



ACADFA

ALBERTA COLLEGE OF ART AND DESIGN FACULTY ASSOCIATION

Ben Fullalove (President's Report)

The 2008/2009 ACIFA climate survey is in, and the results are not especially encouraging. They are the worst recorded at ACAD in the last eleven years. Overall, they are also far lower than the results recorded at any of the other Alberta colleges and institutes that participated in this year's survey.

ACAD's response rate to the survey was the highest ever recorded at the college, with 71.3% of all faculty participating. This is an increase from last year's response rate of 56.8%, and well above the provincial average. Indeed, only one institution—Olds College—had a higher response rate.

I won't go through all the results in detail here. I am sure that you have read them yourselves

and have drawn your own conclusions. I would, however, like to make a few specific observations. The overall tenor of the results clearly indicates that the great majority of faculty at ACAD are very unhappy about many aspects of our current situation. They don't feel that the College demonstrates a strong support for their teaching practices, or their research initiatives. They don't feel that they have enough time available for their professional development. They don't feel that senior administration communicates openly with them, and they emphatically do not believe that senior administration understands the day-to-day challenges they face as instructors. While faculty are divided in their views about the new administrative structure, there is very strong agreement that the Dean's office and the program heads are not adequately supported by the College administration. Finally, most faculty do not feel the president of the college is providing effective leadership, and most faculty do not support the overall direction of the college under

the board of governors.

These concerns are troubling, but they should not come as a surprise. They are part of a pattern. Since 2005/2006, the ACIFA survey has revealed increased faculty dissatisfaction with many aspects of the college climate. Writing about the climate survey over the past four years, both I and Walter May, in his capacity as Association President, have offered thoughts on how faculty and the administration might improve the situation at ACAD. I can only conclude here by saying that no solution has yet been found. Clearly, there are some fundamental problems, which need to be addressed without delay. But we should all remember that ACAD, throughout its history, has had a clear purpose as an educational institution, and clear responsibilities towards the communities that it serves. This larger perspective can help us with our present difficulties.

ALBERTA COLLEGE
OF ART AND DESIGN
FACULTY ASSOCIATION

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Or visit ACADFA online at:
<http://acadfa.acadnet.ca/>

**ACADFA'S
ANNUAL
GENERAL
MEETING
4:00 PM**

**April 30th, 2009
beverages will be provided**

**Party to follow at
#1 Royal Canadian Legion
7th Avenue between Centre and
First Streets East**

**Food
and
Entertainment
TBA**

Learning Culture

ACIFA Annual Spring Conference

Hosted by Alberta College of Art and Design Faculty Association

**May 21 – 24, 2009
Radisson Hotel and
Conference Centre
Canmore, Alberta**

Keynote Speakers:

Robert Kelly, PhD

Author of
Creative Expression, Creative Education:
Creativity as a Primary Rationale for Education

Jeffrey Spalding, CM

President Royal Canadian Academy of Arts

Registration Deadline May 7, 2009

Register with ACIFA
412, 10357 - 109 Street
Edmonton, AB T5J 1N3

Phone 270.423.4440
Fax 780.423.4515

Early Bird Registration April 10, 2009
(qualify for \$250 draw)

1.403.678.3625, ask for ACIFA Conference Rate to book room
Evening Dance Entertainment features the Steve Pineo Band



acifa

ACADFA

ACIFA CLIMATE SURVEY – ACADFA Results

Surveys were provided to all members of the academic Staff associations at participating institutions last fall. This survey is meant to provide a broad overview of organizational climate and highlight areas of concern for further study by administrators and faculty. Mean (average) scores, out of a possible 5, for 2008/9 and 2007/8.

Results are in %: Strongly agree – 5, Agree – 4, Neither agree nor disagree – 3, Disagree – 2, Strongly Disagree – 1

#	Question	Mean	5	4	3	2	1
1	My institute demonstrates a strong commitment to improving my teaching skills.	1.83	0.0	6.1	13.4	37.8	42.7
	2007/8	2.06	1.5	7.6	22.7	31.8	36.4
2	My institution demonstrates a strong commitment to improving my discipline specific knowledge.	1.84	0.0	4.9	12.2	45.1	37.8
	2007/8	2.21	3.0	10.4	23.9	29.9	32.8
3	I have enough time to attend to my professional development needs.	1.77	0.0	6.1	13.4	31.7	48.8
	2007/8	2.21	3.0	16.4	14.9	29.9	35.8
4	Senior administration communicates openly with faculty.	2.18	1.2	9.8	20.7	42.7	25.6
	2007/8	2.35	7.6	18.2	15.2	19.7	39.4
5	I am informed in a timely manner about important changes that affect me.	2.33	1.2	11.0	28.0	39.0	20.7
	2007/8	2.39	3.0	19.4	23.9	20.9	32.8
6	Input from faculty is sought AND seriously considered in decision-making at my institution.	2.01	0.0	11.0	14.6	39.0	35.4
	2007/8	2.25	1.5	20.9	14.9	26.9	35.8
7	Senior administration understands day-to-day challenges faced by instructors.	1.54	0.0	4.9	4.9	29.3	61.0
	2007/8	1.75	1.5	3.0	16.4	26.9	52.2
8	When making decisions, this institution refers to one or all of: a mission statement, a statement of goals, or a statement of values.	3.56	8.5	53.7	25.6	9.8	2.4
	2007/8	3.12	9.0	33.3	34.3	13.4	11.9
9	Outstanding performance by instructors is rewarded.	1.59	0.0	0.0	14.6	29.3	56.1
	2007/8	1.82	0.0	3.0	20.9	31.3	44.8
10	My institution demonstrates a strong commitment to my health and wellbeing.	2.59	0.0	19.5	40.2	19.5	20.7
	2007/8	2.27	1.5	16.4	20.9	29.9	31.3
11	Academic council has a meaningful impact on academic decisions.	2.89	2.4	26.8	39.0	20.7	11.0
	2007/8	3.12	3.0	32.8	43.3	14.9	6.0
12	The president of this institution provides effective leadership.	1.84	4.9	4.9	14.6	20.7	54.9
	2007/8	2.37	6.0	17.9	20.9	17.9	37.3
13	I have the resources I need to do my job effectively.	1.89	1.2	7.3	14.6	32.9	43.9
	2007/8	2.34	1.5	17.9	17.9	38.8	23.9

*****INSTITUTION SPECIFIC QUESTIONS BEGIN HERE*****

Results are in %: Strongly agree – 5, Agree – 4, Neither agree nor disagree – 3, Disagree – 2, Strongly Disagree – 1

#	Question	Mean	5	4	3	2	1
14	I am well informed by my Faculty Association.	3.87	22.5	51.3	18.8	6.3	1.3
	2007/08	4.13	30.2	57.1	9.5	1.8	1.6
15	The Faculty Association is effective in representing faculty concerns to administration.	3.76	22.5	43.8	25.0	5.0	3.8
	2007/08	3.92	27.0	49.2	17.5	1.6	4.8
16	The administration keeps me well informed of events and activities taking place at the college.	3.0	1.3	32.5	37.5	22.5	6.3
	2007/08	2.4	11.1	30.2	22.2	19.0	17.5
17	The college administration is effective in the support and promotion of faculty research initiatives.	1.82	0.0	5.0	23.8	20.0	51.3
	2007/08	2.40	4.8	19.0	22.2	19.0	34.9
18	I support the current process in which my performance as a faculty member is being evaluated.	2.27	0.0	10.0	37.5	22.5	30.0
	2007/08	2.75	7.9	20.6	30.2	20.6	20.6
19	I support the new academic administrative structure of Dean and Assistant Deans and Heads of Programs.	2.52	7.5	25.0	18.8	10.0	38.8
	2007/08	3.03	22.6	25.8	14.5	6.5	30.6
20	The new academic structure of Dean, Assistant Deans, and Heads of Programs is adequately supported by the College administration.	1.79	0.0	2.5	20.0	31.3	46.3
	2007/08	2.24	4.8	11.1	25.4	20.8	38.1
21	The college treats sessional faculty in a fair and equitable manner.	2.72	6.3	22.5	31.3	17.5	22.5
	2007/08	2.75	3.2	27.0	25.4	30.2	14.3
22	Faculty issues are dealt with by College Administration in a timely manner.	2.45	0.0	13.8	41.3	21.3	23.8
	2007/08	2.27	1.6	7.9	34.9	27.0	28.6
23	I support the overall direction of the College under the Board of Governors	1.96	1.3	11.3	18.8	20.0	48.8
	2007/08	2.56	4.8	22.2	25.4	19.0	28.8

FACULTY PROFILES AND CONTRIBUTIONS

Diana Sherlock
(Liberal Studies)
(ACADFA Sessional Representative)

CALLING ALL SESSIONALS

ACADFA has always struck me as a positive anomaly in the world of post-secondary bargaining organizations. Early on in my involvement with the organization, as a staff person, a Sessional Representative on the Executive and as a Sessional within the larger faculty body, I realized ACADFA consistently returns to the principle of equity based on equal recognition and pay for equal work for all its faculty regardless of one's category of employment. Working from this position of solidarity, ACADFA's Executive and bargaining teams, have, in my experience, always argued for equity amongst its members even when management might wield a sword to divide and conquer or tempt permanent faculty to do otherwise. Perhaps this commitment to collegiality and professionalism is encouraged by our relatively intimate community (116), or the fact that, as artists, designers and craftspeople we are accustomed to banding together within our communities for support and to get things done. Whatever the reason, this type of solidarity is fragile and increasingly rare in post-secondary culture, but remains a unique part of ACAD's context that, in future, we might all have to work a little harder to preserve.

Given this history, the recent decline in sessional involvement with ACADFA is somewhat disturbing. For example, fewer sessionals are attending ACADFA GMs and events, participation on key committees is down and "optional" planning and curriculum activities are less

informed by crucial sessional voices. Certainly many sessionals have other commitments — business commitments outside the college to help steady the economic boat — and this is understandable given the tenuous nature of our employment. Yet approximately 55% of all credit courses offered at the college are taught and/or developed by sessionals, and many sessionals have taught at the College for years, carrying with them an invaluable institutional memory that is essential to informing future College direction and practices.

So why the recent decline in participation? One might take this as a sign that some of the subtle (and not so subtle) attempts by management to undermine equitable relations between permanent and sessional faculty — separating mailboxes and phone lists based on categories of employment, unequal access to research funds and teaching support such as laptops, erroneous repeated rumblings that sessionals do not (should not) have the same teaching, service, professional and research responsibilities as permanent faculty, lack of recognition for college service, or the implication that we are interchangeable and disposable in a culture that privileges readily exhaustible hipness and newness — might, in fact, be seeping into the sessional subconscious cultivating a feeling of alienation, disempowerment and consequent lack of participation. Sadly this results in a less active and empowered faculty constituency overall, and might well perpetuate an unwelcome divide between colleagues based on categories of employment.

So why get involved? Well you already are, so you might as well have a voice. Every credit-course faculty member is automatically an ACADFA member as a condition of employment and your dues contribute to collective bargaining, joint consultation and other key ACADFA advocacy activities. What does ACADFA do for you?

FACULTY PROFILES AND CONTRIBUTIONS

Well ACADFA's main objectives are the same for everyone: "to maintain and promote the professional status of our members; to promote the establishment of working conditions for members which will make possible the highest level of professional service to the community; and to promote and protect academic freedom and ethics as defined in the Association's Statement of Academic Freedom and Statement of Ethics." If you haven't read it already, the current Collective Agreement (July 1, 2008 – June 30, 2010) is worth a read because it outlines some of the significant benefits that our bargaining teams have secured on behalf of all faculty. The following Articles are of particular interest to sessionals:

Article 8: Categories of Employment

- Sessional contracts may vary in length from 1 – 5 years recurring terms of employment.
- Interview requirements for reappointment to instruct on a sessional basis may be waived for a sessional faculty member whose contract has expired but who has completed two consecutive sessional contracts.
- There are now only two credit-course Categories of Employment at the College, Permanent and Sessional, because the Replacement category, which used to receive less pay and benefits for the same work, was phased out in 2008. Extended studies credit courses are also now paid as Sessionals on Salary Schedule B.

Article 13: Leaves

- Sessionals may be granted Personal Leaves and Professional Leaves for qualifying circumstances.

Article 14 Employee Benefits Plans

- Sessionals qualify for benefits based on their course load and contract length. If you are not currently participating in a benefits package, you might want

to meet with someone at ACADFA and administration about what benefits are available to you.

Article 15: Professional Development and Sabbaticals

- Sessionals are entitled to an Annual Professional Development Allowance of up to \$1,000. The allowance is pro-rated per course and equal amongst all faculty.
- Sessional faculty can apply to the Faculty Professional Affairs Research Fund for additional professional development support. There are three deadlines per year.

Article 22: Salary Administration

- Sessionals are paid per assigned credit course as per Salary Schedule B.
- Sessionals are entitled to move up the Salary grid after satisfactorily teaching 6 credit courses.
- Sessionals are not required to begin their contract period prior to one week before the commencement of classes and shall not end later than the Friday of the week containing the day on which final marks are due.
- Sessionals required by their Heads to perform service responsibilities under Article 10 during a period, which is outside their contract period, or who replace faculty who are absent from their normal class as a result of leaves shall be compensated on a per diem rate of \$150 per day.

So here it is, a call to all sessionals to reengage with your faculty association. In order to better represent sessional concerns, it is very important to know what issues you would like to see addressed that could better your working conditions and professional status at the college. Sessional workload, categories of employment,

FACULTY PROFILES AND CONTRIBUTIONS

professional development allowances, wages and benefits remain key bargaining issues that require ongoing sessional input and bargaining will begin again soon. These items are often discussed at the ACADFA GMs and the bargaining team always schedules special sessions to collect key faculty concerns in preparation for negotiations. You can also bring your concerns forward to ACADFA anytime. As the Sessional Representative on the ACADFA Executive, I can take your concerns forward to the Executive and potentially to management at monthly Joint Consultation sessions. ACADFA can also help you negotiate individual questions concerning the contravention of any article in the collective agreement or your contract.

Basically, ACADFA's main function is to advocate on your behalf, so if you have questions, require a second opinion, or have an idea how to better the working conditions for ACAD faculty, then let us know. We are here for you! Call the ACADFA office or email me directly if you would like to get in touch, and I hope to see many more of you at our next party, General Meeting and other college-wide events.

Chris Frey **(Liberal Studies)**

Pinter Patter
(december 27, 2008)

Speech is
a constant stratagem
to cover nakedness.

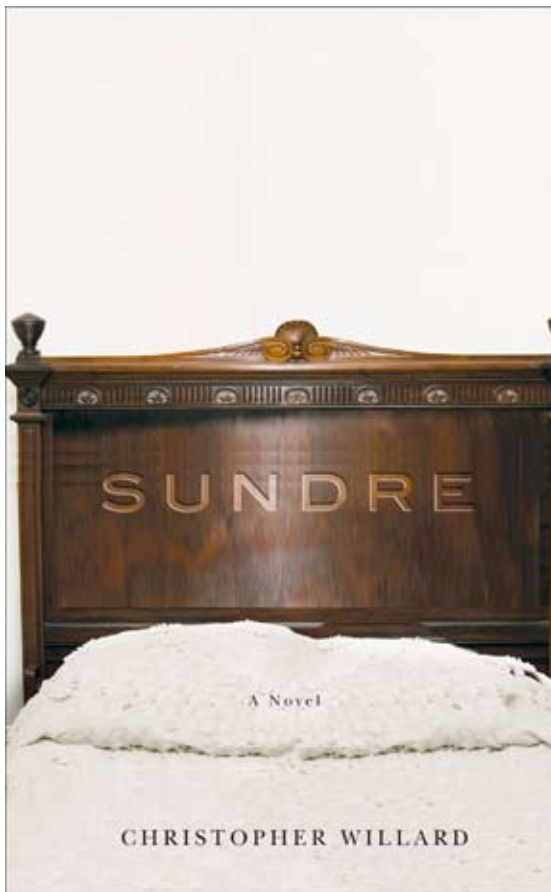
The language
of self-love is
a scintillating
art of war, employed
to keep thought
at bay.

In its full glory,
it sees no point
in being reticent
or even devious
and plays its cards
face up on the table
without fear or favour.

But the vein is ripe.
The knife cuts deep.
The right rite is write.

FACULTY PROFILES AND CONTRIBUTIONS

Chris Willard (Painting)



Sundre

by Christopher Willard
Fiction, Vehicule Press/Esplanade Books

The limits of love in rural 1960s Alberta

An unsettling secret joins husband and wife as they sift through layers of recollection in a quest to find comfort, philosophical acceptance, and ultimately forgiveness.

Set on a family farm in Sundre, Alberta during the 1960s, at a time of transition when farming was shifting away from tradition, Sundre is a haunting meditation on the limits of love and mercy, on the natural and the unnatural.

Told in a tone that is as dignified as it is unsettling, Sundre builds to a foreboding and fundamental revelation in a mood reminiscent of Sam Shepard's best drama. Sundre is an homage to a way of life bygone and to lasting hard-earned truths.

Congratulations are in order for Chris on his successful entry which won first prize FFWD's ultra short fiction contest. Go to <http://www.ffwdweekly.com/article/arts/books/ultra-short-fiction-contest-winners-and-runners-up-3565/> to read Chris' story

FACULTY PROFILES AND CONTRIBUTIONS

Risk mattress

there is god and I believe	there is no god and I believe
there is god and I do not believe	there is no god and I do not believe

lies we know are lies and we believe them	lies we do not know are lies and we believe them

	I don't eat the mushrooms and they are not poisonous

I mind the gap when it is material	
I mind the gap when it is not material	

we are here but we could be anywhere	

I know some things about me that nobody else knows	

FACULTY PROFILES AND CONTRIBUTIONS

	I stop eating tripe when I know what I am eating
democracy, equal rights and free speech are manifestations of the commodity fetish and are therefore above suspicion	
	poetry is most ineffective when a poet reveals something personal
poetry is most effective when a poet does not reveal something personal	
it's the Pepsi generation, coming at you, going strong and Coke is the real thing	
	it's not the Pepsi generation, receding from you, weakening and Coke is the imaginary thing
	I love my daughter and she does not love me

© 2009 W. Mark Giles

FACULTY PROFILES AND CONTRIBUTIONS

W. Mark Giles (Liberal Studies)

Matrix poem, "Risk mattress," is part of a poetry manuscript entitled "How to Use this Book" for which I am currently seeking a publisher.

About me: I have joined ACAD as a sessional instructor in Liberal Arts, teaching English. I am currently finishing my PhD in English (creative writing and Canadian literature) at the U of Calgary. My spouse said to me one day, "So let me get this straight: you quit your job to write fiction and go back to school, and now you've written a book of experimental poetry. And that's a career move?"



.....
RITA MCKEOUGH
WINS CANADA COUNCIL
GOVERNOR GENERAL'S AWARD
FOR VISUAL ARTS

.....
ACADFA
NEWSLETTER EDITOR
CHRIS FREY
APPOINTED TO A
PERMANENT TRACK POSITION
IN LIBERAL STUDIES
(ENGLISH)

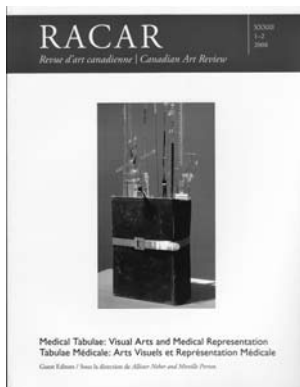
.....
MARK MULLIN
HONOURABLE MENTION
IN AVENUE MAGAZINE
BEST DRESSED
CALGARY MALE

RICHARD EDWARDS
SOLO EXHIBITION
AT THE
RUBERTO/OSTBERG
GALLERY
April 3 -25

2108 18 St. N.W.
[403] 289-3388

FACULTY PROFILES AND CONTRIBUTIONS

Mireille Perron (Liberal Studies)



Medical Tabulae: Visual Arts and Medical Representation, guest edited by Dr. Allister Neher (Dawson College) and Mireille Perron (ACAD) is now available. This special theme issue was published by RACAR (Revue d'art canadienne/ Canadian Art Review). RACAR is published by the Universities Art Association of Canada (UAAC) with the support of the Social Sciences and Humanities Research Council of Canada. *Medical Tabulae: Visual Arts and Medical Representation* consists of eight scholarly papers and seven artists' projects that explore the possibilities opened up by the creative interplay of art and medicine. The editors would like to thank the Marion Fund for Innovation in Research and Teaching at the Alberta College of Art + Design for a grant that supported the last phase of this project. Under the auspices of the University of Victoria, RACAR will go online at the end of this month and *Medical Tabulae* will be the first issue also published in digital format. Mireille has donated a copy to ACAD library and is inviting everyone to have a look at it.

Kevin Kurytnik (VC Design)

An ACAD Animation Newsletter now exists! There is now a monthly ACAD animation related e-newsletter being put out by Kevin D. A. Kurytnik and his partner and ACAD alumni Carol Beecher. The document collects local, national and international news on all types of frame by frame activities. If anyone would like to get on the mailing list please email:

kevin.kurytnik@acad.ca

Mr. Reaper is accepted into Library and Archives Canada The repository for Canadian documentary history, Library and Archives Canada is the proud owner of 2 shiny new 35mm film prints of Mr. Reaper's Really Bad Morning. The film prints are housed in the Archives, while 2 copies of the Special Edition DVD are available in the Library. Michele Wozny, filmmaker and former Programming Coordinator of EMMEDIA, was contracted to the Film and Broadcasting department in the Cultural Heritage Division of Library and Archives Canada (formerly the National Archives) to update the collection to include current independent producers. After a nation-wide search, Reaper was selected to be one of these new acquisitions.

For more information on Library and Archives Canada:

www.collectionscanada.gc.ca

For those who are interested here is the official Reaper website –

www.mrgeoreaper.com

FACULTY PROFILES AND CONTRIBUTIONS

Chris Willard (Painting)

The Office of the Dean of Undergraduate Studies and the Systemic Change Initiative office sponsored workshops on May 8/9 and November 13/14, 2008 facilitated by Caroline Payson, Director of Education at Cooper-Hewitt, National Design Museum and former Chair of Liberal Studies at Parsons The New School of Design. The goal, in part, was to focus on curriculum revision, identified [by NASAD] as “an important step in the College’s goal of undergoing the structural and organizational changes necessary to become more responsive to the needs of our students, who will be graduating into an increasingly diverse and complex society.” (Bev Rodgers, SCI Funding Report.)

The first semester experience, in particular, was investigated by faculty members from liberal studies and studio. Following is a brief overview of the outcomes of their planning. My intent in sharing those outcomes is to continue and broaden the discussions that took place during the final day of the workshops.

Participants were challenged to design an ideal first year experience. Shared benchmarks included the incorporation of fluidity between liberal studies and studio courses, a highlighting of individuality and diversity, a recognition and incorporation of prior knowledge of students, a promotion of community, team teaching and peer mentoring, collaborative learning, and the encouragement and the development of critical/analytical global citizens. We had perhaps unconsciously aligned ourselves with Dewey’s philosophical tenet that learning is primarily an active and social construct designed to prepare students to change the world. We came up with three variations and we were surprised by their similarities. In a nutshell, the ideas converged on a form of

initial, College-wide theme (or multi-theme) based experience for all incoming students. One idea was to mail students a book they would be expected to read before arriving. This would demonstrate our commitment to integrating curriculum while supporting the fact that liberal studies are a component of the art school experience. It would also provide a shared beginning for discussions of particular themes. Mary Shelley’s *Frankenstein*, for example, could be the catalyst for examinations of identity, displacement, creativity, dangerous knowledge, and perhaps authorship and collaboration (if we recognize Percy’s assistance in the writing). The pursuit of these themes were seen as unifying without limiting. Explorations could flow naturally into interdisciplinary inquiry. (An aside, according to a report from the “Approaches to General Education Task Force” put together by North Carolina State University, “interdisciplinary for its own sake is not successful. Successful interdisciplinary or sequences are tightly focused on a specific issue or theme, often a social problem or issue.”) The theme based experience was considered as a week long experience (perceived as easiest for a soft-launch) as mini-terms, or running through an entire first semester. The larger framework might be described as student-centered and dwelling upon modes of inquiry, community, and the process of learning.

A number of institutions have already adopted a form of an initial theme based experience including Ohio State, Buffalo State and UMass. At last year’s AAC&U conference in Washington, DC, the University of Puget Sound presented a living learning model in which students form cohorts that live and study together. Their initial reflection of the program showed increased retention and less first year failure. As for our book idea, the University of Texas sends out a CD themed “Great Minds that Shaped our Intellectual World” that presents fifteen carefully chosen individuals; discs are incorporated into classes. Texas also

FACULTY PROFILES AND CONTRIBUTIONS

has FIGs, First-year Interest Groups, which take four classes together. Each FIG meets on a weekly basis with a peer mentor and professional staff member. According to their website, 97% of students who partook in FIG cited they felt a greater inclusion in community and would recommend the program. The University of Michigan offers a three semester interdisciplinary course sequence under the theme of Global Change. Ithaca College centers its theme on character and states the institution's goals are to create a successful transition to college with student centered approaches, to cultivate self directed learning, and to "value diversity of ideas, experiences. knowledge and skills."

One of my colleagues recently described the current FYS as a hodgepodge. Another as a game of 52 Pickup. It has been perceived that first year outcomes vary widely, that current outcomes often do not fit a particular program's needs, and that student community plays a minor role. Please note that by repeating comments I in no way mean to diminish the hard work and deep considerations that many talented individuals have invested in the FYS. I'm merely contrasting our current FYS with a more planned and unified FYS. I also do this with a fine arts bias, aligning myself with the opinion of Gregory D. Bothun at the University of Oregon who wrote in *Achieving Interdisciplinary General Education at the Research University*, that "The underlying goal of this general education model is to provide students with an education that is broader than their own interests." He continues, "Equally important, as we continue to teach the world in isolated pieces, we also continue to treat the students in the same way, grading them on the basis of their ability to memorize and repeat isolated facts. This approach is at odds with the real world where graduates from our institutions are expected to function well in a complex, team-oriented work place." Workshop participants appeared unanimous in

suggesting we are past due in seriously considering a big picture overhaul of the first year experience in terms of our millennial students. This has been echoed in other ACAD venues. To actively seek such change raises more than a few imponderables of potentially paralyzing effect, like the ax in the English tale *The Three Sillies*. (1) What do we want to offer students when they enter ACAD? What does it mean to consider restructuring the first year experience? What are our expectations for student experiences during that first year? How do we want to shape student experiences throughout the ACAD journey? What part would a theme based experience play in the larger picture? What would it take for us to produce the change we decide upon? What are our barriers, or patterns that cause a disinclination to change? How do we guarantee advanced pedagogical methodologies in this first year and as students move forward? Certainly the participants in the workshop believed that such an investment in ACAD's first year experience would provide long term payoff, for the College and for the larger global community. So I toss out a final question, how do we, as we look ahead to attracting and engaging future students, begin to act on these questions without allowing them to become that ax?

(1). For those who don't know this tale, briefly: The daughter heads down to the cellar for beer and espies an ax stuck in the ceiling. She imagines her future child who grows up, comes to the cellar, and is killed by the ax that falls on his head. This sets her a-crying. As family members come looking for her she shares her fears and eventually the entire household is set a-crying over this terrible prophecy. Jack comes down and pulls out the ax. Now the family is left crying because the daughter has lost a good catch.

Dee Fontans **(Jewellery & Metals)**

ArtaWEARness 9 Strikes a Pose

Natalie Gerber and I had worked together in the Calgary fashion industry before she enrolled in the fibre program at Alberta College of Art + Design (ACAD). She and I shared an artistic vision. We recognized the breath of creativity that multidisciplinary students at ACAD had. Many of the developing artists were using the body as subject matter and as a canvas.

Together we curated and organized the first performance of ArtaWEARness in the year 2000.

Over the last 9 years I have been a mentor and adviser to the ACAD organizers and artists of ArtaWEARness. This event invites the general public to witness an avant-garde celebration of

emerging artists. Students create and display works that embrace innovative concept and the human body. The work, and participants are cross-disciplinary. ArtaWEARness 9 will focus on non-traditional forms of fine art, garment and performance. The presentation blurs artistic boundaries.

ArtaWEARness has grown into an important ACAD tradition. This years performance takes place Friday Feb. 27 with the doors opening at 7PM. ArtaWEARness has been a vehicle for the developing artist to introduce conceptual ideas and educate the general public on their art practice. The experience allows the artists to connect with a large audience and attracts over 900 people to ACAD. Through TV, internet, radio and print media the art work will be viewed by countless more.

Sarabeth Carnat **(Jewellery & Metals)**



Les Halles, Paris, France

**ACADFA
COMMITTEE MEMBERS
2008-2009**

**ACADEMIC RANK
Charles Lewton-Brain
Jeff Lennard
Judy Sterner**

**HEALTH & SAFETY
Vera Gartley
Paul Jackson
Ken Webb**

**FACULTY EVALUATION
APPEALS
Tivador Bote
Richard Edwards
Rita McKeough**

**DIVERSITY ADVISORY
(DAC)
Chris Willard (nominee)**

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FACULTY PROFILES AND CONTRIBUTIONS

Chris Frey (Editor's Commentary)

There's a saying that when the going gets tough the tough get going. It's not true. The tough are always going. Even when away from the grind of routine and responsibility, by traveling to some remote island (let's say), the tough carry worry or worry care about that left behind or yet to come. The tough do and thrive on gravity not gravy. It's what makes them imminent, alive, and useful to their life and times.

The tough don't grumble but tumble. For them a glass tumbler is neither half full nor half empty. Glass is glass, full of potential for transformation into something new and old, italic and bold, hot and cold. Glass in transition can't be sold.

The tough have practical skills and knowledge combined with genuine concern for others. They are transparent, efficient, productive, and accountable. The tough listen. Their truck and trade is defined by doing, informed with caring reason, in innovatively material and truly transformative ways. The tough are patient and take the necessary time to do things right.

ACAD faculty, permanent and sessional, are tough and apparently want a more toughly honest professional working environment, according to data presented in this newsletter.

Thanks Ben and submitters for providing tough-minded contributions, and Patti for getting the newsletter into shape and out to members.

Ed's note: Observations expressed in this editorial and submissions represent thoughts of their authors and do not necessarily represent views of ACADFA generally



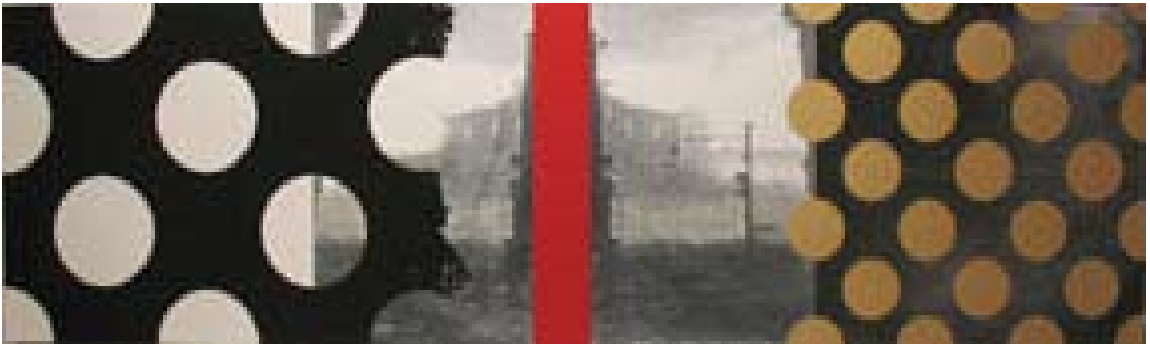
Ken Webb "Cool Climate"

at Herringer Kiss Gallery

709A - 11th Avenue SW

April 4 – May 2, 2009

Kenneth Webb studied at the Alberta College of Art in Calgary and attended the Royal College of Art in London, England for post-graduate studies. He has taught at the University of Calgary and is currently a permanent faculty member at the Alberta College of Art & Design. Webb has shown with John Ramsay Contemporary Art in Vancouver, Paul Kuhn Gallery in Calgary, Mira Goddard in Toronto and in numerous international exhibitions. Ken's work has been published in "Hidden Values, Contemporary Canadian Art in Corporate Collections" (Robert Swain), "Printmaking in Alberta: 1945 – 1985" (Bente Roed Cochran) and "Sitelines, Printmaking and Image Culture" (Walter Jule). In 2002, Kenneth Webb received the Award of Excellence from the Alberta College of Art and Design.



Ken Webb, "*Urban Renewal*"