

Phase Two Program Report

The Shumka Centre for Creative Entrepreneurship fosters the movement of artists and designers into systems and situations where their work and ideas can have the most impact.

The aim of the Shumka Centre is to establish a place where creative practitioners can find community and knowledge as well as connection to the resources they need to launch, fund, and organize projects across the spectrum of contemporary art and design activities – whether those are products, companies, events, curatorial initiatives, non-profit organizations, or other initiatives.

This is a program report on the Shumka Centre's second year (2019 - 2020).

Program Notes

- 04 Satellite x DESIS
- 09 Art Apprenticeship
Network
- 19 Make Change Studio
- 22 Fibreshed Field
School
- 26 Professional Practice
- 30 Skill-Ups
- 33 Design for Startups
- 37 Creating a Design
Startup
- 40 Other Projects
- 42 Shumka Resources
- 46 Shumka Centre Info



Satellite x
DESIS

**A Five Month Residency
for Emerging Artists and
Designers**

In partnership with Emily Carr's DESIS Lab, Satellite is a five month residency for student-led project teams to develop major sustainability and social innovation projects.

Residents have access to studio space, mentorship, peer support and funding toward the goal of developing products or services; initiating events, programs, or community partnerships; or starting studios, collectives, agencies or non-profits.

Teams devote 20+ hours/week to project development from May - October 2020.

Satellite x DESIS projects:

- Create new relationships, or expand/enhance existing ones
- Support community or seek to create social equity
- Expand relationships with the natural world/nature
- Celebrate the small, slow and local
- Reassemble existing assets rather than making new artefacts or media
- Are shareable, with learning that is open to others
- Do not create new hierarchies or systems which funnel wealth
- Support designer agency, practicality, navigating a way forward
- Establish designers' participation in or creation of community
- Help establish conditions for designers to financially support themselves through project lens, give financial sustainability to the project itself
- Negotiate "how" alongside "what"



2020 Program Metrics

10 Residents in 5 Teams
9 Mentors and Advisors in 4 countries
3 intensive sessions with Groundswell
Supported by the Accountability Council for Co-operative Education and Work Integrated Learning and Ministry of Advanced Education, Skills and Training

2020 Projects

Pocket Change

Morgan Martino and Naomi Boyd

Pockets facilitate the interactions we have with everyday objects and the world around us. They give us autonomy and freedom to carry things, privacy for our possessions, spaces to share, exchange, and demonstrate reciprocity with our friends and community. Their size and placement can show us gender inequality, their contents; wealth inequality, their materials and construction; environmental injustices.

Pocket Change is an opportunity to engage others in dialogues related to experience of gender, class, place and the environment through accessible and shareable design activities centering around pocket equity. These activities will explore the repair/reuse/redesign of pre-existing artifacts and materials as a sustainable practice, rather than relying on the consumption of new products. They will be celebrations of identity sharing, storytelling and worldmaking through textiles. We see this moment as an excellent occasion for individuals and communities to interrogate their role in global material and cultural economies, to create and enact meaningful and significant paradigm shifts within our relationship to textile design, production, consumption, and equity.

Mentor: Kate Fletcher, Design Researcher, UA London and Union of Concerned Researchers in Fashion (London)

Morgan Martino is entering her fourth year of Industrial Design at Emily Carr, as well as working towards a SPACE minor. Her work focuses on the study and appreciation of vernacular objects, obsolete media and archaic technologies as tools for community building and clues to alternative consumption cycles. On campus, she is the creator and leader of The Mixtape Collective and Vintage Digicam Club, a host of Pronoun pin work-shops, as well as a research assistant for the Health Design Lab and Graphic Research Unit. Her work has been featured in SEITIES magazine, Woo publication, and shown at Penn State Graduates in Women's, Gender and Sexuality Studies Conference 2018.

Naomi Boyd is going into her fourth year at Emily Carr, working on completing an Industrial Design major with a minor in SPACE. Her work here has led to an interest in community-engaged design, exploring analogue material practices as means for social innovation and expanding modes of thinking. Most recently, she has been working to organize Climate Cut, a project based in community and sustainability, and volunteers as a literacy mentor with the Writer's Exchange in Strathcona.

Fruitcake Press

Josh Singler

Fruitcake is an independent queer publishing initiative that exists within a constant state of flux and disorientation. Born out of the belief that within the conflict of disorientation lies great potential, Fruitcake pulls on queer and feminist theories to support this ideology.

All Fruitcake projects accept and welcome failure, open dialogue, and respectful critique through queer design, art, and writing. Fruitcake aims to publish works that engage in a critical reimagining of self to contribute to a more inclusive understanding of the world that we live in.

Mentor: Be Oakley, Founder, GenderFail Press (Brooklyn)

Josh Singler (BDes, MDes) is a queer designer and educator whose practice celebrates and welcomes the possibility of failure as a natural progression in a project's trajectory. He attempts to produce work that doesn't fit into hierarchical structures—which at times can be a difficult thing to avoid when he is approaching his work as a white cis male settler on stolen land.

As a queer man, Josh finds himself pulling on his own experiences to seek out opportunities to facilitate a conversation between disparate individuals/communities. Josh's practice as a designer is collaborative, messy, and often accepts influences from the strangest of places—picking up a rock and looking underneath it, examining the cracks in the cement.

Josh currently situates his practice somewhere on the margins between design activism and design for social innovation and emphasizes the role that identity plays in facilitating design possibilities that transgress the seemingly fixed boundaries and non-negotiable binaries of the straight white cis man's design world. Josh acknowledges and actively works against this industry that has long negated opportunities to examine the power of black, queer, and feminist voices in design.

POOL

Annie Canto, Nura Ali and Jean Chisholm

POOL fosters community-based practises that explore new ways of gathering and collective learning. Antiracist pedagogy, decolonial methodology, and peer-to-peer solidarity make up the core of our practises. With these interests at the heart of our work, this project expands our understanding of community support and activism by exploring new ways to gather that embody relational and mutually supportive ways of being, and challenge the hegemonic structures that disconnect us from the communities and ecologies we live within.

Through different iterations of social gatherings we aim to build relationships with community leaders and activists in our networks while reflecting on the flexibility of our socially engaged practices as they transition in the face of new and unforeseen social barriers. We aim to work with mentors and collaborators who support their communities through equity work in various ways - individuals who enact an understanding of homeplace as a site of resistance. We explore new kinds of connectivity that can be fostered in this time of precarity and to learn from the practices of labour organizers, artist/activists, and social justice scholars who are beginning to transition their work to and from distant spaces.

Mentor: Bopha Chhay, Director/Curator, Artspeak

Annie Canto (BFA, MFA) is an artist and educator currently working in Vancouver, BC. In 2020, she graduated from Emily Carr University with an MFA emphasizing research in social practice and engaged pedagogy. Working with performance, text, comics, and food she facilitates participation in communal spaces to acknowledge the complexities of the Other and question the overarching systems that govern our relationships. In her current work, Annie is exploring collaborative writing and hosting practices as strategies for community organizing.

Nura Ali is a visual artist, community organizer and social activist. Her multidisciplinary practice engages issues of memory, place building, displacement and power. Nura has been involved in grassroots organizing in the non-profit sector for many years at the Al Madad Foundation and with the British Somali Community. Nura is committed to community oriented organizing and for this reason became one of the founding members of the Vancouver Artists Labour Union Co-op.

Jean Chisholm (BA, BDes, MDes) is a communication designer, design researcher, and educator. Her interest in community building, local identities, and transitions towards socially sustainable ways of living informs her research and design practice. In 2020, she completed her Master's in Design from Emily Carr University, exploring relational, place-based practices within her hometown of Prince George, BC.

The Radical Waste Project

Garima Sood and Damien Stonick

Radical Waste reimagines the food system by considering waste from the food industry as a resource to generate social and material resilience.

The project aims to map local waste streams in order to redirect and reformat waste as a method of reimagining our existing economic, social and political systems. Through meaningful interaction with waste material and other material and social endeavors, these systems can be restructured around local resilience, circular patterns of production and consumption, as well as reciprocity and interdependence.

Ongoing works are grounded in material exploration and development, collaborative design exercises, social innovation and impact and waste redirection through crafts and design. By developing a network of information flows, this project encourages dialogue with industry, business, and agriculture to support equitable and accessible food systems.

Mentor: Michelle Austin, Sustainability Lead, SPUD.ca

Garima Sood (BA) is a design researcher, a maker and a design student. Her work is grounded in material-based explorations that uses tactile engagement to foster meaningful relationships with man-made and living materials and systems. Through her work, she seeks to analyze, disrupt and push complex systems into transition towards more sustainable futures. Garima has a BA in Political Science with a focus in sustainable development policy and justice theories and is currently pursuing a BDes in Industrial Design at Emily Carr University of Art +Design.

Damien Stonick (BSE, MDes) material designer and researcher with an academic and personal history of supporting, growing, and developing personal and community well-being. She completed her Master's in Design from Emily Carr University of Art + Design in 2020, navigating the relationship between material practice, or making, and the development of resilience, and the characterization of resilient practices within and for resilient communities. She is continuing her thesis research through redirection of waste into resources and the development of resilient practices and systems. Local design, agriculture, small scale production, and distributed systems are central components of her practice.

Studio Peal

Zara Huntley and Lauren Thu

Peal is a design studio created to address the lack of platforms for critically minded design work in Vancouver, BC. We see opportunities for inquiry in everyday routines and discarded endeavours, and use design to address issues in new ways. By embracing humility in our work, we allow ourselves to be vulnerable to new perspectives and dialogues regarding resiliency, empathy, accessibility and agency. Our projects are not meant for consumer consumption, instead, they are tools and devices for social conversation and change. They are meant to be lived with, taken along as talismans towards our unknown fate.

Our first project as Peal will explore and address issues surrounding materiality and place. We are currently in a conceptual phase, experimenting with local material collection and processing techniques to find new ways of talking about the land around us and the context in which we operate on it. Through storytelling and engagement with non-experts, we speculate that interactions with materialities can help connect these concepts and support the passing of tacit knowledge.

Mentor/Advisors: Nu Goteh, Room for Magic (LA); Cas Holman, Rigamajig (Rhode Island); Gillian Russell (Vancouver); Amanda Huynh; Pratt Institute (New York); Alex Groves and Azusa Murakami, Studio Swine (Japan)

Zara Huntley is an interdisciplinary industrial designer. Born and raised in Halifax, Nova Scotia, she spent a decade living and working across British Columbia before settling in Vancouver to focus on design. Zara is currently finishing the last year of her Bachelor of Industrial Design degree at Emily Carr University of Art and Design. For Zara, design is more than projects and outcomes – design must also focus on the context a project resides in. Because she wants to challenge oppressive structures and systems, her projects take form through non-tangible and critical design issues. Zara's work bears strong political references and use visual vocabulary to address social and political issues. Her work seeks to disrupt the preconceived, systemic notions which underlie our everyday lives.

Lauren Thu is a designer residing in Vancouver, Canada. She is finishing her Bachelor of Design at Emily Carr University, with a focus in industrial design and a minor in curatorial practice. Her interests in critical and speculative design suit her penchant for reading, writing, and experience in communicating through visual and material means. She is currently the founder and president of the Design Reading Group (DRG) at Emily Carr. Her writing is included in Onomatopoe Project's Criticall! exhibition (Eindhoven, NL) and will be published alongside 15 other writers, including an introduction by renowned critic, Alice Rawsthorn.

DESIS Growth Project

Laura Kozak, Residency Project Lead

Satellite x DESIS is a foundational piece of a larger capacity-building project for the DESIS Lab also being developed through the framework of the residency.

The DESIS Lab at Emily Carr University of Art + Design supports research that advances design for social innovation towards sustainability. DESIS envisions a future of resilience, equity and diversity across human and ecological systems through social innovation, design and environmental justice. Emily Carr's lab joined the DESIS network, made up of 46 labs worldwide, in 2012 and is the only DESIS lab in Canada. Emily Carr's DESIS Lab is currently supported by a faculty-led coordinator position and the participation of a volunteer steering committee made up of faculty and students.

At this critical moment for both social and ecological justice, the DESIS Growth Project aims to define a path for emergent strategy and build core capacity for the lab. This capacity will support a range of activities – student-led workshops, major faculty-led research, and partnered research projects – contributing significantly to the school's commitment to sustainability and social justice.

Mentors: Louise St. Pierre, Coordinator, DESIS Lab and Kate Armstrong, Shumka Centre

Laura Kozak (MASArch) is a design researcher and community organizer. Since 2005 she has built partnerships and collaborated on projects with local and international artists, designers and community organizations. A core interest in relationality and collaborative design of the urban environment informs her research and teaching practice. She is on the Board of Directors at 221A Artist Run Centre Society and teaches in the Jake Kerr Faculty of Graduate Studies at Emily Carr University of Art + Design.

Art

Apprentice

-ship

Network

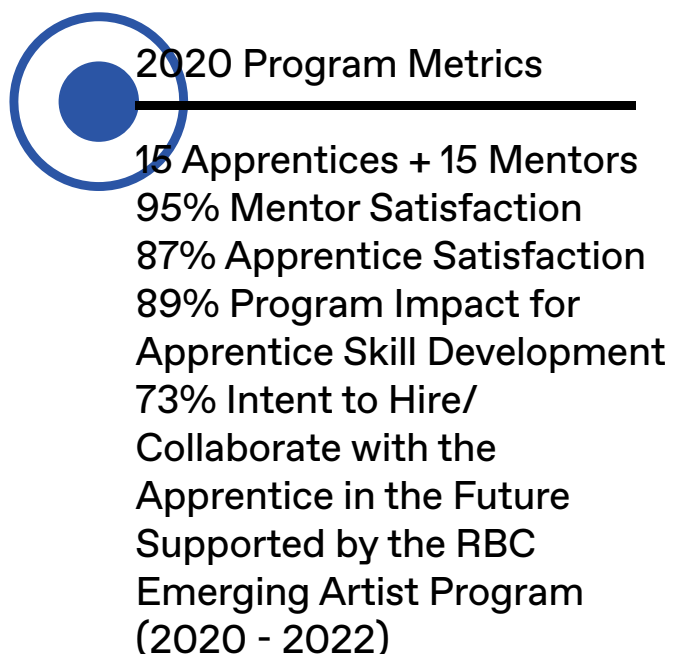


15 Practicing Artists x
15 Apprentices

Art Apprenticeship Network is a new program to fund student apprenticeships with established artists, curators and cultural workers. Emily Carr students assist artists with studio work and project production.

Developed to build and strengthen the local art ecosystem through a part-time apprenticeship model, the program aims to create opportunities for paid work, social connection, and hands-on experience for emerging practitioners while supporting established artists and cultural workers by connecting them with assistants at no cost.

This program started in January 2020 and will run until 2022 with support from the RBC Emerging Artists Program.



Process

The Shumka Centre sends out a call to invite established artists, curators or workers associated with a not-for-profit in the Vancouver area to form opportunities for emerging artists.

We circulate the opportunities to Emily Carr students and liaise with selected artists, curators and cultural workers to help find the best match.

Emily Carr students apprentice for approximately 150 hours (depending on the scope and timeline of the project).

Apprentice roles include studio production and fabrication work, administrative tasks, assisting with documentation or and post-production of artworks, packaging, shipping and handling works, or contributing to archive management or communications materials.

Recommendations

- Give more time to mentors select apprentices for 2021
- Continue to keep the flexible program model to ensure it accommodates all different types of projects
- Look into more support systems for apprentices, possibly through publications and other digital resources

Key Findings

Lack of personal connections between emerging artists and professional art community: There exists no local framework to integrate emerging artists into the art community through an apprenticeship model. The existing BC Arts Council Early Career Grant funds emerging artists to develop their practices with a mentor, but they often encounter a barrier both defining a project and accessing the mentor. This program is an earlier step - both matching emerging artists with suitable mentors and giving them applied skills they can use later on.

Need for emerging artists to learn professional skills in a hands-on, real world setting: The program develops hard and soft skills that artists require in order to be effective and impactful in their careers. These skills are not taught in schools and require a real-world, hands-on setting such as a functional studio setting in order to be learned. In addition, many practicing artists have their livelihoods working in the studios of larger and more international artists. Apprenticeships can be a viable and smart mid-career position that stabilizes artists and builds community.

Lack of resources for established artists to employ studio assistants: Many established artists would hire a studio assistant if they had financial resources. This program funds the salaries of emerging artists in order to enable mutual benefit.

Need for established artists to have assistance to accomplish production of works: Some artists lack capacity because they are too busy, others have practices that require more than one set of hands, whereas some are in the later stages of their careers where they find critical recognition and increased exhibition opportunities at the same time as their physical capacities begin to decline. This program solves a major problem for established artists while enabling hands-on training.

Flexibility is key: while we initially developed this program with a cohort model, we discovered that the needs of each project required a more flexible approach that allowed each project to start and end at the time determined through dialogue with mentors and apprentices.

Feedback

From Mentors:

“This program is an excellent idea,

not only for the student who gets introduced to a real studio experience with all the good, romantic and not so romantic aspects... the student can witness the way a project gets started and how the parts build the project conceptually and materially. And on my end this program allows me to have help with things that get neglected due to time or economic restraints...for example to organize and archive work, documenting and storing it in a proper way you don't only need the space and money to do it, you also need a person or 2 to do it. This is almost impossible working and living in a city like Vancouver. Working alone it is not easy to cover all the different aspects that are involved in being a professional artist. I'm very grateful to have been part of this opportunity!!! Thank you.”

“This apprenticeship has helped expand our capacity and help build long lasting communications resources for our small non-profit museum, whilst providing direct access for the apprentice to cultural training not normally available in the academy.”

“Program leads have been very supportive and flexible in considering COVID-19 setbacks and restrictions. That flexibility is what makes continuing via physical distancing possible and has been very motivating to both me and my apprentice while giving us both a sense of stability with respect to our project's plans”

From Apprentices:

“Being able to work with an artist that has similar concerns to my own practice has allowed for engaging conversations as well as the gaining of new skills that are applicable to my own work.”

“Through this program I met, assisted and worked with a fantastic mentor, incredible artists, and an amazing gallery team.”

“This program has been an excellent opportunity for me to apply my design experience while developing new skills, experience, connections and insight into curating an exhibition, an exhibition publication and working with a curator, gallery team and artist. My mentor was supportive and welcomed questions and conversation about the project we were working on, his professional career and experience. I now understand and have hands-on experience in the process of planning and executing an exhibition and preparing the content for an exhibition publication. I have thoroughly enjoyed this immersive opportunity.”

2020 Mentors

Angela Grossmann, 85/5 Artist Collective

85/5 Collective is an artist collective of 5 alumni of Emily Carr University of Art + Design, who have graduated in 1985. The collective is comprised of Douglas Coupland, Angela Grossmann, Graham Gillmore, Attila Richard Lukacs and Derek Root. Recently, Cowichan/Syilx First Nations artist Lawrence Paul Yuxweluptun joined the collective. Late artist Gordon Smith served as the mentor at large to the collective.

Angela Grossmann was introduced as one of the Vancouver Art Gallery's "Young Romantic" painters most likely to influence the course of painting in that decade while still a student at Emily Carr College (now University) of Art and Design in 1985. Over the past 25 years, Grossmann has continued to be a significant force in the Canadian art world. In 2006, she joined forces once more with Douglas Coupland, Graham Gillmore, Attila Richard Lukacs and Derek Root to create a massive sculptural installation entitled Vancouver School. Grossmann collaborates with this group on a regular basis for special projects. Grossmann is represented by Galerie D'este in Montreal and Winsor Gallery in Vancouver. Grossmann's work has been exhibited widely across Canada, the United States and Europe. It is in numerous public and private collections.

Kitty Blandy, Artist

Blandy was born and raised in Britain, into a medical family. Her exposure to the corporeality of others prompted an independent visual training in drawing, print and sculpture. Her work concentrates on the body as a site of physical sensation exploring physiognomical form and states of being. In 1987 she emigrated to Vancouver and continued to exhibit in both the UK and Canada, and her work is included in many collections, notably the National Portrait Gallery, London. Blandy holds a BFA from ECUAD and has received the Elizabeth Greenshields Foundation Grant and the Contemporary Art Society of Vancouver Emerging Artist Award. Blandy has served on the boards of several non-profit arts organizations. Her work is represented by Franc Gallery, Vancouver.

Henry Heng Lu, Curator, Centre A

Centre A is a leading public art gallery currently situated in the heart of Vancouver's Chinatown, on the unceded Coast Salish Territories of the Musqueam, Squamish, and Tsleil-Waututh peoples. Centre A's

mandate is to be an engaged participant in the ongoing production of a pluralistic and democratic society. We strive to activate contemporary art's vital role in building and understanding the long and dynamic Asia-Canada relationship while tackling questions of broader concern from Asian and Asian-diasporic perspectives. Amidst the absence of institutional commitment in Canada to contemporary art as a vital site for social engagement and critical cultural production in local, migrant, and global Asian contexts, the gallery has continued to be dedicated to supporting the creation of new works by Asian and Asian-diasporic artists in Canada, particularly emerging artists and artists within the Asian milieu whose voices are underrepresented due to the particular intersectional spaces that they occupy; facilitating collaboration and creative exchange between Asian artists in Canada and abroad, in order to engage critically with local, regional and national concerns from a global perspective; fostering meaningful relationships with local arts organizations, collectives, community organizations and groups within the Asian community and beyond; and engaging meaningfully with the call for Reconciliation and contribute to the understanding and navigation of non-European settler identities from Asian perspectives.

Henry Heng Lu is a curator and artist based in Vancouver. Currently, he is Curator at Centre A: Vancouver International Centre for Contemporary Asian Art. He is co-founder of Call Again, a mobile initiative/collective committed to creating space for contemporary diasporic artistic practices in the context of Canada and beyond. He has presented projects through numerous channels, including Creative Time Summit, Art Museum at the University of Toronto, The New Gallery, Vtape, Modern Fuel, and Trinity Square Video. His writings have been published by Canadian Art, ArtAsiaPacific, Yishu: Journal of Contemporary Chinese Art, C Magazine, Richmond Art Gallery, PLATFORM Gallery, ArchDaily, OCAT Shenzhen and Gardiner Museum.

Dina Gonzalez Mascaro, Artist

Gonzalez Mascaro is a Canadian artist born and trained in Argentina at the Universidad Nacional de La Plata where she received her MFA and later taught. In 2000, she won Argentina's National Art Prize, the Premio Antorchas and was awarded a residency at the Banff Centre for the Fine Arts. In 2002 she completed a year-long residency at the Western Front, and since that time her art practice has been based in Vancouver.

Jeremy Hof, Artist

Jeremy Hof's paintings are compellingly sculptural, built from countless layers of acrylic paint over an extended time period in his studio. Many are strategically hand-sanded to expose their construction, revealing the artist's premeditated colour aesthetic, whether subtly gradient, strikingly optic, or sometimes psychedelic and kaleidoscopic. Hof's work has been exhibited at the National Gallery of Canada, the Vancouver Art Gallery, the Ottawa Art Gallery, the Richmond Art Gallery, Galerie de l'UQAM, the Mendel Art Gallery, the Musée d'art contemporain de Montréal, the Power Plant, the Museum of Contemporary Canadian Art (MOCCA), and numerous other venues. His work is collected by the Vancouver Art Gallery, BMO collection, RBC collection, TD Bank collection, and others. In 2008, Hof was the winner of the RBC Painting Competition.

Glenn Lewis, Artist

Glenn Lewis graduated from the Vancouver School of Art (now Emily Carr University of Art + Design) in 1958. He also studied ceramics under Bernard Leach in St. Ives (Cornwall, England) (1961-1964). Lewis has worked in video, performance, film, ceramics, photography, sculpture, and writing. As one of the co-founders of the Western Front in Vancouver, Lewis initiated and administered the Video Program (1974-1976), curated the Performance Art Program (1977-1979), acted as arts administrator and program coordinator (1979-1987), initiated and coordinated the Computer-Integrated Media Program (1985-1987). In addition, he was head of the Media Arts Section of the Canada Council (1987-1990). He had solo exhibitions at Douglas Gallery, Vancouver Art Gallery, Belkin Satellite, Vancouver, Canada. Lewis lives and works in Vancouver.

Landon MacKenzie, Artist

Landon Mackenzie has built an impressive body of work and is known for her large-format abstract and mapping paintings and works on paper. Her work has been exhibited in over 100 exhibitions across Canada and internationally, and collected by many museums including the National Gallery of Canada and the Vancouver Art Gallery. She studied at the Nova Scotia College of Art and Design (NSCAD), and received her MFA from Concordia University in 1979 before winning 1st Prize at the Quebec Biennale of Painting in 1981. Mackenzie has received numerous awards including the Governor General's Award in Visual and Media Arts in 2017. Based in Vancouver she is Professor Emerita at Emily Carr University of Art + Design.

David MacWilliam, Curator

David MacWilliam is an artist, educator and independent curator who lives in Vancouver, Canada. He has exhibited his paintings in numerous exhibitions over the past forty years. In 2017, he co-curated *Entangled: Two Views on Contemporary Canadian Painting* with Senior Curator Bruce Grenville for the Vancouver Art Gallery. With Doug Kirton, he co-curated *Robin Peck: Crania* that toured across Canada in 2018-19. He is currently organizing *Now Bulletin: Artworks from the Garry Neill Kennedy Collection* for Griffin Art Projects in North Vancouver that opens September 2020. MacWilliam is a Professor Emeritus in the Audain Faculty of Art at Emily Carr University of Art + Design where he taught from 1988 to 2017.

Lindsay McIntyre, Artist

Lindsay McIntyre is a filmmaker and artist, who works with 16mm film using experimental, hand-made and documentary techniques. McIntyre's short films focus on themes of portraiture, place, form and personal histories with strong links to Canada's North. She was the recipient of the Canada Council's Victor Martyn Lynch-Staunton Award for Excellence in Media Arts in 2013 and a REVEAL Indigenous Arts Award from the Hnatyshyn Foundation in 2017. Her award-winning films have been shown worldwide. She is of Inuk and settler Scottish descent.

Sherri Kajiwarra, Director & Curator, Nikkei National Museum

The Nikkei National Museum (NNM) within the Nikkei National Museum & Cultural Centre (NNMCC) is located in Burnaby, BC. The Museum's mandate is to honour, preserve, and share Japanese culture and Japanese Canadian history and heritage for a better Canada. We are located Coast Salish territory on the shared, ancestral and unceded lands of the Musqueam, Squamish, Tsleil-Watuth, and Kwikwetlem people. The NNM opened originally as the Japanese Canadian National Museum in September 2000 in this multi-use facility designed by renowned Canadian architect Raymond Moriyama. The term Nikkei translates as "of Japanese ancestry". NNM is the only professionally-staffed museum and archives in Canada dedicated to preserving and promoting the history and culture of Japanese Canadians.

Sherri is Director-Curator of the Nikkei National Museum at the Nikkei National Museum & Cultural Centre in Burnaby. She has been a fine arts professional since 1992 as a gallerist, gallery director, gallery owner, writer, editor, publisher, and curator. She is a grad-

uate of the Sauder School of Business at UBC and of the Board of Trade's Leadership Vancouver program where she was the recipient of the Multi-Cultural Television Network's bursary in 2006. After co-owning the Bjornson Kajiwara Gallery from 2004 - 2008, she launched an online arts communications company Vantage Art Projects to bridge the gap between artists, institutions, galleries, and art fans by creating parallel opportunities for creativity through satellite exhibitions and on-demand publication of prints and books. Sherri remains passionate about the importance of communication and collaboration to support creativity. At the Nikkei National Museum, she is dedicated to the mission of honouring, preserving, and sharing Japanese culture and Japanese Canadian history and heritage for a better Canada.

Paul Wong, Artistic Director, On Main Gallery

On Main Gallery is an artist-run organization founded in 1985 dedicated to encouraging, producing and presenting new art by emerging and established Canadian artists that is challenging, contemporary, diverse and enlightening to local, national and international audiences. In a new take on marginality, On Main democratizes access to art by claiming and recontextualizing conventional and new forms of private, public and virtual spaces for art and artistic practices that encourage intersections between culturally diverse generations of artists, artistic disciplines and the public. On Main was established as a direct response to the lack of initiatives in presenting media arts around the issues diversity, and took a leading role in developing anti-censorship and anti-racism strategies. In the 1990s, On Main played a leading role in importing and exporting emerging, mid-career and established artists by exhibiting shows locally, nationally and internationally. The organization has established a strong presence in the local community by focusing on Vancouver art and artists and producing professional, high profile events and exhibitions. On Main's programming is responsive to changing opportunities with a strong focus on promoting the arts locally, programming works with a connection to the city of Vancouver and bringing work of national significance to Vancouver audiences. On Main continues to nurture existing audiences and partnerships and develop new ones.

Paul Wong is a curator and community advocate. He has been instrumental in the development of artist run centres in Vancouver and across Canada. He is the co-founding director of VIVO Media Arts Centre (Satellite Video Exchange Society, established in 1973), a founder of Mainstreeters artist collective (established 1972), and a co-founding director of On Main Gallery (On the Cutting Edge Productions Society, established in 1985), of which he is currently the

Artistic Director. Paul is the president of Vancouver Art and Leisure and is on the advisory board of Pride in Art Society. He is also on the artist advisory committee for the Vancouver Art Gallery.

Fawn Daphne Plessner, Artist

Fawn Daphne Plessner is an artist and academic and writes and produces visual and text based artwork and public interventions under the banner of "Citizen Artist" (www.citizenartist.org.uk). The Citizen Artist site (founded in 2008) documents Plessner's interventionist art projects that creatively use investigative journalistic strategies and techniques as a form of art practice in its own right. Her projects employ journalistic strategies to advance the notion of investigative art as a mechanism for articulating and shaping new imaginaries and emerged from a consideration of the activities of citizen journalists and contemporary issues in aesthetics and politics. The interventionist projects trouble the assumption of status and cosmopolitan imaginaries of citizenship and investigate how alternative forms of membership can be explored, expanded and legitimated through artistic practice and vice versa. Plessner has exhibited artwork in a number of countries in Europe and has won several research grants for art projects, including a recent Canada Arts Council grant in support of a collaboration with Doug LaFortune, Coast Salish artist, BC, Canada. She is an Associate Professor at Emily Carr University of Art & Design in Vancouver, Canada and holds a BA (Hons) Philosophy, Birkbeck College, University of London, an MPhil in Politics from Goldsmiths College, University of London and is currently completing a PhD in Art & Politics at Goldsmith's College (November, 2018). She studied Fine Art at a number of institutions before taking up study at the Akademie der Bildenden Künste, Munich, Germany under the artist Robin Page (one of the early members of the Fluxus movement).

Dan Starling, Artist

Dan Starling's work plays with the conventions of narratives through intervention, extrapolation and reconfiguration to produce exciting juxtapositions that encourage critical engagement. Based in research, Starling's work deals with how historical and contemporary aesthetic forms frame the narratives that in turn influence how we see ourselves individually and collectively. Starling has studied at Emily Carr University and Städelschule, Frankfurt, and has exhibited his work nationally and internationally. Starling's work was most recently shown at Wil Aballe Art Projects, VIVO Media Arts Centre and the Libby Leshgold Gallery in Vancouver.

Lianne Zannier, Operations Coordinator, VIVO Media Arts Centre

VIVO Media Arts Centre, incorporated as Satellite Video Exchange Society, is a steward of critical history and an agent for emergent experimental media arts practices. Our programs foster formal and critical approaches to media arts, and reflect the diversity of contemporary technologies and communities that coalesce around new forms of knowledge and creativity. VIVO builds an engaged audience through workshops, production support, distribution, artist residencies, workshops, performances, exhibitions and curatorial and archival research. Through these activities and the extensive resources of Western Canada's largest repository of media art history, VIVO plays a unique role in facilitating and fostering artistic practices in the region. In addition to Lianne Zannier, VIVO's Programming Committee includes Pietro Sammarco, Education; Sungpil Yoon, Events; Russell Gordon, Communications.

Lianne Zannier is an animator and visual artist. Her work involves integrating an interest in art and cultural history through research and practice. Her short animated films shift between the surreal and the fanciful while exploring a relationship between the medium of drawing with traditional forms of animating on paper. Her projects can range from large-scale group drawings to immersive installations and animated short films. She holds a BA in Art History from Mount Allison University (Sackville), a BFA in Film Animation from Concordia University (Montreal) and a MAA from Emily Carr University of Art and Design (Vancouver).

Valérie d. Walker, Artist

Valérie d. Walker is a force of nature, alchemist, trans-media artist, curator, educator, Indigo Griot & solar-radio-wave creatrix. Born in Honolulu, Hawai'i, Valérie holds instructor level Ikebana & Chado (tea-ceremony) certification from Urasenke-Kyoto, plus a BSc. in Electrical Engineering & Computer Science (hardware and software) from the University of California at Berkeley & received her MFA from Nova Scotia College of Art and Design University. Valérie's TransMedia art-work considers queer feminist poc-agency endowed with Afro-Futurist Indigo Griot Time Travel & Indigenous Earth Stewardship whilst reverberating with anti-deluvian craft knowledge mixed with techno presence(s). V seeks out socially engaged collaborations with community artists and arts and culture organizations. Throughout her career, Valérie helped to establish, Studio XX, Canada's premier feminist art space, home of HTMLLes, a unique, long-running digital-feminist biennale. V produced and hosted The XX Files Radio Show, a digital-feminist community radio broadcast, with over 25+ years of TechnoFemme radio, all shows are online as part of Matricules Canada's online digital archives; work supported by Patrimoine/Heritage Canada & Studio XX. Currently, V has a residency award in the Malaspina Printmakers Downtown Vancouver studios where she's exploring non-toxic printing methods using natural dyes and non-toxic mordants. Valérie d. Walker exhibits work in Canada and internationally.

2020 Artist Apprentices

Mollie Burke

Mollie is a painter, printmaker, and conceptual artist living and working out of Vancouver. Her background is in art history and cultural theory, with a focus on post war abstraction, post internet art, and media theory. Her current practice is focused on painting through mediated processes with digital technologies, in order to question the shift of perception and meaning that increasingly computerized existence has brought. She is looking to expand her practice to integrate painting with new media practices, and wants to focus on more conceptual, research based work in the future as a balance to her material practice.

Charisma Christal Thomas

Charisma Christal Thomas joins the Centre A team as a curatorial assistant under the mentorship of curator, Henry Heng Lu. She is currently a fourth year student at Emily Carr University of Art + Design where she is pursuing her BFA. Thomas's current work comprises of illustration and printmaking, both of which are based in research methodologies and archival practices. With a focus on environmental sustainability rooted in a sense of place, Thomas looks for the intersection between artistic practices from her Malaysian and Indian heritage and the relationship that can be formed with nature. Her past exhibition experience includes A Zine Launch Event at Access Gallery as part of Far Afield Collective and "A Clinic Unlike Any Other" a collaborative curatorial exhibition at Emily Carr.

Wake Cook

Wake is a Queer-Canadian comic cartoonist, character artist, and creature design aficionado. Their style is best described as down-to-earth narratives with dark undertones complimented by bright colours and light humour. They work to push and break the borders of both the comic page and who is represented on it through their practice, channelling their frustration, sympathy, and compassion for those who have been historically underrepresented in the visual arts. This commitment does not come lightly, and writing and drawing outside of their lived experience has solidified their practice into one of constant self-growth, reflection, research, and compassionate conversations with people cooler and wiser than themselves. Through their traditional and digital illustrations, they balance the nostalgia of their upbringing with the importance of constructing diverse representation. As a result, the themes of their work revolve around love,

found family, forgiveness, and discovering personal identity. When Wake isn't hunched over their work desk, they enjoy hiking, gardening, and reading. They hope to not let their father's collection of seventies sci-fi novels continue to collect dust on their shelves, but will more likely keep rereading the same CJ Cherryh series over and over again.

Alyson Davies

Alyson Davies is currently an MFA Candidate at Emily Carr University in Vancouver, BC. She received a BFA from University of Alberta in 2014. She has shown across Canada and the USA. Davies has received the support of the Alberta Foundation for the Arts and The Edmonton Arts Council.

Faith Nicole Dimen

Faith works in sculpture and social practice, often in teams to create interactive events. Originally from the Yukon, she brings a unique perspective to her art. Her inspiration changes with and derives from her environment. Her sculptures follow a theme of ambiguity. Faith is influenced by landscape, found materials, and social experiences. She enjoys learning from artists working in other disciplines to get outside opinions and new techniques, and apply these unconventional methods to her sculptural practice. Faith hopes one day to base her artist practice in Yukon to develop new programs for aspiring artists and teach. She is of the opinion that small towns need more support for the arts and young students need encouragement to pursue their creativity.

Andrea Finlay

Andrea has worked as a professional Interior Designer for the last 20 years, initially for two high profile design studios for 14 years (Alda Pereira Design & Riesco & Lapres Interior Design) before starting her own firm 4.5 years ago. She is currently exploring her art practice and finding her way into the art world as an MFA candidate at Emily Carr University.

Emilee Guilfoyle

Emilee Guilfoyle is an unsettled queer woman, emerging writer, and theorist-in-training. Her writing practice is rooted in interdisciplinary praxis, where she synthesizes critical thought, art making and poetry. She was born, and resides on Coast Salish Territories, specifically, the Musqueam, Squamish, and Tsleil-Waututh Nation, or commonly known as

Vancouver, BC. This context has informed her writing practice by investigating non-western epistemologies, and lead to engagement with the intersections of gender, sexuality, race, and cultural theory. Alternatively, her artistic practice consists of exploring the materiality of the land through artistic methodologies. Through using a variety of printmaking and collage techniques, she is involved in the process of repurposing man-made materials to represent something that is visually natural and continually explores the space of capitalist/liberalist construction of the land and ways of knowing.

Zenyase Hunsberger

Zenyase is currently a BFA Candidate at Emily Carr. She often works with collage, paint and print, playing with layers and different elements coming together. Visual patterns as well as patterns of behaviour informs her practice, acting as a reminder of the beauty of balance and symmetry as well as the struggle of connecting with ourselves while connecting with the world that surrounds us. Prior to her studies at Emily Carr, she received a BA in Applied Linguistics from the University of Victoria.

Jae Lew

Jae Lew is a media artist and filmmaker currently residing on Unceded Coast Salish Territories. Their practice is situated at a place of visibility and invisibility; their work deals with spirituality, disability, gender and the absurdity of the constructs in which we live under. Jae is the founder of EMO (Experimental Media Outsiders) Collective, an experimental media and analog filmmaking artist collective. They are currently completing a degree in New Media and Sound Arts at Emily Carr University of Art + Design.

Mary Rusak

Mary Rusak is a Canadian-born emerging artist who works mainly within a photography and printmaking practice. She attended Haliburton School of the Arts in 2014 to study drawing and painting and continued on to Emily Carr University, majoring in photography and minoring in social practice and community engagement. She has participated in various community art projects such as Landmarks 2017 and working with Border Free Bees on the project Bumble Baskets. Mary's practice is environmentally focused and often explores the intersections between art and science. Her concepts revolve around the relationship between humans and non-humans, specifically plant life. She pursues sustainability and plant repurposing in her work. Projects have included using plant dye in alternative photography and finding ways to have a photographic practice leaves the smallest carbon footprint.

Kyle Scott

Kyle has held a variety of experiences in the arts, including experience working as a preparator at Monte Clark Gallery, where he cared for the handling, storage and installation of the artworks. He apprenticed with Squamish and Kwakwak'wak Master Carver Xwalacktun. He is currently completing his MFA at Emily Carr University of Art + Design.

Itamar Sitbon

Itamar's practice is a hybrid of graphic and sound/installation work, that explores the connections (and oftentimes misconnections) between the senses through visual and auditory means. Recently, he has been involved in a number of projects that speak to his ability to work in both print/digital media, and sound production, as well as veer between these various disciplines. Itamar was the lead composer on "Dami & Falian", the first of its kind graphic novel VR experience and a VIFF Finalist. He is pursuing a New Media and Sound Arts degree at Emily Carr.

Svava Tergesen

Svava Tergesen is a photographer and experimental filmmaker currently completing their BFA at Emily Carr University of Art and Design. They are a member and organizer of EMO, a media arts collective for BIWOC, disabled and LGBTQ2S+ artists. Their short films have screened at experimental film festivals across Canada and internationally, and their photographic works has recently been shown at the Polygon Gallery and Capture Photo Festival.

Kaiwen Yang

Kaiwen is an interior designer of residential and commercial spaces, who strives to combine interactive and interior design methods into improving people's domestic living experience. As part of the Art Apprenticeship program, Kaiwen has been working for the Nikkei National Museum & Cultural Centre, where he assists with collections and exhibits management, public-facing communications, floorplan development, publications, and marketing. Kaiwen holds a degree in Design and Innovation Management from Oregon State University, and has made many achievements in the renovation and preservation of historical architectures. He is currently attending the MDes program at Emily Carr University.

Make Change Studio



A hybrid business and
design studio at
Emily Carr and SFU

Make Change Studio is an interdisciplinary program offered at Simon Fraser University that combines business and design principles to teach students how to develop a design-led, socially responsible ventures that deliver products and services to real customers. The program is offered in 3 terms.

In 2019-20, SFU and Emily Carr collaborated to co-deliver the program as an entrepreneurship pilot under the theme “(Re) Fashioning the Local Textile Industry” with the intent to:

- Cultivate entrepreneurial student activity by creating an interdisciplinary environment and connecting them to networks that can support emerging artists and designers through talks and consultation on student-driven initiatives
- Create dialogue and exchange between communities in business, design and the local textile manufacture/production in order to transfer knowledge and create partnerships that foster an ecosystem of local opportunities, environmentally-responsible ventures and products
- Support for entrepreneurial learning through institutional collaboration by investigating a partnership model between institutions



2020 Program Metrics

15 Emily Carr + 54 SFU Students
1 Local Assembly on Textiles
1 Communique
1 Public Talk
100 Attendees
3 instructors
1 New Program: Fibreshed Field School

Key Findings

Exposure to “real world” is valuable: program participants mentioned the value of getting “real world” exposure, validating the need to introduce programs for hybrid practices of art, business and design

Integrating social innovation into curriculum is vital: the positive response to program content proves our programming serves our community’s needs

Institutional collaboration can be difficult: implementing the program at Emily Carr on a curricular level posed administrative challenges that make the program difficult to continue without a more robust partnership model and more resources

Recommendations

- Revisit the partnership model: despite positive feedback from the community, this program was a challenge to implement and administer due to institutional rules and regulations.
- Continue offering entrepreneurial programming through a sustainability focus

Instructors

Emily Smith, Emily Carr
Stephanie Ostler, SFU
John Bondoc, SFU
Hélène Day Fraser, Emily Carr

Feedback

“This has been the BEST cohort program ever. I know there are other cohorts and programs and I really mean this has been the best cohort I have ever experienced. The reason being is because the cohort has put me in the field to actually work without loopholes and that collaboration is one of the utmost priority. The practical experience gives me the confidence to start different other projects and that experimentation is subconsciously encouraged in my daily life. And furthermore, the connections I have made, I cannot thank this cohort enough which I am more than grateful for.”

“I think the most valuable lesson I learned through this program is just how many people want to help solve all these different problems that we, as a global community are struggling with. People of all ages and backgrounds are working together daily to bring meaningful change to the world.

“The fact that this program exists is evidence that change is coming.”

To me this program has become a bank of resources to draw from, so that I can take full control of the impact I want to make in this world no matter how big or small.”

“Very much enjoyed this program and loved the enthusiastic vibe in the room from both the instructors and the students”

The background of the entire page is a pattern of diagonal lines. The lines are arranged in a staggered, overlapping fashion, creating a sense of depth and movement. The colors used are a vibrant blue and a bright orange, set against a plain white background. The lines are of uniform thickness and extend across the entire width and height of the image.

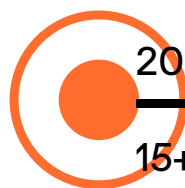
Fibreshed Field School

**An immersive field
school experience with
local fibre producers**

Fibreshed Field School is a short-term intensive program that builds on the Make Change Studio pilot, expanding it so that design and business students can go into the field.

This program is inspired by and works collaboratively with Fibershed, an international network that develops regional and regenerative fibre systems on behalf of independent working producers. It expands opportunities to implement carbon farming, forms catalytic foundations to rebuild regional manufacturing, and connects end-users to farms and ranches through education.

Emily Carr University of Art + Design is the official local affiliate for the Fibershed network.



2020 Program Metrics

15+ Emily Carr design students
12 Mentors and Facilitators
Supported by the
Accountability Council for
Co-operative Education and
Work Integrated Learning
and Ministry of Advanced
Education, Skills and Training

Objectives

Improve educational experiences and labour market readiness and support students as they prepare to transition into the working world as designers, change agents, and entrepreneurs

Create dialogue and exchange between communities in business, design and the local textile manufacturing and production in order to transfer knowledge and create partnerships that foster an ecosystem of local opportunities, environmentally-responsible ventures and products

Build capacity at Emily Carr for new work-integrated learning initiatives and build on the foundations of an innovative partnership between Emily Carr University of Art + Design and Simon Fraser University

Build new bridges between Indigenous and non-Indigenous students and practitioners in order to broaden understanding of Indigenous worldviews, material practices, and ways of working, which invites a greater understanding of the local and regional material context that can inform a renewed local textile industry

Process

The program will be delivered in three distinct mentorship cohorts that each engage different stakeholders in the textile industry. All cohorts will converge with each other throughout the program to produce a publication about ecologically sensitive and economically viable methods of local textile production in BC.

Cohort One: Reciprocity and Stewardship

In partnership with EarthHand Gleaners Society, and the Aboriginal Gathering Place, this cohort focuses on responsible land stewardship and practices informed by Indigenous ways of knowing. Activities include processing of nettle, salmon leather, dogbane and milkweed, guest speakers, material research.

Mentors: Aboriginal Gathering Place and EarthHand Gleaners Society. Guest Speakers and workshop facilitators TBA.

Location: Trillium Park, Means of Production Garden, Emily Carr Aboriginal Gathering Place located on unceded, ancestral and traditional Musqueam, Squamish, and Tsleil-Watuth territories.

Cohort Two: Warping and Weaving

In partnership with Macgee Cloth Company, this cohort focuses on transparent practices around textile production. The main activity of this cohort will be to learn how to use Fibreworks software to create two blankets woven in ring spun cotton and lambswool for which students can affix their own label. Students will visit a small industrial mill in Robert's Creek, meet with industry experts, learn about warping and weaving techniques, and the process for ethical sourcing of yarn.

This cohort includes a possible overnight stay in Robert's Creek Friday – Sunday, compliant with social distancing guidelines for the Province of British Columbia.

Mentors: Nicola Hodges (knitting pattern tech editor), Macgee Cloth Company

Location: Macgee Cloth Company located on unceded, ancestral and traditional Musqueam, Squamish, Tsleil-Watuth territories, and Sechelt territories

Cohort Three: Regeneration

In partnership with Rebecca Burgess, Young Agrarians, and Morning Star Wollen Farm, this cohort will be focusing on regenerative agriculture. Students will visit farms, meet with industry experts, learn about natural dyeing techniques as well as biodegradability. The focus of this cohort will be to respond to a design brief and raise public awareness to regenerative farming practices in BC.

This cohort includes a possible overnight stay on Bowen Island, compliant with social distancing guidelines for the Province of British Columbia.

Mentors and Facilitators: Rebecca Burgess, Star Hoerauf, Valerie D. Walker.

Location: Farms located on unceded, ancestral and traditional Musqueam, Squamish, and Tsleil-Watuth territories.

Mentors

Emily Smith, Project Lead

Educator, producer, and hands-on learning advocate, Emily Smith loves to share knowledge - whether through workshops, art, events, or demonstrations. She has devoted much of her time to fostering environments that encourage learning by making, and has been producing arts and culture events since 2010, as cofounder of the Vancouver Mini Maker Faire, Vancouver Fibreshed, and former Education Director of VIVO Media Arts Centre. She has hosted youth mentorship programs, ladies' hacking nights, and circuit bending events in partnership with Vancouver New Music, and has participated in artist residencies in collaboration with Emily Carr University, Material Matters Design Research Lab, Two Rivers Gallery and the Vancouver Parks Board.

More recently, she has directed her focus to bringing making into the classroom and completed a Masters of Design thesis at Emily Carr University where she created connections between k-12 and post-secondary curriculum, through making. Concurrently, she conducted a BC-wide initiative to create Maker Clubs in schools in partnership with ITA BC and the Magic Trout Imaginarium. Emily Smith is the Program Director of Fashion at Lasalle College.

Mentors and Facilitators

Hélène Day Fraser, Associate Dean, Master of Design, Jake Kerr Faculty of Graduate Studies at Emily Carr University

Brenda Crabtree, Director, Aboriginal Gathering Place, Emily Carr University of Art + Design

Rebecca Burgess, Founder/Executive Director, Fibershed

Sarah Lubik, Executive Director, Chang Institute for Entrepreneurship at Simon Fraser University

Stephanie Ostler, Founder/Designer, Devil May Wear

Sharon Kallis, Artist and Founder EarthHand Gleaners Society

Nicola Hodges, Knitting Pattern Tech Editor
Macgee Cloth Company

Morning Star Wollen Farm

Star Hoerauf, Technical Designer

Valerie d. Walker, Artist

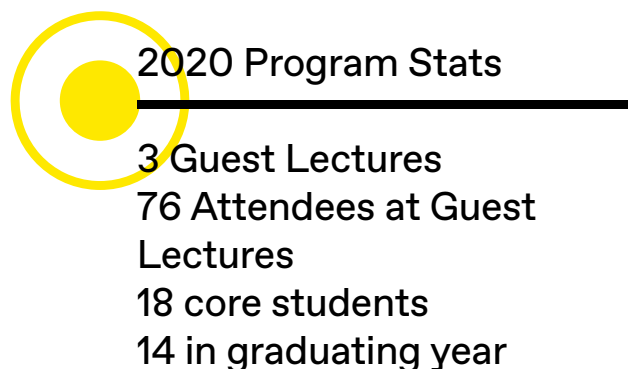


Professional Practice for Self-Driven Projects

SOCS 411

Professional Practice is a course most Emily Carr students take in third or fourth year. In 2019, the Shumka Centre piloted a new interdisciplinary section of the class specifically for students developing major self-driven projects or initiatives.

This was the first test of how the work of the Shumka Centre could show up within curriculum, and was developed in response to both reporting on the course that came out of the Faculty of Culture + Community (2019) and the institutional audit and study undertaken by the Shumka Centre (2018-2019).



About the Course

This senior-level, social science course is intended to prepare students for professional and further educational opportunities after graduation. The student gains practical and critical, conceptual and theoretical skills. Topics include: project management, business formations, the fundamentals of proposals and contracts, intellectual property and the complexities of authorship, budgets and financial administration, the market planning process within the private and public sectors, and the social role of the artist or designer. Larger societal constructs are examined as well as assumptions about the nature of professional practice research and discourse. The goal is to provide students with the knowledge and skills to enter the cultural or design sectors with assurance, awareness and integrity. Through faculty and guest presentations, individual and group research projects, students learn to identify the ways in which the artists and designers respond to their cultural, social and economic context assurance, awareness and integrity.

Section Specifics

This section of SOCS 411 is specifically geared towards students with an interest in initiating or growing the real-world operation of a project, including potentially a grad project. Students will learn how to initiate or operate ambitious, medium-to large-scale projects or initiatives, including forming a collective, studio, agency, company, partnership, or organization; launching an art, design, or media project that requires building or managing a team; or assembling funds and resources to support an idea. Students gain practical and critical, conceptual and theoretical skills.

Through faculty and guest presentations, students learn to identify the ways in which artists and designers not only respond to their cultural, social and economic contexts but can build and operationalize complex project visions beyond the context of school.

This section brings in guest speakers at regular intervals to deliver public talks, followed by closed-session workshops with SOCS 411 students where students can receive direct input about how principles or tools can be used in the specific context of their own projects. The influx of guests keeps course content relevant and current with best-practices as well as creating opportunities for students to develop real world networks.

Guest Speakers

- [Gilad Babchuk](#), Co-Founder and CEO, Groundswell: Lifeline Mapping
- [Michelle Fu](#), Co-Founder and Head of Finance and Equity, 221A: Forming a Collective, Founding a Non-Profit
- [Andrea Harris](#), CEO, BC Co-op Association: Co-ops by and for Artists and Designers

Instructor

Laura Kozak (MASArch) is a design researcher and community organizer. Since 2005 she has built partnerships and collaborated on projects with local and international artists, designers and community organizations. A core interest in relationality and collaborative design of the urban environment informs her research and teaching practice. She is on the Board of Directors at 221A Artist Run Centre Society and teaches in the Jake Kerr Faculty of Graduate Studies at Emily Carr University of Art + Design.

Content Assessment

Project Typologies

- Preparation for applications to artist residencies and design internships (3)
- General preparation of personal portfolios and websites for establishing an independent art practice (5)
- Planning and feasibility study to establish independent studios and collectives (3)
- Application to BEd afterdegree programs (2)
- Preparation to apply to entry-level position in industry (1)
- Planning and pre-production for film or other major independent project (4)

Student Feedback

“I really appreciated how the class assignments were specifically designed to align and support our current projects and interests. Being able to directly apply the skills and knowledge to my current project is a very effective way of preparing my entry into the “real world” after leaving the supports of the institution after graduating. Laura brought in very interesting guest speakers, shared her peer network and experiences with great generosity.

One of the most valuable outcomes from this class for me was a significant increase in my level of confidence and courage to reach out to industry leaders that I may not know yet.”

“I thoroughly enjoyed this new section of Professional Practice! I was able to use my grad project as a part of the inspiration for my idea for this class and every required hand in was relevant to me as well as for the course. The guest speakers introduced were perfect supplements, especially those that had collaborative workshops incorporated into them. Laura was well organized in presenting the content which was informative and enlightening and got me the momentum I required to start up my professional image. I also liked how we received feedback not only from Laura but some of the guests that came by. It would be amazing to see more of that in the next run!”

“Laura modelled the important skills of relationship building which, oddly, is not really a focus in art school.”

“One of the best classes I took at Emily Carr, truly exceeded my expectations.”

Recommendations

- More time spent on practical tools, conventions and best practices (workplans, budgets, etc.)
- A second round of reaching out and interviewing someone with an active practice A more rigorous expectation that students complete some kind of external application (mimicking an assignment from other sections of SOCS 411)
- More examples of online portfolios, successful grant applications, CVs and written project proposals to put in front of students
- Due to curricular priorities this section will not be offered in the 2020-2021 school year

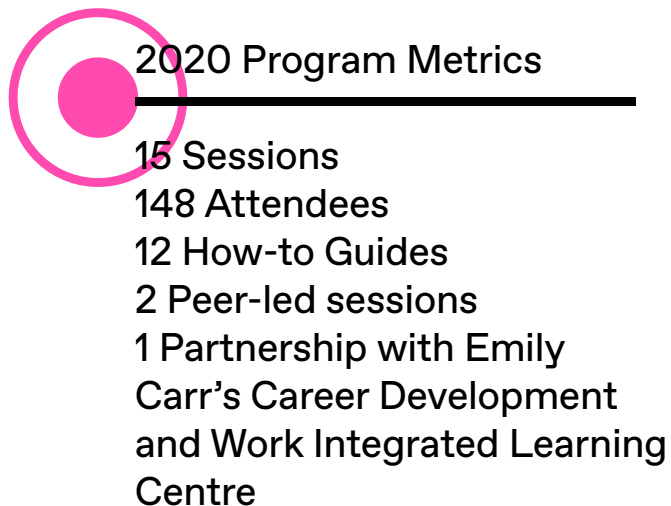
The logo features a large orange circle with a white circle inside it. A pink ring is positioned around the top half of the orange circle, and a pink solid circle is positioned above the white circle. The text 'Skill-Ups' is written across the top, with 'Skill-' in green and '-Ups' in black.

Skill-Ups

A series of practical
weekly lunch-hour
sessions for students

Skill-Ups are weekly lunch hour sessions to help art and design students boost a specific skill to complement their practice. These are typically practical skills that fall outside of curriculum and are not specific to a particular discipline. Students are encouraged to develop and host sessions themselves: these peer-led sessions have been among the best-attended, and also contribute to facilitating student's professional development.

The 2019-20 series was a partnership between the Shumka Centre and Emily Carr's Career Development and Work Integrated Learning Centre.



Topics


Topics for sessions were proposed by faculty, students, technicians and staff. A number of external practitioners led sessions, as well as staff, faculty and students.

- [How to Make Your Tech Look Effortless](#)
Sean Arden, Research Technician
- [How to Build Community in Your Practice](#)
Shannon McKinnon, Director, Career Development and Work Integrated Learning
- [How to Navigate Your First Ever Public Art Project](#) (and flounder less than I did)
Shayla Giroux, ART Student
- [How to Finish Fabrics to Display with your Work](#)
Jen Hiebert, Lead Technician, Emily Carr Soft Shop
- [Where to Find Materials for Free or Cheap](#)
Laura Kozak, Research Associate
- [How to Email People You Don't Already Know](#)
Laura Kozak, Research Associate
- [How to Price Your Work](#)
Wil Aballe, Curator, Wil Aballe Art Projects
- [How to Apply to Grad School](#)
Lee Gilad, Graduate Recruitment Coordinator, Student Services
- [How to Frame Your Work](#)
Yang Hong, Technician, Emily Carr Frame and Stretcher Shop
- [Summer Work Strategies](#)
Ghislaine Crawford, Emily Carr Career Development and Work Integrated Learning Centre
- [How to Install Your Work](#)
Yang Hong, Emily Carr Technical Services Area
- [How to Document Your Work](#)
Yvonne Hachkowski, Photographer
- [How to Make a Simple Project Budget](#)
Laura Kozak, Research Associate
- [How to Find the Right Studio Space](#)
Sungpil Yoon, Tenancy Relations Coordinator, 221A
- [How to Reach Out to Your Networks](#)
Jonathan Alfaro, ART Student

Documentation

We engaged a communication design student, Nicole Yamamoto, to attend and transcribe notes from each Skill-Up session. These notes became a core piece of content for our Shumka Centre Resources.

Skill-ups will continue to be a core piece of programming offered by the Career Development and Work Integrated Learning Centre.

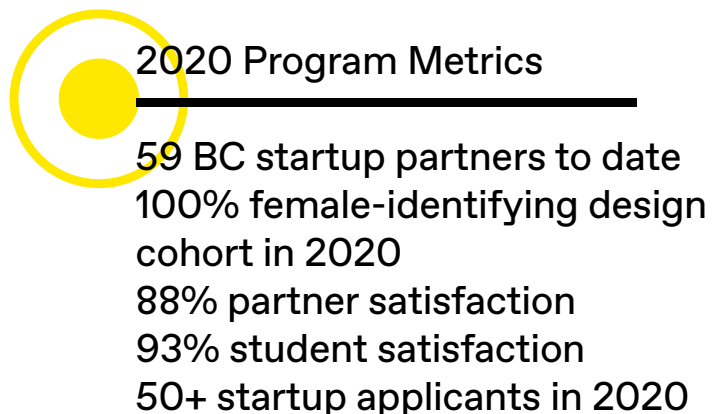
The background features a complex, abstract graphic composed of several overlapping circles. The circles are arranged in a roughly circular pattern, with some overlapping others. The colors used are a vibrant pink, a bright orange, and a sunny yellow. The overlapping areas create various shades and patterns, adding depth and visual interest to the design.

Design for Startups

40 Designers x
Business Leads at
40 Startups

Since 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 where they have the opportunity to work with high-calibre entrepreneurs.

The program has grown into a multi-year partnership with Canada's Digital Technology Supercluster and Innovate BC from 2019 - 2022.



Program Objectives

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

2019-20 Updates

A recommendation from 2018-2019 was to investigate a possible expansion of the program into multiple cohorts per year. This year we were successful in securing resources to do that, through a 289K investment by the Digital Supercluster, which will fund 4 cohorts 2020-2022, in addition to a continuing partnership with Innovate BC of 35K annually toward student salaries. This allows us to reach 20 companies/20 emerging designers annually rather than 10 annually. As part of this expansion we have been able to hire a Program Manager, Kelsey Wolff, to assist in building and managing company partnerships

Another recommendation from 2018-2019 was to bring in experts from a variety of design backgrounds to studio sessions. This year we were successful in doing this, inviting Quinn Keveaney (Founder, QuiteType), Julia Conejero (Project Coordinator, Finger Food Advanced Technology Group) and Brenna Randlett (Design Manager, Motorola Solutions) to host guest sessions with the students in order to provide diversified feedback.

Process

In Fall 2019, 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 Kelsey Wolff, Program Manager.
- 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.

In June 2020 we circulated another call for participation to engage another 10 companies and 10 emerging designers to work through the 12 week cohort in Fall 2020.

Kelsey Wolff, 2019 Program Lead

Kelsey Wolff is passionate about supporting communities and helping them thrive through the growth of the tech ecosystem. She currently works as a project manager on a business integrations team and has previously worked in various industries including cannabis, cyber-security, and healthcare. Kelsey co-founded an organization to help entrepreneurs in the Central Vancouver Island region, and managed a technology incubator and co-working space. Most recently while working in the Bay Area, she worked for a biotech company and was a member of the Next Generation Leaders at the Boys and Girls Club of San Francisco. She received her MBA graduate degree from Vancouver Island University and Masters in the Science of International Business from the University of Hertfordshire.

Instructor: Macus Shilling, Faculty Lead

Key Findings

Bridging the gap between technology and design: many technology companies struggle against pre-conceptions 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.

Feedback

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

"This was the first time I worked remotely which brought with it a lot of challenges I had to adapt to and overcome. It definitely improved my communication skills! The matching of students to projects, at least for me, was very effective. I wanted to work on projects focused on community-building, and that is exactly what I got! The in-progress presentations helped me see where everyone was with their projects, what kind of methods they were using to tackle their project brief, and helped me think of strategies I could incorporate in my own project."

"It is difficult to summarize the impact that this program will and has had on my future. It has completely changed my understanding of the industry I am entering and will contextualize my approach to the final year of my education. I've found it challenging to find an internship for this summer, so this program has given me the opportunity to grow as a designer in that type of setting."

"I loved the experience of working closely with the CEO. Being able to ask questions and understand the early stage process right from his personal experience. I felt really supported and allowed to learn as I went."

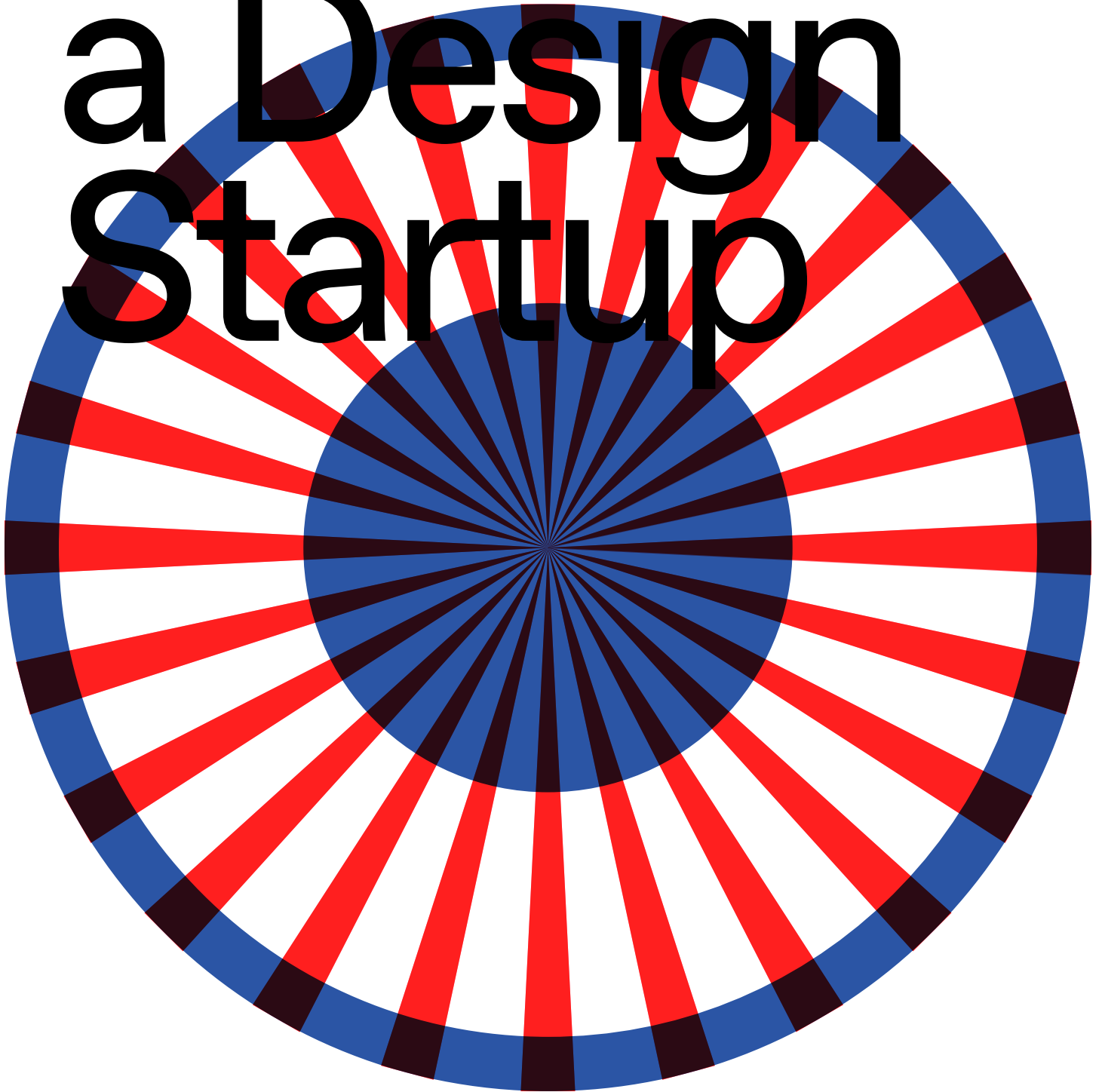
Do you have any recommendations on how we might improve this kind of partnership in the future?

"I really liked this program! It was great to be matched with such an outstanding young talent who helped unearth some great insights about our clients and how we can develop better products for them"

"I think this generally worked really well. A short guide on what kind of expectations might be required from the company and recommendations on how to work best with the student would be a useful addition"

"It was great, no improvements!"

Creating a Design Startup



Art, Design, Business
Speaker Series

Offered since 2017, Creating a Design Startup is a third year interaction design course for students to conceptualize design-based business ideas.

The Shumka Centre integrates industry speakers at regular intervals through 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



2019 Program Metrics

1 instructor
6 industry experts
18 core students
194 participants
1 pitch night
Supported by the
Discovery Foundation

Process

From September - December 2019, 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 2019 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). Select mentors 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.

Instructor: Bob Werner, Faculty Lead

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.

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.

Student Feedback

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

“I love the concept of the class, very cool to learn something even vaguely about business.”

“Yes, I really had a chance to think deeply of business part (stream of revenue, selling design...) while developing my design work.”

“Partially, but more so, I have new knowledge about networking.”

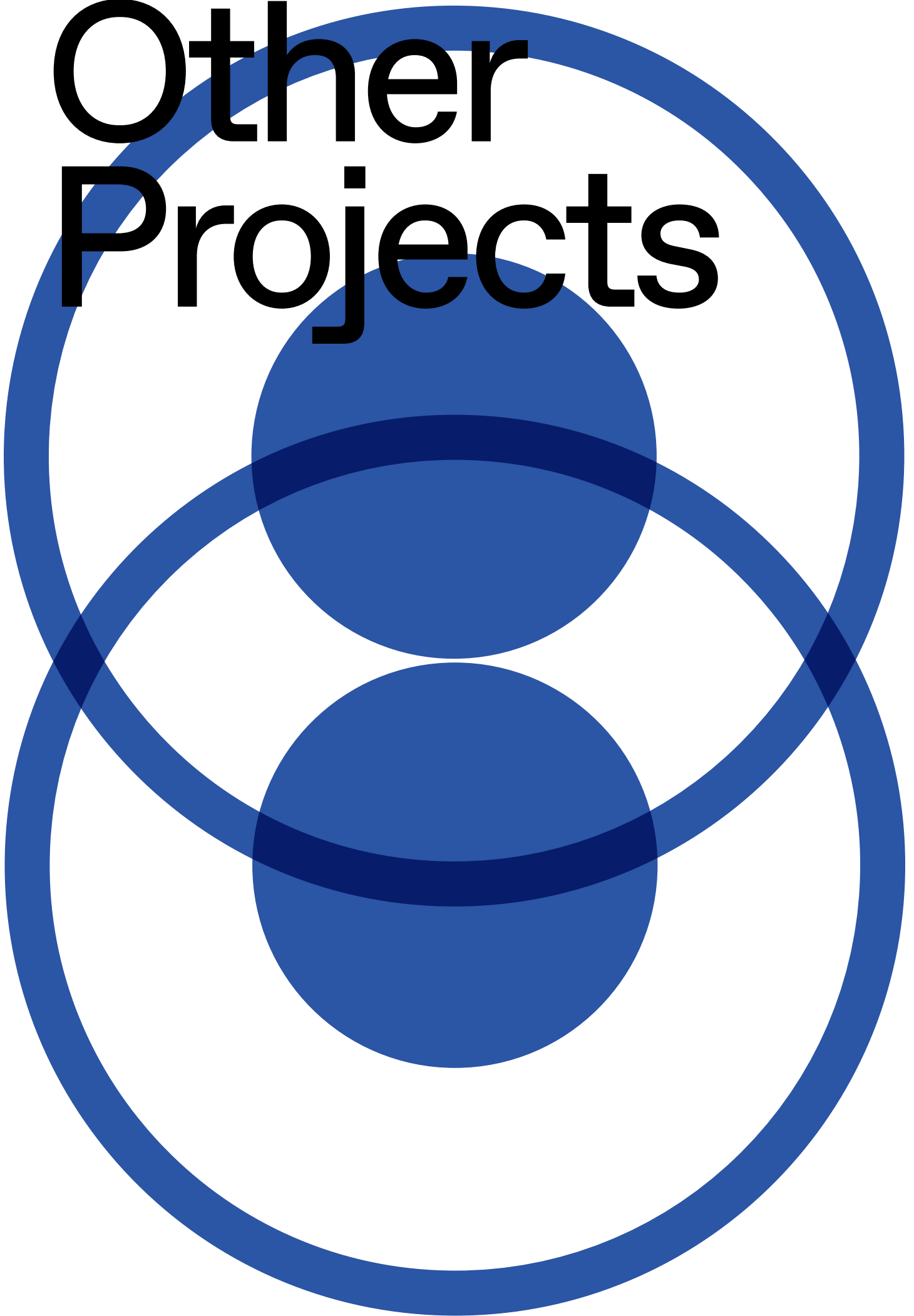
Any feedback for us in terms of how we can improve this program?

“Make the class earlier in the day so people have more energy to interact with the great people we have for the talks.”

Recommendations

- This program will be continued but will be offered in the Spring semester, meaning that it will take place Spring 2021
- We were not awarded funds from the Discovery Foundation for the upcoming year so will be reframing the branding of the series and investigating other opportunities for funding to support the public-facing work
- We discontinued the Discovery Foundation Entrepreneur in Residence program in 2018, opting instead to focus on more group-based activities to increase the impact of our mentorship in the community
- Because of uncertainties around physical gatherings in the era of COVID 19 we may reframe these talks as digital resources. Though catalyzed by COVID 19, this shift may allow us to fulfill other Shumka Centre mandates, such as (1) increasing our ability to share these practices with Shumka stakeholders who are unable to attend the talks, (2) increasing the depth of our digital resources available to the public in an ongoing way and (3) investigate further aspects of knowledge sharing such as opinion pieces, essays for future publications, or interviews with speakers and experts

Other Projects



Circular Solutions

Project Leads: Laura Kozak, Emily Carr; Michelle Austin, SPUD.ca and Jason Hawkins, Food-X

In partnership with SPUD.ca, Food-X Technologies and Microsoft.

In 2019 we jointly initiated Circular Solutions, an R + D consortium that aims to reduce reliance on single-use packaging in the food industry.

Built on a circular economy ethic, the project will study feasibility and develop a business case across a variety of categories including reverse logistics, material design, software systems and consumer psychology to reduce packaging waste from the food industry.

Food-X Technologies is an e-grocery fulfillment platform for large grocery retailers. It currently services Walmart Canada and SPUD.ca through its 75,000 sq. Ft facility in Vancouver and is exploring ways to scale its model to global retailers in 2020. Food-X's mission is to enable food retailers to be part of the solution to the environmental crisis by providing e-commerce and last mile delivery expertise and services.

Microsoft: Food-X's proprietary inventory management system is built on Microsoft's Dynamics 365 which manages the operations—from end-to-end—providing real-time visibility into all operations and sales, as well as reliable business analytics. Combined with Office 365 and Azure, Food-X takes full advantage of Microsoft integration and scale.

The Infinite Font

Project Lead: Tyler Hawkins

In partnership with the Disability Alliance of BC (DABC) and Emily Carr Health Design Lab.

In 2020 we partnered with the Disability Alliance of BC (DABC) and the Health Design Lab at Emily Carr to launch a project by Emily Carr graduate Tyler Hawkins called the Infinite Font.

The Infinite Font is the first font shaped by the unique needs of individuals with low vision. It is a web platform that diagnoses individual needs and type preferences through an onboarding process, translates those needs into an individualized font, and makes the user's screen based information available in that font. Specifically, the Infinite Font allows users to tailor shapes to individual needs, both by choosing relevant typographic error mitigation strategies and by adjusting the degree to which these strategies are used. For example, one person might find it most helpful to expand the size of punctuation in order to have a better grasp of sentence structure. Another user might find text more readable if the spacing is wider.

The project includes 4 outputs:

- A master variable typeface with near infinite variation of characteristics designed to strategically address specific vision requirements
- A website which uses a diagnostic onboarding process to shape the typeface to the individual needs of each user
- The resulting font, unique to each user
- A browser extension to set the internet in the user's unique font so that users can access information on the internet in a font that is easy for them to read

We have made an application for \$107K in funding from Innovation, Science and Economic Development Canada (ISED) through the Accessible Technology Program to develop this project from a prototype into a publicly accessible beta. Results are pending (July 2020).

Shumka Centre Resources



Alongside our test initiatives, we have undertaken a robust resources development approach in order to fulfill the Shumka Centre mandate, which is to create a place for emerging artists and designers to find community, knowledge, and resources.

We identified that the resource development project also includes housing them under a Shumka Centre visual identity and website to increase accessibility for our external community and to establish the Shumka Centre's voice as an advocate for artists and designers in Vancouver and beyond. The intent of our digital resources is to:

- Identify and share current practices, emerging models, methods and tools, and also offer context and advice
- Increase our ability to share these practices with Shumka stakeholders who are unable to attend the talks in person
- Increase the depth of our digital resources available to the public in an ongoing way and investigate innovative models for knowledge sharing
- Support mentorship-focused Shumka Centre programming, including the Satellite Residency, Art Apprenticeship Network, Creating a Design Startup, Design for Startups, and Fibreshed Field School
- Start a public-facing dialogue about art and design-driven work and culture.

New Resources

Art and Design Entrepreneurship Library Guide

May 2019 - Ongoing, in partnership with the Ron Burnett Library and Learning Commons

In development since May 2019, the Library Guide acts as a repository where emerging artists and designers can access online resources as well as links to a number of books and other print materials available at the Library.

The Library Guide is updated regularly based on the information provided by the practitioners involved with Shumka Centre programming.

Shumka Centre Visual Identity + Website

July 2019 - September 2020, in partnership with Post Projects

We started work on the Shumka Centre website in a phased manner:

Phase 1: this took place over Summer in consultation with a Junior Designer to (1) map out strategic direction (2) user identification (3) information architecture (4) content strategy and production. This work identified the need to create a brand identity for the Centre.

Phase 2: during this phase, we partnered with Post Projects in Fall 2019 to develop a visual identity that allows for the following considerations:

- Develop a systematized visual lexicon that is flexible and malleable to a wide variety of programming and communications put out by the Centre that is consistent and structured enough to accommodate the Centre's evolving needs
- Create a brand that can exist as a standalone entity that exists beyond the sphere of the university, while still feeling like a natural fit
- Unify the Centre's diverse and evolving group of audiences, programming and initiatives under a single, consistent banner of graphic language that speaks boldly and reflects a sensibility that is on the leading edge of contemporary design and art

Phase 3: this phase took place in the Spring 2020 upon receiving the finalized visual identity from Post Projects and involved implementing the visual identity into the Centre's existing/upcoming programming and creating design deliverables and marketing collateral.

Phase 4: we are now approaching the final phase of this work, which includes implementing the new visual identity and branded Centre programming to the website. The website is scheduled for a Fall 2020 launch.

Develop a model for creating resources based on live-programming

September 2019 - April 2020, in partnership with Career Development and Work Integrated Learning at Emily Carr and 9 faculty, staff and external practitioners

This initiative was developed in conjunction with Fall 2019 live programming as a simple approach for creating digital resources fed by Shumka Centre talks, workshops and lectures.

The process involved (1) identifying live-programming that would translate to documentation (2) creating an editorial board that would set tone and format for documentation (3) hiring a notetaker who would work in consultation with the editorial team and live-content producers to capture the data in real time (4) translating the documents into digestible designed formats for publication.

The resulting work was seventeen new How-To documents informed by the following programming: Skill-Up Series; Professional Practice for Self-Driven Projects + Sessions for Best Practices; Art, Design, Business Speaker Series; and Satellite Residency:

- How To Make Your Tech Look Effortless
Sean Arden, Research Technician and Artist
- How to Realize Your Next Great Business Idea
Joanna Buczkowska-McCumber, Executive Director, League of Innovators
- How to Build Community in Your Practice
Shannon McKinnon, Director, Career Development and Work Integrated Learning
- Typologies of Independent Art Practices
- Overview of Models
- Pitching Your Startup, Ian Bell, Entrepreneur
- How to Finish Fabrics, Jen Hiebert, Soft Shop Technician and Artist
- Where to Find Materials for Free or Cheap
- Co-ops by and for Artists and Designers
Andrea Harris, Executive Director, BCCA
- How to Reach Out to People You Don't Know
- How to Price Your Work, Wil Aballe, Gallerist
- How to Apply to Grad School
Lee Gilad, Graduate Recruitment Coordinator
- Project Planning and Time Management
- Summer Work Strategies
Ghislaine Crawford, Coordinator, Work Integrated Learning
- How to Make a Simple Project Budget
- How to Display Your Work
Yang Hong, Technician and Artist
- How to Document Your Work
Yvonne Hachkowski, Admissions Advisor and Artist

Investigate and develop innovative models for knowledge sharing

July 2020 - Ongoing

In addition to digital resources, we have been investigating further aspects of knowledge sharing such as opinion pieces, essays for future publications, or interviews with speakers and experts. As mentioned previously, some of this work has been accelerated due to COVID-19 pandemic and the new remote reality. Our programming includes:

- A “master class” series for Fall 2020 related to the topic of social engagement, arts organizations, and self organized initiatives in partnership with curator, writer and educator Ceci Moss
- A short podcast series focused on Channels for the Future of Work in partnership with Emily Carr Communications Department in Spring 2021
- A possible series inspired by Art, Design, Business Speaker Series in Spring 2021

Shumka Centre Team

Kate Armstrong, Director

Kate Armstrong 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.

She has written for P.S.1/MoMa, Blackflash, Fillip, SubTerrain, and the Kootenay School of Writing, contributed to DAMP: Contemporary Vancouver Media Arts (Anvil Press, 2008), and is the editor of Electric Speed (Surrey Art Gallery/New Forms Media Society, 2013) and Art and Disruption (New Forms Press, 2015). She is the author of Crisis & Repetition: Essays on Art and Culture (Michigan State University Press, 2002) in addition to numerous essays. Armstrong's works are held in public and private collections including Rhizome, the Rose Goldsen Archive in the Division of Rare and Manuscript Collections at Cornell University, the Clara Thomas Archives and Special Collections at York University, the Library of the Printed Web, and the Whitney Museum.

Cemre Demiralp, Coordinator

Cemre Demiralp 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.

Laura Kozak, Research Associate

Laura Kozak is a design researcher and community organizer. Since 2005 she has built partnerships and collaborated on projects with local and international artists, designers and community organizations. A core interest in relationality and responsibility to place informs her research and teaching practice. She holds a Master of Advanced Studies in Architecture and a Bachelor of Fine Arts. Laura is on the Board of Directors at 221A Artist Run Centre Society and teaches in the Jake Kerr Faculty of Graduate Studies at Emily Carr University of Art + Design.

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