**CANADIAN ASSOCIATION OF FINE ARTS DEANS
2021 VIRTUAL CONFERENCE ITINERARY
SEPTEMBER 30TH AND OCTOBER 1ST, 2021
ALL TIMES LISTED AS CENTRAL TIME**

**OUR FUTURE IS TOMMOROW
"The future is already here, it's just not already distributed."**

Day 1 – September 30th, 2021

9:45 AM – 10:50 AM Central: Opening Session

9:45 AM   Indigenous welcome
                 By: Carl Stone

10:00 AM   Board introductions with individual territorial land acknowledgements

Dr. Edward Jurkowski, Chair

Dr. Edward Jurkowski is chair of the Board of Directors of CAFAD. Since 2019 he has been Dean of the Desautels Faculty of Music, University of Manitoba, and recently also the Acting Director of the School of Art.

The University of Manitoba campuses are located on original lands of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and on the homeland of the Métis Nation.

Rae Staseson, Vice Chair

Rae Staseson, Dean of the Faculty of Media, Art, and Performance at the University of Regina, has been working in post-secondary education for more than two decades. A visual and media artist, whose work is represented in the collections of the National Gallery of Canada, the Walker Art Center, and the Saskatchewan Arts Board, among others, including private collections. Staseson's work has been exhibited or screened in more than a dozen countries in such venues as the Center for Contemporary Art in Los Angeles, Harvard Film Archive, Carillo Gil Musuem in Mexico City, Mendel Art Gallery, among others. Staseson spent 15 years working at Concordia University's Department of Communication Studies, where she served as Chair for five years, opened the Media Gallery, and was

instrumental in securing two CRC positions. She joined the University of Regina in 2014 and rebranded the Faculty of Fine Arts as Media, Art, and Performance (MAP) in 2016. Staseson has been committed to increasing international recruitment, and she helped to make the University of Regina the most active Canadian university in Mexico. Staseson is Vice-Chair of the CAFAD Board, and is in her second term as a board member with Saskatchewan Arts Board.

The University of Regina, with three federated colleges, and the First Nations University of Canada, is situated on Treaty 4 lands with a presence in Treaty 6. These are the territories of the nêhiyawak, Anihšināpēk, Dakota, Lakota, and Nakoda, and the homeland of the Métis/Michif Nation. Today, these lands continue to be the shared Territory of many diverse peoples from near and far.

Gordon Smith, Treasurer

Gordon E. Smith is professor of ethnomusicology at Queen's University. Formerly Director of the School of Music, he is currently Vice-Dean in the Faculty of Arts and Science at Queen's, a position which he will leave in July 2021 after ten years. He will then be on extended administrative leave during which he plans to continue his research, which is focused on music in Indigenous contexts, with particular emphasis on intergenerational connections around music, resurgence and healing in Mi'kmaw communities in Cape Breton Island, Nova Scotia.

Queen's University is situated on the territory of the Haudenosaunee and Anishinaabek. Ne Queen's University e'tho nońwe nikanónhsote tsi nońwe ne Haudenasaunee tánon Anishinaabek tehatihsnónhsahere ne óhontsa. Gimaakwe Gchi-gkinoomaagegamig atemagad Naadowe miinwaa Anishinaabe aking.

Dr. Allan Gilliland, Member at Large

Dr. Allan Gilliland has had a distinguished career as an administrator, educator, and composer. He is currently the Dean of Fine Arts and Communications at MacEwan University. He has taught at the University of Alberta, the University of Edinburgh, Red Deer College, and MacEwan University, where he was head of composition from 2004-2016 and chair of music from 2012-2016. As a composer, Allan has written music for orchestra, choir, big band, film, television, and theatre. His music appears on over 30 CD's including three, *Collaborations*, *O Music*, and *Dreaming: The Prague Sessions*, dedicated entirely to his music. For five years, he was Composer-in-Residence with the Edmonton Symphony Orchestra.

ᐊᒥᐢᑲᐧᒌᐋᐧᐢᑲᐦᐃᑲᐣ (Amiskwacîwâskahikan), Treaty 6 Territory
We acknowledge that the land on which we gather in Treaty Six Territory is the traditional gathering place for many Indigenous people. We honour and respect the

history, languages, ceremonies and culture of the First Nations, Métis and Inuit who call this territory home.

Annie Gérin, Member at Large

Accomplished scholar and administrator Annie Gérin is the dean of the Faculty of Fine Arts at Concordia University. Fluent in English, French and Russian, she holds a PhD in the History of Art and Cultural Studies from the University of Leeds. She has published extensively and is well-known for her research in Canadian and Soviet art in the 20th and 21st centuries. In 2019, the Universities Art Association of Canada gave her a Recognition Award in honour of her exceptional contributions to the association and her unwavering commitment to its professional ideals.

Chercheuse et gestionnaire accomplie, Annie Gérin est doyenne de la Faculté des beaux-arts de l'Université Concordia. Titulaire d'un doctorat en histoire de l'art et en études culturelles de l'Université de Leeds, elle parle couramment le français, l'anglais et le russe. Mme Gérin est l'auteure de nombreuses publications; sa réputation de chercheuse en arts canadien et soviétique des 20ᵉ et 21ᵉ siècles n'est plus à faire. En 2019, l'Association d'art des universités du Canada lui décernait un prix pour son apport exceptionnel à l'association, de même que son engagement indéfectible à l'égard des valeurs et idéaux professionnels du regroupement.

Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtià:ke/Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal comm

Kyla Mallett, Member at Large

Kyla Mallett is the Dean of the Audain Faculty of Art at Emily Carr University in Vancouver, BC. Prior to this appointment, she was Associate Professor in the Faculty of Art, teaching primarily in Photography, Art and Text, and Graduate Studies. She has served as Assistant Dean of Curriculum, and of Public Engagement in the Audain Faculty of Art, and Assistant Dean of Research and Collaborations in the Faculty of Culture and Community. She completed her MFA at UBC in 2004, and her BFA at Emily Carr in 2000.

Territorial Acknowledgement: I respectfully acknowledge that Emily Carr University is situated on unceded, traditional and ancestral xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh Úxwumixw (Squamish), and səl̓ilw̓ətaʔɬ (Tsleil-Waututh) territories.

Stephen Foster, Member at Large

Stephen Foster is an electronic media artist and researcher of mixed Haida and European heritage whose work deals with issues of Indigenous representation in popular culture through personal narrative. Foster's multi-channel video and interactive video installations, photography and single channel video works have been presented in galleries and film and media festivals across Canada as well as in New Zealand, Sweden, Germany and the United States. He has presented lectures and has participated on panels for new media, video art and contemporary Indigenous art at national and international venues. Currently, Foster is the Dean, Faculty of Art at the Ontario College of Art and Design University (OCADU) in Toronto. Before moving to OCADU he served as Head of the Creative Studies Department was Associate Dean of Graduate Studies and Research, both at UBC Okanagan University.

Foster's interactive installation entitled *The Prince George Métis Elders' Documentary Project* has been exhibited at various galleries and festivals and in 2009 the project was nominated for the Best New Media Work at the ImagineNative Film and Media Arts Festival in Toronto. His interactive web-art project entitled *Kiss and Tell* was also nominated in 2010 at ImagineNative and has been collected by NT2 at the Université du Québec à Montréal. His current projects include a multi-phase digital photo and interactive video installation project entitled *Re-mediating E.S. Curtis Project,* which has been exhibited at variety of galleries in BC including the Kelowna Art Gallery, the Vernon Public Art Gallery in 2013 as well as the Surrey Art Gallery and Kootney Art Gallery in 2015 and 2017 respectively. Recently, Foster has participated in the group exhibition at the Tacoma Art Museum, entitled *Native Portraiture: Power and Perception (2019-2021)*, where he exhibited two large scale lightboxes from the *Remediating E.S. Curtis Project: Toy Portrait* series. In 2017 He participated in the exhibition *Transformer: Native Art in Light and Sound* at the Smithsonian National Museum of the American Indian in New York. The exhibition included the interactive audio and video installation, *Raven Brings the Light*, which was purchased by the Smithsonian in 2019. Stephen Foster continues to create new work in photography, video and sound while he fulfills his role as a Dean in Canada's oldest and largest post-secondary art school.

OCAD University acknowledges the ancestral and traditional territories of the Mississaugas of the Credit, the Haudenosaunee, the Anishnaabe and the Huron-Wendat, who are the original owners and custodians of the land on which we live, work and create.

Dr. Caroline Langill, Member at Large

Dr. Caroline Seck Langill is a writer and curator whose academic scholarship and curatorial work looks at the intersections between art and science, as well as the related fields of new media art history, criticism and preservation. Her interests in non-canonical art histories have led her to writing and exhibition-making that challenges disciplinary constraints. Her publication, Curating Lively Objects: Exhibitions Beyond Disciplines (2021), co-edited with Dr. Lizzie Muller, is forthcoming from Routledge. As Dean of Liberal Arts and Sciences and the School of Interdisciplinary Arts, Dr. Langill played a key role in the development of the university's academic plan which prioritized decolonization, sustainability and Indigenous Knowledge. She has carried these principles forward to her work as Vice-President Academic and Provost, and is co-chair, with Janice Hill (Queen's U), of the Joint Committee of the Ontario Council of Academic Vice-Presidents and Reference Group on Aboriginal Education.

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10:10 AM   Opening remarks to speak to the history of the 1920's Spanish Flu Post Pandemic
Dr. Magda Fahrni, UQAM
"The End of the Epidemic: Assessing the Sociocultural Impact of Pandemic Influenza in Canada, 1918-1920"
~15 minutes~

Professor Magda Fahrni teaches women's history, family history, and the history of twentieth-century Québec and Canada at the Université du Québec à Montréal. She is the author of numerous books and articles and has a longstanding interest in the history of health and welfare. She is the co-editor, with Esyllt W. Jones, of *Epidemic Encounters: Influenza, Society, and Culture in Canada, 1918-20* (Vancouver: UBC Press, 2012).

Jessica Zimmerman, OCAD University
"Challenges, Changes and Resilience: The 1918 influenza pandemic and its impact on provincial education and the Ontario College of Art"
~15 minutes~

Jessica Zimmerman is the Archivist at OCAD University where she maintains a collection of unique historical value. With a focus on heritage and community-based practice, she has previously directed the Jewish Public Library Archives in Montreal, Quebec. Jessica has Master's degrees from both McGill University (MLIS) and the Amsterdam University of the Arts (MA Museology). Furthermore, Jessica has previous training from the State Hermitage Museum in Saint Petersburg, Russia.

10:40 AM   Questions and Answers

10:50-11:00 AM Break

11:00 AM – 1:00 PM Central: Visionary Panel
Post COVID Discussion: What will the future of the arts look like? How do we rebuild audiences?
Speakers from Fine Arts, theatre, music, and drama

11:00 AM   Three speakers at 20 minutes each
                Speakers: David Fancy, Jason Lewis, and Tricia Baldwin

Jason Edward Lewis is a digital media theorist, poet, and software designer. He founded Obx Laboratory for Experimental Media, where he conducts research/creation projects exploring computation as a creative and cultural material. Lewis is deeply committed to developing intriguing new forms of expression by working on conceptual, critical, creative and technical levels simultaneously. He is the University Research Chair in Computational Media and the Indigenous Future Imaginary as well as Professor of Computation Arts at Concordia University, Montreal. Born and raised in northern California, Lewis is Hawaiian and Samoan.

Lewis directs the Initiative for Indigenous Futures, and co-directs the Indigenous Futures Research Centre, the Indigenous Protocol and AI Workshops, the Aboriginal Territories in Cyberspace research network, and the Skins Workshops on Aboriginal Storytelling and Video Game Design.

Lewis' creative and production work has been featured at Ars Electronica, Mobilefest, Elektra, Urban Screens, ISEA, SIGGRAPH, and FILE, among other venues, and has been recognized with the inaugural Robert Coover Award for Best Work of Electronic Literature, two Prix Ars Electronica Honorable Mentions, several imagineNATIVE Best New Media awards and six solo exhibitions. His research interests include emergent media theory and history, and methodologies for conducting art-led technology research. In addition to being lead author on the award-winning "Making Kin with the Machines" essay and editor of the groundbreaking *Indigenous Protocol and Artificial Intelligence Position Paper*, he has contributed to chapters in collected editions covering Indigenous futures, mobile media, video game design, machinima and experimental pedagogy with Indigenous communities.

Lewis has worked in a range of industrial research settings, including Interval Research, US West's Advanced Technology Group, and the Institute for Research on Learning, and, at the turn of the century, he founded and ran a research studio for the venture capital firm Arts Alliance.

Lewis is a current ISO-MIT Co-Creation Lab Fellow, a former Trudeau Fellow and a former Carnegie Fellow. He received a B.S. in Symbolic Systems (Cognitive Science) and B.A. in German Studies (Philosophy) from Stanford University, and an M.Phil. in Design from the Royal College of Art.

Tricia Baldwin became the Director of the Isabel Bader Centre for the Performing Arts ('the Isabel') at Queen's University in 2014. She curates the multi-disciplinary presentation series and has established the Isabel as an arts incubator for new works, the Ka'tarohkwi Festival of Indigenous Arts with curator Dylan Robinson, the Isabel Human Rights Arts Festival, and national competitions. She has championed the high fidelity transition to the multi-platform world of the arts during COVID-19. Tricia is the co-creator of Queen's University's new M.A. in Arts Leadership program with Queen's Dan School of Drama and Music. Prior to the Isabel, Tricia Baldwin was the Managing Director of Tafelmusik from 2000 to 2014. The orchestra undertook over 50 national and international tours, created 20 recordings and films that garnered significant industry awards and nominations that led to the launching of its recording label and digital concert hall, established artist training programs attracting pre-professional musicians from around the world, and undertook a successful $3M venue renovation. Prior to Tafelmusik, she was the Executive Director of Ballet British Columbia and General Manager of the Kingston Symphony. Tricia received her Bachelor of Music (University of Toronto) and her MBA (York University). Tricia Baldwin has been awarded the Canada Council for the Arts' John Hobday Award in Arts Management and the Queen's Human Rights Initiative Award. She has been a panel advisor/juror/assessor for Canada's JUNO Awards, Canada Council for the Arts, Ontario Arts Council, Manitoba Arts Council, City of Toronto Cultural Services, and the Department of Canadian Heritage.

David Fancy, PhD is Professor and Chair in the Department of Dramatic Arts, Brock University. He brings his philosophical interests in immanentist thought to performance studies, science and technology studies, and critical disability studies. Recent publications include Fancy, David, and Hans Skott-Myhre, Eds. Immanence, *Politics and the Aesthetic: Thinking Revolt in the 21st Century*. McGill-Queens University Press, 2019; Fancy, David, and Lillian Manzour Eds. *Teatro de Tres Americas: Antología Norte*. Ediciones Sin Paredes, 2020; and Fancy, David, and Conrad Alexandrowicz (eds). *Theatre Pedagogy in an Era of Climate Crisis*. Routledge, 2021. Fancy has an extensive practice as a playwright and director of theatre, opera, and circus; he is the editor of a website on the subject of actor training and diversities.

12:00 PM   Breakout Session Conversations following the Visionary Panel Discussion

1:00-2:00 PM   Break

2:00 – 4:30 PM Central: Session 1 - "Centering Social Justice in Academia"

2:00 PM   Facilitated talk (20-25 minutes by each speaker) followed by breakout discussions
Leading with Art: Carving Out New Pathways to Transformational Change

Speaker: Laura Hynes
A Fulbright scholar in Paris, soprano Laura Hynes has performed repertoire ranging from baroque opera with Les Arts Florissants to "classical cabaret" on French television and radio. She has sung throughout Europe and North America, in venues including New York's Alice Tully Hall, the Barbican in London, and the Châtelet in Paris, among others. Hynes is currently an Associate Professor of Voice at the University of Calgary, pursuing research at the intersection of music, social justice, and theatre (*Raise Your Voice, Key of T*), with a keenness for collaborations with living composers. She holds degrees from the University of Minnesota (DMA) where she was the Dominick Argento Fellow, the Paris Conservatory (Cycle de perfectionnement), the Cincinnati College-Conservatory of Music (MM), and Miami University (BM). She is also currently pursuing Alexander Technique teacher training through the Balance Arts Center in New York City.

Speaker: Carla Rice

Carla Rice is Professor and Canada Research Chair in the College of Social and Applied Human Sciences at the University of Guelph, specializing in neo-materialist theory, embodiment and difference, fat and disability studies, and creative methodologies. She founded Re-Vision: The Centre for Art and Social Justice as an arts-informed research centre with a mandate to foster social well-being, equity, and justice. Currently Rice is Principal Investigator and Co-Director (with Dr. Eliza Chandler) of Bodies in Translation: Activist Art, Technology and Access to Life, a SSHRC-funded Partnership Grant that seeks to cultivate disabled, d/Deaf, fat, Mad, and aging arts using a decolonizing lens through engaging with many community and institutional partners. She has received awards for research, teaching, and mentorship, and has written on embodied difference, non-normative cultures, de-colonizing education, disability arts, and accessibility and inclusion. More information about the Re-Vision Centre can be found at: https://projectrevision.ca/ and about Bodies in Translation at: https://bodiesintranslation.ca/.

| 2:45 PM | Breakout Discussions |
| 4:30 PM | Informal Reception |

Day 2 – October 1st, 2021

10:00 – 12:30 PM Central: Session 2 - "Mentorship and Leadership Challenges in Academia Today"

10:00 AM   **Speaker: Elizabeth (Dori) Tunstall**
Decolonizing Design: Six Steps for Change
20-minute talk

Elizabeth (Dori) Tunstall is a design anthropologist, public intellectual, and design advocate who works at the intersections of critical theory, culture, and design. As Dean of Design at Ontario College of Art and Design University, she is the first black and black female dean of a faculty of design. She leads the Cultures-Based Innovation Initiative focused on using old ways of knowing to drive innovation processes that directly benefit communities.

With a global career, Dori served as Associate Professor of Design Anthropology and Associate Dean at Swinburne University in Australia. She wrote the biweekly column Un-Design for The Conversation Australia. In the U.S., she taught at the University of Illinois at Chicago. She organized the U.S. National Design Policy Initiative and served as a director of Design for Democracy. Industry positions included UX strategists for Sapient Corporation and Arc Worldwide. Dori holds a Ph.D. in Anthropology from Stanford University and a BA in Anthropology from Bryn Mawr College.

Speaker: Dr. Gage Averill
(Academic) Leaders in Dangerous Times
20-minute talk

Dr. Gage Averill is an ethnomusicologist (PhD 1989, University of Washington) who has worked primarily on popular culture of the Americas with a focus on African diasporic influences. He is the former President of the Society for Ethnomusicology, the leading organization in the field.

His research has been dominated by three major research areas: 1) Haitian popular music and its relationship to questions of power (how music is utilized to support power regimes, how it contests and challenges the powerful, and how deeply its production and dissemination are woven into the political-economy); 2) American barbershop harmony, including its social history, racial and gender issues, its revival, and its relationship to forms of American nostalgia; 3) the thousands of recordings made by Alan Lomax in Haiti in the mid 1930s and what they reveal about Haitian traditional culture in the period after the end of American occupation. He has also written on culture industries, applied ethnomusicology, Trinidadian steelbands, world music ensembles, Alan Lomax's metrics projects, and music and militarism.

His book on barbershop singing (*Four Parts, No Waiting: A Social History of American Barbershop Harmony,* Oxford 2003) won best book prizes from the Society for Ethnomusicology and the Society for American Music, and his book on Haitian popular music and power (*A Day for the Hunter: A Day for the Prey: Popular Music and Power in Haiti,* Chicago 1997) was awarded a best book prize by the Association for Recorded Sound Collections. His 10-CD boxed set of music, film, and accompanying books, called *Alan Lomax in Haiti, 1936-37* was an Outstanding Project for 2010 by the Clinton Global Initiative and received two Grammy Nominations.

Since 2000, he has served in academic administrative positions: Chair of Music at NYU, Dean of the Faculty of Music at the University of Toronto, Dean and Vice-Principal Academic for the Mississauga Campus of the University of Toronto, and since 2010 as Dean of the Faculty of Arts (Social Sciences, Humanities and the Creative and Performing Arts) at the University of British Columbia.

Professor Averill has consulted for the Ford Foundation, the National Endowment for the Arts, the Smithsonian Institute, the Organization of American States, the Fulbright Foundation, and for films, festivals, and copyright cases. For fun he kayaks, bikes, writes/performs songs, and works on construction projects.

10:40 AM   Breakout Session in small groups, separated by Deans and Associate/Assistant Deans
                Breakout topics:
                How do we build capacity?
                Building BIPOC representation in leadership opportunities?
                Managing with limited resources?

11:30–11:40 PM Break

11:40 AM   Bringing everyone back together for discussion

12:30-1:15 PM Lunch Break

1:15 – 2:00 PM Roundtable Discussions (possibility of using https://www.wonder.me/)

2:00 – 3:00 PM Annual General Meeting
                (agenda and materials are separate)

3:00 PM   Adjournment