

Phase Three Program Report

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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.

We are located on unceded, traditional, and ancestral territory of the x^wməθk^wəyəm (Musqueam), Sk̓wx̓wú7mesh (Squamish), and sə́lilwətaʔt̓ (Tsleil-Waututh) Nations.

This is a program report on the Shumka Centre's third year (2020-2021).

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An abstract graphic featuring three large, overlapping circles. The top circle is pink, the bottom circle is blue, and a third circle in the center is white. The text 'Satellite x Activism' is overlaid on the top pink circle, and 'A Five Month Residency for Emerging Artists and Designers' is overlaid on the bottom blue circle.

Satellite x Activism

A Five Month Residency
for Emerging Artists and
Designers

Satellite is a five month residency for Emily Carr project teams to develop major sustainability and social justice projects that are applied and self-directed.

Residents have access to 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.

Satellite x Activism projects:

- Bring contextual attentiveness to systems of oppression and inequity
- Build relational, place-based networks (for example, who would we work with and how during disaster response)
- Support care and mutual aid within the localized community, nurture place-based storytelling or responsibility to the land
- Connect to localized movements of art, design and activism
- Collaborative, socially engaged initiatives that address the social and political realities of communities
- Support community or seek to create social equity
- Are shareable, with learning that is open to others
- Support designer agency, practicality, navigating a way forward establish designers' participation in or creation of community
- Help establish conditions for artists and designers to financially support themselves through project lens, give financial sustainability to the project itself



2021 Program Metrics

15 Residents in 7 Teams
10 Mentors and Advisors
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

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Ahon Dudu
Image courtesy of Sola Olówó-Ake

2021 Projects

Flourishing Our Youths

Cyville Castro and Funan Fina

Immigrant youths are vulnerable to social isolation, and feel uncertain about their social standing. Flourishing Our Youths is a workshop and toolkit that prompts cultural empowerment and community for youth immigrants facing disconnect and isolation. The workshop unravels external and internalized oppression and affirms youths' identity transitioning into Canadian society.

Cyville Castro is an Industrial Designer based in Vancouver. With an interdisciplinary practice focused on social sustainability, her work is deeply informed by her Filipino background. She embeds her love for nature and culture into her designs as much as she can. She graduated with a Bachelors of Design from Emily Carr University.

Funan Fina is an Industrial Designer from Timor, Indonesia. She moved from Jakarta, Indonesia to Manila, Philippines at the age of 12. Her practice emphasizes works around social design and reformation, she enjoys working with different communities outside of design and collaborates to create projects that apply across different disciplines.

Mentors: Valentina Branada and Clarence Kitt, InWithForward

Valentina Branada is a service designer from Chile joining InWithForward in 2018. She is passionate about advancing equity and justice using a design approach to provoke, open new dialogues, make visible power and tensions within systems, and craft alternatives. From research to prototyping, she believes in listening first and co-creating with the people that will be impacted by the process and initiatives. Her background includes industrial design, brand strategies, organizational culture and innovation, and she holds a Transdisciplinary Design MFA from Parsons.

Clarence Kitt is a Senior Service Designer at InWithForward who enjoys exploring and experimenting with a range of creative media. Drawing on his experience in theatre, photography, UX/UI, and branding, Clarence has a particular passion for visualizing data/research and prototyping storytelling artefacts. Clarence spends his free time binge-ing movies and hosting/designing game nights.

Ahọ Dudu

Olúwásọlá Kẹhìndé Olówó-Ake

Ahọ Dudu aims at using Yorùbá storytelling frameworks to tell stories about my experience with lack of Black communal culture here in Vancouver. I tell these stories through the Yorùbá lens of 'the spectacle'- a show put on to teach and entertain; which encompasses oral storytelling, poetry, song, dance performance and garments.

Olúwásọlá Kẹhìndé Olówó-Ake is a Nigerian from the Yorùbá ethnic group, born in Lagos State. She studied Fashion Design in the UK and is a graduate of the Master of Interdisciplinary Design program at Emily Carr University. Her practice focuses on using Yorùbá storytelling methods to speak into issues regarding the black race in her environment and additionally depict narratives that are befitting of black bodies- through dance, song, ways of wearing and poetry. She has a podcast called '...into words with Sola' where she explores the words we speak through poetry and storytelling.

Mentor: Fahamu Pecou, Director, African Diaspora Art Museum of Atlanta

Dr. Fahamu Pecou is an interdisciplinary artist and scholar whose works combine observations on hip-hop, fine art and popular culture. Pecou's paintings, performance art, and academic work addresses concerns around contemporary representations of Black men and how these images impact both the reading and performance of Black masculinity. Fahamu received his BFA at the Atlanta College of Art in 1997 and a Ph.D. from Emory University in 2018. Dr. Pecou exhibits his art worldwide in addition to lectures and speaking engagements at colleges and universities.

As an educator, Dr. Pecou has developed (ad) Vantage Point, a narrative-based arts curriculum focused on Black male youth. Dr. Pecou is also the founding Director of the African Diaspora Art Museum of Atlanta (ADAMA). Pecou's work is featured in noted private and public national and international collections including; Smithsonian National Museum of African American Art and Culture, Societe Generale (Paris), Nasher Museum at Duke University, The High Museum of Art, Crystal Bridges Museum of American Art, Seattle Art Museum, Paul R. Jones Collection, ROC Nation, Clark Atlanta University Art Collection and Museum of Contemporary Art Georgia. In 2020, Pecou was one of 6 artists selected for Emory University's groundbreaking Arts & Social Justice Fellowship.



Flourishing Our Youths
Cyville Castro and Funan Fina

Emerging Soundscapes

Esteban Perez

Emerging Soundscapes combines an exploration of field sound recording technology with Indigenous ecological ways of knowing from Ecuador, in order to open a conversation between humans and the more-than-human. Through the recording of soundscapes, the project activates Sound in understanding the relevance of mountains, rivers, rocks, and animal spirits, alongside which the human is just another actant into an interlinked complex world.

Esteban Perez (b. 1992 in Quito, Ecuador) Esteban's work has been part of exhibitions such as: 'Triplete' (No lugar, 2018), 'dissipare' (Khora, 2018), and Premio Brasil (Centro de Arte Contemporáneo, 2017). In 2020, he was the recipient of The Audain Travel Award in Vancouver. In the same year, he won the 2nd Place Award in RAW, an MFA online exhibition, organized by the University of Montana, USA. He was selected for the Premio Brasil –Arte Emergente (CAC), an award funded by the Brazilian embassy in Quito for the promotion of Emerging Artist. In 2019 he had his first solo show Transitory (Más Arte, 2019). He completed his MFA at Emily Carr University of Art + Design in Vancouver, BC.

Mentor: Aaron Nelson-Moody / Splash

Aaron Nelson-Moody, or "Splash", lives and works in the Capilano Village on the North Shore of Vancouver, British Columbia. These days he is working mainly on jewelry engraving and repousse, and still carves the larger houseposts and panels on commission. While Aaron is his English name, he also has his Squamish Nation name, Tawx'sin Yexwulla, which translates as: Splashing Eagle, so most people know him simply as "Splash". He also carries the name, Poolxtun, from his adopted father Gerry Oleman, which he translates as, 'the spreading ripples from a splash of water'. He has worked with community groups and students in a number of schools in the Squamish and Vancouver areas since 1995, as well as sharing in Japan and Scotland.

Project Paint Up

Sebastien Kaschel

Project Paint Up is a series of hour-long classes that take place every week at the White Rock Learning Center. Every session there's a short instruction about different topics relating to general drawing techniques that can be utilized to help students design hoodies with fabric paints. Project Paint up is a workshop created to inspire teenagers to see the fun potential in painting their clothes guided by instructional detailed lessons.

Sebastien Kaschel is a third year visual arts student at Emily Carr University of Art + Design who brings awareness to mental illness and substance use.

Mentor: Vivianne Gosselin, Director of Collections & Exhibitions, Curator of Contemporary Culture, Museum of Vancouver

Viviane Gosselin is the Director of Collections & Exhibitions, Curator of Contemporary Culture. She joined MOV's team in 2010. Her work on historical and environmental literacy seeks to make the museum a more responsive, empathetic, and democratic public space that prompts people to recognize their own capacity to effect positive social change. Viviane has led and co-curated several exhibitions that have been recognized nationally and internationally. She has authored several articles on participatory museology and intercultural curation and is co-editor of *Museums and the Past: Constructing Historical Consciousness* (UBC Press). Viviane is currently involved in developing sustainable exhibition design practices with a team of city staff, architects and designers committed to creating a no-waste city. Rather than talking about radical innovation, she prefers to focus on the power of small wins as a mean of furthering the social work of museums. Viviane is a member of the advisory group of the Coalition of Museums for Climate Justice. She is also a Board Director of ICOM-Canada.

Look! Listen! Create!

Vannysha Change

Look! Listen! Create! seeks to foster connections between children and their surroundings and encourages intergenerational sharing of knowledge. It applies the concept of "third things... that provide a site of joint rapture and contentment" (Donald Hall, *The Third Thing*) to the relationship between children and the people around them. As the eldest with siblings ranging from 7–12 years younger than myself, Vannysha has experienced the power of a "third thing"—many "third things"—in creating conversations which led to the strengthening of connections between her family members. As they explore and observe our surroundings through kits and activities, they come "together in double attention." What do the little details of our surroundings tell us? How do things change and develop with time? This project lets children respond through their own lenses, using their sensibilities, imagination, and creativity. These responses will be the basis for creation—whether they are picture books, audio-based content, or other story-telling mediums that will be produced together with participants.

Vannysha Chang is a communication designer and illustrator focusing on children's stories and co-design. She is obsessed with storytelling and world-building,

and currently working on an interactive picturebook. She is also a research assistant for the Health Design Lab. Born and raised in Indonesia and currently residing in Vancouver, BC, she has a profound appreciation for sunlight and blue skies since moving to Vancouver. Vannsyha can often be found binge-watching tv shows at any time of the day and night; her favourite activity includes going to the bookstore and browsing through every picturebook. She has three younger siblings who are also obsessed with stories, books, movies, and television shows.

Mentor: Matt Lamothe, Author and Illustrator

Matt Lamothe is an illustrator, animator and author of *This Is How We Do It*. He is ALSO's animator as well as innovator, researcher, and tech support. He never takes shortcuts, and loves experimenting with new techniques. He has a degree in Animation from RISD. When not staring into the lights of the internet, he finds comfort in pastries, coffee, and basic carpentry.

Mapping East Van

Mickey L.D. Morgan

Mapping East Van is cartography with the utmost subjectivity, composed of stories shared using various media, but primarily the thread is oral storytelling and community starting with a relational view from my personal positionality. My methodology is acknowledging stories of place as collective, formed together, and rejecting further capital constructs of space, time, and status. The project began with a more conversational format, while the latter phase is a more actionable extension centred around mutual aid, ethical relations, and reciprocity. Began working to meet some needs of Coalition of Peers Dismantling the Drug War and Vancouver Tenants Union, and continue co-teaching of the Practicing Neighbourly Responsibility course at ECU and while writing A Manifesto on Neighbourliness: Ethics of Creative and Community Inspiration. This matrixed mapping is with the ultimate goal to encourage the idea of neighbourliness (Our Demands 1.F) that entails not only basic kindness and respect but also mutual accountability, strengthened relations, and points for resistance and solidarity to flourish.

Mickey L.D. Morgan (they/them) is a TransLesbian Jewish storytelling and interdisciplinary artist who works primarily with social practices, bookmaking, translation, diaspora, anti-racism, de-colonialism, Queering, Crippling, and altogether reimagining the ways we hold space with one another. They have been in several group shows focussing on visual arts & community practice, and recently the media arts festival Digital Carnival: Z (2021). Mickey is co-organizing a symposium as a member of the ECU Disability + Neurodivergent Artist Collective and

they are continuing their work on Mapping East Van cultivating everyday mutual aid practices.

Mentors: Mirna Palacio, Jean Chisholm and Laura Kozak

Jean Chisholm (BA, BDes, MDes) is a designer, researcher, and educator. Her research explores place-based design practices and community collaborations that work towards relational, ecological and equitable ways of living, and has most recently been published through PDC 2020: Participation(s) Otherwise. She has experience as a graphic designer and art director, designing and overseeing production for printed, spacial, and digital touch points. Jean currently teaches at Emily Carr University.

Mirna Palacio Ornelas is a queer child of Mexican immigrants first and foremost, and then a poet with an MFA from Virginia Tech. They grew up in Ciudad Juárez, the borderlands, and got lost somewhere in the Midwest. Mirna works for Noemi Press as an assistant editor, continues to tweak their tortilla recipe to perfect it, and recounts dreams in vivid detail to those they dream about. Mostly, they're hoping for academia to become actively anti-racist and contributes through creative projects.

Place-Based Grad Collective

Formed in 2021, the Place-Based Grad Collective is a flexible network of design researchers assembling around a shared set of approaches to place-based design research. Specifically, this work looks at our responsibilities, reciprocities and commitments to the land that we live on, and forms emergent projects that actively respond to the needs of the people and systems around us.

In trying to understand what kind of infrastructure is useful or necessary to support this work, we aim to explore a model that can coalesce and disperse when needed, embracing the spirit of a collective. Through exploring, enacting, and connecting place-based approaches to collaboration, we are attempting to move from scattered fragments of siloed disciplines and projects, and black-boxed, bureaucratic hierarchies, towards a networked mesh of emergent grassroots relationships, knowledge and capacity sharing, and action. Together we are asking:

- *How can we as individuals and also as a collective take up the responsibility of contributing to the places where we are?*
- *What needs to be done, and what can each of us offer?*

Place-Based Material Lab

Christa Clay and Chiara Schmitt

Place-based Material Lab (pl.lab) is a research and design lab with a mission to understand material ethics and responsibility from the land and places on which we work, live, and play. The collaborative approach of this project allows us to work with students, faculty, and external co-creators with the collective goal to create a meshwork of data through resources, experiences, contacts and protocols. Through this work we hope to build a foundation from which to share and offer knowledge and open up conversation on place-based and responsible material practices. We aim to engage with people through our research, provoke imagination, and diversify perspectives on material practices in ways that support our local communities. We see this work as a means of embedding reciprocity between designers and place within the Emily Carr Community and beyond.

Christa Clay is an MDes student, research assistant, and co-founder of pl.lab at Emily Carr University of Art + Design in Vancouver, BC. She lives, works, and plays on the unceded, ancestral lands of the Musqueam, Squamish, and Tsleil-Waututh Nations. Her practice is place-based, incorporating her experience in food, farming, and ceramics with natural material research that prioritizes the role of communities and their economic self-reliance. Christa is originally from the land of the Tonkwa, Lipan Apache, and Comanche peoples, known also as the state of Texas, USA. She graduated from the University of Texas with a B.L.A., focusing on International Relations and Global Studies (2017). Christa has called British Columbia home since 2018.

Chiara Schmitt is a product designer, maker and design researcher focussing on material-driven explorations in craft and design. Through her work, she explores areas of sustainability by dealing with natural materials and resources in the field of material speculations. With a strong interest lying in their perception and sensation, her practice touches on the agency of social responsibility and sustainable behavior. Having completed her BA at the University of Applied Sciences Schwäbisch Gmünd in Germany, Chiara is now pursuing an MDes at Emily Carr University of Art and Design.

Somos

Angela Dione and Marcia Higuchi

SOMOS (the Portuguese verb for 'we are') is the exploration of life-writing as research in the context of matriarchal strategies and nature immersion in a place-based approach. This collaborative project founded by Marcia Higuchi and Angela Dione cre-

ates a space of dialogue within the sharing beauty of multilingualism. As we build upon our own histories and connection to place with one another, we invite others to share in this inclusive space of language and thought. Through this work we embark on the exploration of life-writing not only as research, but as the connective tool of two design-researchers, mothers and beings of nature sharing worlds through words.

SOMOS é uma exploração do método “escrita da vida” como pesquisa no contexto de estratégias matriarcais e imersão na natureza através de uma prática baseada no lugar, na terra. Este projeto colaborativo fundado por Marcia Higuchi e Angela Dione cria um espaço de diálogo dentro da linda troca do multilinguismo. Construindo sobre nossas próprias histórias e conexões com o lugar e uma com a outra, nós convidamos outros a compartilhar neste espaço inclusivo de linguagem e pensamento. Através deste trabalho, nós embarcamos na exploração da “escrita da vida” não somente como pesquisa, mas como uma ferramenta de conexão de duas pesquisadoras, designers, mães e seres dividindo seus mundos através das palavras.

Angela Dione is a mother, designer, researcher and maker situated on the unceded Coast Salish Territory of the Tsawwassen, W̱SÁNEĆ, the Stz'uminus and the Hul'qumi'num Treaty. Her research and practice-based explorations focus on natural materiality in craft and design with an additional interest in working with children in a place-based approach. With her background in woodworking and ceramics, Angela investigates the act of making within the context of natural materiality. Through this work, she uses traditional techniques as a connective tool between human and non-human living co-design and as an investigation of our connection to place. Angela studied at the Högskolan för Design och Konsthantverk - The Academy of Design and Craft at the University of Gothenburg (Sweden) where she was completing her MFA in Child Culture Design. She is now pursuing her MDes at Emily Carr University of Art and Design in Vancouver, Canada.

Marcia Higuchi is a communication designer and researcher from UNESP, Brazil. Her research is focused on which ways design can empower children's ecological wisdom and political agency as future stewards in the environmental crisis. Through a dialogical and reflexive approach, she aims to investigate the importance of storytelling, sharing how our own personal experiences brought into a broader understanding of our social relations, can affect our sense of interdependence and belonging to nature. In her first year at Emily Carr, Marcia developed a series of cross-DESIS workshops that included participants in both the Emily Carr DESIS Lab (Vancouver), and the Rio DESIS Lab (Rio de Janeiro).



Place-based Material Lab
Chiara Schmitt and Christa Clay

Witnessing

Pat Vera

Working in relation and response to a series of gatherings in the spring and summer of 2021, this project explores conventional and alternative methods of documentation and knowledge-sharing with project organizers and participants, including witnessing protocols shared through the project. In consideration of ethics and practices of witnessing, stewardship and our role as humans in relationship with place, this work will be to figure out ways to carry forward what is shared through the Place-Based Responsibility project in 2021.

Pat Vera is an architect, designer and researcher whose work focuses on incorporating Indigenous knowledge and alternative epistemologies into land-based design and pedagogy as a way of building sustainable futures with practices that already manifested in an equitable, respectful and balanced relationship with the earth. Pat's current research promotes the Pluriverse as the space in which to converse among different world-views, creating community-oriented design practices that can work towards healing from the systemic damage caused by the colonial matrix of domination. In her practice, Pat brings in her own background from Paraguay with the Guarani peoples' cosmovision and the native Guarani language that she speaks as a way to recognize her own "borderlands": those cultural borders that she redefines as intersectional margins, where the racialized view of capitalist and modernist societies define and delimit geographies and cultural identities, creating oppression, discrimination and marginalization. For Pat, recognizing our own positionality in the world makes us recognize the others in their own opening the space for a Pluriverse world where different ways of being and knowing can build community and transform realities of exclusion, racism, social and ecological distress into possibilities of change.

A Pathway Together

Julie Van Oyen

A Pathway Together builds on the work of kQwa'st'not~Charlene George, Flossie Baker and the Sierra Club of BC, as well as the Place-Based Responsibility roundtables at Emily Carr with a circle of gatherings for our community to learn from living and working in ways that express care for place. kQwa'st'not~Charlene George and Flossie Baker will contribute to a three-part gathering in which we will discuss and imagine tangible ways of working together to build relationship and care for place, land, and living systems.

Julie Van Oyen is a designer and researcher whose work involves embodied design research, more-

than-human interactions, and public sector digital service design. She is also an educator and mentor in the areas of UX/UI, interaction, and service design. She has an educational background in interaction design and kinesiology, and is currently a candidate for a Master of Design in Interaction Design. During her time at Emily Carr, Julie has had the opportunity to act as teaching fellow for the university's third-year Interaction Design Core Studio, as well as research assistant on several DESIS Lab projects. She was honoured to have received the Joseph-Armand Bombardier CGS Master's Scholarship through the Social Sciences and Humanities Research Council of Canada (SSHRC).

Trauma-Informed Care Practices

Garima Sood

Trauma-informed Care Practices - This workshop considers trauma-informed care practices in relation to how we navigate our surrounding environment and systems, as well as how we adopt these principles in our art and design practices.

Garima Sood (BA) is a design researcher, a maker and a design student. Her work is grounded in material-based participatory explorations 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 equitable futures. Garima has a BA in Political Science with a focus in sustainable development policy and justice theories and is currently pursuing a Masters of Design at Emily Carr University of Art + Design.

Earthand Site Mapping

Melanie Camman

Earthand Seasonal Site Mapping is a collaboration with Earthand Gleaners Society, an arts-based non-profit in Vancouver. Earthand Gleaners Society's specialty is connecting makers with materials that come directly from the land around them; we model 'How to be a Producer without first being a Consumer'. By working with the plants around us using ancestral skills common to all cultures, we inspire participants to discover cultural connections, learn new skills, and discover novel sources of raw materials for creative practices, including garden waste, invasive plants, and textile waste. This project creates a seasonal map that encompasses Earthand's two sites: at Trillium Park and the Means of Production garden and encompasses four categories: food and medicinal plants; weaving and basketry; woodworking and wicker works; and dyes and pigments.

Melanie Camman did her undergrad in Emily Carr's Industrial Design program, going on to work professionally as a service designer and design researcher. She collaborated with social service providers such as Options, PosAbilities, and the Representative of Children and Youth, gaining experience working on interdisciplinary teams and addressing a wide range of social issues. These projects introduced Melanie to a wide range of people, but who were all experiencing barriers to well-being and marginalization. She met young people who had been detained under the mental health act, who felt unheard, and found it challenging to access the help and support they were asking for; adults with cognitive disabilities who already had limited opportunities to learn, grow and adapt, then had their highly structured routines disrupted by COVID-19; and families who as refugees and newcomers to Canada were navigating settlement services while experiencing trauma, loss of purpose, uncertainty, economic hardship, and disappointment. Spending time with people in their homes, in shelters, and out in the community made Melanie think differently about social services, human-centred design practices, and the role of designers in social change. In an effort to understand these experiences at a systemic level she began to explore the effects of capitalism and colonization in creating marginalized and disenfranchised groups of people. Melanie returned to Emily Carr as an MDes student in the hopes of reimagining her role as a designer, to understand and engage with the process of decolonization. She spends her time in the garden growing edible and medicinal plants, tending to the worms who turn food waste into soil, chasing low tide sandbar beaches, and encountering all kinds of precipitation while snowboarding the North shore mountains.

Art

Apprentice

-ship

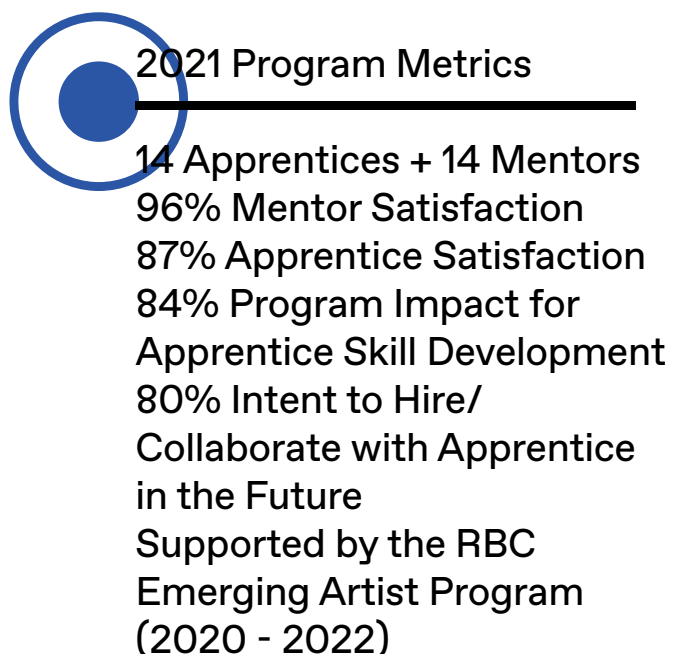
Network

14 Practicing Artists x
14 Apprentices

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

Initiated in 2020 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 will run until 2022 in partnership with the RBC Emerging Artists Program.



Snapshot: Danielle Rozali and Relssue

Danielle (Dani) Rozali was one of the fourteen apprentices who had a placement through the Art Apprenticeship Network program this year and worked closely with Casey Wei and Brit Bachmann at Relssue, an interdisciplinary art writing platform that aims to fill the gap that emerges when local discourse is led by national arts publications.

As part of the apprenticeship, Dani was tasked with researching, curating and promoting 2-3 installations of the FreeSchool project — a free, ongoing series of online workshops for skill-sharing and community building among members of the West Coast arts community supported by the Vancouver Foundation's systems change grant.

Talking about the Free School to Emily Carr News, Relssue's Brit Bachmann notes,

“we wanted a platform that could cover what’s actually happening here, and create community around art writing here again (...) Having artists and writers and cultural practitioners be able to share and talk about what they’re passionate about — I think that has just an incredible potential for community-building.”

In Summer 2021, Dani engaged emerging artist and recent ECU grad Vee CR (MFA 2021) titled The Fine Art of Fan Art, which was followed by a workshop on visual arts practice in relation to poetry delivered by Angelic Goldsky and a workshop on the poetics of recipe sharing delivered by interdisciplinary artist/designer Reyhan Yazdani (MFA 2019).

Dani's time at Reissue allowed her to build community with fellow artists from the Emily Carr community, who she would have otherwise interacted with throughout her curricular learning. She was also able to establish herself within the cultural ecosystem. Speaking of her experience, Dani notes: “I learned a lot about the ins and outs of artistic organizations as they exist in a contemporary Vancouver-based context, which got me a lot more interested in exploring and participating in them further as my career progresses. Part of this was also the extensive history of these organizations that I got the chance to learn about as well as the many connections I feel Brit and Casey set me up with. Their trust and encouragement was really affirming, and one of the biggest things they helped me realize was my own worth in the field.”

Brit Bachmann and Casey Wei note, “Shumka successfully connects the students to what’s happening outside of the institution in a really authentic and genuine way, and provides students with opportunities they don’t otherwise get during their education to connect with the local art community and artist-run centres.”



Image courtesy of Relssue

Feedback

From Mentors:

"This is such a wonderful opportunity for students to gain skills that are often not included in course curriculum and offers them tangible experience and contacts in the professional realm. It's also a way to help support artists. I'm glad I was able to participate and would readily welcome a future opportunity. I hope this project continues to run and grow - kudos!"

"This is a greatly supportive group committed to diversity and equity."

"Supportive and organized admin staff! Shumka successfully connects the students to what's happening outside of the institution in a really authentic and genuine way, and provides students with opportunities they don't otherwise get during their education to connect with the local art community and artist-run centres"

"I am so grateful to have had a mentee to work with through this program and would highly recommend it to others. I also hope that I could serve as a mentor again in the future!"

From Apprentices:

"I have learned so much from my mentor, I have learned about how to properly prepare, store, roll, package and ship artworks, how to work with dealers and grant offices and present myself in the professional art world, how to teach art and engage the quiet students as much as the enthusiastic, how to work collaboratively as a team on large series, and the invaluable success of working with others and hiring people with specific skills instead of trying to manage everything on your own. She has taught me the importance of building your art community and putting in as much as you expect out, whether it is studio visits with others, or showing up to all the events and openings, and how a large studio environment with many other artists is your best motivator and resource. I think most of all, she has taught me the joy of the studio. My mentor has shared with me the energy she has honed within her studio environment over many decades, and that I need to keep putting the work in, put myself out there and most importantly, to believe in myself."

"The program has been the most inspirational as I was given lots of free time to self-direct, and meanwhile my mentor is giving me valuable guides. My own opinions are valued and my work style has been prioritized. I feel really comfortable working this way and have learned tremendously through discussions and experimentations. Thank you!"

Recommendations

"If there was a way to make this program/ partnership permanent, that would be incredible and so beneficial to our community. The best way for young artists and designers to learn the trade is to do so directly from those who are embedded in it and have been for many years ... this feels like a crucial and necessary pedagogical and professional route that all of the students and artists need (and benefit from immensely)!"

"Perhaps add a cap on the number of apprenticeships (max. 2) each applicant can apply for at one time, otherwise it might create confusion around the applicant's availability."

"The process is very good. The support offered for interviewing and hiring the student apprentice was very good."

"This program was really supportive and a great experience! Keep up the great work and thank you Cemre for all your guidance and kindness!"

"We started this program in quarantine! It was really hard for us to keep each other updated with everything, but we have managed to do a really good job. After we make it through this sad period of time, Shumka could maybe encourage more face-to-face opportunities and studio time."

2021 Mentors

Annie Briard, Artist

Annie Briard is a Canadian visual art and media artist whose work challenges how we make sense of the world through visual perception. Creating lens-based and light-focused works, she explores the intersections between perception paradigms in psychology, neuroscience and existentialism. Her moving images, media installations, expanded and print photography works have been presented in numerous solo exhibitions, including “Within the Eclipse” at Burrard Arts Foundation (Vancouver), “Second Sight” at AC Institute (New York), “Paracosmic Sun” at Monica Reyes Gallery (Vancouver), “Sight Shifting” at Joyce Yahouda Gallery (Montréal), as well as group shows, festivals and fairs internationally, including at the Vancouver Art Gallery, Art Mûr (Montréal), Three Shadows Photography Centre (Beijing), the Lincoln Film Centre New York, Matadero Madrid, the Switzerland Architecture Museum, among many others. Recently, she presented large-scale public art projects for a number of commissions in Canada. Sourcing inspiration from the affectation of new and/or altered sights, she regularly undertakes art residencies, which have included working in New York, Los Angeles, Spain, Iceland, as well as long-haul hikes across the North American backcountry. Annie Briard’s work is supported by the Canada Council for the Arts and the British Columbia Arts Council. Briard holds a BFA from Concordia University and an MFA from Emily Carr University of Art + Design, where she currently teaches. In conjunction with her practice, she occasionally curates exhibitions and public programs in relation to her research interests.

Beth Howe, Artist

Beth Howe works with printmaking, drawing, artist’s books, and digital/analogue intersections. Recent exhibitions and projects include ‘Stitching and Weaving in the Digital Age’ at Currents New Media Festival (Currents 826, Sante Fe), ‘Prinstallations’ (San Jose Institute of Contemporary Art, San Jose, CA), and ‘Iona’ (Shunpike Storefronts Public Art Projects, Seattle, WA). Her prints and bookworks are in a variety of collections such as the Auchenbach Foundation for the Graphic Arts, Fine Arts Museums of San Francisco, and BIG INK: an organization dedicated to large-scale woodblock printing. She currently serves as Associate Professor in Print Media at Emily Carr University of Art and Design in Vancouver, BC and publishes limited edition artists books under the imprint Emelar Editions.

Brit Bachmann and Casey Wei, Reissue

Reissue is an interdisciplinary art writing platform focused on shaping and sustaining a contemporary west coast discourse rooted in critical engagement with experimental art practices.

Brit Bachmann is a multidisciplinary artist and writer based in Vancouver, Canada, on unceded lands belonging to the Musqueam, Squamish, and Tsleil-Waututh First Nations. She is the Executive Director of UNIT/PITT Society for Art and Critical Awareness, and co-founder of Reissue.pub, an art writing partnership between UNIT/PITT and VIVO Media Arts Centre.

Casey Wei is an interdisciplinary artist, filmmaker, and musician based in Vancouver.

Dan Starling, Artist

Dan Starling’s work plays with the conventions of narratives through intervention, extrapolation and re-configuration 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.

Emily Hermant, Artist

Emily Hermant is an interdisciplinary artist whose sculptures, material drawings, and installations explore themes of communication, gendered labor, technology, and craft. She received her BFA in Studio Arts from Concordia University in Montréal, QC, and her MFA as a Trustee Merit Scholar in Fiber & Material Studies from the School of the Art Institute of Chicago. Her work has been exhibited in museums, galleries, and festivals in Canada, the United States, South America, and Europe, and has been featured in LVL3 Media, ArtSlant, Espace Sculpture, The Washington Post, and TimeOut Chicago, among others. Hermant has been awarded grants from the BC Arts Council, the Canada Council for the Arts and the Conseil des Arts et Lettres du Québec, and residencies at the Burrard Arts Foundation, Haystack, ACRE, Ox-Bow School of Art, The Ragdale Foundation, NKD Nordic Artists’ Centre, and the Vermont Studio Center. Hermant is based in Vancouver, BC, where she is an Associate Professor of Sculpture + Expanded Practices in the Audain Faculty of Art at Emily Carr University of Art + Design.

Henry Heng Lu, Centre A

Centre A (Vancouver International Centre for Contemporary Asian Art) is a leading public art gallery currently situated in the heart of Vancouver's Chinatown, on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh peoples. It is a registered charity and the only public art gallery in Canada dedicated to contemporary Asian and Asian-diasporic perspectives since 1999. Centre A is committed to providing a platform for engaging diverse communities through public access to the arts, creating mentorship opportunities for emerging artists and arts professionals, and stimulating critical dialogue through provocative exhibitions and innovative public programs that complicate understandings of migrant experiences and diasporic communities.

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.

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.

Julie Andreyev, Artist

Julie Andreyev is a Vancouver based artist-activist, researcher and educator. Her multispecies studio practice, called Animal Lover, explores more-than-

human creativity and ways of knowing. The Animal Lover works have been shown locally, nationally and internationally. Andreyev has published her research in academic journals, books, catalogues and magazines. Her forthcoming book *Making Art with Animals: What Interspecies Creativity Reveals about Our Kinship with Nature* is in the publishing stage with Intellect Books, UK. ETA: fall 2021. Her research and artwork are supported by the Canada Council for the Arts, and the Social Sciences and Humanities Research Council of Canada. Andreyev has a PhD from Simon Fraser University, and is Associate Professor in the Audain Faculty of Art, Emily Carr University of Art + Design where she teaches New Media + Sound Arts, Critical Studies and Foundation courses. Andreyev enjoys walking with her canine collaborators, Heroe and Zorra, paying attention to the liveliness of the local animals, trees and plants, and Earth forces. She is currently working on creative co-productions with birds (Bird Park Survival Station), and creating immersive media depicting experiences within old-growth forest ecologies (Wild Empathy).

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.

Lindsay McIntyre, Artist

Lindsay McIntyre is a film artist with an MFA from Concordia and a BFA from the University of Alberta. She applies her interest in film chemistry, analogue technologies and structure to make award-winning short 16mm films and expanded cinema performances. Her works are often processed-based and involve documentary and experimental techniques. Interested simultaneously in the apparatus of cinema, portraiture, representation and personal histories, she bridges gaps in collective experience and remains dedicated to integrating theory and practice, form and content. Her current research involves the autoethnographical exploration of intergenerational trauma and the grandmother effect as a biological survival mechanism and also the ways and means of indigenizing institutions. Internationally, she has contributed a body of knowledge to the practice of silver gelatin emulsion making and coating for motion picture film and teaches this and other celluloid-based practices wherever anyone will listen – always aiming to make analogue filmmaking practices more acces-

sible. She was honoured with the REVEAL Indigenous Art Award from the Hnatyshyn Foundation (2017) and was named the Victor Martyn Lynch-Staunton Award recipient for Excellence in Media Arts by the Canada Council for the Arts (2013). She is Assistant Professor of Film + Screen Arts at Emily Carr University of Art and Design on unceded Coast Salish territories and is of Inuk and settler Scottish descent.

Paul Wong, Artist

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.

Randy Lee Cutler, Artist

Randy Lee Cutler investigates the emergence of new cultural forms through an exploration of the intersections of gender, art, science and technology. She has produced numerous hybrid projects that engage with conversation, research and language to connect with her audience in diverse ways. Working with themes of hospitality and geopolitics, she is fascinated with the intersection of matter and metaphor. Taking the form of walks, performance, collage, printed matter, video, and creative/critical writing, Randy's practice weaves together themes of interdisciplinarity, collaboration, materiality and sustenance. Recent projects have focused on salt, minerals and the energy harnessed within vibrant matter. Her work has shown nationally and internationally including the Biennale of Sydney NIRIN 2020, Vancouver Art Gallery, Belkin Art Gallery and AHVA Gallery both at the University of British Columbia, Access Gallery, Artspeak, Contemporary art Gallery (Vancouver), Western Front/Tate Modern, Seoul International NewMedia Festival (NeMaf), Losing Ground: Experimental Video shorts from Canada's West Coast at the Canadian Embassy with Arsenal Gallery (Berlin), Visualeyez Performance Art Festival, Herland Film & Video Festival, Out on Screen Film Festival, Outtakes Dallas Film Festival, Video Pool, Centre for Art Tapes, Groupe Intervention Video/Videos in the Park.

Sharon Kallis, EarthHand Gleaners Society

EarthHand Gleaners Society, founded as an arts-based non-profit in 2013, connects makers with materials that come directly from the land around them; we model 'How to be a Producer without first being a Consumer'. By working with the plants around us using ancestral skills common to all cultures, we inspire participants to discover cultural connections, learn new skills, and discover novel sources of raw materials for creative practices, including garden waste, invasive plants, and textile waste.

Sharon Kallis is founding executive director of EarthHand Gleaners Society. With a "one-mile diet" approach to sourcing art materials, Sharon Kallis works to discover the inherent material potential in a local landscape. Graduating from Emily Carr Institute of Art and Design in 1996 she began working materials from the land in 1999 and has exhibited and engaged communities with her practice in Ireland, Spain, Mexico and throughout the United States.

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

Kaitlyn Roberts

Kaitlyn Roberts is a multi-disciplinary artist who has achieved her Honours BA in Visual Arts. Her artistic education birthed an attraction to explore autoethnography. Roberts' studio practice, specifically, surveys the complexity of mental illness translated through visual art while highlighting how it affects both the artist and the viewer. As a current candidate for the Master of Fine Arts degree from Emily Carr University of Art + Design, Roberts is using her practice to investigate the relationship between the mind and the body. This includes research into the connections between mental illnesses and the viewer's gaze.

Arina Sin

Arina Sin is a graphic designer and photographer that works interdisciplinary between arts, design, and performance. They are currently completing a B.A in design at Emily Carr University of Art + Design. While their work is centred within arts and community, in personal practice they contemplate futures with immaterial artifacts on the internet. They like the craft of bookmaking that coalesces photography, narrative, material, and the written word into a succinct art-object. Inspired by artist books and publishing as a graphic designer, they want to explore what it means to publish online, as an open-source, and as an ongoing process.

Danielle Rozali

Danielle Rozali is an interdisciplinary artist currently completing her BFA in Critical and Cultural Practices at Emily Carr University of Art and Design on the unceded territories of the Musqueam, Squamish, and Tseil-Waututh Nations. She works conceptually and experimentally, often meshing mediums to explore topics of heritage, diaspora, multiraciality, queer identity, trauma (generational and otherwise) and community. Her practice is currently based in drawing, painting, print and book-making and writing, though sound media and cooking are current curiosities to pursue! Past forays have also included photography, film-making, performance, sculpture and installation, and social practice. She is excited to continue her artistic development with Relssue and hopefully contribute to an ongoing artistic discourse based in embracing and engaging with interdisciplinary forms of making.

Siqi Yang

Siqi Yang is a Wuhan-based illustrator, and currently a senior student studying in Emily Carr University of Art and Design, located in "Vancouver", the unceded and shared homelands of the Musqueam(Squamish), and Tsleil- Waututh peoples. Her printing practice includes lithography and silkscreening. Attempting to get lost in intense line works, she re-envision immensity through various meanings. She tends to work with nature, and to use imageries with spiritual interpretations and cultural references. She weaves them into the beauty of uncertainty.

Kyla Gilbert

Kyla Gilbert is a visual artist based out of Vancouver BC. Kyla completed her BFA in Theatre and Development from Concordia University in 2017. She spent the two subsequent years touring with two multimedia shows created by DJ Kid Koala. She began to transition from performance into more sculptural work, taking part in studio residencies in the U.S. and Canada. She is currently undertaking her MFA in Studio Arts at Emily Carr University.

TanTan Hong

TanTan Hong is a multimedia installation artist, visual storyteller, writer, bookmaker, and educator from South Korea. Her practice has been based in Seoul, Hong Kong, LA, and now, in Vancouver. Her practice and research concern microorganisms, memories, and world building; the studies interworked between parafictional and historical landscapes birthed by American imperialism. TanTan holds a BFA from CalArts and is currently in her final year of her MFA at ECUAD.

Kyle Scott

Kyle Scott is a transdisciplinary artist living and working in Vancouver B.C, on the unceded and traditional territories of the Musqueam, Squamish, and Tsleil-Waututh Nations. His practice explores ontological and epistemic entanglements within, between, and across subjects through the modalities of painting, sculpture, photography and video. He is concluding his BFA at Emily Carr University of Art and Design.

Richard Brittain

Richard Brittain is an artist working and living in Vancouver, BC, on the unceded territories of the Squamish, Musqueam and Tsleil-Waututh nations. A primary focus of Richard's practice is exploring the complex and often fraught relationship we, as a spe-

cies, have with the Earth. He finds inspiration in the shapes, textures and patterns that exist within nature. Drawing on these, he seeks to imagine new narratives in which humans embrace our place as part of the natural world, just as the natural world is an integral part of ourselves.

Lacey Jane Wilburn

Lacey Jane Wilburn (b. 1988, Edmonton, Canada) is a contemporary female artist most notable for her work as a socially engaged muralist and realist oil painter. Lacey Jane first studied Fine Art at the University of Grant MacEwan in Edmonton from 2007-2009, and graduated Concordia University in Montreal with Great Distinction in 2016 after completing studies abroad at L'Ecole d'Enseignement Supérieur d'art de Bordeaux, France (2015). In 2010 she formed the urban art duo L.A.L.A. (Lacey And Layla Art) with her collaborative mural partner, and together they have created over 100 murals across Canada, as well as in Honduras, France, Uganda and Iceland. She has participated in over 40 exhibitions since 2009 and was the recipient of the Yves Gaucher Prize in Studio Arts (Concordia University, 2016), the D. L. Stevenson Colour Scholarship for Academic Excellence (Concordia University, 2014), the Francis Henderson Klinge Scholarship for Fine Art, The Barbara and John Poole Family Endowed Fund for the Arts, and the Jason Lang Scholarship for Excellence, (Grant MacEwan University 2007- 2009). She currently works and resides in Vancouver, BC, where her practice is dedicated to both her studio works, her career in public art, and the pursuit of her Masters in Fine Art at Emily Carr University.

Sidney Gordon

Sidney Gordon is a conceptual multimedia artist and experimental filmmaker in their third year of the Film + Screen Arts program at Emily Carr. Their practice predominantly focuses on analogue filmmaking, while also stemming into alternative photography, textiles, and installation. Through many cross disciplinary eco/chemical processes, Sidney's work tends to challenge the way viewers conventionally interact with everyday structures and materials. The main focus of their work is creating experiential audience interactions, often portraying and deriving from subconscious experiences. Alongside their interests in these areas, many of their works also engage with socio-political subjectivity, predominantly across intersectional feminist discourses.

Yan Liang

Yan Liang is a non-binary media and conceptual artist primarily practicing Digital & Video Art, Photography,

Text, and Sculpture. Their style is surrealist with playfulness and humor, using their subconscious, emotions, and personal experiences as the sources of inspirations. They often use found images, videos, and objects for manipulation and juxtaposition to create visual aesthetics and meanings. Born in Guangzhou, China, moved to Canada when they were 15 years old. Currently, they are based in Vancouver, Canada, and study at Emily University of Art + Design.

Alyson Bucharest

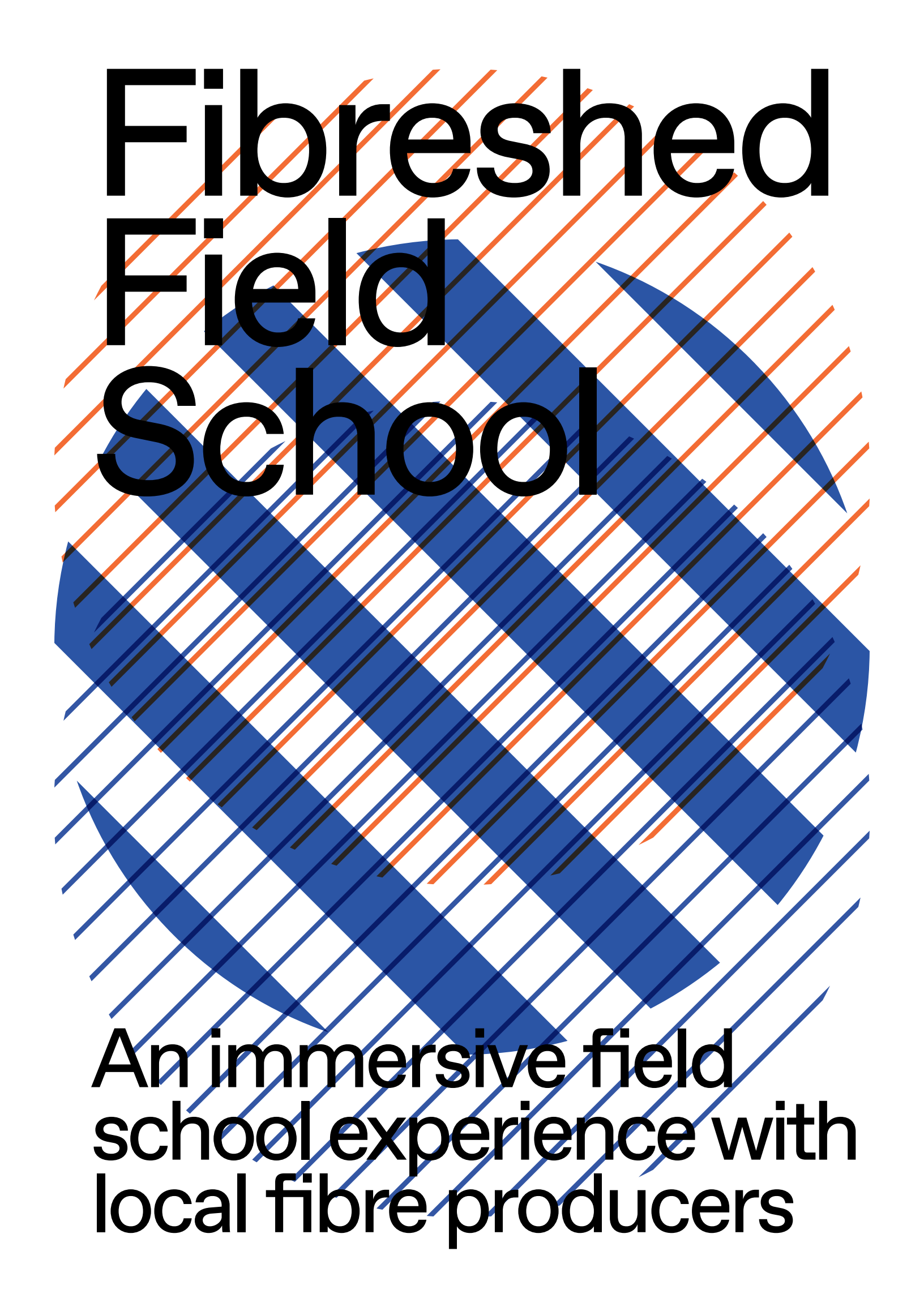
Alyson Bucharest is currently focusing on a major in Critical and Cultural Practices at Emily Carr University of Art and Design. Her main forms of expression are through collage and painting, while exploring conceptual frameworks that can engage critical commentary on social structures and environmental sustainability. Still evolving, she is grateful for the opportunity to work with Randy Cutler in this apprenticeship, to gain further experience and practice within a professional environment. She looks forward to expanding her practices and perspectives to continue to refine her work and involvement with the arts.

Kiara Havixbeck

Kiara Havixbeck is a queer settler of mixed heritage currently residing and creating on the traditional, ancestral, and unceded territories of the the Musqueam, Squamish, and Tsleil-Waututh Nations. They are a multi-media artist who isolates and oscillates between digital and tangible materials. Particularly, Kiara is fond of following curiosity to conduct material investigations through woodwork, sculpture, print making and other processes. They are most interested in exploring community narratives in relation to the construction of materials and iterate their findings within each of their works.

Rebecca Wang

Rebecca Wang is an artist and curator based in the uncoded Musqueam, Squamish, and Tsleil-Waututh territories (otherwise known as Vancouver, Canada) and her hometown Hangzhou, China. Primarily focusing on photography and installation, Wang's practice investigates the absurdity and uncanniness embedded in the structures that uphold the everyday which is often characterized by capitalist consumer culture. She hopes to unstabilize the default ways of knowing, perceiving, and existing that disconnect one from their belongings and surroundings. Wang holds a BBA Degree from SFU and is currently in her final year of a Bachelor of Fine Arts, with a minor in Curatorial Practice.

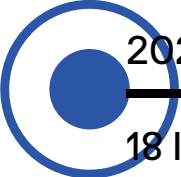


Fibreshed Field School

An immersive field
school experience with
local fibre producers

Fibreshed Field School is an experiential mentorship program that investigates ecologically sensitive and economically viable methods of local textile production.

Led by Emily Smith, this inspired by and works collaboratively with Fibershed, an international network founded by Rebecca Burgess. Fibershed develops regional and regenerative fibre systems on behalf of independent working producers, by expanding opportunities to implement carbon farming, forming catalytic foundations to rebuild regional manufacturing, and through connecting end-users to farms and ranches through education.



2021 Program Metrics

- 18 Interdisciplinary Students from ECU + SFU
- 15 Mentors and Facilitators
- 6 Research Assistants
- 97% Satisfaction with Field Placements
- 90% Program Impact for Student Skill Development
- 1 Public Talk with Rebecca Burgess
- 1 Major Publications Project Supported by the Accountability Council for Co-operative Education and Work Integrated Learning and Ministry of Advanced Education, Skills and Training

The program offers undergraduate and graduate students:

- Industry exposure and knowledge transfer between fibre producers, designers, and entrepreneurs.
- Immersion in the hands-on, real world context where fibres are grown, harvested, and processed.
- Practice and support as well as greater understanding of how to instantiate ideas and make projects happen outside of the classroom.

[View Publication](#)



MorningStar Woollen Farm

Image: Benny Zenga

Key Findings

Place-based programming is integral to Indigenizing the institution: This work (1) engaged the Aboriginal Gathering Place to create programming and contribute expertise across various aspects of each cohort, and (2) builds reciprocal relationships by mindfully integrating Indigenous knowledge keepers and practitioners to engage in dialogue within and beyond the Emily Carr community.

Applied Research Programs offer interdisciplinary convening points: the amount of interest the program generated within the student community across disciplines and faculties (27 applications) validated the need to introduce programs for hybrid practices of art and design. Fibreshed Field School is an example of how energy can be harnessed and amplified when disciplinary boundaries recede, creating space for a wide-ranging subject matter to be freely explored.

Applied learning is essential for artists and designers to contextualize their practice: The overall cohort activities, designed with circularity in mind, embedded the students directly in “real world” contexts and equipped them with necessary toolsets and knowledge, while the integration of community partners and industry experts as mentors allowed for greater networking opportunities and organic relationship building while instilling confidence in students to actualize self-directed projects.

Intracurricular programming could augment existing mentorship structures within the academy while supporting faculty: unlike a regular curricular setting, which most often entails one faculty member working with a large group of students, the learning ecosphere in this program connected a total of 14 community partners, sessional faculty and Indigenous knowledge-keepers as mentors working together to guide and teach 18 students. This horizontal structuring allowed for a cooperative and porous mentorship space. The applied, community-based, and future-oriented learning that was facilitated outside of the traditional classroom setting, coupled with this mentorship structure offers a promising model to augment the mandated critical, creative pedagogy offered by the University and its Faculties. This model allowed (1) Emily Smith (Sessional Faculty), to collaborate intimately with peers and for (2) field school students to carry on and share the knowledge they gained through the experience via the development of their own self-driven workshops for student peers that were not participating in the field school.

Fibreshed Field School brought together students, mentors, faculty, and community in a way that revealed the importance of establishing a local textile industry and the responsibility of artists and designers to work reciprocally with the land, culture, and community. Throughout their time in the program, students gained insight into fibre production and processing, manufacturing and design, and entrepreneurship.

A significant outcome of the program was the concept of slow making: while learning where fibres are grown, harvested, and processed, the students' perception of time was challenged. They learned what it means to research and work responsibly and reciprocally with local fibre systems.

These insights from the program sparked a radical change in how students approach their own practice and began to inform their future design and art practice. Fibre stories publications aim to capture these insights and serve as a repository for future students as well as the farmers, ranchers, textile producers and makers, and the Indigenous knowledge keepers working on our local fibreshed.

Program Impacts

We were able to record the impacts of Fibreshed Field School in four particular areas: curricular connections, student capstone projects, graduate research and new initiatives taken on by/affiliated with program participants.

Curricular connections were made in 2 courses offered throughout Spring 2021 - Summer 2021. Fibreshed Field School program also made an impact on 6 students' graduation capstone projects (May 2021). 3 out of 4 Graduate students involved in Fibreshed Phase 2 also launched their own interconnected research practices. Last but not least, 4 program participants launched their own Design Collective alongside other artists and designers.



Nicola Hodges Studio Tour
Image: Benny Zenga

Fibre Stories

Fibre Stories publications were created by Research Assistants Chiara Schmitt, Christa Clay, Melanie Camman, Elham Atighi Lorestani and Ash Logan, who received mentorship from H  l  ne Day Fraser.

Launching in late 2021, Fibre Stories publications include a book sharing the works of Fibreshed Field School participants and researchers, a podcast about our local fibreshed, regional textiles, industry, education, soil and the tensions that arise when we examine fibre and cloth through the lens of sustainability and decolonization and a series of how-to guides that share the knowledge gained during the Field School.

Website

Fibre Stories is a website that will act as the home to the stories and resources that have emerged from Fibreshed Field School program

[View fibrestories.ca](http://Viewfibrestories.ca)

Podcast

The eight episode podcast series covers a range of topics from Rethinking Fibre Futures to Entangled Knowledge of Place and include guests ranging from Rebecca Burgess (Executive Director, Fibershed) to Debra Sparrow, or θελixwəlwət/Thelliawhatlwit (xʷməθkʷəyəm Weaver) and the Field School participants.

- Ep. 1: Rethinking Fibre Futures with Emily Smith and Rebecca Burgess
- Ep.2: Entangled Knowledge of Place with Valérie d. Walker and Damien Stonick
- Ep.3: Ancestral Knowledge with Tuyen Hoang and Elham Atighi
- Ep.4: Stories of Soil with Star Hoerauf and Christa Clay
- Ep.5: Roving Stories with Morgan Martino, Naomi Boyd and Connor Budd
- Ep.6: Language of Place with Sharon Kallis and Janey Chang
- Ep.7: Stories of Resurgence (Part 1) with Athena Picha and Debra Sparrow
- Ep.8: Stories of Resurgence (Part 2) with Athena Picha and Debra Sparrow

How-To Guides:

Seven How-To Guides help share the learnings from Fibreshed with others.

- How to Coil with Fibres
- How to Dye Fibre with Natural Dyes
- How to Dye with Indigo
- How to Extract Tannins
- How to Identify Fibre Plants
- How to Use a Drop Spindle
- How to Weave with Cedar

Feedback from Students

"When I read the brief description of this field school, it was as if I was reading the stuff in my plan for the rest of my life. I know that sounds very dramatic, but I never experienced such a moment of yes, I need to be doing this (...)"

Knowing the ins and outs of manufacturing woven blankets has definitely shifted some [plans for] my future.

I am now comfortable with financial spreadsheets, which will also be very helpful in the future!"

"It is such a big deal for me to be engrossed in a way of making and doing that is so embedded in caring with the land. It means a lot to me to be able to do that and I feel a lot of gratitude to be able to participate in these things. Sharing knowledge has just been really moving. And the other thing about the program is the community, the sense of the community, the connectedness and that circular approach to growing and making and doing and then returning to the Earth. It's just so beautiful."

It was challenging but so invigorating to know how to calculate yarn yardage and weight, how to source out the proper supplies and then how to calculate it into real world numbers"

"With this [business] knowledge and a handy template supplied by Stephanie, we were able to put these ideas into practical application by costing out the materials and spaces required. Although at first daunting, this task proved quite eye opening to the importance and relative ease at which one can start to cost out their work. I was able to start to think about what my own practices could look like in these spreadsheets if I ever wanted to become an entrepreneur, or start a side business to supplement other work."

"To be able to gain skills that always seemed out of reach was the most valuable aspect of Fibreshed Field School for me"

"I will be honest, as a sculpture student the thought of making a business plan and a financial spreadsheet was very intimidating. However I'll admit by the end I was having a lot of fun on the spreadsheet side of things. From the beginning of the term to the moment I sat down to plan out this business, I [was] like a sponge trying to soak up all the information that was coming my way."

Mentors and Facilitators

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.

Rebecca Burgess, Founder + Executive Director, Fibershed

Rebecca Burgess, M.ed, is the executive director of Fibershed, chair of the board for Carbon Cycle Institute, and the author of *Harvesting Color*. She is a vocationally trained weaver and natural dyer. She has over a decade of experience writing and implementing hands-on curricula that focus on the intersection of restoration ecology and fiber systems. Burgess has built an extensive network of farmers and artisans in the Northern California Fibershed to pilot an innovative fiber systems model at the community scale. Her project has become internationally recognized with over 53 Fibershed communities now in existence.

Hélène Day Fraser, Associate Professor, Ian Gillespie Faculty of Design + Dynamic Media

Hélène Day Fraser is a first-generation Canadian, of Welsh and English descent, born in North-Eastern Quebec. She has been formed by life in a small town on the Canadian Prairies, an island in the Philippines, downtown Toronto, Strasbourg, the outskirts of

Paris, France, and most recently Vancouver and the North Shore. Hélène is an Associate Professor in the Ian Gillespie Faculty of Design and Dynamic Media at Emily Carr University of Art + Design. She holds a Master of Applied Arts in Design and a Bachelor of Applied Arts in Fashion. Her work in academia is informed by a past professional career in fashion, design, and manufacturing.

From 2013 to 2018 Hélène was the Principle Investigator of an SSHRC Insight-funded research initiative: *cloTHING(s) as Conversation*. In 2019 she received CFI funding to help support and develop a Textile Adaptation Research Program (TARP) based out of Emily Carr University. Hélène is also a founding member and Co-Director of the Material Matters research centre, and an active member of Emily Carr's DESIS lab (DESI is an international design research network for sustainability and social innovation). In her role as Emily Carr University's Academic Coordinator for Sustainability (2012 – 2015) she established *Creatives with Intent*, a group that promoted agency and communication pertaining to sustainability.

Stephanie Ostler, Devil May Wear + Instructor, SFU Beedie School of Business

As a lifelong resident of the rainy city Stephanie Ostler launched her clothing company, Devil May Wear, straight out of high school, and immediately began attracting international attention and sales. By the time she was 30 she had 3 successful retail locations including Granville Island, Main Street, and Fan Tan Alley in Victoria. Working with mostly sustainable fabrics she produces her designs in Vancouver which she has sold in stores as far as Hong Kong and The Netherlands.

In 2013, she did a TEDx talk titled "The Luxury to Buy Better" where she spoke about buying sustainably. Stephanie is a member of the environmental committee of the University Women's Club of Vancouver, is currently the treasurer and was previously the president of the Granville Island Business Association, has sat on the boards such as the Canadian Club of Vancouver, and was a mentor with YELL in West Vancouver Secondary School. She recently stepped down as Vice President of ArdorCare, a biomedical provider of creative innovations supporting Canada's aging population, which launched publicly in 2019. She is passionate about giving everyone a chance to contribute meaningfully and to inspire the next generation by educating young people about entrepreneurship.

Nicola Hodges, Textiles Instructor and Maker

Nicola Hodges is a textile craftsperson and teacher with an interest in design, local textile manufacturing and sustainable fibre farming. She has worked with EarthHand Gleaners Society since 2017 teaching workshops on fibre processing and spinning as well as led projects exploring hyper-local natural dyes. She recently had the opportunity to train at Long Way Homestead's spinning mill as well as travel to study various practices including traditional knitting design, natural dyes, leather tanning and shepherding. She is currently living on shíshálh (Sechelt) and Skwxwú7mesh (Squamish) territories in Roberts Creek where she is working on a research project for Maiwa Handprints studying the viability of growing dye crops in this bioregion.

Sharon Kallis, Executive Director, EarthHand Gleaners Society

With a "one-mile diet" approach to sourcing art materials, Sharon Kallis works to discover the inherent material potential in a local landscape. After graduating from Emily Carr Institute of Art + Design in 1996, she began working with materials from the land in 1999 and has exhibited and engaged communities with her practice in Ireland, Spain, Mexico, and throughout the United States. Sharon is the founding Executive Director of EarthHand Gleaners Society, an arts-based organization that brings together artists, scientists, and educators to consider how we can be makers without first being consumers through the appropriate use of locally grown plants. With the EarthHand community, Sharon manages two urban parks as creative commons; growing weaving, dye, and renewable woodland plantings. Sharon has received Canada Council and British Columbia Arts Council grants and was the recipient of the Brandford/ Elliott International Award for Excellence in Fibre Arts in 2010. Sharon received the Mayor's Arts Award for Studio Design in 2016. Sharon is the author of *Common Threads: weaving community through collaborative eco art* (New Society Publishers 2014), a book about her art practice written as a field guide for others wishing to explore unwanted plants for creative community actions.

Brenda Crabtree, Director, Aboriginal Gathering Place

Brenda Crabtree (xyolholemo:t) has both Nlaka'pamux and Stó:lō ancestry and belongs to the Spuzzum Band. Brenda is the Director of Aboriginal Programs and Special Advisor to the President on Indigenous Initiatives at Emily Carr University of Art + Design.

She is also an artist, curator, mentor, educator, community facilitator and cultural advisor. Brenda is recognized as an enduring champion for Indigenous artists and has been a key figure in developing ground-breaking programs. In her art practice Brenda fuses Northwest Coast First Nations materials and traditions with political texts to create a vehicle for political activism, bridging art, politics and history.

Brenda received her BA and MA (Cultural Anthropology) from Western Washington University. Her teaching and art practice focuses on both traditional and contemporary Aboriginal materials and techniques. Her research includes collaborating with Indigenous artists + educators in New Zealand, Australia, Borneo + Tuvalu.

Connie Watts, Associate Director, Aboriginal Gathering Place

Connie Watts is a mixed media artist, designer and the Associate Director, Aboriginal Programs at Emily Carr. She is of Nuuchahnulth, Gitksan and Kwakwaka'wakw ancestry and lives in both Port Alberni and West Vancouver. Watts graduated from the Emily Carr Institute of Art and Design with a Bachelor of Fine Arts in Intermedia, and has her Bachelor of Interior Design from the University of Manitoba.

Valérie d. Walker, Indigo Griot + 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 po-cagency 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.

Tasha Nathanson, Founder and CEO, Seven Leagues Leather

Tasha is a curious entrepreneur, attuned to social enterprise and keen on business models successful not just on a commercial level but also designed to enhance the well being of individuals, communities, and the environment. When she encountered a group of Vancouver artists teaching themselves small-batch fish leather tanning, she set out to research and test the market for scaling that idea up from artisanal handwork to commercial production for job creation and wider impact. Building a new type of manufacturing business that will blaze a way forward (re)using local, sustainable resources is what gets her up in the morning. Seven Leagues Leather is the result.

Love-Ese Chile, Founder, Grey to Green Solutions

Dr. Love-ese Chile is the founder and technical director of circular waste research and testing company Regenerative Waste Labs. Dr. Chile's research focuses on understanding the biodegradation of bio-based products to develop new waste management and circular recovery technologies. Her interests lie at the intersection of the circular economy, bioeconomy, green chemistry and sustainable science. She has taken her scientific training into the industry and is passionate about communicating and translating her knowledge into new ventures and initiatives that will add value to our communities. As a person who comes from diverse backgrounds both personally and professionally, Dr. Chile is driven to connect people who may not usually come together to co-create products and services that will lead our communities into a greener and more equitable future.

Pam Magee, Macgee Cloth Company

Pam Magee is a weaver using industrial shuttle looms from the early 20th century to create blankets in the tradition of European textile production during the Victorian age. She is the founder of Macgee Cloth Company. Located in Roberts Creek in British Columbia, Canada, the Macgee Cloth Company is a bespoke textile company specializing in blanket throws made on antique English shuttle looms. Their blankets have a true selvedge edge which can only be made by a shuttle loom weaving a continuous weft thread.

Star Hoerauf, MorningStar Woollen Farm

Shepherdess, grower and designer at Morning Star Woollen Farm, Star Hoerauf is a life-long lover of clothes who has worked for leading edge makers of technical outerwear including Arc'teryx, the North Face and Patagonia. She has spent the past decade raising children, sheep, and reconciling her love of clothing with the fashion industry. Hoerauf is recognized as a pioneer in the realm of high-performance technical apparel, and has received more than a dozen awards for technical outerwear design. Though much of her career has been spent innovating synthetic fabrics and cutting edge construction techniques, she is now passionately focused on the use of high-performance natural fibers and small-scale domestic manufacturing on Bowen Island, BC.

Janey Chang, Artist and Experiential Educator

Janey Chang is an artist + educator, fish skin tanner, and revivalist on a path to remembering how to be human and alive through the (re)learning of ancestral skills. She is a first generation Chinese Canadian woman living in North Vancouver on beautiful Sḵwx̱wú7mesh and Tsleil-Waututh Territory at the foot of the mountains and close to the ocean. Her main art form is salmon skin leather, where she gives new life to salmon skins that are destined for waste from the restaurant industry. Learning this traditional ancestral skill has helped to connect her to her Chinese heritage as well as to K'émk'emelay/Vancouver, the land she calls home. This passion has evolved into her livelihood, and she has had the honour of teaching fish leather classes to many humans, including Indigenous communities who have distant memories of this old ancestral skill.


Senaqwila Wyss, Sḵwx̱wú7mesh Ethnobotanist + Educator

Senaqwila Wyss is Sḵwx̱wú7mesh Úxwumixw (Squamish Nation), Tsimshian, Stó:lō, Hawaiian and Swiss. She is an ethnobotanist traditionally trained by her mother T'uy't'tanat Cease Wyss. She is in the Squamish Language Immersion program and nearing the end of her Bachelors of the Arts Degree at SFU in Communications and First Nations studies. She and her mother run an Indigenous small business: Raven and Hummingbird Tea Co. They educate on indigenous plants to all ages. She is also a mother to Kamaya who will be raised to be the first fluent born speaker in her family after four generations.

Meagan Innes, Indigenous Educator

Meagan Innes is from Xwméłts'tstn Úxwumixw (Village). She is a Skwxwú7mesh slhánay' (Squamish Woman), an educator and a multidisciplinary artist. Meagan received her Master's Degree in Education from Simon Fraser University where she examined the importance of ancestral skills, knowledge and language. Her research and work revolve around examining connection to place, kinship and spéñem (plant) s7eḡw'í7tel (siblings) péñem (plant things). She is an emerging artist who is waking up her ancestral skills and practicing the ways of her Ancestors. She is exploring reshaping pedagogy to embody traditional ways of knowing and being, more specifically Skwxwú7mesh traditional ways of learning, knowing and being. She had recently completed the First Nations Language Program at Simon Fraser University to learn Skwxwú7mesh Sní-chim, the language of her Ancestors. Meagan loves to work with her hands, utilizing traditional materials and objects to create cultural works that are used for their intended purposes. Her practice includes, but is not limited to, weaving with a variety of natural fibres, animal hides, and plant materials as dyes and pigments.

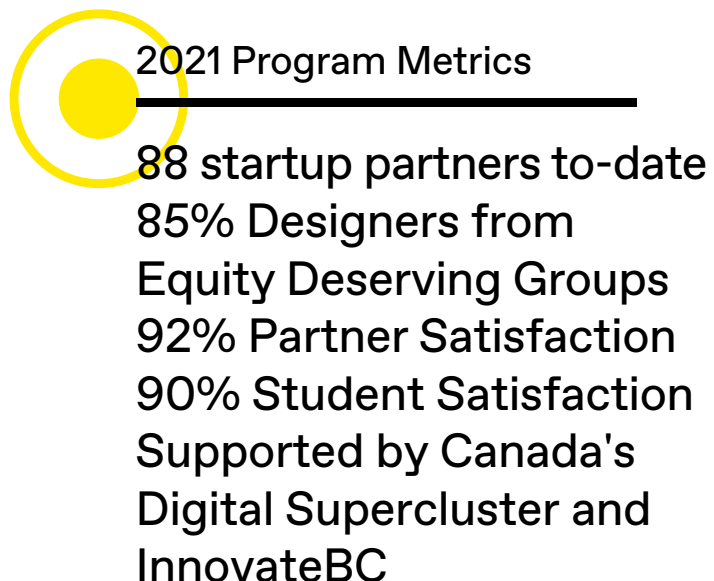
Design for Startups

An abstract graphic consisting of several overlapping circles in pink and yellow. The circles are arranged in a way that creates a complex, layered pattern. The pink circles are larger and more numerous, while the yellow circles are smaller and fewer. The overlapping areas create a variety of shades of pink and yellow.

Designers x Business
Leads at 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

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.

Marcus Shilling, Faculty Lead, 2019 - 2020
Quinn Keaveney, Faculty Lead 2020 - 2021

2019-21 Updates

A recommendation from 2018-2019 was to investigate a possible expansion of the program into multiple cohorts per year. In 2019, 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. We brought a diverse set of guest speakers with the students in order to provide additional feedback.

Speakers included:

- Julia Conejero, Project/Program Manager at Unity Technologies
- Brenna Randlett, Customer Experience Consultant at Slalom
- Jaclyn Phillips, Designer SharePoint, Syntex at Microsoft
- Nick Foster, Founder, Sixzero

Feedback

From Students

"Seeing how a company operates, while gaining experience within the professional sphere is what I would consider most beneficial. As a student, sometimes it feels like you're not "ready" to be a professional designer. But, doing this kind of work has given me confidence in both my experience and education thus far - it has reassured me that my work can provide a lot of value to a company."

"Doing this kind of work has given me confidence in both my experience and education thus far - it has reassured me that my work can provide a lot of value to a company despite having little experience in the professional sphere as a designer."

"The opportunity to experience working on a real-world project outside of a classroom was a very different (mostly in a good way) method of learning. It was effective in that I was able to identify certain methods, systems, and practices that are observed in a work setting but aren't really taught in a school setting."

"Being my first job working as a UX designer, I got to experience what it is like to work professionally, with others which is something that can not be learnt in school. While having to lead my own design process, it provided me with a chance to understand my strengths as well as what I need to improve on."

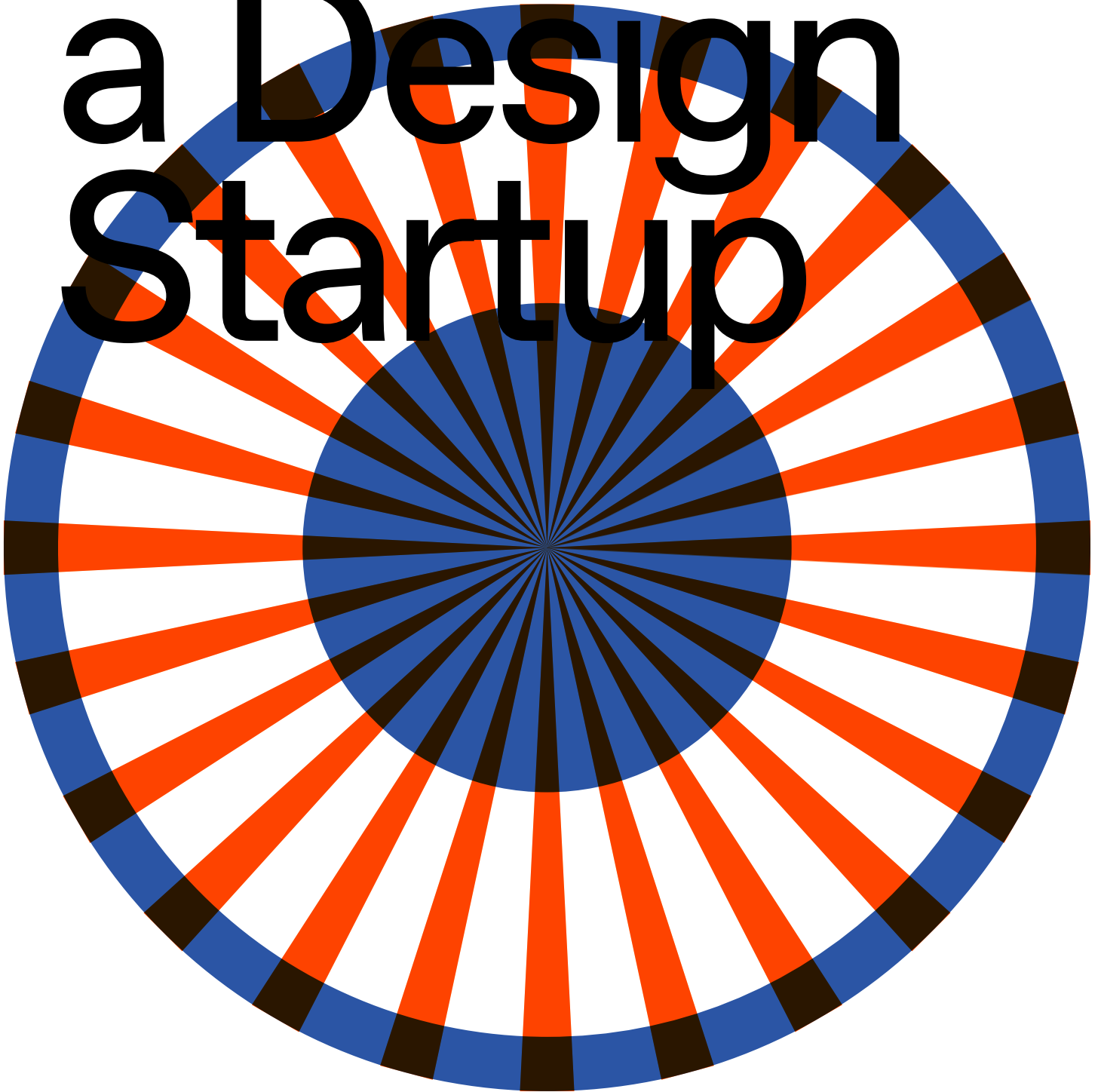
From Companies

"Please pass on our sincere thanks to everyone at Emily Carr and Design for Startups that needs a big thank you from our cohort. Your program is a no brainer for startups, and students, and adds value way beyond the nominal price you ask. Thank you. I feel it was a privilege to a ridiculously talented young designer and has a very bright future ahead."

"Thank you to you for coordinating and please keep giving startups and students such amazing opportunities."

"I wanted to reach out to first of all thank you for the opportunity to take part in this program. I know I said it during the final presentations, but, our designer really did exceed our expectations. His work was excellent and his designs will be a game changer. We look forward to keeping in touch and hope to work with him in the future."

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



2021 Program Metrics

1 Instructor
5 Industry experts
12 core students
96 participants
Supported by Canada's
Digital Supercluster

[View Talks](#)

Process

From January - Spring 2021, core students participated in lectures given by the instructor, 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 2021 lecturers were Joanna Buczkowska-McCumber (Executive Director, League of Innovators), Ian Bell (Co-creator, RingCentral), Amanda Downs (Director of Communications, IQBit), Hussein Hallak (Founder & CEO, Next Decentrum) and Paulina Cameron (CEO, The Forum). Topics for public lectures are:

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

These lectures happened online and were recorded for future consumption and published on our website.

In conversation with core students in 2021, we decided to forego the public-facing “lightning-round” pitch night for investors, mentors, funders, students and industry stakeholders. Instead, students had 1-1 meetings design entrepreneurs from the community and received feedback on their projects.

Facilitators

Julia Conejero, Faculty Lead

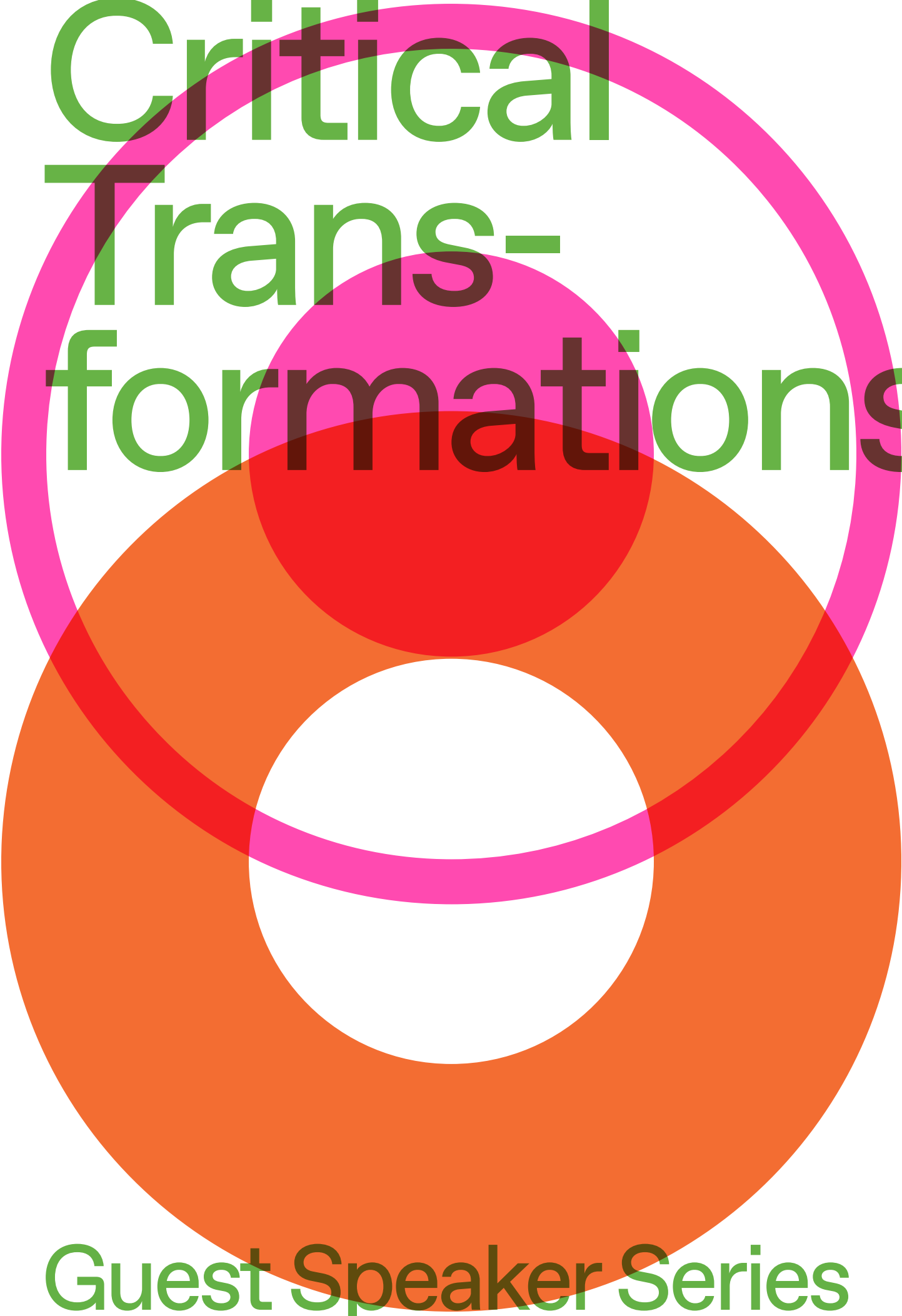
Julia is a Project Coordinator with Unity Technologies. She has been in the tech field for more than 5 years and prior to her current work, gained vast knowledge and experience by working for companies such as Electronic Arts and Microsoft. Through a career of developing for emerging technologies, she quickly gained awareness for opportunities to create and challenge appropriate human-centred design for emerging tech. Her current challenge is to create intuitive and accessible design in the Mixed Reality Space.

Michelle Yao, Design Mentor

Michelle Yao is the founder of ECU Design Careers, an independent community aiming to bridge the gap between art and design education and the creative industry. We help the students connect with industry mentors and provide various mentorship activities for their early careers.

Kerem Dogurga, Design Mentor

Kerem Dogurga is a UX designer with a passion for merging digital and physical spaces to enhance the human experience. Dogurga is interested in taking complex problems and coming up with creative multisensory solutions that combine his various skills in the art and design spectrum, namely creating powerful visuals through storytelling and design thinking. He holds a Bachelor of Design from Emily Carr University with a major in Interaction Design and minor in Social Practice and Community Engagement.



Critical Trans- formations

Guest Speaker Series

We are living through unprecedented times that present the challenges of the pandemic, an economic recession, and rising fascism, alongside the opportunities of social justice, creative problem-solving, and bold thinking.

This monthly series of online roundtable conversations invited visionary artists, curators, activists, designers, architects, and arts organizers around the globe to discuss their work in creating groundbreaking new models for the arts sector from September to December 2020.

Ceci Moss, Series Curator

Ceci Moss is a curator, writer and educator based in Los Angeles, USA. She is the founder of Gas, a mobile, autonomous, experimental and networked platform for contemporary art. Her academic research addresses contemporary internet-based art practice and network culture. Her first book, *Expanded Internet Art: Twenty-First Century Artistic Practice and the Informational Milieu*, is released through the Bloomsbury series *International Texts in Critical Media Aesthetics*. Her writing has appeared in *Rhizome*, *Art in America*, *ArtAsiaPacific*, *Artforum*, *The Wire*, *CURA*, *New Media & Society* and various art catalogs. Previously, she was Assistant Curator of Visual Arts at Yerba Buena Center for the Arts, the Senior Editor of the art and technology non-profit arts organization *Rhizome*, and Special Projects Coordinator at the New Museum. She is currently a Lecturer in Curatorial Practice at California College of the Arts and she has held teaching positions at the University of Southern California, Scripps College, the San Francisco Art Institute and New York University.



2021 Program Metrics

1 Curator
4 Public Panels
14 Artists, Designers and Arts Organizers
117 participants
Supported by the Vancouver Foundation

[View Talks](#)

Panel One

Design and Social Justice

How do you build greater equity within a community using design practices? How can design principles be used to empower and center marginalized people? This roundtable invites a group of designers and researchers to discuss their innovative work at the intersection of design and social justice.

Moderated by Jean Chisholm

Nura Ali, Artist and Activist

Nura Ali is a visual artist, community organizer and social activist, living and working in Vancouver, British Columbia. 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. Firstly at the Al Madad Foundation, an NGO that provides art and educational initiatives to displaced children living in refugee camps. Followed then by a move to the British Somali Community where she worked for a number of years on community education programs aimed at eradicating Female Genital Mutilation. Nura is one of the founding members the Vancouver Artists Labour Union and also currently involved with Centre for Polite Dissent.

Jacquie Shaw, Designer

Jacquie Shaw is a Filipinx-Bermudian design anthropologist and strategic futurist whose practice combines design, research, education, and consulting. Their work is grounded in and supports critical explorations of design's role and use in creating equitable futures.

Jean Chisholm, Designer

Jean Chisholm (BA, BDes, MDes) is a designer, researcher, and educator. Her research explores place-based design practices and community collaborations that work towards relational, ecological and equitable ways of living, and has most recently been published through PDC 2020: Participation(s) Otherwise. She has multiple years of experience as a graphic designer and art director, designing and overseeing production for printed, spacial, and digital touchpoints. Jean currently teaches at Emily Carr University of Art + Design, where she also completed her Master of Design in 2020. She lives in Vancouver, located within the unceded territories of the Musqueam, Squamish and Tsleil-Waututh Nations.

Panel Two

Do it Yourself

This event assembles a group of directors of West Coast independent art spaces to reflect on their experience founding and/or managing small, experimental, community-building and utopian venues for contemporary art. What alternative models do these venues provide? How is their approach indicative of the future of arts organizing?

Moderated by Ceci Moss

Fritz Haeg, Salmon Creek Farm

Fritz Haeg's work has included animal architecture, crocheted rugs, domestic gatherings, edible gardens, educational environments, preserved foods, public dances, sculptural knitwear, temporary encampments, urban parades, wild landscapes, and occasionally buildings for people. Since 2014 he has been settled in rural life and work, reviving the 1970's commune Salmon Creek Farm on California's Mendocino coast as a long-term art project shaped by many hands, a sort of queer commune-farm-homestead-sanctuary-school hybrid.

Morgan Elder and Allison Littrell, Co-Directors, Murmurs

Morgan Elder is a first-generation American curator, artist, and designer. Elder received her BFA with an emphasis in Art History, Theory and Visual Critical Studies from the School of the Art Institute of Chicago. Upon graduating, Elder co-founded Born Nude, an experimental gallery based out of a residential living space in Chicago, IL that prioritized under-recognized and emerging artists. Elder is interested in exploring alternative exhibition models, redefining the standardization of an art space, and merging the boundaries of art, life, and community as part of her curatorial practice. She is the co-founder of Murmurs.

Allison Littrell is a curator, writer, editor, and educator. She graduated from Bard College with a BA in Literature and Art History in 2014 and received her MA in curatorial studies from USC Roski in 2018. Littrell worked in documentary film as a producer and editor before transitioning to art and continues to occasionally work as a producer and art director on independent films. In 2014 she co-founded the arts magazine ALL-IN and, in 2018, co-founded Third Magazine, a printed publication and programming initiative dedicated to creating space for POC artists to engage in critical decolonizing practices. She curated exhibitions and live arts programming independently before co-founding Murmurs in 2019. noé olivas is a Southern California-based artist.

Through printmaking, sculpture, and performance, he investigates the poetics of labour. He considers the relationship between labour as it fits into the conceptions of femininity and masculinity in order to play with and reshape cultural references, narratives, myths, traditions, and objects, ultimately employing a new meaning.

noé olivas, Co-Founder, Crenshaw Dairy Mart

olivas is an artist-gallerist-organizer and co-founder of the Crenshaw Dairy Mart and inaugural professor for the Social and Environmental Arts Practice MFA at Prescott College, where he is teaching a course on art and healing. olivas received his BA in Visual Arts from the University of San Diego and his MFA in Art from the University of Southern California. He lives and works in South Central, Los Angeles, CA.

Panel Three

Future Art Ecosystems

How can we radically rethink and realize different structures for the production, distribution and reception of contemporary art? Given the current interwoven status of art, technology, communication, and activism, can there be a truly revolutionary path for the arts sector? This conversation brings together a group of leading-edge curators and artists who have used direct, actionable means to achieve these endeavours in their work.

Moderated by Ceci Moss

Anaïs Duplan, Founder, Center for Afrofuturist Studies

Anaïs Duplan is a trans* poet, curator, and artist. He is the author of a book of essays, *Blackspace: On the Poetics of an Afrofuture* (Black Ocean, 2020), a full-length poetry collection, *Take This Stallion* (Brooklyn Arts Press, 2016), and a chapbook, *Mount Carmel and the Blood of Parnassus* (Monster House Press, 2017). He has taught poetry at the University of Iowa, Columbia University, Sarah Lawrence College, and St. Joseph's College.

He was a 2017-2019 joint Public Programs fellow at the Museum of Modern Art and the Studio Museum in Harlem. In 2016, he founded the Center for Afrofuturist Studies, an artist residency program for artists of color, based at Iowa City's artist-run organization Public Space One.

Willa Koerner, Director, The Strange Foundation

Willa Köerner is a future-focused strategist, editor, writer, and space-maker working to amplify change. She directs The Strange Foundation, a shape-shifting entity and experimental residency space in New York's Catskill Mountains. In the past, Willa was Content Director at The Creative Independent (TCI), a vast resource of emotional and practical guidance for artists, and was Director of Curation & Engagement at Kickstarter, where she helped hundreds of arts & culture creators raise millions of dollars annually. Before that, she spent five years at the San Francisco Museum of Modern Art, and freelanced with various arts organizations.

Jen Delos Reyes, Founder & Director, Open Engagement

Jen Delos Reyes was born in the city of Winnipeg, Manitoba and educated first in its local music scene of the mid-90's infused with the energy of Riot grrrl and DIY, and then in its university. How she works today is rooted in what she learned in her formative years as a show organizer, listener, creator of zines, and band member.

She is the author of "I'm Going to Live the Life I Sing About in My Song: How Artists Make and Live Lives of Meaning", a book exploring the artist impetus toward art and everyday life and "Everything You Always Wanted to Know About Public Engagement* *But Were Afraid to Ask."

Delos Reyes is the founder of Open Engagement, an artist-led initiative committed to expanding the dialogue around and serving as a site of care for the field of socially engaged art. She currently lives and works in Chicago, IL where she is the Associate Director of the School of Art and Art History at the University of Illinois Chicago.

Institutional Reformatting

Whether developing new and unexpected exhibition platforms such as Other Sights or collective research and development teams as in NAVEL's Assemblies program, these artists, teachers, and curators have developed new structures for critical art production, in a way that prioritizes interdependence, non-hierarchical systems and information-sharing. This discussion will consider the many ways to reimagine "institutions" from the ground up.

Moderated by Ceci Moss

Michael Holt, Co-Director, NAVEL

Michael Holt (he/they) is an artist, organizer, and producer originally from Portland, Oregon and residing in Los Angeles, and is a Co-Founder and current Director of NAVEL. He is the co-host of POWERV-ERS, a podcast exploring queerness and identity, an independent manager of artist & choreographer Spenser Theberge, producer of Chris Cruse's infamous underground rave SPOTLIGHT, and serves as performance curator and advisory board member for the Queer Biennial. From 2012-2015, Michael was the Assistant Director of Marketing at Lincoln Center for the Performing Arts. He received his MA in Performing Arts Management from New York University and his BS in Business Management Marketing from Brigham Young University. Total Gemini.

Alice Yuan Zhang, Co-Organizer, Virtual Care Lab

Alice Yuan Zhang is an artist, designer, and program organizer, engaging in playful social and ecological futuring through mixed reality technology and collaborative space-making. She is the co-organizer of virtual care lab, a current resident at CultureHub, and the facilitator of Digital Matterrealities, a Q3 NAVEL ASSEMBLY program, and studied at University of California, Berkeley.

Caroline Woolard, Author of Making and Being

Caroline Woolard is an American artist who, in making her art, becomes an economic critic, social justice facilitator, media maker, and sculptor. Woolard has catalyzed barter communities, minted local currencies, founded an arts-policy think tank, and created sculptural interventions in office spaces. Woolard has inspired a generation of artists who wish to create self-organized, collaborative, online platforms alongside sculptural objects and installations. Her work has been commissioned by and ex-

hibited in major national and international museums including MoMA, the Whitney Museum, and Creative Time. She was the 2018–20 inaugural Walentas Fellow at Moore College of Art and Design and the inaugural 2019–20 Artist in Residence for INDEX at the Rose Museum, and a 2020-2021 Fellow at the Center for Cultural Innovation.

Vanessa Kwan, Program Director, grunt, Curator/Producer, Other Sights and Artist

Vanessa Kwan (she/they) is an artist and curator with a focus on collaborative, site-specific and community-engaged practices, currently based in Vancouver Canada. Among other things, her artworks have included a geyser (with Erica Stocking), a garden best viewed by moonlight, and a series of events for sad people. At grunt gallery she manages residencies, exhibitions and special projects and is also curator/producer at Other Sights for Artists' Projects, an artist-run organization that curates and produces artworks for the public realm. She is a founding member of the arts collective Norma who were honoured with a City of Vancouver Mayor's Arts Award for public art in 2012. She regularly writes and publishes on art and culture, and has recently led curated projects at venues across the Pacific Rim (Vancouver, Seoul, and Sydney) exploring artist-led creative exchange. Upcoming projects also include SPEAKER A, a permanent sound installation (with Theatre Replacement) and Houseplanters, a series of public sculptures commissioned by the City of Vancouver.

Capture x Emily Carr

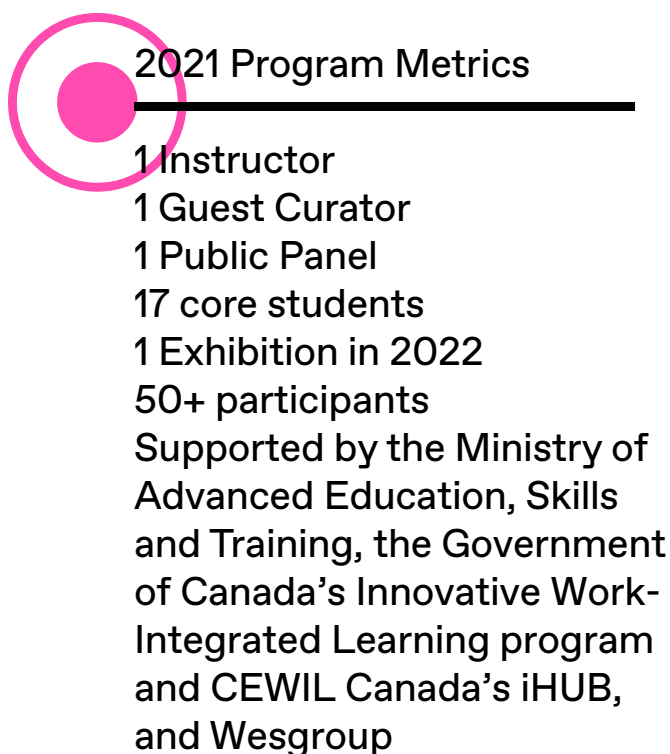


A Photography
Festival Partnership

Capture x Emily Carr is an innovative new partnership model that supports the production and presentation of new works in photography by photography students at Emily Carr.

Led by the Audain Faculty of Art and Shumka Centre, the year-long partnership aligns squarely with ECU's tradition of connecting students with a world-class network of creative practitioners and industry leaders.

Through this partnered, publicly-engaged program, artists receive mentorship from faculty member Birthe Piontek in dialogue with Capture Photography Festival Executive Director Emmy Lee Wall and other festival curators, as well as the opportunity to exhibit the works they produce in a prestigious, public exhibition during the annual Capture Photography Festival in 2022.



Program Objectives

- Open the opportunity to participate in a prestigious, publicly-facing festival
- Establish new connections between students and curators by bringing curators into the studio and bringing students into a renowned fair environment
- Immerse students in the hands-on learning in technical exhibition practices (printing, matting, framing, and mounting), which are not included in regular photography studio settings
- Provide an applied setting for students to experience adjacent aspects of professional practice in art photography including digital strategy, external communications, preparing content for publication, and curator/technician relations

Birthe Piontek, Instructor

Born and raised in Germany, Birthe Piontek moved to Canada in 2005 after receiving her MFA from the Folkwang University of the Arts in Essen, Germany. Her work has been exhibited internationally, in both solo and group shows, and is featured in many private and public collections such as the Museum of Contemporary Photography in Chicago and the Museum of Applied Arts in Gera, Germany.

Birthe Piontek's project *The Idea of North* won the Critical Mass Book Award 2009 and was published as a monograph in 2011. Her project *Abendlied* received the Edward Burtynsky Grant in 2018 and was nominated by Time Magazine as one of the best photo books in 2019. The most recent work, *Janus*, will be published by Gnomon Books in 2021.

Birthe Piontek is an Assistant Professor of Photography in the Audain Faculty of Art at Emily Carr University of Art and Design in Vancouver and a member of the Cake Collective.

Emmy Lee Wall, Executive Director, Capture Photography Festival and Guest Curator

Emmy Lee Wall is the Executive Director at Capture Photography Festival. Launched in 2013, Capture Photography Festival is Western Canada's largest lens-based art festival. Annually in April, lens-based art is exhibited at dozens of galleries and other venues throughout Metro Vancouver as part of the Exhibition Program, alongside an extensive Public Art Program, an Events Program that spans tours, films, artist talks, and community events as well as an educational partnership with Emily Carr University. Capture's vision is to connect Vancouver to the world through lens-based art. The Festival acts as a platform to expand visual literacy through lens-based art; strives to give voice to traditionally underrepresented communities and to present compelling, urgent lens-based art. We aim to connect communities to incite meaningful dialogue between artists, curators, audiences, organizations and institutions. Capture is committed to presenting perspectives from diverse backgrounds and members of underrepresented groups.

Care as Practice

An abstract graphic featuring several overlapping circles in vibrant colors: orange, pink, red, blue, and dark purple. The circles are arranged in a way that creates a complex, layered effect, with some circles partially obscured by others. The overall composition is centered and occupies most of the page.

A Virtual Workshop

Care as Practice is a virtual workshop and conversation with artists Smita Sen and Taryn Goodwin open to Emily Carr University community (prospective and current students, staff, non-regular and regular faculty, alumni, drop-outs, those on sabbatical, leave of absences or all unsure about their relationship with university culture), organized in partnership with Shumka Centre for Creative Entrepreneurship and Recess.

Building on The Manipura Sanctum, Sen's summer residency at Recess, this event will continue the conversation around art-informed community-driven healthcare with a specific focus on academia and learning environments; the embodied and emotional experiences of care, caregiving, and caretaking, and artistic responses to care. The participants will have the opportunity to meditate with Smita Sen and co-create a digital zine on care with Taryn Goodwin and Smita Sen, which will be published on Recess and Shumka Centre channels in January 2022.

Smita Sen

Smita Sen (she/they) is an artist working with sculpture, dance-based performance, and advanced technology to research how the body internalizes its environment and significant life events. With installations, Sen attempts to reimagine sites of care and creates environments for the body to enter states of meditative healing. Sen's work has been shown at venues like Bard College, Flux Factory, Anthology Film Archives, the Knockdown Center, and ISSUE Project Room. Sen was a fellow at the Mildred's Lane residency (2018) and received the Instigator Fellowship from NYU ITP Camp (2018). She has served as a Visiting Artist at the Bard College Disturbance Lab and has given talks and workshops at Columbia University, Bard College, NYU ITP Camp, and LRLX NY. Sen is a graduate of Columbia University. An educator, she is currently teaching and designing the Emerging Media program at Choate Rosemary Hall.

Recess

Recess is a nonprofit organization based in Brooklyn, New York. Recess partners with artists to build a more just and equitable creative community. By welcoming radical thinkers to imagine and shape networks of resilience and safety, Recess defines and advances the possibilities of contemporary art. Recess programs offer space and resources to generate art, ideas and actions that challenge dominant narratives and activate new forms

Taryn Goodwin

Taryn Goodwin (she/they) is an Neuro-Divergent, Autistic, Disabled, Queer, Inter-Disciplinary, Social Practice Artist, Writer and Community Organizer. They are invested in supporting connections and conversations that re-imagine working cultures and campus communities for all MindBodies to feel engaged and supported. In supporting connections that centre Disability Justice, Crippling the Academy, Disability Student Activism, Advocacy, and The Politic of Care, Goodwin uses relationships of care, to re-imagine academic governance structures and campus communities.

Committed to gathering lived experiences as tools for long-lasting impact to change educational policy, procedures and practices to address; Who Does the University Exist For? Their work aims to point out the disembodied pace of institutional learning to provide an avenue for all post-secondary learners, staff and non-regular and regular faculty to understand their own agency and power within The Student Body. That can only come through an embodied, self-established, peer-based, community-supported wellness ethic.

Goodwin is completing her BFA in Critical and Culture Studies remotely from ECUAD with a minor in Social Practice and Community Engagement (2022) invested in access-driven, community-focused social commentary, experiential research, relational exercises and social interventions in making disabling, harmful working and learning cultures visible. Taryn currently practices their work through a physical posture of rest from their couch or bed on the unceded traditional territories of the Pentlatch and K'òmokos Coast Salish People. They are currently open for virtual artist talks in community and classroom settings upon request.

Shumka Centre Team

Kate Armstrong, Director

Kate Armstrong (she/her) has 20 years experience in the culture sector with a specific focus on intersections between art and technology. She creates projects that bring together diverse partners and has produced over 200 projects, securing public and private investments totalling over 3M.

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.

As a curator she has produced exhibitions, events and publications in contemporary art and technology in Vancouver and internationally. She founded Upgrade Vancouver (2003), co-founded the Goethe Satellite (2011-2013), founded Startland (2015) and was an Artistic Director of the 21st International Symposium on Electronic Art (ISEA2015).

Armstrong is a Trustee of the Vancouver Art Gallery where she Chairs the Acquisitions Committee, and was a founding board member and Co-Chair of BCA (formerly BC Artscape), before its successful merger with artist run centre 221A in 2021.

Cemre Demiralp, Coordinator

Cemre Demiralp (she/her) is a transdisciplinary 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 currently co-chairs the Vancouver Art Book Fair Board of Governors. Cemre holds a double major in Art History and Political Science from the University of British Columbia and is pursuing an MBA in Sustainable Innovation from the University of Victoria. The anglicized pronunciation of her name is “gem (like the stone) – ray”.

Laura Kozak, Research Associate

Laura Kozak (she/her) is a design researcher and community organizer. Since 2005 she has formed partnerships and collaborated on projects with local and international artists, designers and community organizations. A core interest in relationality, sustainability 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. She teaches in the Jake Kerr Faculty of Graduate Studies at Emily Carr University of Art + Design and in 2021 was honoured to receive the Ian Wallace Teaching Award. She is the past President of 221A Artist Run Centre Society.

The Shumka Centre for Creative Entrepreneurship
Emily Carr University of Art + Design

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