

Shumka Centre for
Creative Entrepreneurship

Phase One Report

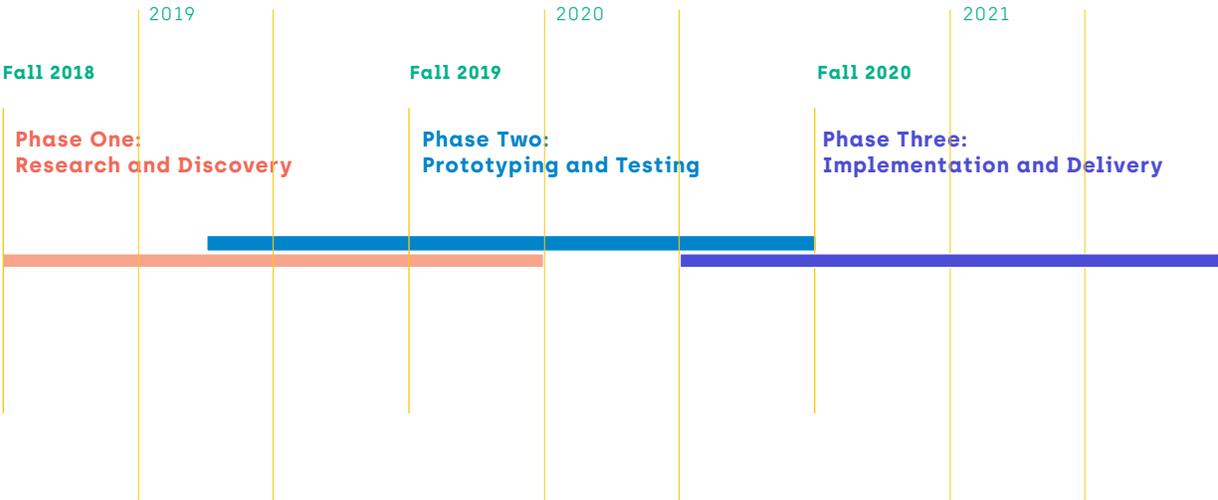
March 25 2019

The Shumka Centre for Creative Entrepreneurship is an emerging project of Living Labs at Emily Carr University of Art + Design in Vancouver, Canada.

The intent of the Shumka Centre is to foster the movement of artists and designers into systems and situations where their work and ideas can have the most impact. The centre aims to establish a place where artists and designers can find community and knowledge as well as connection to the resources they need to launch their projects: products, companies, events, curatorial initiatives, non-profit organizations, or other initiatives.

The following report summarizes findings from Phase One of the Shumka Centre's development.

Initiated in 2018, the development of the Shumka Centre can be broadly described in three phases:



Phase One, Research and Discovery (Fall 2018 - Fall 2019) includes internal and external consultation processes, case studies and other precedent research, and an institutional audit of existing initiatives, challenges, and opportunities.

Phase Two, Prototyping and Testing (Spring 2019 - Fall 2020) will develop pilot initiatives, establish new collaborations and prototype/test programming ideas that emerge from Phase One findings.

Phase Three, Implementation and Delivery (Summer 2020 - Spring 2021) will utilize findings from Phase Two to establish and implement stable programming, build capacity for the centre, and deepen internal and external identity and relationships.

Approach

Phase One: Research and Discovery utilized a generative approach with the following stages and objectives:

Connect with internal stakeholder groups including faculty, staff, undergraduate students and graduate students to gain an institutional overview and broader understanding of the specific problem spaces as held by our specific communities

Develop outreach that draws from the full spectrum of perspectives and practices, with the additional goal of focusing on emergent contemporary or hybrid conditions or practices emerging from our student communities

Develop connective programs, strategies or recommendations to fill gaps while considering the full context of the space as identified by key internal institutional stakeholders

Refine recommendations and align them with principles identified in the new strategic plan in collaboration with internal stakeholders

Aim to collaborate and connect, rather than centralize, new work through this initiative; discover the true form of an expanded context across existing activities that connect to ‘professional practice’, and build from our own narratives of strength when ideating in this area of work

Prioritize recommendations and identify a selection of recommendations/initiatives/new programs that can be prototyped or tested in the short and medium term, focusing on identifying how these activities feed into each other

Bring these proposed activities back to key internal stakeholders for further feedback in the form of (1) a presentation to Academic Affairs on Feb 20, 2019 (2) this written report, through which we invite specific feedback on these findings and our proposed future activities

In the Fall of 2018, the Shumka Centre began a range of internal consultation and information gathering, including:

Faculty and Staff Consultation Meetings

(23 Emily Carr faculty and staff in one-on-one or small group meetings)

Institutional Audit and Mapping

Student Focus Groups, Co-Creation Sessions, and Dialogues

(16 focus groups and co-creation sessions that engaged a total of 225 students)



Student Focus Groups, Co-Creation Sessions, and Dialogues

We hosted 16 focus groups, co-creation sessions and dialogues that engaged a total of 225 students from a cross section of disciplinary programs.

These sessions engaged small groups of students in structured conversations that addressed three broad areas: (1) project terrain, (2) barriers and (3) personal/contextual conditions.



Findings from Students

Project Terrain: Students were asked to walk through the process of actualizing a real or theoretical creative project.

This allowed us to characterize the student projects as a kind of survey of what sorts of projects students would be interested in actualizing, bringing to life, or launching, as well as to map barriers. Student project ideas included:

- Producing events as a means to build new audiences for art; organizing art parties, showcasing local artwork through events, spaces, publications, co-working, digital platforms, social gatherings
- Launching social impact or social mission-driven organizations such as cafes or non-profits that encompass art and design in their environment and/or community
- Create tools and platforms, both analogue and digital, to improve the lives of people and the health of communities, bringing creative energies to areas such as education
- Launch a design agency, small business, company, or consultancy such as a mural consultancy
- Launch a product line or license a product or technology, product or system such as a system for magnetic buckles, a modular packing system for air travel
- Project to use old technologies in new applications for producing sustainable clothing
- Design furniture; design small home appliances
- Initiatives to promote artists and emerging creative talent
- Write a children's book
- Develop or find a grounding in a research context geared toward material exploration
- Work in game design; work in anime
- Travel; work in fashion; work abroad
- Create new structures within school experience for peer review; create new structures within school for building specific skills; create easier access to shops at school
- Work in the public sector

Barriers: Identify the places in the journey where students encounter or identify difficulties or barriers that they feel would prevent them from moving ahead.

Barriers or gaps that were identified:

- How to contextualize one's art or design practice in a real world setting, as it relates not so much to identity but your community of practice and the specific modes you will use in order to make it financially sustainable;
- How to "make things real"; how to locate or identify real world project examples and role models;
- How to network; access mentors; set goals;
- How to fundraise; pitch; make proposals for different contexts; give presentations; communicate ideas to different types of stakeholders; communicate with investors; produce contracts
- How to run a meeting; build a team; keep a project team together over a medium or long term project or endeavour;
- How to access knowledge about engaging customers or clients, finances and accounting; engage large groups of people (whether audience or customers) in a project; how to effectively elicit and handle community input;
- How to consider, map out, leverage, or build audience using social media channels and how this integrates with financial support or monetization; how to master social online platforms such a Shopify and Etsy as a means to reach a market; how video and other storytelling can be used to advance an art or design practice
- How to determine the commercial or financial viability of a project, initiative or enterprise; make decisions against different vectors such as financial, operational, or efficiency; navigate real world systems such as business, manufacturing, or software development; best practices for product development as an independent maker; how to think about logistics including importing/exporting of goods and processing orders; how to secure physical production space, identify sustainable, local material supplies, obtain venues for presentation of works and products that align to values;
- How to decide whether to operate independently or when to collaborate or join existing businesses, projects or frameworks;
- How to structure a collaboration or partnership, when to collaborate with

expertise outside of your own skill set (marketing or communications, technical, financial); how to structure collaborative projects across disciplines like art and science

- How to deal with IP in an efficient administrative and cost-effective way
- Project management; budgeting, reporting
- How to use digital productivity tools toward efficient business, community, and communication workflows
- How to code
- Best practices for documentation and archiving; managing websites; shortcuts

Personal & Contextual conditions: “Checking-in” using both structured and unstructured feedback from current students as a way to take the temperature of the student body in relation to the personal context surrounding professional aspirations and goals

Personal contexts preventing self-agency:

- Fear of the unknown; fear of making the wrong decisions; fear of failure
- Lack of time; lack of tools
- Self-doubt; concerns about personal competencies; lack of external validation
- Uncertainty about the job market; anxiety about finances and the viability of creative practice
- Uncertainty about what one really needs to learn, and where one might connect with others in terms of skills or skill-development
- Desire to bridge business and design; how to combine passion and work; whether to aim for a ‘lifestyle’ career or a high impact career; how to create work/life balance; how to find like-minded communities; how and whether to monetize your artistic practice or hive off practice from “day job” contexts
- Desire to improve interpersonal communications; build confidence
- Global conditions of immigration; family conditions; language barriers; desire to achieve greater cross-cultural effect
- Desire to enact significant social change

Observations and Conclusions

Identity, culture and connection play a role in the production of student agency and therefore empowerment. Some of the concerns or barriers of student agency seem to stem from students' personal blockages or issues relating to confidence, while other barriers may be approached institutionally. For example when it comes to forming identity as a creative practitioner, we see a place for situating oneself within a community of practice through role modelling, research, and mentorship that aligns with highly aspirational goals - however the tools to get there should be purposefully developed to be practical, short form, and incremental.

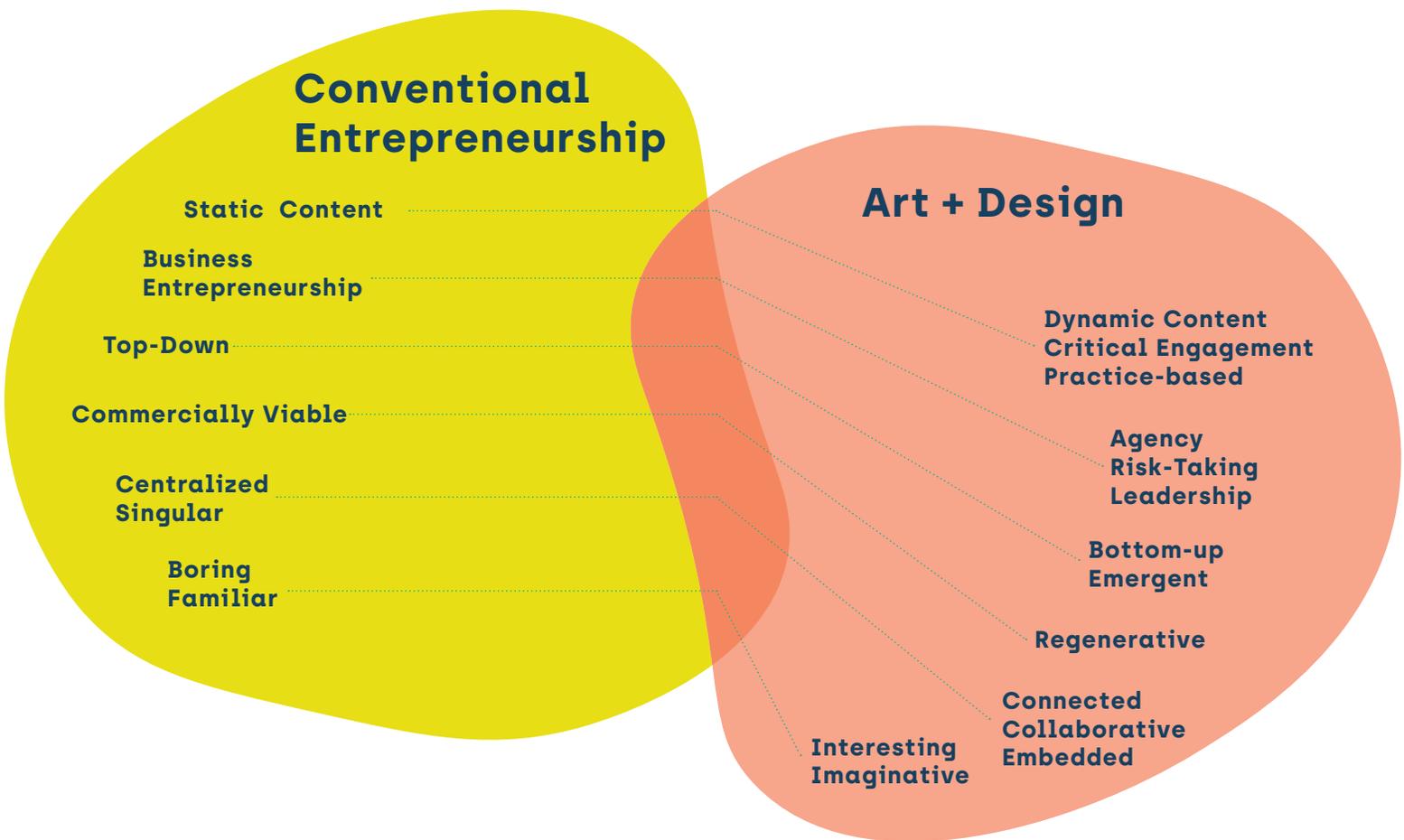
Students often “don't know what they don't know”, meaning that many students do not have the tools they need in order to properly assess where or how they will fit into the world upon graduation.

Student research showed that the word entrepreneurship currently excludes many constituents within the student body including introverts, multilingual and international students, non-males and artists.

Further, we find that this terms is overly identified with male experience and that it does not adequately align with contemporary discourses of art or design, relating mainly to a relatively narrow lens relating to the creative industries that is not a major focus of communities of practice at Emily Carr.

Paradigm Shift

Collected findings from internal consultation revealed the need to distinguish and define this work as distinctly different than the conventional landscapes of entrepreneurship and to explore a set of characteristics inherent to art and design.



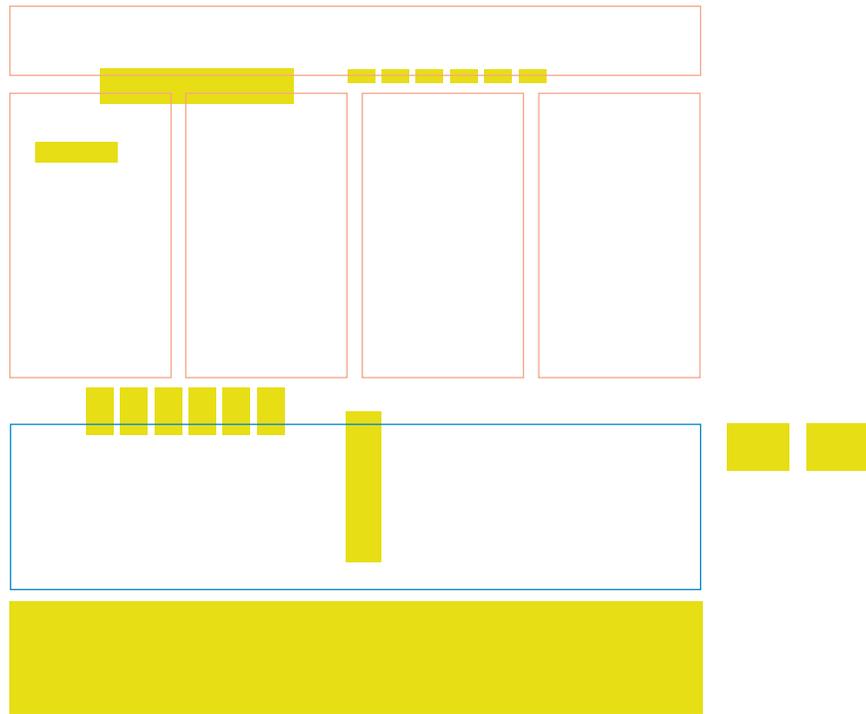
Values

Through this consultative work, a broad set of values has emerged that help inform new programming initiatives.



Prototypes and Test Initiatives

Based on our findings from Phase One, we are proposing to collaborate across the institution to develop the following prototypes and test initiatives.



Test Initiatives

Satellite

Develop and then test a partnered or networked incubator program model, drawing from some familiar structures in visual arts such as the Artist-in-Residence model and familiar structures in mainstream business such as co-working or accelerator programs. Explore different possibilities and potentials for the Shumka Centre to operate through partnered cohorts that support individual artists and designers to “take the next step” in launching or growing an initiative. Create an applied test of how to provide mentorship and attach other resources to those residents, for example promotion, evaluation, storytelling, digital strategy, product or audience testing, funding, or interconnection, and document these formations to locate best practices. Surface or develop insights on how to best locate graduating students in local partnered contexts while simultaneously creating documentation of a specific co-working model.

ACTION: Pilot program to run as part of Shumka Centre research and discovery, Spring-Summer 2019

Next Step One-on-Ones / Exit Interviews

Develop and implement individualized system for connecting graduating students to next-step partner opportunities to grow and develop their grad projects and/or professional networks - draw on alumni as well as personal and institutional partnerships and networks. Establish a new milestone for all graduating students, where they have a 1:1 meeting with an advisor, who can identify and facilitate possibilities for further postgraduate project development.

This also becomes a key information gathering moment for Shumka Centre, somewhat in the form of an ‘exit interview’ that might yield data useful across multiple internal departments and for the Centre’s future program development.

ACTION: Pilot program to run as part of Shumka Centre research and discovery, Spring 2019

Skill-Ups

Develop content for, then prototype the delivery of short, modular workshops that teach specific pan-disciplinary skills, tactics, and upgrades for artists and designers in order to be effective in their pursuits. Develop a framework that identifies and leverages demand for emerging skills in real-world contexts and implement a peer-led learning component. The workshops will answer imminent questions such as:

- What are best practices for a studio visit?
- How to approach an Artist Run Centre about having a show or event?
- How do I create and manage a budget for a complex art project?
- Three models for thinking about IP if you are a designer
- When is it OK to self publish?

ACTION: Living Labs/Shumka Centre to implement test of 6 workshops in Fall 2019 and investigate internal co-programming opportunities

SOCS 411: Professional Practices for Self-Directed Projects

Develop content for, then prototype the delivery of a new curricular unit focused on self-driven activities that implements the existing integrated industry speakers model used for Creating a Design Startup Course. This 20-student course would run for 12 weeks, 7 of which will include guest lectures that are open to the public. The topics include:

- How to Build, Manage, and Maintain Functional Teams
- Administration as a Creative Act
- Organizational Models and What they Mean for You
- Digital Tools and Platforms: Cheats and Sheets
- What Software can Teach Us

ACTION: Living Labs/Shumka Centre to implement pilot course offering, Fall 2019

Artist Apprenticeship Network

Develop a Directed-study-style framework or Research Assistant-style mechanism for students to apprentice as studio assistants to artists from both internal communities (practicing artists on faculty; sessionals) and external communities (alumni, practicing artists) with the goal of:

- demonstrating commitment to a broader institutional understanding of industry and professional practice-based contexts for artists
- creating a new pathway to engage art faculty and students in research
- systematizing supports for our art communities through connection with the university
- creating new supports to increase capacity for artists on full or part-time faculty in their practices.

ACTION: Living Labs/Shumka Centre to prototype and test a small-scale pilot initiative Fall 2019/ Spring 2020

Shumka Centre Project Team

Kate Armstrong, Director has over 15 years experience in the culture sector with a specific focus on intersections between art and technology. Her interdisciplinary practice is conceptually driven and has included participatory work, objects, photography, video, events in urban space, generative text systems, and experimental narrative forms. Her exhibitions include the Contemporary Art Centre (Vilnius, Lithuania), Psy-Geo-Conflux (New York), ISEA 2006/ZeroOne San Jose: A Global Festival of Art on the Edge (San Jose, California), Yerba Buena Centre (San Francisco, California), Prairie Art Gallery (Grande Prairie, Alberta), Akbank Sanat (Istanbul, Turkey), and the Whitney Museum (New York).

As a curator she has produced exhibitions, events and publications in contemporary art and technology in Vancouver and internationally. She founded Upgrade Vancouver as part of an international network of art and technology organizations in 30 cities, was a founder of the Goethe Satellite, an initiative of the Goethe Institut that produced ten exhibitions in Vancouver between 2011-2013, and is past President of the board of the Western Front (2007-2014). Armstrong serves on the boards of BC Artscape, Innovation Central Society (ICS), and the New Forms Festival. She participates in the activities of a range of organizations and has acted on juries for SIGGRAPH, the Canada Council for the Arts, the City of Vancouver, and Creative BC. Armstrong was an Artistic Director of the 21st International Symposium on Electronic Art (ISEA2015), which partnered with 15 galleries and organizations including the Vancouver Art Gallery, the New Media Gallery, and the Museum of Vancouver to present the work of over 150 artists in Vancouver in 2015. She is the founder of Startland, which has raised over 500K to support free training for immigrants and refugees who wish to enter the technology sector.

Cemre Demiralp, Coordinator is an arts programmer and communicator whose passion lies within public engagement and community building. Through her career, she has collaborated with a diverse roster of arts and culture organizations worldwide and worked alongside emerging and established artists including Kerry James Marshall, Yoko Ono, Solange Knowles, Ian Wallace, Simon Starling, Lara Favaretto, Vik Muniz, Jonathan Borofsky and Ken Lum to name a few. She holds a double major in Art History and Political Science from the University of British Columbia and is the former Manager of the Rennie Museum.

Patrick Christie, Program Manager is an industrial designer, a social innovator, and an entrepreneur, who believes that imagination and play are fundamental to a healthy process of creation and problem solving. His approach to design is both regional and human-centered, using regenerative methodologies to produce solutions and increase connectivity within complex systems. Patrick graduated from Emily Carr in Industrial Design in 2011 and received the Emily Award from the university in 2017. He is the founder / co-founder of several enterprises including SPACE, Daly Co. and the Yew Woodshop – all located on the 500 Block of Clark Drive in East Vancouver. His art practice is playful and draws inspiration from compositions and formations found in his surroundings. Patrick’s work triggers imagination by inviting the viewer to observe basic and mundane shapes and forms in ways that inspire curiosity and deeper contemplation. His work is rendered through quality craftsmanship and conscious material considerations. He recognizes that his work participates in a larger ecosystem of things, relationships, and systems, therefore he explores deeply into the context of a project before allowing ideas to materialize.

Laura Kozak, Program Manager is a designer, educator, and organizer. For fifteen years she has built partnerships and collaborated on projects with artists and organizations including Access Gallery, 221A, the Association of Independent Colleges of Art and Design, the Aboriginal Housing Society, the Vancouver Park Board, and the City of Vancouver. Recent publications include Open Source City (in Now Urbanism: the Future City is Here, Routledge, 2014), Infinite Mappings, with Rebecca Bayer (Access, 2015) and Design for Startups, with Kate Armstrong and Haig Armen (Living Labs, 2016). In 2014 she was a lead organizer of Culture and Community: Social Practice and the City with the City of Vancouver and Vancouver Park Board, and has curated numerous exhibitions and educational institutes, including Some Powers of Ten (221A, 2010), Design in the Field (2011) and Design Every Day (2012). A core interest in cartography and collaborative design of the urban environment informs her research and teaching practice. She holds a Master of Advanced Studies in Architecture from UBC (2012) and a BFA from Emily Carr (2005), and currently teaches in the Master of Design program at Emily Carr.

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Living Labs supports creative projects, social venture and entrepreneurship driven by art and design. We build projects and partnership models that use art and design as a mechanism for innovation and community building, and connect with organizations to develop adaptive design labs that create an experimental “third space”.

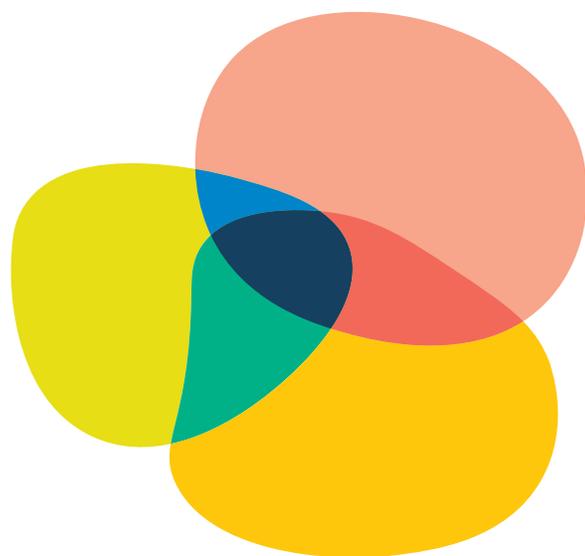
Emily Carr University of Art + Design is located on the traditional unceded Territories of the Musqueam, Squamish and Tsleil-Waututh First Nations.

This work is generously supported by the Vancouver Foundation as well as Emily Carr University of Art + Design.

**EMILY
CARR**
UNIVERSITY
OF ART+DESIGN

LIVING LABS

vancouver
foundation



APPENDIX A

Pilot Summaries

Design for Startups

January - April 2019

In partnership with Innovate BC and ten BC-based startups

INTENT

In effect since September 2013, Design for Startups has proven itself to be a highly effective model for knowledge transfer to emerging businesses in British Columbia, and a systematized method for integrating design into technology companies. Through this initiative, Emily Carr design students are matched with early-stage companies across British Columbia where they have the opportunity to work with high-calibre entrepreneurs. The objectives of the program are to:

- **Address a skills gap in the marketplace**, increasing the speed at which interaction designers are trained in industry settings
- **Capitalize on the widespread recognition that design is a key differentiating factor** in business success in order to build further capacity for successful businesses and design-driven product development in British Columbia
- **Use our specialized expertise as an art and design university** to build and strengthen the local ecosystem and to grow companies that have design in their DNA
- **Build capacity at Emily Carr** by establishing solid frameworks for the transfer of applied design knowledge and expertise to tomorrow's business leaders
- **Create dialogue and exchange** between communities in design and startup cultures in order to transfer knowledge and create partnerships that produce economic value
- **Investigate, establish, expand and implement methodologies for integrating design** into the structure of early stage companies through partnerships between post-secondary educational institutions and the technology startup community

PROCESS

In Fall 2018, a call was sent out via Living Labs/Shumka Centre mailing list to invite companies to apply for the program. At the same time, a student call was circulated internally to enlist 10 student designers studying in the 3rd or 4th year in Bachelor of Design program or Masters of Design Program.

- Companies identify an open-ended design problem and are matched with a student designer who has the skills to solve the design problem
- Student designers join the company team and work closely with C-level executives and company stakeholders for twelve weeks
- Students also meet weekly with Emily Carr faculty and designers in a lab setting, where they are supported in keeping projects on track weekly studio and receive critique and feedback from faculty at Emily Carr and Kate Armstrong, Director of Living Labs, and Shumka Centre.
- Weekly reports document the progress, challenges and successes of each project. Results of the initiative are presented in a pitch-day format at the conclusion of the project.

STATS

50

Province-wide startups we have partnered with to-date

10 + 10

Designers and companies in 2019

6/10

Students hired into companies they worked with

85%

Overall partner satisfaction

1

Toolkit

KEY FINDINGS

- **Bridging the gap between technology and design:** many technology companies struggle against preconceptions of what design is. This kind of partnership shows companies how designers work, which increases their understanding of the value of design to their products and platforms.
- **The gap between design and technology is gendered:** where we see business and technology communities marginalizing design as a key piece of product development, we see lower female participation. When entrepreneurship and innovation are attentive to design communities, we see a higher concentration of women participating. 60% of designers are women and 80% of the women are racially diverse.
- **Relationships built throughout the program can serve the Advisory Council:** Many Design for Startups partners have become allies, and can possibly step into advisory roles for the program and the Shumka Centre - for example Jeff Hemmett, our contact at company partner Keela (now an analyst at Expa), Henry Bee, CEO of Co-Pilot Advisor, and Jessica Yip, COO and founder of A & K Robotics.
- **The program has matured:** the support for this work is demonstrated by our 50 past company partners, who've consistently reported that the program fills a need, and that it has demonstrated effective results.
- **More resources needed:** Despite strong interest there are partnerships we have been unable to activate due to lack of resources. One example is BC Tech, with whom we have been in conversation since 2017 about implementing a cohort of designers to work with their Hypergrowth company cohort.

2

FEEDBACK

What were the most effective aspects of this project for you?

“Working on actual projects in the marketplace was the most effective aspect of this project. I'd love if the program was run for a longer time.”

“The program really gave me a sense of what it's like to work in the professional world, especially outside of the design industry. I really learned so much over the past 12 weeks--learning how to work with and speak to a client, being responsible for all design decisions as the only designer of a startup company, and having to sort through and update their inconsistent files. I'm really thankful to Design for Startups for this opportunity! I also liked how I could see all the other designers' work every week and hear about their struggles and success with their client. I hope the program continues to operate and achieve even greater success each year.”

“The program taught me quite a bit on motion design/graphics. Learning new skills and getting professional connections in Vancouver was very valuable.”

Do you have any recommendations on how we might improve this kind of partnership in the future?

“It sounded like some companies didn't understand the idea of a “design problem,” thus, some students had to ...[work through] what the company actually wanted when [they] started the job.”

“As a fast-paced startup, I really appreciate the minimal administration and reporting, as some other programs have required more tedious paperwork. Please keep this up!”

“I think this program is successful for both the startup industry and Emily Carr students! I have no comment for any improvement.”

“Wonderful to get that fresh, outside perspective on our designs and workflow.”

RECOMMENDATIONS

- Investigate possible expansion of the program over multiple cohorts per year
- Bring in experts from a variety of design backgrounds to studio sessions
- Continue introducing Lean and Agile methodologies to designers when they are still at school to support both their ability to find employment and their ability to assess and implement their own ideas

DISCOVERY FOUNDATION

Entrepreneur in Residence Program

September - December 2018
In partnership with the Discovery Foundation

INTENT

The Entrepreneur in Residence Program was developed as a means to enhance the existing programming of Discovery Foundation Art, Design, Business Speaker Series by introducing a mentor-in-residence component. The intent of the residency was to:

- **Cultivate entrepreneurial student activity** by providing relationships and connecting them to networks that can support emerging artists and designers through talks, workshops, and feedback on student-driven companies
- **Create dialogue and exchange between communities in design and business** in order to transfer knowledge and create partnerships that produce economic value
- **Investigate, establish, expand and implement methodologies for integrating design** into the structure of early stage companies through partnerships between post-secondary educational institutions and the technology startup community

PROCESS

Ian Bell was recruited in Summer 2019 to be the first Entrepreneur in Residence from September - December 2018. The program used an already familiar “Artist-in-Residence” framework in introducing an entrepreneurship mentor to the art and design landscape. Students, alumni and faculty were invited to engage with the mentor in the following ways:

- **Weekly on-site office hours** for Emily Carr students, faculty and alumni during which the ECU community received guidance the development of their projects and were introduced to external stakeholders as needed
- **Community events** open to ECU students, faculty, and alumni as well as the general public. These events were designed during informal check-ins between Living Labs Coordinator and Entrepreneur-in-Residence
- **Participation in Creating a Design Startup** course and Art, Design, Business Speaker Series activities

STATS

24

Hours of
one-on-one
consultation

100+

Participants

2

Public Lectures

ABOUT IAN BELL

Ian Andrew Bell is a co-creator of RingCentral (NYSE:RNG), the world's most popular cloud telephony platform. He also founded and launched RosterBot, the world's first online team management platform; and Tingle, the first dating app for the iPhone. He has worked with more than a dozen early-stage ventures and helped several of them from conception to fundraising to successful exits. Early in his career he was a Product Manager at Telus and Cisco Systems, and was an Apple Research Fellow. He co-authored a book on web design & development in 1996, and is a graduate of SFU's School of Communication.

KEY FINDINGS

- **Exposure to “real world” is valuable:** in many informal consultations, participants of the program mentioned the value of getting “real world” exposure, validating the need to introduce programs for hybrid practices of art, business and design
- **Developing connective programs is useful:** participation of the Entrepreneur in Residence to existing programming allowed for better outreach
- **Integration might be a challenge in the short term:** outside of existing Shumka Centre programming, we discovered that it was important to find footing for the Entrepreneur in Residence in other areas of the school. The more we can do this, the more students we will be able to reach.

FEEDBACK FROM STUDENTS

“My appointment was pretty informal. I liked the drop-in nature of the meeting.”

“I think Ian helps me a lot to give feedback on my business. It was a great to share my ideas with people in the industry”

RECOMMENDATIONS

- Revisit scaling the project for 2019
- Develop better systems to gather information from program participants
- Increase the number of public talks
- Clarify communications with future Entrepreneurs in Residence (i.e. deliverables) and to acclimate Entrepreneurs in Residence to an art and design setting
- Consider bringing more structure to the program model to allow for better integration
- Consider reaching out to faculty to bring future Entrepreneurs in Residence to curricular environments

Creating a Design Startup Course + Art, Design, Business Speaker Series

Septemeber - December 2018

In partnership with the Faculty of Design + Dynamic Media and the Discovery Foundation

INTENT

Offered since 2017, Creating a Design Startup is a curricular course that integrates industry speakers at regular intervals via publicly accessible events with the intent to:

- **Keep curriculum current** with best practices by integrating industry in curricular development
- **Cultivate entrepreneurial student activity** by providing relationships and connecting them to networks that can support emerging artists and designers through talks, workshops, and feedback on student-driven companies
- **Create dialogue and exchange between communities in design and startup cultures** in order to transfer knowledge and create partnerships that produce economic value
- **Investigate, establish, expand and implement methodologies for integrating design into the structure of early stage companies** through partnerships between post-secondary educational institutions and the technology startup community

PROCESS

From September - December, core students participated in lectures given by instructors, short in-class charrettes, co-creation workshops, project development cycles, tutorials, and group critiques. These activities were enhanced by hour-long public lectures held by industry experts delivered at the classroom.

The 2018 lecturers were **Joanna Buczkowska-McCumber** (Executive Director, League of Innovators), **Ian Bell** (Co-creator, RingCentral), **Amanda Downs** (Director of Communications, 1QBit), **Hussein Hallak** (Founder & CEO, Next Decentrum) and **Paulina Cameron** (CEO, Forum for Women Entrepreneurs). Experts **Michael Tippett** (Founder & CEO, Wantoo) and **Wilson Tang** (Founder & CEO, Yumebau) were invited to provide feedback during pitch night.

Topics for public lectures are:

- Value Proposition Design
- Business Model Canvas
- Pitching
- Brand Storytelling
- Validation
- Funding

The class culminates in a public-facing “lightning-round” pitch night for investors, mentors, funders, students and industry stakeholders.

STATS

7

Industry
Experts

17

Core Students

200+

Series Participants

1

Pitch Night

KEY FINDINGS

- **Exposure to “real world” is valuable:** consultations, participants of the course mentioned the value of getting “real world” exposure, validating the need to introduce programs for hybrid practices of art, business and design
- **The gap between design and technology is gendered:** where we see business and technology communities marginalizing design as a key piece of product development, we see lower female participation. When entrepreneurship and innovation are attentive to design communities, we see a higher concentration of women participating. To date, 63% of core students have been female.
- **Early introduction of Lean and Agile methodologies to designers is important:** learning these methodologies at school supports both students’ ability to find employment and their ability to assess and implement their own ideas. Currently this course is the only place in curriculum where these methods are taught.

FEEDBACK

Did the program benefit you or your project by connecting you to business expertise?

“YES, I learned a lot from the people who come for speech. And it was great to get feedback from people in the industry”

“I kept thinking about what kind of business that I will do in the future. This class is a good opportunity to think deeper about business”

“It was a good introduction and gave me confidence to explore more”

“Yes - connections were helpful!”

Any feedback for us in terms of how we can improve this program?

“No, I really loved this course and it was one of the most valuable courses I have taken.”

“Have a slightly bigger venue during talks.”

RECOMMENDATIONS

- Continue program for 2019
- Adjust advance communications with students and general public to increase public talk attendance
- Adjust advance communications with speakers to gather additional resources for Shumka’s resource database, and to identify and share current practices with Shumka stakeholders who may not be able to attend the talks
- Investigate engaging speakers for further publications-driven projects (i.e. opinion pieces, essays for future publications, etc)

Art and Design Entrepreneurship Library Guide

In development May - June 2019

In partnership with Emily Carr University of Art + Design Library

INTENT

The Art and Design Entrepreneurship Library Guide is intended to function as a repository for both digital and print resources for emerging artists and designers. The nature of this work is such that best practices rapidly evolve, and the Library Guide is deliberately developed in a way that allows content to evolve and stay current. We see this resource as an important element to supporting current and upcoming Shumka Centre initiatives, including Next Step Meetings, the Satellite Residency, Professional Practices for Self-Driven Projects and Creating a Design Startup.

PROCESS

The Guide was developed in collaboration with the Emily Carr Library, which capitalizes on the expertise and research capacity of academic library staff and situates this guide in a place where the content is maintained and accessible to students and external communities in an ongoing way. Digital resources included in the guide include:

- **Arts BC** - Provides useful links to resources on arts administration, community art toolkits, truth and reconciliation, grants, legal and finance, and much more.
- **CARFAC**, a national organization advocating for professional artists' legal rights, and offering practical advice and skill development to support the professional practices of cultural workers
- **The Creative Independent**, a repository of practical tools to support emerging creatives

It also lists and links to a number of books and other print materials available at the Emily Carr Library, including *Are you working too much?: post-Fordism, precarity, and the labor of art* (Sternberg, 2011) and *Don't get a job... make a job: how to make it as a creative graduate* (Laurence King, 2015).

We aim to continue to build the Library Guide in tandem with the development of other Shumka Centre resources and tools. Future elements may include:

- documentation of content delivered by guest speakers and mentors
- resources developed within curriculum oriented to entrepreneurship in art and design
- expanded lists and links as the collection of the library evolves

Satellite Residency

May - July 2019

In partnership with SPACE

INTENT

Satellite is a 12-week offsite residency developed to support emerging artists and designers as they work to develop major self-directed projects post-graduation, including developing products or services; initiating events, programs, initiatives or festivals; or starting studios, collectives, agencies or non-profits. The intent of the program is to help emerging artists and designers bridge the transition from being a student to being an independent practitioner, which includes developing a network of collaborators and/or clients, developing administrative capacity and seeking contexts and resources to support an ongoing practice.

PROCESS

In April 2019, we circulated a Call for Applications to graduating Emily Carr students at the undergrad and graduate-level to apply to this 12-week summer residency. Applications were assessed on based merit, viability of a proposed workplan and alignment with the resources available through this program. Five residents were selected through an interview process, who were then on-boarded as members at SPACE. For 12 weeks, these five individuals are provided with 24/7 access to studio space and mentorship in the form of weekly peer-meetings and weekly mentorship sessions one-on-one with an advisor. Each Resident also received \$1500 in funding.

Residents are asked to keep weekly logs in that record six categories of notes:

- New person, place or process
- A Stuck Place
- Note to Self
- Something that Worked Out
- Investigate Further

These logs are an important form of documentation, both for residents own reflection and development, but also for the Shumka Centre to analyze the ambitions, challenges and trajectories of one of our core audiences.

STATS

236

Eligible Applicants

5

Residents

1800

Work hours devoted to projects

12

Weeks

3

Mentors

Next Step Meetings

May 2019

In partnership with The Show, Emily Carr's annual graduation exhibition

INTENT

Graduating students at Emily Carr have well-developed project content and ideas, but have some gaps in knowledge and support they get for actualization beyond the context of school. Next Step Meetings had two core intentions:

- **To support students in transitioning out of school** by connecting them to existing networks, studio spaces, opportunities; make introductions; and answer questions about external contexts
- **To gather information directly from grads** about their ambitions and needs towards project development to inform future Shumka Centre work

PROCESS

All graduating students (graduate and undergraduate) were given the opportunity to voluntarily sign-up for a one-on-one meeting during Emily Carr's annual degree exhibition.

- A short sign-up survey queried students project area and helped match-make with an advisor
- 30 minute one-on-one meetings with a Shumka Centre advisor took place in front of the student's work over a 2 week period
- Each meeting was followed-up with an email to share resources or make introductions as they emerged during the meeting
- Participants were surveyed to understand the impact of their meeting

KEY FINDINGS

- **Not a duplication:** meetings were not a duplication of content from curriculum, such as SOCS 411 (Professional Practices) or resources available at the Career and Professional Development office – students were thirsty for this kind of advice and were not accessing it elsewhere
- **Individuality is key:** the needs and next steps identified through these meetings were quite varied, and the value in the meetings seemed to be mostly in the attentiveness to individuals' situation (including plans to stay in Vancouver or not, financial needs, project ambitions, work experience, etc.)
- **Good learning for the Shumka Centre:** face-to-face conversations with students really grounds the other work we're doing in the reality of student experience, and holding these meetings annually will allow our work to evolve with student needs
- **Capacity might be a challenge:** the value in the individualized nature of the meetings would be challenging to scale beyond 20-30 students, and it would be difficult to manage as a competitive process

STATS

20

Meetings total

18

Respondents to survey
(233 possible
respondents)

3

Additional sign-ups
whose peers recom-
mended meetings

1

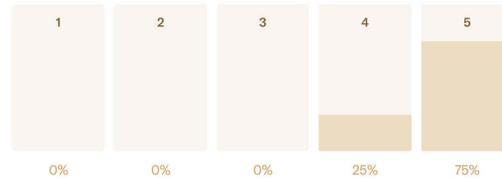
No-show

4

Shumka Centre
Advisors

FEEDBACK

How helpful was it to have this meeting (1 = least helpful, 5 = most helpful)



What could we do to make these meetings more helpful?

“Give a bit of info beforehand and maybe a set of questions for us to be prepared to talk about those topics”

“Maybe being able to have someone there to take notes for you?”

Do you have any other thoughts, questions or ideas you’d like to share with us about your meeting?

“It felt too short.”

“Thank you!!”

RECOMMENDATIONS

- Continue/expand project for 2020
- Make the opportunity more known via faculty, 4th year studios and administrative channels
- Adjust advance communications with students to help them prepare for the meeting (as per feedback)
- Develop a larger team to attend meetings
- Suggest students schedule in pairs so that they can note-take for each other
- Follow up with students from this round 4-6 months out to see if any of the content of their meeting helped shape what they’re doing