

Annual Report

2013 - 14

art + craft + design in our community and beyond

ALBERTA COLLEGE OF ART + DESIGN



Year in Review

COMMUNICATION AND COMMUNITY OUTREACH

- External newsletter developed and launched
- Catalyst Magazine delivered to over 8,000 households
- Social media engagement increased by 100%
- Sponsorships engaged with Sled Island, TedX, CUFF and Nuit Blanche
- 76+ events planned and organized with community groups
- New website started - to be launched in early 2015
- New partnerships created with Alberta Culture, the City of Calgary, the City of Airdrie.

SUSTAINABILITY STRATEGIES

- Comprehensive Institutional Plan written
- New MFA program approved – first cohort 2016
- Funding proposals underway for redevelopment of Main Mall
- Strategic plan development process approved to deal with budget shortfalls (see below)
- College programs aligned with the needs of industry for knowledge workers
- Signature projects announced - Centre for the Creative Entrepreneur, Institute for the Creative Process, Diversity Centre of Excellence, Content Creation/Film Centre, and Rural Engagement Pilot Projects

Sustainability Strategic Planning Process launched:

PRIORITY ONE:

A STRONG ACADEMIC PLAN

- modernize, renew and align the curriculum
- review teaching and learning environment
- identify new and better ways to integrate student services

PRIORITY TWO:

A ROBUST ENROLLMENT GROWTH PLAN

- establish growth thresholds and new program growth

PRIORITY THREE:

A COMPREHENSIVE ENGAGEMENT STRATEGY

- community stakeholders
- all levels of Government
- arts and cultural groups
- branding

PRIORITY FOUR:

A FINANCIAL PLAN TO SUPPORT SUSTAINABILITY

- growth required to be sustainable
- funding model review (tuition levels and grants)

PRIORITY FIVE:

A SOLID SHORT AND LONG-TERM FACILITIES PLAN

- implementation of learning space renewals and upgrades that accommodate 21st century learning
- capital expansion

STUDENT SUPPORT

- Academic Advisor hired
- Student Handbook and Student Services Directory developed
- Strategy for raising funds for scholarships initiated
- New payment option using Aeroplan credit points launched
- Degree Audit system selected – to be implemented in 2015
- Financial Aid and Awards Advisor position created
- Proposal completed for the design and build of a Creative Commons – providing modern learning and collaborative space

FACULTY AND STAFF SUPPORT

- Settlements for collective agreements reached

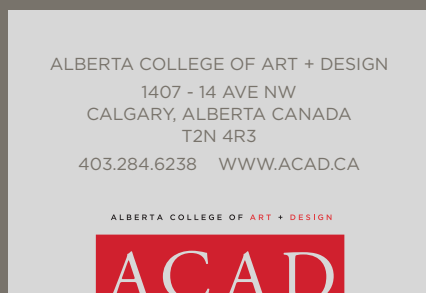
DONOR PARTNERSHIPS

- New ACAD Squares program established

ALUMNI RELATIONS

- Strategy for alumni outreach developed, including the creation of new awards and scholarships
- New agreements signed for special alumni insurance rates
- Alumni Discovery Initiative developed and funded – to be implemented in 2015

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| COVER: ANDY NICHOLS PHOTOGRAPHY

Accountability Statement

December 31, 2014

The Alberta College of Art and Design's annual report for the year ended June 30, 2014 was prepared under the direction of ACAD's Board of Governors, in accordance with the *Fiscal Management Act* and ministerial guidelines established pursuant to the *Fiscal Management Act*. All material economic, environmental and fiscal information of which we are aware has been considered in the preparation of this report.



M. Carol Ryder
Chair, ACAD Board of Governors

Board of Governors*

James Peacock, QC
Chair

Ian Fitzgerald
Faculty Representative

Natasha Pashak
Public Member and
Alumnae

Susan Thomas
Public Member

Dan Barnfield
Non-Academic Staff
Member

Margaret-Jean Mannix
Vice-Chair

Carol Ryder
Public Member

Sue Anne Valentine
Public Member
(retired December 2013)

Dr. Daniel Doz
President and CEO

Cynthia P. Moore
Public Member

James Stanford
Public Member

Teresa Tam
Student Member

Greg Forrest
Public Member

Sheila O'Brien
Public Member

*AS AT JUNE 30, 2014

Management Responsibility for Reporting

The Alberta College of Art and Design's management is responsible for the preparation, accuracy, objectivity and integrity of the information contained in the Annual Report - including financial statements, performance measures, and supporting management information. Systems of internal control are designed and maintained by management to produce reliable information that meets reporting requirements. The system is designed to provide management with reasonable assurance that transactions are properly authorized and executed in accordance with all relevant legislation, regulations and policies, that reliable financial records are maintained, and that assets are properly accounted for and safeguarded.

The Annual Report has been developed under the oversight of the Board of Governors and is prepared in accordance with the *Fiscal Management Act* and the *Post-Secondary Learning Act*. The consolidated financial statements have been prepared in accordance with Canadian public sector accounting standards. The Auditor General of the Province of Alberta, the institution's external auditor appointed under the *Auditor General's Act*, performs an annual independent audit of the consolidated financial statements in accordance with general accepted auditing standards.



Dr. Daniel Doz
President and CEO



Donald Dart
Sr. Vice President,
Finance and Administration



A Message from the Board Chair

One of ACAD's strategic goals is *Stewardship and Sustainability*, challenging the College and its collaborators to embrace prosperity objectives designed to both make today better and to inspire a new energy within the institution. Prosperity in this context reaches beyond monetary gain and is understood through a broader, balanced and interdependent lens that measures incremental successes as economic prosperity, social prosperity and cultural prosperity.

The 2013-2014 Annual Report focuses on the sustainability of the College and how we are building the capacity to continue to be a vital catalyst in the creative thinking and energy of our City, our Province and globally. We have an 88-year history of success and the profiles within this report tell the story of how artists and designers shape our communities, provide innovation in today's knowledge economy, and create content that influences the world around us.

As we reflect on the year and our accomplishments, it is clear that we have an exciting future. I invite you to be a part of that future.

A handwritten signature in black ink, reading "M. Carol Ryder". The signature is stylized and cursive.

M. Carol Ryder
Chair, Board of Governors



A Message from the President + CEO

We often talk about “What” we do to help our students realize their potential in art, craft and design most notably, provide the learning tools and the discipline of practice for our students. What is often more difficult to articulate, is the “Why” ACAD exists? What is our institutional impact on the Alberta landscape and what is the impact our graduates have on the economic, social and cultural prosperity of the Province.

There is no doubt that our students, faculty, staff and alumni have positively and significantly impacted issues related to wellbeing, corporate innovation, effective communication, enhancement of public spaces, and education. We have first-hand evidence, as you will see when you read through the inspiring stories in the pages of this report, that by embracing the creativity that is all around us, we will live richer and more rewarding lives.

We invite you to read about our accomplishments over the past year. We also challenge you to explore the creativity that is in you and around you, making the connection between how the experience of art and design is making your life and the world all around us better

Dr. Daniel Doz
President + CEO



Operational Overview

Founded in 1926, ACAD has been a major contributor to Canada's visual culture in the 20th century, with many of its graduates gaining significant national and international reputations as artists, designers and creative leaders. With an annual grant of just over \$12 million, an annual budget of \$20.6 million and employing over 200 staff, ACAD provides accredited degree-standard education and learning opportunities to 1,200 students enrolled in full- and part-time studies in a wide range of art, craft and design studio disciplines. This year marked a major milestone for ACAD. In addition to offering credentialed undergraduate degrees in a variety of program areas, the College was approved to offer its first graduate program, a Masters of Fine Art in Craft Media, making it the only college in the Province to offer and confer university-level undergraduate and now, graduate degree programs.

ACAD is one of only four art and design schools in the country and it is the only college in the Province with a provincial mandate to deliver art and design education. The College is also one of the only Canadian specialized art and design higher education institutions to be entirely accredited by the National Association of Schools of Art and Design (NASAD). This international designation opens new paths for ACAD undergraduate students to pursue graduate degrees and brings new students to Alberta. Broadening international outlook and internationalizing a CV are competitive advantages in demand by organizations while aligning with the Alberta government's desire for Albertans to be global citizens.

Finally, the College is ranked as one of the top post-secondary institutions in job placement and career satisfaction particularly in the design degree programs where 95% of our graduates find employment within the first year of graduating. It has also been home to some of the most exciting and authoritative voices in Canadian art with many profoundly shaping the contemporary art movement not only in Alberta and Canada but around the world. In fact, ACAD has more Governor General Award winners than any other post-secondary institution in Canada and our design students win more prestigious awards than any other art and design school in North America.



ACAD VISION STATEMENT

The Alberta College of Art + Design will be a preeminent catalyst institution for cultural development locally, provincially, nationally and internationally. We will manifest unconditional excellence in our programs, practices and policies in a laboratory environment that is committed to unconstrained inquiry and collegiality. As a place of cultural research, we are all colleagues on a journey of discovery while enhancing our leadership role within the cultural field. We aspire only to the highest level of excellence in what we endeavor, measured not by our past accomplishments but by our imaginations and what is humanly possible.

ACAD MISSION STATEMENT

The Alberta College of Art + Design is a leading centre for education and research, and a catalyst for creative inquiry and cultural development. We engage the world and create possibilities.

VALUES

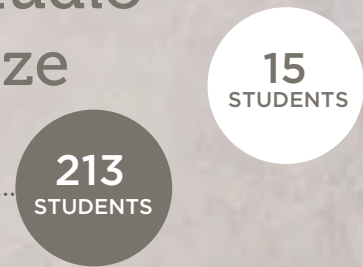
The members of the ACAD community hold a set of complementary values that are fundamental to the College's identity and operations.

- We value the creative process and all that is implied by that.
- We are deeply committed to experimentation, free inquiry, research, and the evolution of culture.
- We demand excellence in our practices, our support for our students, faculty and staff and our external communities.
- Our support for human and professional development is reflected in our policies, practices and programs.
- We value our role in the society; we seek innovative paths for participation for the College, our students, alumni and faculty and staff.
- We value the joy and good humor that derives from being a creative institution; we believe in a celebration of our creative processes.
- We value calculated risk-taking and entrepreneurship.
- We are all learners, working together in a transparent environment that is willing to embrace change.
- We value diversity in all respects, including philosophical, cultural, lifestyle, as well as definitions that are more conventional.

SCHOOL PROGRAM

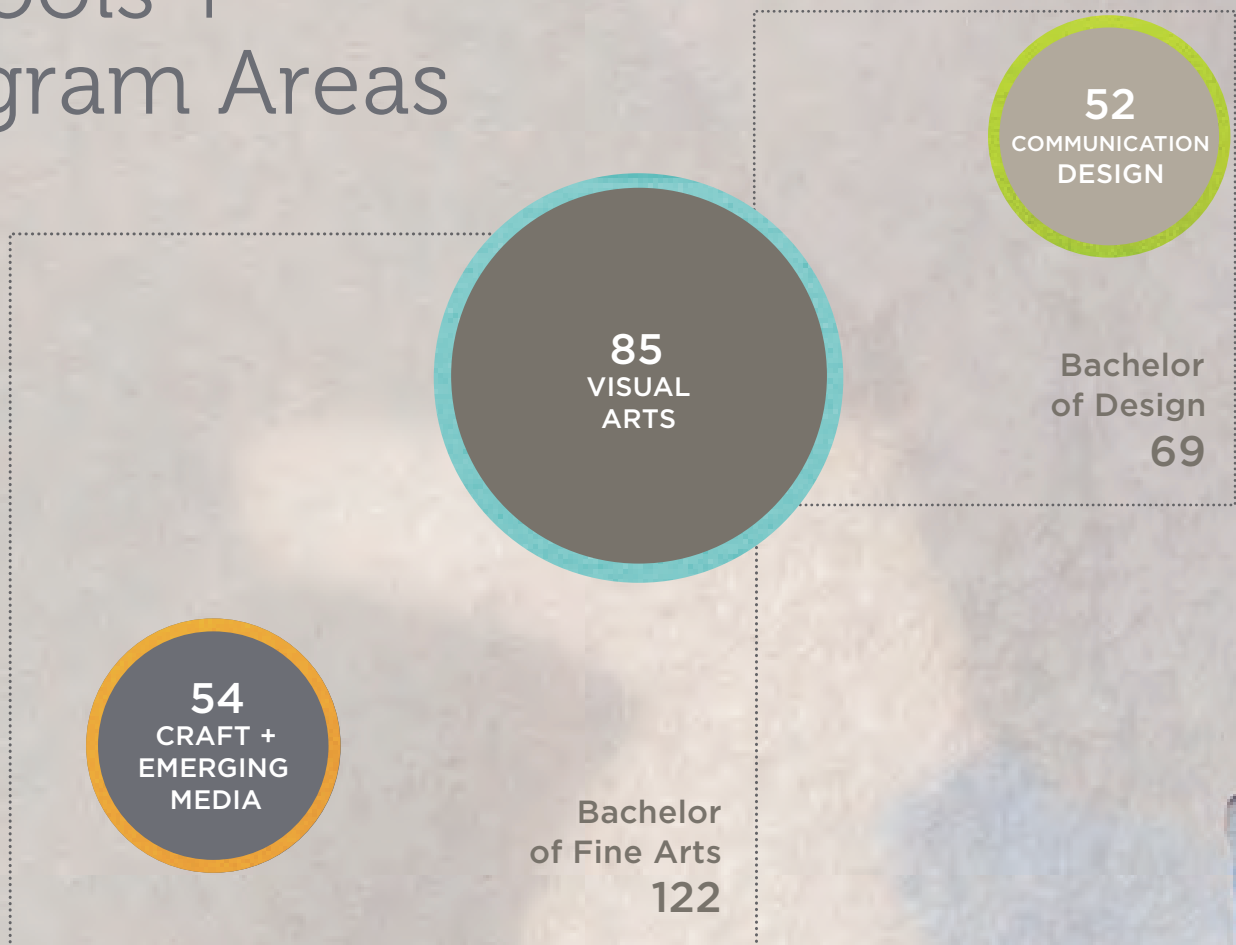
<i>School of Critical and Creative Studies</i>	Liberal Studies
<i>School of Communication Design</i>	Illustration Communication Design
<i>School of Visual Arts</i>	Sculpture Drawing Photography Painting Print Media
<i>School of Craft and Emerging Media</i>	Ceramics Fibre Glass Jewellery + Metals Media Arts + Digital Technologies

Average Studio Size



took extended studies classes for credit (2013/14 academic year)

Schools + Program Areas

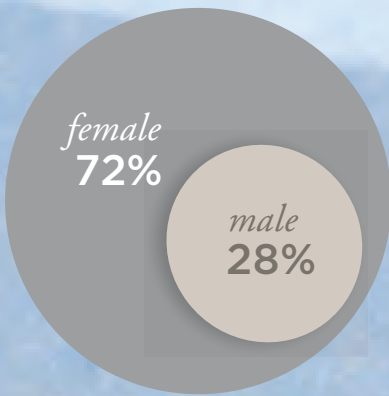


Total students
1,225

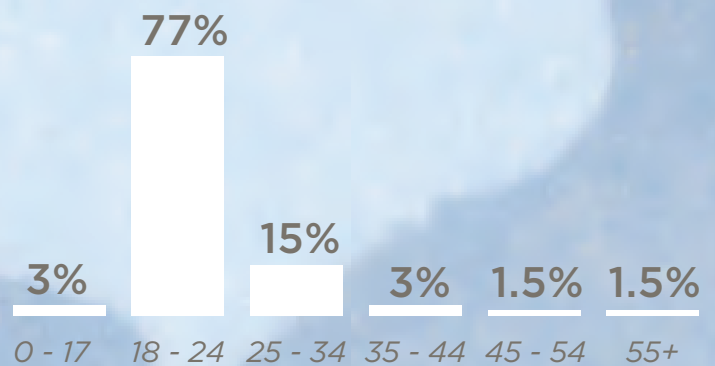
(enrolled in 2014 Fall session)

Students in 2014

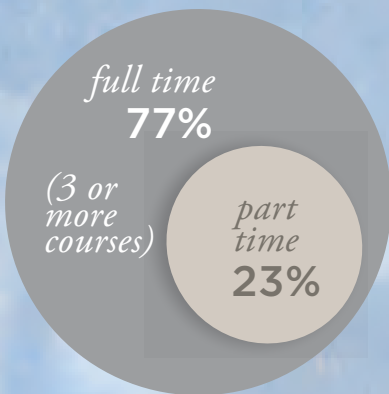
Gender



Age



Full/part time



67 International students

(enrolled in 2014 Fall session)

Top 5 Countries



CHINA
13



KENYA
5



VENEZUELA
4



SOUTH KOREA
3



INDIA
2

Graduates of 2014

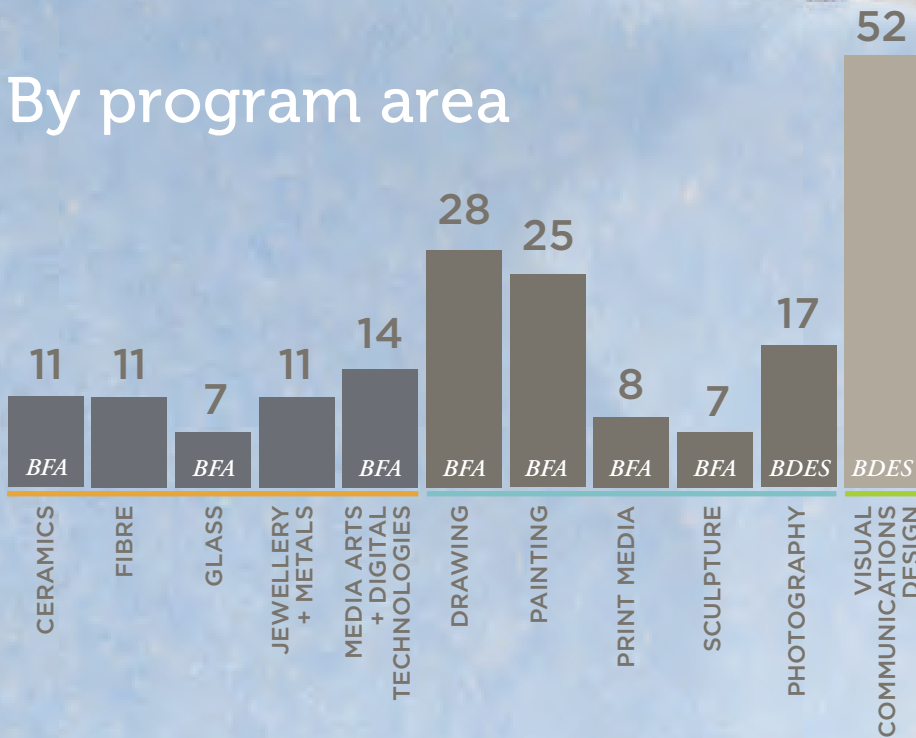
(May 2014 graduating class)

Total
graduates

191

over 7,500 alumni

By program area



Scholarships

\$414,000

(in 2014)

Tuition

(2013/14 academic year,
full course load)

Canadian Citizens + Permanent Residents:
\$4,479.90 for 1 year of study

International Students:
\$14,499.90 for 1 year of study

Performance Measures and Outcomes

2013-2014 was the first full year of our rolling Comprehensive Institutional Plan (CIP), a plan developed based on the College's Strategic Plan: Inspiring Passionate Learning approved late in 2012. Much has been done since the approval of the strategic plan and this foundational change has shaped significant opportunities for the College both inside and out and has focused attention on creating the best student learning experience; an experience that is internationally recognized as one of the leading and most respected voices for art, craft and design in the world. Below are highlights of some of the initiatives undertaken by College staff and faculty in support of our new strategic directions.

GOAL ONE

REALIZING STUDENT POTENTIAL IN ART, CRAFT AND DESIGN

In 2013-2014, we:

- Set and met targets for domestic, international and underrepresented student populations – (9.2% aboriginal student body).
- Optimized scheduling timetable and saw changes to enrollment in high demand programs.
- Increased response time to applicants through the admissions process.
- Aligned classroom size to fit current facilities through a registrar directed room audit.
- Initiated the Creative Commons project as part of our teaching and learning strategy.
- Created new recruitment collateral including a view book.
- Continued to recruit nationally and provincially.
- Continued to conduct portfolio reviews in key target areas.
- Developed a specific recruitment strategy for the new MFA graduate program.
- Initiated a review of all policies and procedures.
- Established a mental health Task Force with ACADSA.
- Initiated a college-wide academic advising strategy and hired a new advisor.
- Hired a recent graduate to develop a new student handbook.
- Initiated a new student orientation committee and developed a new orientation program for students.
- Identified and initiated two new support programs for students.
- Submitted and received approval and funding for two 2+2 degree completion programs and dual credit opportunities with the Calgary Board of Education.
- Comprehensive review of awards and scholarships completed and recommendations implemented including the hiring of a dedicated Financial Aid and Awards Advisor.
- Completed review of Alumni relations.



GOAL TWO

DELIVERING PROGRAM EXCELLENCE AND PUSHING THE BOUNDARIES OF RESEARCH AND CREATIVITY

In 2013-2014, we:

- Completed a ten-year hiring plan for academic affairs, one that achieves and maintains ratio.
- Implemented teaching, research and leadership awards.
- Established a Research Ethics Board.
- Implemented Academic Rank.
- Reviewed and updated 12 existing policy and procedures including faculty evaluation, minors, curriculum changes, program suspension, and research ethics, etc.
- Continued to develop the visiting artist/scholar program.
- Developed new partnerships with Ambrose University, Olds College, Red Deer College, The Alberta Library.
- Implemented Moodle campus-wide.
- Established a new Academic Council structure.
- Received approval for the MFA graduate program.
- Offered the first program from the Educators Art Institute.
- Offered a large number of exhibitions and symposiums through the IKG.

GOAL THREE

INSPIRING CREATIVITY AND INNOVATION IN THE COMMUNITIES WE ENGAGE

In 2013-2014, we:

- Established a new government relations committee and developed a new strategy.
- Worked with Campus Calgary institutions on a number of initiatives.
- Reviewed the mandate and roles document.
- Developed discussion papers for a number of ACAD centres of excellence.
- Continued to work on the Centre for the Creative Entrepreneur.
- Identified funding source for Aboriginal initiatives.
- Developed and implemented a new awareness and recruitment strategy.
- Initiated a new website project: Public website, Info Lab and Student Portal.
- Completed and widely distributed the Catalyst magazine.
- Updated donor database.
- Developed a fund development strategy.
- Hosted 76 events both internal and external.
- Launched ACAD Squares.
- Launched “in the Making”, our first alumni show.
- Developed and funded Discovery Initiative with alumni.
- Developed and initiated Sustainability Planning process.
- Reviewed all endowments.

GOAL FOUR

ENSURING SUSTAINABILITY AND STEWARDSHIP OF OUR RESOURCES

In 2013-2014, we:

- Implemented leadership training.
- Enhanced human resource practices within the College.
- Completed emergency notification system.
- Implemented audit items.
- Completed high level planning for the Creative Commons project in the Main Mall.
- Developed and implemented a number of institutional policies and procedures.

Highlights

July 1, 2013 to June 30, 2014



Alumni, faculty, students and staff continue to make a significant difference and contribution to the social and cultural prosperity of the Province and nation. The College is ranked as one of the top post-secondary institutions in job placement and career satisfaction particularly in the design degree programs where 95% of its graduates find employment within the first year of graduating. Critical Mass, for example, is an international advertising and marketing agency in Calgary with clients such as Nissan and Nike. This firm, started by an ACAD graduate, continues to hire a significant number of ACAD graduates each and every year and, employs over 1,000 individuals worldwide. F & D Scene Changes Ltd. is supporting Alberta's thriving film industry and building backdrops for Broadway and supporting employment opportunities for ACAD graduates. Heavy Industries is fabricating metal works across the province and supporting the important works of artists such as the birds nest in the Esker Foundation, the "Head" sculpture in front of the Bow building and other public art such as the Blue Ring.

Our institution matters and for over 88 years, we have been educating creative and cultural leaders. The College has earned a reputation of providing a premiere studio-

based environment that allows "Creatives" to explore self-expression, refine their artistic and design talents and most importantly, think "outside the box". Our experiential learning environment facilitates innovative thinking and creative problem solving. We provide them with a combined professional and university-level environment that inspires them to achieve their full potential.

Over 7,500 strong, ACAD graduates because of their university-level education, go on to MA and PhD programs around the world, to teach at internationally recognized art and design institutions and to engage in professional and fulfilling careers as artists; film producers; architects; digital, industrial and media designers; animators and game designers; communicators; administrators and, yes, CEO's. Many of our graduates are also actively engaged on the international stage bringing profile to the College in very concrete ways.

The stories that follow document our year and tell the tales of our graduates, our faculty, our students and our alumni; how they are creating and contributing to a strong foundation to build a better Alberta; an Alberta that presents a global cultural image defined by creativity, arts and culture, entrepreneurship, and leading edge problem solving and design.

In the Community

Building Bridges, Promoting Creativity



Photos courtesy of ACAD

ACAD STUDIO ARTIST IN SCHOOL PROGRAM

The ACAD Studio Artist in School (SAIS) Program is a one-of-a-kind partnership with the Calgary Board of Education (CBE) that promotes arts facilitated learning, augments student learning and engagement, and exemplifies the integrated and interdisciplinary future of arts education in Alberta. The initiative places recent ACAD graduates as Studio Artists into schools throughout Calgary.

The program has been a huge success, generating substantial benefits for the schools and studio artists including:

- enhancement of the schools' capacity to incorporate art and design activity into curriculum learning and extracurricular pursuits
- studios have become gathering places for discussion, critical thinking and the generation of new ideas
- art-based activities (e.g., visual art, music, dance and drama, photography, creative writing) provide students with an alternative way to engage with core curriculum subjects (Science, Math, English and Social Studies), emphasizing hands-on inquiry, exploration, experimentation, communication, reflection and personal engagement through artistic media
- art-making fosters skills in critical thinking, problem-solving, creative innovation, digital and technological fluency, collaboration and leadership

- provides recent ACAD alumni with valuable post-graduate employment, real world experience, and a chance to develop not only their creative practice but their teaching and facilitation skills.

Studio artists are hand-selected for participation in the SAIS program by ACAD and CBE from the pool of recent ACAD graduates. Artists are financially supported (via honorarium) and insured by the College, and enjoy continued access to ACAD facilities. Several of the artists have noted that the experience has given them an unprecedented opportunity to interact with the community in new ways, to present their work in new venues and to receive feedback from a broader audience.

Perhaps the students sum it up best:

Student: "She (the artist) has a lot of great ideas, great big crazy ideas. She makes things happen...I like to go where she's working to watch her work...She helps me be more creative and she inspires me. She's a big role model. It feeds our minds and makes us want to do crazy things too."

Student: "I've let my creative juices flow more. I notice myself having more ideas and I'm opening myself to letting those ideas in. I was more enclosed before. There was like something in front of me saying, "don't go there." Now I notice myself going there. It's a gift."

To support the ACAD Studio in Schools Program please email donations@acad.ca or call 403-284-6238.

PUBLIC DESIGN PROGRAM

For more than 20 years, ACAD's Public Design Program has worked with not-for-profit clients from across the province. Organizations ranging from the Alberta Children's Hospital, the Canadian Red Cross and the Calgary Board of Education have benefited from the work of a generation of Communication Design students.

Originally inspired by the practicum project at the School of Visual Arts in New York, ACAD's Public Design Program pairs fourth-year students from the School of Communication Design with clients who apply to participate, and have been approved by, course instructors. Students get real clients and clients get high-quality design communications for a fee of \$500.00 per student.

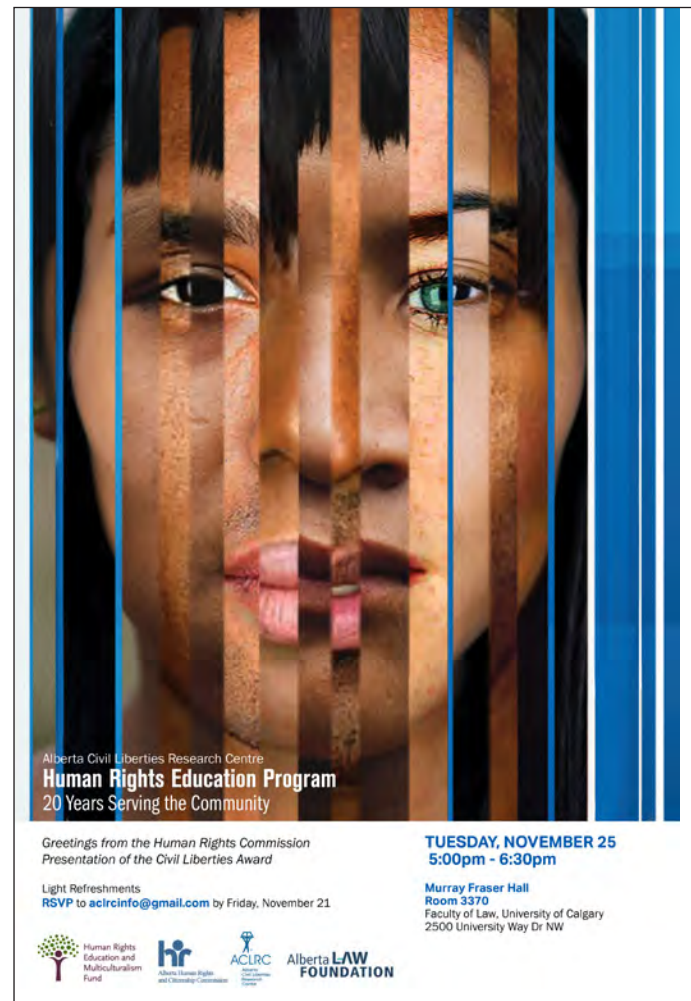
"The program gives students valuable client-relation experience," explains Ian Fitzgerald, ACAD faculty member and one of the driving forces behind the program. "The chosen organizations gain a fresh perspective from students with near professional skill levels while contributing to a very worthwhile education experience that is all wrapped up in a cost-effective package."

Student Meghan Fenske, who has been working on a campaign with the Alberta Civil Liberties Research Centre agrees.

"The Public Design Program has been an enriching experience because it has given me the opportunity to work with real clients while having guidance from my instructor who is a professional in the field."

"With what I've learned, I feel confident in working with clients in the future."

Part of the success of the program is driven by the fact that it gives students practical experience in achieving solutions to actual creative communication and graphic design problems while providing charitable arts, service, community, environmental and not-for-profit organizations the benefit of quality design assistance at a reasonable price.



Alberta Civil Liberties Research Centre, poster designed by Meghan Fenske, student in the Public Design Program, ACAD

Young, energetic and talented students are assigned to work closely with organizations on their project. Faculty instructors oversee the process to ensure quality work is created, and that deadlines and budgets are met. This is a practicum experience for students. The course helps them to develop professionalism by using business and interpersonal skills with clients, fellow students, instructors, printers and other suppliers.

For more information on ACAD's Public Design Program please visit acadpublicdesign.ca.



Dee Fontans

THE ART OF DRESS UP

As a device to explore society, Dee Fontans uses the human form as subject matter and canvas for her Wearable Art.

Dee Fontans' passion for wearable art goes back to her childhood, growing up as a Puerto Rican American in New Jersey. "I was about five and started dressing up in all kinds of crazy things, putting everything on my head," she recalls.

The passion endured as she studied jewellery and fashion design at New York's Parsons The New School for Design, and then received her BFA degree from the State University of New York at New Paltz. In her last year at New Paltz, doing her jewellery work in gold and silver, she

broke her hand in a polishing machine, making it difficult to complete her final work.

Rather than being discouraged, Fontans revealed an adaptability, a blithe go-with-the-flow attitude that has become her signature. She decided to explore alternative materials, such as rubber, paper, plastic gels and even foods. She started to use these for her first wearable art exhibit in 1985, and has been dressing up successfully ever since.

Fontans came to Calgary in 1988, the year of the city's Winter Olympics, and the town was quickly energized by her

whirlwind presence as she threw herself into the local arts community. She made a connection with the Alberta College of Art + Design, where a part-time gig teaching in Extended Studies segued into a contract sessional position, teaching in the Jewellery + Metals program, and the Wearable Art course.

With cross-disciplinary zeal, she has become a creative force to be reckoned with, as a jeweller, enamellist, performance artist, fashion designer and even a poet. She takes her role as "cultural ambassador" seriously (she was named as such when Calgary



Top left: Pumping Fashion Martini, 2013, made from up-cycled bike parts—inner tubes, sprockets, chain, stainless steel. Photo: Joe Kelly

Top centre: Bike Love, from the Pumping Fashion series made with rose quartz and silver. Photo: Joe Kelly

Right: Sprocket, from the Pumping Fashion series made with blue agate, brass chain + sprocket. Photo: Joe Kelly

Bottom left: Tea Set, from the Wearable Edible series made from tea bags, silver, and magnets. Photo: Charles Lewton-Brain

became Canada’s “cultural capital” in 2012), connecting to the public through exhibits, television and social media to create engagement.

Fontans produces artwork under the title of *Outing The Body*, whose related pieces fuse together jewellery, fashion and performance art, investigating the relationships between the art, wearer and audience. She has organized art-fashion performances at Art Central and Art Gallery of Calgary and the EPCOR Centre for the Performing Arts. And in 2000, she partnered with a group of ACAD students to produce the first ArtWEARness, “a cross-disciplinary wearable art exhibition in motion.”

ArtWEARness has been run every year since, typically viewed by audiences of more than 800.

As an educator, Fontans has taken her creative spirit, drive and experience into the classroom to inspire and engage students. “I want to nurture their creative spirits,” she says. “I let the students do what they need to do and guide them on that journey. I believe in helping to create peak performers—people who do absolutely the best they can with the skills they have.”

While becoming a peak performer doesn’t necessarily guarantee students will make a career of art, she points out that this kind of education prepares

them “for a better, more enlightened life. What they develop as artists can be easily transferred into other areas of their lives.”

When it comes to her own practice, Fontans has no shortage of ideas, transforming objects and obsessions from her ordinary life into wearable art. She is working on expanding her Pumping Fashion series, aimed at those with a “bike faddish” and a penchant for “riding on the edge.” She turns bike parts into eco-friendly garb, such as inner-tube bracelets, sprocket necklaces, inner-tube garments and a “fascinator with lights.”



Photo location: Junkriques Ltd.

Martina Lantin

LAYERS OF MEANING

Martina Lantin uses a multilayered process to impart surface beauty and tell a successive narrative on her asymmetrical earthenware art.

For Martina Lantin, creating earthenware pottery is a “continual process of call and response.” As the artist makes pottery she tries “to maintain a state of mindfulness and active making.”

The result is a “handmade object that steps outside the ordinary, while remaining a utilitarian object. I hope it gives the user pause and the opportunity to see their surroundings more distinctly,” says Lantin, “and that it will encourage them to explore further. Perhaps its form will catch their eye a year later or five years later, just because of the way light is hitting it at that moment.”

There is a good chance it will, as Lantin has been perfecting her craft over the last 20-plus years, combining traditional techniques and materials with today’s modern technology and access to information. Her work falls into two streams.

One is the making of functional objects that can easily be integrated into objects in the home. The other is her installation work, where she harnesses her research into the history of ceramics and brings that forward into a 21st century context.

Lantin’s education and career thus far has been as fluid as her technique on the potter’s wheel. After studying ceramics, sculpture and early Renaissance art history at the Studio Art Center International in Florence, the Montreal native went on to get her Bachelor of Art from Earlham College in Richmond, Indiana, did post-baccalaureate study at EUC SYD in Denmark and received her Master of Fine Art–Craft from NSCAD University.

During her early career, Lantin found herself without access to wood kilns, the atmospheric high-temperature kilns that



had been the central focus of her practice. So she began to concentrate on earthenware, a more ‘portable’ medium often fired in electric kilns. The more she explored, the more she fell in love with the fine-grained richness of what she calls “chocolate porcelain.”

“With other firing techniques the colour often exists in the glaze and that glaze sits on top of the clay,” she explains. “With earthenware I was really interested in how the surface of the actual materials can interact. I now use multiple layers of slips [liquid clays] and glazes to integrate within the clay layer. Through these materials, a successive narrative is built on the surfaces.”

Earlier this year, Lantin started teaching a wide range of ceramics courses at ACAD. Beginning with the introductory courses, she tries to make the lessons less about rules to follow

and more about giving the students a chance to explore through play and find new, individualized resolutions.

Lantin’s own work in progress continues to incorporate play and exploration. She is working with a U.S. art historian to turn investigations of early Ottoman architectural tiles into studio recreations. She is also preparing for an exhibit of her work at ACAD in the spring.

Lantin wants to impart to her students “an attentive sense of adventure,” backed by a strong work ethic, to carry them through the times they may feel doubt about their creative paths. “If someone is discouraged, I tell them that they need to follow their heart,” she says. “You have to stay true to what feeds you as an individual and find a way to make that work. It’s question of sustainability. What’s sustainable for you as an individual, in terms of your life choices?”



Diana Sherlock

LIFE IN CONTEXT

Diana Sherlock believes in turning students into independent and creative thinkers, so they are prepared for a fast-changing and challenging world.

Diana Sherlock is dedicated to helping students live their lives and careers in “context.” “That’s what art theory and art history do,” says the instructor in the Alberta College of Art + Design’s Critical + Creative Studies Department. “They allow us to think about what we do in a broader context and to develop vocabulary so we are able to articulate what we make and why we make it.”

To put Sherlock’s own professional life into context, she graduated from the art history and studio programs at the University of Calgary in the mid-1990s

and went on to exhibit her installation art. But her involvement in artist-run culture led to a growing interest in curatorial practice and visual arts criticism, writing for a variety of art publications and exhibition catalogues.

Sherlock has served on several artist-run centres and community arts boards, often in the capacity of programming coordinator and director. As a freelance curator, she has produced exhibitions with Stride Gallery, Calgary and co-curated the Alberta Biennial of Contemporary Art 2002 for the Edmonton Art Gallery (now the Art

Gallery of Alberta). In 2003, she guest curated the Super Modern World of Beauty exhibition for the Banff Centre’s Walter Phillips Gallery.

And since 2001, she has taught at ACAD, drawing on her experience in professional arts administration and curatorial practice for her course material. She often focuses specifically on display cultures and museum and exhibition practices, which examine “how we present things and how that changes or affects the meanings of those things.”



“Art just cannot live on itself.
It has to draw on a broader knowledge”

Anselm Kiefer



Sherlock believes that what ACAD does best is to turn students into independent and creative thinkers, a necessity in a fast-changing, challenging world. “We’re no longer in a stable economic and political situation where you can get a job that lasts for 25 years and retire with a pension,” she explains. “All career paths today involve risk. People have to think quickly and creatively on their feet and be able to bring new things to the table. Creative thinkers, though they may be making material objects, are primarily engaged in a knowledge economy. They help bring creative and diverse solutions to many of the world’s problems.”

Like most ACAD instructors, Sherlock is able to stay relevant to students because she stays busy with her own professional practice as a curator and critical writer. She is currently completing a catalogue for the *In the Making* exhibition she curated for the Illingworth Kerr Gallery at ACAD last year. She is also pursuing research for a project, which examines the history of, and connections between, the West German Ceramics industry and the ceramic clay industries in Southern Alberta in the early and mid-20th century.

For Sherlock the value of an art education is less about the monetary riches it may bring, and more about its intangible interior values.

“Art and culture help us to lead fuller lives,” she explains. “It can make us more knowledgeable, richer human beings, and our students will be able to contribute back to society and culture in important ways we might not even be able to identify yet. They have the capacity to develop new models, new ways of living and new ways of working, and so may take on challenges that seem insurmountable to others.”



Julia Petrov

CULTURE SHIFT

Calgary is no longer just a base for exploring the mountains. Julia Petrov believes that a vibrant art and culture scene is transforming people's experience of the city.

Julia Petrov noticed a marked shift in the cultural climate of her hometown. She had returned to Calgary in 2012, after receiving her MA in History of Design and Material Culture at the University of Brighton, in England and her PhD from the University of Leicester.

“The city used to be a place where I felt like an outsider for valuing things like culture and art,” she says. “But I noticed that many of my peers who had gone away because there was nothing for them in the city have begun to come back, because things have changed.”

She adds: “New artists find they can stay in Calgary, and that they can have a sustainable future, in terms of finding a

career and a niche for themselves. ACAD, with its graduates, has really helped to fuel this shift.”

Petrov points out that people attracted to Calgary for the economic boom, from Vancouver, Toronto and other parts of the country, bring with them expectations about festivals, art galleries and other things to do culturally. “People have a choice of places where they live,” she explains. “A city has to offer more than good jobs. There has to be things that people can do on their off days.”

In her off days, Petrov is most likely to be thinking about fashions displayed in glass cases. “I’m really interested in fashion and the intersection of fashion as an object in museums,” she says. “Once someone has stopped wearing something and it’s in a museum, how does the institution teach about what it was like to wear it?”

This is a question that her students can answer, since Petrov has served as a sessional instructor in Alberta College of Art + Design’s Critical and Creative Studies Department for the last two years. She teaches art history, visual culture, humanities theory and material culture.



Her courses help students find their place in the larger art universe, whether it's by discovering they are part of a heritage and tradition, or understanding how different philosophical approaches and critical theories help them to see the world in new ways.

“Students in craft courses also benefit from this,” she says. “In material culture, I show them the different ways in which human beings interact with the material world and the way that objects can help us to understand culture and society. So when they return to their practice, they can, I hope, use some of these approaches to understand that objects are really important culturally, socially and economically.”

If Petrov keeps her students immersed in a world of ideas, it's because she keeps her own ideas sharp through regular publication. She contributed a chapter to the recently published *Fashion in Museums* (Bloomsbury) and has an article due to appear in the journal of *Fashion Style and Popular Culture*. She also plans to return to curating exhibits, as she used to do for the Human Ecology Clothing and Textile Collection in Edmonton.

In the meantime, she no longer feels hesitant about inviting friends to visit her in Calgary. “It used to be that you would stay in the city at night and leave during the day to see other stuff, like the mountains,” she says. “Now you don't have to. We actually have things to do in town.”

Molding the new generation
Our Faculty

SCHOOL OF
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Kyle Chow

PLANTING SEEDS FOR SUCCESS

By cultivating the hardy plant of design thinking, Kyle Chow has been able to do high-level branding work for a wide range of clients and grow his own business.

For Kyle Chow, launching a successful business is about taking the seed of design thinking, planting it early and tending to it patiently.

“From my point of view, design education speaks to ways of solving problems that’s different from how

other people do it,” says the 31-year-old designer and educator. “You have to identify where there’s something missing for the user. That’s how I launched my business: I saw there was a need and I used my experience as a designer to fulfill it.”

The seed for his business, Plant, began to form in Moose Jaw, Saskatchewan, where Chow grew up. He began to green his thumb and hone his botanical skills working in a local gardening shop and developing his own gardening plots.

At the same time he nurtured a strong creative streak by switching from his initial focus in university on business to taking a degree in communication design at the Alberta College of Art + Design. While doing his course work he again tilled the soil for future success by starting to do design and branding work for Combine Design & Communications.

After graduating, in 2009, he became a partner in Combine and returned to ACAD a year later to teach courses in typography and design fundamentals. In helping to guide students through their design programs, he brought his gardener’s patience to bear.

“I start with the fundamentals, giving them base knowledge, so there’s no breaking the rules, at first,” Chow explains. “In the second and third year there’s more flexibility. At the same time, I assess what’s going on in the world of graphic design and associated technologies, and adapt what’s relevant to our projects.



It's all about being flexible, establishing the fundamentals and then tailoring projects that are going to help with real-world applications."

Flexibility was also the key to growing Plant. In 2011, he started selling the terrariums he was creating, drawing on his greenhouse experience and design education. They included hardy local plants and natural materials, making them perfect miniature environments for the winter bound. "We spend a great amount of time and energy within four walls," says Chow, "and a living environment allows us to experience the outdoors when inside."

He cultivated his business, amassing an impressive customer list, until he could launch a bricks-and-mortar store. Plant opened in March 2014, offering a selection of terrariums, indoor gardening and landscaping supplies, natural artwork, functional vintage goods and much more. Today Chow's business is blossoming.

"Although it is easy to get caught up in aesthetics, great design thinking is built upon a solid structure, form and experience," he says in an interview with Market Collective, which promotes Calgary arts and culture. "These are similar principles I apply when creating each terrarium. The skills are also very helpful when creating the many practical materials a small business needs: branding, website, care instructions, etc."

Chow has managed to find work-life balance and sustainability in their purest form—where passion and professional expertise support and evolve with each other, into a hardy plant that can survive in the challenging Alberta climate.



"Self", 2000. Photo: Dennis Budgen

Dennis Budgen

THE POWER OF STRUCTURE

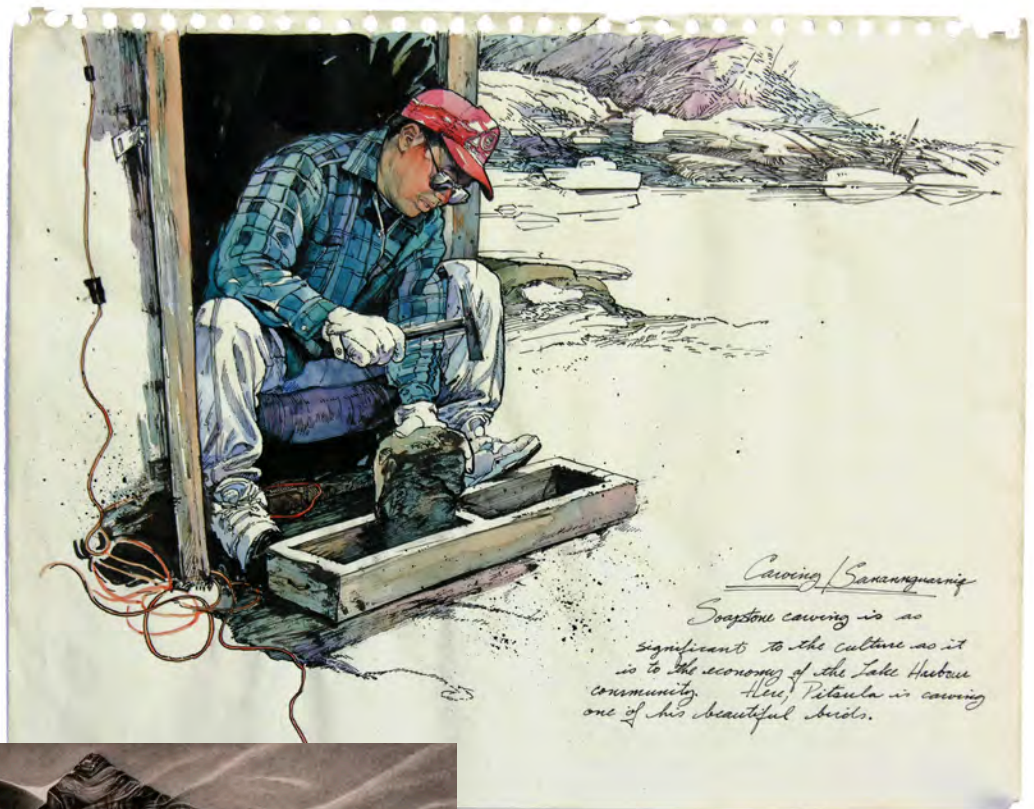
During his 30-plus years of teaching at ACAD, Dennis Budgen has helped shape a program that feeds Alberta's thriving design industry with talented, ready-to-work graduates.

Dennis Budgen recalls the pitch from a college recruiter at his northern Alberta high school in the 1970s. "He said, 'If you want to practice design, go to the Alberta College of Art. If you want to talk about design, go to university,'" recalls Budgen with a laugh, adding, "That hasn't changed all these years later."

He himself has played a major role in ensuring not only are ACAD designers and illustrators highly employable, they can adapt and thrive in a changing industry. After graduating from the college in 1979, he studied in New York under some of the world's best illustrators. Returning to Calgary, he started a two-pronged career, doing his award-winning natural history illustrations for a wide variety of publishing and institutional clients, combined with teaching in the Communication Design program of ACAD.

"We've spent 30 years building the comprehensive curriculum we now have," says Budgen, pointing out that the structured, progressive approach of a dedicated four-year curriculum stands in stark contrast to a student haphazardly choosing from a menu of choices in a university liberal arts program. "For example, the first project a student is assigned, in Drawing 115, connects and is relevant to the very last project in fourth year Character Design."

With this dedicated focus, ACAD has supplied design graduates that have kept Calgary and Alberta's growing design industry flourishing, in companies ranging from digital agency Critical Mass to game developer BioWare. "The impact that designers from ACAD have had on the economy is significant," Budgen insists. "Our alumni have contributed billions of dollars to it, in a profession that is both environmentally friendly and sustainable."



Top: Carving, 1992, ink line + watercolour

Bottom: Only So, 2013, charcoal



Budgen initiated the stream structure for the Visual Communication Design curriculum: first by starting the illustration stream. He then built most of the current illustration program and with his colleagues created the structure for all the current academic streams: graphic design, advertising, character design and illustration. “Over the years of developing the streams, we at one time made more of a separation between illustration and design,” he says. “But we found it works best to create a hybrid. The best students can excel at advertising, graphic design or illustration—they’re just good thinkers.”

He adds: “Our goal is to prepare the students for a 30-to-40-year career in the design industry, giving them the visual and critical skills to adapt to the marketplace.”

As part of adapting the changing conditions of his life, Budgen has reduced his full time teaching load, so he can concentrate on the demands of his own illustration practice.

He is building a new website for himself, though with trepidation. He already has all the work he can handle, especially with high demand for his information illustrations.

Among many projects, Budgen is currently illustrating a book on Pacific salmon and preparing for an exhibit, in March 2015, of large-scale works from his expedition to Ellesmere Island. Four years ago, he accompanied the Geological Survey of Canada to their camp by Carl Ritter Bay on the northern tip of the island.

Based on his sketchbook drawings of wildlife and landscape, the exhibit work involves layered images in charcoal. “To me, this process of capturing three-dimensional form on a large two-dimensional surface feels sculptural,” says Budgen. “I try to express not only the subject matter but also the intangible elements, such as the incessant wind, the bleakness of winter and the vastness of the humbling environment.”



Heather Huston

WORK OF BODY

Through her art and teaching, Heather Huston explores how to find the right work-life balance and to cope with the physical challenges thrown at us by life.

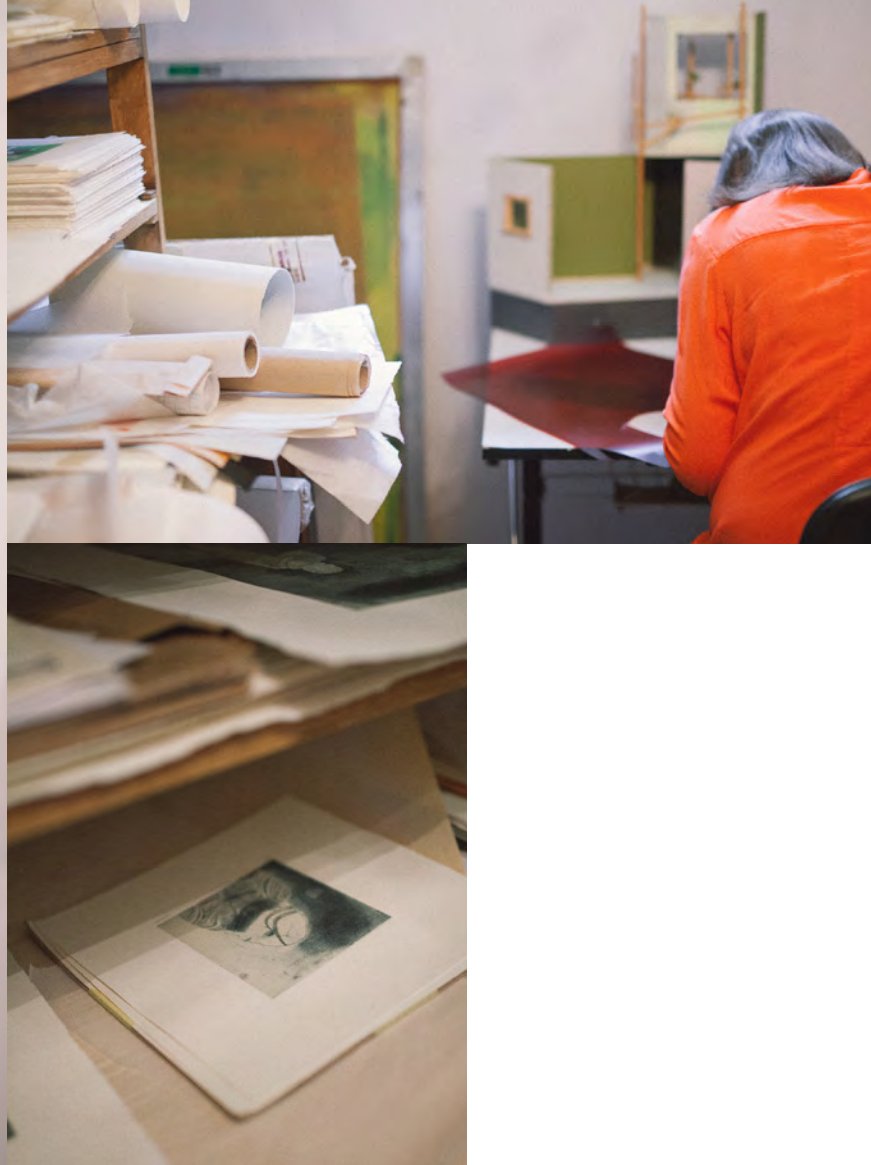
“There are many paths you can take to success,” says Heather Huston, who teaches printmaking, fibre art and drawing at Alberta College of Art +Design. “In our School of Craft and Emerging Media, we’ve given a lot of thought about how we can provide students with multiple models for success with an arts degree.”

To accomplish this, especially in a pragmatic, bottom-line age that doesn’t necessarily encourage careers in the arts, the school is tapping into its vast pool of alumni and their wide-ranging experiences, whether it is making crafts and selling them through online shops or craft shows, or working as a freelance designer or illustrator, or switching to a related creative field like music, or taking a day job to support their “art addiction.”

“Many of our [former] students are happy and engaged in a creative industry and still making art. I think that’s a good definition of success,” she says of their admirable work-life balance.

Her own career could serve as one model for success. After receiving a BFA from the University of Calgary and an MFA from the University of Alberta, Huston has developed a vibrant practice, creating prints and sculptures, many of which find meaning in the every day, including interesting structures abstracted from cookie-cutter neighbourhoods.

Showing widely in solo, group and juried shows in Canada and abroad, Huston has thrown herself with the same gusto into her teaching,



joining ACAD in 2007, after teaching printmaking, drawing and fundamental courses at her alma maters. She is adamant that one of the most important things her students can accomplish is to be “aware of different modes of thinking,” deepening their understanding of life and art.

“What we do is not limited to creating pretty things,” she says. “Beyond the aesthetics an art education creates a ‘thinking economy.’ You learn to analyze things, ask the right questions, how to present your artwork and defend it, and how to give and receive constructive criticism. These are portable skills, no matter what you wind up doing.”

Huston also emphasizes that artist perspective provides a valuable lens for looking at and understanding the world. In her own case, she uses it to create a body of work about how the body sometimes doesn’t work.

Coping with a double whammy of multiple sclerosis and inflammatory arthritis, she explores her conditions through *The Body, Stranger* series.

“Mine is a voice that gives an experience of chronic illness, talking about living with it and moving through the world,” says Huston. “We feel like our body is our own. But what happens when it isn’t doing the things you want, when your body isn’t your

own? This work explores vulnerability and humanness, providing a voice for a kind of experience that may be new to people. Or they may relate to it because they are suffering themselves or know someone else who is.”

Huston hopes to grow this body of silkscreen, and etching and Chine-collé prints with more involved and larger artworks, bringing out different aspects of the physical and mental challenges of illness.

As she does, she will delve deeper into the kind of artistic success that really matters.



Kerry Harmer

ATTACHED TO SUSTAINABLE DESIGN

Kerry Harmer advocates that designers explore the sweet spot of opportunity where sustainability and consumer demand intersect.



The key to sustainable design is “attachment.” If you design a durable product that people value, then they will keep it longer and it is less likely to join the mass-produced dreck choking our landfills.

“Attachment” figures prominently in the theories of product designer and Alberta College of Art + Design instructor Kerry Harmer. “My practice is framed within these ideas of sustainability and exploring how people get attached to their objects,” she explains. “When people talk about objects they are attached to, they are often talking about things that they’ve always had, or had for more than 20 years.”

Designers need to explore the sweet spot of opportunity where sustainability and consumer demand intersect. If they can create well-made products, with environmentally friendly materials and processes, then “people will become emotionally attached to the objects and keep them longer, so they are not so transient.”

Harmer herself has sustained interest in creating products of long-term value throughout her education and career. Following a stint in the music business



in the United Kingdom and Canada, she has a list of academic credentials that includes a BFA from Concordia and a Masters of Industrial Design from the University of Alberta.

At ACAD Harmer teaches 3D object design, various design concept and fundamentals courses to non-design majors, as well as sustainability through research-driven creative projects. She stresses it is a great time to be involved in the field, as “design thinking” has become the darling of business, medicine, education and other professions.

“I think others are beginning to understand what designers actually do beyond making things or creating images,” she says. “That’s the value I really try to instill in students, that design thinking skills will be beneficial to you wherever you go in the world. I try to get students to use their design skills to think about entrepreneurship and where they will go after their education.”

The value that design brings, fuelled by the democratization of new technologies, such as 3D printing, has helped to give life to the “maker movement,” where creators and manufacturers band together in local co-op spaces to create things that often have a craft appeal.

“People are getting really excited about being makers again,” says Harmer. “I think that ties back to sustainability and local production. We can see these reference points to craft and how economies existed 100 years ago. I see this as a way to create new, emergent and more sustainable economies”

In her own practice, she is designing furniture, fashions and other products, through Kerry Harmer Design, that she is planning to put into small-scale production. She is especially interested in developing a line of children’s products, such as lamps, hooks, racks and height measures.

“Instead of the juvenile Disney motifs often used in children’s furnishings,” she says, “I work with more localized and meaningful iconography that will encourage attachment rather than create throwaway products. The idea is that these objects can transcend childhood and also be used in adult life.”



Tamara Himmelspach

NATURE, TRADITION & COMMUNITY

Sculpture major Tamara Himmelspach uses her practice and passions to explore her roots and make connections to the wider world.

A 3D exploration of identity and history; nature revealed through the garden of interests, and materials used in work—these are some of Tamara Himmelspach’s preoccupations as an artist.

“Right now, looking back to tradition, and bringing this into a contemporary context, is really influencing my practice,” says the 21-year-old sculpture major. “My work is very socially and communally based. There’s a dialogue between nature and tradition. I enjoy working within the realm of semiotics.”

Himmelspach’s desire to explore her family history and her own identity through art was given a boost at the end of high school, in Lloydminster, Saskatchewan. She decided to travel to Germany, where her father’s family came from, and stay with a very creative host family. “Living there reinforced

the idea I should go to art school,” she recalls, “and that I would be happier in a place where I could let my creative expressions flow.”

The newfound interest in her father’s ancestry also sparked a desire to explore her mother’s Cree aboriginal roots. Himmelspach brought the twin desires with her to the Alberta College of Art + Design four years ago. Her love of community is one of the reasons she eventually decided to focus on the sculpture department, with the strong bonds between students and faculty.

With the encouragement of faculty and fellow students, she decided to make connections outside her circle into the wider community. Earlier this year, Himmelspach took the lead with a group of students in developing an underutilized section of the college grounds into a vibrant community



garden. It yielded a harvest of peppers, lettuce, spinach, kale, Swiss chard, cucumber, carrots, beans, beets, strawberries, garlic and many herbs. Growing the garden signalled the development of the students as well, into mature, politically and culturally aware adults.

Not only did the garden provide a space to uplift the spirits of students and other visitors, it put Himmelpach into contact with business owners and residents in nearby Kensington. “It was nice to talk to fellow gardeners and the other people in the area who are interested in what you are doing,” she says. “You’re swapping knowledge and stories, and perhaps inspiring others to make their own gardens.”

At the same time, Himmelpach has been active in ACAD’s aboriginal community, taking the lead again in building up its long dormant resource centre, making music,

documentaries, stories and more available to the school’s aboriginal students.

Although she is graduating at the end of April, she vows to keep on working on the garden, making sure that other students will keep it going, including the part of the garden used as a gallery space for student work. She also wants to ensure that the resource centre continues to grow for upcoming generations of students.

As Himmelpach looks ahead to life after school, she isn’t worried about the prospect of working to keep her art practice going. “No matter where you are and what you’re doing, you can find inspiration, whether it’s the people you talk to or a ray of light coming through the window,” she says. “Once you’re in that frame of mind, you’re always an artist.”



Photo location: The Calgary Zoo

Emily Promise Allison

THE PROMISE OF CONNECTION

Respecting the intelligence of her audiences, sculpture student Emily Promise Allison creates multidisciplinary work that is challenging but approachable, with many points of access.

“I was off to see [ACAD] art student Emily Promise Allison’s exhibit. Rather than a physical exhibit, Allison took the stage that night, dancing with countless audience members—how much more interactive can a performance get? She created an outdoor night scene, complete with fake snow and a throne to give the night a truly ethereal feel, as she took on a princess-like look. I stood curiously contemplating what entrancing conversations she was quietly having with each successive dance partner as they waltzed on with her, mesmerized.”

—Sarena Dharshi, “A Look Back at My Favourite Calgary 2012 Event—Nuit Blanche,” Huffington Post.

Recalling her eight-hour *My Mother Calls Me a Rabbit* performance at Nuit Blanche, Allison, in the fourth year of the sculpture program at the Alberta College of Art + Design, says: “I was energized by this experience. I was fascinated by how vulnerable people made themselves to me as we danced.”

Finding imaginative ways to connect has been a theme in the 26-year-old performance artist/sculptor/

photographer/children’s pedagogue’s life. Growing up in the rural Albertan town of Penhold, Allison would perform for her pets, wield a baton to compose music in thunderstorms and write short stories, imagining a future as author “Emily Promise Martha Veronica Allison from Penhold.” She would of course be holding a pen on her books’ dust jackets.

Following time spent studying theatre and acting in performances, Allison decided to write a different creative future for herself and entered ACAD



in 2010. Last year, she was accepted for an exchange program at the Glasgow School of Art in Scotland, where she was able to indulge her passion for other cultures. “I completed a self-directed project there called *Miniature Monuments*,” she recalls. “A series of five monuments were permanently installed around Glasgow based on stories I gathered from citizens about people from their past, who deserved recognition.”

What connects her multidisciplinary practice is a strong belief in the human imagination, respecting the intelligence of audiences by “creating work that is intellectually challenging but also approachable, with many points of access.”

This admirable ambition, as well as her educational aspirations, were recognized recently when organizers informed Allison that she is the 2014 recipient of the Queen’s Golden Jubilee Scholarship for the Visual Arts. The \$5,000 annual scholarship is bestowed on a “young Alberta visual artist who shows extraordinary talent and potential and who demonstrates clear educational or training goals.”

As she looks to life after graduation next April, Allison certainly does have clear goals in place. She is planning to travel to P.E.I., New Orleans, Belgium and elsewhere to show her work, give lectures and do performance art. “I also want to continue my education in education,” she says. “My passion is

teaching children, which I have been doing for seven years. I want to do this full time, developing a specialized curriculum based on intensive research, using elements of visual art and performance art as educational models.”

With her practice, Allison has stayed true to her childhood desire to become a communicator. “For me art is important because of its ability to communicate without language, and in this way it becomes a universal tongue,” she says. “If I were to have any superpower, it would be to speak any language. Perhaps I’m already doing this subconsciously by being an artist.”



Dan Barnfield

Admissions Officer

Please describe your position at ACAD and what you enjoy most about it.

I help young people who are interested in attending ACAD with the application procedure. I also visit high schools throughout Alberta, telling them about ACAD, our programs, our degrees and answer questions about the benefits of attending ACAD. It's really great because I get to connect with teens who want to make a career out of art. I've met students as young as 12 who know they want to be an artist when they grow up and that is really rewarding.

What is your favourite part about ACAD?

I love interacting with young artists – they have so much drive and energy! It's super fulfilling to see the progression in them as they go through their program at ACAD. Also, ACAD has a terrific creative environment. Everyone is supportive of each other, everybody tries their best and staff go out of their way to help each other – you don't see that in larger institutions.

Do you own any student work? Please describe your favourite piece and why.

Yes!! Tons of it. I always pick up new items at the Show + Sale. My favourite piece right now is a glittery gopher painting by an artist who graduated a few years ago.

What type of visual art do you enjoy?

I love a good graphic novel.

Why does creativity matter?

We face a lot of problems in today's world that couldn't have ever been predicted. To fix these problems we need creative

thinkers. Solutions we had 20 years ago don't fit any more and we need people who can think around them.

Artists contribute their skills by opening up the conversation, pushing boundaries and limits and forcing us to think outside the box.

As a society, do we value art?

We value art, but not enough. It's usually the first thing we think about cutting in a budget-conscious world. But think about how important art has been throughout history. It's the first thing that's destroyed (particularly in wars) when trying to control a society. And it's the first thing we covet to try and protect when we're at war.

We're touched by art everywhere, whether it's a type face in the newspaper you're reading, a picture decorating your living room, or the chair you're sitting on. Somebody had to create all these things but we don't generally think about art having this enormous impact on us and the way we live.

We need to start recognizing ACAD's value in the creative economy. We've been around for 88 years and think about how much value we've added to our economy, not just locally either, but outside of Calgary and even Canada. Calgary isn't just about oil and gas – we're contributing real value through entrepreneurs starting art and design based businesses that generate real jobs, new businesses and real money. It's exciting because who knows where we'll be in ten years. And artists are always the ones that grab hold and adopt new ways of being and I'm excited to be part of that change.

Cathy
Fadden
*Accounts Payable
Coordinator*



Please describe your position at ACAD and what you enjoy most about it.

I process all payments for college, except payroll.

The favourite part of my job is preparing the scholarship cheques each semester. It's so amazing to see the way we're helping students, to know that we are facilitating their education. I've had a chance to meet some of the scholarship recipients and that really touches me.

The teacher in me enjoys helping the faculty. People know they can email me and I get them the answer.

Also, I must say that it's fun, as well as fulfilling, to tell my friends about ACAD and all that is happening here. Working here makes us ambassadors of ACAD and gives us the ability to promote all the great things that our students and faculty do.

How did you land a job at ACAD? Do you have an artistic background?

I started temping here three and a half years ago and that turned into a permanent position. And I'm so glad it did! I was in accounting at the start of my career, then went into education and taught elementary for ten years. Now I'm back into accounting but love that I'm also back in an educational environment.

I quilt but definitely don't consider myself an artist. My family is very artistic though and one day I will take some courses here. When I have some time!

What is your favourite part about ACAD?

The Show + Sale, especially the glass. I also love the Main Mall and seeing the new pieces of student work showcased there throughout the year.

I love the positive energy here. With all the creativity going on around here it's impossible to be negative. Also the people that work here have this incredible "can-do" spirit. Everyone supports each other instead of being competitive. It's really uplifting to experience.

Do you own any student work? Please describe your favourite piece and why.

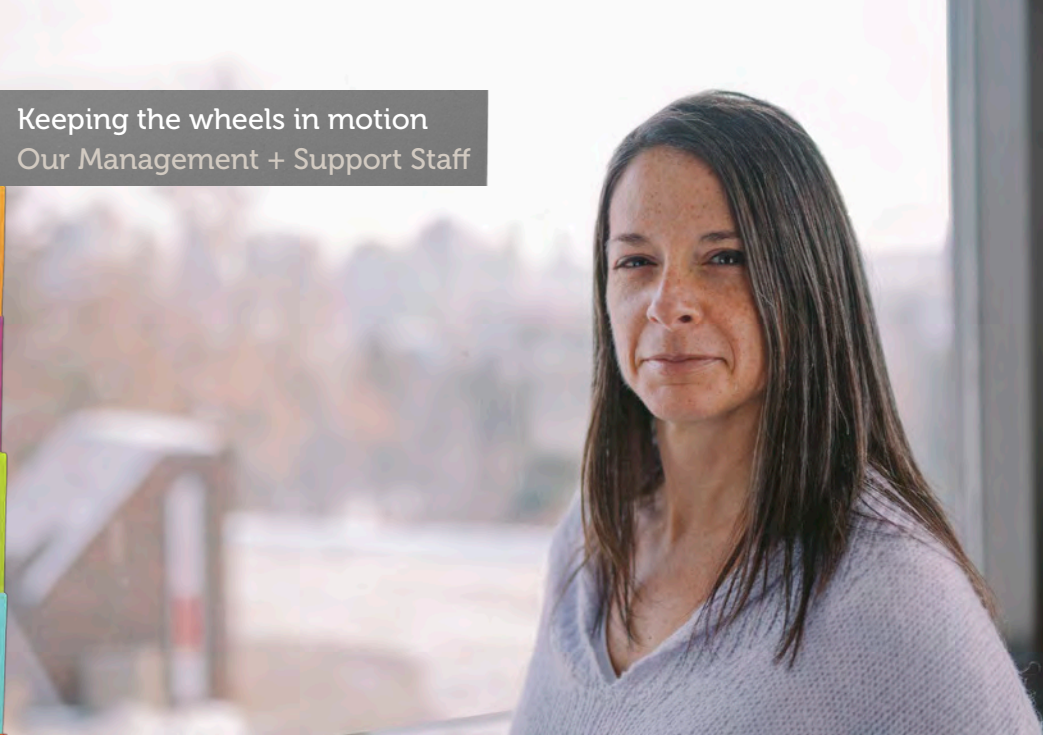
Yes, I have pieces at home and at work. I recently got married and my co-workers bought me an absolutely lovely glass vase.

What type of visual art do you enjoy?

I have a high appreciation for glass – there's a mystery and magic around it. But being a quilter, I am drawn towards fibre and fibre-based work.

Why does creativity matter?

We tend to forget the importance of art. It's a way to get kids energized, a means to motivate any age group, a form of relaxation for seniors and a way to let go of the day's challenges.



Melissa Kern

Program Developer

Please describe your position at ACAD and what you enjoy most about it.

I develop and oversee the credit-free programming for adults and teens through our Extended Studies department. We offer roughly 60 – 70 courses each semester that people generally take for personal interest.

We also offer a Pre-College Program for teens that runs the entire month of July, which is my favourite program because I get to see young people getting excited about studying art and design. It's great to be able to tell teens and their parents about the value of an art degree and that it's not always about becoming a practicing artist. There are many different career opportunities – education, administration, the gallery system, writing, architecture.

A lot of people that take our Extended Studies courses have very little previous experience with making art and it's rewarding to see them develop and experiment with their creativity and get excited about what they are doing and what the possibilities are for future endeavours.

What seems to be the trend these days in art courses?

Drawing and painting continue to be popular, especially observational drawing. Also, handmade objects such as jewellery and ceramics.

What is your favourite part about ACAD?

There is a lot of creative energy here and there's always something happening. I love seeing what the students are up to, seeing their work and their progression.

I like that ACAD is gaining visibility and getting better known in the community.

Do you own any student work? Please describe your favourite piece and why.

Yes! I am always buying things here, especially at the Show + Sale.

My favourite piece is a paper sculpture that I purchased six years ago by a design student. I love it because it's small, clean and simple.

What type of visual art do you enjoy?

I am really drawn towards figures, although non-traditional figures. We have a lot of figures and people in our collection. My husband is a photographer and I used to paint and take photographs, so we tend to gravitate towards collecting photography.

Why does creativity matter?

I think art rounds us out as people. Creative thinking helps us see the bigger picture, make something out of nothing, be flexible. It's so important to be able to see things differently, work through problems or obstacles in a different way and having a creative practice, whether it's a hobby or more, helps us do this.

Art tells the history of society through visual means. It's important to tell future generations what happened in our time, how we reacted to things and what was important to us. We need to continue valuing and supporting art as a society.

Do people value art and design?

Things have definitely changed in Calgary in the seven years that I've been here. There's more discussion about art, more people interested in it. However funding cuts to art programs are a huge detriment. ACAD helps people see the importance of creativity through its degree and credit-free art and design programs and outreach into the community.

Lindsay Paul

*Manager, Alumni +
Donor Engagement*



Please describe your position at ACAD and what you enjoy most about it.

I manage our ACAD Squares membership program, donor events, cultivate community partnerships and sponsorships and maintain Alumni relations. Essentially I create connections amongst a variety of our internal and external stakeholders that facilitates learning and entrepreneurial opportunities in the arts. No two days are ever alike and it's never boring!

What is your favourite part about ACAD?

I love many aspects about working at ACAD, but the highlights always include interactions and opportunities for mentorship with our students. We have some amazingly talented individuals here and I am fortunate to be in a position to engage with them and watch them grow in their artistic expression. That, and I work with some of the most dedicated and skilled staff and faculty so I learn a great deal from my surroundings on a daily basis.

Do you own any student work? Please describe your favorite piece and why.

Of course I do! I usually purchase quite a few pieces a year, ranging from smaller works from department fundraisers to larger works from the Show + Sale. I often purchase pieces for family and friends, but shamelessly these gems often end up in my personal collection.

It's hard to choose just one, but my new favorite piece that I just picked up is a red and black frosted glass vase made by one of our glass majors.

What type of visual art do you enjoy?

When making, I am most drawn to print media, fibre and ceramics.

When admiring, I have a notable weakness for black and white work and have a collection of etchings made by historical and contemporary Canadian artists.

Why does creativity matter?

On a philosophical level I'll paraphrase Elliot Eisner - creativity through learning in the arts has the ability to expand our consciousness, shape our dispositions, satisfy our quest for meaning, promote individuality, establish connections with others and facilitate the sharing of culture and the collective experience.

Humans have the unique ability to leave a legacy; a record of cultural development that is transmitted progressively from generation to generation. Critical and creative thinking have been noted as essential skills in the 21st century and divergent thought is the foundation for innovation, challenging beliefs, building new mental schemata and generating curiosity. We are all makers in one sense or another and creativity is essential to progress – can you imagine how boring it would be to not use your imagination?



Corrie Hamm

EDUCATING CORRIE

A strong believer in art and art education, Corrie Hamm wants to transform both with her work and research.

Growing up on an acreage just west of Carstairs, Alberta, Corrie Hamm wrestled whether she should pursue a career in art or education. She finally bowed to the “safe assumption,” pursuing the “more so-called secure route of teaching,” getting a BA and then a Bachelor of Education from the University of Calgary.

After eight years of teaching she decided that the path not travelled was the one she really wanted to pursue. Hamm entered the Alberta College of Art + Design in 2009. Although she started studying design, she soon saw that her abilities and interests lay

elsewhere. “I ended up in the drawing program,” she recalls, “because it seemed the place where students were most encouraged to explore and take risks in a variety of media.”

She highlights the support she received from instructor and Visual Arts Chair Richard Brown, at a critical time in her studies, feeling the classroom pressures to produce in her second year. “I would have dropped out if I hadn’t met him,” she says. “He has a gift for reading each of his students and guiding them with custom methods. On a day I was feeling particularly doubtful, he told me, ‘Whatever way you do it is the

right way.’ This was liberating, because he gave me full permission to test things out. I learned to make all my own decisions.”

Hamm began to find her own voice as a multimedia artist, which announced itself in various exhibitions, including *Entitled*, part of the Moving Images + Sound Collective Festival held at the Glenbow Museum in 2013. The show brought together various works involving art history and slide film collages, and the devices built to view them.

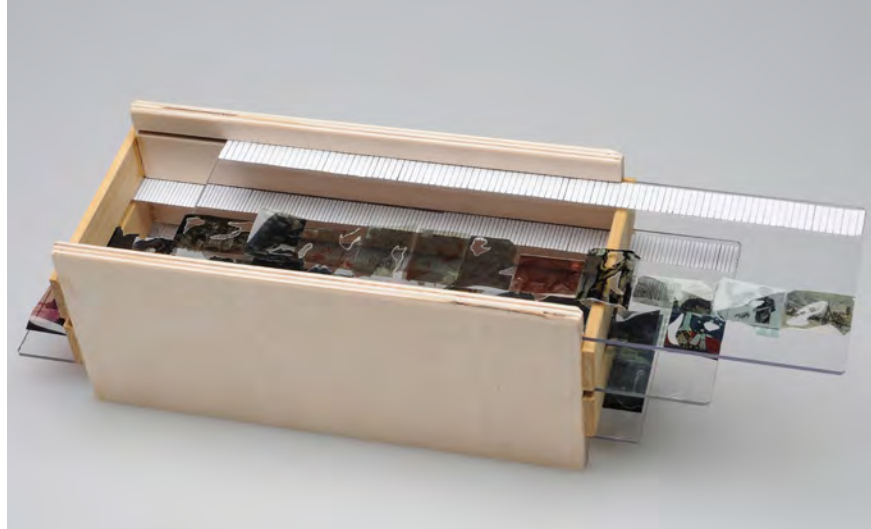
Asked how she would describe what she does to someone at a party,



Top: Digital still from the multi-plane animation *Entitled*, 2012.

Right: Mutiplane animation device. 4"x10"x4" (yellow cedar, plywood), sample plexi-glass planes, cut art history slides. Used to create animation titled, *Entitled*, 2012. Original 5:25min. This video screened at the Glenbow Museum, Calgary, Alberta as part of the Moving Images + Sound Collective Festival in March of 2013.

Below: '————'. Truck door, chair, wood panel, paper, and video projected precisely on the side mirror for the viewer to watch while seated)



Hamm responds, "I've been working for an intro for what I do for various perspectives of art, because, you know, your grandma is going to need a different description than someone who is nerding out on theory. I guess I might start off with, 'I'm curious about the unknown and the unknowable . . .'"

Hamm has carried forward this curiosity after graduating with a BFA with distinction in 2013. She continues to develop her art practice, and works as a gallery technician at Illingworth Kerr Gallery at ACAD and a visual arts instructor at the Wildflower Arts Centre. As a teacher she experiments to find unconventional ways to help students develop their own creative processes.

Not surprisingly, Hamm is a strong believer in the value of art and art education, especially in the face of continued government cutbacks. "Art has the unique ability to be both at the heart of culture and someplace outside looking in," she says. "It assists in exploring our relationship with the world and offers ways to move past our current knowledge and understanding."

She points out that the budget cutters' lack of appreciation may go back to bad art class experiences in their formative years. "I would like to be an advocate for change in how art is approached in primary and secondary education," she says. Thinking of her own experience, Hamm adds: "Out of my three undergraduate degrees, the first two were mainly about parroting. Art school is the one that felt like an education."



Sarah Nordean



*Walking Loops 1, 2013, coloured pencil
and acrylic on frosted drafting film*

Photo: Minttu Maari Mäntynen

BORDER CROSSINGS

Sarah Nordean plays with media to find the best ways to make the monumental out of the mundane and to discover the power of repeated gestures.

“The boundary between various art forms is hazy for me,” says Sarah Nordean. “I think things can slide back and forth between different modes of expression to get an idea across.”

The boundaries for the Calgary artist include the ones between painting, drawing, sound, video and sculpture. She is fascinated by repeated gestures and strives to create the extraordinary out of the ordinary. She’ll map her walking journeys via GPS coordinates, turn these into a continuum of related shapes that sashay across an exhibit wall to a hypnotic sound loop she has also created for the occasion.

Nordean has learned to march to the sound of her own music loop, putting aside a career as a high school art teacher to



Ticks (5,404 minutes), 2014, dip pen and ink on paper

Photo: Scott Massey



enter the Alberta College of Art + Design where her talent and painting practice was nurtured by instructors and peers. She loved bouncing ideas off them and showing works-in-progress.

Completing her BFA at ACAD in 2007, Nordean believes that the dedicated art school is the way to go. Its unwavering focus and complete commitment give students a deeper connection to art, as opposed to integrating it with other stuff you are doing.

Yes, sure, you might have to do other work to support your practice, but the practice itself is the thing. You have to be bold and risk it. “Being cautious is not my idea of a good time,” she says. “Be passionate about what you do. Doing what you love is extremely rewarding.”

Following her passion, Nordean entered the Emily Carr University of Art + Design Low Residency Masters program three years ago, which allows her to complete her Masters degree in Applied Arts in Calgary, while spending three Julys in a row with intensive work and exhibits at the university in Vancouver. She has just completed the last of her course work this summer.

“I’m just finishing doing an exhibition, in Vancouver, with my cohorts from Emily Carr,” she says. “I am showing this one drawing, which I have been working on for the past

year, that explores repetitive gestures and the idea of making something mundane monumental.” The drawing, formed from repeated tally marks using dip pen and ink on paper, is an ongoing, cumulative work comprised of more than 100 smaller drawings.

The idea of repetition and turning daily routine into revealing art underlies her *The Islands* exhibit, held last year at Calgary’s Untitled Art Society, a not-for-profit artist-run collective. In exploring the “relationship between image making and our connection to space and place,” she mapped her walks through city spaces using GPS coordinates and employed these “drawings as compositional elements for her visual works.” The acrylic-on-paper maps are linked through “continual movement, repetition in returning to the same places again and again, and rhythm of step and breath.”

Nordean’s art practice is also continual motion. Now done her masters, with a strong focus on drawing, she wants to expand her practice to include performance, video and perhaps sculpture.

Whatever works best for her ideas – forget about the tried and true; borders are meant to be crossed. “If you get lost doing something, why not do that thing for the rest of your life?” she asks.

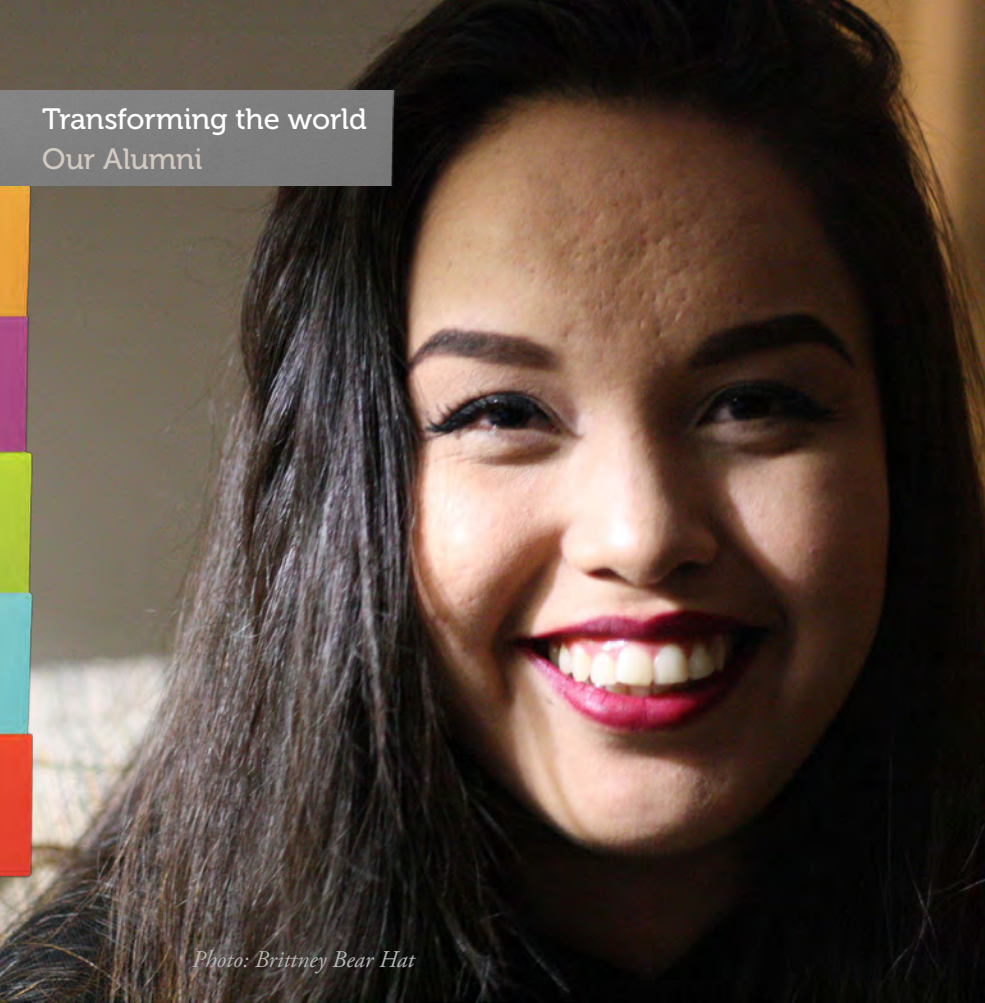


Photo: Brittney Bear Hat



Photo: courtesy of Art Gallery of Calgary
(now Contemporary Calgary), 2014

Brittney Bear Hat

UNITED IN EXPERIENCE

Brittney Bear Hat's work has evolved from focusing on the stereotypes that divide us to the experiences we have in common.

For Brittney Bear Hat art is a tool to explore the elusive notion of identity. “I grew up here in the Calgary area but felt separated from my aboriginal community,” she recalls. “For a lot of my life I felt I was making it up as I went along. I felt I was a stereotype. I didn’t understand what made me native. What was my culture and identity?”

Growing up with a creative streak, she followed the lead of her elder sister Richelle and entered the Alberta College of Art + Design, in 2007. “If it weren’t for ACAD, I wouldn’t be where I am now,” she says. “It definitely helped me build a practice for myself.”

Bear Hat built on this foundation in a series of residencies – including ones at Contemporary Gallery and The Banff

Centre – where she started deep explorations of her roots, exchanging ideas and inspiration with other aboriginal artists, including her sister.

“Most of my time is spent googling different names, titles, phrases – all linked to being ‘Native.’ I was intrigued by the stereotype I found in the images.”—From the description of the *This is . . .* series, 2011.

In her *This is . . .* series Bear Hat will often take the visual clichés and reframe them so that the viewer questions their own cultural assumptions while the artist at the same time exorcises her own demons of identity, in the accompanying handwritten notes. For example, a particular piece depicts a series of impassive native warriors. She writes, “This is what it means to be stoic.” And the subtext is, stoic is what she is also expected to be.

Once Bear Hat got the stereotypes out of her system, she felt more at ease to explore what her identity really meant through her father, Arthur Chipesia and her mother, Liberty Chipesia who died April, 2000.

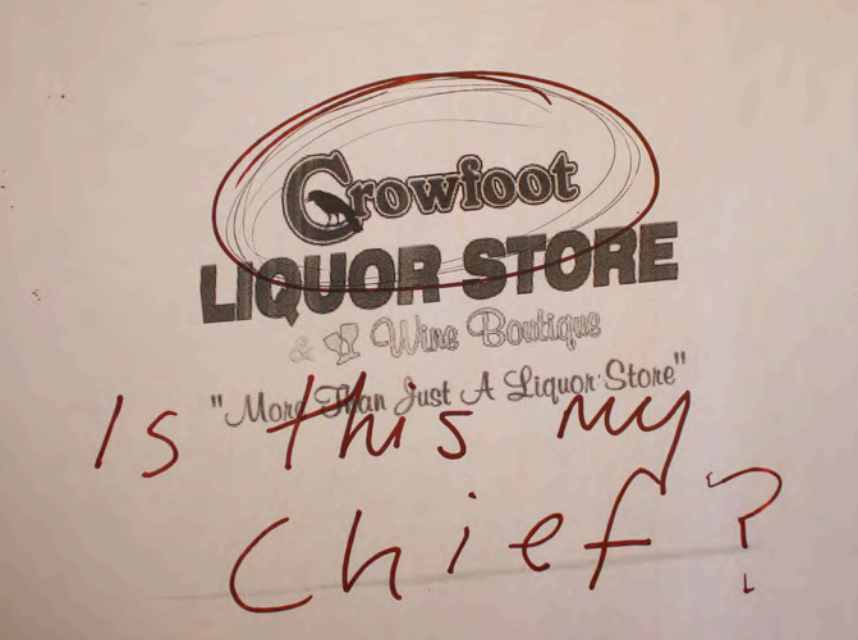


Photo: Brittney Bear Hat, 2014



My Dad told me once that there's no crying in the bush.

Photo: Brittney Bear Hat, 2014

"My Mother would sometimes blast Biggie from the kitchen to wake us for breakfast."—Note from the *Remember* series, 2013

If Bear Hat's mother serves as a muse for much of her work, her father provides living inspiration and a source of full-hearted support for his daughter's explorations, which lately have included adding video and marking a return to silkscreen prints. He is also the guardian of family stories, fleshing them out for her and letting her know the ones that are sacred and must be kept secret.

"It's very important for me to hold onto all my childhood memories," she says. "I just want to remember my mom and my dad."

As her art practice has evolved, Bear Hat has come to believe that there is more that links her with non-aboriginals than separates her. The idea of connection underlies the *OURS* show she had this year with Jennifer Tellier at Edmonton's Latitude 53 gallery.

Drawing on a previous collaboration, the installation was composed of personal artefacts and elements of family history. "Jen is someone that I was able to share and connect with. We both come from a similar background. We share a similar childhood," says Bear Hat. "We both grew up with fathers who were hunters and they are continually passing on that knowledge to us"

In the show itself, there were no indications as to which artist produced which work. Viewers could see that the real experiences we have in common trump the artificial divisions we often create.



Photo: Brittney Bear Hat, 2012



Carson Long

PLAYING HIS LONG GAME

Pursuing his art practice and a master's degree in architecture, Carson Long is open to where experience leads him.

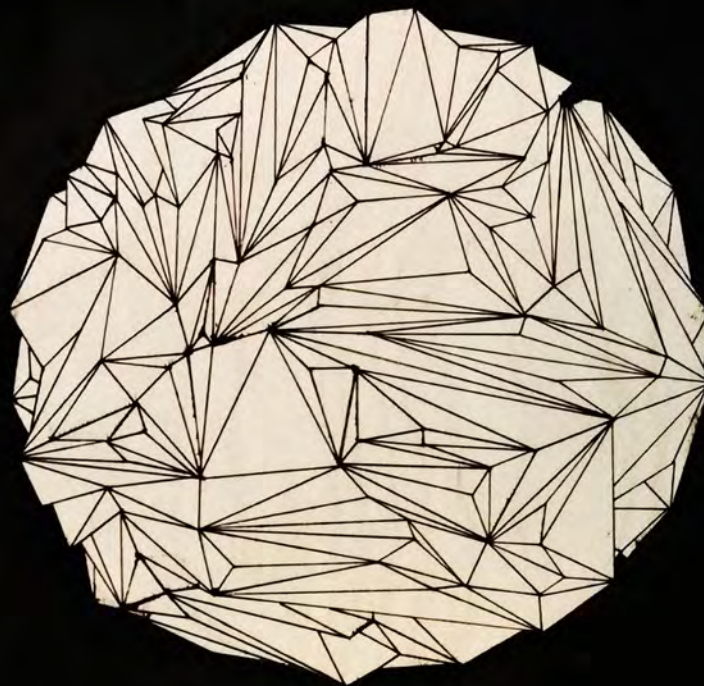
In his creative career thus far, Carson Long has learned a couple of valuable lessons: That one thing leads to another if you are open to the possibilities, and that there is a sweet spot of opportunity where creativity and logic overlap.

Long initially entered the Alberta College of Art + Design, in 2007, to study design. But in his art history class he found himself attracted to the grander designs of architecture. So he did his first zag the following year and entered the Southern Alberta Institute of Technology to earn his two-year architectural technologies diploma.

This is where Long zigged. He needed to complete his four-year undergraduate degree before entering the masters architecture program at the University of Calgary. It would have made a lot of sense for him to go to U of C for his undergrad but instead he opted to return to where he began, taking the drawing program at ACAD.

With his eye always on his long game, he believed that an art education would help him develop a unique way of problem solving that would give him an advantage when faced with the massive challenges of architecture.

"I felt that ACAD would help me to develop my own process," explains 25-year-old Long. "Architecture is all about process, so this is important. Art school



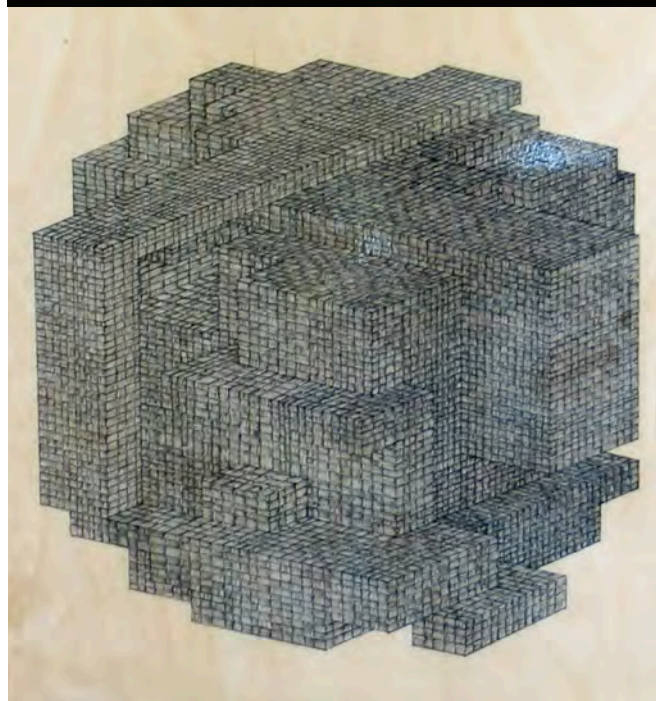
Left to right: Expandse, 2014, acrylic ink on wood canvas; Sprawl, 2013, acrylic ink on wood canvas; Construct, 2012, acrylic ink on wood canvas with pouring medium

teaches how to find creative solutions to problems. Other kinds of schools just don't teach you how to do this."

He also credits his instructors, including Tanya Rusnak and Richard Brown, for helping him to find his focus and coax out his talent. "If you have a goal in mind, the professors have a great way of helping you to reach it. While they are there to coach you, they don't think for you. It's up to you to figure out the solutions to problems. They really help to develop a passion for finding new ways to solve challenges."

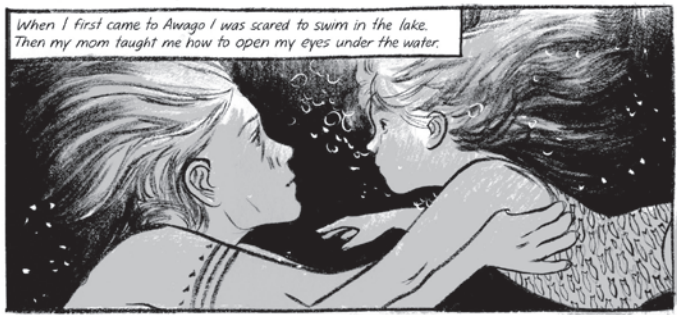
Long appreciated the way the drawing program built on a solid technical foundation – backed by theory, critical discourse and constant encouragement to reach beyond the traditional boundaries of drawing – to hone a personal practice and an impressive body of work. "I found myself really benefitting from the focus on the logical and the creative and artistic at the same time," he says. "I find the two really support each other. There's an art to math, and you need logic to solve creative problems. Using the two, you learn to step outside your box."

Having graduated with his BFA in 2014, Long is determined to keep his art practice going as he enters U of C for the



architecture program. This includes his graphic designs and his moody black-and-white photography and art. His work displays a love of geometric forms, urban landscapes and manmade structures that show he is on the right track for a career in architecture.

Even so, Long is always prepared for new zigzags in his career path. "I don't want to limit myself yet," he explains. "I'm going to just do my three years and see where I stand. There are a few avenues I could go down. Yes, I could pursue architecture. I could return to graphic design. There's also my art practice. I just want to see where experience leads me."



This Summer Sampler from
This One Summer, 2014



Jillian Tamaki

Jillian and Lauren Tamaki

DRAWN TO NEW YORK

With fearless attitudes and strong technical skills learned at ACAD, Jillian and Lauren Tamaki have made a big splash in the Big Apple.

The sisters Tamaki are a double threat. From their respective apartments in Brooklyn, the two graphic artists raised in Calgary have managed to conquer the Big Apple with their distinctive art. Jillian is a freelance illustrator who also creates bestselling graphic novels. And younger sister Lauren is similarly accomplished, combining a busy freelance illustration practice with full-time design gigs that let her multiple talents shine.

If the two feel a rivalry, it doesn't show.

"Lauren is really attuned to culture, fashion and trend, both contemporary

and historical," says Jillian, 34. "She understands context very deeply and also has a good sense of humour and light spirit.

Lauren, 31, says of her sister: "She's illustration royalty. She's set apart by the fact she has technical skill and storytelling ability."

Certainly the last two qualities are what Jillian has become known for. After doing a foundation year in fine art at Queens University in Ontario, she returned home to take a Visual Communications Design degree at Alberta College of Art + Design.

While her intent was to study design, the curriculum's second focus, on illustration, seduced her "immediately." "When I entered ACAD, I don't think I knew illustration was even a thing," she recalls.

"I was glad the program was so focused on drawing fundamentals and emphasized both design and illustration," she adds. "It made me a much stronger drawer. I graduated feeling really prepared."

Jillian's solid grounding helped her take off almost immediately. After graduating in 2003, she started



Left: *Wall Street Journal*,
January 2014

Bottom left: *Toronto Life*,
July 2014

Bottom right: *Cole Haan*,
Holiday 2013

Lauren Tamaki

freelancing in Calgary and then landed at an Edmonton video-game company, while continuing to freelance. With enough clients she went freelance full time and moved to New York in 2005.

Since then, her clients have included the likes of the *New York Times*, *New Yorker*, *National Geographic*, Penguin Books, *Oprah Magazine* and *WIRED*. At the same time she pursued a love of comics and with cousin, Mariko Tamaki, created the graphic novel *Skim*, in 2008, which was nominated for the Governor General’s Literary Award. This year, the pair published *This One Summer*, a whimsical coming-of-age story. The novel had a two-week run on the *NYT* bestseller list.

Inspired by her sister’s example, Lauren followed a fashion design degree at Ryerson University in Toronto by entering ACAD’s Visual

Communications Design program. The twin focus of her courses helped her to realize she could have a dual design and illustration career. “The training just makes me a more valuable employee,” she explains. “The more arrows you have in your quiver, the more marketable you are in a competitive market.”

While in school, Lauren did freelance design and illustration for clients such as Murale, *Good* magazine, *Swerve* magazine and Theatre Junction GRAND. After graduating in 2011, she visited Jillian in New York and landed a job at Bumble and bumble, where she immediately made a splash in the graphic arts community with the wallpaper she designed and illustrated at the uptown salon, as well as holiday cards and the illustrations she created for B&b’s first rewards gaming app.

She continued to do freelance illustrations for clients such as *GQ*, *Wall Street Journal* and Cole Haan and in 2013, she made the leap to New York’s Arch & Loop design firm, where she reunited with the beauty and fashion clients she loves. She is now doing a lot more designing for the Web, forcing her to learn new skills on the fly.

She is not fazed because of the “fearless attitude” that she and her sister learned at ACAD. The hard deadlines, high professional standards and, especially, the demanding but supportive instructors, made them realize they could do just about anything they set their minds to.

“They helped us to get ready for the real world,” says Lauren. “You can’t put a price tag on that.”



Alli Truch + Kim Biggs Photo: Ken Schles



Christopher Truch



Jon Truch

The Truch Family

TRUCH BE TOLD

The four Truch siblings have used their ACAD education to become competitive in the international design market and to launch a landmark Calgary restaurant.

Kim Truch (now Biggs) started a trend in her creative Calgary family when she entered the Alberta College of Art to study design, in 1980. She was followed by siblings Alli, Christopher and Jon.

“Four out of five us went to ACAD,” she says and adds with a laugh, “Our other brother, Mike, is a nature boy. Fly fishing, birding and anything nature related is his obsession.”

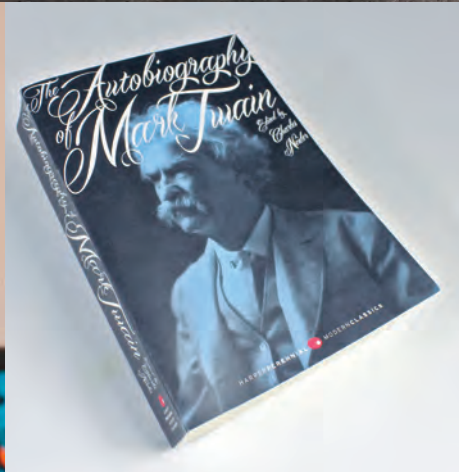
Today Alli and Kim run Biggs & Co, a multidisciplinary creative agency with offices in New York and Los Angeles. The pair has worked with musical talent ranging from Aerosmith to Rihanna, and for major brands like Zero, Haliburton and Soap & Glory. After serving as a senior

art director at MTV in New York, Christopher now runs a freelance design practice in Guelph, Ont., living with his wife and son.

With a passion for music, design and art direction, the three have collaborated on projects together and like any good brothers and sisters have strong insight into one another’s talents and personalities. “Christopher has a different style than Kim and me,” says Alli, for example. “It’s more thought driven. He’s more of a traditionalist, where our work is more pop culture driven.”

Their other ACAD brother, Jon, blazed his own path, taking sculpture in school. Almost a decade ago, he opened Tubby Dog, which has become a Calgary landmark, with its eclectic mix of pinball machines, live music and fabulous hot dog creations, like the Sumo Dog, garnished with Japanese mayo, wasabi, pickled ginger and toasted sesame seeds.

“It’s more of a holistic experience than a restaurant,” muses Christopher. “I think he took his education and put all of it in his business. There’s these crazy, over-the-top hot dogs. They are kind of sculptures now that I think about it.”



Top left: Blue Nectar Tequila, Biggs + Co. Right: Reebok, Biggs + Co. Bottom left: Tubby Dog. Centre: Book jacket design / The Autobiography of Mark Twain / Harper Collins Publishers New York, C.Truch. Right: Book jacket design / Soren Kierkegaard - Works of Love / Harper Collins Publishers New York, C.Truch.

The three design whizzes of the family Truch (pronounced trooch not truck) migrated south separately. Determined to become part of the music industry, Kim moved to L.A. after graduation. Her gigs included senior Artistic Director at Warner Brothers Records, associate Creative Director at RCA Records, head of creative services at Maverick Records and owner and creative partner at Popglory.

In New York, Alli followed a year of additional education at the School of Visual Arts with stints that included, among other things, as a designer at PolyGram Records, VP creative services at Elektra Entertainment and senior VP creative services at Island Def Jam. In 2006, she and her sister launched Biggs & Co., gradually refocusing their music business to a general branding practice.

For his part, Christopher was a music professional before going to ACAD and then serving first as the marketing and

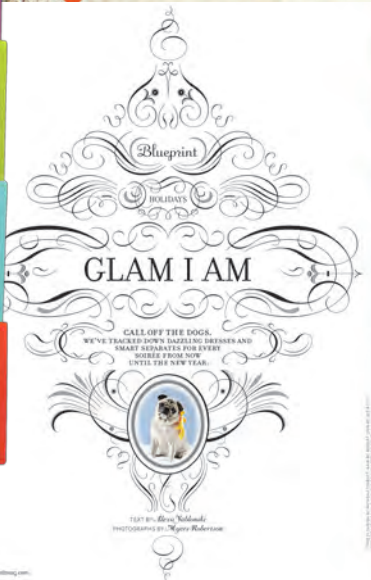
editorial director of *Paper Magazine*, in New York, and going on a year later to MTV, where he was responsible for a wide range of off-air branding, marketing and advertising projects.

All three are adamant that their ACAD education, and the work ethic instilled, made them successful in the continent's most competitive creative markets. "I'd say that after experiencing what is supposed to be one of the world's best design schools, SVA, the level of training I received at ACAD was on par," says Alli, who has taught at SVA the last seven years.

"My time at ACAD changed my life. It was like Plato's Cave," adds Christopher. "The blinders came off and I saw the world from a different point of view. It prepared me to compete on a world-class level."

Transforming the world
Our Alumni

INTERESTED IN BEING PERFECT



Debra Bishop

TAKING MANHATTAN

Learning to work hard and smart at school in Canada, art director Debra Bishop has flourished in the Big Apple, working for a range of big-name magazines.

“Work ethic”—this is the edge that Debra Bishop had over other design students when she went to seek her fortune in New York, in 1984.

From her office in New York City, the creative director of *More* magazine explains that her four-year degree from what was then known as the

Alberta College of Art proved that she could make it anywhere, including the Big Apple.

One of her favourite ACA instructors, Rick Zak, encouraged her to seek out opportunities in New York. Travelling there with fellow students, illustrators Doug Fraser and Garnet Henderson (now her husband), Bishop decided to further her communication design education at the School of Visual Arts.

“At Alberta College of Art we learned how to work really hard,” she recalls. “It was a very rigorous program that prepared us well to shine among all the other students at SVA who didn’t have the same kind of work ethic. Also the broader education I had received—covering illustration and advertising as well—often helped me

with my new, more specialized field of graphic design, as I had a much bigger repertoire to draw my ideas from.”

Bishop quickly proved herself. One of her SVA instructors was Paula Scher, the acclaimed graphic designer and painter whose award-winning work includes brand identities for the Museum of Modern Art and New York Ballet. The Canadian was one of three students hired from the class to work in Scher’s studio.

Once on the Manhattan roller coaster, she found that one ride leads to another. After four years, Bishop was hired for a freelance project by *Rolling Stone* magazine, working with art director Fred Woodward to design a book, *Rolling Stone: The Photographs* (1993). Impressed, Woodward hired



Images courtesy of Debra Bishop

Bishop full time as senior art director for the bible of the music industry.

Then, after a stint as deputy art director at House & Garden, she joined Martha Stewart's Omnimedia, in 1997, as the art director for the Martha by Mail catalogue and was promoted to design director of Martha Stewart Baby, VP/design director of KIDS: Fun Stuff to Do Together and, later, Blueprint Magazine.

Besides winning "Magazine of the Year" from the Society of Publication Designers (SPD) and the American Society of Magazine Editors (ASME) for KIDS and Blueprint magazines, Bishop has picked up awards from the Art Directors Club, the Type Directors Club, AIGA and American Photography. Her growing reputation and groaning awards shelf helped her land her current gig, in 2008, as creative director of *More*, a magazine

aimed at affluent "women of style and substance."

Bishop advises students to find their own substance and style, and not to be discouraged from getting into print design, even in this Internet age. "There will always be some kind of forum for publication design," she says, "whether it's a digital magazine or annual reports or something else."

The important thing is to get the design fundamentals down, she insists, learning how to put typography and images together. At the end of the day, "good design is good design."

As Bishop prepares to return to work and a redesign of her magazine, as well as finishing a job consulting for *Parents* magazine and taking on a project for the 50th anniversary of the SPD, it's hard to dispute her logic.



Jennifer Vallis

TOUGH LOVE

Challenged by her instructors to “figure it out” herself, Jennifer Vallis has been able to pursue her passion for interactive and performance art, and launch her own studio.

Pondering the reasons for her success as a new media designer, interdisciplinary visual and performance artist, and business owner, Jennifer Vallis cites the “tough love” of her instructors at the Alberta College of Art + Design. “If there was something you didn’t know how to do, they’d say, ‘Go figure it out,’” recalls the 20-year-old. “It would be frustrating. I’d be, ‘I’ve paid a lot of tuition and now I’m being told to figure it out myself?’”

But Vallis soon realized the “huge rewards” of guided self-discovery: “In the real world, there’s not always somebody you can call to ask how to solve a problem. Learning to do this yourself is a really important skillset.”

In the Media Arts and Digital Technologies program she also learned to weave together the different strands of her interests, often exploring the complex relationships between technology and performers. She used technologies such as motion tracking, wearable electronics and tangible digital interfaces to enhance the performances of dancers and musicians.

She provides a lot of the credit to the artist and entrepreneur she has become today to former Interaction Design instructor and head of MADT Adam Tindale. “Jennie is fearless, generous and very social,” says



*Top: Digital Cave, Studio Cartel.
Interactive Sculptural Installation;
PASSAGE Art Space, 2014.
Photo Credit: Katy Whitt*



*Right: Paper Planes; Interactive Dance
Performance/Installation.
Dancer: Megan Gole.
Glenbow Museum, 2012.*

Tindale. “What impressed me most was her dedication to craft and her ability to move the work forward and acquire skills. She would approach me with an idea and identify a few things she could not do. I would make suggestions and give her some basics, and the next time I saw her she would have found a community where she could cultivate that skill and find new collaborators.”

In 2011, Vallis graduated with a BFA and was recognized as an ACAD Board of Governors Recipient for her outstanding achievements in class and out. She strode into her professional life confidently, armed with the tough love learning and strong conceptual skills cultivated at ACAD.

Her work included becoming a production coordinator for the Quickdraw Animation Society and artistic producer for La Caravan Dance Theatre. She also saw the all-female urban arts collective she founded in ACAD, Big Kitty, grow into “the largest group of its kind,” with members across the country collaborating on murals, exhibitions, live performances, workshops and community projects. The collective is due to bring out a line of clothing in 2014.

As she worked for others, Vallis realized in a flash of inspiration that she could be her own boss. In 2012 she founded Studio Cartel, in Calgary, a production studio and art collective with five resident artists and a visiting artist program. The studio designs and builds large-scale art installations, interactive works and stage designs, while offering independent creative services such as photography and metalwork.

“I would have never been able to build a company and have a career as I do now without ACAD,” says Vallis. “The last couple of years have been amazing and crazy. I love everything from making music to creating projections to building things. And I am open and ready for whatever happens next.”



Left: Darren Delichte Right: Jason Delichte

The Delichte Brothers

CRITICAL SUCCESS

Through digital agency Critical Mass, the Delichte brothers have helped nurture generations of creative talent and incubate new businesses in Calgary.

Darren and Jason Delichte are proof that how you learn is more important than what. They also demonstrate that if you stay true to your roots and lead change instead of follow it, that success can beget success.

The brothers left Winnipeg to enter the communication design program at the Alberta College of Art + Design in the 1990s, just as traditional graphic design was being revolutionized by computers. But rather than focus on print, the Delichtes became entranced by the possibilities of working in the digital space. They did a lot of self-directed study in this area, especially under the watch of instructor Michael Clairo.

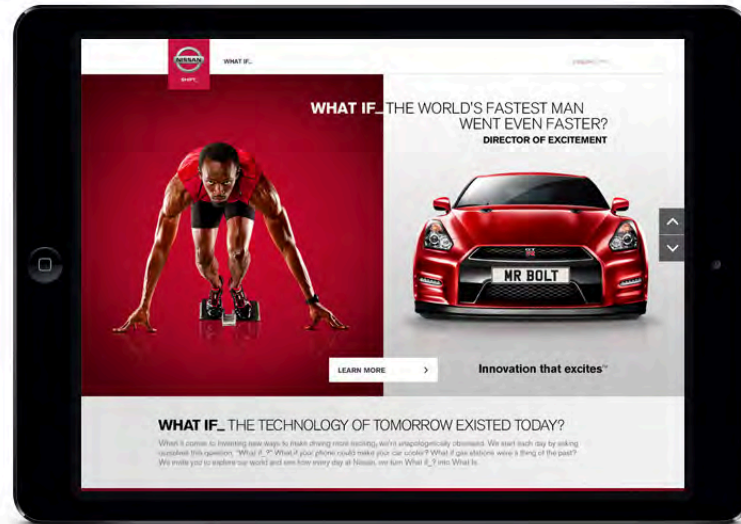
“ACAD has a huge reputation for the development of its creative process,” says Darren, who served more than three years on ACAD’s Board of Governors. “The difference between ACAD and other institutions is that it ingrains deep, insightful thinking, not surface-level thinking.”

When Clairo launched a new creative agency with entrepreneur Ted Hellard, in 1996, called Critical Mass, he brought three ACAD students with him, including the Delichtes.

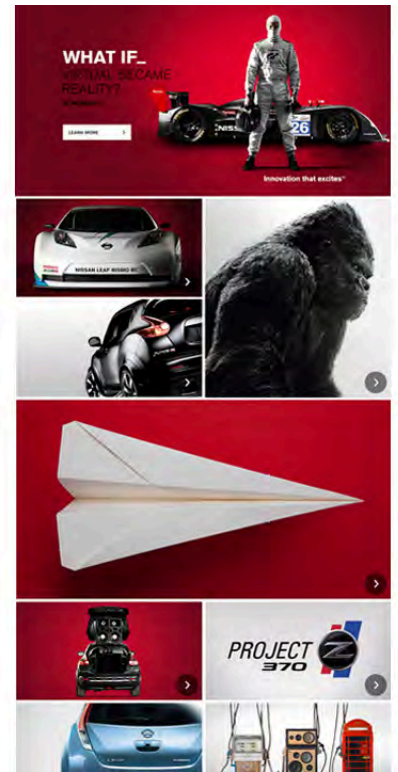
The brothers’ multimedia experimentations fit perfectly with Critical Mass’s new media focus—at first creating CD-ROMs. The agency pitched for the business of



One Tap - Distracted Driving App, 2014, AppColony



Nissan Global What If Experience, Critical Mass



Mercedes-Benz, as its first major client. Mercedes said, That's nice but what we really need help developing is our website. Critical Mass gulped, replied, We can do that, too, and then scurried off to teach itself how.

The groundbreaking site it created led to Critical Mass becoming the Mercedes-Benz interactive agency of record, and established its bona fides just as digital design was set to explode. Under the creative direction of the two brothers, Critical Mass rode this wave and amassed a shelf of awards and an impressive client list, including Nissan, Rolex, Nike, Adidas, NASA, Disney and AT&T.

In 1999, the Omnicom Group, the world's largest communications network bought a stake in the agency, enabling Critical Mass to grow exponentially. Today it has ten global offices and more than 800 employees.

Over the years the agency has served as an incubator for both local talent and business. It has hired many ACAD graduates, because they have the training to deliver the all important "insight-driven design." "It really has been a great relationship," says Jason. "ACAD continues to develop exceptional raw talent and Critical Mass provides an amazing environment for them to continue to grow and work on creative projects for world-class brands."

He adds: "We are also proud of the impact we've had on the local industry. We've been a hub of creativity and technology, where many talented people have

cut their teeth and gone on to start up successful creative, design and technology businesses."

The brothers' proven ability to adapt and innovate continues to serve them well. Jason as VP, Executive Creative Director continues to help lead the agency's creative team as it evolves its digital experience and design expertise around the world. Last year, Darren left his role at Critical Mass to explore other opportunities. He wound up becoming executive creative director at a company launched by Ted Hellard, called AppColony, servicing the exploding mobile phone/tablet sector.



Tammy McGrath

SPEAK THE TRUTH

As a multimedia artist, Tammy McGrath is constant in her determination to study the shifting terrain of knowledge.

Visitors entered a scene of literary hell. Assaulted first by the earthy smell of charred paper, they saw three bloated, bat-like creatures with sharp claws hovering over a desolate landscape of more than 1,400 burnt books.

Presented at Calgary's Truck Gallery in 2009, *Voir Dire* is artist Tammy McGrath's meditation on the death of knowledge and truth. She explains that the exhibition's title is old French loosely translated as "to speak the truth."

Speaking the truth – and investigating how it is constructed and retained, or not – is something that the 42-year-old multimedia artist has been trying to do for a long time. She started by studying philosophy, but her job in a Calgary café got her involved in the local art community.

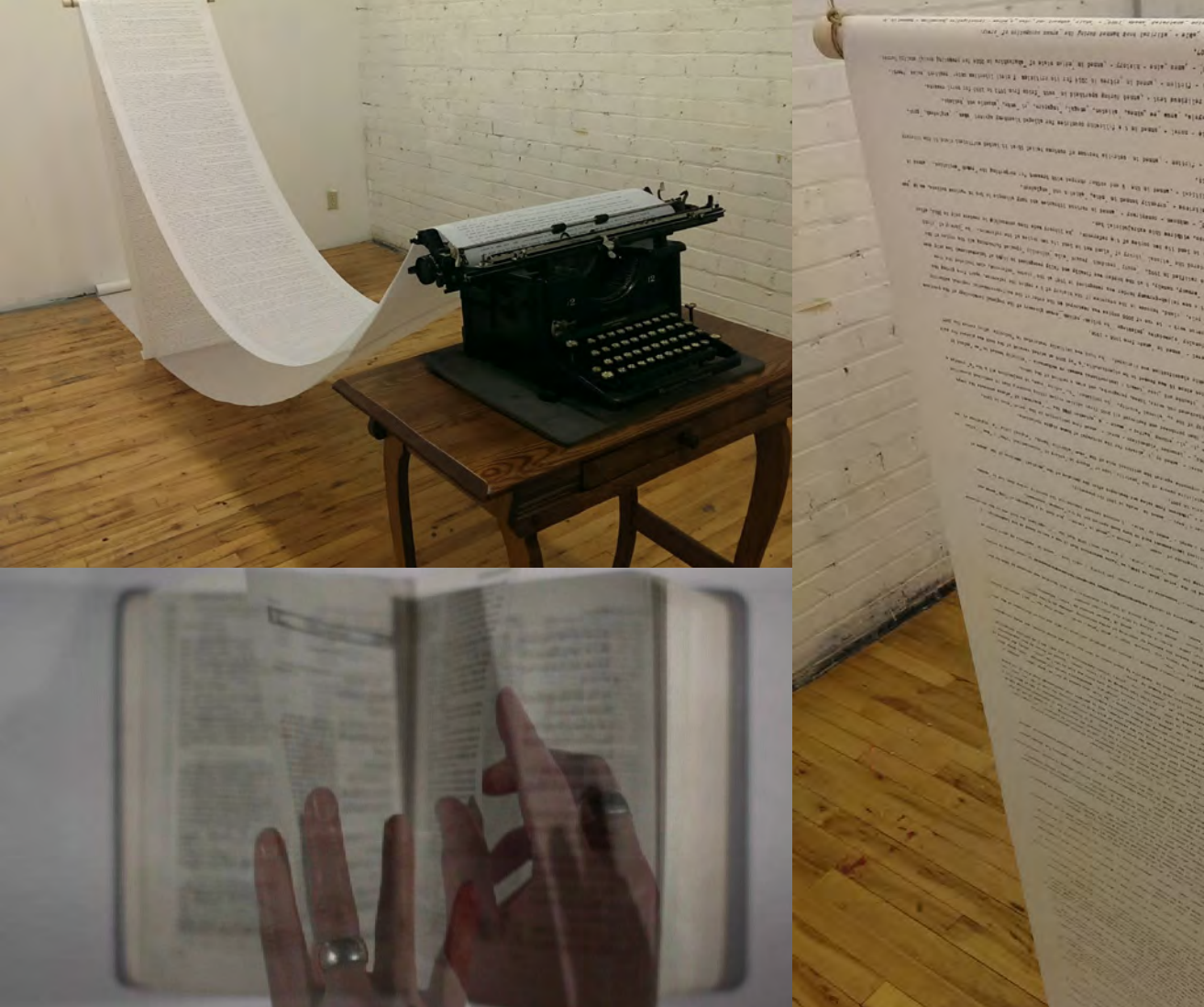
Following the lead of other artists she met at the café, McGrath started taking classes at the Alberta College of Art

+ Design, in 1995. Here she was encouraged by instructors to tackle philosophical questions of interest to her from a visual perspective, instead of just through the written word.

"I felt very lucky because the teachers I had were very engaged in critical discourse and willing to encourage students to tackle difficult subjects," she recalls. "They encouraged us to take chances."

After graduating with her BFA in painting, in 1998, McGrath worked as an artist and programmer at The New Gallery, an artist-run centre where she co-founded Mountain Standard Time Performative Art Festival. Five years later, she went on to get her MFA in Intermedia from the University of Regina.

Since then, her career has followed a triple track. She has a vibrant art practice, teaches through extended studies



Top left: Adagio in G Minor: A Lullaby (component of a larger installation); Top centre: Adagio in G Minor: A Lullaby (detail); Right: Dodo bird (pastel and ink drawing); Bottom left: still image from video piece THREE

at ACAD and has a curatorial/administrative career as well. Until recently she handled the visual and media arts programming at the EPCOR Centre for the Performing Arts, and was curator and co-creator of Soundasaurus: Multimedia Sound Art Festival, both in Calgary.

In her quest for the truth, McGrath sometimes finds that governments are “shortsighted” in their decisions to cut funding from the arts and universities. They forget how important it is to have a vibrant arts community to attract tourists and tourist dollars. “Studies show that art promotes critical thinking,” she says. “People who go through these programs become valuable to society, not just in the arts but in other areas as well. It’s all about experimentation, asking questions and pushing the boundaries.”

McGrath continues to push her own boundaries. She recently received the 2014 ACAD Alumni Legacy Award for her growing body of work and her contributions to

the artistic community, despite the fact that her work is going the way of the dodo – literally. This summer she was scheduled to finish research and work on an installation on the flightless bird that went extinct in the 17th century.

“I’m making correlations between the extinction of dodo birds and how we access and recreate knowledge,” McGrath explains. “The story of the dodo is somewhat fractured because it happened so long ago. We’ve got conflicting stories about its appearance and history. The bones can only tell us what the foundation of the bird looked like, the rest is based on speculation, word of mouth and illustrations that may or may not be accurate. So that knowledge base and how it changes is part of the research I’m doing for this project.”

Despite the shifting nature of knowledge, McGrath remains constant in her determination to explore it with all the creativity at her disposal.



Bev Tosh

NO VOYAGE HOME

By telling the poignant tales of war brides sailing into the unknown, celebrated painter Bev Tosh has gained insight into her own family's story.

In 1946, with the rumbles and roars of World War II finally quieted, Dorothy Autridge stood on the deck of a “bride ship,” a converted troopship, to embark on a great adventure, to join the New Zealand pilot she had met at a dance and married shortly after in Saskatoon. Eleven years later, Dorothy was on a the deck of a ship again, this time with seven- and nine-year-old daughters, this time returning to her home in Saskatoon.

“Although the trip was supposed to be a holiday, and we were supposed to return to New Zealand, I knew my life would never be the same again,” recalls elder daughter and artist Bev Tosh.

Like her mother, the war bride, Tosh knew she was on a one-way passage to the unknown. The two voyages bracket a mystery of memory, identity and dislocation that has fired her imagination and since guided her professional choices in an effort to understand.

To grasp the reasons for the voyages through light and dark, she went to the University of Saskatchewan to study psychology. But she wound up getting a dual degree in psychology and fine art, finding that she penetrated the mystery more effectively with visual language. She honed this language further and developed her figurative style, with a four-years honours diploma in painting at the Alberta College of Art + Design, and then with an MFA in painting from the University of Calgary.

Tosh set up a successful art practice, and kept herself energized by teaching and mentoring emerging artists and lecturing at several Canadian colleges and universities, including 14 years at ACAD. Still, questions about her mother's war bride experience, and painful memories of their broken family's forced departure, lingered.



To help her “negotiate mentally and physically through [her mother’s] passage through life,” Tosh painted an eight-by-six-foot portrait of Dorothy as a war bride, in 2001. The stunning painting that has since hung in the National War Museum in Ottawa, set Tosh on a voyage to understand the war bride experience in its larger context, to learn and tell stories that hitherto had gone unheard, before the aged subjects themselves were silenced by the march of time.

While Tosh was giving a workshop in New Zealand, a local newspaper ran a copy of her mother’s portrait on its front page. This inspired a number of local war brides to contact her with their stories. In fact news of her art unleashed an international outpouring of women who wanted to have their stories told, from across Canada, the United States, Britain, Holland and Australia.

Feeling compelled to tell the war bride stories – and through them, her mother’s and her own – Tosh has expanded her technical repertoire, so that her growing *One-Way Passage* war bride series includes portraits on wooden, Tear Bottles (small bottles containing tiny portraits and seawater), a bridal veil of vintage handkerchiefs, each embroidered with

the name of a bride ship, and even sculpture. *Tug of War (Tender Steel)* (2011), for example is a 10-foot-long sculpture that uses one continuous length of wire to weave together 15 war brides and a couple of infants on a ship bound to Australia in 1946.

Tosh has also published a book, *War Brides: One-Way Passage* (2008). She has also won a number of awards, including the Queen Elizabeth II Diamond Jubilee Medal, Alberta Centennial Medal, the Enbridge Alumni Professional Development Award and ACAD’s Distinguished Alumni Legacy Award.

Quite clearly Tosh’s own work demonstrates that art isn’t important because it is valuable but because it is invaluable. She has captured compelling stories from a dramatic period of history, and told them with a visual vocabulary that celebrates them in a way they’ll never be forgotten – a cultural legacy.

While the nine-year-old standing on the deck of the ship in the New Zealand harbour may never know why she is leaving home, Tosh’s rich voyage of self-discovery has given her safe passage.



Jeff de Boer

A LEAGUE OF HIS OWN

Jeff de Boer has gone from jewellery design to creating suits of armour for mice and cats, to advocating that artists be the CEOs of their creative enterprises.



“I always imagined what would happen if we could turn off art, just shut off creativity,” says Calgary artist Jeff de Boer. “The reality is, the whole world would descend into darkness.

“Art is so integrated into our lives, government and people don’t understand what would happen if it disappeared. Their clothing wouldn’t look good. Their food wouldn’t taste good. There would be no colour or life.”

And it would lack suits of detail-perfect armour crafted for cats and mice, chain-mail neckties for businessmen, sword-handled briefcases, rocket lamps, high art exoforms and public art installations that get tongues wagging.

De Boer comes by the metal-infused blood honestly. Inspired by his father,

a professional tinsmith, he began to explore the “endless possibilities” of metal, building his first suit of armour in his family’s garage during high school. In 1984 he enrolled at the Alberta College of Art + Design for jewellery design.

Here he learned to become an artist without borders, as at home designing jewellery as creating large sculptures. “Many people think a craft department is about just learning hand skills,” he says. “They say it’s not creative, but it really is. I graduated from ACAD making sculptures, and they were fine with that. The jewellery department was fundamentally open, with an open definition of what can be considered art.”

Armed with this creative carte blanche, de Boer created the first suits of



Left: "Cyclone", 2006, steel, barbed wire. Photo courtesy of the Glenbow Museum. Right: Dragon Cat, 2012, steel.

armour for cats and mice in school in 1986, combining his new skills in jewellery construction with his well-forged knowledge of armour making. After graduating from ACAD in 1988, he continued on to make mouse armour for commission, spending up to 200 hours on a suit, working with materials that include steel, silver, brass, bronze, nickel, copper, leather, fibre and wood.

From there, one type of work led to another, including steampunk space gear and large-scale public installations, such as the giant wind-up tin toys in the regional terminal of the Calgary International Airport. While dealing with corporate clients de Boer was inspired to shift how he viewed himself, believing that artists could also be innovators, leaders and presidents. "I started to think of myself as a CEO of my own creativity, equal to a CEO in any corporation that came to me for work," he explains. "And that was the game changer."

His new game led de Boer to embrace the maker movement, where artists collaborate with engineers, designers, fabricators, accountants and other professionals on projects that feature creative uses of practical skills and practical uses of creative ones. A couple of years ago he convened the first meeting of the League of Extraordinary Makers (LEXM), which now has about 100 members worldwide, collaborating on projects such as wearable technology fashion and a cost-effective large-format 3D scanner. They have also taken the lead in pushing for a world-class, 30,000 square foot maker facility in Calgary.

At the same time, he has taken his world-class artistic skills back to his alma mater, teaching a Jewellery Design and Presentation class. He loves the opportunity to mentor young talent. "Because I'm a working artist, teaching is an opportunity to share real-world skills that are constantly changing with students. I'm always testing out new ideas with students,

and find sometimes that they have as much to teach me about new ideas," says the 51-year-old, who received ACAD's 2014 Alumni Legacy Award and the Board of Governors Alumni Award of Excellence for his professional and artistic achievements.

One of the lessons that de Boer passes on to young artists is to truly value their work, especially in a day and age when government cares more about bottom lines than creative expression. He points out that such expression is important because art and design can add value to local products and differentiate them from the flood of cheaply mass-manufactured ones coming from overseas.

"I find it ironic that politicians would get on a plane to go to Paris or Italy to see art," he says from his Calgary studio, where he works with his wife, Deborah. "But they won't have any of it in their backyard. Well, how do they think Paris and Italy got fine art? They had a culture that invested in it."



Self portrait drawings, Elisabeth Belliveau



Elisabeth Belliveau

A WANDERING TALENT

For interdisciplinary artist Elisabeth Belliveau the medium doesn't matter – it's the ideas that count.

Elisabeth Belliveau is a Jill of many trades and a master of layered, nuanced expression.

She has led a wandering life matched by a far-reaching talent that's hard to describe. The 35-year-old is an interdisciplinary artist who lists drawing, stop-motion animation, writing and “making things” as her areas of expertise. Add to this sculpture, graphic novel creation, textile portraits and tattoo art and you can see she's hard to pin down.

As a child, Belliveau's physical wandering began when her family moved from Antigonish, Nova Scotia to Calgary. After a high school trip to the Alberta College of Art + Design, she went from “not even knowing you could get a degree in art” to entering the sculpture program at the college, in 1997.

“This was probably the best time I had as an artist in my whole career,” she recalls. “We all kind of just moved in and lived in the college. We were there day and night and slept there half the time. It just took over my life.”

After graduating with a BFA in sculpture, in 2006, Belliveau began to move to different cities and take a series of residencies in places that included Venice, New York State, Sweden and Newfoundland. Along the way she discovered that an itinerant can't really pursue a career in sculpture, shipping around cast concrete and bronze pieces. She started working on a smaller scale, writing, teaching herself to do stop-motion animation (“building whole worlds in a very small space”) and ramping up her drawing skills.

To keep her friends up to date with her travels, Belliveau started to make 'zines, melding her burgeoning drawing and writing skills. Then great talent met great luck when a book publisher discovered her drawings in a coffee shop and commissioned Belliveau's first book. Her *Don't Get Lonely, Don't Get Lost* collection of short stories and drawings was published by Conundrum Press in 2010. And this year,



Above: "Go So we may see", 2013, 2.5 minute loop, silent.

Photos courtesy: Elisabeth Belliveau



Conundrum is scheduled to release her fourth book, *One Year in America*, a graphic novel that draws on the artist's experiences in figure skating, in Canada, United States and trips abroad.

At the same time, she has done solo and group shows of her various forms of work, garnering an Alberta Foundation of the Arts Creation Grant in 2013 and an ACAD Alumni Honour Award in 2014. Of her wide-ranging artistic focus Belliveau says, "I'm not interested in sticking to one medium. For me ideas are most important. I want to find the right medium to convey the idea, rather than being locked into a certain tradition."

She is able to give her interdisciplinary focus full reign at Concordia University, in Montreal, where she received her MFA in studio arts and now acts as a visiting assistant professor in ARTX. The program encourages students to

"question the boundaries of traditional art disciplines and engage the creative potential of transdisciplinary practice."

"To teach at Concordia," she says, "I try to remember what was most valuable to me as I did my undergrad at ACAD. We had such an immersive, intense community and teachers who were just so generous that I want to give back."

Not surprisingly, Belliveau isn't content to sit still. At the time of interview, she was looking forward to a summer free of teaching duties, where she could concentrate on her own work. She had just put the finishing touches on *One Year in America*, was going to finish shooting a new animation and was preparing a exhibit for the Alberta Foundation of the Arts that will travel the province over the next two years.

And what's next for Belliveau? Well, anything, anywhere. The possibilities are endless.

*Blake Little. John
Cross, Nanton,
AB. Colour
photograph, 2012*

*Black Little. Bob
Koch, Nanton,
AB. Colour
photograph, 2012*



Spotlight: Enbridge Inc.

| *Supporting a spectrum of art*

Enbridge's contribution to the arts is like a spectrum, a continuous sequence of related ideas, and Enbridge repeatedly honours this commitment through varied and meaningful initiatives. One special initiative, the President's Emerging Artist + Designer Program, supports artists at both ends of the career spectrum and showcases a wide range of artwork to Enbridge employees and visitors.

As the leading sponsor of the President's Emerging Artist + Designer Program, Enbridge exhibits art work by ACAD students, alumni or works from ACAD's Illingworth Kerr Gallery in their community reception area where it is accessible to all employees and company guests. A new exhibit is programmed approximately every four months, providing an opportunity to showcase a variety of works.

"At Enbridge we understand that life takes energy, and that the energy in art engages us and inspires us," says D'Arcy Levesque, Vice President, Enterprise Communications, Enbridge Inc. "That is why we are proud to partner with ACAD to sponsor emerging and established artists in Alberta, and to bring poignant works of art to our employees."

Enbridge's partnership with ACAD provides opportunities for employees to meet and mingle with their coworkers for thought-provoking discussions, and gives them a sense of pride knowing that their company promotes and values innovative thinking and a creative culture. The exhibits at Enbridge not only acquaint employees with works of art, they provide a valuable learning tool for ACAD faculty and students who select and curate all the exhibits. They create a bridge between artists and the community during on-site events such as lunch and learns, receptions, and artist talks.

Under the Enbridge lead sponsorship of the President's Emerging Artist + Designer program with ACAD, Enbridge proudly presents two scholarships. One, the Enbridge Alumni Professional Development Award is awarded annually to an ACAD alumnus who is established in their career. This year, the \$5,000 award was presented to Beverley Tosh, who graduated with Distinction from ACAD (Painting, 1985) and also taught at ACAD from 1988-2002. Tosh's *One-Way Passage* is a war brides series based on her personal history and has been exhibited nationally and internationally (read about Bev Tosh on page 54).

A second scholarship is presented to an aspiring young artist who dreams of making art their profession. The recipient of this award is selected from ACAD's Show Off, a juried exhibition of high school students' work from across Alberta, Nunavut and the Northwest Territories. The winner, chosen by a panel of ACAD faculty and an Enbridge employee, will be assisted in their artistic development through the payment of their first year of tuition at the College.

"ACAD is delighted to partner with Enbridge on this significant sponsorship as it provides support for art education scholarships and entrepreneurial experiences for art students, and creates a platform by which extraordinary young talent is showcased", says Kara Tersen, ACAD's Director of Philanthropy + Communications. "It is clear that with their support, Enbridge is cultivating and preserving a spectrum of art activity at ACAD, within their corporate walls, throughout Calgary, and beyond."

ACAD is proud to celebrate Enbridge as the lead sponsor of the President's Emerging Artist + Designer program for three years from January 1, 2014 to December 31, 2016.

About Enbridge Inc: *Life takes energy. And for more than 65 years, Enbridge Inc. has been fueling our quality of life, delivering the energy our customers need to live their lives to the fullest. To do this, Enbridge operates the world's longest crude oil and liquid transportation system and we own and operate Canada's largest natural gas distribution company. We also help to generate more than 1,800 megawatts of renewable and alternative energy. At Enbridge, we are proud of what we do and how we make life better. Because when the energy our customers invest in life meets the energy we fuel it with, amazing things happen. For more information about how Enbridge fuels our quality of life through the transmission, distribution and generation of energy, please visit enbridge.com.*

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THE CALGARY FOUNDATION



Spotlight: The Calgary Foundation

*Eva Friesen -
Opening doors for
investment in the arts*

The Calgary Foundation has a long and respected history in facilitating investment in vital community programs by connecting donors with organizations who contribute to the economic, social and environmental well being of the city. Eva Friesen, President and CEO of The Calgary Foundation, believes that art is a driving force in maintaining Calgary's long-term sustainability and financial growth.

“The arts are one of the elements that can make a great city even greater”, says Friesen. “The arts can and do inspire and encourage creativity in all

ages, create conversations around social issues, and drive our economy by creating marquee events that attract tourists.”

Friesen, who has been at the helm of The Calgary Foundation since 2005, has consistently demonstrated this belief in the power of the arts. In 2012-13, the organization was part of a steering committee for Calgary Arts Development, tasked to produce an arts development strategy for Calgary. Together, they engaged over 1,000 voices that produced *Living a Creative Life*, an arts implementation plan to engage people of all ages and walks of life.

ACAD has been a significant beneficiary of The Calgary Foundation's commitment to the arts with The Calgary Foundation supporting a number of special initiative grants at ACAD throughout the past 20 years. This year, The Calgary Foundation made a grant to ACAD that enabled the College to be a key partner in a historical exhibit and international symposium, *Stronger than Stone*. This symposium brings together world-renowned artists and thinkers and gave ACAD an important opportunity to collaborate with large institutions and galleries including the University of Saskatchewan and the Mendel Art Gallery (read more about *Stronger than Stone* on page 7).

In addition to grants, The Calgary Foundation provides ongoing financial support to ACAD students through an interesting mix of scholarships and other awards funded through donor-directed funds, including:

- The M. James & Elsie Mathieson Charitable Trust Fund annual scholarships in photography
- The Janet Mitchell Scholarship for promising students in the visual arts
- The Owen Scholarship for single parents studying part-time
- The Newzones Gallery of Contemporary Art Graduating Scholarship supporting a high achieving graduate student in painting, drawing or sculpture
- The Nicole Jennifer Creig Memorial Scholarship
- The James & Lillian Budd Award for students with disabilities
- The Susan Agopsowicz Scholarship, Alumni and Friends Award

The numerous scholarships, grants and other awards that The Calgary Foundation facilitates and directs to ACAD have tangible results in the real world. Says Friesen, “ACAD

should be so proud that countless ACAD graduates are making remarkable contributions to our community, country, and beyond”. ACAD graduates have gone on to start successful companies, contribute beautiful artwork to the city’s public spaces, teach and mentor young people in the community, foster creativity and entrepreneurship in all industries, and use art as a way to heal to inspire people in all segments of society.

Friesen makes a strong point that ACAD’s role extends beyond training and educating those who want to make a career in fine art, design or media arts. ACAD plays a vital role for people who have other careers and are passionate about the arts as a fundamental part of their everyday lives. Through its education program and by its very presence in the community, ACAD can open the door for everyone to live a creative life.

For more information about The Calgary Foundation and how to support ACAD through grants and scholarships, please visit thecalgaryfoundation.org





Spotlight: ACAD Squares

Kristopher Weinmann
- Supporting visual
culture

Recent ACAD graduate Kris Weinmann wants to stay connected with his alma mater to witness the visual culture that is actively being generated there. “It’s energizing and inspiring to keep close to the school. It lets me keep my finger on the pulse of new artistic ideas and opportunities.” It is why Weinmann chose to become an ACAD Square so soon after graduating (he graduated in 2012 with his BFA in painting). In fact he was part of the committee that defined the newly launched ACAD Squares program that facilitates learning opportunities for ACAD students and fosters a connection between the College and the public.

It is this connection that Weinmann says is vital for the long-term sustainability of ACAD, and in turn for our city and province. He believes that what he calls a “language barrier” exists between the general public and artists, where the public can’t quite connect the dots as to how the arts contribute to the growth of the city’s economy and enrich its cultural fabric. “Once people start to recognize the importance of the arts and how significantly ACAD graduates have impacted their city, that’s when we’ll be in a better position

to compete with the rest of the world.” He points to Critical Mass, Heavy Industries and F&D Scene Changes as examples of highly successful organizations, all established by ACAD alumni, which have significantly impacted the city from both an economic and cultural perspective.

The ACAD Squares program enables celebrated and successful artists from around the world to visit ACAD, enhancing classroom experience with real-life global best practices. These visiting artists help equip ACAD students with the tools necessary to become successful after graduation. The program also facilitates students and faculty to attend residencies and travel programs anywhere in the world where they can enhance their practice through lessons learned from artists in different cultures who have a different way of looking at the world.

Weinmann is a strong believer that students need to engage with the world and understand what is out there by learning new methodologies, seeing unfamiliar visual languages, and experiencing different cultures. The ACAD Squares program allows students to take what they learn from visiting artists or through their own

travel, add it to their reservoir of information, and synthesize it into their own work, cultivating stronger and better artistic practices.

For Weinmann, the ACAD Squares program is a means for ACAD to celebrate and promote its achievements. One of the benefits of being an ACAD Square is being able to meet and interact with the students and see first-hand how the College’s education process works. “When people participate in classroom workshops there is often a magic that occurs”, says Weinmann. This magic translates into a fuller and deeper understanding of how ACAD and its graduates impact our city’s visual culture, our relationships with others in the community, and the tangible societal benefits that arise from this. In this way, the ACAD Squares program connects the dots between artists and the general public and enables members to champion ACAD as a world-class arts and culture hub.

There are multiple levels of membership in the ACAD Squares program, each with special benefits. For more information or to become an ACAD Square please visit acad.ca/acadsquares or email acadsquares@acad.ca.

ACAD Awards + Accomplishments

BOARD OF GOVERNORS GRADUATING STUDENT AWARDS

Ceramics	Byron Remple
Drawing	Jake Klein-Waller
Fibre	Christine Thomson
Glass	David Martin
Jewellery + Metals	Brittany Steinhubl
Media Arts + Digital Technologies	Nick Heer
Painting	Deepechhya Ojha
Photo	Bobby Ng
Print	Alyson Paulson
Sculpture	Alexandria Inkster
VCD Advertising	Mary Kathryn Prescesky
VCD Character Design	Micaela de Boer
VCD Graphic Design	Ruth Lee
VCD Illustration	Ryan Pearse

ALUMNI AWARDS

Alumni Legacy Award	Jeff de Boer
Board of Governors Alumni Award of Excellence	Jeff de Boer
Alumni Horizon Awards	Matthew Bourree
	Larissa Tiggelers
	Kristopher Weinmann
Alumni Honour Awards	Brian Batista
	Elisabeth Belliveau
	William Bewick
	Jaan Poldas
	Chad VanGalen
Alumni Legacy Awards	Jeff de Boer
	Tammy McGrath
	Bev Tosh
TD Insurance Meloche Monnex Alumni Awards	Steve Cottingham
	Julia Jungwirth
Enbridge Alumni Professional Development Award	Bev Tosh

ENTRANCE AWARDS

3M Direct Entry Scholarship	Emily Stone
ACAD Entrance Awards	Logan Echols
	Nathanael Evans
	Dale Feeler
	Taryn Garrett
	Khloe Ilsley
	Taryn Mallas
	Riley Meek-Schulz
	Michelle Novak
	Ellen Patterson
	Miles Petrick
	Sheyenne Smith
	Derek Sproule
	Emily Stone
	Erika (Bronwyn) Von Niessen
	Haibo Xu
Show Off Scholarships	Kyrsten Lofts
	Robyn Shouldice
Continuing Arts Association First Year Scholarship	Alexandra Hodgson

STUDENT SCHOLARSHIPS + AWARDS

ACAD Drawing Community Service Scholarship	Victoria Braun
	Keesha Palmer
ACAD First Year Studies Scholarship	Andrew Argue
	Mariah Brusatore
	Jordan Chow
	Haley Crow
	Saje Damen

	Megan Feniak
	Elizabeth Friesen
	Nicole Haywood
	Jamie Kroeger
	Martina Laird-Westib
	Michelle Lazo
	Yao Li
	Joelle Lino-Wiseman
	Emilie-Justine MacPhail
	Tierra Marasse
	Hannah Palmer
	Gabrielle Parent
	Mary Sanche
	Claudia Sanchez Daza
	Adele Schatschneider
	Mareike Stobbe
	Claire Taylor
	Kristina Vidak
ACAD Second Year Drawing Major Merit Scholarship	Amanda Chan
	Jordan Schinkel
ACAD Second Year Scholarship	Vanessa Chaplin
	Giulia Comin
	Amy Cornelson
	Sadia Fakh
	Brandon Giessmann
	Mary Haasdyk
	Emily Hurst
	Fong Ku
	Carolyn Mackenzie
	James Mulholland
	Mitchell Nabata
	Kellie Reid
	Linda Roberts
	Katerina Slaba
	Ella Valge-Saar
ACADSA Second Year Legacy Award	Chelsea Yang-Smith
ACAD Third Year Drawing Major Merit Scholarship	Hannah Petkau
	Sara Rennie
	Sean Taal
ACADSA Third Year Legacy Award	Stephanie Orr
ACAD Fourth Year Drawing Major Merit Scholarship	Solveig Agecoutay
	Svea Ferguson
	Tait Wilman
ACADSA Fourth Year Legacy Award	Anna Burger-Martindale
ACAD Sculpture Major Award	Emily Promise Allison
	Nicole Tritter
ACAD Student Travel Scholarship	Nicole Brunel
	Joel Farris
	Sarah Grodecki
	Leah Kudel
	Luke Maddaford
	Stephanie Orr
Alberta Potters Association Ceramics Scholarship	Shannon Leardo
Alberta Society Of Artists Scholarship	Ella Valge-Saar
	Morgan Pinnock
Artstream Scholarship	Jessica Robertson
Barbara + John Poole Family Scholarship Fund	Emily Promise Allison
	Carlin Brown
	Erin Campbell
	Philip Kanwischer
	Jake Klein-Waller
	Leah Kudel
	Tait Wilman

Bernard Franklin Stockland Memorial Scholarship	Frances Motta
Bob Ranson Memorial Scholarship	Carson Tofin
Calgary Sketch Club Scholarship	Giulia Comin
	Ella Valge-Saar
Continuing Arts Association Travel Scholarship	Amy Pon
	Alisa Proshunina
Delwyn Darling Memorial Scholarship	Christina Bennett
	Christopher Kohanik
Doris Brown Memorial Scholarship	Shyla Baron
	Carlin Brown
Dr. JC Sproule Memorial Scholarship	Mia Riley
Dr. Ray Sr. And Honey Ray Memorial Scholarship	Daniel Cleghorn
Eugene Ouchi Memorial Scholarship	Taylor Plemel
Excellence In Sculpture Scholarship	Emily Promise Allison
Fibre Major Innovative Deveopment Award	Stephanie Orr
	Sandrine Weltzin
Frances A Rodgers Excellence Endowment	Mia Riley
Frances A Rodgers Scholarship In Ceramics	Kelsey Mercier
Frank Vervoort Memorial Scholarship	Nicole Brunel
GDC Alberta South Chapter Scholarship	Sarah Gonzales
Glass Student Fund Scholarship	Kate Slaba
Harley Brown Artistic Scholarship	Tait Wilman
	Carlin Brown
Henry Clinton Scholarship Fund	Lauren Shipton
	Gladzy Kei Zuniga
Homesteader's Legacy Scholarship	Toni Quanq
Ignac + Karla Herskovic Memorial Scholarship	Carlin Brown
	Leah Kudel
Ignac + Karla Herskovic Travel/ Fine Art Study Scholarship	Kelsey Tovell
Illingworth Kerr Scholarship	Katriona Drijber
	Fong Ku
	Christine Thomson
	Kathryn Cooke
	Laura Read
	Svea Ferguson
Janet Mitchell Award (The Calgary Foundation)	Philip Kanwischer
Janine Trudel + Steve Coughlin + Family Memorial Scholarship	Sarah Gonzales
Jenny Belzberg Endowment	Benjamin Gervais
	Nicole Tritter
Jewellery + Metals Execution of Conceptually Based Work	Fei Su
Jewellery + Metals Fourth Year Studio GPA	Anna Burger-Martindale
Jewellery + Metals Major Prize	Fei Su
Jewellery + Metals Technical Merit Prize	Melanie Archer
	Stephanie Elderfield
Joane Cardinal-Schubert Memorial Scholarship	Alyssa Ellis
John Brocke Memorial Scholarship	Matthew Ng
John H. + Kathleen Snow Scholarship	Jade Carpenter
Large Glass Award	Lusia Stetkiewicz
Laura Mae Stillings Scholarship	Carlin Brown
Liberal Studies Essay Prize	Victoria Braun
M. James + Elsie Mathieson Scholarship (The Calgary Foundation)	Stephanie Haynes

	Philip Kanwischer
	Taryn Nakamura
	Bobby Ng
	Carson Tofin
Media Arts + Digital Technologies Third Year Research + Production	Tessa Sechay
Media Arts + Digital Technologies Fouth Year Research + Production	Mathew Lindenberg
Media Arts + Digital Technologies Fourth Year Travel	Manuel Ermecheo
Medalta Residency Award	Adam Lefebure
Mobility + Exchange Travel Scholarship – Winter	Kelsey Tovell
New York Studio Residency Program	Nicole Brunel
	Morgan Pinnock
Nicole Jennifer Creig Memorial Scholarship	Jennifer Fedorowich
Owen Scholarship (The Calgary Foundation)	Kelly Archibald
Painting Second Year Award	Marcia Fisher
Painting Third Year Award	Carlin Brown
	Nicole Brunel
	Chloe Saunders
Painting Fourth Year Award	Erin Campbell
	Sarah Grodecki
	Larissa Hauck
Passion Pages	Morgan Pinnock
Photography Major Second Year Student Recognition Award	Jade Tyacke
Photography Major Third Year Student Recognition Award	William Eason
Photography Major Fourth Year Student Recognition Award	Brittany Nickerson
Photography Major Public Service Award – Winter	Natalia Barberis
Phyllis Balm Purchase Award	Dayna Ellen
Phyllis Balm Student Award	Karin Mcginn
Pilchuck Glass School Scholarship	Leah Kudel
Plainsman Clay Limited Scholarship	Ella Valge-Saar
Print Media Travel Scholarship	Nicole Edmond
Print Portfolio Scholarship	Scott Baird
	Felicity Hart
Rondi Lee Johnson Memorial Ceramics Scholarship	Byron Remple
Rondi Lee Johnson Memorial Ceramics Community Scholarship	Catherine Dale
Ryan Lovett Painting Scholarship	Oliva Steckly
Shaw Communications Professional Opportunity + Experience Award	Amy Pon
Stanford Perrott Innovative Projects Scholarship	Leah Kudel
	Stephanie Orr
	Jiyi Rhee
Studio At The Corning Museum of Glass	Brianna Gluszak
Susanne Agopowicz Memorial Scholarship	Anna Burger-Martindale
	Keesha Palmer
TD Insurance Meloche Monnext Career Award for Graduating Students	Lyndsay Wasko
The Calgary Herald Centennial Scholarship	Lauren Shipton
Tyler Johnson Memorial Scholarship	Nicole Brunel
Tyman And Victor Bronz Memorial Glass Scholarship	Graeme Dearden

Management Discussion + Analysis

FINANCIAL STATEMENTS FOR THE YEAR ENDED JUNE 30, 2014

OVERALL RESULTS AND OUTLOOK

The Financial Results for the year ended June 30th, 2014 reflects an overall operating shortfall of \$259k and a variance to budget for the year of \$270k. This is due to an unfavourable overall revenue variance of \$269k primarily due to fewer student FLEs (of 73 compared to budget) and a reduction in overall fees compared to budget of \$990k, and unrealized targeted revenue generation of approximately \$172k. These revenue shortfalls were offset by higher levels of provincial and other grants than budgeted of \$944k including the receipt of unexpected provincial grants of \$433k to offset announced tuition freezes and previously announced grant reductions in 2013-2014. Summer flooding and phone system challenges in 2013-2014 impacted some revenues in Extended Studies.

The year ended with no expenditure variance compared to budget although the college had a number of one time initiatives included in the year that were funded from deferred revenues and transfers from restricted operating reserves of \$435k which more than offset the resulting net deficit. It is expected that revenue generation to support programs and services will however be an important challenge as the College continues to address future plans for sustainability.

Expenditures in most areas did track generally favourably for the year with the exception of sessional salaries which were 71% higher than budget due to the filling of faculty vacancies and the required backfilling of positions due to a number of extended illness leaves. Some timing differences relative to the prorated budgets were also evident during the year, such as purchases in the bookstore, but these did level out over the latter half of the year as activity levels increased or decreased in some areas due to the winter startup. Expenditures were also favourable for utilities, IT maintenance, telephone services, and custodial services due in part to variances from contract and billed rate change increases.

Summary of Key Variances and Financial Status

REVENUES

Total Revenues for the period ending June 30, 2014 are \$20,306k compared to \$21,333k for the same period last year representing a decrease of 1.3% from budgeted revenue.

There has been an overall decrease in government funding to ACAD compared to the same period last year of \$980k. This decrease is primarily due to a reduction in recognized Earned Capital Contributions associated with the amortization of building improvements over a longer estimated building life and lower grants due to announced base grant reductions for the year. For 2013-2014 the Province announced a 7.3% reduction in grants and a tuition freeze. This was partially offset by the receipt of \$305k in one-time provincial funding for enrollment pressures, equivalent to 2.6% and a \$105k grant to offset the announced tuition freeze, which would have been equivalent to a 2.15% inflationary increase under the Provincial Regulations. With about sixty-five percent (65%) of ACAD funding coming from government grants, challenges to meet expenditure increases over the coming years will continue to be expected if grant levels are not improved.

The number of admitted students to First Year Studies for the 2013/14 academic year was 300 students with very little change from 2012/13. The number of students who were admitted was from a pool of 614 completed First Year Studies applicants, the highest level the College has experienced in recent years. Moving forward, the College will focus on increasing the number of completed applicants to 716 by 2016 in an effort to ensure the best pool of admitted students possible. This strategy will also include a focus to attract more international applicants, especially from the US.

Student tuition and other fees at the end of June 30, 2014 are reported as \$5,560k versus \$5,908k for the same period last year as student enrolment remained below 2012/13 levels for extended studies by approximately 35 FLEs. Fees are below budgeted revenue by \$998k due to the decrease in enrolment over planned increases by almost 73 FLEs, and the timing of some program revenues for Extended Studies Spring course enrolment. A shift of credit course programming back to Extended Studies beginning in 2012-2013 did help to meet our budgeted revenue targets for Extended Studies in 2013/14; however, overall levels are expected to remain below prior years.

EXPENSES BY OBJECT

Total expenses at year end were \$20,565k, a decrease of 2.6% compared to \$21,117k during the same period last year. This decrease was primarily due to a decrease in Materials, Supplies and Services (\$49k), a decrease in Utilities (\$103k), a decrease in Cost of goods sold (\$20k) a decrease in amortization of capital assets (\$511k) a decrease in Maintenance and repair (\$6k) a decrease in Salaries and Benefits (\$12k) offset by an increase in Scholarships, Bursaries and Awards (\$147k).

Total Salaries and benefit costs at year end were \$14,046k compared to \$14,038k for the same period last year resulting from contractual increases to Collective Bargaining agreements and increased Extended Health care benefit costs. In addition to grid step changes for staff and faculty, AUPE rate increases averaged 2.75%. Exempt employee rate increases averaged 2.5% and management salaries remained unchanged. Faculty salary rates also remained unchanged as bargaining for the current year was postponed and the current contract remained in place for the year. Salaries and benefits remained below budget overall by 3.8% primarily due to various position vacancies throughout the College.

Material, supplies and services expenses are \$3,897k compared to \$3,959k for the last year. This decrease was minimal and reflected a number of favourable variances for services throughout the College (e.g., communications, computing support, and contract costs for services).

Utilities expenses at year end were \$1,080k compared to \$1,181k for the same period last year as a result of a lower than anticipated usage compared to the prior year. Utilities expenses remained lower than \$1,269k budgeted for the period as a result lower than budgeted rate increases for the year from SAIT. Maintenance and repair costs decreased to \$55k for the period compared to \$61k for the same period last year. Repairs and maintenance are only completed when required and fewer pieces of equipment were in need of repair.

Scholarships, bursaries and awards expenses at year end were \$424k compared to \$277k for the same period last year as a result of increased efforts by the Student Experience group to issue awards during this period. Scholarships, bursaries and awards expenses remained lower than \$444k budgeted for the year resulting from fewer Show Off! Entrance Scholarship awards issued and a delay in issuance of certain remaining awards until year end.

Amortization expenses for the period decreased to \$700k from the prior year \$1,211k due to the change to the amortization period for the Building. The facility license providing the right to use the building was fully amortized at the end of the prior year June 30.

EXPENSES BY FUNCTION

Instruction

Instruction expenses at year end were \$8,173k compared to \$7,821k for the same period last year as a result of the College's

focus on program development and special projects. Instruction expenses remained lower than budgeted for the period from a combined effect of salary savings from permanent positions not being filled offset by increased sessional replacement salaries.

Academic and student support

Academic and student support expenses at year end were \$4,693k compared to \$5,493k for the same period last year as a combination of the position budget for the College technicians being moved to instruction from the academic administration support (\$561k) and the overall reduction within Gallery Administration and salary savings from vacant positions within the Library. Academic and student support expenses also remained lower than budgeted for the period resulting from a combined effect of salary savings from permanent positions and savings associated with student software requirements.

Facility operations and maintenance

Facility operations and maintenance expenses at year end were \$2,738k compared to \$3,275k for the same period last year primarily due to a reduction in amortization expenses associated with the building improvements over a longer estimated building life. Facility operations and maintenance expenses also remained lower than budgeted for the period as result of lower than expected results for costs for Power and Steam (\$320k) and from Sodexo for caretaking services (\$115k).

Institutional support

Institutional support expenses at year end were \$3,991k compared to \$3,683k for the same period last year as a result of increased expenses for engagement and communications, offset by overall savings within Finance Operations and costs associated with some special projects within the Engagement area. Institutional support expenses were higher than budgeted for the period as expenditures for other special and unbudgeted projects totaling \$464k impacting operating costs had been funded from reserves and deferred funds during the year.

Ancillary services

Ancillary services expenses at year end were \$788k compared to \$841k for the same period last year due primarily to the elimination of Food Services contracts at the end of last year. Ancillary services expenses were higher than budgeted for the period due in part to timing differences for inventory supplies purchases as the Bookstore prepared for winter and spring semesters.

Sponsored research

Sponsored research expenses at year end were \$182k compared to \$4k for the same period last year. Sponsored research expenses were higher than budgeted for the period as expenditures for research projects use reserves and deferred funds that are not included in the general operating budget.

Financial Statements

FOR THE YEAR ENDED JUNE 30, 2014

Independent Auditor's Report

Statement of Financial Position

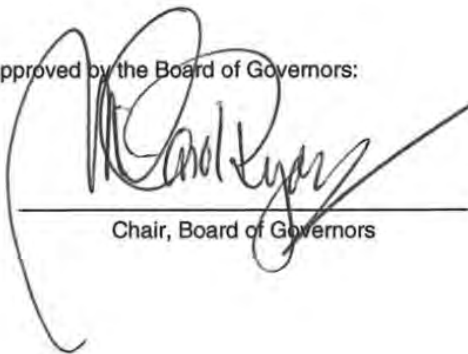
Statement of Operations

Statement of Cash Flows

Statement of Remeasurement Gains and Losses

Notes to the Financial Statements

Approved by the Board of Governors:



Chair, Board of Governors



Chair, Finance and Audit Committee

Independent Auditor's Report

TO THE BOARD OF GOVERNORS OF ALBERTA COLLEGE OF ART AND DESIGN



REPORT ON THE FINANCIAL STATEMENTS

I have audited the accompanying financial statements of Alberta College of Art and Design, which comprise the statement of financial position as at June 30, 2014, and the statements of operations, remeasurement gains and losses, and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

AUDITOR'S RESPONSIBILITY

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

OPINION

In my opinion, the financial statements present fairly, in all material respects, the financial position of Alberta College of Art and Design as at June 30, 2014, and the results of its operations, its remeasurement gains and losses, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

[Original signed by Merwan N. Saher, FCA]

Auditor General
October 29, 2014
Edmonton, Alberta

ALBERTA COLLEGE OF ART AND DESIGN STATEMENT OF FINANCIAL POSITION

As at June 30

(thousands of dollars)

	2014	2013
ASSETS		
Cash and cash equivalents (note 3)	\$ 7,849	\$ 8,707
Portfolio investments (note 4)	7,858	6,701
Accounts receivable (note 6)	231	214
Inventories and prepaid expenses	583	548
Tangible capital assets (note 7)	4,976	5,145
	\$ 21,497	\$ 21,315
LIABILITIES		
Accounts payable and accrued liabilities	\$ 2,019	\$ 1,987
Employee future benefit liabilities (note 8)	87	239
Debt (note 9)	126	157
Deferred revenue (note 10)	10,119	9,649
	12,351	12,032
NET ASSETS		
Endowments (note 11)	4,484	4,369
Accumulated operating surplus (note 12)	4,655	4,914
Accumulated remeasurement gains and losses	7	-
	\$ 21,497	\$ 21,315

Contingent liabilities and contractual obligations (note 14 and 15)

The accompanying notes are part of the financial statements.

STATEMENT OF OPERATIONS

For the year ended June 30

(thousands of dollars)

	Budget 2014 (note 20)	2014	2013
REVENUES			
Government of Alberta grants	\$ 12,230	\$ 12,944	\$ 13,924
Federal and other government grants	65	290	234
Student tuition and fees	6,558	5,560	5,908
Sales of services and products	902	871	878
Donations and other contributions	700	528	270
Investment income (note 16)	120	113	119
	20,575	20,306	21,333
EXPENSES			
Instruction	8,773	8,173	7,821
Academic and student support	4,942	4,693	5,493
Institutional support	3,190	3,991	3,683
Facility operations and maintenance	2,892	2,738	3,275
Ancillary services	767	788	841
Sponsored research	-	182	4
	20,564	20,565	21,117
Operating (deficit) surplus	11	(259)	216
Accumulated surplus from operations, beginning of year	4,914	4,914	4,698
Accumulated surplus from operations, end of year	\$ 4,925	\$ 4,655	\$ 4,914

STATEMENT OF CASH FLOWS

For the year ended June 30, 2014

(thousands of dollars)

	2014	2013
OPERATING TRANSACTIONS		
Operating (deficit) surplus	\$ (259)	\$ 216
Add (deduct) non-cash items:		
Amortization of tangible capital assets	700	1,211
Loss on disposal of tangible capital assets	214	36
Expended capital recognized as revenue	(625)	(861)
Change in employee future benefit liabilities	(152)	(138)
Total non-cash items	137	248
(Increase) decrease in accounts receivable	(17)	48
(Increase) in inventories and prepaid expenses	(35)	(30)
Increase in accounts payable and accrued liabilities	32	476
Increase (decrease) in deferred revenue	83	(210)
Cash provided by operating transactions	(59)	748
CAPITAL TRANSACTIONS		
Acquisition of tangible capital assets	(745)	(1,274)
Cash applied to capital transactions	(745)	(1,274)
INVESTING TRANSACTIONS		
Purchases of portfolio investments, net of sales	(138)	(132)
Endowment investment earnings	30	27
Cash applied to investing transactions	(108)	(105)
FINANCING TRANSACTIONS		
Endowment contributions	85	94
Debt – new financing (repayment)	(31)	74
Cash provided by financing transactions	54	168
Decrease in Cash and Cash equivalents	(858)	(463)
Cash and Cash Equivalents, beginning of year	8,707	9,170
Cash and Cash Equivalents, end of year (Note 3)	\$ 7,849	\$ 8,707

STATEMENT OF REMEASUREMENT GAINS AND LOSSES

For the year ended June 30, 2014

(thousands of dollars)

	2014	2013
Accumulated remeasurement gains (losses) at beginning of year	\$ -	\$ -
Transitional adjustments for adoption of financial instruments standard	-	17
Unrealized gains attributable to foreign exchange	7	-
Amounts reclassified to statement of operations	-	(17)
Accumulated remeasurement gains at end of year	\$ 7	\$ -

1. AUTHORITY AND PURPOSE

The Board of Governors of the Alberta College of Art and Design is a corporation which manages and operates the Alberta College of Art and Design (“the College”) under the *Post-Secondary Learning Act* (Alberta). All members of the board of governors are appointed by either the Lieutenant Governor in Council or the Minister of Innovation and Advanced Education, with the exception of the President, who is an *ex officio* member. Under the *Post-Secondary Learning Act*, *Campus Alberta Sector Regulation*, the College is a specialized arts and culture institution mandated to offer four-year undergraduate and graduate degrees in visual art and design. The College is a registered charity, and under section 149 of the *Income Tax Act* (Canada), is exempt from the payment of income tax.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES AND REPORTING PRACTICES

a. General – Public Sector Accounting Standards and Use of Estimates

These financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS). The measurement of certain assets and liabilities is contingent upon future events; therefore, the preparation of these financial statements requires the use of estimates, which may vary from actual results. The College’s management uses judgment to determine such estimates. Amortization of tangible capital assets and restricted expended capital recognized as revenue are the most significant items based on estimates. In management’s opinion, the resulting estimates are within reasonable limits of materiality and are in accordance with the significant accounting policies summarized below. These significant accounting policies are presented to assist the reader in evaluating these financial statements and, together with the following notes, should be considered an integral part of the financial statements.

b. Non-use of Net Debt Model Format

Canadian public sector accounting standards require a net debt presentation for the statement of financial position in the summary financial statements of governments. Net debt presentation reports the difference between financial assets and financial liabilities as net debt or net financial assets as an indicator of future revenues required to pay for past transactions and events. The College operates within the government reporting entity, and does not finance all its expenditures by independently raising revenues. Accordingly, these financial statements do not report a net debt indicator.

c. Valuation of Financial Assets and Liabilities

The College’s financial assets and liabilities are generally classified and measured as follows:

<u>Financial Statement Components</u>	<u>Measurement</u>
Cash and cash equivalents	Amortized Cost
Portfolio investments	Fair Value
Accounts receivable	Amortized Cost
Accounts payable and accrued liabilities	Amortized Cost
Debt	Amortized Cost

Unrealized gains and losses from changes in the fair value of unrestricted financial instruments are recognized in the statement of remeasurement gains and losses. Upon settlement, the cumulative gain or loss is reclassified from the statement of remeasurement gains and losses and recognized in the statement of operations.

Unrealized gains and losses from changes in the fair value of restricted financial instruments are recognized as a liability under deferred revenue.

All financial assets are tested annually for impairment. When financial assets are impaired, impairment losses are recorded in the statement of operations. A write-down of a portfolio investment to reflect a loss in value is not reversed for a subsequent increase in value.

For financial instruments measured using amortized cost, the effective interest rate method is used to determine interest revenue or expense. Transaction costs are a component of cost for financial instruments measured using cost or amortized cost. Transaction costs are expensed for financial instruments measured at fair value. Investment management fees are expensed as incurred.

The College does not use foreign currency forward contracts or any other type of derivative financial instruments for trading or speculative purposes.

Management evaluates contractual obligations for the existence of embedded derivatives and elects to either designate the entire contract for fair value measurement or separately measure the value of the derivative component when characteristics of the derivative are not closely related to the economic characteristics and risks of the contract itself. Contracts to buy or sell non-financial items for the College's normal purchase, sale or usage requirements are not recognized as financial assets or financial liabilities. The College does not have any embedded derivatives.

d. Revenue Recognition

All revenues are reported on the accrual basis of accounting. Cash received for which goods or services have not been provided by year end is recorded as deferred revenue.

i. Government Grants, Non-government Grants and Donations

The College recognizes government grants, donations and other contributions as follows:

Government transfers

Government transfers are referred to as government grants.

Government transfers and the associated externally restricted investment income are recorded as deferred revenue if the terms for use of the transfer, or the terms along with the College's actions and communications as to the use of the transfer, create a liability. These transfers are recognized as revenue as the terms are met and, when applicable, the College complies with its communicated use of the transfer.

Government transfers, without terms for the use of the transfer, are recorded as revenue when the College is eligible to receive the funds.

Donations and Non-government contributions

Donations and non-government contributions are received from individuals, corporations, and private sector not-for-profit organizations. Donations and non-government contributions may be unrestricted or restricted for operating or capital purposes or research purposes.

Unrestricted donations and non-government contributions are recorded as revenue in the year received or in the year the funds are committed to the College if the amount can be reasonably estimated and collection is reasonably assured.

Restricted donations, non-government contributions, realized and unrealized gains and losses for the associated externally restricted investment income, are recorded as deferred revenue if the terms for their use, or the terms along with the College's actions and communications as to the use, create a liability. These resources are recognized as revenue as the terms are met and, when applicable, the College complies with its communicated use.

In kind donations of services and materials are recorded at fair value when such value can reasonably be determined. While volunteers contribute a significant amount of time each year to assist the College the value of their services are not recognized as revenue and expenses in the financial statements because fair value cannot be reasonably determined.

ii. Endowments

Donations and non-government contributions that must be maintained in perpetuity are recognized as a direct increase in endowment net assets when received or receivable. Realized gains and losses attributable to portfolio investments that also must be maintained in perpetuity are also recognized as a direct increase in endowment net assets when received or receivable. Unrealized gains and losses are recorded as Deferred revenue until realized.

iii. Investment Income

Investment income includes dividend and interest income, and realized gains or losses on the sale of portfolio investments. Unrealized gains and losses on portfolio investments that are from unrestricted grants and donations are recognized in the statement of accumulated remeasurement gains and losses until settlement. Once realized, these gains or losses are recognized as investment income in the statement of operations.

Investment income from restricted grants and donations is recognized as deferred revenue when the terms for use create a liability, and is recognized as investment income when terms of the grant or donation are met.

e. Inventories

Inventories held for resale are valued at the lower of cost and expected net realizable value and are determined using the FIFO method. Inventories held for consumption are valued at cost.

f. Tangible Capital Assets

Tangible capital assets are recorded at cost, which includes amounts that are directly related to the acquisition, design, construction, development, improvement or betterment of the assets. Cost includes overhead directly attributable to construction and development, as well as interest costs that are directly attributable to the acquisition or construction of the asset.

Work in progress, which includes facilities and improvement projects and development of information systems, is not amortized until after the project is complete and the asset is in service.

Capital lease obligations are recorded at the present value of future minimum lease payments at the inception of the lease. Leased equipment is reflected as an asset and a liability in the statements of financial position. The discount rate used to determine the present value of the lease payments is the interest rate implicit in the lease.

The cost, less residual value, of the tangible capital assets, excluding land, is amortized on a straight-line basis over the estimated useful lives as follows:

Facility license	27 years (ended June 30, 2013)
Building improvements	remaining life of the building (16 years)
Furnishings and equipment	5 years
Computer hardware and software	3 – 5 years

Tangible capital assets are written down when conditions indicate that they no longer contribute to the College's ability to provide goods and services, or when the value of future economic benefits associated with the tangible capital assets are less than their net book value. The net write-downs are accounted for as expenses in the statement of operations.

Assets under capital lease are amortized on a basis that is consistent with the above for purchased assets.

Contributed capital assets are recorded as revenues at their fair market value on the date of donation, except in circumstances where fair value cannot be reasonably determined, which are then recognized at nominal value. Transfers of capital assets from related parties are recorded at the carrying value.

Works of art, historical treasures and collections are expensed when acquired and not recognized as tangible capital assets.

g. Foreign Currency Translation

Financial assets and liabilities recorded in foreign currencies are translated to Canadian dollars at the year end exchange rate. Foreign currency transactions are translated into Canadian dollars by applying the exchange rate in effect at the date of the transaction. Unrealized gains and losses are recognized in the statement of accumulated remeasurement gains and losses.

h. Employee Future Benefits

Pension

The College participates with other employers in the Local Authorities Pension Plan (LAPP). This pension plan is a multi-employer defined benefit pension plan that provides pensions for the College's participating employees based on years of service and earnings.

The College does not have sufficient plan information on the LAPP to follow the standards for defined benefit accounting, and therefore follows the standards for defined contribution accounting. Accordingly, pension expense recorded for the LAPP is comprised of employer contributions to the plan that are required for its employees during the year; which are calculated based on actuarially pre-determined amounts that are expected to provide the plan's future benefits.

Long-term disability

The College pays or shares the premiums for certain benefits for employees on long term disability. The cost of providing non-vesting and non-accumulating employee future benefits for compensated absences under the College's long-term disability plans is charged to expense in full when the event occurs which obligates the College to provide the benefits. The cost of these benefits is determined using the present value of the estimated cost of these premiums and are recorded at the time the College becomes obligated under the plan. Comparative amounts for the liability associated with employees on long term disability continue to be presented in the Statement of Financial Position as Employee future benefit liabilities.

Early Retirement Assistance and Incentive Program

From time to time and at the discretion of the College, the College offers an early retirement assistance program for eligible employees who choose to retire before age 65. Participation in this program is voluntary. Early retirement benefits are approved by the President + CEO and calculated using a percentage of an eligible employee's salary and the number of continuous years of service. These benefits are disclosed as part of the salaries and benefits and are charged to expense in full when approved. The last program offering occurred in May 2012.

Other Employee Benefit Plans

The College also provides employee future benefits in the form of compensated absences for sabbaticals. The cost of providing employee future benefits for compensated absences under the College's sabbatical plan is charged to expense in full when the event occurs which obligates the College to provide the benefits. These benefits are disclosed as part of the salaries and benefits.

i. Funds and Reserves

Certain amounts, as approved by the Board of Governors, are set aside in accumulated surplus for future operating and capital purposes. Transfers to / from funds and reserves are an adjustment to the respective fund when approved.

3. CASH AND CASH EQUIVALENTS

	2014	2013
Cash and cash equivalents, end of year	\$ 7,849	\$ 8,707

Cash and cash equivalents include short term investments with a short maturity less than three months from the date of acquisition.

4. PORTFOLIO INVESTMENTS

The composition, fair value, and annual market yields on portfolio investments are as follows:

	2014			
	Level 1	Level 2	Level 3	Total
Investments at Fair Value:				
Portfolio managed fixed income	\$ -	\$ 2,889	\$ -	\$ 2,889
Portfolio managed equity	-	4,969	-	4,969
	\$ -	\$ 7,858	\$ -	\$ 7,858

	2013			
	Level 1	Level 2	Level 3	Total
Investments at Fair Value:				
Portfolio managed fixed income	\$ -	\$ 2,785	\$ -	\$ 2,785
Portfolio managed equity	-	3,916	-	3,916
	\$ -	\$ 6,701	\$ -	\$ 6,701

Level 1 – Quoted prices in active markets for identical assets or liabilities.

Level 2 – Market-based inputs other than quoted prices that are observable for the asset or liability either directly or indirectly.

Level 3 – Inputs for the asset or liability that are not based on observable market data; assumptions are based on the best internal and external information available and are most suitable and appropriate based on the type of financial instrument being valued in order to establish what the transaction price would have been on the measurement date in an arm's length transaction.

The following table reconciles the changes in fair value of level 2 investments:

	2014	2013
Net unrealized gains, beginning of year	\$ 712	\$ 120
Unrealized gains attributable to portfolio investments	1,019	592
Net unrealized gains, end of year	\$ 1,731	\$ 712

The College has policies and procedures in place governing asset mix, diversification, exposure limits, credit quality and performance measurement. The College's Finance and Audit Committee, a subcommittee of the Board of Governors, has delegated authority for oversight of the College's investments under a policy of the Board. The Finance and Audit Committee monitors investment manager performance, to ensure compliance with the College's investment guidelines, and to evaluate the continued appropriateness of the College's investment guidelines.

Under the investment policy, the prime objectives of the investment fund are to generate income and to preserve the purchasing power of donated capital, and to generate growth in the capital value of the College's investment funds.

The prime constraints that guide the investment practice are risk aversion and liquidity.

5. FINANCIAL RISK MANAGEMENT

The College is exposed to a variety of financial risks, including market risks (price risk, currency risk and interest rate risk), credit risk, and liquidity risk. To manage these risks, the College invests in a diversified portfolio of investments that is guided by established investment policies that outline risk and return objectives. The long term objective of the College's investment policies is to achieve a long term real rate of return in excess of fees and expenses and maintain the real value of the fund.

The College is exposed to the following risks:

Market Risk

The College is exposed to market risk - the risk that the value of a financial instrument will fluctuate as a result of changes in market prices, whether those changes are caused by factors specific to the individual security, its issuer or general market factors affecting all securities. To manage this risk, the College has established an investment policy with a target asset mix that is diversified by asset class designed to achieve the optimal returns with an acceptable level of risk.

The following details the College's portfolio sensitivity to a 3.42% increase or decrease in the market prices. The sensitivity rate is determined using the historical standard deviation for the total fund based on a 4 year rolling period as determined by the investment advisor. At June 30, 2014, if market prices had a 3.42% (2013: 3.34%) increase or decrease with all other variables held constant, the increase or decrease in remeasurement gains and losses, deferred revenue, and endowment net assets – externally restricted contributions for the year would have been a total of \$59 (2013: \$24).

Liquidity Risk

The College maintains investments that may not be immediately liquid. This risk is managed through the College's investment guidelines and other internal policies, guidelines and procedures.

Credit Risk

The College is exposed to credit risk on investments arising from the potential failure of a counterparty, debtor or issuer to honor its contractual obligations. To manage this risk the College has established an investment policy with required minimum credit quality standards and issuer limits. The credit risk for accounts receivable is relatively low as the majority of balances are due from government agencies and corporate sponsors.

The credit risks on investments held are as follows:

	2014	2013
Credit rating		
AAA	39.6%	45.3%
AA	26.7%	23.9%
A	24.3%	25.5%
BBB	9.4%	5.3%
	100.0%	100.0%

Interest Rate Risk

Interest rate risk is the risk to the College's earnings that arise from the fluctuations in interest rates and the degree of volatility of these rates. The risk is managed by various banking arrangements and other internal policies, guidelines and procedures.

The maturity of interest bearing investments is as follows:

	Less than 1Year	1 to 5 years	Greater than 5 years	Average effective market yield (%)
Cash	4,842			
Cash equivalents	3,007			0.87
Portfolio investments, fixed income	363	969	1,557	2.40

Commodity Price Risk

The College is exposed to commodity price risk as a result of electricity and natural gas usage required to operate the College's facilities. The College manages these risks by monitoring prices and responding in accordance with internal policies, guidelines and procedures.

6. ACCOUNTS RECEIVABLE

	2014	2013
Accounts receivable	\$ 231	\$ 215
Less provision for doubtful accounts	-	(1)
	\$ 231	\$ 214

7. TANGIBLE CAPITAL ASSETS

	2014					Total
	Facility license ⁽¹⁾	Building improvements	Furnishing, equipment ⁽³⁾	Computer hardware, software ⁽²⁾		
COST						
Beginning of year	\$ 12,207	\$ 8,176	\$ 2,683	\$ 2,228		\$ 25,294
Acquisitions (4)	-	464	161	120		745
Disposals, including write-downs	-	(3,028)	(156)	(115)		(3,299)
	\$ 12,207	\$ 5,612	\$ 2,688	\$ 2,233		\$ 22,740
ACCUMULATED AMORTIZATION						
Beginning of year	\$ 12,207	\$ 4,098	\$ 1,956	\$ 1,889		\$ 20,149
Amortization expense	-	281	244	175		700
Effects on disposals, including write-down	-	(2,814)	(157)	(115)		(3,085)
	\$ 12,207	\$ 1,565	\$ 2,043	\$ 1,949		\$ 17,764
Net book value at end of year June 30, 2014	\$ -	\$ 4,047	\$ 645	\$ 284		\$ 4,976
Net book value at June 30, 2013	\$ -	\$ 4,079	\$ 727	\$ 339		\$ 5,145

No interest is capitalized by the College to capital assets.

(1) The land and buildings which house the College are owned by SAIT and are occupied by the College under a facility license granted by SAIT. The term of the license is through a renewable contractual agreement between the College and SAIT determined at the pleasure of the Minister of Innovation and Advanced Education. The facility license providing the right to use the building was recorded as an asset at fair value at the time the license was granted. Fair value was estimated as the building's amortized replacement cost based on an independent appraisal as at April 1982 and has been fully amortized.

(2) Included in computer hardware, software \$2 (2013: \$0) recorded as work in progress, which is not amortized as the assets are not yet available for use.

(3) Included in furnishings, equipment are assets under capital leases that have a cost of \$125 (2013: \$160) and accumulated amortization of \$35 (2013: \$155).

(4) Acquisitions during the year include in-kind contributions in the amount of \$4 (2013: \$5).

The College holds a large number of contemporary works of art including paintings, sculptures, drawings, photographs, prints and other craft media. Due to the subjective nature of the value of these assets, the values are not reported in this note.

8. EMPLOYEE FUTURE BENEFIT LIABILITIES

Employee future benefit liabilities are comprised of the following:

	2014	2013
Early retirement	\$ 63	\$ 202
Long-term disability	24	37
	\$ 87	\$ 239

a. Defined benefit plan accounted for on a defined contribution basis

Multi-Employer Pension Plans

Local Authority Pension Plan (LAPP)

The Local Authority Pension Plan (LAPP) is a multi-employer contributory defined benefit pension plan for support staff members and is accounted for on a defined contribution basis. At December 31, 2013, the LAPP reported an actuarial deficiency of \$4,861,516 (2012: \$4,977,303 deficiency). An actuarial valuation of the LAPP was carried out as at December 31, 2012 and was then extrapolated to December 31, 2013. The pension expense recorded in these financial statements is \$978 (2013: \$954). Other than the requirement to make additional contributions, the College does not bear any risk related to the LAPP deficiency.

Early Retirement Assistance and Incentive Program

Liabilities for future early retirement benefits approved by the President + CEO of the College are recorded by the College in the year the application is approved. The remaining liability recorded in these statements is \$62 (2013: \$202).

b. Defined Contribution

Long-term disability

The College provides certain extended health benefits to employees leaving the employment of the College under specific conditions. Liabilities for future benefit payments recorded by the College in the year the application is approved. The remaining liability recorded in these financial statements is \$24 (2013: \$37).

9. DEBT

The College has obligations under capital lease agreements for the lease of certain copier and printing equipment. The following outstanding amounts relate to these obligations:

	2014	2013
Obligations under capital leases	\$ 126	\$ 157

Interest expense on these long-term obligations is \$10 (2013: \$17) and is included in the Statement of Operations.

Principal repayments in the next five years are as follows:

	Long-term Leases	
2015	\$	32
2016		32
2017		32
2018		30
2019		-
	\$	126

10. DEFERRED REVENUE

Deferred revenue is set aside for specific purposes as required either by legislation, regulation or agreement:

	2014					Total
	Restricted			Unrestricted		
	Deferred research and special purpose	Unspent capital contributions	Spent capital contributions	Tuition and other fees		
Balance, beginning of year	\$ 3,968	\$ 1,165	\$ 4,480	\$ 36	\$ 9,649	
Grants, tuition, donations received	172	365	-	5,162	6,376	
Investment income (note 16)	109	3	-	-	112	
Unearned capital acquisition transfers	-	(522)	522	-	-	
Recognized as revenue	(536)	-	(625)	(4,884)	(6,722)	
Unrealized gains on investments	1,019	-	-	-	1,019	
Scholarships, bursaries issued	(179)	-	-	-	(179)	
Other	40	(176)	-	-	(136)	
Balance, end of year	\$ 4,593	\$ 835	\$ 4,377	\$ 314	\$ 10,119	

	2013					Total
	Restricted			Unrestricted		
	Deferred research and special purpose	Unspent capital contributions	Spent capital contributions	Tuition and other fees		
Balance, beginning of year	\$ 3,681	\$ 1,733	\$ 4,516	\$ 198	\$ 10,128	
Grants, tuition, donations received	391	274	-	5,073	5,738	
Investment income (note 16)	99	-	-	-	99	
Unearned capital acquisition transfers	-	(825)	825	-	-	
Recognized as revenue	(556)	-	(861)	(5,235)	(6,652)	
Unrealized gains on investments	592	-	-	-	592	
Scholarships, bursaries issued	(220)	-	-	-	(220)	
Other	(19)	(17)	-	-	(36)	
Balance, end of year	\$ 3,968	\$ 1,165	\$ 4,480	\$ 36	\$ 9,649	

11. ENDOWMENTS

Endowments consist of externally restricted donations received by the College and internal allocations by the College's Board of Governors, the principal of which is required to be maintained intact in perpetuity.

Investment income earned on endowments must be used in accordance with the various purposes established by the donors or the Board of Governors. Benefactors as well as College policy stipulates the economic value of the endowments must be protected by limiting the amount of income that may be expended and the reinvesting of unexpended income.

Under the *Post-Secondary Learning Act*, the College has the authority to alter the terms and conditions of endowments to enable:

- income earned by the endowment to be withheld from distribution to avoid fluctuations in the amounts distributed and generally to regulate the distribution of income earned by the endowment.
- encroachment on the capital of the endowment to avoid fluctuations in the amounts distributed and generally to regulate the distribution of income earned by the endowment if, in the opinion of the Board of Governors, the encroachment benefits the College and does not impair the long-term value of the fund.

Twenty five percent (25%) of the investment income earned on endowments is re-invested along with the principal donation ("Principal"). The remaining seventy five percent (75%) is held to fund scholarship awards ("Expendable"). During 2013-2014 a small number of individual expendable funds were insufficient to cover the scholarship award. In these cases the College allocated deferred Access to the Future Funds for Scholarships to fund the shortfall. The College does not draw against the principal of the endowment to fund student awards.

The composition of endowments is as follows:

	2014	2013
Balance, beginning of year	\$ 4,369	\$ 4,248
Endowment contributions	85	94
Capitalized interest (note 16)	30	27
Balance, end of year	\$ 4,484	\$ 4,369
Cumulative contributions	\$ 3,660	\$ 3,575
Cumulative capitalized income	824	794
	\$ 4,484	\$ 4,369

12. ACCUMULATED OPERATING SURPLUS

The funds and reserves are established to show a breakdown of accumulated operating surplus. The composition of accumulated surplus is as follows:

	2014	2013
Unrestricted surplus from operations	\$ 2,189	\$ 2,549
Internally restricted surplus (note 13)	1,992	1,856
Investment in tangible capital assets	474	509
Accumulated operating surplus	\$ 4,655	\$ 4,914

The changes during the year are as follows:

	2014	2013
Investment in tangible capital assets, beginning of year	\$ 509	\$ 530
Acquisition of tangible capital assets	223	290
Amortization of investment in tangible capital assets	(258)	(311)
Net change in investment in tangible capital assets	(35)	(21)
Investment in tangible capital assets, end of year	\$ 474	\$ 509
Unrestricted surplus from operations, beginning of year	\$ 2,549	\$ 1,994
Operating (deficit) surplus	(259)	216
Transfers (to) from internally restricted surplus	(136)	318
Net change in investment in capital assets	35	21
Net change in accumulated operating surplus	(360)	555
Unrestricted surplus from operations, end of year	\$ 2,189	\$ 2,549

Investment in tangible capital assets represents the amount of the College's accumulated surplus that has been invested in the College's capital assets. (See note 13 for detailed changes in internally restricted surplus.)

13. INTERNALLY RESTRICTED SURPLUS

Internally restricted surplus represent amounts set aside by the College's Board of Governors for specific purposes. Those amounts are not available for other purposes without the approval of the Board and do not have interest allocated to them. Internally restricted net assets with significant balances include:

	Balance at beginning of year	Appropriations from unrestricted net assets	Disbursements during the year	Balance at end of year
Appropriation for capital activities:				
Equipment Renewal Plan	\$ 71	\$ -	\$ -	\$ 71
Heating, Ventilation/Air Conditioning	117	-	-	117
Wireless Facility Infrastructure	39	-	-	39
Health and Safety Program	206	(100)	-	106
Equipment & Technology	234	-	(7)	227
President Excellence	19	-	-	19
Capital Projects Initiatives	101	-	(21)	80
	787	(100)	(28)	659
Appropriation for operating activities:				
Marketing, recruitment and promotion	44	-	(33)	11
Utilities	90	-	-	90
Accreditation	29	-	-	29
Health & Safety Program	-	100	(46)	54
Planning & Facility Planning	10	-	-	10
Centre for the Creative Process	50	-	-	50
Human Resource Infrastructure	211	-	(108)	103
Equipment & Technology	113	-	(25)	88
Awards	100	-	-	100
Administrative Office Renovations	8	-	-	8
Planning	100	-	(29)	71
President Excellence	53	-	(9)	44
Operating Support Initiatives	186	-	(26)	160
Planning Support Initiatives	75	-	(8)	67
Revenue Generation Targets	-	100	-	100
Finance Audit Support 2013-2014	-	100	(79)	21
CTS Audit Support 2013-2014	-	100	(73)	27
Sustainability Planning 2013-2014	-	300	-	300
	1,069	700	(436)	1,333
Total	\$ 1,856	\$ 600	\$ (464)	\$ 1,992

14. CONTINGENT LIABILITIES

The College and the Alberta College of Art and Design Faculty Association have entered into discussions regarding paid vacation entitlement issues and legal obligations associated with same. It is premature to assess the likely outcome at this time and the liability of these proceedings cannot be reasonably estimated at this time. Administration has concluded this claim does not meet the criteria for being recorded under PSAS.

15. CONTRACTUAL OBLIGATIONS

The College has contractual obligations which are commitments that will become liabilities in the future when the terms of the contracts or agreements are met. The estimated aggregate amount payable for the unexpired terms of these contractual obligations are as follows:

	Service contracts	Information systems and technology	Long-term leases	Total
2015	\$ 548	\$ 349	\$ 32	\$ 929
2016	444	270	32	746
2017	358	-	32	390
2018	-	-	30	30
2019	-	-	-	-
Thereafter	-	-	-	-
	\$ 1,350	\$ 619	\$ 126	\$ 2,095

16. INVESTMENT INCOME

	2014	2013
Income on investments held for endowments	\$ 142	\$ 126
Income on other investments	113	119
	255	245
Transferred to endowments (note 11)	(30)	(27)
Transferred to deferred revenue (note 10)	(112)	(99)
Investment income	\$ 113	\$ 119

17. EXPENSE BY OBJECT

The following is a summary of expense by object:

	Budget (note 20)	2014 Actual	2013 Actual
Employee salaries and benefits	\$ 14,493	\$ 14,046	\$ 14,038
Materials, supplies and services	3,180	3,897	3,959
Scholarships and bursaries	444	424	277
Maintenance and repairs	103	55	61
Utilities	1,269	1,080	1,181
Cost of goods sold	353	363	390
Amortization of tangible capital assets	722	700	1,211
	\$ 20,564	\$ 20,565	\$ 21,117

18. SALARY AND EMPLOYEE BENEFITS

Under the authority of the *Fiscal Management Act*, the President of Treasury Board and Minister of Finance requires the disclosure of certain salary and employee benefits information.

	2014				2013
	Base salary ⁽¹⁾	Other cash benefits ⁽²⁾	Other non-cash benefits ⁽³⁾	Total	Total
Governance ⁽⁴⁾					
Members of the Board of Governors	\$ 1	\$ -	\$ -	\$ 1	\$ -
Executive					
President and CEO	242	-	45	287	300
Vice-Presidents:					
Provost and Vice President Research and Academic	173	-	35	208	205
Vice-President Finance and Corporate Services	143	20	13	176	177
Vice-President Engagement	150	-	9	159	155
Vice-President Student Experience and Admissions	120	-	24	144	153

(1) Base salary includes pensionable base pay.

(2) Other cash benefits include earnings such as vacation payouts, bonuses, and cash payments in lieu of pension contributions.

(3) Other non-cash benefits include the College's share of all employee benefits and contributions or payments made on behalf of employees including pension, group life insurance, employee family assistance program, critical illness, supplementary health care, short and long-term disability plans, dental plan, accidental disability, and dismemberment. Benefits for some of the executive also include vehicle allowance and professional memberships.

(4) The Chair and Members of the Board of Governors, other than the student representative, receive no remuneration for participation on the Board.

19. RELATED PARTY TRANSACTIONS AND BALANCES

Province of Alberta

The College operates under the authority and statutes of the Province of Alberta. Transactions and balances between the College and the Government of Alberta (GOA) are measured at the exchange amount and summarized below.

	2014	2013
Grants from Government of Alberta		
Innovation and Advanced Education:		
Operating:		
Operating base	\$ 11,925	\$ 12,644
Enrollment growth	-	-
High speed internet	6	6
Disability	107	107
Other	-	1
Capital:		
Capital base	-	-
Infrastructure maintenance	356	274
Disabled students	-	-
Other	35	68
Total Innovation and Advanced Education	12,429	13,100
Less deferred revenue	(52)	(29)
Add restricted expended capital recognized as revenue	567	853
	\$ 12,944	\$ 13,924

Southern Alberta Institute of Technology

The land and buildings which house the College are owned by SAIT and are occupied by the College under a facility license granted by the Minister of Innovation and Advanced Education. The College and SAIT are parties to a letter of agreement for the provision of utilities, maintenance and systems support. Amounts paid or payable to SAIT in 2014 for these purposes totaled \$1,755 (2013: \$1,886).

The College received grants of \$365 (2013: \$274) from the province that are designated for the maintenance and upgrade of the building occupied by the College.

Additional transactions with SAIT included \$13 paid (2013: \$9) relating to miscellaneous room rentals and instructional services. These transactions were entered into on the same business terms as with non-related parties and are recorded at fair value.

Bow Valley College

The College and Bow Valley College collaborate in offering Artstream, a base funded program which provides academic upgrading and foundation art courses to students in preparation for entry into the College's degree programs. Accounts received or receivable from Bow Valley College in 2014 for these purposes totaled \$85 (2013: \$46). These amounts

represent the cost of tuition and processing fees, plus fees for the City of Calgary Universal Transit Pass, SAIT campus access, Student Association and student network access on a student by student basis.

Southern Alberta Jubilee Auditorium

The College and the Southern Alberta Jubilee Auditorium jointly maintain common use areas of the building. The College and the Southern Alberta Jubilee are parties to a cost sharing agreement for the provision of maintenance services for these common use areas. Amounts receivable from the Jubilee in 2014 for these purposes totaled \$6 (2013: \$7).

Advancing Futures

Advancing Futures is a Government of Alberta post-secondary bursary program that provides funding and support to youth in achieving their educational goals. Advancing Futures is related to the College since they are a related party to the Minister of Innovation and Advanced Education. Amounts received in 2014 were \$13 (2013: \$16).

Alberta Association in Higher Education for Information Technology

AAHEIT is an Alberta not-for-profit society consisting of a consortium of colleges, universities and technical institutes in Alberta. AAHEIT is related to the College since the members of the consortium are all related parties to the College. The College, through AAHEIT, collaborates with other member institutions regarding information and communications technology for education in Alberta. Amounts paid in 2014 for group program fees totaled \$1 (2013: \$4).

Alberta Post-Secondary Application System

APAS is an Alberta not-for-profit society consisting of a consortium of colleges, universities and technical institutes in Alberta. APAS is related to the College since the members of the society are all related parties to the College. APAS operates ApplyAlberta, a secure online application system simplifying and speeding the application process for students to apply to multiple Alberta public post-secondary institutions. Amounts paid in 2014 to support the operation of the society totaled \$12 (2013: \$11).

Alberta College of Art and Design Show Off Program

ACAD offers high school students the opportunity to showcase their artwork in an annual juried exhibition of the best in art and design created by high school students in Alberta, The Northwest Territories and Nunavut. High schools of awarded students also receive awards. Alberta high schools are related to the College since they are a related party to the Minister of Innovation and Advanced Education. Total combined awards in 2014 were \$11 (2013: \$10) to the following high schools: Central Memorial, Lord Beaverbrook, Olds, Strathcona, St. Joseph, and Victoria School of the Arts.

Campus Alberta Quality Council Secretariat

CAQC is an arms-length quality assurance agency that makes recommendations to the Minister of Innovation and Advanced Education on applications from post-secondary institutions wishing to offer new degree programs in Alberta. CAQC is related to the College since they are a related party to the Minister of Innovation and Advanced Education. Amounts paid in 2014 relating to the quality review of new programs were \$1 (2013: \$8). These transactions were entered into on the same business terms as with non-related parties and are recorded at fair value.

dlee Designs

dlee Designs is a private company wholly owned by Darlene Lee who is an employee of the College. Transactions with

dlee Designs in 2014 were \$8 (2013: \$0) paid for testing services on a research project. These transactions were entered into on the same business terms as with non-related parties and are recorded at fair value.

Craig Fahner

Craig Fahner is related to the College since he is an employee of the College. Transactions with Craig Fahner in 2014 were \$13 (2013: \$0) paid relating to services provided on a research project. These transactions were entered into on the same business terms as with non-related parties and are recorded at fair value.

G H Studio Inc.

G H Studio Inc. is a private company engaged in the retail and wholesale of art glass, supplies and equipment. G H Studio Inc. is related to the College since the owner of G H Studio Inc. is an employee of the College with authority and responsibilities within a College program. Transactions with G H Studio Inc. included \$9 paid (2013: \$26) relating to the purchase of kiln parts and the refurbishment of two glass casting kilns. These transactions were entered into on the same business terms as with non-related parties and are recorded at fair value.

Diana Sherlock

Diana Sherlock is related to the College since she is an employee of the College. Transactions with Diana Sherlock in 2014 were \$10 (2013: \$1) paid relating to curatorial services provided. These transactions were entered into on the same business terms as with non-related parties and are recorded at fair value.

20. BUDGET FIGURES

Budgeted figures have been provided for comparison purposes and have been derived from the College's Comprehensive Institutional Plan as approved by the Board of Governors on May 30, 2013.

21. CHARITABLE FUNDRAISING

The following disclosure is prepared in accordance with the *Charitable Fundraising Act* and *Charitable Fundraising Regulation* of the Province of Alberta.

No remuneration was paid to a fundraising business to solicit donations on behalf of the College. Total non-personnel expenses incurred for the purpose of soliciting contributions was \$93 (2013: \$50), and remuneration paid to employees of the College in 2014, whose principal duties involve fundraising was \$80 (2013: \$111).

Gross contributions received in 2014 were \$528 (2013: \$270).

Details of charitable funds applied to projects:

	2014	2013
Awards, bursaries, and scholarships	\$ 431	\$ 185
Capital, planning and operating initiatives	97	85
	\$ 528	\$ 270

22. APPROVAL OF FINANCIAL STATEMENTS

The financial statements were approved at the Board of Governors meeting on October 29, 2014.

Reality is
wrong
Dreams are
for Real

