

**PRES
IDEN
T'S RE
PORT**



**EMILY
CARR**
UNIVERSITY
OF ART + DESIGN

FORE WORD

MESSAGE FROM THE CHAIR

This report marks the close of a transformative year at Emily Carr University. Notably, it was the first year in our new Great Northern Way campus, exploring the creative possibilities for our community to grow and thrive in a purpose-built space. It was also the last year of Dr. Ron Burnett's tenure as our President, who leaves an incredible legacy of achievement. Over the past 22 years, he transformed ECU from a small art and design institute to a world-class university and a leader in creative education. This document showcases only a fraction of what we have achieved under his leadership. We are excited for the bright and limitless future that lies ahead.



Kim Peacock
Chair of the Board of Governors





CREATIVITY
IS THE LIFEBLOOD
OF LEARNING.



FAREWELL

LETTER FROM THE PRESIDENT

Dear Colleagues,

I have been President of Emily Carr University of Art and Design for 22 years. Over that time, the university has transformed and become a forward-looking, engaged and innovative teaching and learning institution. However, the core of what was once the Vancouver School of Art remains. That core celebrates creativity in all its forms and modes of expression irrespective of medium or fashions of the moment. Creativity is the lifeblood of learning at Emily Carr along with discovery, surprise and the activities of making, inventing and producing, all of which are geared towards projects, processes and outcomes of varying sorts and in various mediums.

The 93-year history of this institution is embedded in its DNA and the devotion to creative work is built into its essence. From era to era, the school has worked with contemporary artists as well as BC and Canadian communities to represent and express current ideas and social issues through art and design. This core suggests what many already know: that Emily Carr University is a great school with an extraordinary and rich history that is defined by its leadership of the arts, media and design scene in Canada and internationally.

The roots of this school lie in the world of art and in the diverse ways in which creative people commit themselves to the mediums they fashion, refashion and remake every time they enter a studio. This drive towards originality, this intense need to visualize the world, this incredible use of the imagination is transformative for everyone who enters Emily Carr, be they visitors, students, faculty or staff.

I am very proud of the growth in our First Nations students, from seven when I arrived to nearly one hundred students now. Our Aboriginal Gathering Place is one of the highlights



of the new campus. We now use many different approaches to learning and teaching, reflecting the multi-disciplinary nature of art, design and media practices and education. We have integrated new technologies into our work and creative outputs while at the same time respecting the role and importance of traditional methods of making. Inclusivity and diversity are foundational values for the university and its community. We have integrated academic and critical thinking into a curriculum that is diversifying in many directions. We have shown how effective we are in our communities with multiple public projects that have had an impact on our ecology, health and city.

I have given speeches all around the world during my tenure as President. I have made it a point to ask attendees whether any of them ever wanted to be artists. At every venue, a majority of people raised their hands. So, we have this strange disjuncture. Everyone wants to be creative but support for the arts remains weak and inconsistent. This will change as communities realize that the creative sector is actually one of its most important resources.

Some questions for the future of Emily Carr: How can we hold onto the core of the craft process while also supporting new modes of production? How can we engage with the hand and the eye, keep the physical nature of art production alive and well while simultaneously working with virtual tools? How can analogue processes be sustained while also recognizing the integral role played by digital technologies? What is experimentation in the 21st century and do art schools continue to value testing the boundaries of what is acceptable and what is not?

Today, art schools have as their mission a broad-based education that will lead to careers in a creative sector which is growing in ever more important directions. They have shifted away from their vocational role in the 19th century to a more general approach, mixing the specific needs of the disciplines with an increased awareness of the social and cultural role that graduates may have as they seek employment but also try to contribute to their communities.

As I say goodbye to my role as President, I want to thank everyone who has supported me over these many years. It has been my honour to represent and support a fantastic community of people who strive every day to facilitate and encourage generation after generation of students to achieve the best possible outcomes from their learning experiences in the arts, design and media.

Sincerely,

Dr. Ron Burnett C.M., O.B.C., Chevalier, RCA
President + Vice-Chancellor



DR. RON BURNETT C.M., O.B.C., CHEVALIER, RCA
PRESIDENT + VICE-CHANCELLOR

EMILY CARR UNIVERSITY OF ART + DESIGN

1996–2018 **TIMELINE**

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96

Ron Burnett appointed President of Emily Carr Institute of Art + Design

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ECU is admitted to Universities Canada

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75th anniversary of ECU
 Introduction of the Emily Award

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01

Donation of the Finning Property to ECU, future site of new campus

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04

Canada Foundation for Innovation/ Knowledge Development Fund provides \$3.8 million in financial support for a new research centre at ECU

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Launch of first masters program at ECU

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08

ECU granted university status
 Jake Kerr installed as first Chancellor
 Black + White Bash alumni homecoming

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09

Ron Burnett appointed *Chevalier de l'ordre des arts et des lettres*
 ECU establishes Intersections Digital Studios/Research Labs

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John C. Kerr Chancellor Awards established

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ECU hosts ELIA (European League of Institutes of the Arts) Symposium

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Capital campaign launched for new campus
Red Dot Design ranking awarded to ECU

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Premier Gordon Campbell's announcement of government support for a new campus
Launch of Master of Design program

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Ron Burnett appointed to Order of Canada

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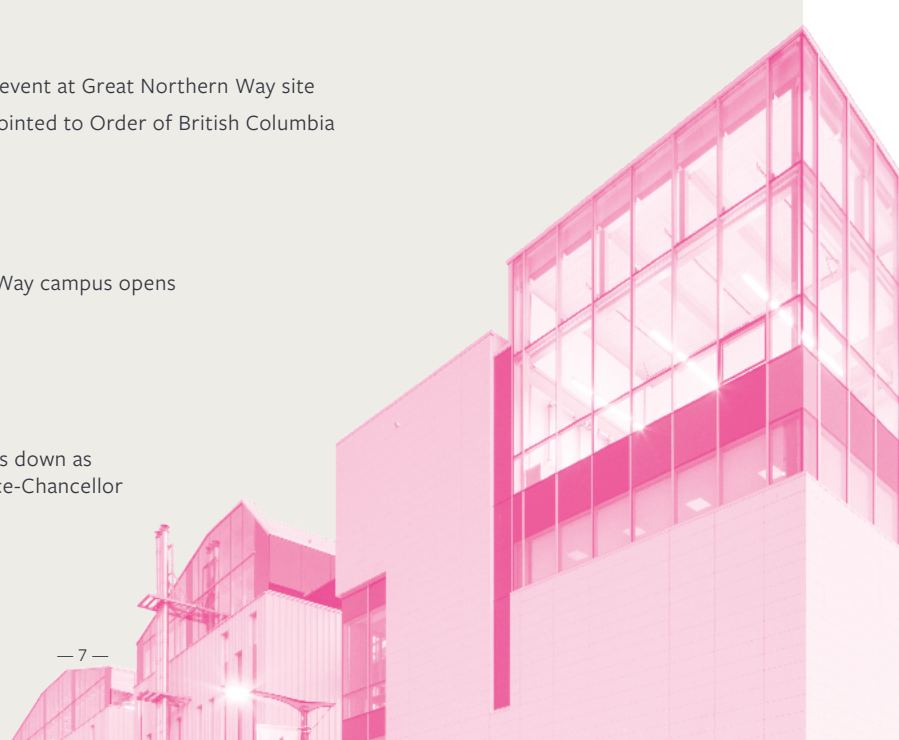
Groundbreaking event at Great Northern Way site
Ron Burnett appointed to Order of British Columbia

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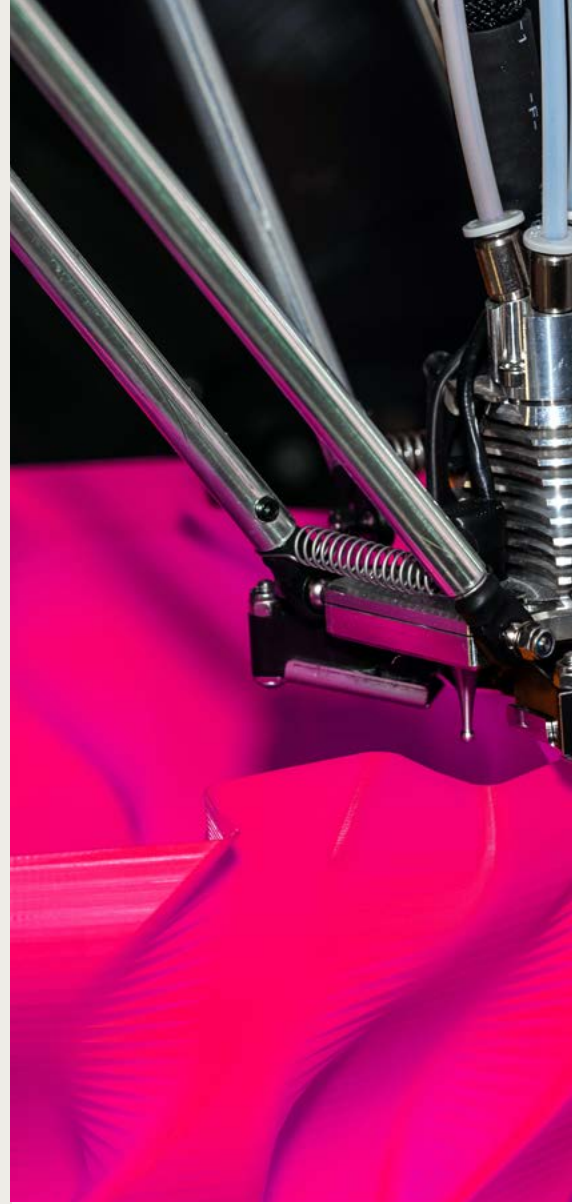
Great Northern Way campus opens

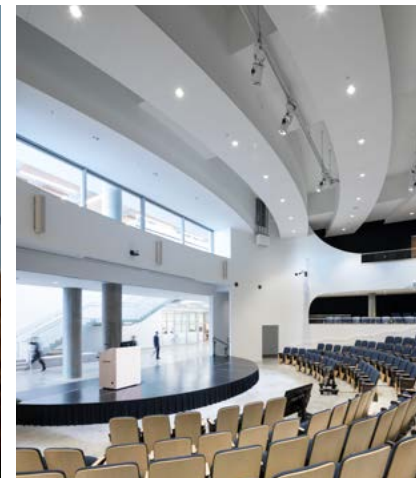
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Ron Burnett steps down as
President and Vice-Chancellor



THE NEW CAMPUS
IS A REFLECTION OF
WHAT MAKES EMILY
CARR EXCEPTIONAL.





HOME



To an outside observer, Ron Burnett’s journey from Montreal to Vancouver in the mid-1990s might appear a surprising one. Burnett, in the previous three decades, had become deeply enmeshed in Montreal’s arts scene: launching the first Canadian film festival in 1967 at the age of 20; starting a theatre troupe there, as well as a major film journal; and helping to build McGill’s communications program into one of the top graduate schools in the country.

When the opportunity to lead what was then the Emily Carr Institute of Art and Design came up in 1996, many wondered why Burnett would move from what was arguably Canada’s cultural centre to the hinterland of BC. For Burnett, however, the move made eminent sense.

“Even though Vancouver didn’t register in the rest of Canada as a cultural hub, it was,” argues Burnett. “In the 1960s, some of the work being done in media, in poetry, in painting, was extraordinary. I knew some of the artists because I’d written about them. I didn’t know specifically about the Vancouver School of Art, but I knew about the scene—it was rich.”

CREATING THE MODERN ART SCHOOL

What worried Burnett more in taking on this important role was whether he could truly build the sort of arts institution that BC—and, indeed, the world—needed.

“My decision had much more to do with a very serious concern that I had about

the future of education and the future of learning,” he says. “I’d been talking about pedagogy, I’d been writing about it—writing about different learning models. But could I practice what I preached? Would it be possible for an institution of this kind to become a hub of innovative approaches to learning—and be student-centric and oriented toward the richness of artistic activity?”

He decided yes—and in short order took Emily Carr on a bold path to build just such an institution. When he arrived, the school was already blessed with a very interesting core of devoted faculty members. But two fundamental things had to change: the institute had to become a university, and a new campus—reflecting the priorities of a modern, forward-thinking and transparent arts institution—had to be built.

University status would come in 2008—and less than a decade later, a new campus would rise on Great Northern Way. The new Emily Carr reflects the needs of a modern art school—one built after careful consultation with key stakeholders.

A SPACE THAT REFLECTS OUR COMMUNITIES

The first phase of consultation was figuring out what made Emily Carr exceptional, and understanding how to preserve those qualities. The second phase involved 186 meetings with faculty, staff and students to get their input and advice on what they thought would be ideal from a space perspective, from studio configuration to



AS OF APRIL 20, 2018, ECU'S GREAT NORTHERN WAY CAMPUS IS LEED CERTIFIED TO THE GOLD LEVEL. LEADERSHIP IN ENERGY AND ENVIRONMENTAL DESIGN. (LEED) IS A RATING SYSTEM THAT IS RECOGNIZED AS THE INTERNATIONAL MARK OF EXCELLENCE FOR GREEN BUILDING IN OVER 160 COUNTRIES.



technological needs to window placements. The printmaking studio on the 4th floor is one example of how that consultation process informed the final building: it's an airy, beautiful space equipped with the latest technology and a layout that serves both students and teachers.

One of the eight design principles used to plan the new Emily Carr was “visibility and transparency” throughout. As Burnett explains, “When things are visible—when you’re in constant movement and looking through glazing at this studio or that studio, when things are as open as they are—there’s a continuous availability of work that you’re seeing. That creates an interesting dynamic where disciplines are seeing more of what they’re practicing.”

INTERDISCIPLINARY LEARNING BY DESIGN

And that, as a by-product, also creates intersections between disciplines, where they end up learning from each other—becoming less focused on their own area of focus and more oriented toward the learning experience for students. The popular first-year show is an example of

that collision in action. “It was interestingly curated and placed, in what is a challenging area for the placement of various hard objects,” Burnett explains. “It was very multidisciplinary, from film to extraordinary work by students in sculpture. You have to walk through that area to get to the cafeteria or to go to another floor, so you’re constantly bumping into stuff.”

One of the most important aspects of the new campus, is its “plug-and-play” nature—allowing the space to continue to evolve as the institution evolves. The building can be altered as needed to change with teaching methodologies or new disciplines; this adaptability is the essence of its nature as a purpose-built campus. And despite how the world of education is being transformed by the digital revolution, the physical space is more important than ever before—especially for an art school like Emily Carr.

“You can put English courses online. You can put political science courses online. You cannot put studios online,” he says. “We’ve had more applications this year than we’ve ever had in our history—and one of the attractors is not only the fact

that it’s a fabulous space, but that this is a generation that really wants to figure out: how do I *make* stuff?” From painting to ceramics, film to digital media, today’s students want to do something that significant. “So the built environment is essential,” says Burnett. “It’s part of the embodied experience of creativity.”





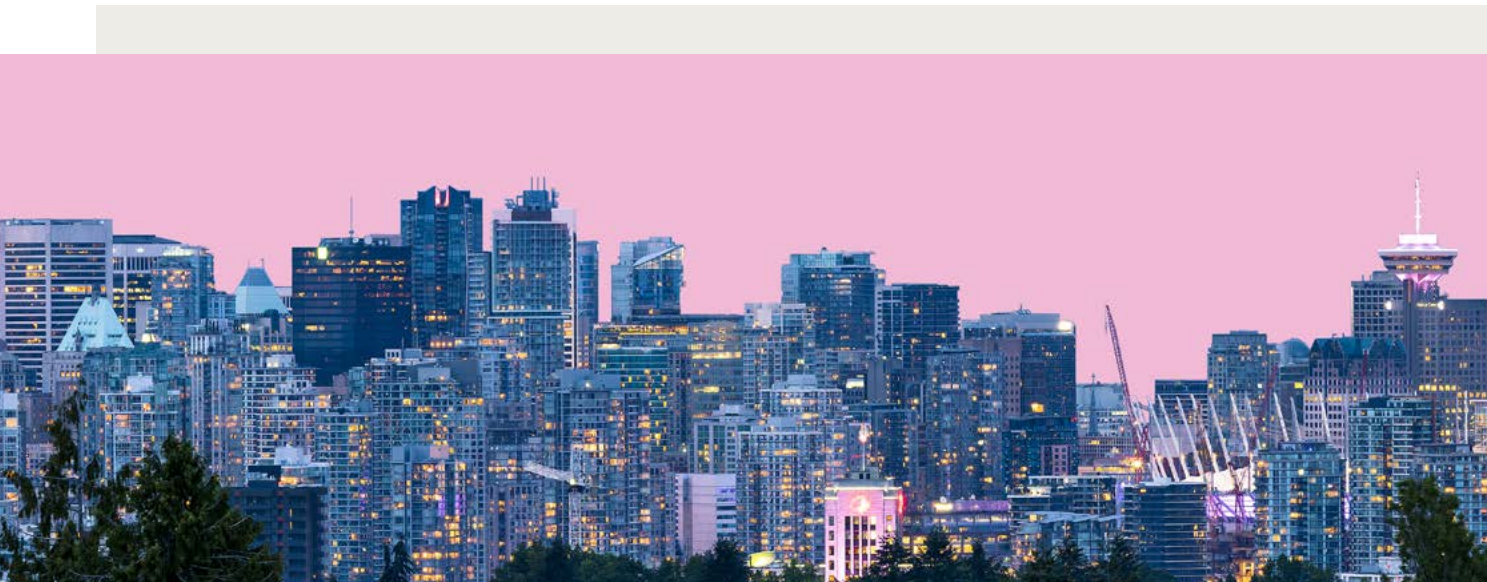
MONTÉ CLARK GALLERY

SAVE THIS BUILDING FROM DEMOLITION
www.save3325.org





THE POTENTIAL
HERE FOR
REMAKING
THE CITY IS
EXTRAORDINARY.



COMMUNITY

Since first opening its doors in 1925, Emily Carr has had many homes—and almost as many names. Launched under the umbrella of the Vancouver School Board, the Vancouver School of Decorative and Applied Arts—as it was originally called—occupied the top floor of the VSB building in downtown Vancouver for the first decade of its life. In 1936, the renamed Vancouver School of Art moved into renovated facilities in the former Vancouver (Central) High School, located in the same block, before moving back into a larger VSB building in 1952.

By the 1970s, however, greater stability—and a new identity—was sought. After occupying temporary quarters on the PNE grounds and in studios in Gastown, the decision was made to search for a bigger, dedicated space—and, most significantly, to establish independence from the school board. In 1978, the Vancouver Art School would be renamed Emily Carr College of Art, establishing a permanent home on Granville Island two years later.

REIMAGINING THE FUTURE

Until recently, most people's associations

with Emily Carr—from institute, in 1978, to university 30 years later—were inextricably linked to the Island. Yet for the all the advantages of being on Granville Island, the school still did not own its own land—and was stuck in an increasingly overcrowded tourist hub. While Granville Island was right for the school at one time, the move to Great Northern Way was the natural and significant next step in the school's evolution. Emily Carr now owns its home: three acres of land, as well as a maintenance contract that will extend the life of the building to at least sixty years in the future.

In having its own purpose-built campus, Emily Carr has been able to create a space that not only speaks to the needs of students, staff and faculty, but also addresses the broader context of the community it resides in. And unlike Granville Island, the new campus is no longer lost amongst tourist buses and gift shops but is a focal point for artists and entrepreneurs—with Emily Carr helping to reimagine a formerly industrial area of Vancouver, and bringing east and west sides of the city together.

BUILDING A DYNAMIC NEW NEIGHBOURHOOD

“Art and design schools historically, in many different cities, have been at the vanguard of transformation in the cities they're a part of. They rebuild waterfronts, they take over old warehouses—and suddenly you've got an area that's completely dynamic,” says Burnett. And the new Great Northern Way campus is situated in an area that is rapidly changing and growing more significant. A raft of businesses are moving into the area,



including Nature's Path Foods, Lululemon, Mountain Equipment Co-op, Samsung, and Blackbird Interactive, as well as multi-family residences, a hotel and a new SkyTrain stop just steps from Emily Carr's door. "Ten years from now, people are going to look at this area and say, holy cats—with all the galleries, the streetscapes, you name it, this place it really coming together."

In planning for a new campus, Emily Carr's leadership specifically envisioned ways to engage the public—both those from the surrounding neighbourhood, as well as the broader civic and artistic communities. From the outside, that connection is manifestly obvious with two new plazas, totaling 20,000 square feet—the first major public plazas to be built in east Vancouver in a generation. They're designed to be spaces for performances and film screenings, complete with seating and internet access. "It's meant as a place for work to be displayed," says Burnett. "It's

waiting to be used by the community and by Emily Carr itself."

WELCOMING THE PUBLIC

Inside the building, the new Reliance Theatre serves a similar purpose of bringing people together, with the potential for film festivals, theatre festivals and music performances taking place in a wonderful, intimate space. The wall separating the theatre from the atrium is moveable, allowing the space to expand and adapt to suit the imaginations of the people who use it. Among other university amenities, the public also has full access to Emily Carr's specialized art bookstore, READ Books, the Libby Leshgold Gallery of contemporary art, the Michael O'Brien Exhibition Commons, Rennie Hall and the RBC Media Gallery.

When a new home for Emily Carr was first announced in January 2013, one of the eight design principles adopted by the school was "bringing the public in with

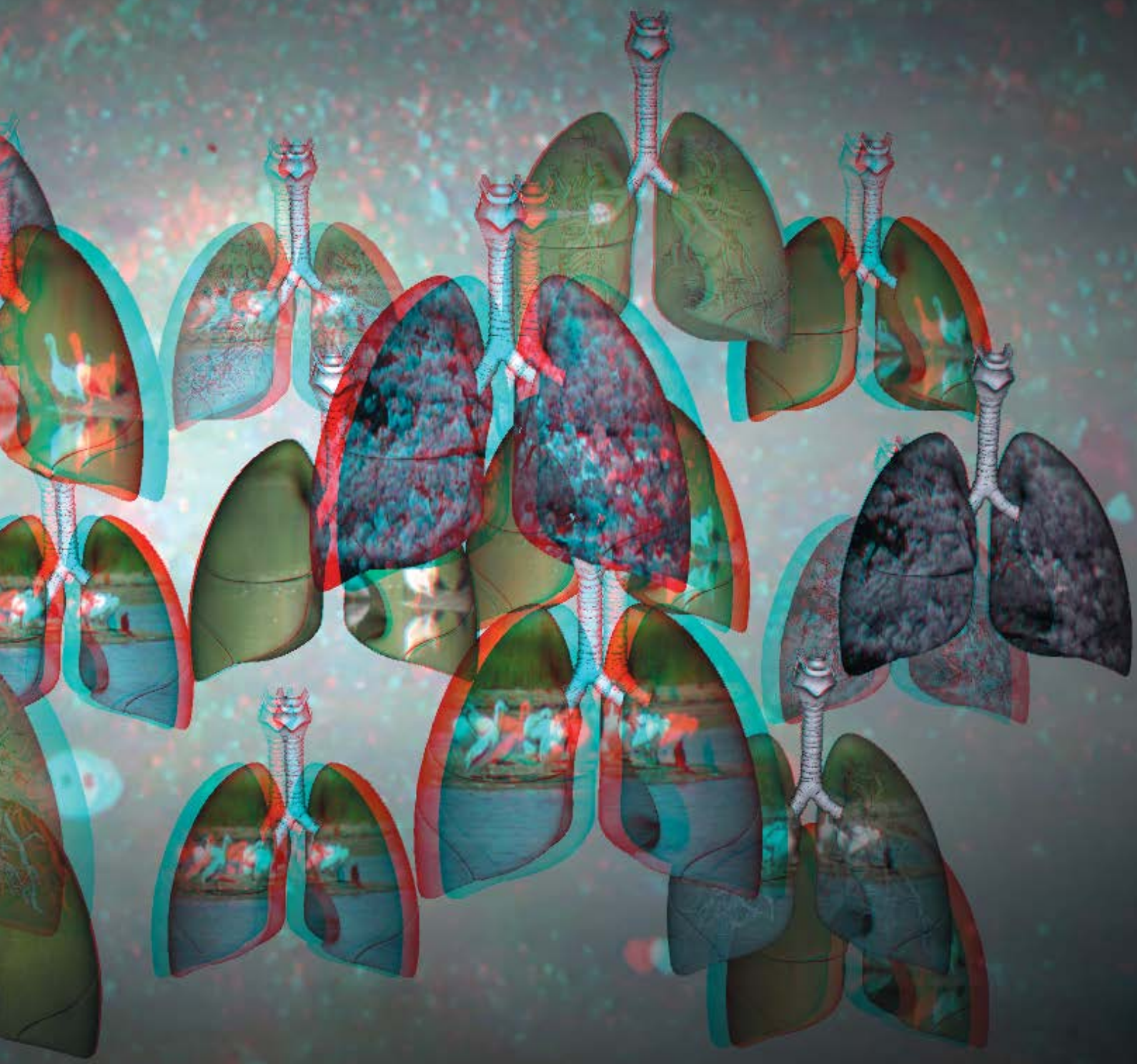
Emily Carr values at the core." It's clear that the physical space—inside and out—is already doing that one year in, with much more yet to come. Burnett envisions a surrounding neighbourhood that not only bridges east and west but ultimately north and south too—connecting the False Creek Flats with an elevated platform above the railway tracks, similar to Federation Square in Melbourne, which has transformed that Australian city.

In leading a future-focused institution like Emily Carr, says Burnett, you have to think in "10-year periods," rather than just look at how things are now or a year or two from now. And the outgoing president sees great possibilities ahead for the 93-year-old school and its new neighbourhood. "You can raise the city, you can build on stilts—you could build a High Line-style walk from Clark Drive all the way to Granville Island," he says. "The potential for innovation here, for remaking the city, is extraordinary."



RESEARCH IS
SOMETHING
THAT CAN HELP
PEOPLE DREAM.





INNOVATION

Born in Rivière-du-Loup, Maria Lantin always had her foot in two worlds: the world of technology, and the world of art. “I grew up a lot with clowns, the performing arts—it’s Quebec, that’s just what they do,” says the Emily Carr researcher. Then, when she was 11 years old, the very first Atari computer console came out and, she says, “blew my mind.” She taught herself BASIC and learned to program the colour computer, but even after completing a PhD in Computing Science, Lantin always kept an eye on the cultural scene.

“I looked around and could see that the artists were having more fun,” she says. “And they were a lot more informed about how you could interface in interesting ways with computers. I figured the real innovation with interfaces was happening there—and I still think that.”

EXPLORING CREATIVE TECHNOLOGIES AND NEW METHODOLOGIES

Today, Lantin leads Emily Carr’s Basically Good Media Lab, working with research partners to use technologies, old and new, in a variety of forms, from artistic performance to initiatives of social and political impact to ones that build community. The goal: to teach, train and discover the aesthetic possibilities of immersive media and be leaders in creative technology exploration, using a variety of virtual reality (VR), augmented reality (AR) and mixed-reality (MR) tools.

Several researchers at Emily Carr are expanding the notion of what research is and can be at an arts-based institution;


Ruth Beer and Cissie Fu are two others.

One of Beer’s ongoing research efforts is *Catch + Release: Mapping stories of cultural and geographic transition*—an adaptive interdisciplinary project, using interactive storyscapes, that aims to “map stories of cultural and geographic transition in the context of global changes within coastal communities.” Fu, meanwhile, is Dean of Emily Carr’s Faculty of Culture + Community and co-founder of the Political Arts Initiative. Formed in 2012, the initiative aims to explore the ways in which people interact and compose political ideas and actions through technology and the arts.

INNOVATION THROUGH ENGAGEMENT AND CONSULTATION

Beyond the individual practices of faculty members, Emily Carr has four established research labs, including Basically Good Media Lab: Material Matters (focused on 3D printing, emergent technology, media, programming, manufacturing, design and creative innovation), Living Labs (focused on social ventures and entrepreneurship driven by art and design), and the Health Design Lab (focused on human-centred, participatory design research methods to improve community health and wellbeing). Each engages not only the students and faculty, but also the broader community.

Nowhere is that more apparent than in the work of the Health Design Lab and its collaborative project with St. Paul’s Hospital. The goal of the venture is to reimagine the future of healthcare and how healthcare services are delivered in



planning a new hospital site for St. Paul's on Terminal Avenue, near Emily Carr—one that optimizes the patient, visitor and staff experiences. As part of the process, the HDL team facilitated a series of workshops, engaging past patients and the public and incorporating their ideas and insights to help build a healthcare facility for the 21st century.

As President Ron Burnett puts it, research at Emily Carr “reflects the diversity of what creative people are seeking. It’s very much from the ground up and depends on the interests of the people involved.” Over the last five years, he notes, the research area has brought in \$15 million in research funds—money that “effectively supports faculty and student activity.” It has also helped to support Emily Carr’s three Canada Research Chairs: Amber Frid-Jimenez, who runs the Studio for Extensive Aesthetics; Garnet Hertz, who runs the Studio for Critical Making; and Richard Hill, who is the Canada Research Chair in Indigenous Studies.

WORKING TOGETHER FOR A BRIGHTER FUTURE

Connecting with the Indigenous community has been a critical endeavour of Lantin’s too. Working with matching funds from Emily Carr, Creative BC, Archiact and Telus, the Basically Good Media Lab has recently launched Indigenous Matriarchs for VR/AR (also known as IM4)—a three-year project to build and strengthen immersive media skills for Indigenous producers and artists, applying their own aesthetics and storytelling methodology to the field of VR/

AR. The project funding, says Lantin, now totals approximately \$1 million.

For Lantin—who worked at Mainframe Entertainment and the Banff Centre before joining Emily Carr in 2006—research serves a critical societal role, beyond the benefit accruing to the university. “Research is something that can help people dream, and see where things can be heading,” she says. “A lot of times, especially now, the change is happening super-fast. It can be hard to see how we can be influencing the future: where’s our role, where’s our agency?” She argues that researchers have to look five or 10 years down the road—and think about how they are directing new technologies, techniques and methodologies “for innovation, for greater wellbeing and for greater citizenship. For a better relationship with our world.”





CREATING
A HOME
AWAY FROM
HOME FOR
ABORIGINAL
STUDENTS.

INDIGENEITY



THE CREST OF THE EMILY CARR UNIVERSITY OF ART + DESIGN COAT OF ARMS WAS DESIGNED BY COAST SALISH ARTIST SUSAN A. POINT (D.LITT).

When Brenda Crabtree joined Emily Carr in 1999 to lead Aboriginal programs, there were only eight Aboriginal students, no full time Aboriginal faculty, and no dedicated space for Aboriginal programming. Back then, says Crabtree, there was just her office. “With a printer for the students, and the use of a phone so they could call home.”

A lot has changed in the 19 years since, most dramatically in the growth of the Aboriginal student community on campus, which numbers almost 100 today. “The greatest achievement is the increase in our student numbers,” she says. “That’s the biggest reward for all the work we have done.”

BUILDING AN INDIGENOUS COMMUNITY ON CAMPUS

The growth is due, in no small part, to Ron Burnett’s commitment to reconciliation and Aboriginal representation at Emily Carr. “Ron has always, from a holistic perspective, completely supported the program here,” says Crabtree, “And he’s trusted me to move forward with the cultural work that we’ve had to do to support Aboriginal students and increase numbers.”

That work included hiring an Indigenous alumna of the MFA program, Michelle Sound, to do recruitment in 2013. Sound’s responsibilities included outreach to Indigenous communities everywhere from Bella Bella to Whitehorse, building relationships in remote regions and showing prospective Aboriginal students that there was a place for them at Emily Carr.

“Everywhere I went, I’d try to connect an alumnus who had come from that community,” Sound says, “Our viewbooks would have profiles of alumni, and people would get so excited to recognize someone they knew.”

Increasing representation among the faculty was also a priority, beginning with hiring Aboriginal faculty Maria Hupfield and Merritt Johnson in 2007. “At the time it was unusual to include in a job description that we wanted to give preference to Aboriginal candidates,” Crabtree recalls, “But here the faculty embraced it and recognized the importance.” Today, Emily Carr leads the country proportionately in the number of full-time Aboriginal art and design faculty, including a dedicated Canadian Research Chair in Indigenous Studies, Dr. Richard Hill.

CENTRING INDIGENOUS WAYS OF KNOWING AND MAKING

Recruiting Indigenous students and faculty was one major initiative, but equally important was creating welcoming, culturally safe spaces for them once they arrived on campus. In 2010, Emily Carr established the Aboriginal Gathering Place, to provide Indigenous students with support, cultural programming, and, as Crabtree says, “a home away from home.”

The original AGP was invaluable, but not ideal: a repurposed bike storage space on Granville Island that lacked running water and adequate space for the growing Aboriginal community. The new campus provided the perfect opportunity for a purpose-built facility.





The result is large, airy, multipurpose space in the heart of campus, positioned directly across from the President's Office. "It's really increased our capacity for cultural activities," says Crabtree. They also have a small galley kitchen, reflecting the importance of shared food in Aboriginal gatherings, and a covered patio with planters that will hold an ethnobotanical garden, including dye plants for artmaking and medicinal herbs.

Crabtree, a member of the Spuzzum Band who has both Nlaka'pamux and Sto:lo ancestry, is a practicing artist who fills the AGP with traditional materials like moosehide, sealskin, qiviut wool from arctic muskox, and cedar bark. The resources create tangible cultural connections for Aboriginal students, particularly for those who have left their rural communities to come to Emily Carr, or those who have been separated from their cultural traditions by colonization.

The AGP regularly hosts workshops that focus on the care and creative use of these materials, such as moose hide tanning and drum making, which offer artistic opportunities and perpetuate cultural knowledge to Aboriginal students. "We're proud of how we've supported students in their artistic and cultural journeys,"

says Crabtree. Traditional processes are combined with contemporary art practices, like hide drums embellished with provocative text, many of which are exhibited in the AGP. The application of text on the hide canvas transforms them from traditional cultural objects to contemporary canvases voicing political text.

INFUSING TRADITIONAL ARTWORK WITH NEW TECHNOLOGY

The carved doors, one of the most striking design features of the new campus, are also a product of an innovative initiative that combined traditional and new creative practices. Aboriginal artists were selected to hand-carve cedar door panels, which were then digitally scanned and carved by an automated CNC router before being hand-finished by individual artists. The process also served as an educational opportunity for artists, who retained all intellectual property rights to their creations.

The Opening Doors project was completed in 2015, and the resulting doors—some original, some digitally processed—were installed throughout the new campus before it opened in 2017. Their prominence underscores the commitment of Emily Carr to Indigenizing the new campus.

The next area of focus will be on increasing cultural competency at every level within the university, through strategic planning and community workshops.

"Although we have amazing support throughout the Emily Carr community



with working towards decolonization and responding to the Calls to Action with the Truth and Reconciliation mandate, there is still work to be done," says Crabtree. "Our goal is to infuse Aboriginal epistemology throughout the Emily Carr community."

YEAR

INRE

VIEW

2018



88 A
An exhibit
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HEALTH DESIGN LAB COLLABORATES WITH VANCOUVER COASTAL HEALTH

The Health Design Lab (HDL) created another successful intervention in partnership with Vancouver Coastal Health (VCH), implementing a hand hygiene campaign in facilities throughout the province.

The project was embedded within a 3rd year communication design course, *Design for Social Change*. Interviews with staff and hand hygiene experts were combined with a series of short hands-on activities to help foster an understanding of the participants' needs and expectations of hand hygiene, which helped students gain a better insight into the reality of a hospital environment. The goal of the project is long-term hand hygiene compliance amongst patients, visitors and staff who enter VCH hospitals.

SEPT

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ALUMNA RECEIVES CANADIAN ART WRITING PRIZE

Areum Kim (BFA 2014) was the recipient of the 2017 Canadian Art Writing Prize. Now in its eighth year, the juried award is designed to encourage new writers on contemporary art. The 2017 jury consisted of Vancouver-based art historian and independent curator Erin Silver; Edmonton-based writer, poet and scholar Billy-Ray Belcourt; and Montreal-based writer and critic Durga Chew-Bose. An emerging writer and curator, Kim is currently working as an Assistant Director at Stride Gallery, based in Calgary. Along with a cash award, she was commissioned to write a forthcoming feature story for *Canadian Art Magazine*.

PREMIER HORGAN OPENS NEW GREAT NORTHERN WAY CAMPUS

Emily Carr University was incredibly honoured to have Premier John Horgan and Melanie Mark, Minister of Advanced Education, Skills and Training, conduct the official ribbon-cutting event on September 5. This celebratory event marked the official opening of our new Great Northern Way campus.

The morning's activities included a traditional Coast Salish welcome from alumnus Xwalacktun and speeches by the Premier, Minister Mark, President + Vice-Chancellor Dr. Ron Burnett, Chancellor Geoff Plant, Board Chair Kim Peacock and alumna Tsēmā Igharas. Following the ribbon-cutting, tours of the new facilities took place.

OCT

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FACULTY + ALUMNI RECEIVE MAYOR'S ART AWARDS

Four members of the Emily Carr community were honoured by the City of Vancouver's Mayor's Art Awards, which recognize established and emerging artists in a wide array of disciplines that make up our creative sector. Associate Professor Peg Campbell, a documentary and narrative filmmaker, received the Film and New Media Award, and the emerging artist honour in the same category was awarded to Anaïsa Visser. Sessional faculty members Hannah Jickling and Helen Reed, whose projects include public installations and

social situations, received the emerging artist honour in the Public Art category. Sessional faculty member and visual artist Brendan Lee Satish Tang received the Craft and Design Award.

LIVING LABS INVITES ARTISTS TO EXPLORE DIFFERENT VISIONS OF CIVIC LIFE IN VANCOUVER

A project by our research centre Living Labs, *Ten Different Things* invited artists to prototype and test new visions of art and civic life in Vancouver throughout 2017 and 2018. Curated by Living Labs director Kate Armstrong, these ten projects investigated conditions of how culture is experienced in Vancouver or the role of culture as a critical ingredient in the construct and vitality of our city. The projects were temporary and took a variety of forms, including events, installations, residencies, and interventions.

ANIMATED SHORT BY ALUMNUS EARNS CRITICAL ACCLAIM

Christopher Auchter's (2002) animated short film, *The Mountain of S'Gaana*, received multiple accolades from film festivals. The ethereal ten-minute twist on an old Haida tale garnered Auchter an Official Selection from both Vancouver International Film Festival and the ImagineNative Film and Media Arts Festival this year. Additionally, the film took home the award for Best Animated Film or Series for Young at the Ottawa International Animation Festival.

ALUMNA TAKES HOME THE CONTEMPORARY ART SOCIETY OF VANCOUVER ARTIST PRIZE

Alumna Jeneen Frei Njootli (BFA 2012) received the Contemporary Art Society of Vancouver's Artist Prize for 2017. The prize supports artists in the first five years of their careers gain greater public awareness and appreciation, and includes a \$10,000 award. The shortlist also included ECU alumnae Alexine McLeod (BFA 2016) and Tiziana La Melia (2008).

FACULTY PROJECT RECEIVES POLLINATOR ADVOCATE AWARD FOR CANADA

Associate Professor Dr. Cameron Cartiere and project partner Nancy Holmes received the 2017 Pollinator Advocate for their joint project, *Border Free Bees*. The award, granted by the North America Pollinator Protection Campaign (NAPPC) honours individuals who have contributed significantly to pollinator protection, conservation and issue outreach. *Border Free Bees* is a long-term public art initiative in collaboration with numerous strategic partners.

THE BIG REVEAL WELCOMES VISITORS TO THE NEW CAMPUS

Emily Carr opened our doors to the public in late October with a two-day event. The Big Reveal included activities, self-guided tours, art stations, a family activity area and an alumni art market. There were also two inaugural exhibitions on display: an alumni retrospective, *88 Artists for 88 Years*, showcasing the work of graduates from 1929–2017 in the Michael O'Brien Exhibition Commons; and *The Pacific*, an exhibition about the shared space of the Pacific Ocean in the Libby Leshgold Gallery. These events welcomed over 4,000 attendees.

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EMILY CARR SIGNS PARTNERSHIP AGREEMENT WITH TINKERINE STUDIOS

Emily Carr announced an industry and institutional research partnership agreement with Tinkerine Studios Ltd., designers and manufacturers of award-winning 3D printers and software, which ran through March 2018. This partnership was funded as part of an Engage Grant from the Natural Sciences and Engineering Research Council (NSERC).

The partnership saw our Material Matters research centre undertake design research related to personal production machinery, software and services for educational organizations and the creative individual. It also provided knowledge and insights for the implementation of 3D printing courses and products at Emily Carr.

ALUMNAE THESIS PROJECT RECEIVES WGSN ARTS THREAD FUTURE CREATOR AWARD

Alumnae Leslie Mu and Mia Feng jointly received the WGSN Arts Thread Future Creator Award for their thesis project, *Echo*. Echo is a product system service designed to assist people with Alzheimer's and their caregivers. It integrates music therapy to provide comfort, offers physical interactivity for engagement and allows caregivers to deliver voice messages. Echo also provides clinical services that can manage caregivers' own emotions and mental health.

ALUMNI SHORTS MAKE A SPLASH AT SPARK ANIMATION FESTIVAL

Films by ECU grads Tisha Deb Pillai (BMA 2017) and Kerel Alaas (BMA 2018) were included in the 2017 Spark Animation Film Festival. Alaas' film *Doors* and Pillai's *If You Fall* both explore themes of childhood and family, inspired by elements from the animators' youth.

The Spark Animation Film Festival is an annual event hosted by the Spark Computer Graphics (Spark CG) Society to bring the best of the animation industry to Vancouver and build the local animation community.

ECU RECEIVES MAJOR GIFT FROM IAN GILLESPIE

On November 14, ECU announced a major gift of \$2.5 million from Westbank founder Ian Gillespie. Central to the donation is a \$1 million commitment for scholarships, research grants, and new equipment for the Ian Gillespie Faculty of Design + Dynamic Media. Twenty per cent of scholarship funds will support Indigenous students to study at ECU. The remaining \$1.5 million supported the capital campaign to build the new campus. This significant donation will have a major impact on ECU students, and allow them to create new and innovative work that will advance the creative economy in BC and Canada in the years to come.

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INDUSTRIAL DESIGN STUDENTS EXPLORE CULTURAL FOOD ASSETS IN VANCOUVER'S CHINATOWN

Amanda Huyhn's 3rd year design studio class invited students to think critically about utilizing food design to bridge the gaps between different cultures and generations that reside within Vancouver's Chinatown neighbourhood. Students were asked to think about how the visual design, service design and eating experience could connect participants with the history of their particular food asset, and how they could capture the spirit of place. The project had to reference Chinatown's past, but also be shaped to move these food assets into the future. Final concepts proposed ways to contribute to the economic, ecological and cultural sustainability for the future of Chinatown.

ALUMNI REPRESENT EMILY CARR IN DUBAI

Recent graduates Manda Roy (BDes 2016), Dina Smallman (MDes 2017) and Callahan Tufts (BDes 2017) were invited after a competitive selection process to participate in the Global Grad Show Dubai. The Show is centered around presenting innovative, student-created tech and design and is currently the largest student gathering in the world. The 2017 event included 200 ground-breaking projects from 92 universities in 43 countries, of which Emily Carr was the sole Canadian art and design university represented.

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HEALTH DESIGN LAB PARTNERS WITH ST. PAUL'S

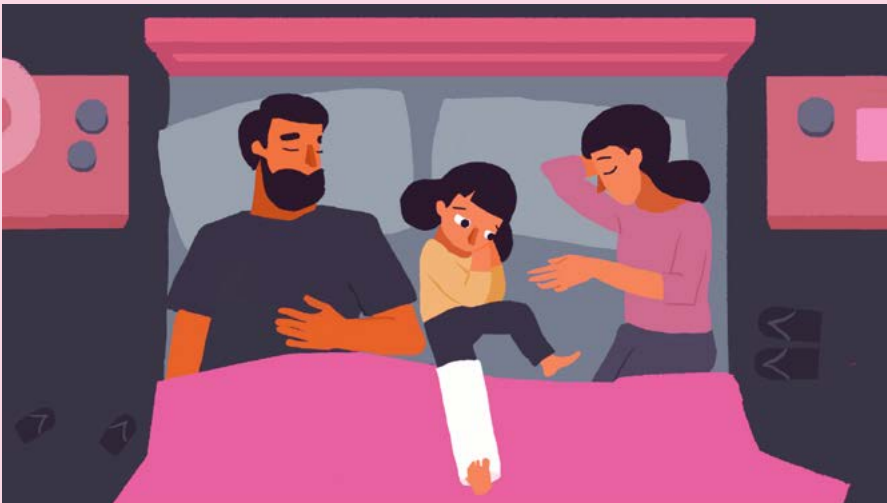
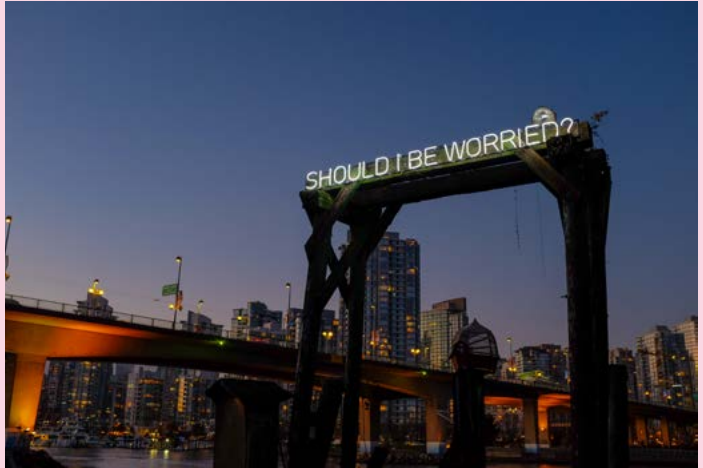
The Health Design Lab embarked on a partnership with the St. Paul's Hospital Redevelopment Team to reimagine the future of healthcare services and delivery in BC. One of the projects underway, entitled *First Five*, is an exploration of the visitor experience upon entry into the new hospital with a focus on the first five minutes, the first five user needs and the first five actions.

Through this participatory co-design process and engagement with the community, this project will result in a series of ideas and suggestions for the St. Paul's Redevelopment Team and the future architectural team that will help to inform the design of the new hospital entrance experience.

CITY OF VANCOUVER UNVEILS PUBLIC ARTWORK

Associate Professor Justin Langlois was the City of Vancouver's inaugural Artist-in-Residence with the Sustainability Group. Working with a range of staff in both Sustainability and Public Art, his focus was centred on engagement and communication activities related to the Greenest City Action Plan, and the Sea Level Rise in particular.

The 18-month residency, which ended in December, allowed Justin to engage in a process of experiential and dialogical research to support creating a new public artwork along False



IMAGES

L-R: Canadian Art Writing Prize recipient, Areum Kim; Health Design Lab mapping project with St. Paul's Hospital; Winsor McCay Award recipients, Amanda Forbis and Wendy Tilby

L-R: Prototype from Amanda Huynh's Industrial Design class project, Window; Justin Langlois' public artwork, Should I Be Worried?

L-R: Peg Campbell, Anaisa Visser and Mayor Gregor Robertson at the Mayor's Arts Awards; Tinkerine Studios 3D printer; Living Labs project, Ten Different Things

Bottom: Still from Tisha Deb Pillai's animated film, If You Fall



IMAGES

L-R: Inaugural Libby Leshgold Gallery exhibition, *The Pacific*; Dr. Cameron Cartiere and Nancy Holmes receiving the 2017 Pollinator Advocate Award for Canada (left, 2nd from left)

Leaning out of Windows exhibition

L-R: Governor General's Award recipient, Sandra Semchuk; Still from Christopher Auchter's animated short, *The Mountain of S'Gaana*

L-R: Great Northern Way campus ribbon-cutting ceremony (l-r: alumnus Xwalactkun; President + Vice-Chancellor, Dr. Ron Burnett; BOG Chair, Kim Peacock; alumna Tsēmā Igharas; Minister of Advanced Education, Skills and Training Melanie Mark; Premier of British Columbia, John Horgan; Chancellor, Geoff Plant); Students working on the Indigenous Matriarchs (IM4) VR/AR project, Photo: Jordyn Hager



Creek. The artwork, a neon sign that reads *Should I Be Worried?* is affixed to a wooden support structure that helps to frame a number of social, environmental and political issues facing Vancouver at the moment.

SSHRC-FUNDED FACULTY RESEARCH PROJECT LAUNCHES

Leaning Out of Windows (LOoW) is a four-year, SSHRC-funded, interdisciplinary project led by faculty members Ingrid Koenig and Dr. Randy Lee Cutler. The project involves co-designing, curating, testing and analyzing models of collaboration for art and science. Participants include faculty, students, visiting artists and physicists, as well as post-doctoral researchers and graduate students working at TRIUMF, Canada's national laboratory for particle and nuclear physics and accelerator-based science.

ALUMNI + FACULTY PARTICIPATE IN CITY OF VANCOUVER'S PUBLIC ART PROGRAM

Alumna Vanessa Kwan, Associate Professor Diyan Achjadi, and sessional faculty members Brady Cranfield, Hannah Jickling + Helen Reed were selected to create projects by the City's Public Art Program. Within the program, emerging and established artists have the opportunity to expand their practice in the public realm and propose new artworks that contemplate Vancouver: its defining features, spaces and neighbourhoods. Goals of the program include contributing to a stimulating public realm, enriching the experience of the city for residents and visitors, supporting high calibre public artworks and mentoring artists in producing public art.

ALUMNAE WIN PRESTIGIOUS WINSOR MCCAY AWARD FOR ANIMATION

Longtime creative partners and Emily Carr alumnae Wendy Tilby (1986) and Amanda Forbis (1988) were honoured with the Winsor McCay Award for Animation by the International Animated Film Society for their lifetime of work. The pair, who write and direct short animated films as well as award-winning commercials, joined the ranks of previous winners that include Tim Burton, Max Fleischer, Bill Hanna and Joe Barbera, Ray Harryhausen, and Walt Disney.

Among their noteworthy films are *Wild Life*, a 13-minute long 2012 short about a British man who tries out ranching in Alberta, and 1999's *When the Day Breaks*, both of which were nominated for Oscars. Tilby also received a solo nomination for 1991's *Strings*.

ALUMNUS HONOURED WITH MULTIPLE AWARDS AT VANCOUVER SHORT FILM FESTIVAL

Directed and co-written by Lawrence Le Lam (BMA 2016), *Cypher* took home several prizes at the Vancouver Short Film Festival, including Best Sound Design, Best Actor (Male), Best Cinematographer, Best Director and Best Short Film.

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True to Le Lam's passion for fringe arts movements, *Cypher* tells the story of a Korean high school student's introduction to the world of underground hip hop set amidst the racial tensions of 90s Los Angeles. *Cypher* follows the success of Le Lam's previous award-winning short film, *The Blue Jet*, about a radio DJ in Taiwan playing banned rock 'n' roll on the airwaves.

LONGTIME FACULTY MEMBER RECEIVES GOVERNOR GENERAL AWARD

Associate Professor Sandra Semchuk was awarded a Governor General's Award for Visual and Media Arts for her contributions to photography and lens-based media. Administered by the Canada Council for the Arts, the awards recognize the excellence and impact of an artist's entire career, and is one of the highest honours an artist can attain in Canada.

Semchuk is a longtime faculty member in the ECU photography department, and is known for her dynamic, collaborative approach to photography, which she has practiced actively since the 1970s.

VANCOUVER ART BOOK FAIR TO BE HELD AT EMILY CARR

Emily Carr was announced as the new host of Canada's first and longest-running international art book fair in 2018. For the first time, the Vancouver Art Book Fair (VABF) multi-day festival will be held at the new Emily Carr campus, in various locations including the Ron Burnett Library + Learning Commons, the Michael O'Brian Exhibition Commons and READ Books.

The fair will run from October 18 to Sunday, October 21. From October 15 to October 21, VABF will also host Artists' Book Week, an open platform for artists, curators, collectives and others to present events that celebrate the art of publishing.

FIRST CAPITAL REALTY PUBLIC SCULPTURE COMPETITION WINNER UNVEILED

Alumna Pippa Lattey's (BFA 2016) art installation, *The Gestures of Birds*, was the winning entry for the First Capital Realty Public Sculpture Competition. Lattey is a sculpture artist concerned with movement and perception. Her winning installation was created using fibreglass, stainless steel and brass.

One of Canada's largest owners, developers and managers of retail-focused urban properties, First Capital Realty Inc. is dedicated to the arts and funds several notable competitions for emerging artists just breaking into the wider Canadian cultural landscape. The competition provides an Emily Carr student or recent alumnus with the opportunity to install their sculpture in one of the company's properties, along with a cash prize of \$5,000.

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ALUMNI FEATURED IN BOMBHEAD AT THE VANCOUVER ART GALLERY

The Vancouver Art Gallery presented BOMBHEAD, a thematic exhibition that explores the emergence and impact of the nuclear age as represented by artists and their art. Two Emily Carr alumni were included in the exhibition.

Blaine Campbell's (BFA 2007) photographs, *Omnis Experientiae Miraculum (Tigress)* and *Omnis Experientiae Miraculum (Griffin)* were created during his artist residency at TRIUMF, Canada's particle accelerator centre, in 2016. Erin Siddall's (BFA 2011) *Fukushima Half-Life* is a film concerned with arbitrary divisions between clean and unclean, safe and unsafe, as demarcated in the no-entry and suggested no-entry zone outside of the nuclear disaster in Japan.

SECOND ANNUAL TEDXECUAD EVENT TAKES PLACE

An independently organized TEDx event co-branded with Emily Carr was hosted by the university on March 17. The programming included seven live TEDx talks, performances, and a themed exhibition. For their second event, TEDxECUAD utilized the theme *Equilibrium* to evoke inspiration on balance, inner peace and the dynamics of opposing forces coming together.

In the spirit of TEDx events, the word "equilibrium" spans disciplines of all kinds, from chemistry to art criticism. Speakers included Emily Carr alumni, faculty and current students.

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EMILY CARR CAMPUS ACHIEVES GOLD LEVEL LEED CERTIFICATION

The new Great Northern Way campus was officially LEED certified to the Gold level. This certification affirms that the building has met the Canada Green Building Council's rigorous set of standards for waste reduction, energy and water conservation, air quality and more.

The official project scorecard gives the building the highest possible scores for Innovation in Design, which covers lighting, cleaning and ongoing waste policy, as well as Regional Priority, which covers water use and construction waste management among other areas.

RETIRED FACULTY MEMBERS HONOURED WITH PROFESSOR EMERITUS STATUS

Emily Carr recognized 34 retired faculty members with Professor Emeritus status for their outstanding work and service to the University community, as well as their contributions to the broader academic art, design, and media communities.

Recipients received their honours at a ceremony held April 19, 2018.

EMILY CARR HOSTS RECEPTION FOR UNIVERSITIES CANADA

A hundred university presidents and leaders from across Canada attended a reception hosted by ECU in conjunction with the Universities Canada annual spring meeting. As well

as providing talks and tours, ECU presented various projects and demonstrations of new technology in our research centres.

EMILY CARR RECEIVES ICONIC E.J. HUGHES PAINTING

The University received a significant gift from Peter and Joanne Brown, who donated E.J. Hughes' *Coastal Boats Near Sidney, BC*. Lauded by renowned Canadian artist Jack Shadbolt as "the most engaging intuitive painter of the BC landscape since Emily Carr," Hughes learned his craft at the Vancouver School of Decorative and Applied Arts, which would later become Emily Carr University.

Completed in 1948, the oil-on-canvas painting depicts two steamships that used to ply the coastal waters between Vancouver Island and the mainland. This is the Browns' second major donation to the university. The Peter and Joanne Brown Foundation were significant contributors to THE BIG IDEA capital campaign, which helped fund the Great Northern Way campus. They also generously gave the university a sculpture by Canadian artist Joe Fafard titled *Emily Carr and Friends*.

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ALUMNA SHORTLISTED FOR SOBEY ART AWARD

The Sobey Art Foundation and the National Gallery of Canada announced alumna Jeneen Frei Njootli (BFA 2012) as one of five finalists for the 2018 Sobey Art Award, representing the West Coast and Yukon.

Jeneen is an interdisciplinary artist, the co-creator of the ReMatriate Collective and a member of Vuntut Gwitchin First Nation. She uses mixed media, sound-based performances, textiles and installation work to explore history embedded in cultural materials, geopolitics and the politics of Indigenous art.

The Sobey Art Award is the preeminent annual prize for Canadian artists 40 and under. The award celebrates some of Canada's most exciting young artists and provides significant financial recognition. Fellow alumna Krista Belle Stewart and sessional faculty members Hannah Jickling and Helen Reed were also longlisted for the Award.

EMILY CARR PARTNERS WITH VANCOUVER DESIGN WEEK

Vancouver Design Week is a city-wide invitation to celebrate design in all aspects of life. A full calendar of events demonstrate just how deeply design affects our world, from the images we see, to the clothes we wear, to the objects we use every day.

Emily Carr was pleased to support this year's VDW with two special public events: *Making the Invisible Visible in Canadian Design*, a panel that included Vice-President Academic +

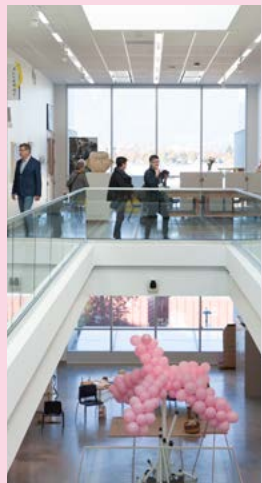
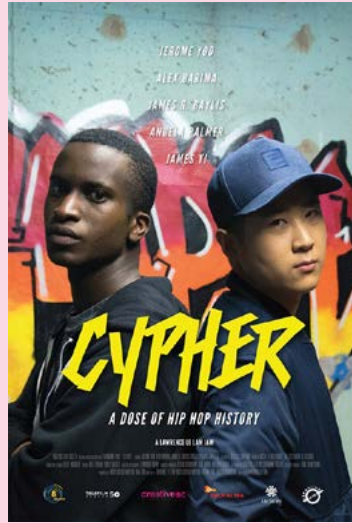
IMAGES

L-R: Movie poster for Lawrence Le Lam's film, *Cypher*; Dr. Cissie Fu presents at 13th Annual International Arts in Society Conference, Photo: Phillip Kalantzis-Cope

L-R: ECU open house, The Big Reveal; E.J. Hughes's painting *Coastal Boats Near Sidney, BC*; Student organizers at 2018 TEDxEQUAD conference

L-R: 2018 Sobeys Art Award Finalist + Contemporary Art Society Winner, Jeneen Frei Njootli; Dr. Ron Burnett, Ian Gillespie and Bonne Zabolotney; First Capital Realty Sculpture Competition winner Pippa Lattey's installation, *The Gesture of Birds*

L-R: Vanessa Kwan, *Houseplanters*, Vancouver Public Art Program; VIVA Award ceremony (L-r: Vanessa Kwan, Artist, Curator & Writer and VIVA Award Presenter; Helen Reed, VIVA Award Co-Recipient; Hannah Jickling, VIVA Award Co-Recipient; Greg Bellerby, Director of Shadbolt Foundation for the Visual Art, Photo: Pardeep Singh)





IMAGES

L-R: Health Design Lab partnership with Vancouver Coastal Health; Art Basel 49 exhibition artist Elizabeth McIntosh, detail of *Corsage*

L-R: Vancouver Short Film Festival awards for Lawrence Le Lam's film *Cypher*; Vancouver Art Book Fair, Photo: Lukas Engelhardt; ECU longlisted Sobeey Art Award candidates (clockwise: Helen Reed + Hannah Jickling; Krista Belle Steward; Jeneen Frei Njootli)

L-R: Works by Blaine Campbell in *BOMBHEAD*, exhibition at the Vancouver Art Gallery, 2018, Photo: Maegan Hill-Carroll, Vancouver Art Gallery, 2018 Emeritus Recipients

L-R: Callaghan Tufts, Dina Smallman and Manda Roy at the Dubai Global Grad Show; Leslie Mu + Mia Feng's, *Echo*, winning entry for the WGSN Arts Thread Future Creator Award

Provost, Bonne Zabolotney, and explored the largely anonymous design that has shaped Canadian architecture, systems and products, and an exclusive tour of our new campus, led by lead architect Ana Maria Llanos.

SESSIONAL FACULTY RECEIVE PRESTIGIOUS VIVA AWARD

VIVA Award co-recipients Hannah Jickling and Helen Reed were the co-recipients of one of the two VIVA Awards granted in 2018. The pair have been collaborating since 2006, and their projects take shape as public installations, social situations, and events that circulate as photographs, videos, printed matter, and artists' multiples.

Established in 1988, the VIVA Awards are funded by the Jack and Doris Shadbolt Foundation for the Visual Arts. The VIVA Awards were created to nurture the advancement of the visual arts in British Columbia and their appreciation by the public. Providing a minimum of \$12,000 annually, these awards celebrate exemplary achievement by British Columbia artists in mid-career, chosen for outstanding accomplishment and commitment by an independent jury.

DEAN APPOINTMENTS ANNOUNCED

Emily Carr announced that we will welcome two new deans in August: Celeste Martin will become the Dean of Design + Dynamic Media, and Kyla Mallett will become the Dean of the Audain Faculty of Art. Both are currently serving as Assistant Dean in their respective Faculties.

Martin has been teaching at Emily Carr since 2010. She holds an MFA in Design from the University of Iowa. Her background is in communication design and she specializes in typography and publication design.

Mallett completed her MFA at UBC in 2004 and her BFA at Emily Carr in 2000. She began teaching at Emily Carr in 2004 and has held various positions since, including Assistant Dean and Associate Professor, teaching in Photography, Art and Text, and Graduate Studies.

EMILY CARR HOSTS 13TH ANNUAL INTERNATIONAL CONFERENCE ON THE ARTS IN SOCIETY

This international conference gathered academics, activists, and artists from around the world and addresses the state of the art in arts education, art theory and history, new media and arts technology, and social and community agendas in the arts.

This year, the conference focused on the special theme of, "How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action." The conference chaired by Dr. Cissie Fu, the Dean of Faculty of Culture + Community at ECU.

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ALUMNI + FACULTY REPRESENTED AT ART BASEL 49

Emily Carr was well represented at Art Basel 49 this year with Catriona Jeffries Gallery, with works by Associate Professor Elizabeth McIntosh and alumni Brian Jungen (1992), Liz Magor (1971 + Professor Emeritus), Gareth Moore (2004) and Ron Terada (1991).

Art Basel connects collectors, galleries, and artists, and is a driving force in supporting the role galleries play in nurturing the careers of artists.

INDIGENOUS MATRIARCHS FOR (IM4) VR/AR

ECU received funding to support a three-year project to build and strengthen immersive media skills for indigenous media producers and artists. IM4 will nurture an ecosystem of developers, storytellers, media professionals and artists who will apply Indigenous aesthetics and storytelling methodology to the field of VR/AR steering it toward Indigenous cultural expression and economic objectives. The project will be led by Loretta Todd, Doreen Manuel, Cease Wyss, and Amethyst First Rider in partnership with Emily Carr University of Art + Design.

ASSOCIATE VICE-PRESIDENT OF RESEARCH APPOINTED

Emily Carr announced that Steven Lam has been appointed Associate Vice-President of Research and Dean of Graduate Studies, effective August 1. Lam is an artist and curator, and previously served as the Director of the School of Art + Design at Purchase College. Prior to that, he was the Associate Dean at the Cooper Union School of Art.

Lam holds an MFA from the University of California, Irvine, and also pursued graduate studies in painting at the University of Houston.

NEW PRESIDENT ANNOUNCED

The Board of Governors announced that Dr. Gillian Siddall will be the next President and Vice-Chancellor of Emily Carr, effective September 1. She most recently served as Vice-President Academic and Provost at OCAD U where she led the academic planning process and co-led the Provost's Taskforce on Indigenous Learning.

Dr. Siddall holds an Honours BA and MA in English from the University of Guelph and a PhD in English from the University of Western Ontario. She is also a co-founder of the Guelph Jazz Festival, and an accomplished jazz vocalist.



PROGRAMS



Teaching and applied research happens across 13 majors and five degrees, within four faculties: the Faculty of Culture + Community, the Ian Gillespie Faculty of Design + Dynamic Media, the Audain Faculty of Art and the Jake Kerr Faculty of Graduate Studies. The University serves over 2,000 undergraduate and graduate students (including domestic and international), and more than 1,900 non-credit students. We provide a close-knit community that offers students a personal level of service in a creative environment.

UNDERGRADUATE DEGREES

Bachelor of Fine Arts (BFA)

Critical + Cultural Practice
Illustration
Photography
Visual Art

Bachelor of Design (BDes)

Communication Design
Industrial Design
Interaction Design

Bachelor of Media Arts (BMA)

2D + Experimental Animation
3D Computer Animation
Film + Screen Arts
New Media + Sound Arts

GRADUATE DEGREES

Master of Fine Arts Residency (MFA)

Master of Fine Arts Low-Residency (MFA)

Master of Design (MDes)

Master of Interaction Design*

Master of Design Part-time*

*programs in development

DIVERSITY

Emily Carr University of Art + Design serves an increasingly diverse student population of over 2,000 talented creatives, who are taught and supported by more than 400 dedicated staff and faculty members.



20%

increase in Aboriginal student enrolment since 2015

82%

increase in international student applications since 2014

548

international students in 2017/18

85

Aboriginal students in 2017/18

27%

of the student body are international students

50+

countries that our students call home

1900

Continuing Education students

EMILY CARR UNIVERISTY OF ART + DESIGN
520 East 1st Ave Vancouver BC Canada V5T 0H2

We acknowledge that Emily Carr University is situated on traditional, ancestral and unceded Coast Salish territory.

    ecquad.ca







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