

The Canadian Association
of Fine Arts Deans

Quarterly Communiqué
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The Voice of Post-secondary
Programs in Fine Arts in Canada

cafad

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Chair's remarks

IT IS MY VERY GREAT HONOUR to have been elected chair of CAFAD in Fall 2017. It is my pleasure to thank Vladimir Spicanovic for his service as chair of CAFAD over a period of success and growth for the organization. Vlad continues on the executive as past chair for one year (we are glad to keep his wisdom and good humour). I welcome Alison McQueen from McMaster University to the executive, she joins Gage Averil (UBC), Glen Carruthers (Wilfrid Laurier U), Rebecca Duclos (Concordia U), Ed Jurkowski (ULethbridge), and Gordon Smith (Queen's University), a wonderful group of leaders who demonstrate their dedication routinely.

This October 2017 in Halifax, at the CAFAD annual conference and AGM, themed "Crossing Boundaries" and co-hosted with ICFAD's annual conference, we discussed the possibilities not only for the organization but also for arts, craft and design education in Canada. That future includes finding more ways of meaningfully collaborating across PSE, promoting interdisciplinary modalities and practices and encouraging new materials exploration from the vantage point of creative expansion and expression: it involves modeling ways of taking risks and being bold (in order words, it is the way of the arts).

To my mind, art, craft and design in PSE develops the modalities of creativity (those soft skills) that are so necessary—have always been—but are now finding an audience in governments and industry sectors at a moment that is crying out for the cogent content that will define a creative economy, and a creative future. The insufficiencies of STEM are redressed in the potential of STEAM+D where the integration of arts and design education and practice mean creativity and

innovation, iterative modes and sustained attention from idea to prototype are made commonplace. And CAFAD has a role to play in helping institutional leaders advocate for both local and national objectives.

At the annual conference, the members discussed CAFAD's evolving mission and mandate, particularly how it might best support PSE leaders in arts disciplines. I look forward to following up shortly with a summary of that discussion. Following up on the success of LandMarks|Repères 2017, which was a unique partnership between Partners-in-Art, Parks Canada, and CAFAD, we talked about a developing relationship between CAFAD and Parks Canada as a model for connectivity between member institutions and potential community partners. In the past year, the CAFAD executive has formed working groups on the thematic areas including Indigenous ways of knowing (Gordon Smith), research-creation (Rebecca Duclos), and community engagement (Glen Carruthers). We are endeavouring to report on each thematic area annually and encourage expressions of interest about how to contribute to our working groups.

Lastly, at the conference, we were reminded of the important of telling our stories to each other, as well as to a wider community of stakeholders. Emma Street asked those in attendance at the conference to submit stories to this newsletter. I ask you to continue to use this newsletter as a vehicle to communicate successes, as well as thought pieces. We want to keep close connections and celebrate your successes.

All my best for the new year.

Dr. Ann-Barbara Graff, NSCAD University

Past Chair's Remarks

Dear Colleagues,

IT WAS A GREAT PLEASURE to serve as Chair of CAFAD, the role that I assumed in October 2013. Let me first take this opportunity to thank the CAFAD Board members for their leadership, and Kayla Wright and Robert Cross from Megram, for their administrative support. During my tenure as Chair, I have had a great privilege to work on many important changes to our association: from registration of CAFAD as a non-for profit organization and the inception of its Bylaws, to recent formation of the task forces on research creation, Indigenous learning, community engagement and integrated planning, as well as the initiative to make CAFAD's web presence and communication bilingual. I have also had a great privilege to host the annual conference, Creative Leadership and Inclusion, at OCAD University last year. This conference initiated an important dialogue on the meaning of Indigenous learning in studio-based programs, a conversation that has been carried also at this year's conference in Halifax. I am also very pleased to see the successful realization of Landmarks 2017 national project that was developed in collaboration with Partners in Art and the Parks Canada, and that was funded by the Department of Canadian Heritage as one of the signature cultural events for Canada 150. This project has not only increased the visibility and influence of CAFAD at the national level, but has generated significant opportunities for critical production of art and the showcase of artistic and pedagogical innovations by

students and faculty from sixteen participating universities across Canada. Thanks again to all of you who had supported Landmarks and your faculty in the development and delivery of the curriculum that engaged over two hundred students. Finally, I am delighted to see the inception of the CAFAD's Award for Academic Leadership in Arts Education, in recognition of outstanding leadership contributions by past and current academic administrators. Let me also take this opportunity to welcome Dr. Ann-Barbara Graff as incoming Chair of CAFAD and Dr. Ed Jurkowski as the new Vice-Chair, and to wish them success in these roles and governance of CAFAD. I sincerely believe that CAFAD will continue to deliver and refine its mission and expand the involvement of its membership, which I am happy to see growing over the last few years. Moreover, I look forward to continue supporting the Board this year as past Chair, and would like to thank all of you for your membership and contributions to the Canadian Association of Fine Arts Deans.

Vladimir Spicanovic, PhD

Creating a New CAFAD Identity

THANK YOU for letting me attend your AGM at NSCAD recently, and from the moments I spent with you it is obvious that you, as a group, are ready to take CAFAD into a new space. The identity of the association is core to the mission of CAFAD and, to some degree, the success of your goals are largely linked to it.

An identity is an outward manifestation of the intrinsic values of a person or collective. CAFAD's identity is inextricably linked to using the sum of all your experience, education and intentions to further the goals you have. Whatever your goals are, to advocate, influence, correct, or inform; how readily your audience accepts them, and the path you take to move forward, has much to do with what they perceive you to be. You need to know who you are before you discover what power you have, and this discovery of your group 'voice' needs to be coordinated for clarity. In today's overwhelmed and hyper-stimulated society, clarity is currency.

Here are some things you need to think about in developing and documenting your identity:

DEVELOP IDENTITY ARCHITECTURE.

With any plan you need to define your goals. These need to be relevant, expressive and indicate the direction in which you wish to move. Ask and answer questions such as:

- What story do I want CAFAD to tell?
- Who is my audience?
- What is CAFAD's long-term goal – and can our identity grow with it?
- How does that identity compliment the goals of CAFAD and the members therein?
- What issues are we attempting to influence?

Be careful not to create an endless debate around the issue, but always move forward to a resolution. *Be Bold!* Think of new directions you want to take rather than revisiting old visions. The power of your combined collective experience warrants big goals. No one can achieve it more successfully than you.

LOOK FOR STRENGTHS.

The greatest resource for CAFAD is its members. Bring out all the unusual skills, competencies and

experiences of the individuals and share. Enrich your CAFAD identity with the peculiar strength already gained by its members. Know each other, learn from each other, rely on each other. This cohesive unity will be the leverage you need to influence the environment around you. As the unity grows, the ability to be thought leaders will increase, opportunities will rise and Art as a way of educating, equal to STEM, will move forward.

IDENTITY REFLECTION.

Take time to reflect on what you are becoming and ask:

- Are we asking our audience to care more about our goals than we do?
- Are we out of step with current practices, and is that intentional? Will our message be accepted? Will our identity be enough to facilitate the change?
- What is our legacy for members who follow us?

The ability to influence art education for good is an exciting prospect, but if it is left unrealised you effectively remove a dimension of creative space for your students. Imagine knowing all about 3D but only ever teaching 2D? Aren't you effectively doing the same thing by not being active in forming, and demonstrating, the dynamic relationship you have as a collective?

GO OUT AND 'DO'!

Start small and keep growing. Keep your identity truly representing the ideals you have. Change your name, then challenge the identity. Now is the time to take art education into a new space. Create it. Fill it.

I look forward to seeing 'more' from CAFAD – media coverage, quotes, exhibitions, research, leadership and things that haven't even been dreamed of yet – from CAFAD and its members. Let's make a concerted effort and succeed in turning 'STEM' into 'STEAM'.

If we won't – who will?

Emma Street

Announcement

CAFAD Academic Leadership Award Announcement Dr. Louise Poissant

CANADIAN ASSOCIATION OF FINE ARTS DEANS

is delighted to announce Dr. Louise Poissant as the first recipient of the Academic Leadership Award in Arts Education. This award was established by CAFAD this year in recognition of outstanding academic leadership by a current or former arts administrator.



DR. LOUISE POISSANT

The award was presented at the Annual General Meeting of CAFAD, held in Halifax on October 21st. Dr. Jean-Christian Pleau, Dean of the Faculty of Arts at UQAM, accepted the award on behalf of Dr. Poissant.

Dr. Louise Poissant has an extensive and sustained record of academic leadership and administration which goes back to 1989 when she

was appointed as Director of GRAM (Groupe de recherche en arts médiatiques), the role in which she served until 2015. As a Director of GRAM, Dr. Poissant co-organised a Forum d'orientation de la recherche sur la culture numérique with Minister of Culture and Communication (Guidance Forum) in Quebec, leading to the launch of a Concerted Action Contest on Culture & the Digital Age in 2017. In tandem with her commitment to research and scholarship that generated an extensive list of peer-reviewed articles, publications, and book chapters, Dr. Poissant has also served as Dean of the Faculty of Arts, at the University of Quebec in Montreal (UQAM) for two consecutive terms, from 2006 to 2015.

As Dean of UQAM, Dr. Poissant demonstrated a deep commitment to educational access and community outreach, exemplified in her work on facilitating the summer camps for children on Arts and Mathematics, Arts and Natural Sciences, and Arts and Robotics. She was also instrumental in establishing a partnership between UQAM and Société de musique contemporaine du Québec (SMCQ) that resulted in

creation of multiple projects, including multimedia installations and site-specific exhibitions. Moreover, she was instrumental in shaping the outreach programming of UQAM with Place des Arts that resulted in annual production of the students' media arts projects on a wall of thirty-five video screens and four exhibitions at Place des Arts.

Dr. Poissant has been also a great advocate of research-creation. From 1996 to 2003 she worked on the development and implementation of a PhD program for artists -- Doctorat en études et pratiques des arts -- the first practice-based PhD program in Canada, offered across many disciplines including dance, visual arts, design, media arts, theater and music. She served also as Director of this PhD program from 1997 to 2003. , From 2001 to 2006, Dr. Poissant co-founded and directed CIAM (Centre interuniversitaire des arts médiatiques) which became Hexagram. Moreover, she has organized and participated in over thirty colloquia promoting the discourse on research creation in Quebec and nationally.

Her leadership work is also exemplified in her service as Présidente du 6e congrès de l'International Symposium on Electronic Arts, ISEA95 Montréal, Montréal 17 - 24 septembre 1995. Since 2006, Dr. Poissant has acted as Director of the Aesthetic section at Presses de l'Université du Québec, and in 2015 she was appointed as a Co-editor of a Special issue of Media-N on research-creation. She currently holds an appointment of Scientific Director, FRQSC (Fonds de recherche du Québec – Société et culture). During her deanship, Dr. Poissant was also active member of CAFAD representing the voice of Francophone fine arts universities while also promoting the role of research-creation and dialogue between CAFAD and SSHRC. Last year, she was one of the presenters on the research creation panel at CAFAD's conference held at OCAD University. Please join us in congratulating Dr. Louise Poissant as the 2017 recipient of the Academic Leadership Award in Arts Education.

NSCAD UNIVERSITY IS LOCATED ON THE TRADITIONAL, UNCEDED TERRITORY OF THE MI'KMAQ NATION PEOPLE. THIS TERRITORY IS COVERED BY THE "TREATIES OF PEACE AND FRIENDSHIP" WHICH MI'KMAQ AND WOLASTOIQIYK (MALISEET) PEOPLES FIRST SIGNED WITH THE BRITISH CROWN IN 1725. THE TREATIES DID NOT DEAL WITH SURRENDER OF LANDS AND RESOURCES BUT IN FACT RECOGNIZED MI'KMAQ AND WOLASTOIQIYK (MALISEET) TITLE AND ESTABLISHED THE RULES FOR WHAT WAS TO BE AN ONGOING RELATIONSHIP BETWEEN NATIONS. WE ARE ALL TREATY PEOPLE.

NSCAD UNIVERSITY'S TREATY SPACE GALLERY, LOCATED AT THE PORT LOGGIA (1107 MARGINAL ROAD) WILL CONTINUE NSCAD'S COMMITMENT TOWARDS INDIGENOUS KNOWLEDGE MOBILIZATION AND ONGOING SUPPORT OF INDIGENOUS CONTEMPORARY ART. THIS NEW DEDICATED PERMANENT SPACE AIMS TO FOSTER TREATY EDUCATION AND UNDERSTANDING OF THE TREATIES SIGNED ON THIS LAND. NSCAD'S TREATY SPACE GALLERY IS CALLING ON ARTISTS AT ANY LEVEL TO SUBMIT PROPOSALS THAT RESPOND TO THE NOTION OF TREATY, IN HISTORICAL AND CONTEMPORARY AS WELL AS LITERAL AND CONCEPTUAL FORMS. THIS SPACE WILL EXPLORE CONCEPTS OF INDIGENOUS AND NON-INDIGENOUS 'CO-EXISTENCE' STIPULATED IN THE RECENT CALLS TO ACTION BY THE TRUTH AND RECONCILIATION COMMITTEE (JUNE 2015) AS A FRAMEWORK TOWARDS DECOLONIZING TOGETHER.

A TREATY CAN BE SEEN AS A DOCUMENT FORMALLY SIGNED BY TWO OR MORE NATIONS, WHICH RECOGNIZES SPECIFIC RIGHTS, OBLIGATIONS, RESPONSIBILITIES AND ACCOUNTABILITIES. A TREATY IS MEANT TO DEFINE A RELATIONSHIP BETWEEN THE SIGNATORIES. THE NOTION OF TREATY CAN ALSO BE INTERPRETED AS A MUTUAL UNDERSTANDING, A SHARING OF SPACE AND LAND, AS A MUTUAL UNDERSTANDING, AND A RESPECT FOR MULTIPLE HISTORIES, MEMORIES AND KNOWLEDGES.

WE ENCOURAGE APPLICANTS TO THINK OF THE NOTION OF TREATY IN ABSTRACT, CONCEPTUAL AND CONTEMPORARY FORMS BASED ON INDIGENOUS KNOWLEDGE AND METHODOLOGIES, THROUGH FEMINIST, ANTI-RACIST AND CRITICAL SETTLER LENSES, AS WELL AS ALLIED NOTIONS OF TREATY. WE ENCOURAGE APPLICANTS TO THINK ABOUT TREATY IN RELATION TO THE ENVIRONMENT, LAND, AND WATER IMAGINING A FUTURE WHERE MUTUAL UNDERSTANDING AND RECOGNITION OF NATION TO NATION CO-EXISTENCE THRIVES.

ARTISTS WHO WORK IN A DIVERSE RANGE OF MEDIUMS AS WELL AS CONTEMPORARY AND TRADITIONAL DISCIPLINES ARE WELCOME TO APPLY. WE WELCOME THE PERSONAL AND UNIQUE PERSPECTIVES OF ALL INDIGENOUS AND NON-INDIGENOUS PEOPLE TO TAKE PART AND ENGAGE IN THE NOTION OF TREATIES AND TO BECOME FAMILIAR WITH THE 'PEACE AND FRIENDSHIP' TREATIES OF THIS TERRITORY.

NSCAD opens Treaty Space Gallery

NSCAD student Glenn Knockwood with Mi'kmaq elder Freeman Douglas Knockwood.



Dr. Ann-Barbara Graff, Vice President Academic and Research, NSCAD University.



A proud moment for NSCAD - the opening of the Treaty Space Gallery. With thanks to Luke Mohan, Cinthia Arias Auz, Carrie Allison Goodfellow, Brandon Hollohan and Glen Knockwood for their work on the installation.



NSCAD's fall enrolments up

Things are looking up for NSCAD University this fall.

The number of full-time undergraduate and graduate students has increased by 9.2 per cent or (58 students) from last year, the most significant increase of any university in Atlantic Canada, according to figures released by the Association of Atlantic Universities.

NSCAD University President Dianne Taylor-Gearing says there's a buzz at the university during its 130th anniversary year. Studios at NSCAD's three campuses are bustling; and the city is alive with cultural events including Photopolis, Nocturne and //Responsive: International Light Art Project. NSCAD alumni and honorary degree recipients Teresa Hubbard and Alexander Birchler, whose work was shown at the Venice Biennale this spring, are on campus this week, as is Ed Pien, here working with master printmaker Jill Graham as part of the NSCAD Lithog-

raphy Workshop: Contemporary Editions.

"VIBRANT AND THRIVING"

"This upturn is confirmation that NSCAD is a vibrant and thriving independent institution, a place that draws students from across Canada and around the globe," she says. "There's positivity in the air at NSCAD this fall, that's confirmed by the numbers."

NSCAD's student body is more diverse than ever, with one in four students at NSCAD coming from outside Canada. Countries of origin for NSCAD's international students include China, Korea, United States and Bermuda. NSCAD posted a 25 per cent increase in the number of full-time international students compared to last year.

NSCAD also experienced growth in the number of first-year students—a 26 per cent increase—and transfer students—an 8.8 per cent increase.

Read full article at <http://nscad.ca/en/home/abouttheuniversity/news/nscadsfallenrolmentsup.aspx>

A proclamation recognizing NSCAD as a Cultural Leader

Proclamation

NSCAD University Cultural Leader Day

October 3, 2017

Whereas, NSCAD University founded in 1887 is one of Canada's most renowned universities specializing in art, craft and design education and is celebrating its 130th anniversary:

NSCAD University alumni were significant contributors to the Venice Biennale, NSCAD was the leading institution for Culture Days on September 30th and provides significant leadership in the cultural sector both locally and internationally welcoming creative students from across Canada and around the world and:

As the premiere fine arts, craft and design degree granting institution east of Montreal, NSCAD will be hosting the International Association of Fine Arts Deans, the Canadian Association of Fine Arts Deans, a 2RU (Alliance for the Arts in Research Universities) and the Association of Independent Colleges of Art and Design, October 18-21. Innovative light projects

will be on display at the three galleries as well as HRM public spaces including City Hall, the Public Gardens and the old library building and:

NSCAD has developed a minor in Indigenous Studies. On October 2, NSCAD dedicated the Treaty Education Space at the Port Campus in response to the Truth and Reconciliation Commission with Dr. Heidi Bohaker. This Treaty Education Space will assist in reconnecting communities with their cultural heritage.

THEREFORE, be it resolved that I, Mayor Mike Savage, on behalf of the Halifax Regional Council, do hereby proclaim October 3rd, 2017 as NSCAD University Cultural Leader Day. Congratulations to NSCAD University on their 130th anniversary and their cultural leadership in the community and for this welcome initiative to assist in opening the dialogue as recommended by the Truth and Reconciliation Commission.

**Dated at Halifax, Nova Scotia
this 3rd day of October 2017**

University of Alberta



A performance of *A Bright Room Called*

A STORY EVENING FROM EAST AFRICA

On September 19, 2017, the University of Alberta Department of Drama was proud to host *A Story Evening from East Africa: Performances by Two Masterful Storytellers*. To a packed theatre in the Timms Centre for the Arts, award-winning master storytellers Chunga Otiende and Tololwa Mollel delivered an energetic and unique style of theatrical story performance. A distinguished visitor of the University of Alberta, Chunga Otiende is part of an interdisciplinary and international research and artist team hosted by the U of A called *Old Stories in New Ways*, focused on tapping the powers of story and performance to contribute to community social intervention.

RUSSIAN SOUL CONCERT PAYS TRIBUTE TO A CANADIAN MASTER MUSICIAN

On October 20, the University of Alberta Department of Music brought together three master musicians – Rafael Hoekman (cello), Patricia Tao (piano) and Robert Uchida (violin) – for a concert dedicated to Hoekman's teacher, the late Yuli Turovsky. Turovsky was the founder of the I Musici



Yuli Turovsky

de Montréal Chamber Orchestra, was a Knight of the National Order of Quebec (2010) and an Officer of the Order of Canada (2012).

STUDIO THEATRE PRODUCTION COMPARES AGE OF TRUMP TO RISE OF NAZI GERMANY

The first play of the 2017-2018 Studio Theatre season at the University of Alberta opened with *A Bright Room Called Day* by Pulitzer Prize-winning playwright, Tony Kushner. Set in parallel worlds of 1930s Germany and present day, a group of artists

slowly realize the political terror about to unfold around them, and must decide to flee or fight for their true beliefs. This politically charged play drew compelling parallels between the rise of Nazi Germany and the current Trump landscape.



HETEROTOPIA ART & DESIGN EXHIBIT ACTIVATES SOCIAL CHANGE

At an exclusive exhibit hosted at the Fine Arts Building (FAB) Gallery September 26 to October 14, 2017, three Master of Design graduates at the University of Alberta – Bahaa Harmouche, Siyi Xie and Derek Jagodzinsky – harnessed design processes to address complex problems and activate change. A visual showcasing of their final research projects, this group show provoked dialogue about cultural identities, social cohesion, urban sustainability and adaptable healthcare.

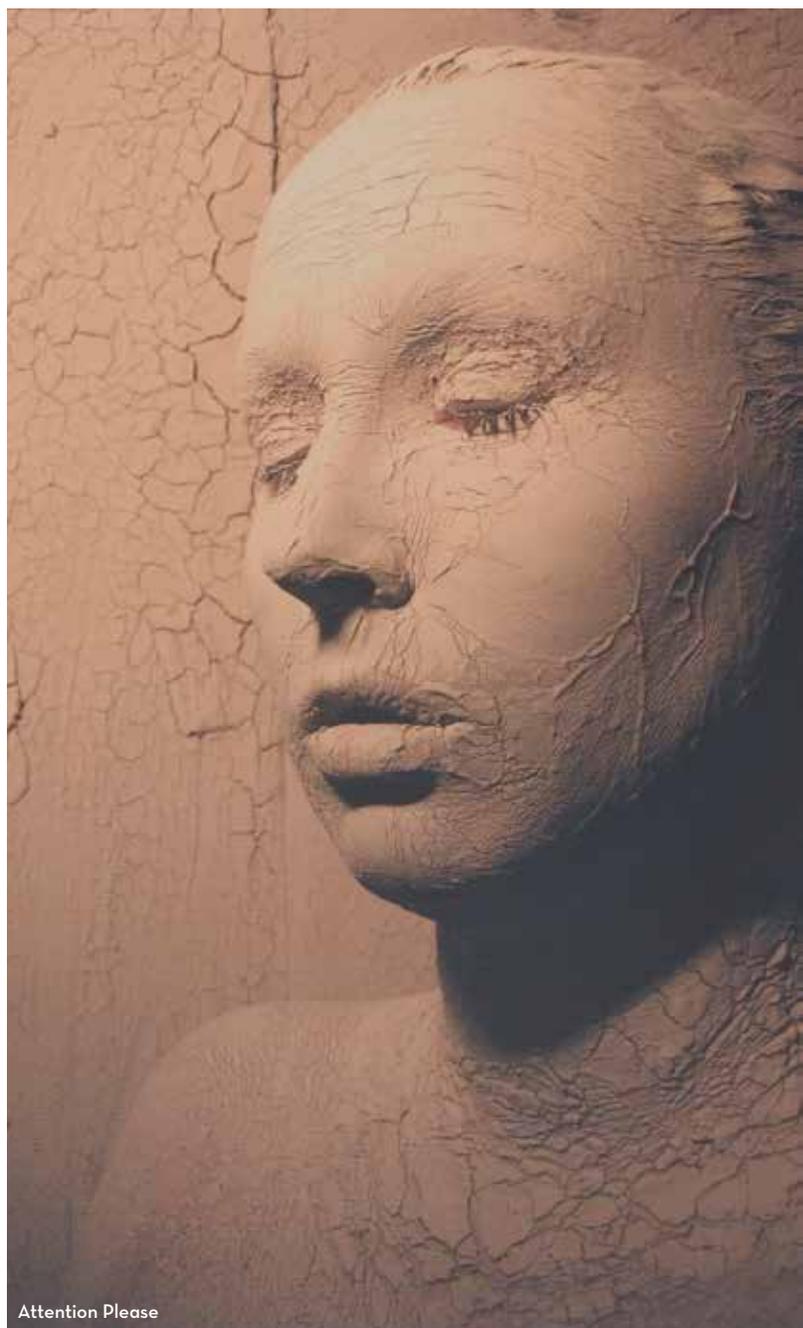


TAGGED FEATURES ART FROM BODY SCANS

U of A Assistant Professor of Printmaking, Marilène Oliver, exhibited her unique sculptures at her exhibit, *Tagged*, at the FAB Gallery Oct. 24 to Nov. 10. Using various scanning technologies such as MRI, CT and PET, Oliver created a series of compelling artwork to challenge how we materially contemplate our increasingly digitized lives.

EXPLORING FIRST NATIONS IDENTITY IN ATTENTION PLEASE

An exhibition of work by Tanya Harnett, an artist and U of A professor in the Department of Art and Design and the Faculty of Native Studies. A member of the Carry-The-Kettle First Nations in Saskatchewan, Harnett's powerful photo art was generously loaned to the FAB Gallery from the Alberta Foundation for the Arts as part of her *Attention Please* exhibit (Oct. 24 to Nov. 10). *Attention Please* takes a hard look at the meaning of First Nations identity and its relationship with Canada 150.



Attention Please

Announcement



Dr. Vincent Georgie
Director, School of Creative Arts,
University of Windsor

As the School of Creative Arts (music; visual arts; visual arts & the built environment; film & media arts; media art histories & visual culture; MFA) prepares to move into its new downtown campus in the historic former Windsor Armouries and a new building on Freedom Way, it welcomes its new director, Dr. Vincent Georgie.

DR. VINCENT GEORGIE

The new School of Creative Arts (SoCA) is made up of a completely re-imagined historic Windsor Armouries and a new building adjacent to it on Freedom Way. The campus is located one block east of Ouellette Avenue off University Avenue in downtown Windsor.

As a downtown campus, the new school will position students to work alongside the Windsor Symphony Orchestra, have immediate access to the Art Gallery of Windsor, Capitol Theatre, and the Windsor International Film Festival, along with other



University of Windsor
School of Creative Arts

partners in the arts community.

"SoCA's new home in downtown Windsor brings world-class facilities for our students, and represents an enormous investment in the Creative Arts," says Dr. Georgie. "This type of commitment is nothing short of visionary. Our students will be dazzled and inspired in equal measure." His focus as director is to ensure that students have an excellent educational experience at the school.

Dr. Georgie's research focuses on the marketing of arts and culture – film, theatre, television – focusing on implications for consumer behaviour, electronic commerce, advertising and international marketing. He has served as executive director of the Windsor International Film Festival since 2013. For many years, he has taken selected marketing students to the Oscars in Hollywood to get a "behind-the-scenes" view of the business of the movies.

Dr. Georgie, a marketing professor in the Odette School of Business, was one of two recipients of the 2016 Alumni Award for Distinguished Contributions to University Teaching. This award was established in 1987 to honour and recognize exemplary teaching on campus and to provide incentive and encouragement for achieving excellence in this field.

"Ensuring SoCA students have a quality and engaging student experience is the top priority. With a dedicated and accomplished faculty and staff, we want to push the Creative Arts forward in both discipline-specific excellence and interdisciplinary innovations. Again, everything comes down to what makes for a great student experience."

SOCAS NEW DOWNTOWN CAMPUS

"The original building is a classic heavy, late-19th-century Romanesque structure which evokes a really solid presence in the city," Craig Goodman said, a principal architect with CS&P Architects. "Now walking by on the sidewalk, you'll be able to look inside and see big, lofty studio spaces teeming with activity, and it'll be really inviting."

Anchored in the city's core, the Armouries' orig-



Freedom Way, Looking North



inal purpose was to train the area's men and women heading off to war. Soon, that fortified building will transform into a captivating space that inspires today's students and prepares them to head off into a variety of creative careers.

Over the last four years, workers have rebuilt the 46,000-square-foot edifice into a 66,000-square-foot hub for creativity. That creativity will flow out of the building and connect to the newly constructed 20,000 square-foot Freedom Way building adjacent to the Armouries.

"The traditional as well as transdisciplinary approaches to the arts pursued in these buildings will make them some of the most exciting academic creative spaces in Canada," says Dr. Marcello Guarini, Dean, Faculty of Arts Humanities and Social Sciences.

Every square inch of the Armouries has been carefully considered to pay homage to the building's

historic past as it ushers in the future. New windows were custom built to match the original look of the building. The bricks that line the interior of the building have had layers of paint scraped away while nearly every brick in the structure has had to be repointed. Twelve thousand bricks from the 1935 south addition were dismantled, cleaned and re-installed to clad the new addition that wraps around the new lecture and recital hall.

About 500 students, faculty and staff will move to the new Armouries and Freedom Way buildings.

The new building will boast film production studios, editing suites, a sonic art studio, and making studios for sculpture, metal and woodworking.

The Armouries will house 12 practice rooms for musicians, a performance hall, rehearsal hall, a library, classrooms, offices, a keyboard and computer lab, photography and painting studios, and the visual arts and the built environment (VABE) studio.

Ryerson

FCAD focused on #CreativeCanada

One of our newest members, the Ryerson University's Faculty of Communication and Design (FCAD), has had a busy month following Minister of Canadian Heritage Melanie Joly's vision for a creative Canada. Following the announcement, Dean Charles Falzon, a media veteran and member of the Minister's advisory board, appeared on news outlets across Canada explaining why this announcement will be a positive disruption for the future of the creative sectors and for students entering these creative fields. As was announced, FCAD's School of



Faculty of
Communication
& Design

Journalism will become a pivotal part in supporting that future, with a partnership between the DMZ and Facebook to launch Canada's first news incubator.

FCAD's Forum for Cultural Strategies continued the discussion by bringing together policy advisors for a lively round table discussion on the announcement. The pros and cons and the effects it will have on our cultural policies will be featured in The Forums first annual publication – FORA is expected to be released later this month.

University of Saskatchewan



Photo: S.E. Grummett

Saskatoon play chosen for Singapore festival

An acclaimed stage play developed by faculty and alumni of the University of Saskatchewan will represent Canada at an international fringe festival in Singapore this January.

Displaced, a story of three female refugees fleeing to Canada at different points in history, was co-written

by Department of Drama Associate Professor Natasha Martina (with Sue Mythen). After several successful performances in Canada, the play caught the attention of the M1 Singapore Fringe Festival, which selected it to be presented at its Jan. 17–28 festival in 2018 as one of four highlighted shows from around the world.

Full article: http://artsandscience.usask.ca/news/articles/1584/Saskatoon_play_chosen_for_Singapore_festival