

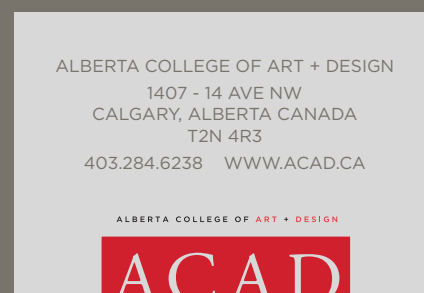
Annual Report

2012 - 13



ALBERTA COLLEGE OF ART + DESIGN

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COVER PHOTO: Zachary Logan. Courtesy the artist and Illingworth Kerr Gallery.

Presented as part of the exhibition Susan Turcot, Illingworth Kerr Gallery, September 26 to October 26, 2013.

2012



Message from the President and CEO

Given the recent changes to the post-secondary system in Alberta, ACAD is responding in positive ways by focusing our efforts on continuing to provide our students with the best possible learning experience. As I reflect on the last year, I am struck by the determination of our staff and Faculty in pursuing this excellence. For example, internationally recognized artist-potter Greg Payce was one of eight recipients of the 2013 Governor General's Awards in Visual and Media Arts. He joins five other ACAD Faculty in this prestigious honour.

Together, we have made significant progress on setting a solid foundation for our future success. In addition to the academic and Board restructure, in October of 2012, the College hosted a site visit of peer reviewers for a graduate degree program at ACAD. Documentation was submitted in December for a new MFA in Craft Media. If approved, we could see graduates students starting their program in 2015. ACAD also

submitted its Comprehensive Institutional Plan in June; a more robust document than in past years. And, we established a new Engagement Office to support our Strategic Plan and allow our internal and external audiences to participate more often in our activities.

Like many other art and design colleges in North America, it is often said at ACAD that "making is thinking" and our programs explore the many facets of "making" from hand artistry to digital media arts to content creation and the impact these are having on the changing perceptions of value that art, craft and design are bringing to the creative and entrepreneurial culture in our province. The stories on the pages that follow show how ACAD alumni and students are actively engaged in their communities applying their skills and knowledge to advance innovation and make our communities richer and more livable. The stories also demonstrate how our Faculty and staff are living the College's new vision for an exceptional and strong art, craft and design education in Alberta. I hope you are inspired by their enthusiasm for their craft as we are and that you take pride in the contribution that our own are making to the economic, social and cultural prosperity of our province and the world.

For almost 90 years ACAD has been graduating artists and designers that have gone on to shape the cultural fabric of Canada - Ted Godwin (1955), Ron Moppet (1967), Shannon Rae-Stratton (2000), Tim Okamura (1991), Riley Rossmo (2004) and Alex Janvier (1960) are just a few examples of this excellence. We have a proud tradition, and because of this tradition, we will have an exciting future.

Dr. Daniel Doz
President and CEO

Message from the Board Chair

The Alberta College of Art and Design's Annual Report provides an overview of our finances and the significant progress of a number of new initiatives over the last fiscal year – July 1, 2012 to June 30, 2013. In October of 2012, we approved our long-term Strategic Plan Inspiring Passionate Learning – the strongest in the history of our College. This plan set in motion a number of significant changes for the College and the Board.

In January of 2013, we restructured 13 academic programs into four new Schools, strengthened our academic administrative framework, hired school “Chairs”, and in June of 2013, we implemented Faculty rank. Our Board has also restructured and in November of 2012, we re-aligned our board committee structure to better support the implementation of our new Strategic Plan.

I am pleased to announce that in June of this year, four new Governors joined our Board. Mr. Jim Stanford formerly the CEO of Petro Canada brings significant financial background to the Board, Mr. Gregory Forrest, a lawyer in Calgary brings important connections to the arts and culture scene, Ms. Carol Ryder with a noteworthy background in film and video production brings significant post secondary board experience to ACAD and our own, Natasha Pashuk, an alumnus of ACAD brings the voice of our graduates to the Board.

Sadly, we also said good bye to two very dedicated Board members, Mr. Joe Leung of Marquis Communities and Ms. Roxanne McCaig both of whom contributed significantly to the College during their tenure on the Board.

While it has been a year of change and sometimes challenge for the College, we are emerging stronger than ever, more focused and ready to continue to provide our students the best art, craft and design education in the province. ACAD is a provincial institution, 87 years strong and we are proud to be an integral partner in the Campus Alberta system.



James Peacock, Q.C.

Chair, Board of Governors

2012 - 13 BOARD OF GOVERNORS

James Peacock, Q.C.
Chair

Dan Barnfield
Non-Academic Staff Member

Dr. Daniel Doz
President and CEO

Gregory Forrest
Public Member

Joseph Leung
Public Member (retired March)

Margaret-Jean Mannix
Vice-Chair

Roxanne McCaig
Public Member (retired April)

Cynthia P. Moore
Public Member

Sheila O'Brien
Public Member

Natasha Pashuk
Public Member and Alumnae

Dwayne Prasak
Non-Academic Staff Member
(retired May)

Carol Ryder
Public Member

James Stanford
Public Member

Susan Thomas
Public Member

Sue Anne Valentine
Public Member

Morgan Riotte
Student Member (retired May)

Teresa Tam
Student Member

Accountability Statement

December 31, 2013

The Alberta College of Art and Design's annual report for the year ended June 30, 2013 was prepared under the direction of ACAD's Board of Governors, in accordance with the Government Accountability Act and ministerial guidelines established pursuant to the Government Accountability Act. All material economic, environmental and fiscal information of which we are aware has been considered in the preparation of this report.

James Peacock, Q.C.
Chair, ACAD Board of Governors

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 Government Accountability Act and the Post-Secondary Learning Act.

The Auditor General of the Province of Alberta, the institution's independent external auditor, who is appointed under the Auditor General Act, performs an annual independent audit of the financial statements in accordance with Canadian generally accepted auditing standards.

Dr. Daniel Doz
President and CEO

Donald Dart
Sr. Vice President,
Finance and Administration

Operational Overview

The Alberta College of Art and Design is one of only four degree granting, publicly funded art and design colleges in Canada. 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 and designers. ACAD's building was built as an art and design school with over 300,000 sq. ft. of art making facilities. With an annual budget approaching \$22.1 million, while employing over 250 staff, ACAD provides accredited degree-standard education and learning opportunities to more than 1,100 students enrolled in full and part-time studies in a wide range of Art and Design studio disciplines together with academic study in the history of Art and Design, theory and criticism and related subject areas. Student received bachelor degrees in Fine Arts (BFA) as well as in Design (BDES). This past year, almost 1,900 students were registered in Extended Studies courses.

ACAD VISION STATEMENT

The Alberta College of Art and 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 and 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.



Thank-you for your generosity!

The following donations and grants were made to ACAD between July 1, 2012 and June 30, 2013:

Gifts up to \$2,500

Bob Alexander
Judith Bader
Richard Brown
Benjamin Carson
Colour Fusion
Daniel Doz
DWA Interior Furnishings Inc.
EnCana Cares Foundation
Stephanie and Brian Felesky
Gregory J. Forrest
Kit Interior Objects
John Kunz
Barbara La Pointe
Marsh Canada Ltd.
Tara L. Niscak
Doreen Ouchi
Dell Pohlman
Robinson's Camera Centre Ltd.
Rubaiyat Studio
Sport-Rad Crowfoot Inc.
Howard Starkman
TELUS Corporation
Barbara Tetzlaff
The Camera Store
The City of Calgary
The Rotary Club of Calgary Sarcee
Melissa T. Trono
United Way of Calgary and Area
Vistek Ltd.
Wildwood Cabinets

\$2,500 to \$4,999

Anonymous
Rotary Club of Calgary Community Service Fund
TD Insurance Meloche Monnex
Working Spaces Consulting Ltd.

\$5,000 to \$9,999

Scott Ferguson
Geraldine Fish
James and Cheryl Peacock
The Federation of Canadian Artists (Calgary)
Susan Thomas

\$10,000 to \$24,999

Calgary Stampede
Corus Entertainment Inc.
Critical Mass Productions Inc.
Shaw Communications Inc.
The Calgary Foundation

\$25,000 to \$49,999

The Family of John and Barbara Poole

\$50,000 to \$99,999

Alberta Foundation for the Arts
The Alberta Association of Colleges and Technical Institutes

Over \$100,000

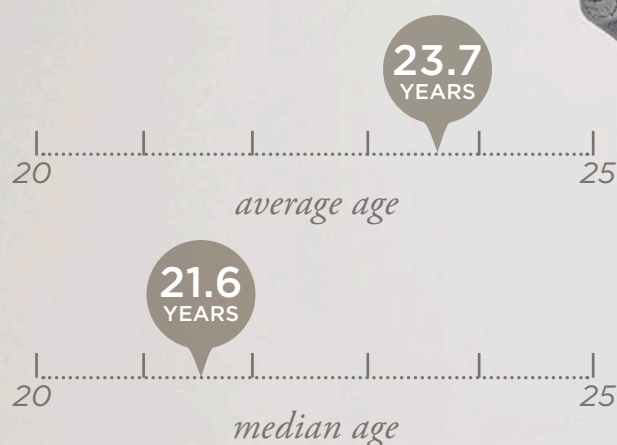
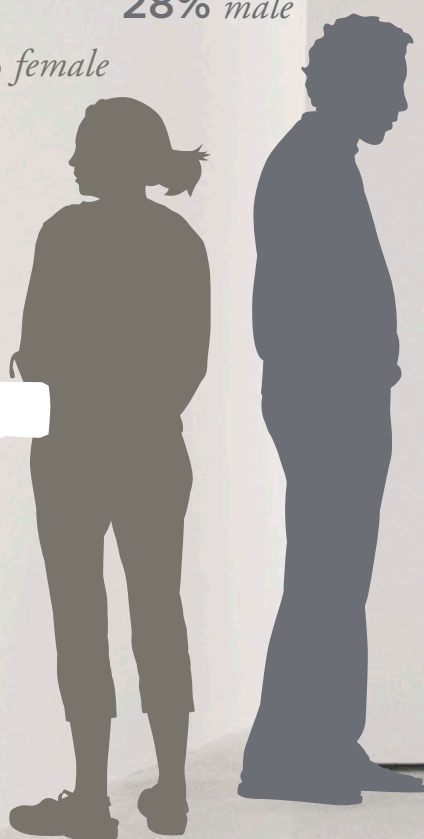
Anonymous

** Please note that other donations are not listed at donor's requests*

Students in 2012-13

Total students
1,154

72% female
28% male



117 International
students



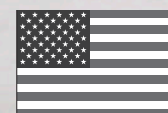
Top 5 Countries



CHINA
33



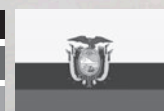
KOREA
19



U.S.A.
14



VENEZUELA
5



ECUADOR + KENYA
4 (TIED)

Graduates of 2013

Total graduates

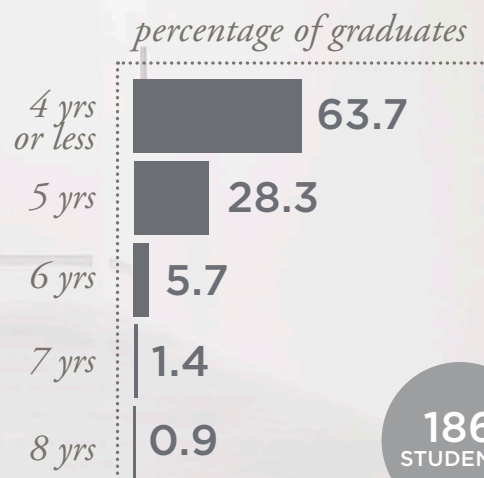
212 7,000 (all time)

Degrees Awarded

Bachelor of Fine Arts
131

Bachelor of Design
81

Time to Complete



15
STUDENTS

average studio size

186
STUDENTS

took extended studies classes for credit

181
STUDENTS

have declared a disability

Tuition

Canadian Citizens + Permanent Residents: **\$147.85** per credit

International Students: **\$466.55** per credit

Scholarships

\$230,000
given out each year

On Campus

NEW SCHOOL STRUCTURE IMPLEMENTED

After an extensive consultation process on the alignment of ACAD's academic structure with our new Strategic Plan, the College implemented a new academic administrative framework in January of this past year. In addition to the implementation of a new Research Committee and Ethics Board, four new "Schools" were established and ACAD appointed four new Chairs in January of 2013.

- **Kurtis Lesick** as Chair of the School of Craft and Emerging Media (Ceramics, Fibre, Glass, Jewellery + Metals, and Media + Digital Arts)
- **Alison Miyauchi** as Chair of the School of Design Communication (Visual Communication and Design and Illustration)
- **Dr. Benedict Fullalove** as Chair of the School of Critical and Creative Studies (Liberal Studies)

- **Richard Brown** as the Chair of the School of Visual Arts (Drawing, Painting, Photography, Print Media, Sculpture).

These four individuals embody the passion and commitment that ACAD has towards providing the best possible educational experience to our student body. The new academic structure will support the evolution and growth of new programming at ACAD.

PARTNERSHIPS: TOON BOOM

Over the past year, ACAD has engaged in a number of new partnerships with industry, not for profit organizations and other post-secondary institutions across the province.

As a part of ACAD's continuing emphasis on collaboration and innovation, in March of 2013 we teamed up with Montreal animation studio Toon Boom, a global leader in digital content and animation software. This partnership will give ACAD students an opportunity to gain valuable hands on experience in emerging technologies. Pursuing excellence is a pillar at ACAD and through these and other partnerships we are strengthening the foundation of the College and the creative community.

Toon Boom provides an enhanced package of benefits including cutting edge software, recognition of student achievement, student development funds, alumni benefits, marketing and promotion, instructor development and self-directed studies. Toon Boom Animation, Inc. CEO's has a personal commitment to the Centre of Excellence engagement with schools and industry.

The expanded relationship is aimed at creating a flagship academic – industry strategic partnership between leaders in the media arts industry. This relationship will benefit both organizations, and for the many students who will learn Toon Boom software at ACAD, and take this knowledge into the field when they launch their careers upon graduation.





EXTENDED STUDIES: ART EDUCATOR'S INSTITUTE

Research has shown art and other subjects of study to be interrelated. Arts education enhances learning in other curriculum, and activities in programs of study extend learning in art. Exposing students to multiple perspectives through the use of art helps them to become more effective problem solvers. The heightened level of perception and appreciation fueled by the creative arts is something that all citizens should aspire to. So, why not cultivate this appreciation for the arts in the earliest stages of our children's education?

This past year, ACAD's Extended Studies department pioneered the creation of the Art Educator's Institute. This program is tailored to educational professionals of all backgrounds who are working with art and design concepts and skills for K-12 students. The Art Institute is a collegial environment that acts as a catalyst for idea exchange, skill building, experimentation and growth.

The four-day program spans 24 hours of sessions and workshops facilitated by multi-disciplinary experts from ACAD's

Faculty. The Art Institute explores numerous topics including: aboriginal art, design, ceramics, jewelry making, painting, printmaking, photography, poetry, drawing and animation.

The first Art Educator's program will run in August of 2013 providing an inspiring start to the school year, creative immersion and great network building opportunities.



Zachari Logan: Fugitive Garden. Illingworth Kerr Gallery, September 26 to October 26, 2013.

ILLINGWORTH KERR GALLERY: WHITE WALLS, INFINITE POSSIBILITIES

The Illingworth Kerr Gallery (IKG) is one of the brightest cultural jewels in Alberta with hundreds of works of art, an ambitious program of exhibitions and events, and a well-deserved reputation as one of our province's foremost teaching and learning spaces for the examination, production and communication of art, craft and design.

The IKG shares a deep commitment to preserving and presenting visual culture in a way that generates not only new knowledge but also new forms of thought. Working in tandem with ACAD Faculty, students, staff, visiting scholars, artists and designers, and the general public, the IKG offers a vigorous program to multiple communities. Within the coming 2015

emergence of ACAD's first MFA, in Craft Media, the IKG becomes not only a main point of convergence and exchange for cultural stakeholders but also an essential outlet for advancing graduate level critique.

Over the last seven years the IKG has found that the most effective means of being not only viable but impactful is to situate the IKG squarely within a larger commitment to making the arts more important to all Albertans. Our goal is to develop the IKG as key to the expanded creative campus in which every student and member of the public can integrate some aspect of the creative arts into his or her course of study or profession. Cultural prosperity must be woven into the

fabric of society. It is not an isolated experience but rather it is integrated in every occupation, reflecting the shared belief that competence in scientific and ethical reasoning must go hand in hand with the creative arts to make for more effective citizens.

An interdisciplinary and wider community-based program has been building at the IKG. By making the IKG program and emerging curators better known (and more widely employed after graduation), the IKG can better support our Faculty who can help make studio-based research, teaching and scholarship the hallmark of ACAD.

CENTRES OF EXCELLENCE: CENTRE FOR CREATIVITY + ENTREPRENEURSHIP (CCE)

We have listened to our students, our alumni, our donors and the community and we've learned that in every artist, there is an entrepreneurial spirit waiting to be discovered, uncovered and recovered – an inherent talent that needs to be nurtured and developed. We heard that what we do, teach and learn here at ACAD is one of the most important commodities of the new knowledge economy. We grow the artistic and creative process and teach capacity to think laterally and to innovate.

This past year, the College has spent time engaging and planning for a new Centre of Excellence in Creativity and Entrepreneurship. Our mission is to empower creatives and redefine the role of art in our society and economy. While maintaining the authenticity and integrity of the creative process, we will equip our students and alumni with the skills and tools to reach their full potential.

Our focus centers the following four pillars:

A RESOURCE CENTRE

To provide resources to assist ACAD students and alumni in achieving their full potential

COMMUNITY ENGAGEMENT

To engage our community and bring together the arts and commerce

AN ENTREPRENEURIAL CULTURE

To be recognized for our entrepreneurial culture and as a source of creative capital

A WORLDWIDE VIRTUAL CENTRE

To develop worldwide presence and virtual resources for creatives and industry





Katrina Chaytor

Code + Clay

Ceramics have the ability to tell so many stories of culture.

Growing up in Newfoundland, it was Katrina Chaytor's beloved grandmother who inspired her love of craft. A full-time maker of quilts and hand-hooked rugs, Chaytor's grandmother nurtured her creativity and respect for crafted objects that combined beauty and utility. At age 12 she toured Memorial University in St. John's. Chaytor came upon the ceramics studio and saw a potter throwing a large vase on the wheel, and as they say, the rest is history. She pursued her undergraduate studies in Ceramics at the Nova Scotia College of Art and Design, followed by a MFA degree at the New York State College of Ceramics at Alfred University. As of 2001, Chaytor has been a full-time faculty member in Ceramics at ACAD, teaching all levels of curriculum for first year to fourth-year students.

She has always been fascinated by the concept of utility and decoration as a mediator between art and life, use and beauty.

"Pots have an intimate connection to daily life; a collaboration between maker and user," says Chaytor. "I have long been interested in the tradition and plurality of decoration, in cultures and histories, as diverse visual languages that reveal social values, customs and cultural structures."

Currently, she is working on ceramics pieces which highlight the time and culture of their production. Her most recent ceramics series records the iconography of our digital language onto the surfaces of her pots, incorporating computer icons from Mac and Windows operating systems into repeating patterns and motifs.

"These common symbols of hash signs, @ and cursors we type on our devices, from phones to computers, that deeply permeate both our 'domestic' and 'public' lives in our culture of digital and social media, are fitting to give my decoration a currency as a cultural carrier of meaning," says Chaytor.

However, Chaytor's work with ceramics reaches beyond a kiln. Her interest in joining traditional forms and technology now encompasses 3D technology. A sabbatical



Top left: Flower Brick, 3D Print, ABS Plastic, 2012. Top right: Flower Jardinière with Audio Wave Pattern. Bottom right: Flower Jardinière with Basket Weave and Mac Command Icon & Circuitry Pattern. Bottom: Flower Holder with Mac Command Key & Circuitry. Below: Full Cup, 3D Print, ABS Plastic, 2012.

last fall allowed Chaytor to research the use of 3D rapid prototyping technology for ceramics. Spending six weeks at Red Deer College working in the Centre for Innovation in Manufacturing, she unwrapped the potential of Rhino software, the printing process and 3D object design. Her resulting objects—more complex than what she could produce with clay—were generated from her decorative motifs such as binary patterns and wi-fi waves.

In May, Chaytor had the opportunity to work with a clay 3D printer during her residency at the Medalta Potteries Historic Clay District in Medicine Hat. Chaytor's research with 3D printing is motivated by the fact it that it is no longer an emerging technology but one that is here and now.

A champion for continuing to push boundaries at ACAD, she is a driving force for object design curriculum at ACAD. Chaytor encourages students to use 3D printing during their studies augmenting the traditional skills and modes of making within Craft contexts that still remain critical and essential.





Laura Vickerson

Jane of All Trades

When students start to learn how to make things with their hands, the tactile response to art is incredible

'Jane of all trades' would be a fitting title for ACAD Fibre Faculty member, Laura Vickerson. Coming to ACAD initially to teach a paper pulp course, she has since found herself teaching in Drawing, Sculpture, First Year Studies and now Fibre. Vickerson's completed a BFA in print-making and painting and an MA with a focus on 3D and Installations.

"My personal practice has always been focused on mixed media and installation work," says Vickerson. "Now, I teach in the mixed media Fibre stream which is sort of my specialty."

Vickerson has seen Fibre as a department and a medium was changed significantly over the past 10 years.

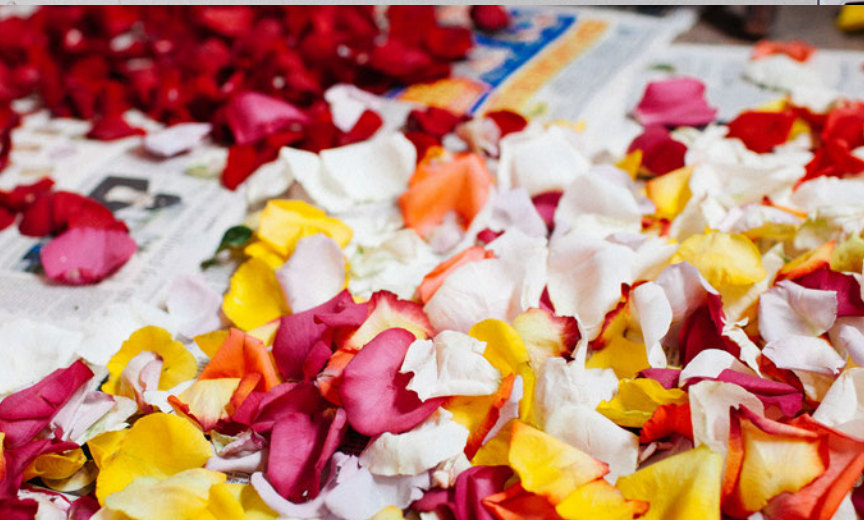
"I think a long time ago, students all thought it was just an extension of Home Ec. The idea of that going to post-secondary, you don't want to do something your grandmother did," says Vickerson. "Now, there's a focus on the medium

for so many purposes. For example, there's something called Craftivism, which takes uses the medium of craft to speak to larger social issues."

ACAD's Fibre program prides itself on being rooted in tradition while also being dynamic enough to embrace anything students want to pursue.

"They have to learn skills and techniques, but after that they're on a path of their own," says Vickerson. "We offer a lot of specific techniques, but we also offer a lot of broad experimental concepts. They can focus on anything from weaving to creating large installations with various materials."

It might not seem obvious for the worlds of architecture and Fibre to overlap, but this cross-section is what



Left: "Luxe"; jaquard upholstery fabric & thread; 2013. (Top - interior view, 22' x 9.5' x 6' ; Bottom - exterior view, 36' x 9.5' x 6'.)
Top left: found textile and antique wax flowers - A Study', 2013.
Bottom left: Found textile and antique wax flowers.

excites Vickerson the most. Much of her personal work is deeply inspired by the space where it will be created or exhibited. She has created installations in textile houses in England to old manors in France.

"I'm much more interested in offsite spaces than white wall galleries," says Vickerson. "For me, the trigger point comes from the space and history of the site and how my work can translate these things but also help people to see the space in a new light."

One of Vickerson's site specific pieces was her piece for the Alberta Biennial at the Art Gallery of Alberta (AGA). The piece entitled "Neo Baroque" took 85 meters of synthetic deep red velvet fabric with a bold Victorian pattern and wrapped it around an architectural feature both inside and outside the AGA.

"I wanted to interact with the architecture because that's what gets me excited," says Vickerson. "The building felt quite strong and masculine and the material was really a feminine and soft so I wanted to play with those two ideas."

As for why craft seems to be coming back into vogue in the 21st century, Vickerson believes that it's tied to the fact that recent generations have lost touch with how to make things.

"Kids coming to ACAD today spend so much of their time on digital devices. So when they start to learn how to make things with their hands, the tactile response to art is incredible," says Vickerson. "When students come to my class I ask them to leave their phones outside, I know it's hard but I ask so they can be really present in class."



Paul Robert

Communications Media

Everyone is familiar with artistic mediums like clay, granite and paint. In MADT, communications media is our medium.

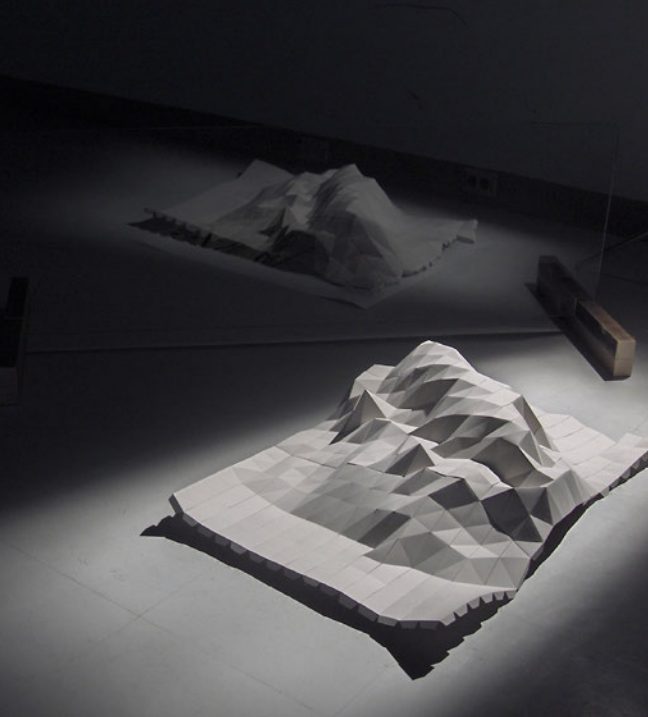
Today, our global language speaks in pixels, web links, likes and retweets. However, the Media Arts + Digital Technologies (MADT) program at ACAD is working to teach students to find the aesthetic potential of communications media with artistic mediums. Sitting at the forefront of that work is MADT faculty member, Paul Robert.

Robert moved back to Calgary after finishing his master's degree at the Nova Scotia College of Art and Design. Having spent two years taking classes at ACAD, Robert already had a strong network of connections when he decided he wanted to pursue a position teaching at ACAD.

Robert has been teaching at ACAD for 7 years with his introduction to the position initially coming in the drawing department. However, having taught himself computer programming and web design shortly after finishing his Masters, his end goal was always to move into the MADT department.



Who's Asking? Ink, cardboard, hot glue. 2012.



Above, left: Tunnel's Ghost Canson paper, PVA glue, glass, enlarged map of Tunnel Mountain.

Plans created using Inkscape and PHP to generate SVG files. 2009.

Above, right: RGB Cubes Three stacks of Red, Emerald, and Blue paper (24 lb), press-glued on one side; 16 x 16 x 16 cm each. 2006.



"Everyone is familiar with artistic mediums like clay, granite and paint," says Robert. "In MADT, we use communications media as our medium."

As for his personal practice, Robert is interested in how our engagement with the digital culture influences how we see the analog world.

"Many of us who are a part of the digital generation see colours through the RGB colour theory—numbers and percentages that make up a hue of red or a shade of green," says Robert. "So I want to see how that can be translated to an analog medium like a painting."

The importance of his personal practice and the connection or impact it has on his position as an instructor at the College is synonymous.

"It's almost a requirement for the job," says Robert. "Every single instructor here has an exciting and relevant personal practice. Of course there are moments when students are struggling with decisions and are discussing with each other on how to resolve them. Being a participant of that discussion rather than just a facilitator, is incredibly important."

The importance of a program like MADT in our current cultural landscape can't be understated. Understanding our technological society and pulling out meaning is essential.

"It's important to take a fresh look at technology from the perspective of someone from either the greater past or imagined distant future," says Robert. "Then we can start to think of how we'd be perceived and characterized in history. This kind of retrospective thinking is really important in a society where change is happening at a lightning pace."

ACAD is one of the first institutions in Canada to champion the MADT program. There have already been many indicators with grassroots events like Maker Faire YYC and Beakerhead that imply that the program will find itself relevant and essential for many years to come.



Catherine Larose

Ground Control to Major Tom

Collaboration is collision. Like particles colliding to create a new element, people coming together inspires new ideas.

Creating art specifically for low-gravity environments is not a major (yet) at ACAD. But what Catherine Larose learned in her time at ACAD allows her to combine space technology and artistry in a fulfilling career.

Larose intended to pursue a graphic design degree but eventually settled in the Jewellery + Metals program. Since graduating, Larose noticed that bringing people together is one of her biggest passions. While she always loved the concept and practice of being able to make something out of nothing, her metalsmithing practice

took a backseat when she and her husband traveled to France.

“We moved to Strasbourg, [France] so my husband could pursue his masters in Space Management at the International Space University,” says Larose. “While he was studying, they allowed me to audit some of their classes and that’s how I was first introduced to the fascinating world of space art.”

Specifically, it was a lecture given by Arthur Woods, the creator of the world’s first ‘space sculpture,’ *Cosmic Dancer* (pictured above with Larose),

that piqued Larose’s attention. When she found out that *Cosmic Dancer* was the first three-dimensional artwork to be specifically conceived for and officially realized in a space habitat, she was hooked.

“I had never thought of space technology as a medium to work in, I mean, who would really?” says Larose. “But, everything changed as soon as I was introduced to what was already being done, and the possibilities of what could be done.”

Once she returned to Calgary, she realized that rather than focus on one

Opposite: “Cosmic Dancer” – sculpture
flown aboard MIR Space Station in 1993.

Aluminum, paint. Arthur Woods.

Right: “ISU Graduation Ring” –
official graduation ring for ISU. Sterling
silver, enamel, space flown aluminum.

Catherine Larose. Bottom left: “Superstrings”
– Reversible pendants. Fine silver, vitreous
enamel. Catherine Larose. Bottom right:

“Ass-teroid” – steel, aluminum, copper,
mixed media. Jeff de Boer, 2005.

Endeavor Art Gallery.



of her passions, she wanted to bring
them together. Larose is the Art and
Culture Director for the Canadian
Space Society (CSS), which is a non-
profit charity. Recently, she helped
launch the program with an exhibition
at Endeavor Arts Gallery in Inglewood
titled *Revolutions: The Inexorable
Evolution of Art*.

“Understanding and communicating
‘space’ is a difficult task, but when
you throw an artist in the mix, it all
changes.” says Larose. “For example,
Brian Versteg can render a space
habitat that explains in a picture how
they’re planning to bring people to
Mars and what the colony will look
like. They say that a picture is worth a
thousand words, but when it comes to
space technology it’s worth a billion.”

Larose may have the title of Director
at the CSS, she likes to think of all
the work she does fitting under the
title of Art Director. Realizing she was
happiest when she was combining all
her passions rather than focusing on
singling them out, it all clicked.

“The impact that the CSS has on
the community is pretty clear: they
foster innovation and creative problem
solving” says Larose. “When people are
inspired to create, they then begin to
innovate and start to find new, creative
ways to solve complex problems.
Unless you want things to stay the
same, we need to constantly encourage
people to work together. That’s when
new ground is broken.”

*Revolutions: The Inexorable Evolution
of Art* is currently the largest collection



of space art assembled to date. It is
now being packed up and will travel to
Ottawa for the Canadian Space Summit.
As for Larose, she also devotes her time
to Make Fashion—a Calgary initiative
that explores and demonstrates the
convergence fashion and technology.



Derek Beaulieu

Wordplay

Poets shouldn't be thought of as the boring people at a party anymore.

Art. Three letters, one word.

Words have an incredibly strong hold on us. As a child, it's the stories we're recited before bed. As a teenager, it's the notes that are stuffed into lockers over the lunch break. As adults, it's the promises and commitments we make.

Derek Beaulieu, Alberta College of Art + Design instructor in the School of Critical + Creative Studies is working on shining a completely different light on the art within words, letters and type itself. As a poet, writer and publisher of 16 books, he has been imbuing his passion for the written word into the students at ACAD for three years.

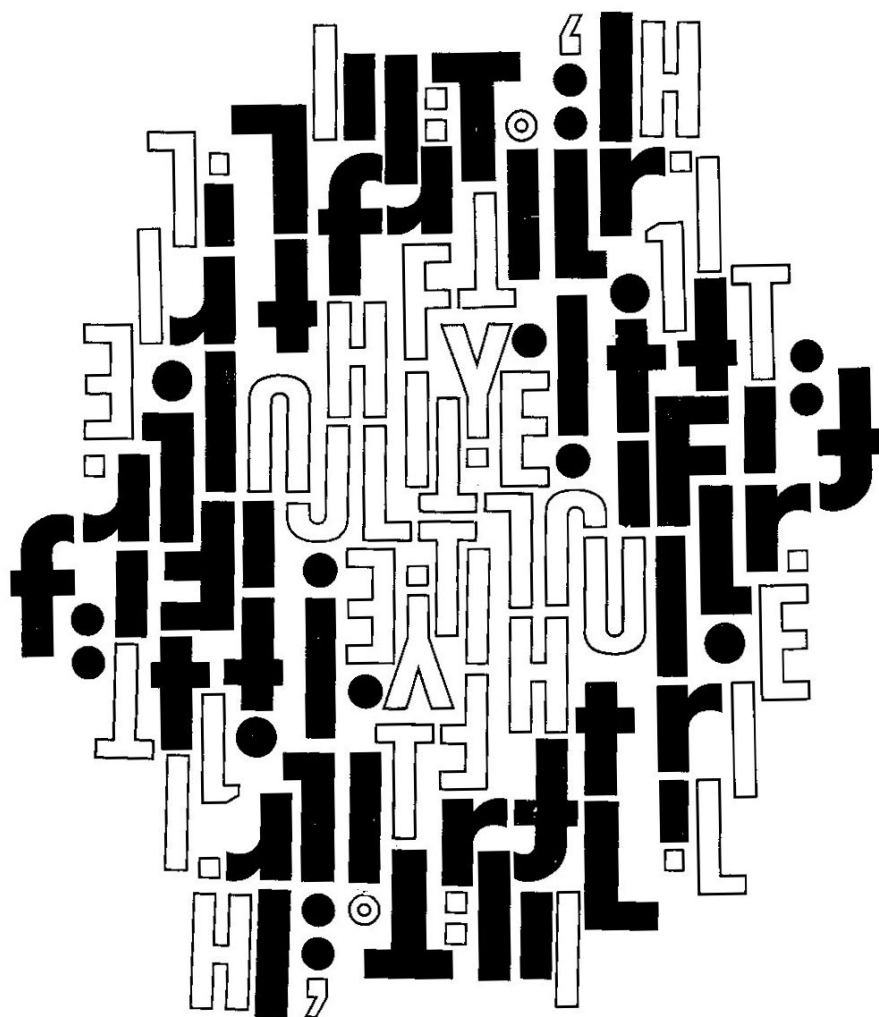
"My work comes from a place to make sure that poetry and literary art is no longer seen as archaic and outdated," he says.

Throughout the year, Beaulieu teaches courses in Creative Writing, Contemporary Literature in Alberta in the 21st Century and Contemporary Literature in the Community. Students registered in his winter semester Creative Writing class are already itching for the change of season for a unique reason.

"All throughout ACAD, in every department apart from Liberal Studies, we create art using tools," says Beaulieu. "Be it a loom, a ceramic wheel or an animation platform. I want writing in this class to switch up its toolbox a bit."

The tool that he is looking for comes in the form of a manual portable typewriter. Beaulieu has already secured four beautiful typewriters but is looking for approximately 30 more so each student can use one.

"They will be using them to create self portraits, to write sheet music and to write poetry," says Beaulieu. "They will have to walk around with it, type on it in cafes or at home. It's going to be a truly immersive experience."



(Both)

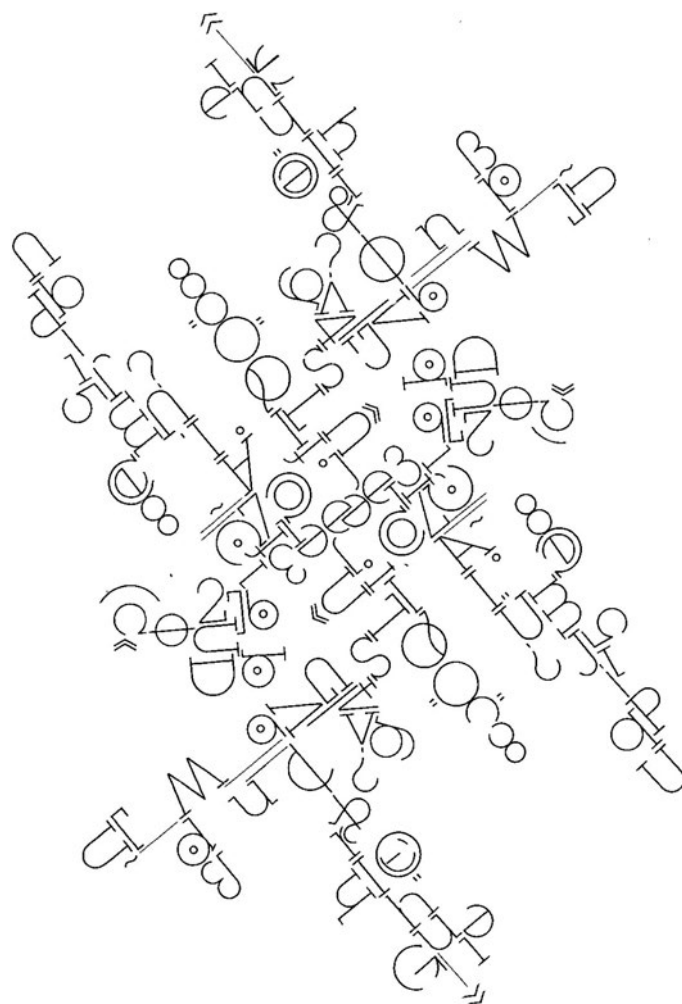
UNTITLED

dry-transfer lettering on paper, 2013

Besides teaching students, ACAD also conducts research. Beaulieu argues that the basis of art is a conversation and research is an integral voice in that conversation.

“ACAD is truly a beehive of activity, work, inspiration, research, creativity and opportunity,” says Beaulieu. “We may be the ‘Alberta’ College of Art + Design, but that doesn’t limit us to our region of the country. Our work, our students and our faculty reflect the larger landscape of Canada and the world. In my opinion, all roads lead to ACAD.”

If you would be interested in donating a manual, portable typewriter to ACAD and help Derek achieve his goal of changing the way students look at literary art please contact him at derek@housepress.ca.



CHOOSE BOOKS



SCHOOL OF CRITICAL
+ CREATIVE STUDIES



John Calvelli

A Wicked Problem

Our focus needs to be on designing cities for the future not of the future.

A “wicked problem” is a term originally used in social planning to describe an issue that is challenging to solve because of contradictory and changing requirements that are often difficult to recognize. In the end, the effort to solve one aspect of a wicked problem may reveal or create other problems. ACAD faculty member John Calvelli is pursuing a wicked problem of his own: sustainable design.

Having been introduced to the world of photography at a young age, his father, a family physician, had an X-ray machine in their home along with a dark room. It was natural that Calvelli pursued a BFA in Photography from the San Francisco Art Institute. However, his time spent taking photographs in the urban landscape of New York, where he grew up, contributed to his love of architecture and design.

“In a sense, photographing a city is a design activity,” says Calvelli. “It functions as a way of informing us of how we are in the city and what the city is to us on a phenomenological level.”

Calvelli completed a Masters of Fine Art in Visual Communication at California Institute of the Arts in 1989 and went on to a prominent career working with the Museum of Contemporary Art in Chicago, Scholastic, Inc. in New York and KPMG consulting in San Francisco. He then moved to Calgary specifically to work and teach at ACAD.


“Teaching for me was a way to begin to find a solution for the wicked problem that is sustainable design,” says Calvelli. “Rather than attempt to execute change as a practitioner, I thought teaching would allow me to hopefully inform a larger group

of design students in how to create a sustainable career for themselves and sustainable design for the world.”

Sustainability can be defined in many different ways. According to the second law of thermodynamics—entropy never decreases—sustainability technically doesn’t even exist. But nothing lasts forever, including us. So, Calvelli likes to focus on creating a model of design that creates cities for the future.

“There are cities that seem to be pointed in the direction of creating something of the future and not tailored to the needs of a community,” says Calvelli. “We see a lot of emphasis to create ‘spectacles’ of a city.”

Calvelli remarks that the central issue is to design in a way that helps us as a species last longer on Earth. For example, the Massive Change exhibit by Bruce Mau at the Vancouver Art Gallery featured the innovative work of the mayor of Curitiba, Brazil. The mayor was able to change Curitiba’s education system so a student was asked in every year of their schooling to design a city or aspects of a city. By the



The Painted Hills, within the John Day formation in central Oregon. Deposits beginning circa 35 million years ago.

BECOMING MINERAL

JOHN CALVELLI

A photograph of geology records the activities of the seemingly static, suggesting the direction a future might take based on remnants of a past. It was noted by Manuel De Landa that, as mammals, we are part of a prehistory of the mineralization of the world; our cities with their first rock walls expressing the making-mineral of our species. Human biological time is a short intensity of force upon the earth; geological time an enduring and enveloping clause of planetary *force majeure*.

We are remnants of the mineral, to which we will return. The camera, whether iPhone or Hasselblad is a sophisticated mineralization producing the illusion of an image, whether fixed by light on silver or platinum or by the placement of carbon or ink deposited on paper or pixels on screen. The time it takes to capture an image, say of an ancient city onto a sensor, is but an infinitesimal moment within the time it took for the concatenation of forces to produce the human and earthly conditions of its possibility. The ancient city loses its mass to become a perspective, an ephemeral transparency.

There is a dignity and pathos in this modest encounter. Face-to-face with the scene we are to capture, we are instead captured, enraptured by the time on display of our seemingly infinite other. We are but a slice and remnant of this time. Of our photograph it can be said that it is a remnant of a remnant, a partial mineralization of what we will become.

time students graduated, understanding the design of a city was natural.

Calvelli continues to work on solving his wicked problem and has been pursuing a PhD through the European Graduate School in Switzerland since 2002.

“The design theory field is relatively new, having only started in the ’70s,”

says Calvelli. “However, being in Switzerland, surrounded by a selection of the world’s foremost philosophers and theoreticians is stimulating. It also makes for some of the most fascinating bar conversations I’ve ever heard.”



Alex Link

Zombies, Dinosaurs, Ghosts, Oh My!

Some might not expect it, but Calgary has an incredibly big and active comic community.

If you ever wanted to study comic books and graphic novels, Alex Link is the ACAD instructor for you. Growing up in Dundas, ON but moving to Toronto where he lived for approximately 15 years to complete his post-secondary education, Alex Link, who completed his doctoral thesis on the histories of horror and gothic fiction, moved to Calgary to pursue a position in ACAD's Liberal Studies department. Not only does Link teach students about comic books, he creates them too.

"The National Association of Schools of Art and Design recognized that ACAD was strongly focused on having all elements of a student's education speak to their studio practice," says Link. "So using avenues like cartoons, graphic novels and comics is one of the great ways to teach contemporary English and have it relate to their studio practice as well."

Link's personal practice involves a diverse breadth of research, from early 20th century modern literature to his most recent work on Edgar Allan Poe. He has also done significant research on the history of comics and graphic novels. Delving into this history uncovered an interesting revelation about why comics and graphic novels might be more apparent in today's cultural zeitgeist.



"I think the question is more 'why haven't comics always been this popular?' and the answer to that is rooted in a deep history of the genre," says Link. "There was a generation that grew up with comics only to find that as they aged, the content didn't grow with them. It wasn't until the late '80s that the industry rebelled against censored content and began to fill that void in the market."

Not content to just research comic books, Link is also a comic book writer. Fellow ACAD faculty member Riley Rossmo approached Link in 2012 to create their first graphic novel together. Rossmo, an instructor in ACAD's Visual Communication Design program worked back and forth with Link to complete *Rebel Blood*.

"It was a really enjoyable project. We worked quickly together for about six weeks," says Link. "Riley told me how he envisioned the comic starting and ending and I just took it from there. I would send him drafts of the script, he would

send me drafts of the drawings and we'd re-adjust things accordingly as we went."

Calgary as a hub for comic culture may be unexpected, however, the city has one of the largest comic convention events in the country and has a comic scene that is remarkably active.

Some of Link's current research is looking to understand the relationships between early Supergirl comics and mid-20th century American feminism.

"It's really interesting," says Link. "Mainly because they're both part of the same world and they're addressing the same issues."

The dynamic duo of Link and Rossmo has teamed up again to create their second graphic novel entitled *Drumheller*. The comic is being released by Imagine Comics November 6 and promises to deliver dry humour, werewolves, ghosts and a couple zombies for good measure.



Opposite page: *Rebel Blood*, Pg. 14. Issue 1. 2012. Imagine Comics; Top: *Drumheller*, Promotional. 2013. This page: *Drumheller*, Promotional. 2013 and *Drumheller*, Pg. 17. Issue 1. 2013. Imagine Comics.



Photo: Anthea Black and Nicole Burish, 2010

Nicole Burish

Molding Theory

ACAD's network of people continues to be an important source of support and influence.

Curator, artist, critic, researcher, public speaker—these are just a few of the adjectives that describe the work of Nicole Burish. She holds a BFA in Ceramics from ACAD and an MA in Art History from Concordia University. Burish currently works as an Administrative Coordinator at Montréal's Skol Centre—an artist-run centre that supports emerging art and experimentation in the visual arts. The ACAD graduate was recently one of two recipients of ACAD's TD Insurance Meloche Monnex Professional Development Grant. The grant assists with costs associated with establishing oneself professionally in an arts, design and culture career in Canada.

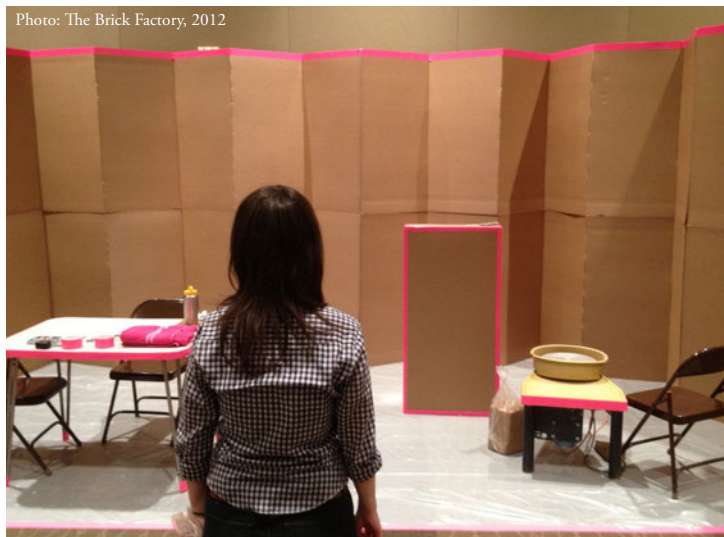
"As an independent researcher, this grant represents an important form of support in allowing me to travel and present my work," says Burish. "Sharing my work publicly, meeting with other arts professionals and receiving feedback about my research are all essential parts of building my practice and keeping informed about developments in the field."

Burish's recent work has focused on contemporary craft and craft theory, specifically, cross-disciplinary uses of craft-based media and their intersections with historical craft, feminism, performance art, and curatorial approaches. However, what secured her the grant was her presentation of her paper, *Performing Austerity: durational performance, craft, and economic crisis*, at the University Arts Association Conference on the panel "Becoming-Image: Contemporary Performance and Its Formalization."

Observing the global economic crisis within the last five years, Burish, along with fellow ACAD alumna Anthea Black, have delved into understanding a recent trend in performance art to self-consciously perform "going without."

*Opposite page: Anthea Black and Nicole Burisch, 2010;
Left: Ccollaborative project with The Brick Factory.
Right: residency at Arttexte*

Photo: The Brick Factory, 2012



“We argue that the year-long durational performance model has been appropriated as a lifestyle choice taken in response to an economic climate obsessed with austerity,” says Burisch. “The projects discussed include No Impact Man, the 100-mile diet, Andrea Zittel’s Six Months Uniforms, Rebecca Burgess’ Fibershed Project and Natalie Purschwitz’s MakeShift.”

Burisch’s path to researching and writing craft theory was strongly informed by her time spent in ACAD’s ceramics studios. She was always interested in using ceramics in unconventional ways: dissolving unfired cups and using raw clay slip as a material for graffiti and installation.

“My time in the Ceramics program was a major influence on where my current research and practice have ended up,” says Burisch. “It was also during that time that I became interested in craft writing and theory. I was very much encouraged and supported by my instructors at ACAD—especially Mireille Perron and Amy Gogarty.”

Now living full time in Montréal, Burisch appreciates the opportunity she had at ACAD to meet many people.

“I think the most important things were the connections I made with other artists and cultural workers, both fellow students and faculty,” says Burisch. “This network of people has continued to be an important source of support and influence.”





Photo by: Andrew Paynter



Geoff McFetridge

Make Art for your Friends

If not a mantra, it is a guiding principle for designer Geoff McFetridge.

His career started in his mid-teens working for skateboard magazines and designing logos for friends' bands. In the last 25 years, the clients have gotten bigger and include brands like Pepsi, Nike and The New York Times but the process remains the same.

"I was stressing out over my first real gallery show," says McFetridge. "Then it hit me. I just have to make something for my friends. I pictured them walking into the gallery and hoping that they understood it and thought it was funny and awesome. It could be totally fucked up but that wouldn't matter to them. I still work with that in mind."

This mindset has served McFetridge well as his diverse roster of clients reflects his urge for collaborating with friends—including Sofia Coppola, for whom he designed the opening credits of *The Virgin Suicides*. Both McFetridge and Coppola

are members of the Directors Bureau, a group of Los Angeles-based commercial and feature directors.

"That's the real work," says McFetridge. "You don't have to wait for someone to give you a project. I feel like musicians don't wait. It is easy for them to feel part of a continuum and community. Make work for other artists. Seek out work that interests you. That's the kind of rigour you put towards everything you do and what I've done throughout my career."

After receiving a diploma from ACAD in 1993 in what was then the Commercial Art Program, Geoff moved to Los Angeles and earned an MFA from the California Institute of the Arts.

"I knew what I wanted to do," says McFetridge. "I knew I wanted to be a designer, and I was already doing it. I just needed to learn the mechanics and that's what ACAD taught me."



*Top Left: Hair Over Face,
Heath Ceramics 2008.*

Top Middle: Glass of Water

*Top Right: The Balance of
Nothingness in our World
of Abundance*

Bottom: Glasses

He looks back on his time at ACAD fondly. A lot of what he does now stems from his period at the College.

“ACAD gave me the skills to pursue the unknown,” says McFetridge. “Working as a creative person is a total void. Learning the foundational skills was a point of reference. I was overdosing on making things that worked, making things that were good, executing ideas and presenting them well.”

“When I attended ACAD it was the last gasp of handmade, mechanical design,” McFetridge continues. “So much of what I do now is rooted in the actual day to day mechanical processes.”

Though his evolution as an artist is clearer now there was a time when he questioned the role of the traditional designer.

“Working at 15, getting paid by skateboarding magazines, I didn’t have any expectation of working for big clients.

Commercial art was never about solving people’s problems or designing something for the ages for me,” says McFetridge. “Looking back I think I almost misunderstood what graphic design was. I just didn’t want to be bored.”

This search for a challenge can be seen in his 2011 work with Heath Ceramics, the 65-year-old California pottery company. A far cry from McFetridge’s traditional two-dimensional medium but a further exploration of the role a designer can play in the creative world.

“When I moved to L.A. I thought now it is time for the unknown,” says McFetridge. “Where are the challenges? What is completely outside my realm of understanding? I began this pursuit of finding out what kind of art I wanted to do, and I think in some ways I’ve succeeded.”



Photo by: Robert Hamada

Ray Ferraro

Back to Basics

Everything I do is rooted in the fundamentals, having a basic trained aesthetic eye and knowing how to tell a visual story is the essence of art direction at its core.

Permanency to many artists is antithetical to growth. Being hemmed in by boundaries, whether physical or in an artist's practice, generally doesn't lend itself to creative development.

For ACAD grad Ray Ferraro, Art Director for Coach's luxury brand Reed Krakoff, the thought is unnerving.

"Permanency is a frightening thought for me," says Ferraro, when asked about his decision to settle in New York. "I think many artists and creative types would agree. You have to always be malleable and learn how to interpret the ever-evolving world around you through your work."

After leaving Calgary upon receiving his Bachelors of Design Degree from ACAD in 2007, Ferraro took the well-trod path to The School of Visual Arts in New York. From there he has thrived, working for some of the biggest names in fashion including Gap and Cole Haan.

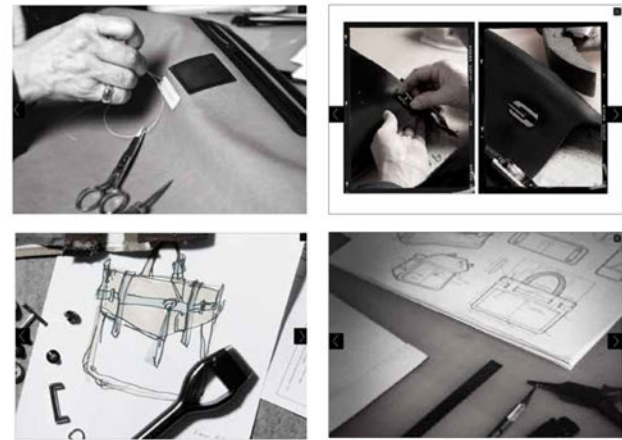
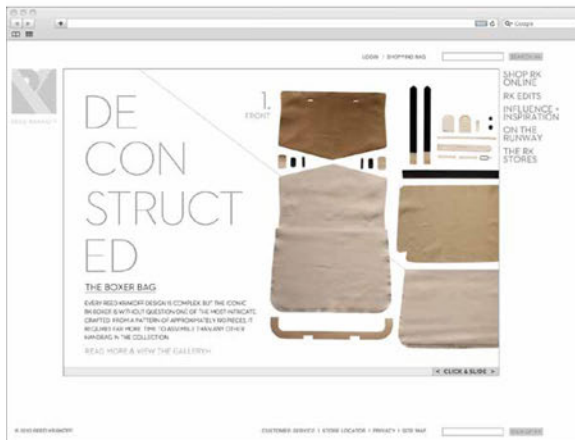
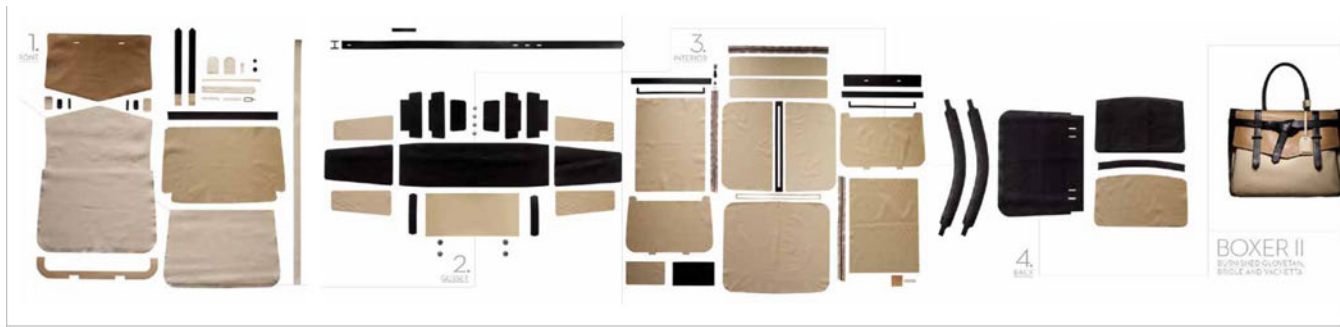
"I don't want to think that I'm ever going to be in one place permanently and hope I have the freedom to move about, but the great thing about New

York is that nothing is really truly permanent," says Ferraro. "It's an amazing place in a constant state of change and reinterpretation."

Perhaps this need to evolve drove Ferraro into the fashion industry as he admits that one of the things that challenges him as Reed Krakoff's Art Director is navigating the fluctuating whims of an audience.

"It's sort of an alchemy of technical skill sets, experience and strategy," says Ferraro. "You need to be able to navigate between analyses and creativity to understand how to harness that creativity in a way that matters to your audience."

Ferraro thinks that ACAD prepared him for this challenge though.



Top: Reed Krakoff - Deconstructed - online feature "A look into the craftsmanship behind the signature Reed Krakoff handbag: The Boxer Bag";
Art Direction / Design: Ray Ferraro; Photography: Jens Mortensen. Bottom: Reed Krakoff - Fall/Winter 2013 ad campaign; Model: Julianne Moore;
Art Direction: Ray Ferraro Photography: Reed Krakoff



"The VCD program helped me develop the foundational design tools and trained eye that is the basis of how I'll see things aesthetically for the rest of my career," says Ferraro. "It's also where I honed my ability to become highly analytical while still thinking through every corner of what I try to say to diverse audiences. Without these two skills it would very hard to be successful in this industry."

One aspect of the industry that excites Ferraro is the democratization of creativity that social media has fuelled and the opportunities it affords brands like Reed Krakoff.

"It can be liberating to communicate to people in the way they want to be talked to and allows for more democratic exploration of how brands talk to their audiences and doing that in a way that's both genuine and

strategized is an exciting challenge," says Ferraro. "In regards to branded content creation, with evolving technology that allows for greater interactivity, it allows you to create content that has more sensory dimensions than traditional two-dimensional media. It's a lot easier to create interactive and moving content to tell visual stories on digital platforms and those possibilities are always very exciting."

While anyone can create striking visual images, Ferraro believes that the foundational design skills he learned at ACAD are still crucial.

"Everything I do is rooted in the fundamentals, having a basic trained aesthetic eye and knowing how to tell a visual story is the essence of art direction at its core," says Ferraro. "Digital media is just another tool in the belt for visually communicating."



Tim Okamura

A Student of the Medium

While I'm no longer a student in school, I'm a student of painting.

Nothing bonds people together quite like struggle. Whether you're on a sports team fighting to take a championship home or part of a group of students pulling an all-nighter to finish a project. Memories of post-secondary education can boil down to being over-caffeinated, over-tired and overjoyed to have shared these times with an extraordinary group of people.

"The sense of community at ACAD is something I cherished while I was there," says Okamura. "Art is such a personal thing, there's so much honesty and truth in it. The friendships I formed in my time there are ones I'll never forget."

Okamura graduated in 1993 from the Visual Communication Design program at ACAD. He loved painting and drawing but was intrigued by the structure and professionalism of the program, noticing how it prepared students for a variety of opportunities and careers.

"There's been so many changes in the program since I graduated. I think one thing that will remain though is the commitment to professionalism and an incredibly high standard of work," says Okamura. "I remember being so intimidated by perspective drawing, it was a big challenge but is so valuable to me now."



"Let's Keep It Clean", oil, mixed media on canvas, 76 x 64", 2011.



Left: The Fight Club, oil, mixed media on canvas, 112 x 130", 2013.

Right: "Work Shirt", oil, mixed media on canvas, 56 x 76", 2011.

Never forgetting his love for painting, Okamura followed his time at ACAD with a Master of Fine Arts at the School of Visual Arts in New York. Finding his second "home," Okamura has lived and created in Brooklyn for 22 years now.

"Everything about this city connects with me on an intellectual and spiritual level," says Okamura. "The art community here is vibrant and supportive. I live in Williamsburg, which has a community of 15,000 painters. We all joke that it just feels like a small town."

Okamura's commercial success has included numerous gallery exhibitions and film commissions. His style of

painting can be defined as a figurative painter, but Okamura likes to define his style through different terms.

"I think of it like being an old-school hip hop producer," says Okamura. "They have in depth knowledge of the genre's history but also work to bring new styles and sounds. I love portraits and the works of Rembrandt and Velázquez but I wanted to bring something new to it as well."

Being a constant student of his medium and practice is something that has helped to keep Okamura experimenting in his work. Never being fully satisfied is what Okamura attributes to any artist's long-term success.

"I'm now at a point where I'm strictly making work for the galleries which feels like a new learning curve," says Okamura. "In terms of my studio practice I'm always evolving. It's important for any artist to constantly be a student and always grow. When you feel too secure in your own work tends to be when the creative fire goes out."

Okamura is now looking to be a student of film as he temporarily trades his white canvas and paint brushes for storyboards and a camera to shoot his first music video for the female duo WonderKiss.



Wayne Traudt

An Unexpected Journey

I owe my work ethic, dedication and perfectionism to a very hard-to-please ACAD instructor.

Thanks to a particularly difficult teacher, ACAD Visual Communications alumni Wayne Traudt works on projects most VC students dream of.

“He was nearly impossible to please,” Traudt said. “But I realized that separated the class into two types of students: the ones that just gave up and the ones that kept pushing to do better.”

All that pushing led Traudt to his current position at Weta Digital in New Zealand. He’s a part of a team that makes films like *The Hobbit*, *Avatar*, *The Adventures of Tintin* and *Man of Steel* come to life through visual

effects. However, his path to the well-renowned digital effects studio wasn’t as linear as some would think.

When Traudt graduated, Calgary’s graphic design culture wasn’t as fruitful as he hoped. He saw this as an opportunity to do some traveling before settling into a full-time position. Upon returning to Calgary, he decided to grow his technical skill-set and expand into the world of animation. After an introductory course at Calgary’s Quickdraw Animation Society, Traudt found a new passion.

“Looking back now, I guess you would call it ‘Classical Animation,’” says

Traudt. “It immediately grabbed me because unlike graphic design, I wasn’t limited to working in a 2D framework anymore. I now had lighting, movement and sound to play with.”

Traudt challenged himself to quickly learn 3D animation and pursue contract positions with boutique animation agencies. Over five years, he worked at agencies in Toronto and Vancouver building his resume and honing his skills. Near the end of his contract with an agency commissioned to do work for Disney, he went to a cinema along with some other 68 million people and saw *The Lord*

of *The Rings: The Fellowship of The Ring*. A quick Google search later and Traudt added Weta Digital to his list of prospective employers. Five years later, Traudt has worked as a Technical Director in the departments of concept art, layout, motion capture and currently works in the lighting department.

Relocating to Wellington, New Zealand for his new position took some acclimatizing, but Traudt was excited to find a thriving arts community.

“My wife and I were shocked when we attended our first few art events because we saw such strong support

from the community,” says Traudt. “We would see people from all different age ranges and backgrounds at events.”

The animation industry, like many industries deeply tied to digital software is constantly changing. But Traudt is able to adapt due to a skill he learned at ACAD—a skill that all ACAD graduates possess.

“My ability to think technically and creatively solve problems.” says Traudt. “Honestly, when you boil it down, my entire day consists of problem solving. What’s most important now is someone’s ability to learn quickly. In my field, learning to code is at the

forefront of the industry right now. It’s not even necessarily your knowledge of one specific coding platform, because all the larger companies write their own code,” says Traudt.

As for what’s next, Traudt is currently working on finishing *The Hobbit: The Desolation of Smaug* and is excitedly looking forward to working again with filmmaker James Cameron on the next *Avatar*.

Top left and bottom: Avatar © 2009 Twentieth Century Fox Film Corporation. All rights reserved. Top right: Man of Steel © 2013 Warner Bros. Entertainment Inc. and Legendary Pictures Funding, LLC





Yuqi Kang

From Pencil to Lens

ACAD taught me that there's no barrier between life and art.

A global world resides within the walls of ACAD. Students from across the world come to learn and grow at one of only four art and design colleges in Canada. However, it was ACAD who benefitted from having Yuqi Kang reside and practice within its walls. Kang is a School of Visual Art alumni with a major in Drawing. Originally, Kang moved from Beijing to Canmore to study English. Always sure that she would attend an art school, just not quite sure of the timing, Kang eventually stumbled onto ACAD.

As a Drawing major, she began to develop her focus on the concept of death in Buddhism. As a Buddhist herself, she thought often of the subject as a child.

"We are alive, we are living this life and trying to get by everyday," says Kang. "All of these efforts to learn, to grow,



to achieve, to love and so on will one day end in ashes. I see my personal practice as a medium for me to explore and seek for a sort of answer or meaning."

Spending four years exploring and defining her artistic views with the guidance of her instructors, Kang found ACAD's critique process invaluable. She also attributes her ability to think critically and to see the world as a piece of art to her time spent at the College.

"We had smaller group critiques—four participants including the artist," says Kang. "These critiques helped me to see things in my work that I would have never thought of. It was only after ACAD that I started to realize how much of a precious experience it was. People giving 20 minutes of their life experience for you and your work, I think in some way I took that for granted while I was at ACAD."

Kang has now moved to New York to attend the School of Visual Arts (SVA) and complete her master's in Film Studies. Some may think film and drawing are two separate arts but Kang sees clear parallels between her drawing background at ACAD and her new foray into the work of film in New York.

"Drawing is a time-based process that involves not only a great deal of observation but also improvisation," says Kang. "Essentially, I think they are related. Drawing or filming, it's just difference between media."

With a focus on social documentary film, she is currently in pre-production of a short film about New York's Domino Sugar Factory, which will be wiped away to build high-rise condos at the end of the year. Built in 1856, the Domino Sugar Factory was responsible for processing half the sugar for the United States in 1870 and is now considered a historical landmark in Brooklyn.

"I remember the excitement I had when I first found this place," says Kang. "I want to be able to capture enough footage before the building is gone and tell the countless stories that this building holds."

Immersed in the second year of her master's at SVA, Kang isn't ready yet to settle down and call New York home yet. She's thinking of travelling to Mongolia and Tibet to work on her thesis film.



Top: Do You Remember, 4 x 6 in. acrylic on paper. 2012. Bottom: Eat Me Drink Me (Sky Burial), Ink brush painting on rice paper 787,402 in. roll. 2011. Opposite: Selfless, Digital retouch. 2013.



Laurel Johanneson

A Life Aquatic

The beautiful thing about visuals is that they are an international language.

When surrounded by the landlocked Canadian prairies, years are experienced through Indian summers and harsh winters. Yet, Laurel Johanneson developed a deep love of water.

Johanneson completed a Bachelor of Arts and Bachelor of Fine Arts at the University of Saskatchewan and then moved to Calgary to pursue her Masters in Printmaking and Digital Media at the University of Calgary. The U of C acted as a platform for her to fulfill her dream of attending London's Royal College of Art (RCA). Spending a semester fully immersing herself in London's expansive cultural tapestry, she quickly realized how important it was to be a part of an international community of art.

Upon returning from RCA, Johanneson applied to ACAD as a sessional instructor. In 14 years at ACAD, she's held

many teaching roles—Sessional Instructor, Head of Drawing Program, Assistant Professor in Drawing and Print Media, and Assistant Dean. In 2005 Johanneson chose to become a full-time faculty member in the Drawing Department.

The sound of a shutter closing is one that dates back to Laurel's childhood. Taking photography lessons at age ten, Johanneson found that her surroundings didn't ignite her creativity. Instead, she would set up her camera and, using her background as a dancer, would take self-portraits in theatrical positions. The influence of her early photography sessions can be seen in her *Metamorphosis*, *Thirst* and *Wake* series, among others.

"I always dismissed the importance of those early photography sessions, but when I was working on my Masters Degree I made the connection that the work I was doing then and continue to do now all started with an urge to create a space and time to place myself in," says Johanneson.

Johanneson's first artist residency occurred in 2005 when she travelled to Greece and Iceland to shoot in the Aegean Sea and Iceland's Blue Lagoon.



*Top: Quattro Fiumi 1. Metallic Print on Acrylic, 82 x 204 cm, 2013.
From the Fontana series photographed in Italy.*

*Bottom: Thirst – Immersion 2. Digital Print on Archival Paper,
119.5 x 82 cm, 2007. From the Thirst series photographed in Greece.*

“Most people might not immediately understand how Greece and Iceland connect to each other,” says Johannesson. “What pulled me to both these places was the water. It’s always the water.”

Since 2005, most of her summers have been spent living, eating and creating with other artists. While residencies don’t have lectures or seminars, the camaraderie of a university atmosphere is apparent.

“At the American Academy in Rome you’re living and working alongside architects, musicians and historians,” says Johannesson “It’s the most astounding collection of people. I always find that it isn’t their work that influences my experience but the conversations we share, whether it’s over dinner or over a drink.”

Johannesson has returned to Rome for her recent residencies, the fountains of the city pulling her back. Shooting shoulder deep in an Italian fountain has sparked some interesting reactions from people.

“I was in Piazza del Popolo, one of Rome’s largest and busiest squares,” says Johannesson. “While shooting I heard a child exclaim ‘La macchina fotografica è sott’acqua!’ which means ‘the machine is under water!’ He was tugging on his mom’s sleeve, completely enchanted by the spectacle. I would show him the images I was taking and he would say ‘Bellísima!’

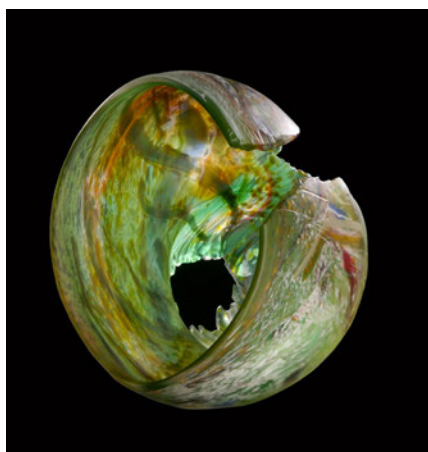
“That’s the beautiful thing about visuals they are an international language.”



Marty Kaufman

Finding Home

As artists, I think we're always working towards finding the place that we feel accepted or that feels like home.



Above: Eroded Form, Blown Glass, 32 x 30 x 19cm. Opposite, top: Forbear of God, Graphite & Pencil, 75 x 56cm. Opposite bottom: Foundations, Digital Print on alupanel & acrylic, 87 x 141cm.

Home isn't always the place where we were born. Sometimes it's a feeling, a set of memories or sometimes it's just a dream. For ACAD Glass faculty member Marty Kaufman, searching for "home" has always been a part of his practice. Originally from Regina, he left the prairies the day after he graduated high school to work on the west coast. Since his youth, Kaufman has always had an instinctual pull towards creating and carving with his hands.

In the early 1970s Kaufman found himself in Paris at the American Center for Artists and Students. Kaufman was roaming the center's courtyard, spellbound by the contemporary sculptures decorating the grounds. When he followed the sculptures to the back of the School, he stumbled upon sculpture teacher Mara Basca at work.

"She didn't speak much English, I spoke barely any French, but somehow we communicated and I told her I was interested in learning," says Kaufman. "I think she looked at me and figured I'd stay a day or two, but she took me on."



She started me on Travertine, one of the hardest stones, and for the first two full days all she let me do was throw a hammer against the stone.”

Kaufman passed Basca’s grueling test and eventually learned how to carve stone. After a couple years, Kaufman decided to continue traveling and left for Spain, but not before Basca passed on her best tools to him.

“It’s known that an atelier passes on their best tools to their best student when they leave,” says Kaufman. “Everything crystallized for me then. It solidified my commitment and interest in pursuing a life in art.”

When Kaufman returned to Canada, he decided to pursue a more formal education at ACAD. He graduated with a double major in Sculpture and Glass and went on to build his own studio and hot shop in Calgary.

“The theme of ‘place’ has always been a constant thread through most of my work,” says Kaufman. “Some of it has been rooted in landscapes, vastness and colours, but it’s conceptually grown now to be more about the significance of place.”

Kaufman eventually found his home in Rome. Feeling a strong cultural connection, the fabric of the city was intertwined with things that were incredibly important to him. It also helps that one of his favourite sculptors, Bernini, has many pieces featured in the ancient city.

“People come to Calgary for some of the same reasons as they go to visit Rome,” says Kaufman. “Visiting the Sistine Chapel and visiting the Rocky Mountains tend to elicit the same response. People get the feeling that there’s something bigger going on. It allows us to question our purpose and place in the world.”

Currently, Kaufman is working on a mixed media series of work that looks at the secular interpretation of liturgical work.

“Following a life in art isn’t an easy one, but it affords you the opportunity to have an interesting life,” says Kaufman. “Art doesn’t ever judge where you come from, it’s only ever concerned with where you’re going—even if that’s home.”



Don Kottmann

Critic's Choice

Having a critic like Jerry Saltz say he loves your work is definitely a memory I'll keep forever.

There are moments in life that can only be the result of fate, destiny or luck. But logically, we know the successes in life are the tangible result of hours of hard work, years of passion and a lifetime of devotion. Either way, for ACAD Drawing faculty member Don Kottmann, the tic-tac-toe that led to the inclusion of his painting *Sediments* in a show curated by renowned art critic Jerry Saltz of *New York Magazine* was a crowning moment in his career.

Any of Kottmann's students would inform you that his critiques are considered some of the most trying,

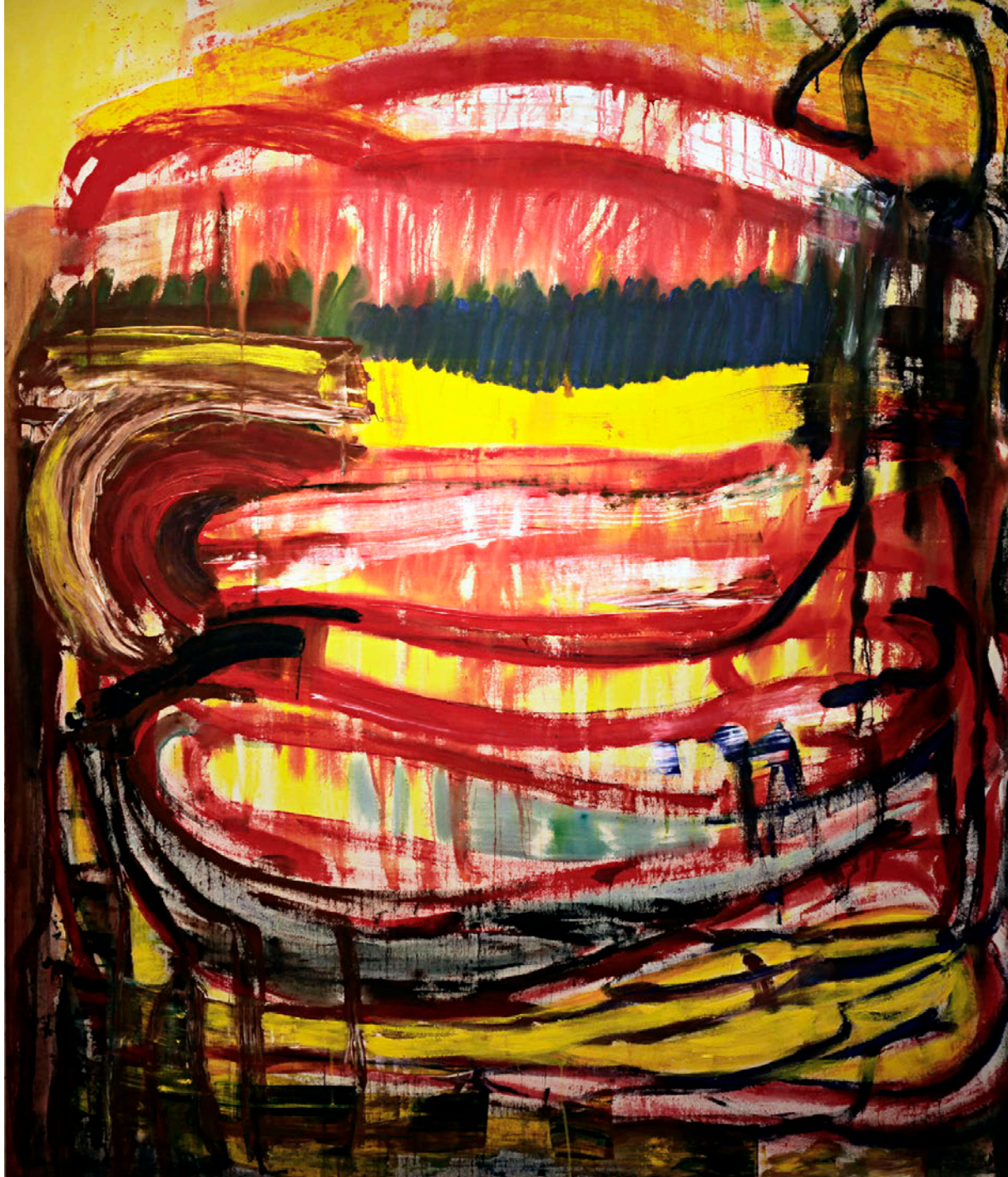
demanding and beneficial times in the Painting department. At times polarizing, most students would tell you that you either thrive or fail. An ACAD alumna and past student of Kottmann's, Leah Newman, was the first point of contact that brought Jerry Saltz into Don's attention.

"Leah went to study in New York in 2005 and had the chance to have her work critiqued by Jerry Saltz," says Kottmann. "She emailed me saying that she had a déjà-vu and that Jerry's style of critiques really reminded her of me."

In 2012, Kottmann took a trip to his second home in Kansas City, Missouri, as he had secured a monumental show in Kansas City's Leedy-Voukos Art Center. While walking to the gym he frequented, he saw an open call to artists for the Kansas City Artist Coalition for a Mid-America Show. The exhibition, he later found out, was being curated by Saltz.

"The night of the gallery show was absolutely wonderful," says Kottmann. "There are so many things in life that just give us permission to carry on. Jerry is a formidable guy and him praising my work is that validation that

Sediments,
Acrylic,
84 x 71 cm,
2012



you're on the right course and doing the right things. It's not a pat on the back; it's bigger than that."

Saltz may be better known to the public for his involvement with Bravo's television show *Work of Art: The Next Great Artist*. Kottmann followed the competition but found the program to be more of a double-edged sword.

"On one hand, yes, it allows 'art' to be broadcast to a broad audience and establishes more awareness," says Kottmann. "But you have to keep in

mind it's still being sensationalized and is almost continuing to portray a bit of a false stereotype of 'art.'"

In Kottmann's opinion, the importance of the critique in the cycle of art can't be understated. He does something known to his students as "the endless crit" where he takes an entire studio day and brings in all the students to talk about each other's pieces. The goal is to have students share their stories and to ground their work in something real and concrete.

"It really has worked, they've enlarged their scope," says Kottmann. "They've enriched their verbal skills which enrich their visual skills, because those two things really do play off each other. Critiques help them understand that art has nuts and bolts to it, that there are fundamental things."

Next for Kottmann is an exhibition with his sister, a ceramic sculptor, at Denver's Niza Knoll Gallery in May 2014.

ACAD Drawing Community Service Scholarship <i>Donor: ACAD</i>	Skylar Borgstrom Luke Maddaford
ACAD First Year Studies Scholarship <i>Donor: ACAD</i>	Fong Ku Heidi Friesen Rebecca Reid Linda Roberts Ella Valge-Saar Carolyn MacKenzie Kellie Reid Lisa Lindsay Amy Cornelson Brandon Giessmann Rachel Twizell Ayrlea Lander Balbina Argenti Garrett Gengler Angela Fermor Sheri Surkon Terese Mullin Any Olson Kaitlyn Holden Jennifer Hartley
ACAD Fourth Year Drawing Major Merit Scholarship <i>Donor: ACAD</i>	Luke Mohr Nicole Bracey Corrie Hamm
ACAD New York Studio Residency Program <i>Donor: ACAD</i>	Nicole Brunel
ACAD Sculpture Major Award <i>Donor: ACAD</i>	Jayda Karsten Valentin Brovko
ACAD Second Year Drawing Major Merit Scholarship <i>Donor: ACAD</i>	Scott Baird Jordan Baraniecki Hannah Petkau
ACAD Second Year Scholarship <i>Donor: ACAD</i>	Laura Read Larissa Costella Hannah Petkau Scott Baird Marlies Zimmer Chantal Lafond Lauren Shipton
ACAD Second Year Scholarship <i>Donor: ACAD</i>	Lusia Stetkiewicz Jennifer Scheirer Gladzy Kei Zuniga Kalyna Riis-Phillips Megan Langan Fei Su Amy Pon
ACAD Student Travel Scholarship <i>Donor: ACAD President Office</i>	Christopher Kohanik Elisa Sereno - Janz Kelsey Merkeley Teresa Tam Nicole Brunel Nicole Brunel Leah Kudel Joel Farris Jill Ng
ACAD Third Year Drawing Major Merit Scholarship <i>Donor: ACAD</i>	Svea Ferguson Luke Maddaford Elisa Sereno - Janz
ACADSA Fourth Year Legacy Award <i>Donor: ACAD Student Association</i>	Jocelyn Reid Daniel Cleghorn Cait Lepla
Alberta Cntral/Jeanne Shaw Memorial Scholarship <i>Donor: Credit Union Central of Alberta</i>	Laura Hill
Alberta Society of Artists Scholarship <i>Donor: Alberta Society of Artists</i>	Daniel Cleghorn
Alberta Society of Artists Scholarship <i>Donor: Alberta Society of Artists</i>	Ella Valge-Saar
Amber Webb-Bowerman Memorial Scholarship <i>Donor: Amber Webb-Bowerman Foundation</i>	Kent Merriman
Art Central Studio Prize <i>Donor: Art Central</i>	Skylar Borgstrom Natasha Jensen Tiffany Wollman

Artsource Ceramics Prize <i>Donor: Artsource Mta Ltd.</i>	Catherine Dale
Artstream Scholarship -Winter <i>Donor: ACAD</i>	Teolynn Baardseth
Barbara + John Poole Family Scholarship Fund <i>Donor: Family of John & Barbara Poole</i>	Emily Promise Sheena Perratt Corrie Hamm Luke Maddaford Alyssa Ellis Svea Ferguson Skylar Borgstrom
Bernard Franklin Stockl Memorial Scholarship <i>Donor: Franklin Stockl</i>	Wen-Chien Yuan
Board of Governor Alumni Award of Excellence <i>Donor: ACAD Board of Governors</i>	Shannon Rae Stratton (class of 2000) + Ronald Moppet (class of 1967)
Board of Governors Awards Advertising <i>Donor: ACAD Board of Governors</i>	Kelsey Hughes
Board of Governors Awards Ceramics <i>Donor: ACAD Board of Governors</i>	Jocelyn Reid
Board of Governors Awards Character Design <i>Donor: ACAD Board of Governors</i>	Earle Ryder McLean
Board of Governors Awards Fibre <i>Donor: ACAD Board of Governors</i>	Sabrina Niebler
Board of Governors Awards Glass <i>Donor: ACAD Board of Governors</i>	Laura Kelly
Board of Governors Awards Graphic Design <i>Donor: ACAD Board of Governors</i>	Macy Hipsley
Board of Governors Awards Illustration <i>Donor: ACAD Board of Governors</i>	Lyndon Navalta
Board of Governors Awards JWL + Metals <i>Donor: ACAD Board of Governors</i>	Avery Ruuska
Board of Governors Awards MADT <i>Donor: ACAD Board of Governors</i>	Evgeniy Bykovets
Board of Governors Awards Painting <i>Donor: ACAD Board of Governors</i>	Sharon Hogg
Board of Governors Awards Photo <i>Donor: ACAD Board of Governors</i>	Julya Theodossopoulos
Board of Governors Awards Print <i>Donor: ACAD Board of Governors</i>	Anna Desramaux
Board of Governors Awards Sculpture <i>Donor: ACAD Board of Governors</i>	Hyla Stuijzand
Board of Governors Awards Drawing <i>Donor: ACAD Board of Governors</i>	Corrie Hamm
Bob Ranson Memorial Scholarship <i>Donor: Mr. Timothy Ranson + Mr. Scott Ranson + Mr Gordon Reid</i>	Carson Tofin
Calgary Sketch Club Scholarship <i>Donor: The Calgary Sketch Club</i>	Scott Baird
Calgary Sketch Club Scholarship <i>Donor: The Calgary Sketch Club</i>	Sarah Angeli Gonzales
The Calgary Herald Centennial Scholarship <i>Donor: The Calgary Herald</i>	Lauren Shipton
Continuing Arts Association Foundation Travel Scholarship <i>Donor: Continuing Arts Association Foundation</i>	Jade Usackas Amy Pon Alisa Proshunina Alexandra Hodgson
Donald LePard Memorial Scholarship <i>Donor: Donna LePard</i>	Amy Miller
The Doris Brown Memorial Scholarship <i>Donor: Anonymous</i>	Carlin Brown
Eugene Ouchi Memorial Scholarship <i>Donor: Family of Eugene Ouchi</i>	Lauren Shipton
Excellence In Sculpture Scholarship <i>Donor: ACAD</i>	Emily Promise Allison
Fibre Major Innovative Development Award <i>Donor: ACAD</i>	Natalie Lauchlan
Fibre Major Innovative Development Award <i>Donor: ACAD</i>	Jessica Roh
Frances A Rodgers Memorial Scholarship In Ceramics <i>Donor: William Rodgers</i>	Leah Spagrud
Garry Williams Memorial Travel Scholarship In Ceramics	Kelsey Mercier
GDC Alberta South Chapter Scholarship <i>Donor: The Society of Graphic Designers Canada</i>	Lindsay Wasko
Glass Project Award <i>Donor: ACAD</i>	Betsy Hinze
Glass Student Fund Endowment <i>Donor: ACAD</i>	Taygan Crapo

The Harley Brown Artistic Scholarship <i>Donor: The Calgary Stampede</i>	Emily Promise Allison Carlin Brown
The Henry Clinton Scholarship Fund <i>Donor: Anonymous</i>	Lauren Shipton Gladzy Kei Zuniga
Homesteader's Legacy Scholarship <i>Donor: Barbara Peddelsen</i>	Jade Usackas
Ignac and Karla Herskovic Memorial Scholarship <i>Donor: The Estate of Ignac and Karla Herskovic</i>	Carlin Brown
Illingworth Kerr Scholarship <i>Donor: Katie Ohe and Harry Kiyooka</i>	Fei Su Christina Mayder Karen Beattie Brenda Danbrook Katriona Drijber Christin Thomson Katriona Drijber Fong Ku Christine Thomson Kathryn Cooke Laura Read Svea Ferguson
Illingworth Kerr Travel Scholarship <i>Donor: Katie Ohe and Harry Kiyooka</i>	KristynWoziewicz Teresa Tam
Innovative Print Project Scholarship <i>Donor: ACAD</i>	Gabrielle Nadon
Ivan Sellers Memorial Scholarship <i>Donor: Jim Sellers and Judith Bader</i>	Emily Promise Allison
Dr. JC Sproule Memorial Scholarship <i>Donor: Anne McKenzie</i>	Kelsey Mercier
Jenny Belzberg Endowment <i>Donor: Jenny Belzberg</i>	Benjamin Gervais
Jewellery + Metals Execution of Conceptually Based Work <i>Donor: ACAD</i>	Jennifer Scheirer
Jewellery + Metals fourth Year Studio GPA <i>Donor: ACAD</i>	Avery Ruuska
Jewellery + Metals Leadership Award <i>Donor: ACAD</i>	Jennifer Scheirer
Jewellery + Metals Major Prize - In Honor of Hanne Weiss <i>Donor: ACAD</i>	Avery Ruuska
The John Brocke Memorial Scholarship <i>Donor: Family of John Brocke</i>	Karen Beattie
The John Brocke Memorial Scholarship <i>Family of John Brocke</i>	Matthew Ng
John H + Kathleen Snow Scholarship <i>Donor: John H + Kathleen Snow</i>	Jason Waight
Ken's Gems Supplies Scholarship <i>Donor: Ken's Gems</i>	Avery Ruuska
Large Glass Award <i>Donor: ACAD</i>	Graeme Dearden
Laura Mac Stillings Scholarship <i>Donor: Peter Kutney and Clarice Siebens</i>	Karen Beattie
Liberal Studies Essay Prize <i>Donor: ACAD</i>	Katriona Drijber
Liberal Studies Ethics Award <i>Donor: ACAD</i>	Laura Hill
Liberal Studies Humanities Scholarship <i>Donor: ACAD</i>	Laura Hill
MADT 3rd Yr Research and Production Award <i>Donor: ACAD</i>	Manuel Ermecheo
MADT 4th Yr Production and Presentation Award <i>Donor: ACAD</i>	Teresa Tam
MADT 4th Yr Research and Production Award <i>Donor: ACAD</i>	Christine Howell
MADT 4th Yr Travel Award <i>Donor: ACAD</i>	Christine Howell
Mobility + exchange Travel Scholarship <i>Donor: ACAD</i>	Jason Waight
Mobility + exchange Travel Scholarship <i>Donor: ACAD</i>	Melony Stieben
Nicole Jennifer Creig Memorial Scholarship (The) <i>Donor: Family and friends of Nicole Creig; anonymous</i>	Julya Theodossopoulos
Painting Fourth Year Award <i>Donor: ACAD</i>	Karen Beattie Luke Toane Melissa Wenzel
Painting Second Year Award <i>Donor: ACAD</i>	Chloe Saunders Rhys Farrell

Painting Third Year Award <i>Donor: ACAD</i>	Elizabeth Carr Sarah Angeli Grodecki Matthew Ng
Passion Pages <i>Donor: Marnie Temple</i>	Lauren Shipton Morgan Pinnock
Paul Brace Memorial Scholarship <i>Donor: Lisa McConnell</i>	Wes Niven
Photography Major Fourth Year Student Recognition Award <i>Donor: ACAD</i>	Julya Theodossopoulos
Photography Major Public Service Award - Winter <i>Donor: ACAD</i>	Laura Ambrosone
Photography Major Second Year Student Recognition Award <i>Donor: ACAD</i>	Devin Chomyk
Photography Major Thrid Year Student Recognition Award <i>Donor: ACAD</i>	Jason Waight
Phyllis Balm Student Award <i>Donor: Phyllis Balm</i>	Christine Thomson Dawn Waswick
Plainsman Clay Limited Scholarship <i>Donor: Plainsman Clay Ltd.</i>	Shannon Leardo
Print Portfolio Scholarship <i>Donor: ACAD</i>	Anna Desramaux
Print Portfolio Scholarship <i>Donor: ACAD</i>	Felicity Hart
Dr. Ray Sr. And Honey Ray Memorial Scholarship <i>Donor: Anonymous</i>	Daniel Cleghorn
Richard Halliday Memorial Scholarship Endowment <i>Donor: Family of Richard Halliday</i>	Sharon Hogg
Rondi Lee Johnson Memorial Ceramics Scholarship <i>Donor: Family of Rondi Lee Johnson</i>	Katriona Drijber
Rondi Lee Johnson Memorial Community Scholarship <i>Donor: Family of Rondi Lee Johnson</i>	Jocelyn Reid
Rosalee Hiebert Memorial Scholarship <i>Donor: Peter Jeune</i>	Dana Prediger
School of Visual Arts (SVA) Scholarship <i>Donor: School of Visual Arts & ACAD</i>	Wes Niven
Shaw Communication Professional Opportunity + Experience Award <i>Donor: Shaw Communications Inc.</i>	Christina Sengsavang
Stan Price Memorial Scholarship <i>Donor: Maureen MacDonald</i>	Laura Sand
Steve Vadnai Memorial Scholarship <i>Anonymous</i>	Taylor Odynski
Studio At The Corning Studio Of Glass Scholarship	Maria Samaniego
Suzanne Agopsowicz Memorial Scholarship <i>Donor: The Calgary Foundation & ACADSA</i>	Charissa Hong Nicole Bracey
TD Insurance Meloche Monnex Career Award <i>Donor: TD Insurance Meloche Monnex</i>	Edwin Lim
TD Insurance Meloche Monnex Professional Development Grant for ACAD Alumni <i>Donor: TD Insurance Meloche Monnex</i>	Dana Buzzee Nicole Burisch
The Doris Brown Memorial Scholarship <i>Donor: M. James + Elsie Mathieson</i>	Sharon Hogg
The M. James + Elsie Mathieson Scholarship (The Calgary Foundation) <i>Donor: M. James + Elsie Mathieson</i>	Dana Prediger Julya Theodossopoulos Cydney Toth Jason Waight Carson Tofin
The One Club Scholarship <i>Donor: The One Club</i>	Gahel Lim Tobie Ma
The Orinda Dean Scholarship <i>Donor: Orinda Dean Trust</i>	Fong Ku
The Phyllis Balm Purchase Award <i>Donor: Phyllis and Alfred Balm</i>	Jessica Fischer
Toogood Mabie Scholarship <i>Don Mabie and Wendy Toogood</i>	Sabrina Niebler Megan Slater
Tyman And Victor Brosz Memorial Glass Scholarship <i>Donor: Gwen Brosz</i>	Edward Colberg
Visual Communications Second Year <i>Donor: ACAD</i>	Lauren Shipton Gladzy Kei Zuniga
Walter Drohan Memorial Travel Scholarship in Ceramics	Leah Spagrud

Alberta College of Art + Design

Financial Statements

FOR THE YEAR ENDED, JUNE 30, 2013

FINANCIAL
STATEMENTS



Management Discussion + Analysis

JUNE 30, 2013

INTRODUCTION

The following discussion and analysis of the financial statements should be reviewed in conjunction with the audited financial statements and accompanying notes to the financial statements. The financial statements represent the financial position, results of operations and cash flows for the Alberta College of Art + Design for the year ended June 30, 2013.

RESULTS AND OUTLOOK

Revenues

Total Revenues for the period ending June 30, 2013 are \$21,333K compared to \$21,428K for the prior year representing a decrease of about 3% lower than budgeted revenue. This decrease is due to lower donation revenue and the lower earned capital contributions resulting from changes to the amortization of building improvements over a longer estimated building life.

There has been a 1% percent increase for 2012/13 in government funding to ACAD from that of 2011/12. This increase has been less than the expenditure base increases for 2012/13 of an estimated 3.8 %. With about sixty-six percent (66%) of ACAD funding coming from government grants, challenges to meet expenditure increases over the coming years will be expected if grant levels are not improved. For 2013-2014 the Province announced a 7.3% reduction in grants and a tuition freeze. This has been offset subsequently by an additional one-time grant for tuition increases foregone of 2.15% and a provincial base grant increase of 2.6%.

The number of admitted students to First Year Studies for the 2012/13 academic year is 300 students from 323 for 2011/12. The number of students who were admitted was from a pool of 466 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 for 2012/13 are reported as \$5,908K versus \$6,008K for fiscal 2011/12. Student enrollment remained slightly below 2011/12 levels for regular programs. Tuition and student fees were below budgeted revenue at by \$443K, due to the slight decrease in enrollment of approximately 40 FLEs; offset in part by an increase in fees of \$110K from Extended Studies.

Expenses

Total Expenses for 2012/13 were \$21,117K, an increase of less than 1% compared to \$21,043K for the prior year. This increase is primarily due to salary and wage increases (\$ 73K), an increase to utility costs (\$ 96K), a decrease to Cost of goods sold (\$ 6K) an increase to materials and supplies and service costs (\$ 49K) offset by a decrease in amortization of capital assets (\$ 121K) and a decrease in Scholarships and bursaries (\$ 24K).

Total Salary and benefit costs for 2012/13 are \$14,038K compared to \$13,965K for the prior year resulting from contractual increases included in Collective Bargaining agreements and increased Extended Health care benefit costs. In 2012/13, AUPE rate increases averaged 2.75% while exempt and management salaries increased 2.0%. ACADFA agreed to hold negotiations in abeyance until May 2014. Final salary and benefits for 2012/13 were below budget for the year by almost \$1 million as a result of various position vacancies through the College including the Director Alumni, Registrar, and a number of permanent faculty and support positions.

Material, supplies and services expenses are \$3,959K for 2012/13 compared to \$3,910K for the prior year. This increase is minimal but reflects a number of unfavorable variances for services throughout the College (e.g. communications, computing support, and contract costs for services.)

Utilities expenses were \$1,181K compared to \$1,085K for the prior year as a combination of rate increases and usage decreases. Final utilities expenses for the year were below budgeted expenses for the year by \$27K.

Facility operations and maintenance expenses are \$3,275K for the year compared to \$3,224K for 2011/12. This increase is due primarily to increase utility costs of \$96K over the prior year.

Amortization expenses for the year decreased to \$1,211K from the prior year \$1,332K due to the change to the amortization period for the Building. The facility license providing the right to use the building was fully amortized for the period ending June 30, 2013.

Repairs and Maintenance expenses were \$61K as compared to the prior year's \$54K. Repairs and maintenance activities are only completed when required and fewer pieces of equipment were in need of repair.

Scholarship, awards and donations expenses for 2012/13 are \$277K compared to \$301K for the prior year due to lower than expected qualified student applications.

Under PSAS, expenses are now reflected by functional category within the College. In reviewing levels of expenditures compared to prior years, instruction costs increased by \$51K and Academic and Student Support increased by \$139K as the College continues to focus on program development and student experience. These increases have been offset by decreases in Institutional support of \$172K through budget cuts and savings from such initiatives as discontinuing credit card usage for tuition payments. Ancillary services expenditures remained approximately the same as the prior year.

RISKS

A key risk for ACAD is related to funding. The grant freeze announced for Government funding and tuition fees present a significant challenge to the College as it aims to maintain a balanced budget. Known and planned increases to the wages of staff covered by the AUPE collective agreement combined with the contractual step increases included in collective agreements for both AUPE and ACADFA, will see compensation costs continue to rise by around 2.5 to 3.0% per year. Salary expenses comprise around 66% of total expenditure at the College. Key priority will be the College's focus on revenue generation to expand its resource base for ensuring future sustainability.

ACAD has been subject to a PSAB audit, system audit (Expenses) and the annual financial statements audit by the Office of the Auditor General of Alberta (OAG). We believe the overall impact of these audits will demonstrate improvements in the audit results noted in the 2012 year end audit. Management continues to address the various administrative and financial control areas requiring improvements as identified by the OAG and incorporated in the implementation plan for 2013. With the recent addition of resources to address outstanding audit issues, improvements are anticipated to such items as business continuity and technology planning, enterprise risk management systems and legislative compliance reporting.

With the growing competitiveness of the private sector for employment, and the reality of a permanent faculty demographically ready to exercise retirement options, the competitive positioning of ACAD is crucial to ensure we remain attractive in our recruitment efforts. Private sector recruitment is accelerating at a much faster rate than was anticipated and will require ACAD to ensure its overall compensation strategies are aligned to the market to minimize turn over and delays in fulfilling vacant positions. Of concern also to the College is the College's need to address its current permanent to sessional ratio under the ACADFA collective agreement. We are currently below the expected ratio of 70:30 and this will have to be addressed with new hires and a reduced dependency on sessional employees going forward.

Of some concern is the need to maintain and raise first year student application and registration to ensure a healthy intake of new students to the College. The challenging fiscal environment and the limited facility capacity will continue to challenge the College to introduce key strategies aimed at local, national, and international markets. The need for investing in the academic structure and new Grad Programs will also require considerable attention over the next year.

Independent Auditors' Report



To the Board of Governors of the Alberta College of Art and Design

REPORT ON THE FINANCIAL STATEMENTS

I have audited the accompanying financial statements of the Alberta College of Art and Design, which comprise the statements of financial position as at June 30, 2013, June 30, 2012 and July 1, 2011 and the statements of operations and cash flows for the years ended June 30, 2013 and June 30, 2012, and the statement of remeasurement gains and losses for the year ended June 30, 2013 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 audits. I conducted my audits in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audits 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 in my audits 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 the Alberta College of Art and Design as at June 30, 2013, June 30, 2012 and July 1, 2011 and the results of its operations and its cash flows for the years ended June 30, 2013 and June 30, 2012, and its remeasurement gains and losses for the year ended June 30, 2013, in accordance with Canadian public sector accounting standards.

Merwan N. Saher, FCA

Merwan N. Saher
Auditor General
October 30, 2013
Edmonton, Alberta

FINANCIAL STATEMENTS

FOR THE YEAR ENDED JUNE 30, 2013 (BOARD APPROVED STATEMENTS)

STATEMENTS OF FINANCIAL POSITION

As at <i>(thousands of dollars)</i>	June 30, 2013	June 30, 2012 (note 2)	July 1, 2011 (note 2)
ASSETS			
Cash and cash equivalents (note 5)	\$ 8,707	\$ 9,170	\$ 9,281
Portfolio investments (note 6)	6,701	5,993	5,600
Accounts receivable (note 8)	214	262	434
Inventories and prepaid expenses	548	518	623
Tangible capital assets (note 9)	5,145	5,119	5,257
	\$ 21,315	\$ 21,062	\$ 21,195
LIABILITIES			
Accounts payable and accrued liabilities	\$ 1,987	\$ 1,511	\$ 1,750
Employee future benefit liabilities (note 10)	239	377	35
Debt (note 11)	157	83	122
Deferred revenue (note 12)	9,649	10,128	10,893
	12,032	12,099	12,800
NET ASSETS			
Accumulated surplus (note 14)			
Accumulated operating surplus	4,914	4,698	4,313
Accumulated net unrealized gain on investments	—	17	48
Endowments (note 13)	4,369	4,248	4,034
	\$ 21,315	\$ 21,062	\$ 21,195

Contingent liabilities, capital lease obligations, and contractual obligations (note 16, 17 and 18)

Approved by the Board of Governors:



James Peacock, Q.C.
Chair, Board of Governors



James Stanford
Chair, Finance and Audit Committee

The accompanying notes are part of the financial statements.

STATEMENTS OF OPERATIONS

For the years ended June 30

(thousands of dollars)

	Budget 2013 (note 23)	2013	2012 (note 2)
REVENUE			
Government of Alberta grants	\$ 14,116	\$ 13,924	\$ 13,809
Federal and other government grants	5	234	247
Student tuition and fees	6,351	5,908	6,008
Sales of services and products	986	878	957
Donations and other contributions	450	270	280
Investment income (note 19)	100	119	127
	22,008	21,333	21,428
EXPENSE			
Instruction	7,953	7,821	7,770
Academic and student support	6,050	5,493	5,354
Facility operations and maintenance	3,592	3,275	3,224
Institutional support	3,596	3,683	3,855
Ancillary services	817	841	823
Sponsored research	—	4	17
	22,008	21,117	21,043
Operating surplus	—	216	385
Accumulated surplus from operations, beginning of year	4,698	4,698	4,313
Accumulated surplus from operations, end of year	\$ 4,698	\$ 4,914	\$ 4,698

The accompanying notes are part of the financial statements.

STATEMENTS OF CASH FLOWS

For the years ended June 30

(thousands of dollars)

	2013	2012 (note 2)
OPERATING TRANSACTIONS		
Operating Surplus	\$ 216	\$ 385
Add (deduct) non-cash items:		
Amortization of tangible capital assets	1,211	1,332
Loss on disposal of tangible capital assets	36	—
Expended capital recognized as revenue	(861)	(981)
Change in employee future benefit liabilities	(138)	342
Total non-cash items	248	693
Decrease in accounts receivable	48	172
(Increase) decrease in inventories and prepaid expenses	(30)	105
Increase (decrease) in accounts payable and accrued liabilities	476	(239)
Increase (decrease) in deferred revenue	(210)	627
Cash Provided by Operating Transactions	748	1,743
CAPITAL TRANSACTIONS		
Acquisition (disposal) of tangible capital assets, net of proceeds from disposals	(1,274)	(1,194)
Cash Provided by Capital Transactions	(1,274)	(1,194)
INVESTING TRANSACTIONS		
Sales, (purchases) of portfolio investments	(132)	(834)
Endowment investment earnings	27	159
Cash Provided by (Applied to) Investing Transactions	(105)	(675)
FINANCING TRANSACTIONS		
Endowment contributions	94	54
Debt – new financing (repayment)	74	(39)
Cash Provided by Financing Transactions	168	15
DECREASE IN CASH AND CASH EQUIVALENTS	(463)	(111)
CASH AND CASH EQUIVALENTS, BEGINNING OF YEAR	9,170	9,281
CASH AND CASH EQUIVALENTS, END OF YEAR (note 5)	\$ 8,707	\$ 9,170

The accompanying notes are part of the financial statements.

STATEMENT OF REMEASUREMENT GAINS AND LOSSES

For the years ended June 30

(thousands of dollars)

	2013
Opening balance	\$ —
Transitional adjustments for adoption of financial instruments standard	17
Unrealized gains attributable to portfolio investments	—
Amounts reclassified to statement of operations	(17)
Accumulated re-measurement gains(losses) at end of year	\$ —

The accompanying notes are part of the financial statements.

Notes to the Financial Statements

JUNE 30, 2013 (IN THOUSANDS)

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 Enterprise 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 offering four-year undergraduate 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. CONVERSION TO PUBLIC SECTOR ACCOUNTING STANDARDS

Commencing with the 2012/2013 fiscal year, the College has adopted Canadian Public Sector Accounting Standards ("PSAS") as issued by the Public Sector Accounting Board. These financial statements are the first financial statements for which the College has applied Canadian PSAS.

The adoption of PSAS is accounted for by retroactive application with a restatement of prior years; except for the accounting standards contained in PS 2601 and PS 3450 as these standards specifically prohibit retroactive application.

The impact of the conversion to Canadian PSAS on the accumulated surplus at the date of transition and the comparative annual surplus is presented in Schedule 1.

The College has elected on first time adoption of PSA Handbook Section 2125 to prospectively accept the exemption for tangible capital assets impairment. Accordingly write-downs of tangible capital assets for prior years have not been reassessed using the conditions specified by PSA Handbook Section 3150.

3. ADOPTION OF NEW ACCOUNTING STANDARDS

a. Portfolio investments

As of July 1, 2012, the College adopted PSA Handbook Section 3041, Portfolio Investments. This section establishes standards on how to account for and report portfolio investment. This standard is applicable to the fiscal year in which PSA Handbook Sections 2601, Foreign Currency Translation, 3450, Financial Instruments and 1201, Financial Statement Presentation are adopted. The standard refers to 3450, Financial Instruments for recognition and measurement of investments held by the College. Adoption of these revised standards has had no impact. Comparative amounts continue to be presented at fair market value in the Statements of Financial position as Portfolio Investments.

b. Financial Instruments

As of July 1, 2012, the College adopted PSA Handbook Section 3450, Financial Instruments. This new standard provides guidance for recognition, measurement and disclosure of financial instruments. The transitional provisions in the standard state that when a government organization applies this standard in the same year it adopts PSAS for the first time, this standard cannot be applied retroactively. Comparative amounts are presented in accordance with the accounting policies applied by the College immediately preceding its adoption of PSAS.

Adoption of this revised standard has resulted in a change to the presentation of unrealized gains and losses. Unrealized gains on portfolio investments previously reported as Accumulated net unrealized gain on investments are now incorporated in the accumulated surplus.

The College discloses risk related to financial instruments in Note 7 with previous disclosure of risks in Note 2b to the June 30, 2012 GAAP financial statements.

c. Foreign currency

As of July 1, 2012, the College adopted PSA Handbook Section 2601, Foreign Currency Translation. This revised standard establishes standards on how to account for and report transactions that are denominated in a foreign currency. The transitional provisions in the standard state that when a government organization applies this standard in the same year it adopts PSAS for the first time, this standard cannot be applied retroactively. Comparative amounts are presented in accordance with the accounting policies applied by the College immediately preceding its adoption of PSAS. Adoption of these revised standards has had no impact. Foreign currency transactions are translated into Canadian dollars by applying the exchange rate in effect at the date of the transaction and comparative amounts are reported in operating surplus.

d. Financial statement presentation

As of July 1, 2012, the College adopted PSA Handbook Section 1201, Financial Statement Presentation. This section establishes general reporting principles and standards for the disclosure of information in financial statements. This standard is applicable to fiscal years that PSA Handbook Sections 2601, Foreign Currency Translation and 3450, Financial Instruments are adopted. Other than previously stated in the note, there were no significant impacts of adopting this standard for the year ended June 30, 2013.

e. Government transfers

As of July 1, 2012, the College adopted revised PSA Handbook Section 3410, Government Transfers. This revised standard establishes standards on how to account for and report government transfers to individuals, organizations, and other governments from both a transferring government and a recipient government perspective. The College has elected to apply the requirements of the revised standard on a retroactive basis. As such, the adoption of this revised standard did not have an impact on these financial statements and requires additional disclosures in the notes.

4. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES AND REPORTING PRACTICES

a. General - PSAS and Use of Estimates

These financial statements have been prepared in accordance with Canadian 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. 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

PSAS 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	Fair Value
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 financial instruments are recognized in the statement of re-measurement gains and losses except for the restricted portions which is recognized as a liability under deferred revenue. Upon settlement, the cumulative gain or loss is reclassified from the statement of re-measurement gains and losses and recognized in the statement of operations.

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.

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 has elected to apply the requirements of the

revised standard on a prospective basis. As such, the adoption of this revised standard did not have an impact on these financial statements.

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.

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

Government transfers

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.

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.

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 not from restricted transfers, donations or contributions are recognized in the Statement of Accumulated Re-measurement Gains and Losses until the related investments are sold. Once realized, these gains or losses are recognized in the Statement of Operations.

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.

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.

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.

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	28 years (ended June 30, 2013)
Building improvements	remaining life of the building (18 years)
Furnishings, 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 leases 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 not recognized in the financial statements but are disclosed in note 9.

g. 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 employee 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

The College maintains 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.

Other 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.

h. 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.

5. CASH AND CASH EQUIVALENTS

Cash and cash equivalents represents all cash held by the College in its general banking accounts.

	2013	2012	July 1, 2011
Cash, end of year	\$ 8,707	\$ 9,170	\$ 9,281

6. PORTFOLIO INVESTMENTS

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

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

	2012			
	Level 1	Level 2	Level 3	Total
Items at Fair Value:				
Portfolio managed fixed income	\$ –	\$ 2,808	\$ –	\$ 2,808
Portfolio managed equity	–	3,185	–	3,185
	\$ –	\$ 5,993	\$ –	\$ 5,993

	July 1, 2011			
	Level 1	Level 2	Level 3	Total
Items at Fair Value:				
Portfolio managed fixed income	\$ –	\$ 2,979	\$ –	\$ 2,979
Portfolio managed equity	–	2,621	–	2,621
	\$ –	\$ 5,600	\$ –	\$ 5,600

- (1) Level 1 – Quoted prices in active markets for identical assets or liabilities.
- (2) Level 2 – Market-based inputs other than quoted prices that are observable for the asset or liability either directly or indirectly.
- (3) 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.

Unrealized gains and losses on restricted funds

	2013	2012	2011
Net unrealized gains (losses), beginning of year	\$ 120	\$ 561	\$ 226
Unrealized gains (losses) attributable to portfolio investments	592	(441)	335
Net unrealized gains (losses), end of year	\$ 712	\$ 120	\$ 561

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.

7. 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 3.34% 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, 2013, if market prices had a 3.34% (2012: 5.75%; 2011: 5.83%) increase or decrease with all other variables held constant, the increase or decrease in remeasurement gains and losses, deferred contributions, and endowment net assets – externally restricted contributions for the year would have been a total of \$24 (2012: \$20; 2011: \$20).

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 credit risk for accounts receivable is relatively low as the majority of balances are due from government agencies and corporate sponsors. Credit risk from tuition is managed through restricted enrolment activities for students with delinquent balances and maintaining standard collection procedures.

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.

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.

8. ACCOUNTS RECEIVABLE

	2013	2012	July 1, 2011
Accounts receivable	\$ 215	\$ 271	\$ 455
Less provision for doubtful accounts	(1)	(9)	(21)
	\$ 214	\$ 262	\$ 434

9. TANGIBLE CAPITAL ASSETS

	2013				
	Facility License ⁽¹⁾	Building Improvements ⁽²⁾	Furnishings, Equipment ⁽³⁾	Computer Hardware, Software	Total
Cost					
Beginning of year	\$ 12,207	\$ 7,409	\$ 2,645	\$ 2,061	\$ 24,322
Acquisitions ⁽⁴⁾	—	767	262	245	1,274
Disposals, including write-downs	—	—	(224)	(78)	(302)
	\$ 12,207	\$ 8,176	\$ 2,683	\$ 2,228	\$ 25,294
Accumulated Amortization					
Beginning of year	\$ 11,771	\$ 3,901	\$ 1,884	\$ 1,648	\$ 19,204
Amortization Expense	436	196	260	319	1,211
Effects on disposals, including write-down	—	—	(188)	(78)	(266)
	\$ 12,207	\$ 4,097	\$ 1,956	\$ 1,889	\$ 20,149
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 Enterprise 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 buildings are utilities and site improvements and \$0 (2012: \$65) recorded as construction in progress, which is not amortized as the assets are not yet available for use.
- (3) Included in equipment and systems are furnishings and assets under capital leases that have a cost of \$160 (2012: \$188) and accumulated amortization of \$155 (2012: \$115).
- (4) Acquisitions during the year includes in-kind contributions in the amount of \$5 (2012 \$0).

The land and buildings which house the College are owned by SAIT and are occupied by the College under an Agreement with SAIT that provides for shared services and the continued occupancy of the site on a year by year basis at the discretion of the Minister of Enterprise and Advanced Education.

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 these assets, the values are not reported in this note.

	2012				
	Facility License ⁽¹⁾	Building Improvements ⁽²⁾	Furnishings, Equipment ⁽³⁾	Computer Hardware, Software	Total
Cost					
Beginning of year	\$ 12,207	\$ 6,636	\$ 3,269	\$ 3,295	\$ 25,407
Acquisitions ⁽⁴⁾	—	773	296	124	1,193
Disposals, including write-downs	—	—	(920)	(1,358)	(2,278)
	\$ 12,207	\$ 7,409	\$ 2,645	\$ 2,061	\$ 24,322
Accumulated Amortization					
Beginning of year	\$ 11,335	\$ 3,567	\$ 2,553	\$ 2,695	\$ 20,150
Amortization Expense	436	334	251	311	1,332
Effects on disposals, including write-down	—	—	(920)	(1,359)	(2,279)
	\$ 11,771	\$ 3,901	\$ 1,884	\$ 1,647	\$ 19,203
Net book value at June 30, 2012	\$ 436	\$ 3,508	\$ 761	\$ 414	\$ 5,119

10. EMPLOYEE FUTURE BENEFIT LIABILITIES

Employee future benefit liabilities are comprised of the following:

	2013	2012	July 1, 2011
Early retirement	\$ 202	\$ 345	\$ —
Long-term disability	37	32	35
	\$ 239	\$ 377	\$ 35

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

Multi-Employer Pension Plans

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. An actuarial valuation was carried out December 31, 2011, with results extrapolated to December 31, 2012, where the LAPP reported an actuarial deficiency of \$4,977,303 (2011: \$4,639,390 deficiency). The pension expense recorded in these financial statements is \$954 (2012: \$854). The College is not responsible for future funding of the plan deficit other than through contribution increases.

Early Retirement Assistance and Incentive Program

Liabilities for future early retirement benefits approved by the President + CEO College are recorded by the College in the year the application is approved. The expense recorded in these statements is \$202 (2012: \$345).

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 are recorded by the College in the year the application is approved. The expense recorded in these financial statements is \$37 (2012: \$32).

11. 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:

	2013	2012	July 1, 2011
Obligations under capital leases	\$ 157	\$ 83	\$ 122

Interest expense on these long-term obligations is \$17 (2012: \$3) and is included in the Statements of Operation.

Principal repayments in the next five years are as follows:

Long-term Leases	
2014	\$ 32
2015	32
2016	32
2017	32
2018	29
	\$ 157

12. DEFERRED REVENUE

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

	2013					
	Restricted			Unrestricted		Total
	Research and special purpose	Unspent Capital contributions	Spent capital contributions	Tuitions 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	99	—	—	—		99
Unearned capital acquisition transfers	—	(825)	825	—		—
Recognized as revenue	(556)	—	(861)	(5,235)		(6,652)
Unrealized gain(loss) 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

	2012					
	Restricted			Unrestricted		Total
	Research and special purpose	Unspent Capital contributions	Spent capital contributions	Tuitions and other fees		
Balance, beginning of year	\$ 5,737	\$ 427	\$ 4,464	\$ 265		\$ 10,893
Grants, tuition, donations received	757	798	—	5,260		6,815
Investment income	164	18	—	—		182
Unearned capital acquisition transfers	(196)	(837)	1,033	—		—
Recognized as revenue	(955)	(50)	(981)	(5,327)		(7,313)
Unrealized gain(loss) on investments	(441)	—	—	—		(441)
Scholarships, bursaries issued	(230)	—	—	—		(230)
Other	(1,155)	1,377	—	—		222
Balance, end of year	\$ 3,681	\$ 1,733	\$ 4,516	\$ 198		\$ 10,128

13. 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 purposes established by the donors or the Board of Governors. College policy stipulates the economic value of the endowments must be protected by limiting the amount of income expended and the reinvestment 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 2011-2012 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:

	2013	2012
Balance, beginning of year	\$ 4,248	\$ 4,034
Endowment Contributions	94	55
Capitalized interest	27	159
Balance, end of year	\$ 4,369	\$ 4,248
Cumulative contributions	\$ 3,575	\$ 3,481
Cumulative capitalized income	794	767
	\$ 4,369	\$ 4,248

14. ACCUMULATED SURPLUS

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

	2013	2012
Accumulated surplus from operations	\$ 2,549	\$ 1,994
Internally restricted surplus	1,856	2,174
Investment in tangible capital assets	509	530
Accumulated operating surplus	\$ 4,914	\$ 4,698

The changes during the year are as follows:

	2013	2012
Investment in tangible capital assets, beginning of year	\$ 530	\$ 681
Acquisition of tangible capital assets	290	161
Net book value of asset disposals	—	—
Amortization of investment in tangible capital assets	(311)	(312)
Net change in investment in tangible capital assets	(21)	(151)
Investment in tangible capital assets, end of year	\$ 509	\$ 530
Accumulated surplus from operations, beginning of year	\$ 1,994	\$ 1,758
Operating Surplus	216	385
Transfers (to) from internally restricted surplus	318	(300)
Net change in investment in capital assets	21	151
Net change in accumulated operating surplus	555	236
Accumulated surplus from operations, end of year	\$ 2,549	\$ 1,994

Investment in tangible capital assets represents the amount of the institution's accumulated surplus that has been invested in the institution's capital assets.

15. 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 amounts are summarized as follows:

	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	—	—	206
Equipment & Technology	250	—	(16)	234
President Excellence	19	—	—	19
Capital Projects Initiatives	113	—	(12)	101
	815	—	(28)	787
Appropriation for operating activities:				
Marketing, recruitment and promotion	44	—	—	44
Utilities	90	—	—	90
Accreditation	29	—	—	29
Planning & Facility Planning	10	—	—	10
Centre for the Creative Process	50	—	—	50
Human Resource Infrastructure	389	—	(178)	211
Equipment & Technology	123	—	(10)	113
Awards	100	—	—	100
Administrative Office Renovations	8	—	—	8
Planning	100	—	—	100
President Excellence	61	3	(11)	53
Operating Support Initiatives	255	—	(69)	186
Planning Support Initiatives	100	—	(25)	75
	1,359	3	(293)	1,069
Total	\$ 2,174	\$ 3	\$ (321)	\$ 1,856

16. CONTINGENT LIABILITIES

An arbitrator has been agreed upon to hear an ongoing matter between the College and the Alberta Union of Provincial Employees regarding paid holiday 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 that none of the claims meet the criteria for being recorded under PSAS.

17. CAPITAL LEASE OBLIGATION

The College has contractual obligations for services and contractual lease obligations on certain capital equipment (copiers and printing equipment), which are commitments that will become liabilities in the future when the terms of the contracts or agreements are met.

	2013	2012
Long-term leases	\$ 157	\$ 83
Repayments due as follows:		
Long-term Leases		
2014	\$ 32	
2015	32	
2016	32	
2017	32	
2018	29	
Total minimum lease payments	157	
Less amounts representing interest (at prime plus 2%)	(17)	
Present value of net minimum capital lease payments	\$ 140	

18. 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.

	2013	2012
Service contracts	\$ 78	\$ 60
Long-term leases	157	83
	\$ 235	\$ 143

The estimated aggregate amount payable for the unexpired terms of these contractual obligations are as follows:

	Service Contracts	Long-term leases
2014	\$ 78	\$ 32
2015	—	32
2016	—	32
2017	—	32
2018	—	29
	\$ 78	\$ 157

19. INVESTMENT INCOME

	2013	2012
Income on investments held for endowments	\$ 126	\$ 341
Income on other investments	119	127
	245	468
Amounts included with Net Assets, Endowments	(27)	(159)
Amounts deferred	(99)	(182)
Investment income	\$ 119	\$ 127

20. EXPENSE BY OBJECT

The following is a summary of expense by object:

	2013		2012
	Budget (note 23)	Actual	Actual
Salaries and benefits	\$ 15,005	\$ 14,038	\$ 13,965
Materials, supplies and services	3,434	3,959	3,910
Utilities	1,208	1,181	1,085
Maintenance and repairs	44	61	54
Cost of goods sold	342	390	396
Scholarships and bursaries	450	277	301
Amortization of capital assets	1,525	1,211	1,332
	\$ 22,008	\$ 21,117	\$ 21,043

21. RELATED PARTY TRANSACTIONS AND BALANCES

a. 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.

	2013	2012
Grants from GOA		
Enterprise and Advanced Education:		
Operating:		
Operating Base	\$ 12,644	\$ 12,081
Enrollment growth	—	213
International education	—	14
High speed internet	6	6
Disability	107	—
Other	1	1
Capital:		
Capital Base	—	250
Infrastructure Maintenance	274	548
Disabled students	—	49
Other	68	—
Total Enterprise and Advanced Education	13,100	13,162
Less deferred revenue	(29)	(323)
Add restricted expended capital recognized as revenue	853	970
	\$ 13,924	\$ 13,809

b. 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 Enterprise 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 2013 for these purposes totaled \$1,886 (2012: \$1,675).

The College received grants of \$274 (2012: \$548) from the province that are designated for the maintenance and upgrade of the building occupied by the College.

Additional transactions with SAIT included \$9 paid (2012: \$16) and \$0 received (2012: \$2) 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.

c. 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 2013 for these purposes totaled \$46 (2012: \$65). These amounts represent the cost of tuition and processing fees, plus fees for City of Calgary Universal Transit Pass, SAIT campus access, Student Association and student network access on a student by student basis.

Additional transactions with Bow Valley College included \$1 paid relating to miscellaneous fees. These transactions were entered into on the same business terms as with non-related parties and are recorded at fair value.

d. 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 2013 for these purposes totaled \$7 (2012: \$6).

e. Alberta Association of Colleges and Technical Institutes

AACTI is an Alberta not-for-profit society consisting of a consortium of colleges, universities and technical institutes in Alberta. AACTI is related to the College since its members are all related parties to the College. The College, through AACTI, collaborates with other member institutions regarding shared innovative and effective programs and services for Alberta learners. Amounts paid to AACTI in 2013 for memberships and workshops totaled \$19 (2012: \$17).

Additional transactions with AACTI included \$53 received (2012: \$20) relating to miscellaneous project grant funding.

f. 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 2013 for group program fees totaled \$4 (2012: \$5).

g. 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 2013 to support the operation of the society totaled \$11 (2012: \$13).

h. Campus Alberta Quality Council Secretariat

CAQC is an arms-length quality assurance agency that makes recommendations to the Minister of Enterprise 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 Enterprise and Advanced Education. Amounts paid in 2013 relating to the quality review of new programs were \$8 (2012: \$0). These transactions were entered into on the same business terms as with non-related parties and are recorded at fair value.

i. 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 Enterprise and Advanced Education. Total combined awards in 2013 were \$10 to the following schools: Olds High School, Dr. EP Scarlett High School, Airdrie Koinonia Christian School, Central Memorial High School, and Strathcona High School.

j. 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 \$26 paid (2012: \$0) relating to the purchase of a glass furnace. These transactions were entered into on the same business terms as with non-related parties and are recorded at fair value.

22. SALARY AND EMPLOYEE BENEFITS

Treasury Board Directive 12-98 under the *Financial Administration Act* of the Province of Alberta requires the disclosure of certain salary and employee benefits information.

	2013				2012
	Base salary ⁽¹⁾	Other cash benefits ⁽²⁾	Other non-cash benefits ⁽³⁾	Total	Total
Governance ⁽⁴⁾					
Members of the Board of Governors	\$ —	\$ —	\$ —	\$ —	\$ —
Executive					
President	259	—	41	300	276
Vice-Presidents:					
Provost & Vice President Research and Academic	173	—	32	205	181
Senior Vice-President Finance and Corporate Services	143	18	16	177	172
Vice-President Engagement ⁽⁵⁾	150	—	5	155	178
Vice-President Student Experience and Admissions ⁽⁶⁾	129	—	24	153	166

- (1) Base salary includes pensionable base pay.
- (2) Other cash benefits include bonuses, vacation payouts, 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 receive no remuneration for participation on the Board.
- (5) The 2012 total compensation reflects the former incumbent salaries and benefits. The position was filled by an individual working part time commencing July 1, 2012 under contract.
- (6) The 2012 total compensation reflects the former incumbent salaries and benefits. An acting Vice-President Student Experience and Admissions was hired on September 1, 2012. Acting pay for the position from September 1, 2012 to June 30, 2013 is included in the base salary. Total combined salary and benefits are reported.

23. 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.

24. APPROVAL OF FINANCIAL STATEMENTS

The financial statements were approved at the Board of Governors meeting on October 30, 2013.

SCHEDULE 1

Schedule of Transition to Public Sector Accounting Standards

a. Reconciliation of July 1, 2011 opening Statement of Financial Position

	July 1, 2011 CGAAP	Adjustment	July 1, 2011 PSAS
ASSETS			
Cash and cash equivalents	\$ 9,281	—	\$ 9,281
Short-term investments ⁽¹⁾	1,182	(1,182)	—
Accounts receivable	213	221	434
Inventories and prepaid expenses	623	—	623
Long-term investments ⁽¹⁾	4,418	1,182	5,600
Other long-term assets ⁽¹⁾	221	(221)	—
Tangible capital assets ⁽²⁾	5,628	(371)	5,257
	<u>\$ 21,566</u>	<u>(371)</u>	<u>\$ 21,195</u>
LIABILITIES			
Accounts payable and accrued liabilities	\$ 1,750	—	\$ 1,750
Current portion of employee future benefits liabilities ⁽¹⁾	7	(7)	—
Current portion of long-term liabilities ^{(1) (6)}	39	(39)	—
Debt ⁽⁶⁾	—	122	122
Deferred contributions, research and other ⁽³⁾	4,130	(4,130)	—
Deferred revenue ⁽³⁾	265	10,628	10,893
Employee future benefit liabilities	28	7	35
Long-term liabilities ^{(1) (6)}	83	(83)	—
Deferred contributions, research and other ⁽³⁾	1,479	(1,479)	—
Deferred contributions, capital ⁽³⁾	427	(427)	—
Unamortized deferred capital contributions ⁽³⁾	4,464	(4,464)	—
	<u>\$ 12,672</u>		<u>\$ 12,800</u>
NET ASSETS			
Accumulated excess of revenue over expenses ⁽⁴⁾	\$ 1,758	(1,758)	\$ —
Accumulated net unrealized gain on investments ⁽⁵⁾	48	—	48
Internally restricted ⁽⁴⁾	1,874	(1,874)	—
Investment in capital assets and collections ^{(2) (4)}	1,052	(1,052)	—
Endowments ⁽³⁾	4,162	(128)	4,034
Accumulated surplus ^{(2) (4)}	—	4,313	4,313
	<u>\$ 21,566</u>	<u>(371)</u>	<u>\$ 21,195</u>

(1) Current and non-current portions reported in CGAAP have been combined for PSAS restatement (PS 1201).

(2) Under PSAS works of art and historical treasures are not recognized as tangible capital assets. Art works reported in CGAAP have been removed from capital assets and Accumulated surplus (PS 3150).

(3) All forms of unearned revenues and unrealized gains have been reclassified and combined as Deferred Revenue.

(4) Investments in capital assets and collections and Accumulated excess of revenue over expenses are recorded under PSAS as Accumulated Surplus.

(5) Under PSAS, gains and losses arising from the remeasurement of investments to fair value are recognized separately as Accumulated remeasurement gains and losses. Application of this standard is not applied retroactively.

(6) Name change and combination of long-term and short-term liabilities as Debt.

Schedule of Transition to Public Sector Accounting Standards

b) Reconciliation of June 30, 2012 opening Statement of Financial Position

	June 30, 2012 CGAAP	Adjustment	June 30, 2012 PSAS
ASSETS			
Cash and cash equivalents	\$ 9,170	–	\$ 9,170
Short-term investments ⁽¹⁾	706	(706)	–
Accounts receivable	262	–	262
Inventories and prepaid expenses	518	–	518
Portfolio investments ⁽¹⁾	5,287	706	5,993
Tangible capital assets ⁽²⁾	5,490	(371)	5,119
	<u>\$ 21,433</u>	<u>(371)</u>	<u>\$ 21,062</u>
LIABILITIES			
Accounts payable and accrued liabilities	\$ 1,856	(345)	\$ 1,511
Current portion of employee future benefits liabilities ⁽¹⁾	8	(8)	–
Current portion of long-term liabilities ⁽¹⁾	41	(41)	–
Debt ⁽⁶⁾	–	83	83
Deferred contributions, research and other ⁽³⁾	972	(972)	–
Deferred revenue ⁽³⁾	198	9,930	10,128
Employee future benefit liabilities	24	353	377
Long-term liabilities ⁽¹⁾	42	(42)	–
Deferred contributions, research and other ⁽³⁾	2,623	(2,623)	–
Deferred contributions, capital ⁽³⁾	1,733	(1,733)	–
Unamortized deferred capital contributions ⁽³⁾	4,516	(4,516)	–
	<u>\$ 12,013</u>		<u>\$ 12,099</u>
NET ASSETS			
Accumulated excess of revenue over expenses ⁽⁴⁾	\$ 1,994	(1,994)	\$ –
Accumulated net unrealized gain on investments ⁽⁵⁾	17	–	17
Internally restricted ⁽⁴⁾	2,174	(2,174)	–
Investment in capital assets and collections ⁽⁴⁾	901	(901)	–
Endowments ⁽³⁾	4,334	(86)	4,248
Accumulated surplus ^{(2) (4)}	–	4,698	4,698
	<u>\$ 21,433</u>	<u>(371)</u>	<u>\$ 21,062</u>

(1) Current and non-current portions reported in CGAAP have been combined for PSAS restatement (PS 1201).

(2) Under PSAS works of art and historical treasures are not recognized as tangible capital assets. Art works reported in CGAAP have been removed from capital assets and Accumulated surplus (PS 3150).

(3) All forms of unearned revenues and unrealized gains have been reclassified and combined as Deferred Revenue.

(4) Investments in capital assets and collections and Accumulated excess of revenue over expenses are recorded under PSAS as Accumulated surplus.

(5) Under PSAS, gains and losses arising from the remeasurement of investments to fair value are recognized separately as Accumulated remeasurement gains and losses. Application of this standard is not applied retroactively.

(6) Name change and combination of long-term and short-term liabilities as Debt.

Schedule of Transition to Public Sector Accounting Standards

c) Reconciliation of the of June 30, 2012 Statement of Operations

	June 30, 2012 CGAAP	Adjustment	June 30, 2012 PSAS
REVENUE			
Government of Alberta grants ⁽¹⁾	\$ 12,839	970	\$ 13,809
Federal and other government grants ⁽¹⁾	236	11	247
Student tuition and fees	6,008		6,008
Sales of services and products	957		957
Donations and other contributions	280		280
Investment income	127		127
Amortization of deferred capital contributions ⁽¹⁾	981	(981)	–
	\$ 21,428	–	\$ 21,428
EXPENSE			
Instruction	7,770		7,770
Academic and student support	5,354		5,354
Facility operations and maintenance	3,224		3,224
Institutional support	3,855		3,855
Ancillary services	823		823
Sponsored research	17		17
	\$ 21,043	–	\$ 21,043
Operating surplus	385		385
Accumulated surplus, beginning of year	4,313		4,313
Accumulated surplus, end of year	\$ 4,698	–	\$ 4,698

(1) Allocation of amortization associated with capital purchases using restricted funding to Government of Alberta grants and Federal and other government grants.

Schedule of Transition to Public Sector Accounting Standards

d) Reconciliation of the of June 30, 2012 Statement of Cash Flows

	June 30, 2012 CGAAP	Adjustment	June 30, 2012 PSAS
OPERATING TRANSACTIONS			
Excess of revenue over expense ⁽¹⁾	\$ 385	(385)	\$ –
Operating surplus ⁽¹⁾	–	385	385
Add (deduct) non-cash items:			
Amortization of tangible capital assets	1,332		1,332
Amortization of deferred capital contributions ⁽¹⁾	(981)	981	
Expended capital recognized as revenue ⁽¹⁾		(981)	(981)
Change in employee future benefit liabilities	342		342
Total non-cash items	693		693
Decrease (increase) in short-term investments ⁽²⁾	476	(476)	–
(Increase) decrease in accounts receivable ⁽²⁾⁽⁴⁹⁾	(49)	221	172
Decrease (increase) in inventories and prepaid expenses	105		105
(Decrease) in accounts payable and accrued liabilities	(239)		(239)
(Increase) in deferred contributions, research and other ⁽³⁾	(1,645)	1,645	–
(Decrease) in deferred revenue ⁽³⁾	(67)	694	627
Cash Provided by (Applied to) Operating Transactions	(341)		351
CAPITAL TRANSACTIONS			
Acquisition of tangible capital assets, net of proceeds from disposals ⁽¹⁾	–	(1,194)	(1,194)
Cash Applied to Capital Transactions	–		(1,194)
INVESTING TRANSACTIONS			
Purchases of capital assets and collections, net of proceeds from disposals ⁽¹⁾	(1,194)	1,194	–
Purchases of long-term investments, net of sales ^{(1) (2)}	(1,310)	1,310	–
Sale (purchase) of portfolio investments ^{(1) (2)}	–	558	558
Endowment investment earnings	159		159
Cash Provided by (Applied to) Investing Transactions	(2,345)		717
FINANCING TRANSACTIONS			
Endowment contributions	54		54
Capital contributions ^{(2) (3)}	2,560	(2,560)	–
Long-term liabilities – new financing, net of repayments ^{(1) (2)}	(39)	39	–
Debt – repayment ⁽¹⁾	–	(39)	(39)
Cash Provided by Financing Transactions	2,575		15
DECREASE IN CASH AND CASH EQUIVALENTS	(111)		(111)
CASH AND CASH EQUIVALENTS, BEGINNING OF YEAR	9,281		9,281
CASH AND CASH EQUIVALENTS, END OF YEAR	\$ 9,170		\$ 9,170

- (1) Under PSAS certain reported categories have changed names.
- (2) Under PSAS no reporting distinction is made between current and non-current items. Current and non-current portions reported in CGAAP have been combined for PSAS restatement.
- (3) All forms of unearned revenues have been combined as deferred revenue for PSAS restatement.

