Fringe Festival in Edinburgh, Scotland. His research interests include jazz history and leadership. In addition to his work at Clemson, Dr. Goodstein is a consultant for the Walt Disney Co. and served for 11 years as the musical director of the Walt Disney World All-American College Band. His conducting credits include the Liberty Weekend Centenary Celebration of the Statue of Liberty, Orchestra Director at the United Way centennial celebration concert at the Kennedy Center, research associate for the bicentennial of George Washington’s inauguration and the 25th celebration of the Special Olympics.

**THURSDAY,
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**ROUNDTABLE
PRESENTATIONS**

Paul Coffey

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Vice Provost & Dean of Community Engagement
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Richard E. Goodstein

Dean
College of Architecture, Arts and Humanities
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**THURSDAY,
 OCTOBER 19, 2017**

**ROUNDTABLE
 PRESENTATIONS**

Barbara Oliver Korner
 Dean
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LEVERAGING THE PLANNING PROCESS TO ADVANCE THE ARTS

As we all know, achieving faculty and staff buy-in when it comes to strategic planning can be “challenging.” At Penn State over the past several years, we have been in the unusual — and very fortunate — position of aligning unit, college, and university planning in new and innovative ways. Moreover, we have integrated the planning process into the formulation of goals for the University’s next capital campaign. Positive outcomes of these efforts have included the designation of “Elevating the Arts and Humanities” as one of five thematic “pillars” in Penn State’s strategic plan, as well as a visionary proposal — supported by the President — for a new cultural district that would link the arts with STEM fields. This session will explore and analyze strategies pursued and lessons learned.



BARBARA OLIVER KORNER has been dean of the Penn State College of Arts and Architecture since June 2007, during which time she has overseen the development of a bustling Arts District on the northern end of campus. A national leader in arts in higher education, Dean Korner served as co-director of the Association for Theatre in Higher Education’s (ATHE) Leadership Institute from 2000 to 2016. She co-founded the institute, which has worked with more than 250 faculty and administrators, with Mark Heckler, president of Valparaiso University. In 2016, she and Heckler were co-recipients of ATHE’s Ellen Stewart Award for Career Achievement in Academic Theatre. Dean Korner serves on the board of the Strategic National Arts Alumni Project (SNAAP) and the executive committee of the Alliance for the Arts in Research Universities (a2ru), of which Penn State is a founding partner. The partnership involves thirty-five major research universities and includes a wide range of disciplines. She previously served on the board of directors of ATHE and of the International Council of Fine Arts Deans. At Penn State, she served as chair of the United Way Campaign, the Forum Speakers series, and the Academic Leadership Council. Before coming to Penn State, she was associate and interim dean in the College of Fine Arts at the University of Florida. She previously served as dean of fine and performing arts at Seattle Pacific University and special assistant to the chancellor at the University of Missouri at Columbia, in addition to positions at Ohio University. Dean Korner holds a Ph.D. in interdisciplinary fine arts from Ohio University, where she was named a Distinguished Alumna in 2004. She also holds a master’s in theatre performance and an undergraduate degree in theatre production. She maintains an active role as a performing artist and is the writer and performer of *Responding to the Call: African-American Women Preachers* and co-editor of *Hardship and Hope: Missouri Women Writing about their Lives*.

Andrew Schulz, Ph.D.
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ANDREW SCHULZ is an award-winning teacher and scholar whose work focuses on the art, architecture, and cultural institutions of Spain in the eighteenth and nineteenth centuries. He currently serves as Associate Dean for Research in the College of Arts and Architecture at Penn State, where he works to position research and creative activity in arts and design disciplines as central to the university’s research enterprise. Before coming to Penn State in 2013, he was Head of the Department of the History of Art and Architecture at the University of Oregon, and he began his career at Seattle University, where he was Director of Honors Programs and Director of the Kinsey Art Gallery, among many other activities.



PERFORMING ARTS FACILITIES PLANNING TO SUPPORT CROSS-DISCIPLINE COLLABORATION

Performance spaces often form a nexus among multiple departments and disciplines: theatre, music, dance, and an increasingly broad range of academic and community users outside the arts. As such, they provide an opportunity for productive collaboration and increased understanding among users from different parts of the school and the larger community. What's more, flexibility that allows multidisciplinary use can assure that these spaces are in use and in high demand; there's nothing worse than an underutilized performance space. Good facilities planning can help to make these important spaces accessible to many user groups and to multi-disciplinary events, activities, and productions: robotics competitions, science exhibitions, TED-style presentation-demonstrations are increasingly in the mix with the arts. Join a round-table discussion with an acoustical consultant and a theatre consultant and learn how to plan for your school and community to get the most out of your performing arts facilities and to be ready for the challenges that come with this cross-disciplinary approach. The hosts will share experiences and lessons from recent projects that chose various planning paths toward providing performing arts spaces to foster collaboration.



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

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



CURTIS KASEFANG has designed, equipped and operated performance spaces throughout North America for more than 25 years. Prior to co-founding TCC, he set up and ran the lighting and sound departments at Theatre Projects Consultants' U.S. office. He was a technical director and the facility manager for the State University of New York's Performing Arts Center at Purchase and production manager for an international performing arts festival. Trained as a lighting designer, Curtis holds a BFA in theatre technology from SUNY Purchase and has had

additional training in organizational management and information technology. He is the former chair of the Raleigh Historic Districts Commission. His favorite projects are ones that bring his passion for preservation together with his love of designing intimate and adaptable performance spaces.

**THURSDAY,
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**ROUNDTABLE
PRESENTATIONS**

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Curtis Kasefang
Theatre Consultants
Collaborative
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**THURSDAY,
 OCTOBER 19, 2017**

**ROUNDTABLE
 PRESENTATIONS**

**THE POLITICS OF FACILITIES: LESSONS LEARNED FROM
 ELECTED OFFICIALS AND UNIVERSITY LEADERS**

Like most universities, the University of Florida College of the Arts' facilities planning and expenditures fit into two distinct categories: addressing ongoing maintenance, and strategic acquisition and construction. While facilities and space are among the most important components of teaching and creative practice, they are also among the most difficult to fund.

Since 2014 the UF College of the Arts has sharpened its focus on facilities, working to acquire off campus space and pushing forward the funding and governmental mechanisms for a new School of Music building and a renovated Marching Band Field. These processes required significant collaboration with university leadership, elected and appointed officials, and with the faculty and students impacted by these efforts.

This roundtable will address some of the "lessons learned" through the fits and starts, twists and turns, and political realities that continue to unfold as we pursue new facilities for artistic practice and education. Some of the topics covered include navigating the needs of the many university and political stakeholders involved, challenges faced squaring pedagogical needs with funding, and how to keep projects moving despite shifting timelines and other bureaucratic surprises.

Lucinda Lavelli, Dean
 College of the Arts
 University of Florida
 1389 Stadium Rd., Room 101
 Gainesville, FL 32611
 (352) 273-1491
 llavelli@arts.ufl.edu



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

Based on the work of the university and the college, Lavelli launched a creative campus initiative, joining other major universities recognizing that arts are a catalyst for creativity and innovation. She has been invited to speak nationally and internationally on the topic. In 2014, UF received more.

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

Anthony J. Kolenic
 Assistant Dean
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TONY KOLENIC joined the College of the Arts as Assistant Dean for Research, Technology and Administrative Affairs in January 2015. He oversees research development and grants, assessment oversight and reporting, policies and procedures, and provides supervision for the college's interdisciplinary centers. Prior to coming to UF Kolenic served as Associate Director of the University of Michigan's ArtsEngine, which drives transdisciplinary collaborations among the Arts, Architecture, Engineering and other fields. He was also the Associate Director of the Alliance for the Arts in Research Directors (a2ru) - a partnership of more than 30

leading institutions committed to transforming research universities in order to ensure the greatest possible institutional support and environment for interdisciplinary research, curricula, programming and creative practice between the Arts and other disciplines - of which UF is a founding member. In addition to leading a2ru's national research agenda Kolenic also provided operational and strategic oversight for ArtsEngine's three-year study, funded by the Andrew W. Mellon Foundation, aiming to identify and map the topography of arts-integrative interdisciplinary efforts across leading research universities.



SNAAP'S LATEST FINDINGS

The Strategic National Arts Alumni Project has collected and analyzed data from more than 200,000 arts graduates. In this Roundtable, we will share insights on the most recent findings that have relevance to arts deans. Topics may include the latest information on "How connected arts alumni are to their institutions?;" "What are the trends over the last few years regarding business and entrepreneurial education for arts students?;" and "What diversity issues can SNAAP shed light on?" We will provide handouts of all the findings.



SALLY GASKILL became Director of the Strategic National Arts Alumni Project (SNAAP) in 2012, following four years as the project's Associate Director. Based at Indiana University, SNAAP is the nation's largest source of information about arts graduates of North American universities. Since 2008, SNAAP has collected and analyzed data from over 200,000 people with arts degrees from about 300 institutions. Sally's career has encompassed community arts leadership, grantmaking and advocacy, and she has focused on creating better environments for artists. She served as executive director of two local arts councils, in Rochester, New York (1990s) and Bloomington, Indiana (2000s) and is credited with increasing staffing, funding, and programs and services for artists and arts organizations at both agencies. Previous posts include executive director of the Boston Youth Symphony Orchestra and staff positions at the National Endowment for the Humanities and New Hampshire State Council for the Arts. Through her consulting practice she has evaluated over 100 arts organizations for the National Endowment for the Arts, developed cultural plans and taught cultural policy at the Eastman School of Music and Indiana University.

SUPPORTING OUR INTERNATIONAL STUDENTS (AND THE FACULTY WHO TEACH THEM)

While increased international student enrollment in our colleges has largely enhanced our campus communities, it can also bring practical, cultural, pedagogical, and resourcing challenges. In this roundtable session, we'll share what's working and what isn't, and explore how we can best meet the needs of our international students and the faculty who teach them.



KIM RUSSO is the Associate Provost for Academic Affairs at Otis College of Art and Design. Previously she served as Associate Provost for Faculty Affairs and Student Success at California Institute of the Arts, and as Head of Fine Arts (teaching drawing, painting, writing, and thesis courses) at Whittier College, College of Santa Fe, and Ringling College of Art + Design. Kim is an artist, writer, and educator who has exhibited her drawings, paintings and installations throughout the United States and in Ireland, and has received residency fellowships from the Atlantic Center for the Arts, Americans for the Arts (in collaboration with the Irish Arts Council), and the National Endowment for the Arts. She received her B.F.A. from Tyler School of Art (Temple University) and her M.F.A. from Indiana University, Bloomington.

**THURSDAY,
OCTOBER 19, 2017**

**ROUNDTABLE
PRESENTATIONS**

Sally Gaskill, Director
Strategic National Arts Alumni
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Kim Russo
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for Academic Administration
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**THURSDAY,
 OCTOBER 19, 2017**

**ROUNDTABLE
 PRESENTATIONS**

Ian Garrett, Director
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 Practice in the Arts
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 sustainablepractice.org
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 [US] +1-818-687-6655
 [UK] +44 (0)131 208 6629

SUSTAINABILITY INITIATIVES FOR THE ARTS

A discussion on how sustainability can impact student engagement on campus, build cross campus alliances between academic departments and facilities, enhance pedagogy, and support arts. The discussion will include examples of programs at campuses in North America and Europe that you can get up and running on your campus today. This round table will be lead by Ian Garrett, Associate Professor of Ecological Design for Performance in the School of Arts, Media, Performance, and Design at York University and Director of the Center for Sustainable Practice for the Arts.



IAN GARRETT is Associate Professor of Ecological Design for Performance at York University; is director of the Center for Sustainable Practice in the Arts, a US think tank on sustainability in arts and culture; and is the resident designer for the Indy Convergence, an arts accelerator in Indianapolis, Toronto, and Haiti. He is the Curator for the US and Director of Education for the 2019 Prague Quadrennial. Ian maintains a design practice focused on lighting and media design. Recently he designed Theatre Panik's durational performance, Peep, at Scotiabank Nuit Blanche; Erika Batdorf's Micro-theatre for Burnish at the Theatre Centre and Venice Biennale, and the set and energy capture systems for Zata Omm Dance Projects' Vox:Lumen at the Harbourfront Centre. He has worked on installations such as DTAH Architects' Ravine Portal and on the lighting team for the Crimson Collective's Ascension, a 150' wide, origami-style crane sculpture at the 2010 Coachella Music Festival. He is a Trustee of the Board for DanceUSA, the national service organization for dance. His primary project is the development of the multi-site specific Transmission, about meeting our celestial neighbours, which will premiere in Edinburgh in 2017 combining live performance, and immersive technology "hauntings."



LaRoyce
 Hawkins



Gary Cole



John Malkovich



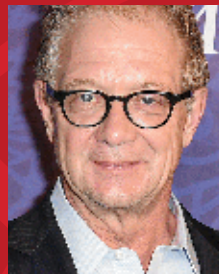
Sean Hayes



Jane Lynch



Laurie Metcalf



Jeff Perry



Suzanne
 Douglas

SCHOOL OF ART
 SCHOOL OF MUSIC
 SCHOOL OF THEATRE AND DANCE
 ARTS TECHNOLOGY PROGRAM
 ILLINOIS SHAKESPEARE FESTIVAL
 UNIVERSITY GALLERIES



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Leyla Mozayen (MFA '17), Department of Sculpture + Extended Media,
Virginia Commonwealth University School of the Arts



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CONFERENCE AGENDA

THURSDAY, OCTOBER 19, 2017

4:00 – 4:15 p.m.

Afternoon Break

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AUERBACH · POLLOCK · FRIEDLANDER

Performing Arts/Media Facilities Planning and Design

4:35 p.m.

Please meet at the front door of the Halifax Marriott Harbourfront to join colleagues for a bus tour of the city, departing promptly at 4:45 p.m., eventually arriving at the Canadian Museum of Immigration at Pier 21 for a reception.

proudly sponsored by



or

4:30 – 6:00 p.m.

Collaborative Pathways Between Colleges and Universities

Chair Ed Jurkowski

Art Bar+Projects

The panelists will discuss laddering relationships between colleges and universities.

Edward Jurkowski, Dean (Moderator)

Faculty of Fine Arts

University of Lethbridge

Peter Fielding, Associate Dean

School of Creative Arts

Red Deer College

Susan Lewis, Dean

Faculty of Fine Arts

University of Victoria

Jacqueline Warwick, Director

Fountain School of Performing Arts

Dalhousie University

6:00 – 7:30 p.m.

Reception at the Canadian Museum of Immigration at Pier 21

You may wish to remain in Downtown Halifax for dinner with colleagues.

Buses will leave the Museum and return directly to the hotel at 7:30, 7:45 and 8:00 p.m. Guests are welcome to enjoy the Museum until 9 p.m.

THE CANADIAN MUSEUM OF IMMIGRATION AT PIER 21

In Halifax, is Canada's national museum of immigration. The museum occupies part of Pier 21, the former ocean liner terminal and immigration shed from 1928 to 1971. From the 1970s until 1991, Pier 21 housed the Nova Scotia Nautical Institute, a training facility for professional mariners. During the 1990s, the former immigration quarters provided studio and workshop space for artists. The ocean liner pier itself became increasingly used as the Halifax Port Authority's cruise ship dock. Pier 21 is Canada's last remaining ocean immigration shed. The facility is often compared to Ellis Island, an association it shares with the immigration station at Grosse Isle, Quebec. Pier 21 became a museum in 1999, and officially became a National Museum of Canada in 2011.

While in the area, please enjoy Photopolis exhibit entitled "Finding Refugee" by Hany al Moulia, 21, a Syrian refugee, a Regina resident, and now, a celebrated photographer.

He's also legally blind. But al Moulia's vision impairment didn't stop him from capturing striking images of the refugee camp where he once lived.





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Photo: University of Wyoming | Buchanan Center for the Performing Arts Renovation and Expansion | Laramie, Wyoming



CONFERENCE AGENDA

FRIDAY, OCTOBER 20, 2017

7:25 a.m.

Breakfast at Dalhousie University

Please meet at the front door of the Halifax Marriott Harbourfront to join colleagues for a 7:30 a.m. bus departure for Dalhousie University

8:00 – 9:00 a.m.

Breakfast and trip to Dalhousie University proudly sponsored by



STEINWAY & SONS

At breakfast, learn about a planned addition to the Arts Center. Collaborative professionals at TCC and their architectural colleagues are most of the way through design of an addition to the existing Arts Center at Dalhousie University. An informal meet and greet presentation will share information about this project.

9:00 – 10:00 a.m.

The Many Faces of Diversity

Diversity and inclusion has been a hot topic in academia for a long time. Yet, despite many discussions on this issue and legal battles, statistics show that we are far from achieving success when it comes to recruiting and retaining diverse faculty in institutions of higher education, particularly when it comes to gender and race. This panel is aimed at proposing best practices based on the experiences of the panelists. Sharing of other experiences by the audience will be encouraged so we can put together a document that can be used by ICFAD members to improve their chances for success regarding diversity and inclusion in their institutions.

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Deborah Obalil, President & Executive Director
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Aldemaro Romero Jr., Dean and Professor
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THE MANY FACES OF DIVERSITY



DR. JEFF ELWELL joined ENMU as the 10th president on July 1, 2017. Prior to coming to ENMU, Dr. Elwell served as dean of the College of Arts and Sciences at the University of Tennessee at Chattanooga since 2012. During his tenure there, he substantially increased annual fundraising for the college and external grant funding. Under his leadership, online enrollment also increased dramatically and he oversaw the renovation of a major instructional building. He also found time to teach undergraduate and graduate courses in playwriting. Before becoming dean at University of Tennessee at Chattanooga, Dr. Elwell was provost and special assistant to the Chancellor for Strategic Initiatives at Auburn University at Montgomery from 2010 to 2012. He was involved with retention initiatives, including a Summer Bridge program, collaborated with the Faculty Senate to revise the tenure and promotion system, and worked closely with the honors program.



DEBORAH OBALIL has more than 20 years experience as a leader in the national arts and culture industry, having led multiple highly-acclaimed organizations and served as a well-regarded management consultant to the field. She was appointed the Executive Director of AICAD in June 2012, and then President in fall 2015. As President & Executive Director she leads the organization in achieving its mission of strengthening and connecting its members schools, thus advancing art and design education.

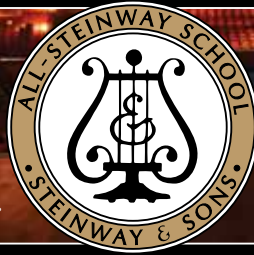
Prior to her appointment with AICAD, Deborah operated a successful boutique arts management consulting firm, Obalil & Associates, for four years. The firm provided consultation and facilitation in strategic planning, marketing research and planning, and board development for non-profit arts organizations, independent artists of all disciplines, and creative for-profit ventures.



ALDEMARO ROMERO JR. is a scholar and a higher education administrator. He received his bachelor's degree in Biology from the University of Barcelona, Spain, and his Ph.D. in Biology from the University of Miami, Florida. He has published nearly 900 pieces including more than 20 books and monographs and hundreds of articles in both peer-reviewed and non-peer-reviewed publications. His academic interests range from environmental and evolutionary biology to marine biology to history and philosophy of science and science communication. He has also been involved in mass communication and art productions and has been awarded numerous grants and prizes for his research, teaching, and science communication work. His experience in academia includes, but is not limited to, Director and Associate Professor of the Environmental Studies Program at Macalester College, MN (1998-2003), Chair and Professor of the Department of Biological Sciences at Arkansas State University (2003-2009), Dean and Professor of the College of Arts and Sciences at Southern Illinois University Edwardsville (2009-2014), and Dean and Professor of the George and Mildred Weissman School of Arts & Sciences at Baruch College – CUNY (2016-present).

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Yale School of Music (Since 1897)	Central Conservatory of Music, School of Piano (China)	Harbin Conservatory of Music (China)	Tianjin Conservatory of Music, School of Piano (China)
Cleveland Institute of Music (Since 1920)	China Conservatory of Music, School of Piano (China)	Leeds College of Music Conservatoire (England)	University of Cincinnati College Conservatory of Music
Curtis Institute of Music (Since 1924)		Music Academy of the West	
Academy of Vocal Arts		Royal Welsh College of Music & Drama (Wales)	

COLLEGES AND UNIVERSITIES

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

OTHER SCHOOLS OF DISTINCTION

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



CONFERENCE AGENDA

FRIDAY, OCTOBER 20, 2017

9:00 – 10:00 a.m.

The Many Faces of Diversity

Diversity and inclusion has been a hot topic in academia for a long time. Yet, despite many discussions on this issue and legal battles, statistics show that we are far from achieving success when it comes to recruiting and retaining diverse faculty in institutions of higher education, particularly when it comes to gender and race. This panel is aimed at proposing best practices based on the experiences of the panelists. Sharing of other experiences by the audience will be encouraged so we can put together a document that can be used by ICFAD members to improve their chances for success regarding diversity and inclusion in their institutions.

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THE MANY FACES OF DIVERSITY (continued)



VLADIMIR SPICANOVIC is an artist-educator and the Dean of the Faculty of Art at OCAD University (OCAD U). Spicanovic's art practice examines the notions of perception and temporality at the intersections of painting, photography and digital cinema. Since his initial appointment at OCAD U in 2003, Spicanovic has served in multiple administrative roles: Assistant Dean (2004-07) and Associate Dean (2007-08) in the Faculty of Art, Director of Interdisciplinary Master's in Art Media and Design (2007-09), and as Dean of the Faculty of Art since 2009. In 2014, Spicanovic was appointed as the OCAD U's inaugural Senior Fellow at the Massey College, University of Toronto. He has been also serving as Academic Colleague of OCAD U at the Council of Ontario Universities (COU) and as the Chair of the Canadian Association of Fine Arts Deans (CAFAD).



MICHELE WHITECLIFFE has been President of Whitecliffe College of Arts & Design since the death of her husband in 2001. Whitecliffe College was born out of a need for two people to make a living in the industry they were passionate about and while it began as a part time college it has grown into a private degree granting institution competing with the best in New Zealand. Michele grew up in Wellington, but moved to Auckland with family, straight out of secondary school and attended ATI Auckland Technical Institute (now known as AUT) gaining a Certificate in Business Management and secretarial skills. For the next few years, she worked for Air New Zealand, before deciding this was not the career for her. This followed a few years of travel and adventure before finally returning to Auckland to set up an employment agency known as Lorne Street Bureau.



CHARLES A. WRIGHT is the new Dean of Academic Affairs at Kendall College of Art and Design, a historically significant yet forward-leaning institution, which he believes is in a unique position to help steer conversations about the future of art and design education nationally and internationally. For the past ten years, he served as Chair of the Department of Art at Western Illinois University, where he led the department through a visioning study for new facilities, while also helping the department navigate through the impact of a statewide budget impasse. During this time, the department successfully received accreditation from the National Association of Schools of Art and Design. Prior to Western, he was the Chair of the Department of Art at Coastal Carolina University. During his time at CCU, the department grew from eleven to over one hundred and fifty students as he initiated and led the art program through its first national accreditation review.



National Gallery
of Canada

Musée des beaux-arts
du Canada

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West Coast and Yukon



JACYNTHÉ CARRIER
Quebec



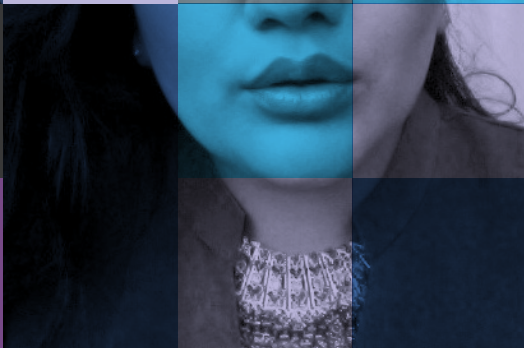
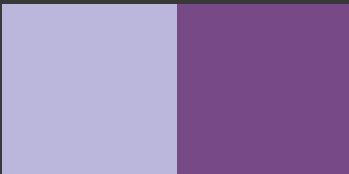
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Host institution
Art Museum
University of
Toronto



CONFERENCE AGENDA

**FRIDAY,
 OCTOBER 20, 2017**

10:00 – 11:00 a.m.

Tour Dalhousie University's Galleries

Dalhousie Art Gallery Director/Curator Peter Dykhuis, Past President of University and College Art Gallery Association of Canada (USAGAC), will introduce us to:

- The Footsteps of Art
- Walking the Debris Field
- Claire Hodge: The Hydrostone Project

11:00 a.m.

Morning Break

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HOLZMAN MOSS BOTTINO ARCHITECTURE

11:25 a.m.

Return to the buses for an 11:30 a.m. departure to Halifax Marriott Harbourfront

TOUR DALHOUSIE UNIVERSITY'S GALLERIES



ARTHUR LISMER AND THE HALIFAX EXPLOSION

An overview of the work by Arthur Lismer, influential principal of the Victoria School of Art and Design (now NSCAD University) during his time in Halifax from 1916-19. The focus is specifically on his work as a homeland 'war artist' which included his chronicles of the Halifax Explosion on 6 December 1917.



WALKING THE DEBRIS FIELD

Presented by the Narratives in Space and Time Society, this exhibition reviews past projects of public events associated with the anniversary of the Halifax Explosion and presents new work affiliated with the 100th anniversary.



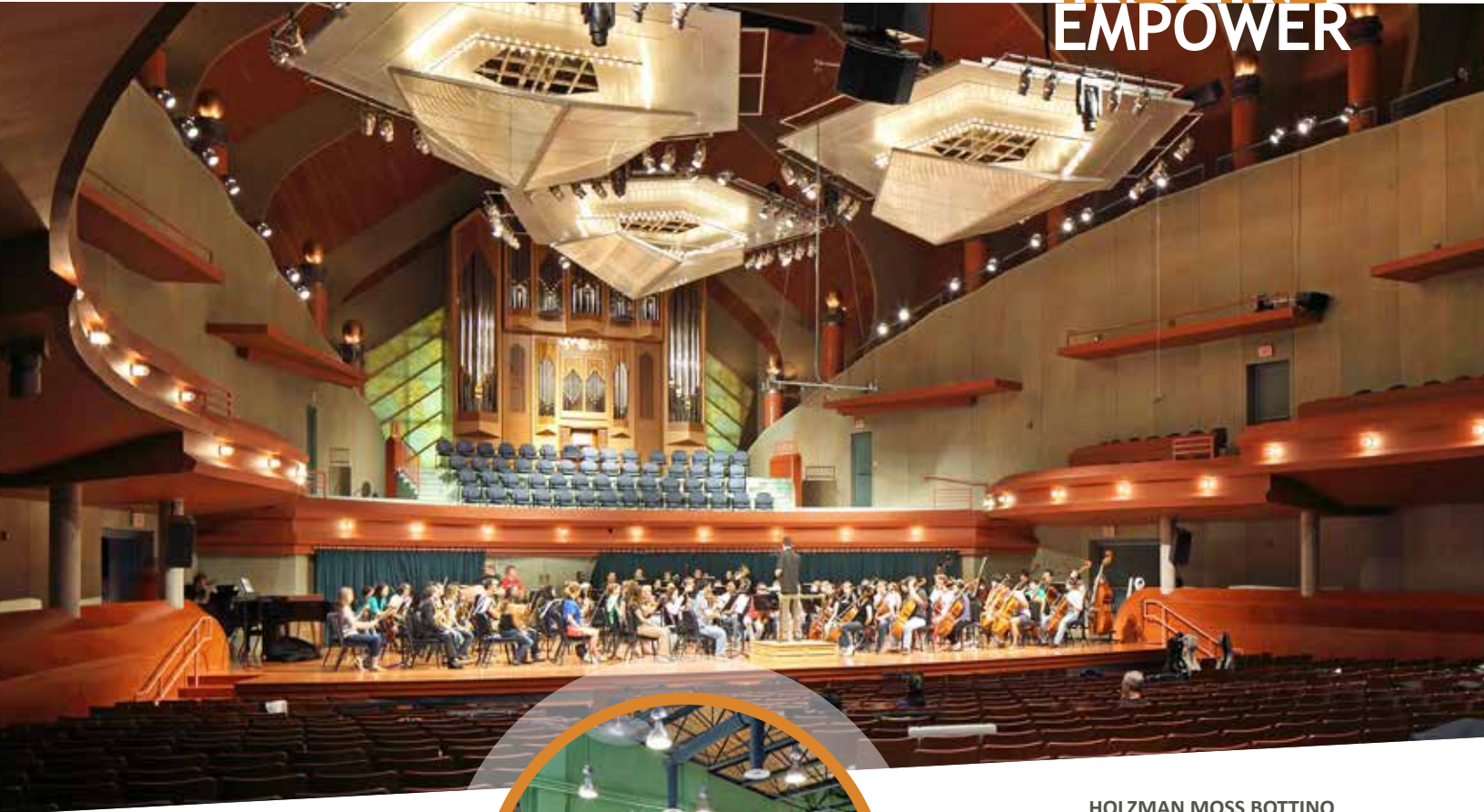
CLAIRE HODGE: NEGOTIATIONS

Hodge is a resident of a neighbourhood in Halifax named The Hydrostone. Built as the first planned community in the city to provide housing for those displaced by the Halifax Explosion, she photographically documents how residents have, 95 years later, negotiated their personal identities in shared architecture.

HOLZMAN MOSS BOTTINO ARCHITECTURE

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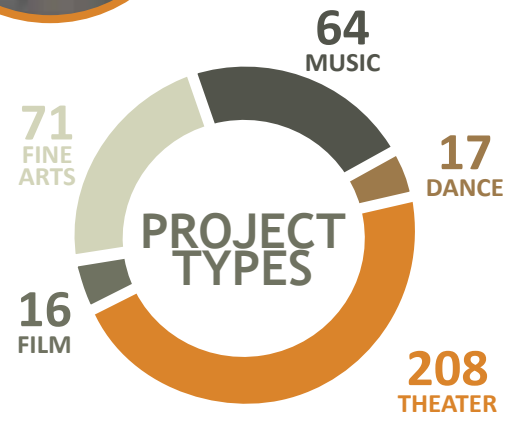


NOTABLE ARTS CLIENTS

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

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CONFERENCE AGENDA

**FRIDAY,
OCTOBER 20, 2017**

12:30 – 1:15 p.m.
Lunch and Networking
proudly sponsored by



NSCAD University President



DIANNE TAYLOR-GEARING is an art educator, fashion designer and seasoned administrator, Professor Taylor-Gearing stepped into the leadership position at NSCAD University effective August 4, 2014. She succeeded Dr. Daniel O'Brien in the role, becoming the school's 21st leader over the past 128 years.

"We welcome Prof. Taylor-Gearing to Halifax and to NSCAD University," said Grant Machum, chair of NSCAD's Board of Governors. "She has substantial experience working with independent arts institutions in the U.K., United States and Canada and providing guidance through times of change. A skilled leader and administrator, she's known for her team-building approach."

A search for a new president at NSCAD University commenced fall 2013 by the Board of Governors' search committee with the assistance of the Atlantic Canadian firm Knightsbridge Robertson Surette. The committee was comprised of representatives from the Board of Governors, as well as students, faculty, and alumni. Prof. Taylor-Gearing's appointment was approved by the NSCAD University Board of Governors at its meeting on April 24, 2014.

"I'm delighted to be joining an outstanding art and design institution with an international reputation and a rich history," said Prof. Taylor-Gearing. "I'm attracted by NSCAD University being a small institution with such a committed community and the opportunity to lead in a presidential role."

Prior to arriving at NSCAD University, the U.K. citizen and Yorkshire native served two years as the Vice-President Research and Academic Affairs at the Alberta College of Art + Design (ACAD) in Calgary, Alberta where she was tasked to advance the structure, strategy and academic rigor of its degree programs. Achievements include the approval of the school's first grad program, a Master of Fine Arts in Craft Media, the introduction of a new academic structure with the appointment of four academic chairs, and accessing funding for new "2+2" programs between ACAD and other Alberta colleges.

She has more than 27 years of experience in art and design education and practice. She graduated with a Bachelor of Arts (Honours) in Fashion and Textiles from Middlesex University, London. She then completed two years of post-graduate studies for the award of Higher Diploma in Fine Art, Theatre Design from the University of London, Slade School of Fine Art; and then earned her Post Graduate Teaching Certificate from Leeds Metropolitan University, U.K. Prof. Taylor-Gearing was elected Fellow of the Royal Society of Arts, London in 1990 and graduated from the Harvard Business School General Management Program in 2011.

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Malcolm Gets

Tony-nominated, Obie Award-winning actor and Professor of Practice in Acting



Coco Fusco

Interdisciplinary artist and The Banks Preeminent Chair in Art

NEW CERTIFICATES & MINORS

- *Art Education Certificate*
- *Graphic Design Certificate*
- *Music in Medicine Certificate*
- *Digital Arts and Sciences Minor*

NEW IDEAS

BACKGROUND ARTWORK: The College of the Arts partnered with *Sumi Ink Club*, a participatory drawing project established in 2005 by Los Angeles-based artists Sarah Rara and Luke Fischbeck, to create this collaborative piece with the local community. People of all ages, backgrounds and artistic styles were invited to produce this cooperative-style work with simple materials, resulting in a robust, imaginative and collective work.

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COLLEGE OF
THE ARTS



CONFERENCE AGENDA

1:15 - 2:15 p.m.

Award for Arts Achievement and Excellence and Keynote Speaker

Ursula Johnson

The \$1,500 contribution to a young artist of the charitable organization of the award recipient's choice is proudly underwritten by



AWARD FOR ARTS ACHIEVEMENT AND EXCELLENCE



The International Council of Fine Arts Deans will be honoring Ursula Johnson with its Award for Arts Achievement and Excellence at its 54th Annual Conference in Halifax, Nova Scotia on Friday, October 20, 2017. This award is designed to recognize individuals who have demonstrated significant achievement or support of the arts on an international, national or regional scale.

Ursula Johnson is a multidisciplinary Mi'kmaq artist based in Halifax, Nova Scotia, Canada. Her work combines the Mi'kmaq tradition of basket weaving with sculpture, installation, and performance art. In all its manifestations her work operates as didactic

intervention, seeking to both confront and educate her viewers about issues of identity, colonial history, tradition, and cultural practice.

Ursula was born in Sydney, Cape Breton, NS, in 1980. She was raised in Eskasoni First Nation, Cape Breton, which lays claim to be the largest Mi'kmaq community in the world. She was taught basket weaving by her great-grandmother, renowned artist Caroline Gould. Ursula pursued a secondary education, first enrolling in the Theatre Arts Program at the University of Cape Breton (1998-2000) in nearby Sydney, NS. She then moved to Halifax in 2002 to attend NSCAD University, earning an interdisciplinary BFA degree in 2006. Ursula then became the first Artist-in-residence at Cape Breton University. Many of her exhibitions and performances include basket weaving, emphasizing traditional Mi'kmaq techniques and forms and drawing attention to the way in which baskets have traditionally been placed in anthropological and historical exhibits instead of being celebrated as a continuing indigenous cultural practice. Her work blurs the line between baskets as artifacts, commodities, and art objects. Several of her experimental basket works were shown in O'pltek (It's Not Right), a solo show at the Thunder Bay Art Gallery in 2011. In her 2006 piece for Nations in a Circle in Halifax, Ursula wove a basket around herself, employing the traditional methods for the first time since her move off the reserve in an exploration of her new self-defined identity as an Urban Aboriginal artist engaged with traditional Mi'kmaq cultural production and traditions. As part of her residency at Cape Breton University, Ursula developed and taught a course called "The Role of the Mi'kmaw Basket in Contemporary Fine Craft." Ursula has also taught basket weaving through NSCAD's extended studies department. She organized a 30-year retrospective of her work Kloqowej ("Star") at the Mary E. Black gallery before Caroline Gould's death in 2011.

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dbree@DLRGroup.com | 602 381 8580



Ursula has produced two projects for Nocturne: Art at Night, an annual free art festival in Halifax, Nova Scotia that takes place between 6 p.m. and midnight:

Elmiet – 2010: For the 2010 Nocturne Festival and the Prismatic Festival, Ursula created a performance piece called Elmiet, a Mi'kmaq verb meaning "to go home", drawing attention to the history of scalping in Nova Scotia. Ursula declared the performance the last scalping in Nova Scotia. Scalping is a practice that dates back to the founding of Halifax and the 1756 Scalping Proclamation has remained in legislation despite a public apology by the Nova Scotia Government in 2000. For the performance, Ursula wore a headpiece made from traditional Mi'kmaq basket weaving techniques, covering her eyes and trailing down her back like hair. She began the performance by being led through downtown Halifax by a guide and a group doing parkour who embodied the idea of energy flowing through the surroundings. At 9 p.m. the performance culminated on the steps of the Grand Parade (Halifax). Ursula then invited a member of the audience to remove her headpiece and symbolically scalp her.

Hot Looking – 2013: For Nocturne 2013, Ursula collaborated with Soto Pow Wow dancer, Bert Milberg, to create a response to the 2012 No Doubt music video for Looking Hot. For the performance, Milberg danced from 6 p.m. to midnight in the storefront window of a luxury shop on Spring Garden Road. He danced in full regalia to Looking Hot on a loop, intermittently stopping to sit and pose as viewers took pictures and video. The piece was a response to the appropriation and commodification of indigenous cultures and identity.

Solo exhibitions

- 2015: "Mi'kwite'tmn (Do You Remember)." Confederation Centre Art Gallery, Charlottetown, PEI.
- 2014: "Mi'kwite'tmn (Do You Remember)." College Art Gallery 1, University of Saskatchewan, Saskatoon, Saskatchewan.
- 2014: "Mi'kwite'tmn (Do You Remember)." Saint Mary's University Art Gallery, Halifax, Nova Scotia.
- 2012: "L'nuk" (in collaboration with Jordan A. Bennett). Anna Leonowens Art Gallery, Halifax, Nova Scotia.
- 2011: "The Indian Truckhouse of High Art." Site specific performance/installation in downtown Halifax, Nova Scotia.
- 2010: "O'pltek." Thunder Bay Art Gallery, Thunder Bay, ON
- 2004: "Kepmidedamnej." NSCAD University, Halifax, Nova Scotia.
- 2003: "Ente'k." Nova Scotia College of Art & Design, Halifax Nova Scotia.
- 2002: "Klo'ke'wej." Micmac Native Friendship Centre, Halifax, Nova Scotia.



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

"Growing up in a tiny fishing village on the small island of Tawian surrounded with a rich heritage of native culture and natural beauty I became sensitive to vibrant colours and texture at an early age.

I was formally trained in textile artistry at the New Brunswick College of Craft and Design where I was inspired to combine my weaving skills with my creative thoughts to push the boundaries of textile art. Each handmade piece I create is unique and original. Fredericton, New Brunswick is where I live, play and create."

I-Chun was never one to follow tradition nor wanted to duplicate any piece of work so she looked at working with non-traditional weaving

material and ways to create one of kind pieces of art. Her love of magazines, nature and protecting the environment lead her to an artist's logical conclusion. She decided to reuse the magazines by using the pages as her material source for her weaving and artwork. Pages are meticulously cut, sliced, weaved, crocheted or folded together to create a one of a kind piece of artwork.

An honors graduate in Textile Design from the New Brunswick College of Craft and Design in 1994, she began her career in the fibre arts weaving scarves and shawls using yarn that she dyed in the traditional Japanese wrap dyeing technique known as IKAT. Between 1992 and 1997 she received numerous grants and awards for her work both as a student and as a professional fibre artist. In 2013, after a 15-year hiatus raising her children and running her own café in Fredericton, she set-up a home studio to return to art-making.





Ursula Johnson has chosen The Bus Stop Theatre as the recipient of the \$1,500 cash prize that comes with the Award for Arts Achievement and Excellence

This year, the \$1,500 award is proudly underwritten by  DLR Group

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The Bus Stop Theatre (BST) serves as an incubator space. Shows that have been workshopped, premiered, or performed at the Bus Stop have gone on to tour nationally and internationally.

The Bus Stop Theatre is a multi-use performance venue located on Gottingen Street just south of Cunard. The theatre has been in operation since 2003 and hosts over 70 different groups and shows annually. For over a decade BST's goal has been to operate theatrical facilities that serve both artists and audiences. It has done this by being the only independently operated affordable, accessible, professionally equipped black-box space in Halifax. The theatre is booked for performance, rehearsal or workshop 250+ days of the year. Currently it operates as both a presenter, through rental of the space to independent producers, and as a producer of original performance, workshops and showcases.

Diverse audiences are drawn to the theatre for a wide range of shows and events each with their own unique demographic and ticket price. Shows at the BST are known for being affordable and presented in an inviting and casual, yet professional, atmosphere.

In addition to the equipped theatre, the BST offers a welcoming lobby with licensed bar, storefront advertising, accessible washrooms, gallery space and a box office area.

The BST has an audience and user reach that extends beyond the city of Halifax and immediate North End community. Artists, productions and audiences have often come from Cape Breton, South Shore, and the Valley for shows. The BST is an accessible resource for artists, thereby fostering community engagement, artistic growth, and economic development on a municipal and provincial scale. Both by renting and co-producing, the BST continues to be an essential pillar of Halifax's artistic scene. The BST occupies an important place in the Halifax cultural community by not only providing an accessible and affordable rental space for emerging artists but also by actively fostering artistic growth. The BST is a producing partner with the StART Festival, a festival dedicated to showcasing the talent of students and emerging artists. It has a similar relationship with a number of other clients including, Make Em Ups Improv Troupe, The East Coast Improv Festival, 24 hour theatre, DaPoPo's Live-In, and Black Rabbit Circus.



Celebrating Dr. Frances Bartlett Kinne

On May 23, 2017, we celebrated the 100th birthday of Dr. Frances Bartlett Kinne, Chancellor Emeritus, former president, and former dean of the College of Fine Arts at Jacksonville University. Fran is an amazing person who continues to have a zest for life. She was the first female member of ICFAD and the only woman to serve as chairperson (1975). Fran is a great friend and mentor. It is somewhat cliché to say we stand on the shoulders of giants, but our lofty view stems from the foundation laid by Fran in establishing the College of Fine Arts and other programs at Jacksonville University.



Henry Rinne, Ph.D.
Dean, College of Fine Arts
Jacksonville University





CONFERENCE AGENDA

FRIDAY, OCTOBER 20, 2017

2:30 – 3:30 p.m.

Political Influence and Our Programs

Nova Scotia Ballroom

The world's changing. Arts Deans now find themselves being involved at one level or another with:

- Guns on campus
- Faculty responses to being included on watch lists
- Students posting sex scenes from artistic performances on social media, defying prohibitions
- Panic switches vs Apps for student security
- Courses intended to introduce students to the arts include how to handle difficult situations

What additional situations as related to security and / or social media have arisen at your institution? Share with your colleagues in this open forum.

Lucinda Lavelli, Dean
 College of the Arts
 University of Florida
 1389 Stadium Rd., Room 101
 Gainesville, FL 32611
 (352) 273-1491
 llavelli@arts.ufl.edu

or

2:30 – 4.00 p.m.

Indigenous Ways of Knowing and the Arts

NSCAD University P209

Stephen Augustine, Associate Vice-President
 Indigenous Affairs and Unama'ki College, Cape
 Breton University: "Localizing Indigenization"

Catherine Martin, Mi'kmaq Filmmaker and Social
 Activist: "Remembering and Reconciliation:
 Women's Voices"

Michael R. Denny, Mi'kmaq Singer and
 Songwriter: "Mi'kmaq Traditional Music"

Coordinator: Gordon E. Smith, Ph.D., Vice-Dean,
 Faculty of Arts and Science, Queen's University



LUCINDA LAVELLI

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

faculty members in its three institutionally-accredited schools — the School of Art + Art History, School of Music and School of Theatre + Dance.

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

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

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

Prior to her service at the University of Florida, Lavelli was the first provost and vice chancellor for arts and academics at the North Carolina School of the Arts from 2002 to 2006. From 1993 to 2002, she served at the University of Akron as director of the School of Dance and then as director of the School of Dance, Theatre, and Arts Administration.

Lavelli earned a master's degree in nonprofit management and a Master of Fine Arts in Theater Arts and Dance, both from Case Western Reserve University; a bachelor's in psychology from Denison University; and, certification in Laban Movement Analysis from the Laban/Bartenieff Institute of Movement Studies.

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



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Dennis Jung Møller
Senior Associate



CONFERENCE AGENDA

FRIDAY,
OCTOBER 20, 2017

3:30 – 3:45 p.m.
Afternoon Break
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3:45 – 4:30 p.m.
ICFAD Annual Meeting
 Nova Scotia Ballroom C and D

or

2:30 – 4:00 p.m.
Indigenous Ways of Knowing and the Arts
 NSCAD Port Campus, P209

4:15 – 6:00 p.m.
Research-Creation in Canada:
 models and case studies
 Chairs Rebecca Duclos and Ann-Barbara Graff
 NSCAD Port Campus, P209

Joanna Berzowska, Associate Dean Research /
 Vice-doyenne à la recherche, Faculty of Fine Arts,
 Concordia University

Bruce Barton (Professor and Director, School
 of Creative and Performing Arts, University of
 Calgary) and Alison McQueen (Director, School
 of the Arts; Professor of Art History, McMaster
 University)

Robert Bean, Professor, Media Arts, NSCAD
 University

5:00 – 6:30 p.m.
Closing Reception
proudly sponsored by



ICFAD

INTERNATIONAL COUNCIL
 OF FINE ARTS DEANS

ANNUAL MEETING

International Council of Fine Arts Deans

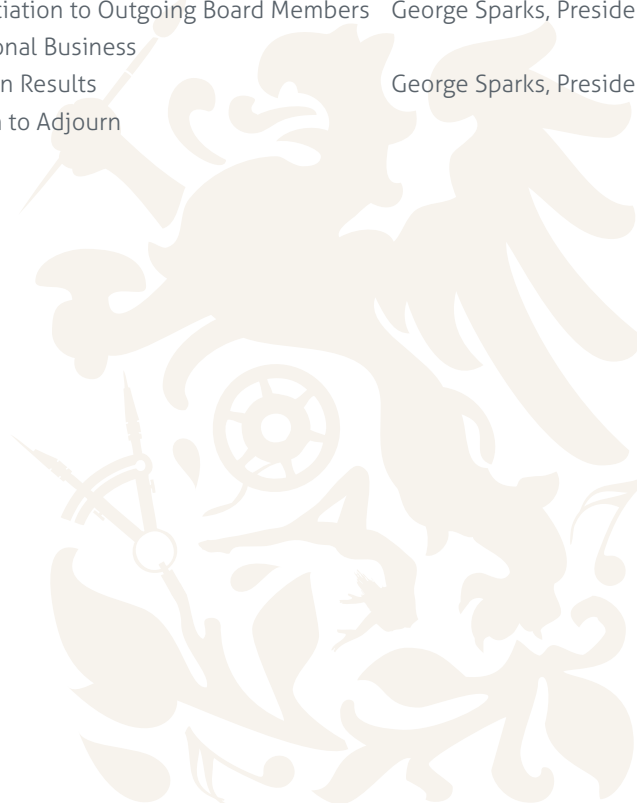
Friday, October 20, 2017 | 3:30 - 4:30 p.m.

The Halifax Marriott Harbourfront, Halifax, Nova Scotia, Canada
Nova Scotia Ballroom

Call to Order	George Sparks, President
Election	John Crawford-Spinelli, Nominating Committee Chairman

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

Membership Report	Jeff Elwell, Membership Chairman
Treasurer's Report	Daniel Guyette, Treasurer
President's Report	George Sparks, President
Appreciation to Outgoing Board Members	George Sparks, President
Additional Business	
Election Results	George Sparks, President
Motion to Adjourn	



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MINUTES OF THE ANNUAL MEETING

International Council of Fine Arts Deans, Friday, October 7, 2016

The Annual Meeting of the International Council of Fine Arts Deans (ICFAD) was called to order by President John Crawford-Spinelli at 11:15 a.m. on Friday, October 7, 2016 in the Pantlind Ballroom of the Amway Grand Plaza Hotel.

APPROVAL OF MINUTES: Annual Meeting 2015

A motion was made, seconded and unanimously approved that minutes of the 2015 Annual Meeting be approved as presented.

ELECTION

President-Elect and Nominating Committee Chairman George Sparks thanked Nominating Committee members Kit Spicer and Gail Baker for their work, and all of the members on the ballot for their willingness to serve. He also reviewed a proposed amendment to association bylaws, intended to clarify that the President is a co-chair of the annual conference planning team. Hearing no nominations from the floor, ballots for election of directors and a member of the Nominating Committee were distributed, completed by members, and collected for tallying.

PRESIDENT'S REPORT

President John Crawford-Spinelli noted that it had been an honor and a high point of his career to serve as President of ICFAD. He acknowledged the prior leadership of the organization and commented that since his association with ICFAD, former board Presidents Rick Toscan, Ron Jones, Raymond Tymas-Jones and Lucinda Lavelli had all provided strong leadership and direction for the organization. President Crawford-Spinelli stated that "we truly stand on the shoulders of those who have gone before us." Prior to the 1978-1979 academic year, there were Chairpersons who headed ICFAD. In 1975 Dr. Frances B. Kinne was the first female Chairperson of ICFAD and went on to become President of Jacksonville University. Although she was unable to attend the 2016 ICFAD conference, Dr. Kinne sent a lovely videotaped greeting congratulating ICFAD on its achievements over the years. President Crawford-Spinelli acknowledged the ICFAD Board of Directors and the Executive Director, Alison Pruitt, and thanked them all for their commitment and dedication to the organization. He stated that this is a true working board and the growth and strategic planning that the board has undertaken has advanced ICFAD to become a multi-national alliance of executive arts administrators. President Crawford-Spinelli stated that it has been an honor to represent the membership at the National Arts Advocacy Day in Washington, D.C. and on the Working Group on the Arts in Higher Education and that working with the ICFAD Board members had been a wonderful experience.

TREASURER'S REPORT

Treasurer Dan Guyette shared a Balance Sheet Previous Year Comparison Report dated August 31, 2016 indicated assets totaling \$430,112.91, as compared to \$382,935.50 for the same date the year prior, a 12.3% increase.

A Profit & Loss Report January through August 2016 was compared to the full year's annual operating budget. It indicated income totaling \$288,210.64 as compared to budgeted for the full year \$251,950 offset by expenses of \$139,066.81 as compared to budgeted expenses for the full year of \$251,950 for net ordinary income of \$149,143.83 for the year to date. It is noted that the report of actual expenses does not include expenses for the Annual Conference.

MEMBERSHIP REPORT

Secretary Jeff Elwell shared membership figures for the association: 188 Institutional; 105 Associate; 5 Affiliate; 62 Emeritus; and 5 Distinguished Service. He announced the addition of new Emeriti members Richard Ranta (University of Memphis) and Joe Seipel (Virginia Commonwealth University) and new Distinguished Service members Carol Edwards (Florida State University – Panama City); David Yager (President, University of the Arts); and Mark McCoy (President, DePauw University)

APPRECIATION TO OUTGOING BOARD MEMBERS

President Crawford-Spinelli thanked board member Patricia Poulter for her service as a board member, 2014 – 2017..

ADDITIONAL BUSINESS

No additional business was brought before the membership.

ELECTION RESULTS

President Crawford-Spinelli announced the results of the election, congratulating Darwin Prioleau and Michael Tick, who will both serve 2014 – 2017 terms of office, and Patricia Poulter, who was elected to the Nominating Committee for a two-year term.

APPRECIATION TO PRESIDENT CRAWFORD-SPINELLI

On behalf of the board of directors and membership at large, Incoming President George Sparks expressed appreciation to John Crawford-Spinelli for several years of leadership, including two years as President of the International Council of Fine Arts Deans. A beautiful blanket with the association logo woven by students of James Madison University, and a commemorative sculpture created by local Grand Rapids artist David Huang were presented to President Crawford-Spinelli.

President Crawford-Spinelli passed a ceremonial gavel to President-Elect George Sparks, and shared best wishes for the association's continued growth and support of its appreciative members.

The meeting adjourned at Noon.



MEMBERSHIP REPORT

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

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

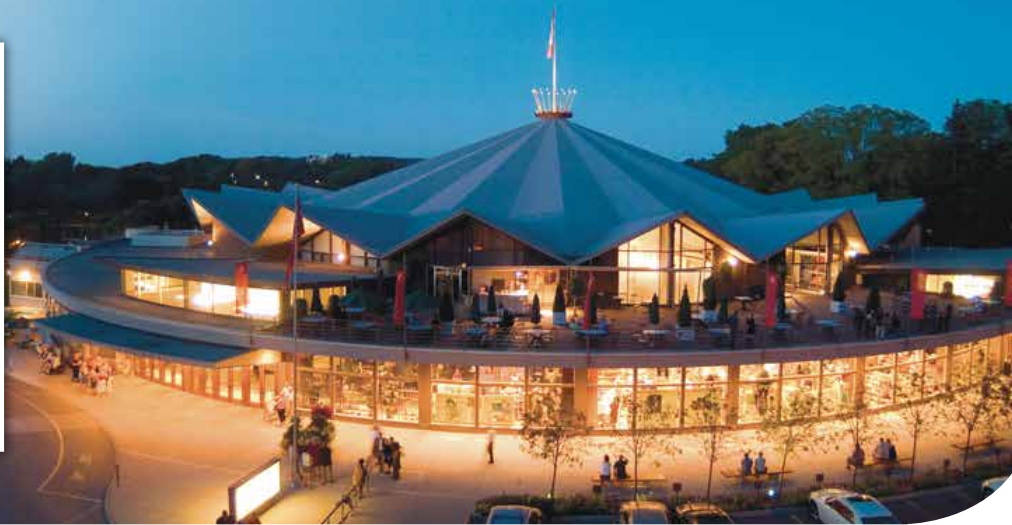
ICFAD puts you in contact with other deans who share your interests, background, and challenges. For example, the ICFAD Member Forum and listserv let you immediately contact the entire membership for advice or information.

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

ICFAD requires that an institutional membership be acquired prior to any associate memberships. If an institution is in the midst of transition or for any reason does not have a single chief executive arts administrator, an associate is welcome and encouraged to join at the Institutional Membership level. If an institution later makes a change, the representative's name may be changed.

Once an Institutional Membership has been acquired, there is no limit to the number of Associate Members from any institution holding Institutional Membership.

	INSTITUTIONAL	ASSOCIATE	AFFILIATE	EMERITUS	DISTINGUISHED SERVICE
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

INTERNATIONAL COUNCIL OF FINE ARTS DEANS

A MULTI-NATIONAL ALLIANCE
OF EXECUTIVE ARTS ADMINISTRATORS

proudly presents a special opportunity for members and their guests to spend quality time with donors and each other at The Stratford Festival. **Mark your calendar for June 2019!**

The Stratford Festival is an internationally recognized annual repertory theatre festival running annually from April to October in the city of Stratford, Ontario, Canada. Founded by local journalist-turned-producer Tom Patterson, the festival was formerly known as the Stratford Shakespearean Festival, the Shakespeare Festival and then Stratford Shakespeare Festival before changing to the current name. Theatre-goers, actors, and playwrights flock to Stratford to take part — many of the greatest Canadian, British, and American actors play roles at the Stratford festival. It was - and still is - one of the first and is still one of the most prominent arts festivals in Canada and is recognized worldwide for its productions of Shakespeare's plays.

Our time together may include these learning and art appreciation adventures, and more:

- Backstage tour of Festival Theatre, its costume warehouse and archives
- Shakespeare and Company: a Personal Performance History
- a tour of Waterloo University's Stratford campus, preparing students for the unique alchemy where engineers must understand human behavior and graphic artists must write computer code
- two theatrical performances daily, from the stages of a variety of theatres
- The Artist's Voice: a candid discussion on the playwright's process, imagination, cultural intersection and collaboration
- Theatre-based workshops: Mask Making, Artistic Welding, Wig Making, Theatre Magic, Special Effects Makeup
- a self-guided studio tour in Canada's premier arts town
- an indie theatre performance by professionals at SpringWorks Festival – see tomorrow's best theatre today
- Hat Tricks: When a career in classical theatre spans decades, plays and roles come around more than once. Some fortunate artists can boast playing Romeo, Mercutio and Friar Laurence at different stages of their careers. Actors will discuss how they bring fresh perspective when re-visiting these well-loved roles.
- a garden tour and / or heritage walking tour and / or a heritage carriage tour
- Castle Kilbride Museum, a national treasure of artistic, historic and architectural significance, and one of the finest examples of trompe l'oeil



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Master of Fine Arts

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BUILDING A COMPREHENSIVE DEVELOPMENT PROGRAM with Limited Resources

Building a Comprehensive Development Program with Limited Resources is a multi-faceted and challenging endeavor. Fundraising is essential for all institutions and often a key component of the dean's responsibilities. But many institutions have competing internal needs for staff, therefore, hiring an entire development team may not be possible. At Herron School of Art and Design, the dean and development director share one administrative assistant and together they have been able to create an organized and effective team. With only a brief amount of time to cover such a big topic, the session focusses on the two most essential components of a successful development program.

Establishing solid teamwork between the dean and the development director is a key ingredient to fundraising success. It is important to develop a strong rapport and understand each-other's assets and strengths. Developing clear goals together and personal trust is vital to donor cultivation and fundraising. Our development program includes major gifts, annual fund solicitations, estate giving, grants, a volunteer board, alumni relations and special events.

Creating a dynamic vision that resonates with prospective donors is an equally important aspect of a productive development program. Prioritizing the needs of the school, setting realistic fundraising goals and developing a compelling case statement is essential to successful fundraising. It's also necessary to build enthusiasm with others so that they too can share your vision and help promote your fundraising goals. Developing a shared vision requires many conversations with internal and external constituents. There are many ways that you can engage and enlist others to become champions of your vision such as creating a volunteer board, hosting private events and assembling small focus groups.

There are many aspects to Building a Comprehensive Development Program, and I am pleased to offer consulting services that address specific needs of an institution. Topics that every development program should consider are:

- How to develop a strong and compelling vision
- Prioritizing institutional needs – simplify broad categories for support
- Developing a unified message – get everyone in the organization on board
- Targeting various levels of support – \$50 to \$5M
- Motivations that underlie philanthropic giving
- Identifying prospects, cultivation, gift solicitations, recognition and stewardship
- Managing a campaign
- Steps to cultivating major gifts
- Writing case statements, proposals, donor letters and grants
- How to effectively utilize advisory boards and recruit volunteers
- Understanding organizational relationships and how they impact fundraising
- Hiring a qualified development director with a proven track record



Valerie Eickmeier became dean of Herron School of Art and Design at Indiana University - Purdue University Indianapolis (IUPUI) in 1999, after a series of steady promotions through the academic ranks, including positions as acting dean, associate dean, division coordinator of 3D Fine Arts, and two terms as faculty president. Valerie's accomplishments as Dean of Herron include overseeing the construction of two new buildings, fundraising over \$35 million, the development and launch of 8 new graduate degree programs. She established a professional practice and community collaboration initiative called the Basile Center for Art, Design and Public Life as well as a digital fabrication center called the Think It Make It Lab.

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CONFERENCE AGENDA

SATURDAY, OCTOBER 21, 2017

9:00 a.m. – 3:00 p.m.
AICAD Chief Academic Officers Meeting
 NSCAD Port Campus P209

**ICFAD Board of Directors Meeting
 with Task Force Chairpersons**
 Acadia A

CAFAD AGM

9:00 – 10:00 a.m.
CAFAD Chair’s Report

10:00 – 11:00 a.m.
CAFAD Identity Charette

11:00 a.m. – Noon
**CAFAD Membership Meeting
 and Administrative Award**
 NSCAD University P214

Nova Scotia

If you want an in-depth picture of a place, go to its artists. Artists – be they painters, potters, athletes, chefs or musicians – not only give us a glimpse into their home through its artwork, but through the raw materials they use, and finally through themselves. The Canadian Maritime province of Nova Scotia is home to an incredible collection of artists, and its fascinating to look at how the landscape of their rugged island home shapes them creatively.

Halifax


Halifax is an urban centre wrapped in seacoast and history. Attendees of the 54th Annual Conference of the International Council of Fine Arts Deans will experience a friendly and upbeat culture, walkable city and pleasant rural communities. Our Conference agenda will include visits to three universities, and multiple cultural institutions.

The 100th Anniversary of the Halifax Explosion

On the morning of Dec. 6, 1917, Halifax and Dartmouth were rocked by a tremendous explosion after two ships — one of them a munitions vessel — collided in the harbour. Halifax’s north end was levelled. Reconstruction took years. The deadly blast has had “an extensive and enduring social impact,” and even though federal and provincial governments have helped preserve this part of Halifax’s history “the principle legacy is distinctly municipal.” A commemorative emblem was developed for use as a visual identity and recognition of many projects surrounding the 100th anniversary.

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SEE HOW CANADA IS SHAPED BY THE WORLD

Every day, people choose Canada. For more than 400 years, following in the footsteps of the early European explorers, immigrants have looked to this land for their future. Today, newcomers from around the world continue to bring skills, knowledge and dreams for a new life.

Located at the Halifax Seaport, the **Canadian Museum of Immigration at Pier 21** is housed within a national historic site. From 1928 to 1971 almost one million immigrants arrived at this former gateway to Canada. During the Second World War 368,000 Canadian military personnel departed from the Pier for service overseas. It is believed that one in five Canadians has a direct link to this building.

The Museum is one of only two national museums located outside of the National Capital Region. Achieving this status in 2011, the museum underwent a major renovation and expansion in 2015, resulting in two interactive permanent exhibitions. The Rudolph P Bratty Hall uses immersive and hands-on exhibits to take visitors on a journey, from crossing the Atlantic to boarding a colonist train for a new home in Canada. Guided tours recount stories from the years this facility operated as an immigration shed and the many staff and volunteers who once greeted ships filled with immigrants, refugees and war brides.

The Canadian Immigration Hall examines the broader story of immigration to Canada from first contact to present day. Content is presented thematically based on the universal



Reading personal immigration stories contributed by visitors.



Exploring stories of inclusion and exclusion in Pier 21's recently expanded exhibits.

experiences of journey, arrival, the question of belonging and impact. Stories of inclusion and exclusion are used to illustrate Canada's changing immigration policies and the contributions of newcomers to Canada's culture, economy and way of life.

For some of us, our ancestors paved the way. For others, a more recent journey brought us here. Canadians are invited to submit their story of arrival to our database. Missing details may be uncovered with a visit to the Scotiabank Family History Centre. Researchers can help access passenger lists, immigration records (pre-1935) and other genealogical materials for people arriving in Canadian and U.S. ports of entry.

From the food we eat to the sports we play, Canada has been shaped by the world. Immigration will continue to drive our economy and prosperity into the future. The Canadian Museum of Immigration at Pier 21 pays tribute to the Canadian immigration experience from past to present day. As a museum of stories, we collect share and preserve these first-hand accounts of arrival for future generations.



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clockwise from top:

- University of Southern Indiana, Teaching Theater
- University of Massachusetts Boston, University Hall Recital Hall
- Westminster Choir College, Marion Buckelew Cullen Center
- Emerson College, Paramount Center



HAMMERING SCREWS AND SCREWING NAILS WHEN MANAGING FINE ARTS EDUCATION

Managing education in music, drama and arts represents a unique and interesting challenge, that goes beyond and above managing education in most other fields. Before founding ASIMUT software, I was part of the senior management of a large music academy in Denmark. In this capacity, I was appointed member of a board consisting of senior administrators from all the fine arts schools under the Danish Ministry of Culture: Visual Arts, Architecture, Design, Music, Cinematography and dramatic arts. We were appointed to approve decisions made by the ministry concerning IT-systems. It was an ongoing comedy of miscommunication: Every time the ministry representatives enthusiastically suggested a new tool for us to use, it quickly became apparent that it was unsuited or inadequate for our purposes.

It became very clear to me that when dealing with fine arts schools, each genre has its own logistical challenges and often schools have specific circumstances and traditions that must be considered. The ministry had a hard time understanding, that systems made for general education frequently are not suitable for the requirements of fine arts schools.

There are lots of specific complexities that apply to managing education at different kind of fine arts schools, but the one distinct thing that they have in common is that the education is highly individualized. It is vital that each student has the freedom to pursue her specific artistic trajectory, while given access to individualized tutoring and the equipment and facilities required. The most sought-after teachers are those, who also have active careers within their art. This usually means a very high number of teachers on part time contracts, who needs to be able to pursue their artistic careers. To hire and keep the best ones on staff, a school needs to provide a high level of flexibility and service with regards to scheduling and rescheduling classes and making sure that changes gets communicated appropriately. In addition, resources and facilities are almost by definition scarce, and it is vital to ensure they are made available in a fair and practical way among the students, prioritizing some groups with special requirements and optimizing the overall utilization. Furthermore, most fine art schools are also significant public venues, organizing a large number of public performances or exhibitions, presenting yet another logistical challenge.

Many schools are part of colleges or universities and struggle convincing the central administration that the software used institution-wide is not suitable for the fine-arts departments. While it is obvious that a design student cannot grow illustrations in the petri-dishes of the biology department and that a musician cannot practice Bach preludes on a scalpel, it is more difficult to convince someone that doesn't have first-hand experience that a timetabling tool or room booking system made for general education may be ill suited to handle the individualized, complex and highly dynamical reality of a fine arts department.

The often-challenging reality of fine arts education is a compelling argument to use the opportunity presented by the ICFAD conference to seek inspiration, network and share experiences concerning appropriate tools and workflows, that can make a real difference to the running of fine arts schools everywhere.



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

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

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

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Clemson University arts students are known for their creativity, technical mastery and fierce commitment. The University's culture of artistic excellence – combined with small class size and experiential learning – readies Clemson arts graduates to thrive professionally.

We offer BFA and MFA degrees in visual art with studios in ceramics, drawing, painting, photography, printmaking and sculpture; a BA in production studies in performing arts with concentrations in audio technology, music and theatre; an MFA in digital production arts; and a PhD in rhetorics, communication and information design.

clemson.edu/art

clemson.edu/performing-arts

clemson.edu/caah/rcid





PARTNERSHIPS IN CREATING PERFORMING AND VISUAL ARTS CENTERS



Performing and visual arts centers provide extraordinary opportunities for collaboration between campuses, their surrounding communities, and non-profit arts groups. As colleges and universities consider the design of these facilities, the foremost concerns are typically financial ones. The initial capital expenditure, as well as ongoing operational and maintenance costs, can be substantial. Partnering with other institutions is an effective way to pool resources; it allows projects to happen more quickly and with a greater level of commitment, resulting in a higher possibility of success. An effective partnership strengthens the coordination among finance and fundraising, membership and communications, issues, and infrastructure.



Assessing who is compatible for the creation of a partnership is one of the most important challenges. We have found that the important elements are the people involved and their vision and commitment to making an unusual approach work for the good of all. An organization considering a partnership needs to first understand the limitations of acting individually, and then determine if partnering can transform and enhance each member, while instituting long term relationships.

An early step is defining the amount and types of spaces required for a joint-use facility. Most areas can be



shared (performance spaces, gallery, lobby, ticketing, dressing rooms, scene shops, etc.), but some will require dedicated use (administrative areas). Developing a clear program and sample annual calendar allows the facility size, construction cost, operating costs, and list of users to be determined. Multi-use spaces such as donor lounges, gallery spaces, and lobbies can be rented for parties, corporate events, or weddings, and must each be carefully considered to encourage full utilization. The opportunity to rent performance spaces to groups outside of the partnerships is also critical, and the design of the building must address issues of security, access, and circulation.



The development of a business plan or a "letter of understanding" between the involved partners is an important step in the process. Establishing agreement early on about topics such as the level of financial participation, how and when the spaces will be used, and the division of maintenance responsibilities, allows the process to run smoothly.

In the end, a successful partnership for a performing and visual arts center stems from balance. It relies on the cooperation of various groups and their commitment to making a challenging undertaking into the opportunity of a lifetime.

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





ICFAD INSTITUTIONAL MEMBERS

Alberta College of Art + Design
American University of Kuwait - College of Arts & Sciences
Appalachian State University
Arkansas State University
Augsburg College
Azusa Pacific University
Baruch College
Belmont University
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Boston University
Bowling Green State University
Bradley University
Brigham Young University
Brigham Young University Idaho
Broward College
Butler University
California State University Long Beach
California State University, Dominguez Hills
California State University, East Bay
Carnegie Mellon University
Casper College
Central Michigan University
Champlain College
China Academy of Art
Clemson University
College of Charleston
Cuyahoga Community College
DePaul University
Dixie State University
Duquesne University
East Tennessee State University
Eastern New Mexico University
Emerson College
Fashion Institute of Technology, New York
Florida Atlantic University
George Mason University
George Washington University

Georgia Southern University
Grand Canyon University
High Point University
Houston Community College
Illinois State University
Indiana University
Indiana University of Pennsylvania
Indiana University Purdue University Indianapolis
Indiana University South Bend
Jacksonville State University
Jacksonville University
James Madison University
Kansas City Kansas Community College
Kendall College of Art and Design of Ferris State University
Kennesaw State University
Kent State University
Kent State University
Liberty University
Lipscomb University
Louisiana State University
Loyola University Chicago
Messiah College
Miami University of Ohio
Midwestern State University
Millersville University
Montana State University
Montclair State University
Montgomery College
New World School of the Arts
Northeastern University
Northern Arizona University
Northern Illinois University
Northern Kentucky University
Ohio State University
Pacific Lutheran University
Pennsylvania State University
Portland State University
Rider University
Rowan University
Rutgers University
Ryerson University
Saint Louis University
Sam Houston State University



Samford University
San Diego State University
San Jose State University
Santa Ana College
Seton Hill University
Shenandoah University
Slippery Rock University
Southern Methodist University
Southern Oregon University
St. Cloud State University
St. Olaf College
Stephen F. Austin State University
Stevenson University
SUNY College at Purchase
SUNY New Paltz
Syracuse University
Tarleton State University
Tennessee Technological University
Texas Christian University
Texas Tech University
The International Council of Fine Arts Deans
The King's College
Towson University
University of Alabama at Birmingham
University of Alabama Tuscaloosa
University of Arizona
University of Central Florida
University of Colorado Denver
University of Delaware
University of Florida
University of Hartford
University of Houston
University of Illinois at Urbana Champaign
University of Kansas
University of Kentucky
University of Maryland
University of Memphis
University of Minnesota Duluth
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University of North Texas
University of Northern Colorado
University of Northern Iowa
University of Northwestern - St Paul
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University of Tennessee Chattanooga
University of Tennessee Chattanooga
University of Tennessee Knoxville
University of Texas Austin
University of Texas Dallas
University of Texas Rio Grande Valley
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University of the District of Columbia - College of Arts and Sciences
University of Utah
University of Wisconsin-Madison
University of Wisconsin-Stout
University of Wyoming
Utah State University
Utah Valley University
Valdosta State University
Ventura College
Virginia Commonwealth University
Virginia Commonwealth University, Qatar Campus
Virginia Tech
Wayne State University
Webster University
Western Carolina University
Western Connecticut State University
Western Illinois University
Western Michigan University
Western Washington University
Wheaton College
Whitecliffe College of Arts & Design
Wichita State University
William Patterson University
Winthrop University
York University



ICFAD CONFERENCES

- 2017 Halifax, Nova Scotia
- 2016 Grand Rapids, Michigan during ArtPrize
- 2015 Atlanta, Georgia
- 2014 Kansas City, Missouri
- 2013 New Orleans, Louisiana
- 2012 Minneapolis, Minnesota
- 2011 Washington, D.C.
- 2010 Sarasota, Florida
- 2009 Salt Lake City, Utah
- 2008 Portland, Oregon
- 2007 Charleston, South Carolina
- 2006 Boston, Massachusetts
- 2005 Scottsdale, Arizona
- 2004 Philadelphia, Pennsylvania
- 2003 Fort Worth, Texas
- 2002 Toronto, Canada
- 2001 Long Beach, California
- 2000 Miami, Florida
- 1999 Pittsburgh, Pennsylvania
- 1998 St. Louis, Missouri
- 1997 San Antonio, Texas
- 1996 Washington D.C.
- 1995 Montreal, Canada
- 1994 Minneapolis, Minnesota
- 1992 San Francisco, California
- 1991 New Orleans, Louisiana
- 1990 Chicago, Illinois
- 1989 Ottawa, Canada
- 1988 Seattle, Washington
- 1987 Cleveland, Ohio
- 1986 Boston, Massachusetts
- 1985 Banff, Canada
- 1984 Amsterdam, Netherlands
- 1983 Dallas, Texas
- 1982 Washington D.C.
- 1981 Los Angeles, California
- 1980 Toronto, Canada
- 1979 Chicago, Illinois
- 1978 San Francisco, California
- 1977 Minneapolis, Minnesota
- 1976 Palm Springs, California
- 1975 Vancouver, Canada
- 1974 Denver, Colorado
- 1973 Atlanta, Georgia
- 1972 Mexico City, Mexico
- 1971 Los Angeles, California
- 1970 Chicago, Illinois
- 1969 London, England
- 1968 Boston, Massachusetts
- 1967 New Orleans, Louisiana
- 1966 San Francisco, California
- 1965 Philadelphia, Pennsylvania
- 1964 Oberlin, Ohio

INTERNATIONAL SYMPOSIUMS

- 2017 Havana, Cuba
- 2014 Istanbul, Turkey
- 2011 Florence, Italy
- 2008 Dubrovnik, Croatia
- 2005 London, England
- 2002 Rome/Florence, Italy
- 1999 Auckland, New Zealand
- 1996 Lisbon, Portugal
- 1993 Madrid, Spain
- 1987 London, England
- 1981 Florence, Italy



ICFAD PRESIDENTS

2016-18

George Sparks
College of Visual and Performing Arts
James Madison University

2014-16

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

2012-14

Lucinda Lavelli
College of the Arts
University of Florida

2010-12

Raymond Tymas-Jones
University of Utah

2008-10

Ron Jones
University of South Florida

2006-08

Richard Toscan
Virginia Commonwealth University

2004-06

Maurice Sevig
University of Arizona

2002-04

Donald Gephardt
Rowan University

2000-02

Richard W. Durst
The Pennsylvania State University

1998-00

Margaret M. Merrion
Western Michigan University

1996-98

John Smith
University of South Florida

1994-96

Donald Harris
Ohio State University

1992-94

Rhoda-Gale Pollack
University of Kentucky

1990-92

Robert Garwell
Texas Christian University

1988-90

Vaughn Jaenike
Eastern Illinois University

1986-88

Nat Eek
University of Oklahoma

1984-86

Kathryn A. Martin
University of Montana

1981-84

Andrew J. Broekema,
Ohio State University

1980-81

Grant Beglarian
University of Southern California

1978-80

Eugene Bonelli
Southern Methodist University



ICFAD CHAIRPERSONS

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

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

ICFAD EXECUTIVE DIRECTORS

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



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ASIMUT software | asimut.com

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Since 1972, Auerbach Pollock Friedlander has been a leader in the field of Performing Arts/Media Facilities Planning and Design. Today, the firm is internationally-recognized with an extensive portfolio of award-winning projects all over the world - including more than 120 higher education projects. The majority of the firm's work is with return clients, attesting to the success of our 45 years of innovative design and professional relationships. Locations: New York, San Francisco and Minneapolis.



Architecture Engineering Planning Interiors

DLR Group|Westlake Reed Leskosky | dlrgroup.com

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



HGA | hga.com

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



Holzman Moss Bottino Architecture | holzmanmossbottino.com

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HMS Architects | hmsarchitects.com

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



Jaffe Holden Acoustics, Inc. | jmu.edu

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



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NSCAD University is Canada's premier university dedicated to advancing the visual arts through education, research and production. Celebrating its 130th anniversary in 2017, NSCAD University offers undergraduate and graduate degrees in fine and media arts, craft, design, and art history. NSCAD alumni are among Canada's most highly regarded artists, gallery directors, designers, curators and art educators. Find out more at www.nscad.ca.

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Designers, planners and programmers for over five decades throughout North America, Pfeiffer is passionate about the creation of inspiring, technologically advanced and environmentally responsible facilities for the visual and performing arts for colleges and universities. Known for its collaborative approach, Pfeiffer works with clients to realize their visions for theaters, dance studios, museums, and arts studios that will kindle the imagination, stimulate engagement and build community.



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As a division of the University of Wisconsin-Madison, the Arts Institute is a gateway to the arts at the university. As arts practitioners, theorists, historians, and educators within the cultural and creative world, we advance the arts as an invaluable resource that underpins the vital nature of the university and its wider community. We do this by promoting all forms of artistic expression, experience, and interpretation via diversity of intertwined paths through which we engage and understand our world. The Arts Institute's programs and initiatives include the semester-long Interdisciplinary Arts Residency Program, the Madison Early Music Festival, the Wisconsin Film Festival (largest campus-managed film festival in the U.S.), The Studio (creative living and learning community), and the Arts on Campus website (links to artistic disciplines and events). We also work with over 130 affiliates across campus to showcase the wealth, diversity, and impact of the arts. Breakwater Studios Ltd. is an award-winning digital entertainment enterprise with an international reputation for telling cinematic stories with unforgettable characters.



VMDO Architects | vmdo.com

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



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OF PATRONS AND PROJECTS

Arts patronage has been responsible for shaping culture and producing most of the world's most significant works of art, from Michelangelo's commission by the Medici's to carve their tombs and design the Sacristy in the Basilica of San Lorenzo in Renaissance Florence, to Peggy Guggenheim's groundbreaking midcentury The Art of This Century gallery, to the Woldson Performing Arts Center, designed by Pfeiffer and currently under construction at Gonzaga University. Although the projects vary in magnitude, they all exist as the result of philanthropy. Whether the impetus to support the arts is financial, public relations, a sense of civic duty or an expression of a passion, that support is increasingly vital to culture. Connecting philanthropists to projects that excite them is an important step in the realization of a new arts facility. Equally as important is consensus about the ongoing donor role in project development, management of the donor relationship and the rapport between donor and architect.

"Many of our most significant performing arts projects have depended on partial or complete underwriting by donors, who

become involved in projects to various degrees," explains William Murray, FAIA, who leads Pfeiffer's performing arts practice. "Our experiences with donors have been, for the most part, enriching for the projects. The donors contribute their experience and passions, and we establish collaborative relationships." Among those projects are the Gloya Kaufman International Dance Center at the University of Southern California, Chapman University's Musco Center for the Arts, Gonzaga University's Woldson Performing Arts Center, the Colburn School for the Performing Arts, and Mount Royal University's Taylor Centre for the Performing Arts.

It was an auspicious moment for the world of dance when Gloya Kaufman, prominent arts patron, met Robert Cutietta, dean of the University of Southern California's music school, at a dance performance at USC. Kaufman has been a major supporter of the arts since the 1980s, after the untimely death of her husband, Donald Bruce Kaufman, founder with Eli Broad, of the Fortune 500 home construction and financing firm Kaufman & Broad (now KB



USC Gloya Kaufman International Dance Center.





Chapman University Musco Center for the Arts



Homes). Passionate in her support for dance, Kaufman has given millions to the Alvin Ailey American Dance Theater, the Juilliard School, and \$20 million to the Music Center in Los Angeles in 2009 to help bring major dance companies to Los Angeles as part of the Glorja Kaufman Presents Dance series. Her \$18 million gift to the University of California-Los Angeles in 1999 resulted in disappointment when it failed to establish a school of dance. Although undisclosed, the amount of her gift to USC is reportedly the largest ever made in the history of dance. Her affinity with Cutietta led to her proposal that they establish a dance school at USC, the first school established by an endowment on the campus in forty years. Unlike her experience at UCLA, a private university such as USC could establish a BFA program for dance, a school dedicated to dance, and attract the most talented teachers and students. Kaufman's and USC's ambitions for the school exceed the mere establishment of a BFA program for dance at USC, their vision is that it will elevate Los Angeles to one of the premiere cities for dance on the Pacific Rim and, ultimately, in the country.

Kaufman, as a donor, was very hands-on; in her own words in a New York Times interview, "I don't do anything unless I'm involved, because that's not fun. And besides, they're using my name. I'd better like it! So I'm going to be part of the design of the building and the curriculum." Reconciled to the Collegiate Gothic architectural vernacular of the campus, which determined the exterior, Kaufman focused her attention on the interior, where her desire was to realize the physical embodiment of dance—all curves and flow, accented with jewel tones.

"With a donor like Glorja, who was a very active participant, it is critical to establish a relationship early in the project, to listen to their ideas, and bring them along in the process. We made several presentations of our concepts to Glorja and she shared images she felt represented her vision. It was a very collaborative process," explains Murray. Her main stipulation was the schedule, which was accelerated to meet the beginning of classes in fall 2016.



Gonzaga University Woldson Performing Arts Center

Schedule is often a determining factor for a would-be donor. In the case of S. Paul and Marybelle Musco, principal donors for Chapman University's Musco Center for the Arts, it was of premiere importance, given the age of the donors. Chairman and founder of Orange-County based Gemini Industries, which provides precious metal catalyst processing for the oil industry, Paul Musco and his wife debuted as arts patrons in 2003 at Chapman University's American Celebration, a stage show and fundraiser featuring students at Chapman's College of Performing Arts. When the event failed to raise the requisite funds, Paul Musco spontaneously offered to make up the difference and never looked back. He went on to serve on Chapman University's Board of Trustees and as a Regent at the affiliated Brandman University. The Muscos lead scholarship fundraising and have co-chaired the University American Celebration Gala four times, raising a combined total of nearly \$8 million for scholarships. They support Opera Pacific, Los Angeles Opera, Opera Chapman and the Opera & Choral Conservatory at the Orange County School of the Arts. They have also endowed the Sebastian Paul and Marybelle Musco Chair in Italian Studies to advance the study of the Italian language and heritage at Chapman.



THE 54TH ANNUAL CONFERENCE OF THE INTERNATIONAL COUNCIL OF FINE ARTS DEANS *with*
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Mount Royal University Taylor Centre for the Performing Arts



Regarding their contribution to the Center for the Arts, Musco relates, "I told Jim [Doti] (President) that Marybelle and I wanted to help, but we would only be involved if it was done right. The primary function will be for students to learn, but it will also lend itself to give perimeter arts organizations in Orange County and the City of Orange the use of a facility they don't have now." When the Muscos commit to a project, it gets the full benefit of their knowledge and experience, right down to the restrooms at the Center, which will feature 10 times the typical facilities for women, who are often stuck in long lines during intermission.

"The combination of a successful and well-connected dean, such as William Hall, Jim Doti, an energetic president, and high-profile donors, such as the Muscos, can tremendously boost fundraising," comments Murray.

Other than schedule, donors may have other specific requirements. Myrtle Woldson, whose donation to Gonzaga University's Woldson Performing Arts Center was made posthumously, stipulated that a portion of the house she lived in be recreated as part of the project. Another condition of her funding the entire project was that no other names could be attached to the Center. The daughter of an industrialist who helped build the Great Northern Railway and a life-long resident of Spokane, Woldson entrusted her legacy to the Danner family, close personal friends, who consult with the design team as to what they feel Myrtle would approve.

Richard Colburn, benefactor of the Colburn School of Performing Arts, made an additional donation to fund the recreation of the studio of renowned violinist Jascha Heifetz on the second floor of the Colburn School. A wealthy businessman and amateur viola player, his passion for music fueled his lifelong commitment to music and music education. His endowment completely funded the first phase of the School.



Colburn School for the Performing Arts and Music Conservatory

Mount Royal University's Taylor Centre for the Performing Arts received \$20 million from Don and Ruth Taylor, the largest donation in the university's history. The Centre's Bella Concert Hall is named after the family matriarch, Mary Belle Taylor. Although not active in the Centre's design, in an interview in *The Globe and Mail*, Don Taylor made clear his views on arts patronage: "There's a number of philanthropists [that] try to hide behind a veil of anonymity. I don't particularly think that's a worthwhile thing to do. I think philanthropists should be putting their names out and showing the rest of the country they're prepared to step up to the plate. Hopefully, that will encourage others to follow."

In a similar fashion, private donations for arts projects are often stimulated by contributions from the National Endowment for the Arts. Although private donations do make up the majority of arts funding in this country, even the modest funding of a project by NEA provides the cachet of government support and publicity, validating its cultural significance and increasing its value in the eyes of potential donors.



Pamela Mosher, Pfeiffer Public Relations and Communications Manager, is a public relations professional and writer with a background in architecture, photography and literary publishing

Spoletto Festival USA

June 2018



ICFAD and the Cultivation and Stewardship Committee present a special opportunity for members and their guests to experience Spoletto Festival USA and the Piccolo Spoletto Festival in beautiful Charleston, South Carolina, through the 2018 Festival Experience.

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

John Crawford-Spinelli, Past President of ICFAD and Dean of the College of the Arts, Kent State University, 2016 participant

Spoletto Festival USA, which began in Charleston in 1977, is one of the world's foremost performing arts festivals. It has a reputation for presenting both new work and time-honored classics in theatre, opera, dance, and other disciplines.

The Piccolo Spoletto Festival, which is a production of the City of Charleston Office of Cultural Affairs, complements the international focus of the "big" festival by presenting regional artists and family-friendly activities. Over the course of seventeen days the two festivals present nearly 1,000 performances, exhibitions, lectures and other events, many of which are free of charge.

"You can be moved profoundly by other vistas, by other oceans, by soaring mountain ranges, but you can never be seduced. You can even forsake the lowcountry, renounce it for other climates, but you can never completely escape the sensuous, semitropical pull of Charleston and her marshes."

Pat Conroy



In early June 2018, Dean Valerie B. Morris and the College of Charleston School of the Arts will host ICFAD's 2018 Festival Experience following Memorial Day. Participants will attend a variety of performances, including chamber music, theatrical and dance productions, and exhibitions. There also will be gatherings in venues that are not part of standard "tourist" itineraries. The entire program provides ICFAD members with the opportunity to renew and refresh themselves while spending valuable time with donors.

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

Raymond Tymas-Jones, Past President of ICFAD and Associate Vice President for the Arts, University of Utah, 2016 participant

Dean Valerie B. Morris and the College of Charleston School of the Arts will host ICFAD's 2018 Festival Experience following Memorial Day. Until then, recall Alfred Hutty's message: "Come quickly. Have found Heaven!"





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

We look forward to connecting with the ICFAD community during this year's conference and as sponsors of "Conversations in the President's Suite" on 10/18-19.

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WISCONSIN FILM FESTIVAL DELIGHTS

The Wisconsin Film Festival is the largest university-produced film festival in the United States. Each spring since 1999, the University of Wisconsin-Madison's Arts Institute, in partnership with the Department of Communication Arts, presents an average of 150 film screenings with up to 30,000 attendees over the course of eight film-filled days and nights. This iconic event yields a local economic impact of \$1.6 million. The Wisconsin Film Festival's rich interdisciplinary programming shines a spotlight on the academic expertise of this world-class research university by engaging faculty in post-film lectures and panel discussions.

In line with the *Wisconsin Idea*, a 100+ year tradition of extending knowledge beyond the walls of the university to enhance the lives of those across the state, the Festival impacts the community by offering carefully curated cultural entertainment that is both accessible and scholarly. This is done by giving audiences opportunities to engage closely with invited filmmakers, directors, film scholars, critics and historians through post-screening discussions and special events.

Screens for Teens: *Rwanda & Juliet* extends the value and the impact of the Wisconsin Film Festival by bringing the award-winning, feature-length documentary *Rwanda & Juliet* directly to high school students throughout the state. Featuring live Q&A sessions with *Rwanda & Juliet*'s engaging filmmaker, Ben Proudfoot, and a carefully compiled study guide, the film enriches, entertains, and fosters facilitated conversation in the students' own environment. Barriers are eliminated and relationships are created. Serving as university ambassadors, Festival staff build a bridge between communities and UW-Madison.

"What's amazing to witness is that many times, the high school students who are watching their Rwanda contemporaries on screen are being exposed to the full, personal story of the Rwandan Genocide for the first time. We feel a huge weight not only to spark further reading on the subject, but more broadly to showcase the adventure, purpose, and importance of impassioned academic pursuit. The University of Wisconsin-Madison has been a perfect partner for this endeavor and we look forward to replicating this model with other institutions of higher learning." - Filmmaker Ben Proudfoot

About the Film & Filmmaker

Camera crews follow a small American theater group led by a retired Dartmouth Professor Andrew Garrod as they journey to Rwanda expecting to mount a reconciliatory production of *Romeo and Juliet* with an all-African cast. These self-realized millennials, most orphaned by the horrors of violence, form the unorthodox company drawn from the contentious Hutu and Tutsi population divisions. The cast members' stories are as emotionally rich as the characters they are portraying. The Oxford-educated Garrod believes the parallels between Shakespeare's classic tragedy and the lives of these students who grew up in the wake of genocide will serve as the foundation to "reconciliation" for the entire country. No amount of academic study could have prepared Garrod for what he is about to endure.

Director and producer Ben Proudfoot, born in Halifax, Nova Scotia, studied filmmaking at the University of Southern California's School of Cinematic Arts in Los Angeles. In 2012, Proudfoot founded Breakwater Studios Ltd. and established a production office in Los Angeles.



University of Wisconsin-Madison's Arts Institute and Breakwater Studios are proudly sponsoring Thursday's lunch.

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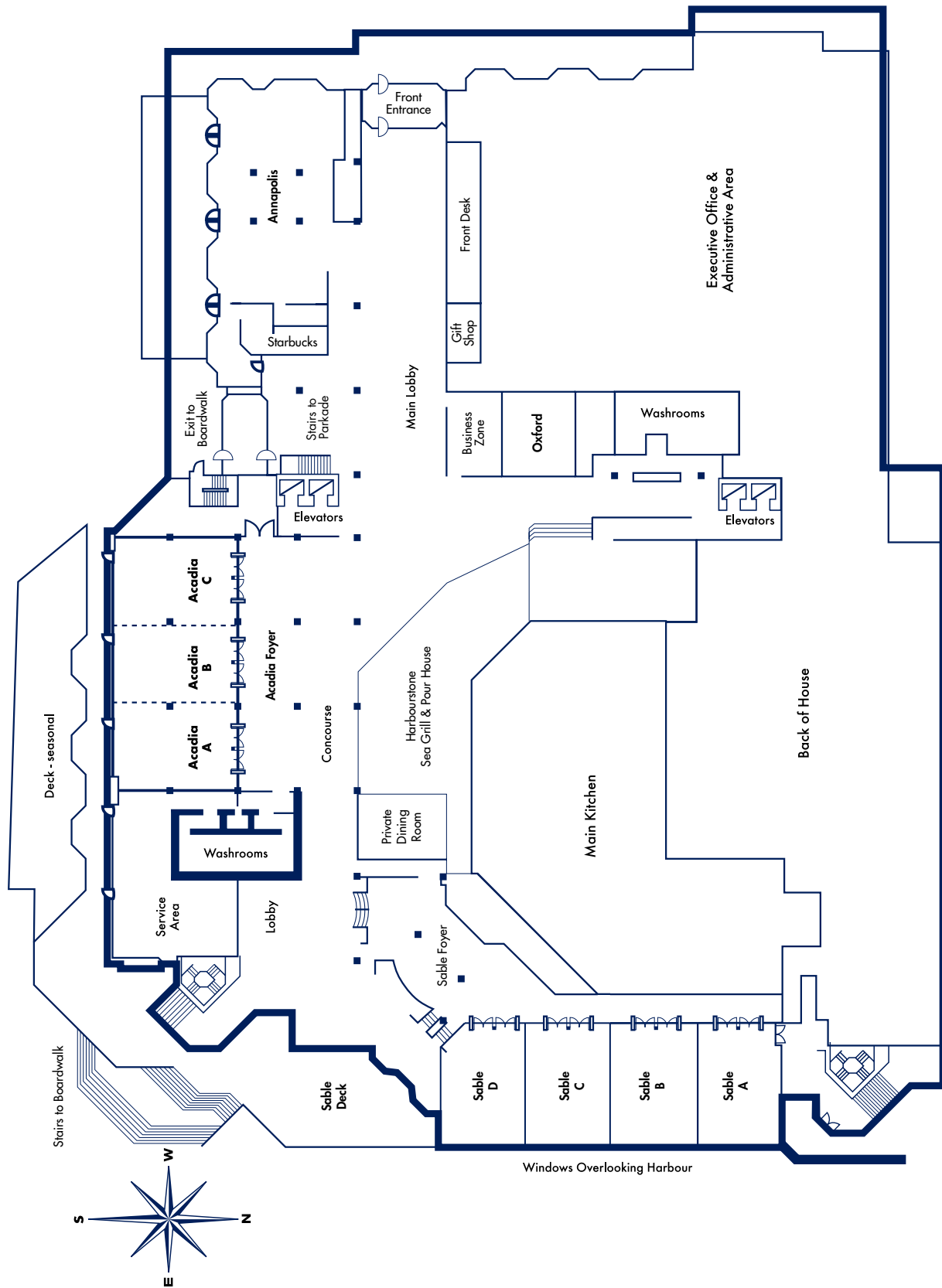
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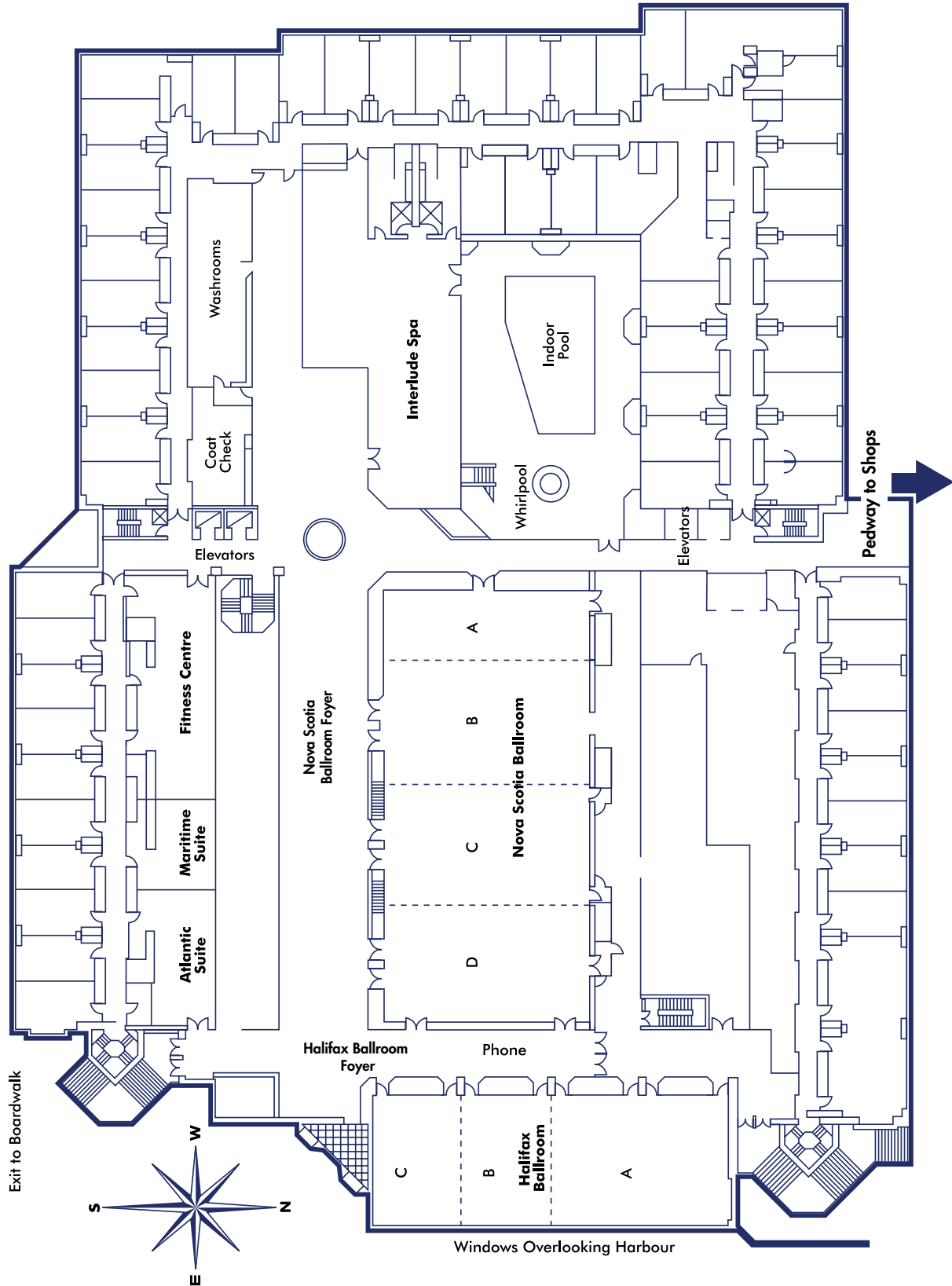


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Megan Elliott began her role as the founding director of the Johnny Carson Center for Emerging Media Arts in January 2017. She was previously the manager of leadership and community connections at the University of Technology Sydney in Australia and is the former director and CEO of the digital media think-tank X Media Lab.



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