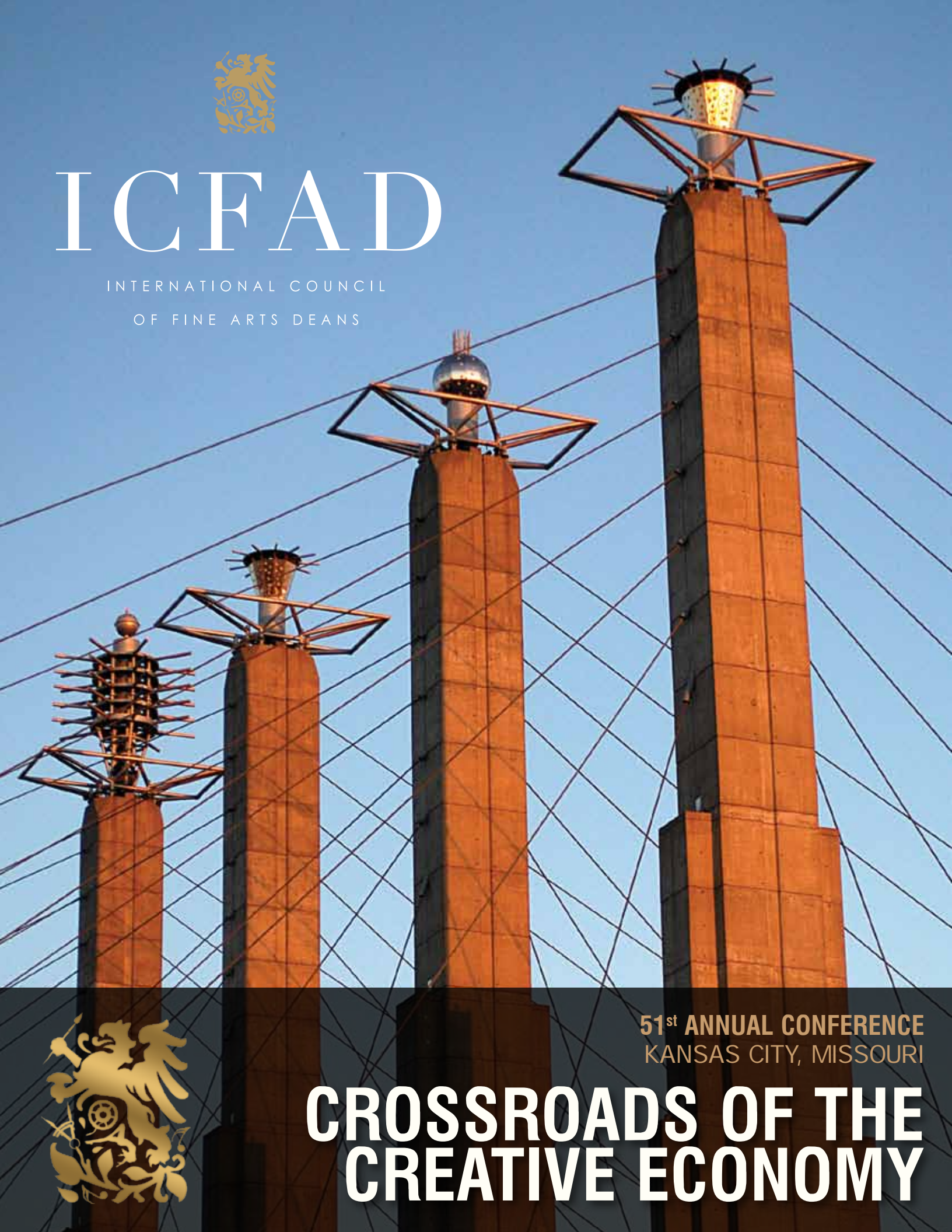




# ICFAD

INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS



51<sup>st</sup> ANNUAL CONFERENCE  
KANSAS CITY, MISSOURI



# CROSSROADS OF THE CREATIVE ECONOMY



# ICFAD's 52<sup>nd</sup> ANNUAL CONFERENCE

Atlanta's Midtown District, Georgia



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Midtown is marked by its cultural attractions, institutions of higher education, noteworthy architecture, and urban layout. The district is the center of the city's arts scene that includes the Fox Theatre, Woodruff Arts Center, the High Museum of Art, the Museum of Design Atlanta, the Atlanta Symphony Orchestra, the Center for Puppetry Arts, and the 14th Street Playhouse. Midtown is also home to three well known institutions of higher education: Georgia Institute of Technology, John Marshall Law School, and the Atlanta division of the Savannah College of Art and Design (SCAD). Midtown contains about one-third of the city's high-rises and some of Atlanta's most iconic buildings, such as the Bank of America Plaza, AT&T Midtown Center, Atlantic Center, and 1180 Peachtree. Due to the district's mass transit options and urban street grid, Midtown was also a primary area for high-density development in the city in the first decade of the 2000s.

ICFAD's 52nd Annual Conference will be held at  
Loews Atlanta Hotel

**October 22 – 24, 2015**





# WELCOME FROM THE PRESIDENT

Dear ICFAD member,

For the 51st Annual Conference we have traveled to the Midwest for our first visit to Kansas City. A recent conference feature has been to highlight the arts that make the conference city distinctive, and the board chose this option again this year. Kansas City has a legacy of artistic and entrepreneurial innovation spanning more than 125 years and that led to the conference theme -- the Arts: Crossroads of the Creative Economy. Thus, we tapped the internationally renowned Kaufman Foundation to talk with us about entrepreneurship and the arts, an area of engagement for our students, faculty and alumni.

A new collaborative campaign, titled America's Creative Crossroads, highlights the Kansas City area as an intersection of artistry and technology. The campaign is designed to elevate the Kansas City region in the minds of potential residents, visitors, talented professionals and businesses. America's Creative Crossroads is working to put Kansas City on the map, to make the region a lifestyle and business destination, as well as a hotbed for top talent. For these reasons, the conference offers touring of city venues.

Other conference presentations bring you current or relevant information to the economy from arts education and policy, to connections with science and medicine.

The board also created a pre-conference workshop directed by Jean Miller, Dean, College of Fine Arts and Communication, University of Missouri - St. Louis and Michael Haga, Associate Dean, School of the Arts, College of Charleston, the co-chairs of our Cultivation & Stewardship Task Force, in response to membership requests regarding development work.

Each year, many members attend the ICFAD conference for the first time -- and we warmly welcome you. Please take time to introduce yourself to colleagues and you will find you have begun to establish a valuable network of connections among higher education arts executives.

Board members, Dan, Gail, George, Gerd, Jeff, John, Joe and Patty and I thank you for joining us in our annual celebration of Deans helping Deans. We also thank our corporate sponsors who make significant contributions to the quality of the conference. Please feel free to again share programming ideas with us for next year's conference in Atlanta as we build these conferences together.

Warm regards,

Lucinda Lavelli  
President

## EXECUTIVE COMMITTEE

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The 51st Annual Conference of the  
International Council of Fine Arts Deans

Thursday, October 23 to Saturday, October 25, 2014  
The Westin Kansas City at Crown Center  
Kansas City, Missouri

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# ICFAD

## INTERNATIONAL COUNCIL OF FINE ARTS DEANS

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



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# 76

ARTS & HUMANITIES MONTH

### ON THE COVER

SKY STATIONS,  
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HOLLY FRANKLIN  
 GRAPHIC DESIGNER



ALISON PRUITT  
 EDITOR





# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

Kansas City has a remarkably long and strong arts and cultural history. The Kansas City Art Institute was founded in 1885; Hallmark Cards was founded in 1910; the Municipal Art Commission was established by City Charter in 1926; the Nelson-Atkins Museum of Art opened its doors in 1933; and of course Kansas City jazz flourished throughout the 1930s and 40s which gave rise to the American Jazz Museum and the 18th and Vine Arts District in 1997, a one-of-a-kind cultural institution. Kansas City was the first city in Missouri to pass a resolution for public art in 1970 which was reaffirmed with another in 1981 and then codified

Inc., has installed some remarkable artworks in downtown Kansas City. Grand Arts has also facilitated the creation of some remarkable temporary public art projects like this past summer's IOU/USA by John Salvest. Avenue of the Arts and the Art in the Loop Foundation have garnered national attention and added another layer of temporary and permanent public art in Kansas City's urban core.

The Crossroads Arts District is often sighted as a national model for urban revitalization. With Kansas City artist and professor Jim Leedy's leadership, artists began

# KANSAS CITY

## America's Creative Crossroads Boasts a Strong

by the city council when they unanimously passed Ordinance 60321 in 1986, validating and further affirming the one percent for art program. With 40 artworks in its current collection, Kansas City continues receiving national and regional recognition ([www.kcmo.org/generalservices/municipal-art-commission](http://www.kcmo.org/generalservices/municipal-art-commission)). In addition, the list of regional public art programs continues to grow. There's public art programming in Lee's Summit and Blue Springs, Missouri. In Kansas, Johnson County has a 1% for art requirement and both Leawood and Overland Park implement public art programs. The Kansas City Area Transit Authority recently implemented a public art program for the new MAX line and the Kemper Museum, in partnership with DST Systems

purchasing, renovating and occupying deteriorated vacant buildings in the midtown area in the early 1980s. Within a decade the area was revitalized and now it's one of the best known and busiest arts & creative communities in the region. The development of the Crossroads Arts District has shown that the arts, tourism and economic development go hand in hand for the benefit of the entire metropolitan region. There have been numerous Kansas City artists recognized on the national stage: Thomas Hart Benton, Charlie Parker, Jay McShann, Myra Taylor, Bobby Watson, Zhou Long, Peregrine Honig, Robert Altman, Walt Disney, and Janelle Monáe to name just a few. In 2004, according to *The Artistic Dividend Revisited*, a Project on Regional and Industrial Economics through the Hubert H. Humphrey Institute of Public





Affairs at the University of Minnesota, of the 30 largest metropolitan areas in the United States, Kansas City typically ranks 25th or 26th yet, per capita, ranked:

- Fourth in concentration of graphic designers;
- Sixth in concentration of industrial and commercial designers;
- Seventh in the concentration of visual artists and;
- Twelfth in concentration of architects.

Today the Kansas City cultural landscape is even more vibrant with indigenous organizations and programs like the Mattie Rhodes Arts Center, Paul Mesner Puppets,

**“Of the 30 largest metropolitan areas in the United States, Kansas City typically ranks 25th or 26th yet, per capita, ranked fourth in concentration of graphic designers; sixth in concentration of industrial and commercial designers; seventh in the concentration of visual artists; and twelfth in concentration of architects.”**

## Arts and Cultural History

The Kemper Museum of contemporary Art, A. Zahner Company, the Gem Theater, the Shakespeare Festival, the Missouri Rep/Copaken Stage, Dolphin Gallery, Studios Inc., American Jazz Museum, Young Audiences, Alvin Ailey American Dance Theater, Red Star Studios, Avenue of the Arts, Art in the Loop, the Charlotte Street Foundation and the Kansas City Artists Coalition to name just a few. More significantly, the new Todd Bolender Center for Dance and Creativity and the Kauffman Center for the Performing Arts mark the most visible evidence of Kansas City's status as a national cultural center. Private investment in cultural facilities in Kansas City in the last few years has reached approximately a billion dollars. The Kansas City business community has grown more cognizant of the arts and cultural scene in recent years. The Kansas City Area Development Council researched

and developed “America’s Creative Crossroads,” a web portal and information source that celebrates Kansas City’s creative culture and entrepreneurial spirit: <http://kccreativecrossroads.com/>.

We’re very pleased that, after conducting a national poll, internationally distributed Outpost Journal featured Kansas City in their third issue: <http://www.outpostjournal.org/>. This is a greatly appreciated recognition of Kansas City’s past and future commitment to arts & culture.

Mayor Sly James appointed the Mayor’s Task Force for the Arts in 2011 to earnestly evaluate the art & cultural landscape of Kansas City and set priorities for the City Council for the future. The ensuing report has thus far reaffirmed the city’s commitment to the arts and sets a new trajectory for the future. Kansas City’s municipal and civic leadership have shown an ongoing vision and investment in the arts. Indeed, arts and culture are integral to Kansas City’s identity and success, bringing regional and national recognition for more than a century.

Kansas City arts leaders welcome the 51st Annual Conference of the International Council of Fine Arts Deans.

*Thomas R. Bean is the Chair of Kansas City’s Municipal Art Commission. The Municipal Art Commission oversees the administration of the Kansas City One Percent for Art Program. Through the One Percent for Art Program, the mission of the Municipal Art Commission is to serve as a catalyst for artistic growth and aesthetic excellence in our communities, and in doing so, enhance the vitality of Kansas City and enrich the lives of our residents. (Municipal Art Commission Office City Hall, 17th floor 414 E. 12th St. Kansas City, MO 6410. (816) 513-2538 or [porter.arnell@kcmo.org](mailto:porter.arnell@kcmo.org))*



# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

Kansas City, Missouri

## WORKING TOGETHER TO SECURE LEADERSHIP AND MAJOR GIFTS

**WEDNESDAY,  
OCTOBER 22, 2014**

1:00 – 5:15 p.m.

Each section in the program offers opportunities for discussion about best practices and the sharing of success stories. Participants were encouraged to bring samples of their institution's materials that apply to each topic (i.e. donor appreciation gifts or program books; invitations and other materials from special events; targeted communications; etc.).

Everyone in your organization has a role in telling your institution's story, being an effective and impassioned ambassador, identifying and engaging potential donors, and providing powerful stewardship that invites new gifts. In this content-rich workshop led by experienced Development Officers and their Deans, we will help both Deans and Development Officers refine their skills as they work together in the fine art and joy of fundraising.

Everyone will leave with new ideas and increased skills. Your immediate follow-up plans will solidify the experience with action and results.

Jean Miller, Dean, College of Fine Arts and Communication, University of Missouri - St. Louis

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

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1:00 – 1:45 p.m.

### **Fundamentals are Fundamental**

Join your peers in a rich discussion of roles, performance, accountability, and relationship building. This session is designed for leadership team members to work together on clarifying roles and responsibilities, developing strategies, solving problems, identifying best practices, and sharing fresh ideas that work.

There are seven people in KCAI's Advancement Department who are responsible for PR, events, restricted, temporarily restricted, and unrestricted fundraising for the college, alumni services, and grant writing. This number does not include assistants of which there are two. The average annual unrestricted dollars raised is about \$1.6M. Our restricted and temporarily restricted amounts vary from year to year, last year it was approximately \$1M and the year before that \$1.7M. We receive support from foundations, corporations, alumni, friends of art (past board members and friends), parents, board members, the Warwick Society and auxiliaries, faculty and staff, and special events.

1:45 – 2:00 p.m.

*All participants will have the opportunity to share key fundamental strategies that led to success at their respective institutions.*



**NICOLLE RATLIFF** joined the Kansas City Art Institute in 2012 and serves as Vice President for Advancement, bringing 14 years experience in public relations, marketing and fundraising. Most recently, she served as Development Director for the Kemper Museum of Contemporary Art where she secured a transformational gift dedicated to youth and arts education. Before that, she worked as the Manager,

Individual Giving at the Nelson-Atkins Museum of Art, responsible for the Society of Fellows and Friends of Art membership programs, and the Annual Fund. Before moving to Kansas City, Ratliff served as the Manager, Public Relations for the American Red Cross Southeast Louisiana Chapter. There, she was appointed by National Red Cross to serve as Louisiana state lead for disaster public affairs, and served on three national disasters. A member of the Greater Kansas City Chamber of Commerce's 2010 Centurions class, Ratliff was an ambassador for the Kauffman Center for the Performing Arts, serving on the executive committee from 2006-2010 and on the "1Yr2Go" planning committee. She holds a bachelor's degree in journalism from the University of Kansas, from which she graduated cum laude, and she studied art history in Florence, Italy, and Paris, France. When not working, she and her husband can be found chasing their three-year old twin daughters, or doing laundry.



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# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

2:00 – 2:45 p.m.

### **Story Shaping: Identifying and Crafting Your Institution's "Story Message," and Developing Strategies for Delivery**

It may seem like "a given," but the importance of the Dean and the Development Officers working together can't be stressed enough. This session will include discussion and examples of strategies for story identification; ways of communicating your stories with donors; promoting your success stories; ways to learn your donor's story to inspire giving; and sharing stories for stewardship.

The College of the Arts at the University of Florida is located in a rural, college-town setting. This limits the ability to raise funds regionally, leading to more of a focus on nearby metropolitan areas. The college has an annual fundraising goal of \$1 million to augment its annual operating budget of \$19.2M. A team of three professionals and two support staff work together with the Dean in an integrated advancement model to attain this goal through managing patron and alumni cultivation; grantwriting; coordinating with the central office for telephone solicitation; marketing of college performances; coordinating special events; and maintaining a public relations plan for student, faculty and alumni accomplishments.

2:45 – 3:00 p.m.

*Workshop participants share their institution's stories and summarize immediate follow-up plans to implement upon return to their respective institutions.*

3:00 – 3:15 p.m.

Break



**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 fully accredited schools — the School of Art + Art History, School of Music and School of Theatre + Dance. 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. She has been an active member of numerous boards and arts organizations. In 2005 she was awarded the OhioDance award for service to the artform. In 2013 she was honored with the Professional Achievement Award from The Alumni Association of Case Western Reserve University (CWRU) for her work in the arts and education. 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 advisory boards of the publication Dean and Provost and Groundworks Dance Theatre. She is also a founding institutional member of the Arts Alliance for Research Universities and is the immediate past president of the Florida Higher Education Arts Network (FHEAN). Lavelli is the current president of the International Council of Fine Arts Deans (ICFAD).



**JENNIFER COOLIDGE** has more than 28 years of experience as an arts administrator and currently serves as the Director of Development, College of Fine Arts, University of Florida. Coolidge has served as the Executive Director for the Museum of Florida Art (2001-2012); Executive Director for Florida Alliance for Art Education, FAAE (1995-2001); Education Coordinator for the Atlantic Center for the Arts in New Smyrna Beach, FL and served in education positions for the Southeastern Center for

Contemporary Art, Winston Salem-Forsyth County Arts Council, Sawtooth Center for Visual Art in Winston Salem, NC and others in North Carolina. Coolidge graduated with a B.A. in Fine Art from Guilford College in Greensboro, NC and completed a fellowship with the Denali Initiative on Social Enterprise in 2000 through The Kauffman Center on Entrepreneurial Leadership with a certification in Social Entrepreneurship from Carnegie Mellon University.

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

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# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

3:15 – 4:00 p.m.

### **Building a Generous "Force Multiplier": Deans Advisory Councils**

We work hard, develop sophisticated donor plans, and run outstanding events. In the end, however, we need help – help from volunteers, alumni, friends, and community leaders who know the right people and are willing to open doors. Your advisory council can be/should be a force multiplier and the key factor to real success. What are institutions around the globe doing to develop councils with transformational plans that work?

By using a team of very committed volunteers and an advisory committee, the team at Virginia Commonwealth University has raised more than \$30,000,000 for the new Institute for Contemporary Art, and, with their Pollak Society generates another \$150,000+ per year.

4:00 – 4:15 p.m.

*Workshop participants share their strategies that yours, too, can implement.*



**JOSEPH H. SEIPEL** began his career in higher education with a one-year contract at Virginia Commonwealth University in 1974. Since that time, his experience has run the gamut of academic roles from instructor to full professor at VCUarts, including 17 years as chair of the Department of Sculpture, 8 ½ years as a senior associate dean and director of graduate studies, (A two year hiatus as vice president at SCAD) and as of spring 2011 a return to VCUarts as dean

of the School of the Arts. At VCUarts, on both the Richmond and the Qatar campuses, he has been honored by working with some of the most amazing, committed, and enthusiastic faculty in art's higher education. Their commitment to teaching, creative research and scholarship has given VCUarts recognition as an important and forward thinking institution. Since 2011 he has played a pivotal role in a development campaign for a new \$35,000,000 Institute for Contemporary Art designed by Steven Holl for the VCU campus. The campaign has reached \$33+ million and broke ground this year.. His own studio production is monumental in scale and ranges from conceptually based objects to multimedia pieces and robotics. His numerous national and international exhibition venues include among others, exhibitions in New York City, Peru, Milan, Baltimore, and Richmond. Sculpture Magazine highlighted his career in a feature story, entitled, "Material Consequences" in the publication's October, 2001 edition.



**JULIA CARR** serves as the Executive Director of Development for VCU School of the Arts. She began this position nearly two years ago in November, 2011. In her role she manages a staff of four and has reports to the Dean of SOTA. VCUarts is in the midst of a \$35M capital campaign to build an Institute for Contemporary Art. \$13M has been raised since her arrival in November, 2011. Prior to her current position, Julia served at ChildFund International as the Mid-Atlantic

Representative from May of 2009 to November of 2011. She brings more than 10 years of experience in development and volunteer leadership to the team. She has secured major gifts from individuals, corporations and foundations and worked on a capital campaign. Julia served as Executive Director of the Science Museum of Virginia Foundation where she was responsible for the management and oversight of a 50 member Board of Directors, including board recruitment and committee structure/ function .

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# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

4:15 – 5:00 p.m.

### Working Together to Raise Major Gifts

Being an effective and impassioned ambassador, identifying and engaging potential donors, and providing powerful stewardship invites new gifts. In this session, participants will share experiences of donor visits that involve strategic questioning and listening for donor intent.

The team at the University of Kentucky College of Fine Arts will share a case study involving intentional-strategic-moves management in preparation for a multi-million dollar solicitation they will have made on behalf of the institution's School of Art and Visual Studies. Additionally, Dean Tick and Ms. Harris will share how the College of Fine Arts secured \$24 million from UK's Board of Trustees to acquire and renovate a historic tobacco warehouse for the School of Art and Visual Studies. When participants hear the unified process used in both of these examples, they are sure to leave with a knowledge of the impact of public & private support transforming facilities as well as a deeper understanding of the importance of strategic fundraising in order to be better positioned for success.

5:00 – 5:15 p.m.

*Sharing experiences related to major gifts will continue, as all Workshop participants have an opportunity to tell us their stories.*



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



**KIM HARRIS** has almost 15 years' experience in fundraising and development work and currently serves as the Director of Development for the College of Fine Arts, University of Kentucky. She received her BA in English from The College of Wooster in 1997 and started her career at the United Way of Wayne & Holmes Counties in Wooster, Ohio, serving in three different roles and ultimately as the Associate Director. She grew increasingly more interested in the important work on fundraising in higher education and to transition she served for a year at her alma mater, The College of Wooster, working for the Dean of Faculty's office managing their special programs. Kim moved to Lexington, Kentucky in the winter of 2007 to begin that development work in higher education after being hired as the Director of Development for the University of Kentucky's College of Dentistry serving for three years before joining the College of Fine Arts at UK. She and Dean Tick have worked hard over the last three + years to build a development program from the ground up, unifying the units and departments within CFA and working internally and externally to demonstrate the power behind coordinated and strategic cultivation leading to significant philanthropic investments in the College. She has served on the Boards for Big Brothers/Big Sisters in Ohio, the Lexington Ballet in Lexington, Kentucky, and currently serves on the Board of Directors for Chrysalis House in Lexington, Kentucky.



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Kennesaw, Georgia





# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

### WEDNESDAY, OCTOBER 22, 2014

5:00 - 6:00 p.m.

#### Registration

*The Garden Terrace*

6:00 – 7:30 p.m.

#### Welcome Reception

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### THURSDAY, OCTOBER 23, 2014

7:15 – 8:00 a.m.

#### Breakfast Buffet

*The Garden Terrace*

8:00 – 8:30 a.m.

#### A Welcome from Kansas City Leadership and a Word from our Sponsors

*Century A*

8:30 – 9:30 a.m.

#### The Relationship between Art and Science

*Where others see only numbers, physicist and musician Domenico Vicinanza hears dance tunes and epic scores. Vicinanza sonifies raw data by mapping it to musical scales. In 2012, he collaborated with other musicians and researchers to turn data from the discovery of the Higgs Boson particle into a toe-tapping motif. Vicinanza's latest project is heaven-sent: He turned raw feeds from Voyager 1's magnetometer into a space odyssey symphony. He's currently working on a "duet" between Voyager 1 and Voyager 2.*

9:30 - 9:45 a.m.

#### Reflection Break

*An opportunity to converse  
with colleagues about effective  
practices and prospective research*



**DOMENICO VICINANZA** is a musician and a scientist. He received his PhD degrees in Physics working at the European Laboratory for Particle Physics (CERN, Geneva) and he is a professional music composer and orchestrator.

Always fascinated by how music and science are a continuous quest for harmony, he was one of the pioneer of data sonification for scientific and artistic purposes. Since the end of 1990s he supported scientists in different fields, from hydrobiology to cosmology, from earth science to particle physics providing, through sound, different perspectives to their data.

At the same time he worked on the artistic aspect of writing music from science, creating music pieces by mapping scientific structures to melodies and sounds. He organised several concerts with different ensembles, from solo instruments to chamber and symphonic orchestras, playing music from science. He has an active collaboration with CERN, which commissioned an orchestral piece on scientific data, for their 60th anniversary and with NASA, writing music from data collected by the Voyager 1 and 2 space probes.

He has been lecturer in Algorithmic composition, Audio technology and Computer music at the University of Salerno in Italy, the Conservatories of Salerno and Avellino (Italy) and he is currently part-time lecturer at the Anglia Ruskin University in Cambridge (UK).

Finally, he is also involved in the application of distributed computing and advanced networking technologies to music and visual arts as the founder and technical coordinator of the ASTRA (Ancient instrument Sound/Timbre Reconstruction Application) and the Lost Sounds Orchestra projects for the reconstruction of musical instruments on the Research and Education networks GÉANT and EUMEDCONNECT.





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**RUSS SCHULTZ** Currently completing his 16th year as Dean of the College of Fine Arts and Communication at Lamar University in Beaumont, Texas. Prior to this position Dr. Schultz was Chair of the Music Department at Central Washington University in Ellensburg, Washington. Dr. Schultz received music degrees from the Eastman School of Music, University of Memphis and the University of North Texas.



**DR. STEPHANIE MILLING** is the Head of Dance Education at the University of South Carolina. She is an active arts advocate in the state and nation and received the South Carolina Dance Association's Advocacy Award in 2012. She was recently elected to serve as a Board Member for the South Carolina Arts Alliance, and in 2013 she was elected to serve a three-year term on the Arts Education Council at Americans

for the Arts where she regularly writes for ARTSblog on topics relating to Arts Education and Advocacy.



**BLAKE PEARCE** A native of Georgia, Arthur Blake Pearce received his Master of Arts degree from Ball State University and his Master of Fine Arts degree from Southern Illinois University at Carbondale. He served as the Head of the VSU Department of Art for thirteen years and has been the Dean of the VSU College of the Arts since 2013. He is a member of Alpha Chi and Phi Kappa Phi Honors Societies. He is a member

of the Southern Graphics Council, the American Print Alliance, the South Eastern College Art Conference, the College Art Association, the National Council of Arts Administrators, and ICFAD.



**PETER SARGENT** is the Dean of the Leigh Gerding College of Fine Arts at Webster University in St. Louis. He is also the Resident Lighting Designer for the Repertory Theatre of Saint Louis and for the Hope Summer Repertory Theatre in Holland, Michigan. He is a Fellow of American Theatre and a member of the Hall of Fame for the Educational Theatre Association. He also received the 2014 Award for Excellence in the

Arts from the Missouri Arts Council.



**LARRY SCHOU** is Dean of the College of Fine Arts at The University of South Dakota, where he also teaches organ. He leads a college of six units (three academic departments--Art, Music, and Theatre and three non-academic units--The National Music Museum, the Black Hills Playhouse, and the University Art Gallery). Dr. Schou received his graduate degrees from the University of Michigan. Dr. Schou previously served as

Associate Dean of the College and Chair of the Department of Music.

9:45 – 10:45 a.m.

## **Preparing K-12 Educators in the Arts: A Necessary Evil or Our Lifeblood for the Future?**

*Preparing K-12 educators in the arts is not as glamorous as coaching the next Met star or the student who is destined for the NY ballet stage. However, through these stalwarts of the classroom will come the next generation of artistic stars. What are the challenges that each of the arts areas face in preparing students for K-12 classroom, what road blocks are in place due to certification and other bureaucratic issues, and how do we encouraging the most enthusiastic of our arts students to pursue this career and infect their next generation with artistic excitement? This panel will present their thoughts on preparing educators in the different arts areas.*

10:45 – 11:00 a.m.

## **Reflective Break**

*An opportunity to converse with colleagues about effective practices and prospective research*



# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

11:00 a.m. – 12:15 p.m.

### **Collaborative Efforts in Ensuring Transferability of Fine Arts Credits from Community Colleges**

*With increased national attention on graduation and success rates, colleges and universities in all sectors are working to strengthen articulation agreements and remove barriers to transfer. Arts programs present particular challenges as faculty and administrators try to align an ever-growing array of associate and baccalaureate degrees while remaining sensitive to entry requirements such as auditions and portfolios. In this discussion session, panelists representing both community colleges and universities will share current trends and data, consider challenges and opportunities, and highlight some successful models in hopes that this presentation will be the beginning of an ongoing conversation among ICFAD institutions who want to work together and share best practices.*



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



**ALAIN HENTSCHEL** is currently dean of Florida School of the Arts, a two-year, AS degree granting school for the visual and performing arts located on the campus of St. Johns River State College, in northeast Florida. Alain trained as an artist, and began his career in arts administration at the Parsons School of Design in Paris, working his way from art teacher and head of the Foundation to Department, to Director, in the course of a twenty- two year tenure at the institution.



**GEORGE SPARKS** B.M.E., M.M., Ph.D., is the dean of the College of Visual and Performing Arts at James Madison University. He previously served Florida Atlantic University as director of the School of the Arts for five years and director of bands for ten years previous to his administrative post. In addition to Dr. Sparks' 37 years in arts education, he has conducted major music performances at the College Band Director's National Conference, the national meeting of Phi Mu Alpha Music Fraternity, and state meetings of music educators in Utah, Louisiana, and Arkansas.



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

12:15 - 12:30 p.m.

### **Reflection Break**

*An opportunity to converse with colleagues about effective practices and prospective research*



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**BOBBY WATSON** A saxophonist, composer, arranger and educator, Bobby Watson grew up in Kansas City, Kansas. He trained formally at the University of Miami, a school with a distinguished and well-respected jazz program. After graduating and still not yet 25, he proceeded to earn his “doctorate” – on the bandstand – as musical director of Art Blakey’s Jazz Messengers. The seminal hard-bop group, created in 1955

by the late legendary drummer who died in 1990, showcased a rotating cast of players, many who, like Watson, would go on to have substantial careers as influential musicians and bandleaders in their own right. The Jazz Messengers – frequently referred to as the “University of Blakey” – served as the penultimate “post-graduate school” for talented, ambitious young players, which certainly describes Watson.

After completing a four-year-plus Jazz Messengers tenure (1977-1981), encompassing hundreds of performances and appearing on 14 recordings, Watson became a much-sought after musician. Some, but certainly not all, the notable musicians – peers, elder statesmen and colleagues all – he worked with during this period included drummers Max Roach and Louis Hayes, fellow saxophonists George Coleman and a younger Branford Marsalis, celebrated multi-instrumentalist Sam Rivers and a then-young trumpeter Wynton Marsalis, who is a full 10 years the saxophonist’s junior. In addition to working with a variety of instrumentalists, Watson served in a supporting role for a number of distinguished and stylistically varied vocalists, including: Joe Williams, Dianne Reeves, Lou Rawls, Betty Carter and Carmen Lundy.

Later, in association with bassist Curtis Lundy and drummer Victor Lewis, Watson launched the first edition of what would become one of his key calling cards: Horizon, the acoustic quintet he modeled in many ways after the Jazz Messengers – but a unit that possessed a distinct, slightly more modern twist. Throughout the years Horizon’s personnel rotated somewhat, however it has always stayed top-shelf; the group’s repertoire at any given time is overwhelmingly comprised of original compositions. Long-standing, talented members include pianist Ed Simon, trumpeter Terell Stafford and bassist Essiet Okon Essiet. By all critical accounts, Horizon, which today still performs together on special occasions, is now thought of as one of the preeminent small groups of the past three decades. The group issued several highly acclaimed titles for Blue Note Records and then for Columbia Records. Among the band’s releases: Post-Motown Bop (Blue Note) and Midwest Shuffle, Live! (Columbia), the latter a live recording capturing the group in a number of locations during a 1993 tour.

12:30 – 2:00 p.m.

## **From Zero to Question Mark: Defining Success in the 21st Century**

*Are the music programs of institutions of higher education preparing students for today’s changing music job market? Are students being prepared for the business of a music career? Bobby Watson is an American post-bop jazz alto saxophonist, composer, producer, and educator who will share his observations and recommendations on preparing young artists, based on his personal experiences. Now with his more than 26 recordings as a leader, and appearing on nearly 100 other recordings as either co-leader or in a supporting role, Watson has recorded more than 100 original compositions. He will share stories and insights from his personal evolution as a musician and educator, in this inspiring presentation.*

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2:00 – 2:15 p.m.

## **Reflective Break**

*An opportunity to converse with colleagues about effective practices and prospective research*





# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

2:15 - 3:15 p.m.

### Arts, Medicine and the Mind

Art, science and medicine have been intimately linked over centuries. More recently, applying scientific rigor particularly in the neurosciences, to music, has created an entire paradigm shift in clinical music therapy and improved the outcomes of arts-based therapies. This session will describe interdisciplinary collaborative research undertaken between Johns Hopkins School of Medicine and the BRAIN lab, supported in part by the College of Fine Arts at Western Michigan University. Our aims are to understand the neural substrates of creative behavior and the application of that knowledge in the delivery of clinical neurologic music therapy services.



**DR. PATRICIA POULTER** is the Dean of the College of the Arts at Kennesaw State University. The College of the Arts is one of the largest schools of the arts in Georgia, and is accredited by that National Association of Schools of Music, the National Association of Schools of Theater and the National Association of Schools of Art and Design. Dr. Poulter joined Kennesaw State University in July of 2013 after serving as associate dean for the College of Arts & Humanities at Eastern Illinois University since 2009.



**EDWARD A. ROTH** currently serves as Professor of Music Therapy, Coordinator of Clinical Experiences, and Co-Founder and Director of the Laboratory for Brain Research and Interdisciplinary Neurosciences (BRAIN). He specializes in the application of music in the treatment of neurologic disorders in pediatric and adult populations and prior to his faculty position he was a clinical music therapist at Blythedale Children's Hospital outside of New York City. His research has been widely published in international journals of rehabilitation medicine, music therapy, counseling, and perceptual and motor skills. He is a frequent national and international presenter most recently at George Washington University Medical Center, the Universitat Pompeu Fabra (Barcelona, Spain), 1st International Congress on Clinical Neuromusicology (Salzburg, Austria), and served as chair of the Music, Mind, and Medicine conference (Kalamazoo, MI). He has functioned as the project director and/or principal investigator on several grants, and among other honors, his 'Promise Project' with at-risk children and adolescents was recently recognized by the Communities in Schools organization with a CHAMPS award. His current research is directed toward understanding the neuroanatomical, neurophysiological and clinical application of music improvisation toward the emotional rehabilitation of children who have experienced trauma.



**JILL SONKE** is director of the Center for the Arts in Medicine at the University of Florida (UF) and Assistant Director of UF Health Shands Arts in Medicine. She serves on the faculty of the UF Center for Arts in Medicine, and is an affiliated faculty member in the School of Theatre & Dance, the Center for African Studies, and the Center for Movement Disorders and Neurorestoration. Jill is also an Entrepreneurship Faculty Fellow in the UF Warrington College of Business, a College of Fine Arts Teaching Fellow, and a Distinguished Fellow of the Global Alliance for Arts & Health. With over 20 years of experience and leadership in arts in medicine, Jill is active in research, curriculum and program development, international cultural exchange, and is a past president of the Global Alliance for Arts & Health. Her current research focuses on dance and Parkinson's disease, the impact of arts programming on medical-surgical care and nursing retention, and the effect of music on cost and quality of care in emergency medicine. Jill is the recipient of a New Forms Florida Fellowship Award, a State of Florida Individual Artist Fellowship Award, an Excellence in Teaching Award from the National Institute for Staff and Organizational Development, a UF Internationalizing the Curriculum Award, a UF Most Outstanding Service Learning Faculty Award, and over ninety grants for her programs and research at the University of Florida.

3:15 - 3:30 p.m.

### Reflection Break

*An opportunity to converse  
with colleagues about effective  
practices and prospective research*



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# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

3:30 – 5:15 p.m.

### Roundtable Sessions: Timely Topics in the Arts

You will have the opportunity to attend three, 30-minute sessions (with five-minute breaks for transition between)

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#### Dr. Sharon Babcock

Associate Professor of Biology and Associate Director of the Institute for Innovation in Health & Human Services and Coordinator of Pre-Professional Health Programs

#### Kate Trammell

Professor of Dance  
James Madison University

#### Timothy Schorr, D.M.A.

Dean of Fine Arts  
Viterbo University  
(608) 796-3774  
tbschorr@viterbo.edu

### COMMUNITY-BASED PROJECT BUILDING / PROJECT-BASED COMMUNITY BUILDING: SOME QUESTIONS TO ASK IN DESIGNING INTERDISCIPLINARY ENGAGEMENT

When artists and scientists share the space, the result can be an exhilarating encounter that enlivens both worlds. But the challenge of truly integrating the diversity of voices can be overwhelming. This session will offer a few questions useful in creating dynamic bridges, with examples drawn from integrative dance and healthcare projects at James Madison University.



**DR. SHARON BABCOCK**, Associate Professor of Biology, and Coordinator of Pre-Professional Health Programs at James Madison University, holds a B.S. from University of Oklahoma and a Ph.D. from Duke University. At JMU, she teaches Honors Human Anatomy, and team teaches interprofessional education for future health professionals serving diverse communities. She has also taught organismal biology, comparative vertebrate anatomy, and advanced human anatomy at JMU; musculoskeletal systems at Kathmandu University Medical School; and anatomy and physiology at Body Therapy Institute in North Carolina.



**KATE TRAMMELL** is Kate Trammell, professor of Dance at James Madison University, holds graduate degrees in dance from Ohio State University and Temple University. She has performed and taught throughout the United States and in China, Denmark, England, Germany, Hungary, Italy, Poland and Portugal. She is on faculty at White Mountain Summer Dance Festival at Sarah Lawrence College and at the West Virginia Dance Festival. She teaches developmental movement classes for babies and their care-givers through JMU's Occupational Therapy Clinical Educational Services. In recent travels to China, Trammell taught creative movement and dance in university dance departments, conservatories, and orphanages in Anhui, Guangdong, Liaoning, and Sichuan provinces.

### UNIVERSITY-COMMUNITY PARTNERSHIPS IN THE ARTS

Viterbo University and the La Crosse Community Theatre recently formed a collaborative partnership to build the Weber Center for the Performing Arts. The facility, located on the riverfront in downtown La Crosse, Wisconsin, includes a 450-seat theatre and a black box used for performing arts productions, university functions, and community events. Is your institution involved in a similar partnership with a community arts organization? If so, what are the benefits? What are the challenges?



**TIMOTHY SCHORR** is active as a piano soloist and collaborative artist throughout the United States and in Europe. Among his performance credits are the World Piano Conference in Novi Sad, Serbia, Edinburgh Society of Musicians, Kunst Universität Graz, Classical Music Festival in Eisenstadt, Weill Recital Hall, Schubert Club Courtroom Concert Series, Wisconsin Public Radio, numerous university guest artist recitals, and concerto appearances. He frequently adjudicates, presents workshops, and gives master classes throughout the Midwest.



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# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

### ARTS ADVOCACY: THE INHERENT VALUE OF THE ARTS

The College of Fine Arts at Arkansas State University has been actively involved in arts advocacy in our regional community. This has included numerous presentations at civic organizations, and will be followed by a public forum this fall on "Creativity in the Arts."

Through this program, we are not focusing on the value of arts education (increased test scores, lower dropout rates, etc.), nor on what we do in our college (concerts, plays, exhibits). Instead, we are asking questions about the bigger picture of why the arts are important to society:

- Why did prehistoric man paint on walls and create musical instruments out of bones?
- Is there something about The Human Condition that compels us to be creative?
- What would life be like without the Arts?

If we as arts leaders do not advocate for the arts, who will?



**DON BOWYER** is Dean of the College of Fine Arts at Arkansas State University. Having previously taught at every level from kindergarten through university in the United States, the U.S. Virgin Islands, and Sweden, Bowyer received his Doctor of Arts from the University of Northern Colorado, Master of Arts from California State University-Northridge, and Bachelor of Arts from West Virginia Wesleyan College.

**Don Bowyer**  
Dean, College of Fine Arts  
Arkansas State University  
(870) 972-3053  
dbowyer@astate.edu

### ACADEMIC ANALYTICS AND THE FINE ARTS

Many colleges and universities are turning to Academic Analytics to make decisions about issues such as budget, faculty appointments, and faculty promotions. Though Academic Analytics does not measure creative research, nor is a comparable dataset for the Fine Arts currently available, a2ru research shows that as much as 82% of its member institutions would find a similar tool for the Arts useful. This roundtable will present some of the work a2ru is doing in this area, as well as some of the strategies used at the University of Utah. It will also provide time for discussion of any strategies attendees have developed to respond to their college/university's approach to benchmarking, as well as any arguments attendees are making to address the absence of relevant data regarding Fine Arts research.



**SARAH PROJANSKY** is Associate Dean for Faculty and Academic Affairs in the College of Fine Arts. She holds a joint-appointment as Professor in the Film & Media Arts Department and the Gender Studies Program.

**Sarah Projansky**  
Associate Dean for  
Faculty & Academic Affairs  
Professor, Film & Media Arts  
and Gender Studies  
College of Fine Arts  
University of Utah  
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**ANTHONY J. KOLENIC** is the Associate Director for the University of Michigan's ArtsEngine – which drives transdisciplinary collaborations among the arts, architecture and engineering – and of the Alliance for the Arts in Research Universities (a2ru) - a partnership of nearly thirty institutions committed to transforming research universities in order to ensure the greatest possible institutional support for interdisciplinary research, curricula, programs and creative practice between the arts and other disciplines.

**Anthony J. Kolenic, Ph.D.**  
Interim Executive Director  
ArtsEngine/Alliance for the  
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# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

### PROPOSING A COLLEGE OF THE ARTS AT METROPOLITAN STATE UNIVERSITY OF DENVER

We have recently completed a proposal to our institution's Transitions Task Force, Provost, President, and Board of Trustees that would establish a new College of the Arts at Metropolitan State University of Denver. To align with the institution's vision and that of our President, we have aligned our proposed structure with the economic workforce needs of Colorado. The creative sector is Colorado's fifth largest employment cluster, almost as large as the state's biotechnology, biomedical and IT/telecommunication sectors. In addition, Colorado's creative work force, more than 122,000 strong, makes it the fifth largest in the nation.

The College of the Arts would be the fifth College at our institution. Our proposal for a new College of the Arts has gained significant momentum, and we expect final approval in June. We believe that this restructuring is positive for student success and the visibility of our arts programs, and would like to share our process with members of ICFAD. Included in our roundtable discussion will be examples of presentations and significant highlights of our proposal.

**Michael J. Kornelsen, D.M.A.**  
Associate Dean of the Arts  
School of Letters, Arts, and Sciences  
Metropolitan State University of Denver  
(303) 556-6437  
kornelse@msudenver.edu



**MICHAEL J. KORNELSEN** has served as Associate Dean of the Arts in the College of Letters, Arts, and Sciences at Metropolitan State University of Denver since 2013. As Associate Dean of the Arts, he worked with his institution's senior leadership to propose a new College of the Arts at the University with an anticipated opening in 2015 or 2016. He has also worked with a variety of arts constituents, including arts and civic leaders, to promote the arts at MSU Denver. Prior to his appointment as Associate Dean, he served as Chair of the Department of Music for five years.

### COLLABORATION: THE KEY TO DELIVERING A SUCCESSFUL PROJECT FROM A-Z

This roundtable discussion will focus on the importance of collaboration between the owner, contractor, and design team in delivering a successful construction project. From project team selection to planning and preconstruction to actual construction, teamwork and communication amongst all key stakeholders is paramount. Kyle will lead a discussion on how strong collaboration drives the budget, schedule, safety and overall project success.

**Kyle McQuiston,**  
VP/Construction Executive, JE Dunn  
Construction  
(816) 426-8860  
Kyle.mcquiston@jedunn.com



**KYLE MCQUISTON** is a Vice President at JE Dunn Construction. JE Dunn is a national construction company with offices throughout the United States. The \$2.7 billion company's headquarters is located in Kansas City, Missouri. Kyle holds a Construction Management Degree from Purdue University and a Masters of Business Administration from Rockhurst University. Kyle's career grew from a Journeyman Carpenter to leading some of Kansas City's most prominent construction projects including the Cerner Continuous Campus in Kansas City, Kansas; the Shook Hardy Bacon Law Building at Crown Center in Kansas City, Missouri; the Wells Fargo Corporate Campus in West Des Moines, IA; and the Kauffman Center for the Performing Arts in Kansas City, MO.

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# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

### THE ARTS IN HIGHER EDUCATION AND CONTROVERSY: CAN YOU HAVE ONE WITHOUT THE OTHER?

The Arts are often employed to address difficult, challenging, and controversial subjects; especially on university campuses. We embrace the power of the Arts to express the human condition; warts and all. Issues of censorship, time and place, freedom of expression, academic freedom, and academic responsibility are integral to the Arts. But what happens when public outcry and dissension take center stage? How do you lead through a controversy as it plays out in public?



**DR. PATRICIA POULTER** is the Dean of the College of the Arts at Kennesaw State University. The College of the Arts is one of the largest schools of the arts in Georgia, and is accredited by that National Association of Schools of Music, the National Association of Schools of Theater and the National Association of Schools of Art and Design. Dr. Poulter joined Kennesaw State University in July of 2013 after serving as associate dean for the College of Arts & Humanities at Eastern Illinois University since 2009.

### FEASIBILITY STUDIES FOR ARTS FACILITIES

As vital centers for the integration of arts, learning and community, fine arts facilities across the country are consistently stretched to their limits serving their varied constituencies. Compounding the problem, many institutions have witnessed a deferral of funding to update aged buildings. How do deans begin (or continue) to make the case for their facilities' needs? This roundtable will focus on conducting Feasibility Studies for Arts Facilities - one of the early tools used in planning for renovation, new construction, and fundraising. No two feasibility studies are the same, as each process must be customized to address complex issues unique to the arts on a particular campus. However, there are many common steps that can be undertaken to maximize success. This discussion will identify successful approaches to arts feasibility study components including: planning, accreditation, site selection, programming and conceptual design, budgeting and fundraising, demographic studies, operational models, public/private partnerships and more. Using examples from higher education arts programs and facilities, including its recent study for the University of Missouri – Kansas City Downtown Arts District, HGA architects and faculty from UM-KC will lead the discussion on how to plan your feasibility study and handle key decisions.



**TIM CARL** As a Design Principal, Tim has commanded a lead role on a series of innovative and complex projects for the arts on college and university campuses throughout his 25 years of practice. Utilizing the top resources of HGA as a national firm with a specialty in the arts and higher education, Tim has a unique ability to integrate a client's functional, cultural and educational needs into solutions that artfully reflect an institution's mission and achieve its goals. Tim's highly collaborative studio utilizes hand drawn sketches and physical and virtual models to explore ideas and develop solutions that are deeply rooted in the client's culture and context.



**PETER WITTE** serves as dean of the Conservatory of Music and Dance at the University of Missouri-Kansas City. During his tenure UMKC's conservatory has established and renewed partnerships with a broad range of artistic, educational, and civic organizations, including a performance at (le) poisson rouge in New York City, annual performances at the new Kauffman Center for the Performing Arts and the historic Folly Theater in Kansas City, and international relationships with the conservatories in Beijing, Shanghai, Tianjin, and Hongzhou, China.

**Patricia Poulter**

Dean, Kennesaw State University  
(770) 423-6742  
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**Tim Carl**

Design Principal  
HGA Architects and Engineers  
Tcarl@hga.com  
612-758-4595

**Peter Witte**

Dean, Conservatory of Music and Dance, University of Missouri - Kansas City  
wittep@umkc.edu  
816-235-2731





## AMERICANS FOR THE ARTS AND ITS SUPPORT OF HIGHER EDUCATION INITIATIVES

Americans for the Arts works to advance the arts and arts education k-16 across the country. Advocacy for the arts and arts education has become more prevalent among the arts community at the local state and federal levels to secure funding and the focus of research projects. Thus, Americans for the Arts is developing tools and resources to better equip emerging artists and arts educators for this advocacy. Join with Americans for the Arts staff to discuss strategies for promoting the arts and arts education as an additional skills for the future.



**JEFF M. POULIN** has spent his entire life in the arts. Beginning at age two in tap shoes, he began his career as a performer, choreographer and master teacher for local studios and national companies alike. A former national title holder himself, his students have gone on to win local, regional and national titles, attend prestigious arts schools and go on to have careers in the entertainment industry. Poulin continued his career as an expert in the field of audience development, arts education and cultural policy working for organizations such as Park Avenue Talent in NYC and LiveNation in the UK.

**Jeff M. Poulin**  
Arts Education Program  
Coordinator  
Americans for the Arts  
(202) 371-2830 x2041  
jpoulin@artsusa.org

## THE APOLLONIAN AND THE DIONYSIAN: COLLABORATIONS BETWEEN STEM AND THE ARTS

At SUNY New Paltz, a strong partnership between the Schools of Fine and Performing Arts and Science and Engineering has developed. Several years ago, faculty and administrators began to discuss ways the two Schools might collaborate. A number of ideas developed, but finally coalesced around Advanced Manufacturing and 3-D printing. In the last year, the College received gifts and state awards totaling \$1.5 million to create first a certificate program and a minor in Digital Design and Fabrication, and approval was given for three new hires that report or directly collaborate with faculty and students in both Schools and across the College. Join us for this informative Roundtable Presentation to learn more about how it started, how it is going, and where it might lead. Lessons learned in the process will be shared as well as suggestions as to how this kind of collaboration might be duplicated on other campuses. Additionally, your own collaborations with the STEM areas will be collected by the facilitator, and made available to ICFAD members after the conference. If there is interest in starting an on-going discussion and sharing of these collaborations, our facilitator will make it happen.



**PAUL KASSEL** assumed the duties of Interim Dean for School of Fine and Performing Arts on July 8, 2013. He had been Associate Dean for the past two years, and is a full professor in the Department of Theatre Arts. Professor Kassel has taught play analysis, all levels of acting, and directed plays in the Department of Theatre Arts. His book, *Acting: An Introduction to the Art and Craft of Playing*, was published by Allyn & Bacon in spring of 2006. A new book, *The Actor's Path: An Evolutionary Approach to the Art and Craft of Playing*, will be published by Focus Publishing in 2014.

**Paul Kassel**  
Interim Dean  
School of Fine and  
Performing Arts  
SUNY New Paltz  
(845) 257-3860  
kasselp@newpaltz.edu



# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

**Dr. Sarah Bainter Cunningham**  
Executive Director of Research  
School of the Arts  
Virginia Commonwealth University  
(804) 828-6875  
sbcunningham@vcu.edu

### X MEN: BUILDING AN ARTS RESEARCH CULTURE IN HIGHER EDUCATION

Many arts and design faculty have the capacity to connect their research practice to benefit humanity and develop new knowledge. However, unless they can translate their research goals to wide audiences, they will not access existing funding streams. We need more X men: faculty who can cross boundaries, communicating beyond their single discipline to link to a variety of philanthropic opportunities for the benefit of humanity. This roundtable will offer strategies about how to improve faculty research culture to expand funding opportunities. This session will also challenge participants to reflect on the development of institution-wide research strategies.



**DR. SARAH BAITER CUNNINGHAM** currently serves as Executive Director for Research at Virginia Commonwealth University School of the Arts. In this position, Dr. Cunningham works with university, school, faculty, and student partners to expand VCU's presence as an international leader in arts research. These research projects generate original creative works, expand research partnerships with VCU's Qatar campus, develop new collaborations in arts and health, and advance projects for VCU's new Institute for Contemporary Art. In 2015, she leads VCUarts in hosting A2RU's Emerging Creatives conference, a studio-style think tank for students from 30 research universities nationwide.

**Curtis Kasefang**, Principal  
Consultant  
Theatre Consultants Collaborative  
(919) 546-0288  
ckasefang@theatrecc.com

### WILL IT MAKE A THEATRE? USING FOUND SPACES AS PERFORMANCE VENUES

This roundtable discussion will focus on the opportunities presented by existing spaces. Whether it is an old auto dealership, an abandoned elementary school auditorium, or a disused industrial facility, our country has a wide variety of existing space that can be converted into unique and exciting performance venues. Curtis will lead a discussion on how you can look at surplus space available to you and see a vibrant performance and teaching environment that is more affordable and environmentally friendly.



**CURTIS KASEFANG** has designed, equipped, and operated performance spaces throughout North America for more than 25 years. In 2003, Curtis co-founded Theatre Consultants Collaborative (TCC) and is responsible for the design and integration of performance lighting, sound, video, and communication systems for many of TCC's projects. For five years, he supervised the lighting and sound departments at Theatre Projects Consultants. Prior to that, he was a technical director for the Performing Arts Center at SUNY-Purchase and production manager for Pepsico Summerfare, an international music festival. Curtis holds a BFA in theatre technology with a concentration in Lighting Design from SUNY-Purchase. Working as a theatre consultant and participating on the Raleigh Historic Development Commission's Design Review Advisory Committee, he is constantly thinking about how existing buildings can be sensitively repurposed.



ARTS, MEDICINE AND THE MIND - PART II

As a follow up to the session earlier today, Professor Edward Roth will continue discussing his research regarding Music Therapy, brain function and creativity. This roundtable will provide further detail regarding the establishment of an interdisciplinary research team within a university setting as well as the inclusion of off-site members from hospitals, medical centers, and so on. Further elaboration will be provided regarding the reciprocal relationship among art, science, and medicine and ample time will be dedicated to discussion with roundtable attendees.



**EDWARD ROTH** currently serves as Professor of Music Therapy, Coordinator of Clinical Experiences, and Co-Founder and Director of the Laboratory for Brain Research and Interdisciplinary Neurosciences (BRAIN). He specializes in the application of music in the treatment of neurologic disorders in pediatric and adult populations and prior to his faculty position, he was a clinical music therapist at Blythedale Children's

Hospital outside of New York City. His research has been widely published in international journals of rehabilitation medicine, music therapy, counseling, and perceptual and motor skills.

**Edward Roth**

Professor, Music Therapy, Coordinator of Clinical Experiences, and Co-Founder and Director of the Laboratory for Brain Research and Interdisciplinary Neurosciences (BRAIN)

# Montgomery College is pleased to support the International Council of Fine Arts Deans



ICFAD

INTERNATIONAL COUNCIL  
OF FINE ARTS DEANS



Montgomery College  
endless possibilities





# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

6:00 – 7:30 p.m.

### Buses will depart

for our Celebrate the Arts Cocktail Reception at Kansas City Art Institute

### Proudly sponsored by



Since 1853, **Steinway Pianos** have set an uncompromising standard for sound, touch, beauty, and investment value

7:30 p.m.

### Buses will return to The Kansas City

Westin at Crown Plaza

ICFAD members and guests may want to walk across the street to the **Nelson-Atkins Museum of Art**, which is open until 9 p.m.

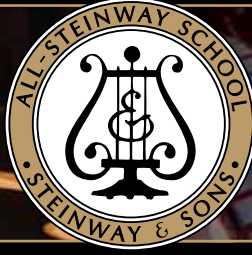
### About Kansas City Art Institute

When a group of Kansas Citians got together in 1885 to start a Sketch Club “to talk over art matters in general and to judge pictures,” they could not know they were creating an institution that would become a distinguished four-year college of art and design: The Kansas City Art Institute. Notable names associated with the school include Walt Disney, who took Saturday classes there as a child; painter Thomas Hart Benton, who taught at KCAI from 1935 to 1941; multimedia artist Robert Rauschenberg, who studied fashion design at KCAI in the 1940s; sculptor, conceptual artist and writer Robert Morris, who studied at KCAI in the late 1940s; J. C. Nichols, real estate magnate and founder of Kansas City’s Country Club Plaza, who was president of the board of trustees from 1920 to 1927; and William T. Kemper Jr., who joined the board in 1934 and served 54 years until his death in 1989, longer than any other trustee. During the J.C. Nichols years, the school’s budget was \$40,000; today that figure tops \$15 million. Since its inception the school has moved multiple times, from its original location at 11th and Main streets to its current site at 4415 Warwick Blvd., where the campus has been located since 1927.

Or, ICFAD members and guests may want to walk across the street to the **Nelson-Atkins Museum of Art**, which is open until 9 p.m. Recognized internationally as one of the finest general art museums in the United States, the Nelson-Atkins currently maintains collections of more than 33,500 works of art. The Museum’s vast holdings provide the opportunity to create new connections and unique experiences at every turn.

Dinner on your own. Within a short walk of Kansas City Art Institute is **The Plaza**. The Plaza is an upscale shopping district and residential neighborhood nearby. Established in 1922 by J.C. Nichols and designed architecturally after Seville, Spain, the Plaza comprises high-end retail, restaurants, entertainment venues and offices. The neighborhoods surrounding the Plaza consist of apartment buildings and upscale houses, especially those of the Country Club District built along Ward Parkway on the Plaza’s southern and southwestern side. The Country Club Plaza is named in the Project for Public Spaces’ list 60 of the World’s Great Places.

# CELEBRATING MORE THAN 160 ALL-STEINWAY SCHOOLS



All-Steinway Schools demonstrate a commitment to excellence by providing their students and faculties with the best equipment possible for the study of music. That is why the pianos owned by these institutions – from the practice room to the recital hall – are Designed by Steinway & Sons.

## CONSERVATORIES

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

## COLLEGES AND UNIVERSITIES

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

## OTHER SCHOOLS OF DISTINCTION

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



## CHINA'S MUSIC LESSONS FOR THE WEST

The Chronicle Review | September 11, 2011

BY NOEL ZAhLER

In a 2010 New York Times article ("Boom Times for Opera in China"), Shirley Young, chairwoman of the U.S.-China Cultural Institute, is quoted as saying, "They are all looking to China for the survival—the only hope for growth—for all classical music, frankly. The future of classical music is here." The Times story focuses on opera, both Chinese and Western, but the situation is similar in orchestral and chamber music, with unprecedented government support for the creation of musical facilities and the training of the next generation of performers.

In 2007 it was estimated that there were nearly 30 million piano students and 10 million violin students in China. Comprehensive tests to enter the top conservatories attracted nearly 200,000 students a year, compared with a few thousand annually in the 1980s, according to the Chinese Musicians' Association.

The Carnegie Mellon School of Music has been recruiting in China for more than 20 years. Two years ago, we increased the number of cities in which we hold auditions from two to five. Chinese students make up 9.3 percent of the School of Music's enrollment, 312 graduate and undergraduate students combined, and 42.6 percent of the school's international enrollment. Piano is by far the largest interest among the Chinese students, followed by music and technology, and percussion. But there are Chinese students studying woodwind, brass, and string instruments, and conducting and voice as well. Almost all receive some financial aid.

Other well-known American and European institutions—including the Oberlin Conservatory of Music; the Yale School of Music; the Manhattan School of Music; the Paris Conservatoire; the Franz Liszt Academy of Music, in Budapest; and the Sibelius Academy, in Finland—also recruit in China, a turn of events that would have seemed absurd a few decades ago. Until the 1990s, China was probably considered one of the last places on earth one might seek any serious activity in classical music. Yet now major Chinese conservatories are bursting at the seams. Two years ago, the Shanghai Conservatory of Music opened three new buildings. And last year the Central Conservatory, in Beijing, opened one of the largest academic buildings on its campus.

The rise of a middle class in China has been one factor contributing to the boom in classical-music training and performance, but an equally important development has been the designation of Chinese schools of music as "international schools," where relationships with schools from outside the country are as crucial to fostering Chinese talent as recruiting Western faculty and soloists. Further, the importance of a degree from a prestigious American, European, or Australian conservatory or university is not wasted on this generation of Chinese entrepreneurs. Along with the central government, they encourage their sons and daughters to seek these credentials, and they have the wealth to pay for it.

Within the last 30 years, early training in music in China has come to equal or exceed the training that takes place in the West. There has been a consistent rise in the quality of young performers from China, and we've now witnessed an entire generation of young Chinese virtuosi in almost every musical specialty imaginable. Think of the pianist Lang Lang, the violinist Xiang Yu, the conductor Xian Zhang, the cellist Wang Jian, the composer Tan Dun, and the bass opera singer Hao Jiang Tian. Once upon a time, the ability to train at a prestigious Western music school was a way out of China. Today the Chinese seek these credentials to return to their own country with the knowledge that it will guarantee them lifelong financial and professional success.

Western institutions have been feeding for years on this demand for training, but as more Chinese return to their country armed with the skills obtained from Western institutions, the need to go abroad, or to import Western teachers, has diminished. Mao's Cultural Revolution wiped out generations of well-trained musicians. For the last 30 years, the oldest generation of the Chinese has been educating the youngest generation. But soon the ranks of the middle generation will fill.

The picture in America is quite a contrast. Support for children's arts training has largely dried up, increasingly becoming an extracurricular luxury for the affluent. And the cultivation of arts audiences has been lackluster and largely





Getty Images

In Shanghai, dozens of pianists celebrate the anniversary of Chopin's birth.

unsuccessful. More than 16,000 students graduate yearly from American conservatories, schools of music, and college music departments. But professional American orchestras offer roughly 160 openings a year.

American students know that excellent performers are a commodity at American conservatories and colleges, and colleges rely on this upper tier of musicians when recruiting. The quality and numbers of recruits dictate institutions' ability to perform at a particular level, as well as the repertoire that can be undertaken. It is impossible to have a student orchestra, choir, or opera program without the requisite number of bassoons, violas, altos, or baritones, and it is impossible to perform Mahler's Sixth Symphony without unusually gifted, well-trained performers.

College-level music programs expect students to come to them with at least eight to 10 years of training in instrumental music (somewhat less in vocal music), and students and their parents have great expectations with regard to the lengths these schools will go to recruit talented students. At stake for the best musicians are full-ride scholarships, worth some \$200,000 for undergrads and \$63,500 for master's students. The Chinese have only begun to realize that the same rewards can be available to their children, and they are, on the whole, preparing more effectively to compete for them.

There are lessons, and warnings, in all this. The Chinese have chosen to diversify and modernize their country socially, economically, and culturally. A major part of their new cultural

revolution is using the arts as a cultural economic engine. Western classical music and opera figure significantly in this campaign. Concert halls, opera houses, ballet, and the visual arts have all enjoyed huge government subsidies, which have also generated, and educated, audiences for those activities. Westerners have enjoyed providing guidance, instruction, and, in many Chinese and other Asian orchestras and opera companies, they have also taken on artistic leadership and filled the ranks. But for how long? The demand for such Western "experts" in the near future is bound to soften. Unless the West takes a good hard look at itself in the mirror, we risk losing some of our most impressive cultural gifts. The Philadelphia Orchestra has declared bankruptcy; the Detroit Symphony Orchestra has seen bruising labor strife. Europe is seeing similar deterioration of its cultural infrastructure. The writing's on the wall. It is very possible that in 50 years, if you want to hear top-tier symphonic, opera, or chamber music live, Chinese performers will provide it.

Perhaps that's the natural succession of Western art music. Or perhaps it's what happens when countries neglect their heritage.

Noel Zahler directs the School of Music at Carnegie Mellon University. This fall he will become dean of the School of Visual and Performing Arts at Long Island University's C.W. Post campus.





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# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

### FRIDAY, OCTOBER 24, 2014

7:15 – 8:00 a.m.

#### Breakfast

The Garden Terrace

#### Proudly sponsored by



*In the heart of Cappadocia, Ayvali village, with its 35 meticulously restored and designed cave rooms, this is an idyllic (and affordable when you mention ICFAD!) place for faculty and students to stay when visiting Turkey.*

8:00 – 9:15 a.m.

#### Entrepreneurship and Creative Industries

Facilitated by Gerd Hauck, Dean, Faculty of Communication & Design, Ryerson University

*Originating in the United Kingdom and Australia in the latter 1990s, "Creative Industries" refers to a distinctive group of creative fields pertaining to print and electronic media, design, entertainment and the visual and performing arts. While these fields have long been recognized for their cultural value and their role in enhancing social cohesion and quality of life, their increasing importance as engines of economic prosperity and urban renewal are now fully recognized. While some businesses in this sector tend to operate with a very high degree of risk and unpredictability or display a strong susceptibility to public regulatory, revenue and cultural policies, others clearly benefit from the manifold ways in which the Creative Industries encourage and indeed embrace disruptive innovation and entrepreneurial risk-taking. This panel looks at different ways in which entrepreneurship contributes to the growth of the creative industries and examines innovative ways of preparing students for success with their entrepreneurial ambitions.*



**GERD HAUCK** is a graduate of the universities of Heidelberg, Sussex, Cambridge, and Toronto. He has taught at universities in Europe and North America and has worked as an award-winning actor, director and host/producer of his own television show. His academic publications include articles on theatre history, dramaturgy, and a book on Irish playwright Samuel Beckett. Most recently, Professor Hauck's research has focused on the multiple convergences between the digital media and live theatre as well as the unexplored creative potential inherent in many digital devices.



**SHAWN BRIXEY** is Shawn Brixey is Dean of the School of the Arts, Media, Performance and Design (AMPD), at York University, in Toronto, Canada. AMPD one of the most comprehensive arts, media, performance, and design faculty in North America, with more than 250 tenure-line faculty and lecturers, 500 graduate students and 4000 undergraduates across Art and Art History, Film, Cinema and Media Studies, Cultural Studies,

Dance, Design, Digital Media and Computational Arts (joint with Engineering), Music, Theater, and Performance Studies. Under Brixey's leadership the former Faculty of Fine Arts was renamed to AMPD in 2013 and has begun repositioning its mission and focus toward interdisciplinary, team-driven, technology-centered, creative research and discovery.



**VALERIE FOX** is the Executive Director and co-founder of the Digital Media Zone at Ryerson University (DMZ). Opening in April 2010, the Zone has grown to be one of the most talked about tech incubators in Ontario, incubating and accelerating the growth of 140 companies and fostering over 1315 associated jobs in just 4 years. The DMZ was recently ranked the top university business incubator in Canada and fifth globally. The

Zone model is also seeing success internationally with Zone Startups/India, a collaboration between BSE Institute (a subsidiary of the Bombay Stock Exchange), the DMZ and Ryerson Futures Inc.



**DR. WENDY TORRANCE** is Director of Entrepreneurship for the Ewing Marion Kauffman Foundation with a focus on education and curriculum. She has led the development of the Kauffman Founders School, the Foundation's online educational resource for entrepreneurs. From 2007–2012, Torrance served as the founding director of the Foundation's Global Scholars Program, which provided a comprehensive experiential education program for both U.S. and foreign aspiring entrepreneurs. In addition,

Torrance established the Foundation's Global Faculty Visitors Program, which provided faculty from abroad training in teaching entrepreneurship. Torrance writes on the subjects of campus entrepreneurship and founder education.

A photograph of a dancer in a purple dress performing on stage. The dancer is captured in a dynamic pose, leaning back with her arms raised and hands open, as if in the middle of a dance. The background is dark, and the lighting highlights the dancer's form and the flowing fabric of her dress.

# UMKC CONSERVATORY

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Music and Dance

UMKC's Conservatory  
welcomes ICFAD  
to Kansas City

One of the country's liveliest academies.  
—The New York Times

[conservatory.umkc.edu](http://conservatory.umkc.edu)



*ICFAD, Welcome to Kansas City!*



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



**RODNEY MILLER** is currently in his eleventh year as the Dean of the College of Fine Arts at Wichita State University, one of the three major research universities of the state of Kansas. During Dr. Miller's tenure, the College of Fine Arts has doubled both its total endowment and the number of endowed scholarships.



**PORTER ARNEILL** Born near the confluence of the Baby Boom and Generation X to an architect father and an artist mother, Porter Arneill loves the adventure of navigating all realms of life, art, design and government. He holds a Master's degree in fine art from the Massachusetts College of Art and has created and exhibited his own work while assisting on a range of art programs and projects in the US, Europe and China.



**HARLAN BROWNLEE** President and CEO of ArtsKC-Regional Arts Council, possesses a passion for the arts guided by a disciplined approach to change. Understanding the transformational power that the arts have to improve the quality of life for a community, he has led ArtsKC in developing community partnerships dedicated to ensuring access to the arts and cultural development for the region.



**PETER JASSO** is a graduate of USC's School of Cinema-Television with a degree in Film/ Video Production and an alumnus of Film Independent's Project Involve Mentorship program. He has worked in a variety of capacities in the entertainment industry including sound recording and designing for independent film/video projects.



**MARY KENNEDY** is the Chief Executive Officer of Mid-America Arts Alliance, a position she has held since 2002. M-AAA provides cultural experiences and services on average to more than one million children and adults annually through more than 1,000 programs in over 150 communities. Her 25-year tenure at M-AAA began as Curator of Exhibitions for ExhibitsUSA, its national traveling exhibition program with the largest market share in the U.S.



**BEVERLY STROHMEYER** serves as Executive Director of the Missouri Arts Council, a state agency, and a division of Missouri Department of Economic Development, housed in St. Louis, Missouri. Under her leadership, the Missouri Arts Council has been successful in obtaining increased legislative funding, and developed a strategic plan to reach unserved and underfunded legislative districts with state arts funding.

9:30 – 10:45 a.m.

## **State Arts Councils and Commissions: Their Impact on Higher Education's Fine Arts Programs, and the Collaborative Process in which they Engage with Each Other**

*The three pillars of support that Colleges of Fine Arts rely upon are (1) state/university budget funding, (2) gifts by donors and private foundations, and (3) grants from public entities. This third pillar can take numerous forms. Typically, however, it is some form of "arts council/commission" at the local, regional, or state level. How effectively a university arts entity is able to make the most of a specific council/commission depends on a number of factors: the programs such a council is willing or able to fund, the flexibility of that university program to take advantage of those specific programs, and the ability of both parties to clearly communicate needs and information to each other. In a time when the use of tax dollars spent on the arts has come into question it is particularly prescient that this communication be clear. This panel will discuss the role that various council/commissions play and how colleges of fine arts can most effectively benefit from the resources they offer.*

10:45 – 11:15 a.m.

## **Reflective Break**

*An opportunity to converse with colleagues about effective practices and prospective research*



# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Annual Business Meeting

11:15 a.m. – 12:15 p.m.

### Annual Meeting for the International Council of Fine Arts Deans

ICFAD President Lucinda Lavelli, Dean, College of the Arts at the University of Florida

## ANNUAL MEETING

### International Council of Fine Arts Deans

Friday, October 24, 2014 | 11:15 a.m. – 12:15 p.m.

The Westin Kansas City at Crowne Plaza  
Century A

Call to Order	Lucinda Lavelli, President
Approval of Minutes Annual Meeting 2013	Membership
President's Report	Lucinda Lavelli, President
Treasurer's Report	Daniel Guyette, Treasurer
Election	John Crawford, President-Elect
<ul style="list-style-type: none"> <li>• Presentation of Slate of Nominees</li> <li>• Nominations from the floor</li> <li>• Distribution of ballots</li> </ul>	
Bylaws	John Crawford, President-Elect
Appreciation to Outgoing Board Members	Lucinda Lavelli, President
Additional Business	
Motion to Adjourn	
Election Results	

## MINUTES OF THE ANNUAL MEETING

### International Council of Fine Arts Deans

The Annual Meeting of the International Council of Fine Arts Deans (ICFAD) was called to order by President Lucinda Lavelli at 11:15 a.m. on Friday, October 26, 2012 in the Queen Anne Ballroom of Hotel Monteleone in New Orleans, Louisiana. Parliamentarian Raji Ravan was introduced and thanked.

#### APPROVAL OF MINUTES: Annual Meeting 2012

A motion was made, seconded and unanimously approved that minutes of the 2012 Annual Meeting be approved as presented.

#### PRESIDENT'S REPORT

President Lucinda Lavelli introduced the members of the ICFAD Board of Directors, and reported on the activities of ICFAD leadership on behalf of its members, for the previous year.

- The ICFAD Executive Committee members met with leadership of the Working Arts Group of Higher Education, and will do so again in January 2014. Members are encouraged to bring accreditation questions and issues to the attention of Executive Committee members for inclusion on the agenda.
- ICFAD participated in the Americans for the Arts National Advocacy Day
- The focus of the Board of Directors for the past two years has been how to strengthen the structure of the organization for sustainability, as ICFAD's 50th anniversary was approaching. All members were encouraged to attend the 50th Anniversary celebration the next night.





- The primary source of revenue for the organization is membership dues and income related to the Conference. Board members have been dutiful in seeking additional possible revenue streams.
- A Strategic Plan guided the Board of Directors in its leadership throughout the year. Executive Director Alison Pruitt was invited to the podium to report on progress in meeting the plan's goals.

Alison Pruitt highlighted the four goals included in the Strategic Plan, and described strategies taken toward achieving each:

**Align the operational structure with the mission of the organization.** Through increased efficiencies in administration operations, expenses have been reduced by more than 27 percent. A clarity of process and procedures which ensures succession in leadership has been achieved through the by-laws amendments members approved. Membership data storage and management has been centralized to one source. Lists of all accredited arts institutions have been secured for membership invitations, and a structured plan with board leadership developed for implementation.

A new association website was designed, maintaining the functionality and features members were using – including the Job Listings and Member Forum -- while updating the look using beautiful photographs shared by members.

A re-branding initiative for ICFAD'S 50th Anniversary brought us a new logo designed by Michael Sparks Design in Richmond, Virginia. The mythological griffin – always thought to be an especially powerful and majestic creature – was the design team's base for including many of the artistic fields representing the fine arts. With the new logo are a paintbrush; a film roll; a dancer; a musical note. The compass symbolizes the international nature of ICFAD and the exploring nature of the arts. The gold color celebrates ICFAD'S 50th Anniversary. Already produced using ICFAD's new logo have been an e-mail template; the invitations for the Gala and Conference; banners; signage; table coverings and more. ICFAD's new website will be updated again – to match the look and feel of ICFAD's new materials and logo.

**Grow net revenue an average of 1% percent each year for 5 years.** Realized investment income increased 35.6% this year. Unrealized gains increased 116%. Sponsorship income for our conference increased from \$5,200 plus an underwritten reception to \$11,500 plus the same underwritten reception plus more than \$13,000 in in-kind support from our friends at PressKit.to and The Chronicle of Higher Education.

**Expand and Diversify Programming.** ICFAD'S work in expanding and diversifying programming and internationalizing memberships will be addressed by others during this Annual Meeting, as will strategies used toward meeting the goal to **Internationalize ICFAD's Membership.**



# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Annual Business Meeting

### **TREASURER'S REPORT**

Treasurer George Sparks reviewed written financial reports shared with all members. A Balance Sheet dated September 30, 2103 indicated assets totaling \$418,668.84 as compared to \$397,869.77 for the same date the year prior. A Profit and Loss Budget vs. Actual Report for January through September 2013 indicated income of \$253,075.29 offset by expenses totaling \$115,501.47. It was acknowledged that this did not yet include the association's largest expense of the year, the Conference itself.

### **ELECTION**

President Lavelli expressed appreciation to members of the Nominating Committee, as Chaired by Raymond Tymas-Jones, for developing a strong slate of officers and directors. Each individual who was running for a position on the board stood and introduced himself or herself, and each had a photograph and biographical data included in the Conference handout materials. No additional nominations were made from the floor. A motion was made, seconded and unanimously approved that the nominations be closed. Ballots were completed by one representative of each Institutional Member in attendance, and were collected and tallied by board members Carol Edwards and Gail Baker as the meeting continued.

### **BYLAWS**

Bylaws clarifying the succession plan and clearly articulating eligibility for office which were approved by membership earlier in the year were reviewed again by Dean Raymond Tymas-Jones.

### **MEMBERSHIP REPORT**

Membership Chairman John Crawford reviewed a written report of membership comparisons dating back to 2002, which was included in the Conference materials. At the time of the report, ICFAD had 177 Institutional members and 92 Associate members.

### **INTERNATIONAL SYMPOSIUM**

Dean Sue Ott-Rowlands shared a Powerpoint presentation highlighting a proposed itinerary for a late-June International Symposium in Istanbul, Turkey, followed by a Post-Symposium trip to Cappadocia, Turkey. The presentation will be added to the ICFAD website, it was announced, and registration will be available as soon as the budget for the trip is complete. Dean Ott-Rowlands was commended and thanked for her leadership in planning the event.

### **OUTGOING BOARD MEMBERS**

Dean Raymond Tymas-Jones was thanked for his leadership through the years, including his Presidency of ICFAD. The term of board member Carol Edward had also expired, and she was thanked for her leadership. Both were presented with artistic recognitions to be displayed in the offices at their respective institutions.

No Additional Business was brought before the membership.

### **ANNOUNCEMENT OF NEWLY ELECTED OFFICERS AND DIRECTORS**

George Sparks was congratulated on his election as Secretary. Jeff Elwell and Patricia Poulter were congratulated on their election as officers serving a three-year term on the ICFAD Board of Directors.

The meeting adjourned at 12:00 p.m.

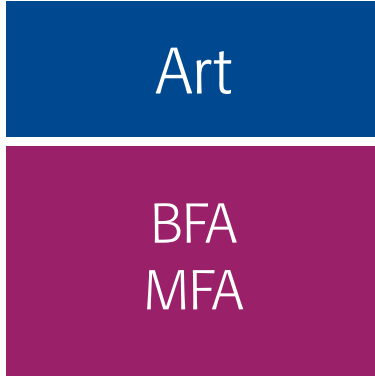
Architecture

BFA  
MArch



Art

BFA  
MFA



Art History

BA  
MA  
PhD



Communication

BA  
MA  
PhD



Journalism

BA  
MA



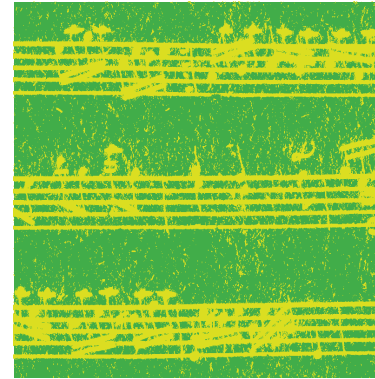
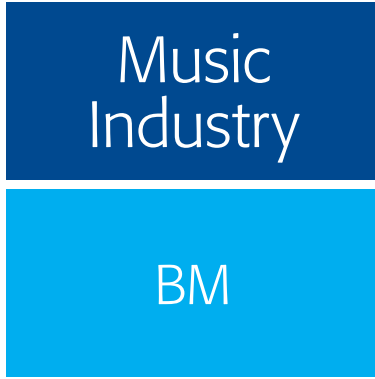
Music

BA DMA  
MMu PhD



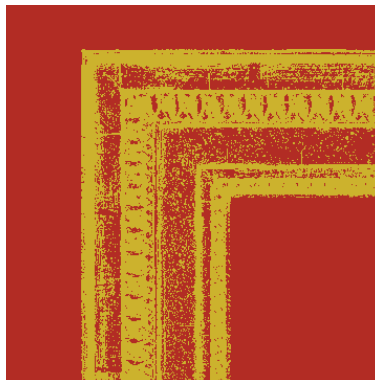
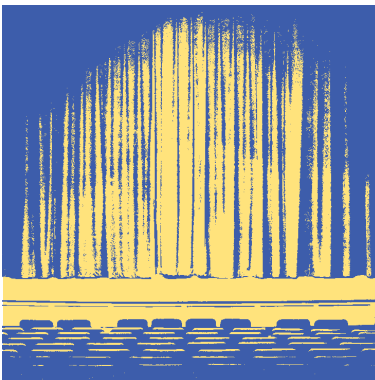
Music  
Industry

BM



Theatre  
& Dance

BFA  
MFA



The  
Art Museum  
at the  
University  
of Memphis

The  
BOX  
Gallery

The Martha and  
Robert Fogelman  
Galleries of  
Contemporary Art

THE UNIVERSITY OF  
**MEMPHIS**<sup>®</sup>

College of Communication  
and Fine Arts

[memphis.edu/ccfa](http://memphis.edu/ccfa)





## 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 forum lets 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.

### MEMBERSHIP AS OF SEPTEMBER 30, 2014

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



## TASK FORCE LEADERSHIP

### CULTIVATION & STEWARDSHIP TASK FORCE (FORMERLY ARTS ADVOCACY)

**Michael Haga**, Chair, College of Charleston

**Jean Miller**, Co-Chair, University of North Texas

The ICFAD Cultivation & Stewardship Task Force will be focusing on:

(1) the changing dynamics in national and global politics and legislation concerning current fiscal difficulties, particularly as this relates to higher education and the arts; (2) the role of Fine Arts Deans in advocating relevant issues and positions to legislative bodies and other constituency groups, internal and external to our units and our institutions; (3) linking with other professional associations and organizations to partner on advocacy initiatives; (4) developing presentations, workshops, forums and other opportunities for the ICFAD membership; (5) the distribution of existing advocacy models and activities to the membership; and (6) the potential creation of ICFAD Position Papers as regards pertinent advocacy stances of the membership.

### CAREER DEVELOPMENT

**Daniel Guyette**, Chair, Western Washington University

**Paul Kreider**, Co-Chair, West Virginia University

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

### DIVERSITY AND GENDER EQUITY

**Gail Baker**, Chair, University of Nebraska-Omaha

**James Frazier**, Co-Chair, Virginia Commonwealth University

The Diversity Task Force gathers information and data on current diversity issues; addresses concerns relating to setting goals and the development of guiding principles that will enable Fine Arts Deans to create more inclusive environments in their institutions in a way that addresses inequities and systemic racism; and promotes the development and mentoring of higher education administrators (prospective Deans) of diverse backgrounds.

### GLOBAL CONNECTIONS

**Moira Logan**, Chair, University of Memphis

**Sue Ott-Rowlands**, Co-Chair, Virginia Tech University

The Global Connections Task Force is a group of interested deans whose international experience and/or interest has brought them together to celebrate the arts as a common language that unites the world; expands the international horizons of the organization to advance arts education leadership globally; creates a collegial community of international arts deans; fosters understanding and appreciation of the arts in cultures around the world; and, understands higher education trends in arts education and training in all parts of the world and nurture relationships with international members of ICFAD.



# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Ballot and Candidate Profiles 2014

### CANDIDATES FOR NOMINATING COMMITTEE



#### **STEVE PETERS, DEAN**

College of Fine Arts at University of Montevallo

Steve Peters was recently appointed as Professor and Dean of the College of Fine Arts at University of Montevallo, the state liberal arts university of Alabama. Previous to his tenure at UM, he served four years as Dean of the College of Business, Arts, Sciences and Education at Friends University, a private, master's comprehensive university. He was Associate Dean of the College of Fine, Performing and Communication Arts at Wayne State University, chaired the School of Performing Arts at Wichita State University, and was Head of Graduate Programs in Theatre Arts at Baylor University. He earned his Ph.D. in Fine Arts with collateral areas in Arts Administration and Theatre from Texas Tech University in 1986. Peters began his career as a university theatre director-teacher with research interests in entrepreneurship and in the field of performance studies. His more recent scholarship is on collaborative creativity and innovation. Increasingly fascinated with disciplinary intersections, his latest research is a new codebook that uses performance studies as a lens to examine the impact of medical practice on patient stress. Peters was the first Managing Director of Nebraska Shakespeare Festival, Inc., a professional, non-profit theatre in cooperation with Creighton University and the University of Nebraska-Omaha. He also served as Artistic Director of the Globe Theatre of the Great Southwest. He was founder of the ARK Program at Baylor and of Finding Words at WSU, both of which involved performance in socially engaged simulations. In two terms as President of the 1,800-member Association for Theatre in Higher Education, Peters convened three national conferences focusing on curricular innovation in theatre and "artrepreneurship" in higher education.

#### **CANDIDATE STATEMENT**

I first became an ICFAD member while serving as Associate Dean at Wayne State. Since then, as a dean, I have seen ICFAD position itself prominently within the constellation of other professional development organizations to advance its mission. Its role as a member organization of "deans helping deans" is essential. Effective, respectful decanal leadership is vital for the future of the arts in higher education, and we must prepare our members to think creatively and imaginatively about change management, advocacy, diversity, technology, shared governance, new business models and sustainable practices.



#### **KIT SPICER, DEAN**

College of Fine and Performing Arts, Western Washington University

Kit was recently appointed Dean, College of Fine and Performing Arts, at Western Washington University. This is his third gig as a dean of a university arts unit ("find what you love to do well and do it" is an apt motto for his leadership career). Prior to joining Western, Kit was dean of the College of Fine Arts and Communication at Towson University (Maryland) for eight years and dean of the School of the Arts at Pacific Lutheran University (Washington), also for eight years. Kit earned his BA degree in Speech and Drama from the University of Virginia and completed his Ph.D. in Organizational Communication at the University of Texas at Austin. All of his academic leadership positions have included some combination of the arts and communication until his most recent job at Western. While at Towson, he was a board member of the Greater Baltimore Cultural Alliance and the Maryland Film Industry Coalition. He previously served as the acting executive director of the Arts Network of Washington State, serving rural and underserved populations in Washington, as well as a board member of the Tacoma Actors Guild. Kit has also consulted with a variety of arts organizations, most recently the Broadway Center for the Performing Arts in Tacoma, Washington on strategic planning, leadership succession, and a centennial capital campaign. Kit has been a member of ICFAD since 1995. Over the years, he has served as the chair of the Technology Task Force, produced the first day-long, pre-conference workshop (Technology and the Arts, when there was still a conversation about Macs versus PCs!), chaired the Career Development Task Force, was a member of the Leadership Executive Committee, and coordinated the program "The Role of Technology in the Lives of Student Artists," among other activities.

#### **CANDIDATE STATEMENT**

I am starting my 18th year of service as a dean of the arts in three different institutions, private and public. I cannot begin to count the number of times I picked up the phone and called an ICFAD colleague with a question or for advice. The community of deans helping deans nurtured through ICFAD is a unique resource for academic arts leaders. I generally learn something new and useful at our annual meetings and I always come home revived and excited about my job as dean. I welcome the opportunity to be a part of the leadership structure of ICFAD.



Western Michigan University

# College of Fine Arts



Frostic School of Art



School of Music



Department of Theatre



Department of Dance



Richmond Center for Visual Arts



WESTERN MICHIGAN UNIVERSITY

[www.wmich.edu/finearts](http://www.wmich.edu/finearts)



# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Ballot and Candidate Profiles 2014

### BALLOT AND CANDIDATE PROFILES 2014

The election will be held at the 51st Annual Conference as part of the Annual Business Meeting and in accordance with election procedures outlined in the Council's bylaws.

#### THE ANNUAL MEETING OF THE INTERNATIONAL COUNCIL OF FINE ARTS DEANS

Friday, October 24, 2014 | 11:15 a.m.  
The Westin Kansas City at Crown Center

### CANDIDATES FOR BOARD MEMBER AT-LARGE



#### DANIEL GUYETTE, DEAN

College of Fine Arts, Western Michigan University

Dan is the Dean of the College of Fine Arts at Western Michigan University. He previously served as Dean of the College of Fine Arts at the University of South Dakota and most recently as Dean of Fine and Performing Arts at Western Washington University. He has extensive experience in program and curricular design, fundraising,

leadership development, community engagement, fiscal planning and management. As an award winning theatre designer he has worked around the country while serving on various arts organizations including six years as the Commissioner of Scene Design for the United States Institute for Theatre Technology and President of the Rocky Mountain Theatre Association. Dan earned his BS in theatre and speech at Northwestern University and his MFA in scenic and lighting design at the Pennsylvania State University.

Dan has been a member of ICFAD for the past 12 years and is currently serving as interim Treasurer after completing his three-year term in 2013 as a Member at Large on the Board of Directors. He was the coordinator for the 50th Anniversary Gala event last year and led the second annual MIND workshop (Mentoring Initiative for New Deans), which he created for ICFAD in 2012. He served as Chair of the Career Development Task Force for four years, has presented several sessions, hosted panels and led multiple roundtables over the years.

#### CANDIDATE STATEMENT

ICFAD has been the most valuable organization for me personally and my career over the past decade. Many of the skills I use in work every day were discovered during sessions, talking with other deans and sharing drinks with friends at past conferences. During the last few years I have been privileged to help other deans through opportunities such as MIND, the Career Development Task Force and serving on the Board. If elected once again to the Board, I will be honored to continue serving you and this important organization.



## VALERIE B. MORRIS, DEAN

College of Charleston's School of the Arts

Valerie B. Morris has been the Dean of the College of Charleston's School of the Arts since the fall of 1998. As the Dean, she is the chief administrative officer of one of the College's six undergraduate schools. Dean Morris oversees the Departments of Art History, Music, Studio Art, and Theatre and Dance, plus programs in Arts Management, Historic Preservation and Community Planning, and also Computing in the Arts. Also under her umbrella are the graduate program of Historic Preservation in conjunction with Clemson University; the Master of Art in Teaching in Choral Music in conjunction with the School of Education, Health and Human Performance; and the Arts Management concentration in the Master of Public Administration program. She is responsible for the production of approximately 200 events per year, and she provides leadership in cultural education, programming and scholarship for the School and the community.

Prior to joining the College of Charleston, Dean Morris was the Chair of the Department of Performing Arts at American University in Washington, D.C., where she was the founding director of that institution's Arts Management Program. Dean Morris received her M.A. in Speech (Theatre Administration emphasis) from the University of Michigan, Ann Arbor, and her B.A. in Speech Arts from American University. Her publications include *The Future of the Arts: Public Policy and Arts Research*, edited with David B. Pankratz and *The Arts in a New Millennium: Research and the Arts Sector*, also edited with Pankratz, as well as numerous articles in professional journals. Dean Morris was the Executive Editor of the *Journal of Arts Management, Law, and Society* from 1982-1988 and 1990-2009.

As an organizer, session chair, panelist, or presenter, Dean Morris has participated in national and international conferences related to the arts and arts management. She also has served as an American Cultural Specialist for the USIA Arts America Program in Santiago, Chile; Kiev, Ukraine; and Montevideo, Uruguay. Dean Morris is involved in several national, state-wide and local organizations. She is a former board member of the International Council of Fine Arts Deans and the Rotary Club of Charleston, and she is a mentor for the Association of Theatre in Higher Education's Leadership Institute.

Dean Morris is a member of the Steering Committee for South Carolina's Arts in Basic Curriculum program, serves on the board of the South Carolina Arts Alliance, and the Arts Schools Network, and is a past president of the South Carolina Alliance for Arts Education. She is a board member of the Charleston Concert Association, the Charleston Jazz Initiative, and the Free Enterprise Foundation. She serves as an ex-officio member of the board of the Charleston Symphony Orchestra and as a member of the Honorary Board of Charleston Stage.

### CANDIDATE STATEMENT

Since attending my first meeting in 1999, I have promoted the importance of ICFAD as a networking outlet and information resource for fine arts deans, an advocacy mechanism for arts education nationally, a resource for professional development, a forum for discussions about cultural diversity and as a proponent of international cooperation and collaborative programming. I view ICFAD as an essential venue to keep members informed of the major issues affecting higher education and the arts, and an essential platform to facilitate investigations of institutional "best practices," with members learning from each other's successes and failures. I have served ICFAD in a number of ways, including service on the Board, on the Nominations Committee and hosting two meetings in Charleston, SC. ICFAD must continue to serve as an advocate of the arts in higher education, as a unified campus network, and as an active participant in the national movement to emphasize the importance of the arts in the lives of all citizens and the Board must lead in these efforts.





### **DEBORAH E. PRESTON, DEAN**

Visual, Performing, and Media Arts at Montgomery College

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

In 2004, Dr. Preston was selected as an American Council on Education (ACE) Fellow and was one of only two community-college administrators to graduate with that class. She has also completed the National Institute for Leadership Development Seminar and the Leadership Montgomery program. She has served recently as secretary for the Board of Directors for Adventure Theatre, the longest running children's theatre company in the DC metro region, and she has just joined the Board of Trustees for BlackRock Center for the Arts, one of the newer arts centers in Montgomery County, MD. This past year she served on the Recruiting Committee for the International Council of Fine Arts Deans as the "unofficial" liaison for community colleges.

Dr. Preston earned her B.A. in theatre from Florida State in 1986 and her M.A. in English from the same institution in 1988. She received her Ph.D. in English with an emphasis in dramatic literature from Tulane University in 1998.

#### **CANDIDATE STATEMENT**

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



## ALDEMARO ROMERO JR., DEAN

College of Arts and Sciences at Southern Illinois University Edwardsville

Aldemaro Romero was born in Caracas, Venezuela. 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 more than 30 years of experience in academia, about half of which has been in administrative roles. Currently he is the Dean of the College of Arts and Sciences at Southern Illinois University Edwardsville (SIUE) and the departments of Art and Design, Music, and Theater and Dance, as well as the University Museum, are under his supervision.

His experiences with the Fine Arts include the design and implementation of a 50 million-dollar campaign for the construction of a Visual and Performing Arts Center at SIUE. He oversaw the remodeling and expansion of the Art and Design building at SIUE, a 14 million-dollar project aimed at providing the most modern facilities to faculty and students. His late father, Aldemaro Romero Sr., was an internationally renowned composer and orchestra conductor. Despite his academic background in the sciences he has maintained a profound interest in the performing arts. His father was a symphony orchestra composer and conductor and he have followed his footsteps conducting his music as well as other composers' music. Also, he and his wife are collectors and patrons of visual arts, particularly Latin American paintings.

Along with his administrative responsibilities, he has also had an accomplished career as a scholar with more than 780 publications, including 17 books. He has also produced, directed, written and/or hosting a number of TV and radio shows in several countries including the U.S.

### CANDIDATE STATEMENT

I am extremely interested in becoming a board member of the ICFAD for a number of reasons. First, since I became the Dean of the College of Arts and Sciences at Southern Illinois University Edwardsville (SIUE) I have been attending ICFAD annual meetings regularly and I found both the presentations and informal meetings extremely informative and useful.

Although I am a scientist by training I have always been extremely interested in the fine arts since I was a child. My father was a symphony orchestra composer and conductor and I have followed his footsteps conducting his music as well as other composers' music. Also, my wife and I are collectors and patrons of visual arts, particularly Latin American paintings.

Given my passion for the fine arts I am very concerned about a number of issues affecting these disciplines. One is the "graying" and shrinking of audiences to the fine arts. Another is the lack of understanding by the general public about the value of a degree in these fields despite strong evidence supporting such an education; that has translated into less and less support for the arts in general. Finally I am also concerned by the lack of diversity at different levels in arts organizations. I believe that if we are going to thrive, ICFAD needs to take a leadership role in making the fine arts a much more attractive endeavor by crafting an effective communication strategy, something in which I have experience as communicator using not only conventional media but social media as well. If we want to attract new audiences, particularly young ones, we need to embrace new technologies that will make those audiences to feel enticed to participate in the arts. As someone with a background in the sciences I think I can contribute to develop bridges between the sciences and the fine arts. Finally, as a Hispanic who has been successful in academia I think I can serve as an example to individuals from underrepresented groups to pursue this kind of interests.

Thus, I see serving in the Board of Directors of ICFAD as a way to contribute to the profession from many different points of views.



# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Ballot and Candidate Profiles 2014

12:30 – 1:30 p.m.

**Lunch and Networking**

Century B

**proudly sponsored by**



*What if . . . your people made the leap from mistrust, missed opportunities and "power plays" to higher ground, bringing out their best thinking together? What if . . . the innovation and excellence already present could be accelerated? We design and facilitate uncommonly transformative and enjoyable multi-stakeholder conversations that matter . . . to you and the arts.*



### **MICHELLE WHITECLIFFE, PRESIDENT**

Whitecliffe College of Arts & Design

Michele Whitecliffe has been President of Whitecliffe College of Arts & Design since the death of her late husband in 2001. Greg and Michele founded the College back in 1982 and stumbled across ICFAD by chance in the early 1990s. ICFAD played a significant part in Whitecliffe gaining Degree status in 1994, through supporting references and individual

members reviewing programmes as well as participating in workshops.

This camaraderie and engagement has continued over the years through exchanging faculty in post graduate workshop programmes and reviews, and to date Whitecliffe has enjoyed some wonderful relationships with institutions around the United States. The strengths of our programme through various associations has given Whitecliffe a wonderful global overview and today Whitecliffe College of Arts & Design stands out as one of the most prestigious art & design colleges in New Zealand.

As President my role has been shaped to suit my skills in supporting graduates with jobs in the industry, helping define the role of art and its value within our society, giving students life changing experiences and, of late, assisting in promoting our College globally. Whitecliffe takes a broader view, one that acknowledges that art does not exist in a vacuum, it always has a context. Whitecliffe continues to prides itself in its contextual studies, including business and professional practice papers which help identify a student's place in their working profession.

#### **CANDIDATE STATEMENT**

BEING PART OF ICFAD allows me to support other Deans in a similar position as myself to have sensitivity towards this fast moving technological world and together educate graduates to value the importance of sustainability and fairness in the world of art and design. How we move forward with sensitivity, creative thinking and caring for the land that feeds us, will give our children's children some security for a positive future.





## At a Glance: About the Facility

- Located on the riverfront at the corner of Front and King Streets
- Total project cost \$9.6 million
- Approximately 30,000 square-foot building
- 450 seats in the main stage theatre
- 100 seats in secondary performance space (Black Box)
- Three classrooms 17' x 35' — can be combined into one classroom 51' x 35'
- Expansive 2,250 square-foot lobby
- State-of-the-art sound and lighting package
- Roof top terrace to accommodate 150 patrons
- Three stories:
  - First floor—lobby, main entrance to both theatres, box office, concessions, scene shop, dressing room, and restrooms
  - Second floor—balcony entrance to main theatre, classrooms, restrooms
  - Third floor—offices, costume shop
  - Basement—orchestra pit
- Architect: Vantage Architects, Inc., La Crosse
- General Contractor: C.D. Smith, Fond du Lac



# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

1:45 – 3:00 p.m.

### Dean / Associate or Assistant Dean Breakouts

#### Addressing Solutions: Personnel Challenges in the Life of a Dean

Shawnee Mission

*This session presents varied personnel challenges the Dean faces and suggestions for handling them. Examples include managing colleges with multiple units in addition to the arts; managing college reorganization; handling difficult reappointment, tenure and promotion cases; dealing with "bullies;" and issues related to time management. Facilitators and participants will discuss these and other challenging scenarios faced by the Dean and suggest approaches to dealing with them.*



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



**DR. JOHN R. CRAWFORD** currently serves as Dean of the College of the Arts. From 2006-2009 he held the position of Associate Dean and from 1996-2006 he served as Director of the School of Theatre and Dance at Kent State University and Producing Director of Porthouse Theatre, a professional URTA theatre in Summit County, OH that is in affiliation with Kent State University. He has taught as part of the dance and theatre faculty at Kent since 1988 and became a full Professor in 2001. Within the School of Theatre & Dance, he also has served as Artistic Director of the Kent Dance Ensemble and as Dance Coordinator. Prior to his appointment at KSU, Dr. Crawford was musical director in Dance at James Madison University in VA and served as adjunct faculty at Temple University in Philadelphia. Crawford has performed professionally as a dancer and actor with such companies as the Richmond Ballet, VCU Dance Company, Kings Productions, Busch Entertainment Corporation, Ann Vachon/Dance Conduit and Porthouse Theatre. He performed for eleven years with Leaven Dance Company, a professional sacred dance company.



**DR. JEFFERY ELWELL** A former journalist turned playwright turned professor is now the Dean of the UTC College of Arts and Sciences. Dr. Jeffery Elwell in 2012 joined the College from Auburn University at Montgomery (AUM) where he served as Special Assistant to the Chancellor for Strategic Initiatives. An experienced playwright and director, he received his doctorate in speech communication and theatre from Southern Illinois University at Carbondale. Elwell served in multiple roles at AUM including Chief Academic and Student Affairs Officer, Dean of Graduate Studies, and Professor of Dramatic Arts.



**DR. VENNY NAKAZIBWE** Until recently, Dr. Venny Nakazibwe, has been the Dean of the Margaret Trowell School of Industrial and Fine Art at Makerere University, Kampala-Uganda, a post she has held since 2010. Makerere University is the oldest and premium University in East Africa. Founded in 1937, Margaret Trowell School of Industrial and Fine Arts has three departments: Fine Art; Industrial Arts and Applied Design; and Visual Communication Design and Multimedia. It is one of the three Schools in the College of Engineering Design Art and Technology (CEDAT). It is a close-knit community of faculty, students, and professionals, and it is the Center of excellence in the arts for the East African region, offering programs in fine art and industrial design at Bachelors, Masters and PhD level.



**MICHAEL HAGA** Associate Dean at the College of Charleston School of the Arts in Charleston, South Carolina, is responsible for the School's administrative activities as well as projects related to educational and cultural programming and donor stewardship. He also is a member of the Art History Department's adjunct faculty, and he serves on the College's Deans' Assessment Committee and the Staff Professional Development Program Committee. Mr. Haga has written exhibition reviews for *The New Art Examiner*, *Art Papers*, *Carolina Arts*, and the *Charleston City Paper*. He has been a presenter at conferences of the Arts Schools Network, the Association of American Colleges and Universities, and the International Council of Fine Arts Deans. Mr. Haga has served as a slide juror for the *Piccolo Spoleto Craft Exhibition* for several years and is President of the Advisory Board of *Fine Craft Shows Charleston, LLC*. Mr. Haga has judged numerous exhibitions in the Southeastern United States and has been a grant panelist for organizations such as the South Carolina Arts Commission, the Coastal Community Foundation of South Carolina, and the Oregon Arts Commission.



**FRANCO SCIANNAMEO** Born in Italy, Violinist, Musicologist and Cultural Historian Franco Sciannameo studied in Rome at the Conservatorio di Musica "Santa Cecilia" (D.M. in Violin Performance, Literature, and Pedagogy), and later at the Accademia Chigiana in Siena and Accademia Nazionale di Santa Cecilia in Rome. He holds advanced degrees in Historical Musicology and Cultural Studies from the University of Pittsburgh.

Always concerned with the role of artists in society, Franco Sciannameo writes and lectures extensively on contemporary music and its relation to politics, cinema, and the arts. He has worked with a number of celebrated composers, including Giacinto Scelsi, Nino Rota, Ennio Morricone, Franco Donatoni, and Paul Chihara with whom he collaborated on many performances and recordings. Sciannameo's articles and essays are featured regularly in *The Musical Times* (London) while his most recent books include *Nino Rota's The Godfather Trilogy* (Rowman & Littlefield, 2010), *Phil Trajetta (1777-1854), Patriot, Musician, Immigrant* (CMS Monographs and Bibliographies in American Music, 2010), *Music as Dream: Essays on Giacinto Scelsi* (Rowman & Littlefield, 2013), and *Experiencing the Violin Concerto: A Listener's Companion* (Rowman & Littlefield, 2015).

## The Mercurial Role of the Associate Dean *Pershing Place South*

*This session aims at igniting a discussion on the many roles and issues associate deans assume and confront in the course of their appointments, such as transparency in considering the assoc. dean as the dean's confidant or just a good soldier; the role of the assoc. dean as mediator in working with students during periods of conflict; the clear definition and sharing of responsibilities with more than one assoc. dean; problems of deanship representation arising when working with donors and/or attending official academic functions and conferences. These and many more topics will enliven this session and inspire group discussion.*

3:00 – 3:15 p.m.

### Reflective Break

*An opportunity to converse with colleagues about effective practices and prospective research*





## TIM CARL, AIA

Higher education institutions are seeking new ways to prepare students for the 21st century while maximizing resources--both capital and financial. There is a growing faction investing in the arts to lead the way, and they're seeing exciting returns.

Colleges and universities are not only renovating outdated arts buildings to attract and prepare arts students with state-of-the-art facilities, they are also taking a broader view of what the arts can do, exploring how facilities and programming can

impact the entire campus and the surrounding community. We've had the privilege of listening to, thinking with and designing for visionary clients like Macalester College (St. Paul, MN), Los Angeles City College, the University of Minnesota, and California State University Northridge as they imagine the arts as a vehicle for campus development.

Read on to see how these institutions are using the arts to drive academic excellence and innovation, revitalize underutilized facilities and campus spaces, and incorporate new public programming to deepen their relationships with their surrounding communities and improve their bottom lines.

### LEARN

Professional artists are creating and presenting their work in new ways--from incorporating new technologies, to exploring forms that cross disciplinary lines, to presenting their work in nontraditional spaces. Many audiences, too, are looking for more intimate, engaging artistic experiences that break from the traditional.

As a result, colleges and universities are reinventing the way they support their students as they train for sustainable careers in the arts. Campus arts facilities are a significant part

of that support structure and the classrooms and performance spaces within them are being reinvented as a result. For example, flexible studio spaces--formerly limited to the "black box" model--are now outfitted with malleable stage and seating arrangements, state-of-the-art technology, and when possible, windows to allow natural light when appropriate. These spaces not only increase a facility's available rehearsal, performance and event spaces but also support the exploration of new forms.

The rehearsal studios at Valley Performing Arts Center at California State University Northridge are designed to host a broad range of disciplines and events. The first sits on the upper level with large windows overlooking the university's historic orange grove. The second is on the ground level and opens up to a courtyard that serves as an additional outdoor rehearsal and performance

space. Both have sprung floors, overhead pipe grids, company switches, black-out capabilities, and variable acoustic draperies to accommodate a variety of uses.

These institutions are at the same time dedicated to providing world-class training with more traditional state-of-the-art spaces. They are refurbishing studios and recital and concert halls to update aesthetics, acoustics and technology. The challenge then is to create a space that can be constantly in use, with a flexible infrastructure that supports a diversity of programming, without decreasing the technological superiority of the space.

Los Angeles City College's music building, Clausen Hall, is undergoing a significant renovation as part of a larger effort to elevate the quality and capacity of the school's popular music department. Features include an expanded and updated 190-seat recital hall, new 150-seat lecture hall, electronic music labs, additional practice rooms, new recording studios, improved acoustics in all rooms, and new music library, reading room and listening lab.

The recital hall posed the biggest challenge with limited volume for acoustics. HGA eliminated the existing dropped ceiling and added a penthouse to increase the volume of space. The room was demolished down to the existing structure and rebuilt with

# REACHING HIGHER:

new sloped floors for increased seating capacity, new variable acoustic draperies to account for diverse programming, new angled acoustic wall panels, ceiling reflectors and new support spaces such as a green room, recording booth and piano storage.

## GATHER

Many original campus plans lacked a cohesive arts corridor; the arts programs have grown incrementally over the years, often silo-ed in their own building or in makeshift corners of campus. By pulling the arts together, students and faculty benefit from increased campus visibility and synergy between the different disciplines. This cross-fertilization inspires and encourages students to learn about and practice their own art form as well as incorporate ideas from other disciplines.

Arts centers are also being designed to become the new campus Commons, attracting students who might not ordinarily enter an arts building. They include space for all students to gather and study in groups or in solitude, with access to technology, interactive resources, cafés and lounges. These spaces also

# ARTS AS THE VANGUARD

include physical transparency--with glass interior walls and windows to the campus--so the buildings become not just any gathering space, but one with a creative energy that attracts the entire campus.

"Virtually every student on campus will enter this building in the course of a year for some reason or another--either to see a performance, see an exhibition, talk with friends, or simply to come into the atrium or find one corner of the building to study or read or work on a computer." Brian Rosenberg, Macalester President

The Janet Wallace Fine Arts Center at Macalester College in St. Paul, Minnesota, is a 1960s-era arts complex with music, visual arts, and theatre buildings. Although linked together, the original architecture barricaded each discipline with no opportunities for interaction. The complex was also removed from the flow and energy of the heart of campus. Many students avoided the area, and those who did pass through it had no walkways to follow. HGA's recent renovation transformed the existing buildings into a state-of-the-art visual and performing arts complex anchored by a light-filled, two-story commons to encourage interaction and change the dynamic of that area of campus, making a new social and creative hub.

## REINVENT AND ATTRACT

Broadening the vision for arts facilities opens the door to thoughtful and entrepreneurial programming. We've seen this have an impact on a college's ability to serve students with interdisciplinary academic opportunities, and to animate dormant areas of campus by attracting all students and faculty as well as the public, deepening relationships with an institution's community and generating new revenue.

"The ambitious renovation has promised to transform Northrop into a modern, technology-rich performance space and academic center that would turn the landmark into a hub of daily campus life."--MinnPost, December 2011

The University of Minnesota renovated its historic 1929 Northrop Auditorium, located in the heart of the Twin Cities campus. The first goal was to renovate the auditorium to better serve its range of programming, from student concerts to national and international performers and speakers. Before

**"Our goal is to stimulate creativity and inspire learning by providing a welcoming, modern and industry-current environment."**  
**Daniel Wanner, Music Department Chair**

its renovation, Northrop was famous for its bad acoustics, with some suggesting dynamite was the best solution. A little less dramatic solution was to gut the auditorium, shrinking the footprint from 4,800- to 2,700-seat capacity, and essentially building up a new shell to carefully modulate sound off the architectural shaping of balconies, stone, wood and plaster walls.

The broader goal was to change the role of the auditorium from a "rock in the stream" of campus life - where student traffic only flowed around the building--to a central crossroads. The renovation opened space on four sides of the building, making room for a new small flexible theatre used for lectures, rehearsals and performances as well as classrooms for three interdisciplinary programs, lounges and a café. By housing the three academic programs within a performing arts building, the University revitalizes a formerly underutilized yet iconic building, encourages the intersection of students from all disciplines and facilitates an education based on the cross-fertilization of concepts, ideas, and learning.



# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

3:15 – 4:15 p.m.

### Innovations in Social Justice

Century A

Gail Baker, Dean and Professor of Communication, College of Communication, Fine Arts and Media, University of Nebraska - Omaha

*Inclusion and diversity present both challenges and opportunities for arts administrators in the 21st Century. This panel will discuss effective strategies for building and retaining diverse faculty, staff and students. The role of social innovation and social justice in today's academic environment will also be explored.*

6:00 – 7:30 p.m.

### Closing Cocktail Reception

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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.



**ROB GIBSUN** is a poet and visual artist from Richmond, Virginia. A TEDxRVA Speaker, his work is published in Kinfolks Quarterly, Minetta Review, Love is the Law Magazine and others. Rob graduated with a Bachelor's degree in Illustration from Virginia Commonwealth University and coached the 2014 VCU slam poetry team, placing 2nd in the nation at the College Unions Poetry Slam Invitational. Soon after, he was selected to

feature on Season Four of TVOne's premier poetry and music show Lexus Verses and Flow. Rob combines vibrant imagery with theatrical performance to tell his story and the stories of the unvoiced. He believes "Art is life therapy; through creative expression, we spit out the pains of self-oppression to make room for inner-peace." Find more of his work at [robartistic.weebly.com](http://robartistic.weebly.com).



**ERIC STANLEY** Growing up, Eric Stanley was always musically inclined. Born in Chesapeake, VA on April 19, 1991, Eric lived in a household surrounded by musicians. His mother played the piano while he, his sister, and brother would sing along. It was when Eric watched his older brother play the viola during one of his family's music sessions that molded his interest in the instrument. So at age 12, he decided to learn

how to play the violin. What began as an elective in middle school, developed into a second nature for Eric. As he entered high school, he went on to receive professional training from Yasha Tulchinsky and joined the Richmond Youth Symphony Orchestra.

Eric is a master of his craft; the musical protégé has elevated his passion, by performing with the "Airplanes" singer/songwriter B.O.B., Maybach Music's Wale and RocNation's very own J. Cole. Eric performed at Learning 2011 in Orlando, Florida in which President Bill Clinton served as keynote speaker! With just homemade videos recorded in his dorm room with his violin and beats as accompaniment, Eric has reached over 94,000 subscribers online and surpassed 15 million total upload views worldwide. His music can be found here: [www.YouTube.com/user/estan247](http://www.YouTube.com/user/estan247)

Eric is sharpening his musical abilities by studying music & business at Virginia Commonwealth University in Richmond, VA. Eric also knows how to play the piano and is currently learning the guitar. When Eric is not making music, he enjoys playing basketball as a way to relax.

Eric is multi-talented and thrives to inspire others through the chords of his violin.



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# ICFAD's 51<sup>st</sup> ANNUAL CONFERENCE

## Kansas City, Missouri

### SATURDAY, OCTOBER 25, 2014

8:00 a.m. – 8:45 a.m.

#### **Board of Directors meeting**

*Board Room*

9:00 a.m. – 10:00 a.m.

#### **Kansas City's Creative Economy**

*Century A*

*KCMO Arts Convergence: Becoming a 21st Century Cultural Center, is a ten-year planning report resulting from two years of methodical analysis and community engagement by the Mayor's Task Force for the Arts. The complete Mayor's Task Force for the Arts report can be found at [www.kcmayor.org](http://www.kcmayor.org). The report will guide the City's efforts to capitalize on the momentum of the local creative economy and solidify itself as a 21st century cultural center. Utilizing both human capital and the City's dynamic arts infrastructure, the City is poised to begin implementing strategies to address the four areas of the plan that include: arts education, institutionalizing the role of arts in the City's overall operations, increasing cultural tourism, and embedding arts and culture into planning of neighborhoods.*

**At 10:15 a.m.**, we will embark on a unique tour of art, design and culture in downtown Kansas City, Missouri, America's Creative Crossroads! Buses will return to the Westin by 3:00 p.m.

*Pershing Road*



**PORTER ARNEILL** Born near the confluence of the Baby Boom and Generation X to an architect father and an artist mother, Porter Arneill loves the adventure of navigating all realms of life, art, design and government. He holds a Master's degree in fine art from the Massachusetts College of Art and has created and exhibited his own work while assisting on a range of art programs and projects in the US, Europe and China. After discovering a knack for administration and an appreciation for a steady paycheck in the 90s, he embarked on a new career trajectory as an "accidental arts administrator."



**HARLAN BROWNLEE** President and CEO of ArtsKC-Regional Arts Council, possesses a passion for the arts guided by a disciplined approach to change. Understanding the transformational power that the arts have to improve the quality of life for a community, he has led ArtsKC in developing community partnerships dedicated to ensuring access to the arts and cultural development for the region. Brownlee has worked for thirty years in the arts field as a performing artist, arts educator, and arts administrator. From 2005 to 2009, he served as the Executive Director for Kansas City Young Audiences, a non-profit dedicated to engaging all youth in the arts, promoting creativity, and inspiring success in education.



**JULIE GORDON DALGLEISH** joined Charlotte Street Foundation (Kansas City MO) in August 2013 as Executive Director, following the 16-year tenure of its founder, David Hughes, Jr. Transitioning from her role as principal of the Minnesota-based consulting firm, Arts Development Associates (ADA), Dalglish has worked for more than 30 years in communications, planning, management, program development, and evaluation for a wide variety of performing and visual arts enterprises and cultural, government, and funding agencies throughout the United States and in Canada, England, and New Zealand.



**PETER WITTE** serves as dean of the Conservatory of Music and Dance at the University of Missouri-Kansas City. During his tenure UMKC's conservatory has established and renewed partnerships with a broad range of artistic, educational, and civic organizations, including a performance at (le) poisson rouge in New York City, annual performances at the new Kauffman Center for the Performing Arts and the historic Folly Theater in Kansas City, and international relationships with the conservatories in Beijing, Shanghai, Tianjin, and Hongzhou, China. Previously, Mr. Witte served as chair of the Department of Music at Kennesaw State University in metropolitan Atlanta, a position he held from 1999 to 2008. At KSU, Mr. Witte helped plan and open the Bailey Performance Center, hailed as "a beaut" by the Atlanta Journal-Constitution, and now the home of annual residencies by the Atlanta Symphony Orchestra.

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# KANSAS CITY'S MONUMENTAL PUBLIC ART PROGRAM

## VISIONARY HISTORY

On December 11, 1986, good timing and political will combined to enrich the cultural landscape of Kansas City as the City Council unanimously adopted the One Percent for Art Ordinance. Today, the City boasts a museum-caliber collection of more than 36 public artworks throughout the city.

While the one percent for art ordinance codified the City's program, the concept of art in Kansas City's public realm has a much longer history. Private initiatives lead to numerous projects in the early 20th century and, after the Municipal Art Commission was established in the 1926 City Charter, a few projects were implemented sporadically over the decades on City property. With strong citizen support, the interest in public art piqued in the late 1960s and Resolutions passed in 1970 and 1981 encouraged a percent of construction costs for municipal buildings be devoted to aesthetic ornamentation and adornment. Unfortunately, without a full commitment to fulfill these resolutions, and a mostly volunteer staff, only a few relatively small public art projects were completed during this time. Happily, the resolutions did lay the groundwork for a stronger mandate and, through the efforts of a dedicated group of citizen volunteers and elected officials, Ordinance 60321 passed in 1986 which established the Public Art Fund and affirmed the requirements for the Percent for Art Program. Since then, the Art Commission has worked to serve as a catalyst for artistic growth and aesthetic excellence in the Kansas City community.

## HOW DOES THE PROGRAM WORK?

For each new or renovated city building project, 1% of the estimated construction budget is set aside for "features of aesthetic ornamentation and adornment." The Municipal Art Commission establishes an independent panel for each project comprising citizens, building occupants, city staff, architects and arts professionals. Based on national Best Practices, panels review portfolios submitted by artists from across the U.S. and select the artist (or in

some cases artists) who work alongside the building design team to develop and install artwork. Kansas City's One Percent for Art program is similar to the more than 350 municipal programs across the U.S.

## EXPANDING INITIATIVES IN PUBLIC ART

As Kansas City's One Percent for Art Program has become established and nationally recognized, other public art initiatives have developed in the Kansas City metropolitan area. There's public art programming in Lee's Summit and Blue Springs. In Kansas, Johnson County has a 1% for art requirement and both Leawood and Overland Park implement public art programs. The Kansas City Area Transit Authority recently implemented a public art program for the new MAX line and the Kemper Museum, in partnership with DST Systems Inc., has installed some remarkable artworks in downtown Kansas City. Grand Arts has also facilitated the creation of some remarkable temporary public art projects like last year's IOU/USA by John Salvest. Avenue of the Arts and the Art in the Loop Foundation have garnered national attention and added another layer of temporary and permanent public art in the urban core.

These programs and initiatives create a rich environment for public art and foster a sense of pride in community. The last 20 years of public art has been a time of opportunity and growth for which the Kansas City Percent for Art Program has played a vital role.

Studies clearly indicate that corporations and individuals are most attracted to communities that offer basic comforts along with unique amenities. To compete in today's world and to serve the citizenry in a mutually beneficial and sustainable way, municipalities are required to think outside of the proverbial box. In addition to building and maintaining the physical infrastructure of their community, civic leaders in the twenty-first century must continually bolster the ever-evolving cultural identity or "civic infrastructure" of their community. While public art is not singular in this aim, it is a mainstay in the success of numerous municipalities in the United States.



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Seton Hill University  
Shenandoah University  
Shorter University  
Southeastern University  
Southern Illinois University Edwardsville  
Southern Methodist University  
Southwest Baptist University  
Southwestern University  
St. Cloud State University  
SUNY New Paltz  
SUNY Fredonia  
Texas Christian University  
Texas Tech University  
Texas Woman's University  
The Community College of Baltimore County  
Towson University  
University of Alabama Tuscaloosa  
University of Arizona  
University of Calgary  
University of California Santa Cruz  
University of Central Oklahoma  
University of Connecticut  
University of Delaware  
University of Florida  
University of Hartford  
University of Illinois Urbana Champaign  
University of Kansas  
University of Kentucky  
University of Louisiana at Monroe  
University of Maryland  
University of Massachusetts Dartmouth  
University of Memphis  
University of Michigan  
University of Missouri at Kansas City  
University of Missouri St Louis  
University of Montana  
University of Montevallo  
University of Nebraska Lincoln  
University of Nebraska Omaha  
University of New Mexico  
University of North Texas  
University of Northern Colorado

University of Northern Iowa  
University of Oklahoma  
University of Regina  
University of San Diego  
University of South Carolina  
University of South Dakota  
University of South Florida  
University of Southern California  
University of Southern Mississippi  
University of Tennessee Chattanooga  
University of Texas Austin  
University of Texas Dallas  
University of Texas Tyler  
University of Tennessee  
University of Tennessee at Knoxville  
University of Toledo  
University of Utah  
University of Victoria  
University of Wisconsin Green Bay  
University of Wisconsin Madison  
University of Wisconsin Stevens Point  
University of Wisconsin La Crosse  
University of Wisconsin Whitewater  
Utah State University  
Valdosta State University  
Ventura College  
Virginia Commonwealth University  
Virginia Commonwealth University - Qatar  
Virginia Tech University  
Viterbo University  
Wayne State University  
Webster University  
West Virginia University  
Western Carolina University  
Western Connecticut State University  
Western Illinois University  
Western Michigan University  
Western Washington University  
Wheaton College  
Whitecliffe College of Art and Design  
Wichita State University  
Winthrop University  
Woodbury University  
York University





# ICFAD PRESIDENTS

2012-14

Lucinda Lavelli  
University of Florida

2010-12

Raymond Tymas-Jones  
University of Utah

2008-10

Ron Jones  
University of South Florida

2006-08

Richard Toscan  
Virginia Commonwealth University

2004-06

Maurice Sevign  
University of Arizona

2002-04

Donald Gephardt  
Rowan University

2000-02

Richard W. Durst  
The Pennsylvania State University

1998-00

Margaret M. Merrion  
Western Michigan University

1996-98

John Smith  
University of South Florida

1994-96

Donald Harris  
Ohio State University

1992-94

Rhoda-Gale Pollack  
University of Kentucky

1990-92

Robert Garwell  
Texas Christian University

1988-90

Vaughn Jaenike  
Eastern Illinois University

1986-88

Nat Eek  
University of Oklahoma

1984-86

Kathryn A. Martin  
University of Montana

1981-84

Andrew J. Broekema,  
Ohio State University

1980-81

Grant Beglarian  
University of Southern California

1978-80

Eugene Bonelli  
Southern Methodist University



# ICFAD CHAIRPERSONS

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

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

# ICFAD EXECUTIVE DIRECTORS

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



OCTOBER IS



NATIONAL  
arts&humanities  
MONTH

\*UNIVERSITY OF SOUTH FLORIDA

## ICFAD Celebrates National Arts and Humanities Month

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

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





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& MASS COMMUNICATION**  
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