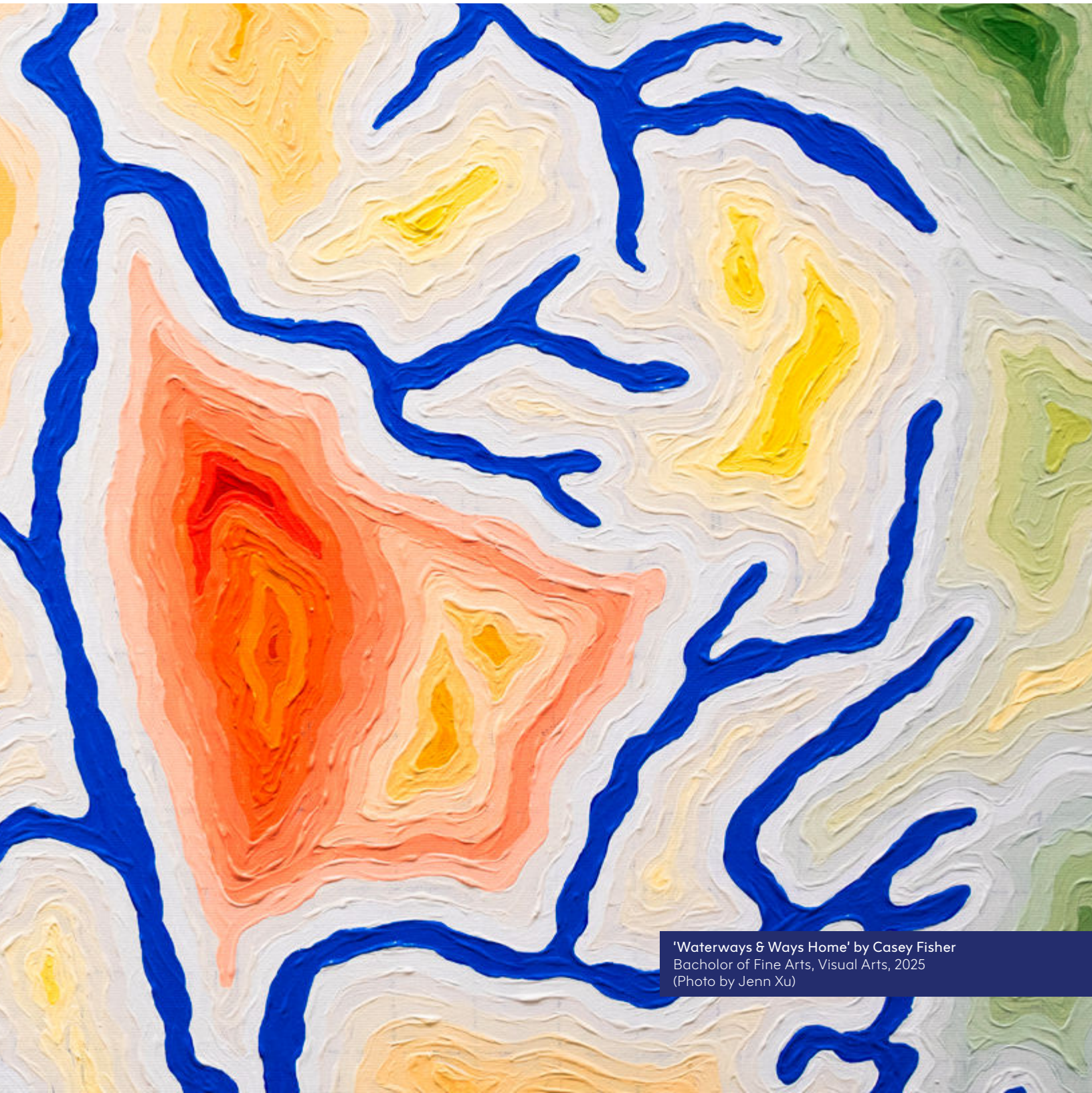


Stewardship Report 2025



'Waterways & Ways Home' by Casey Fisher
Bachelor of Fine Arts, Visual Arts, 2025
(Photo by Jenn Xu)

A Message from the President

Dear ECU Friends + Supporters,

Emily Carr University of Art + Design (ECU) has always been a place where creativity shapes possibility. As we share with you the 2024/2025 Stewardship Report, we celebrate the impact of your generosity in opening doors for students, fueling discovery, and ensuring art and design education continues to drive a brighter future.

As we enter into our centennial year this fall, we are reminded that ECU's story has always been one of resilience, creativity and community. Over our 100-year history, we have navigated both unforeseen challenges and surprising opportunities. Through it all, your support has ensured that students from all backgrounds have been able to access the resources they need to learn and thrive.

In this report, you will see a highlight of how your generosity has made a meaningful difference to our community over the past year. Through your contributions, we've been able to expand access to scholarships and awards, build new opportunities for academic and creative pursuits, and advance the priorities outlined in our 2024-2030 Strategic Plan.

As we look ahead to the next century, we are sincerely honoured to count you among the community of changemakers and thought leaders who make our mission possible. With your partnership, we will continue to build on a strong foundation of collaboration that sparks innovation and shapes what comes next.

Thank you for standing with Emily Carr University of Art + Design as we celebrate 100 years of impact and continue to imagine what is possible together.

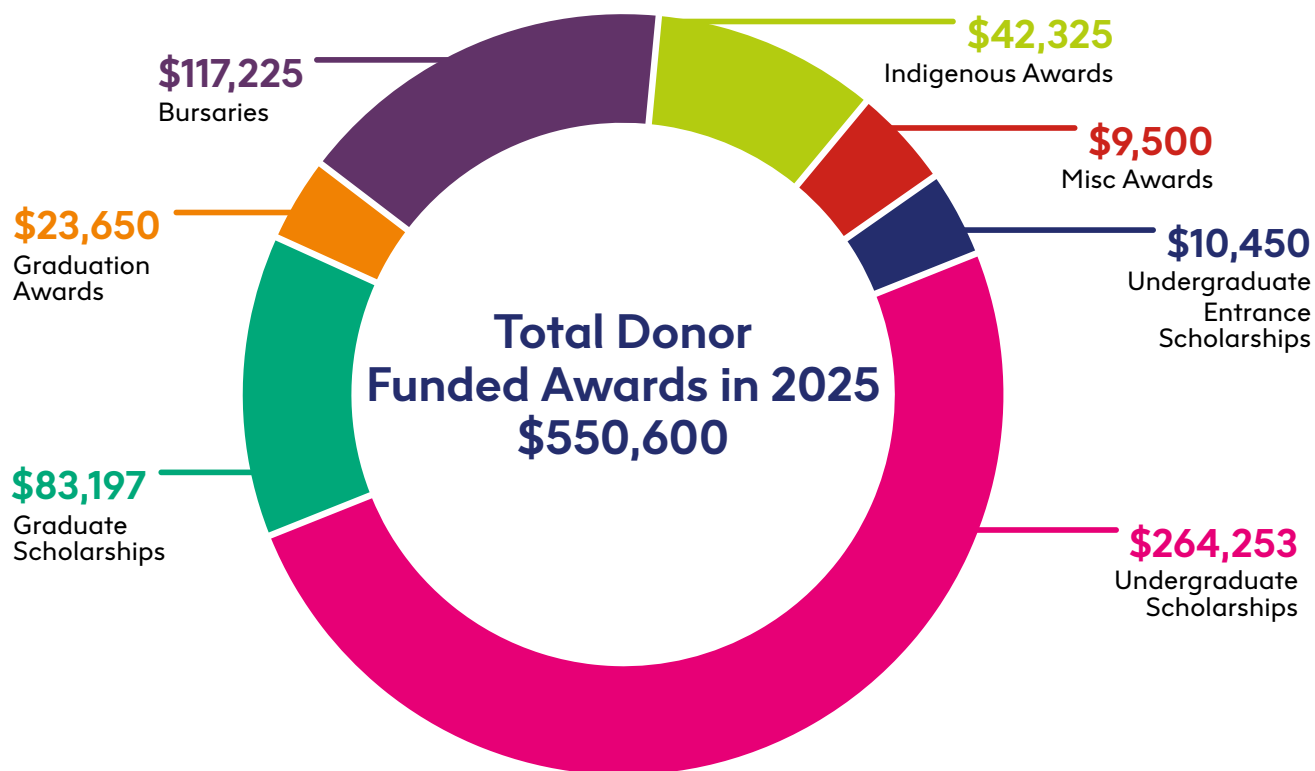


Dr. Trish Kelly
President + Vice-Chancellor,
Emily Carr University of Art + Design



Thank You for Your Support!

Your generosity is felt across our community in countless ways, but nowhere more directly than in the awards and opportunities made possible for students. In 2024/2025, donor contributions supported scholarships, bursaries, and creative initiatives that eased financial pressures and opened new pathways for learning.



Award Distribution

148 BACHELOR OF FINE ARTS
Critical + Cultural Practice, Illustration, Photography, Visual Arts

95 BACHELOR OF DESIGN
Communication Design, Industrial Design, Interaction Design

68 BACHELOR OF MEDIA ARTS
Animation, Film + Screen Arts, New Media + Sound Arts, Film + Screen Arts

14 MASTER OF DESIGN
Information Futures, Interdisciplinary Design, Interaction Design

27 MASTER OF FINE ARTS
Masters of Fine Arts full time, Master of Fine Art low residency

2 CONTINUING STUDIES
Certificate Programs, Micro-Credentials, Teens Programs

Abraham Rogatnick's Lasting Gift to Students

Abraham Rogatnick (1923–2009) believed deeply in the power of art and design to shape a city's life. From the moment he first arrived in Vancouver in the 1950s, he recognized the unique role Emily Carr University of Art + Design would play in nurturing creativity for generations to come.

From his arrival in Vancouver in the 1950s until his passing in 2009, Abe — as he was affectionately known — left an indelible mark on the city's arts and culture community and Emily Carr University of Art + Design.

A Harvard-trained architect and U.S. Army veteran, Abe first came to Vancouver at the urging of fellow architect Geoff Massey. In 1955, he and his partner, curator Alvin Balkind, set out on a tour of the West Coast arts scene. Their stop at the Vancouver School of Art (now ECU) proved pivotal. There they met faculty legends such as Jack Shadbolt, John Koerner, and Peter Aspell, whose energy and ideas revealed a community hungry for a contemporary arts presence. Abe and Alvin responded by founding the New Design Gallery — the city's first dedicated space for contemporary art — and began what would become a decades-long connection to ECU.

Although neither were alumni, both Abe and Alvin considered ECU a cornerstone of Vancouver's creative life. They mentored young artists, championed the importance of cultural institutions, and supported the university directly. Abe established two scholarships, one in his own name and one in Alvin's, endowing them to ensure future students could pursue their studies with fewer barriers. Uniquely, he left the terms flexible, trusting that ECU would adapt the awards to meet changing student needs over time.

By endowing student awards with room to grow, Abe made it clear that he believed in both the resilience of students and the future of ECU. He knew the university would continue to evolve, but our mission to prepare the next generation of artists, designers and creative thinkers to make meaningful change in the world through innovative, practice-based art and design education would remain constant. His legacy lives on each time a student steps forward with the support his gifts make possible.

"Since childhood I have been fascinated with industrial design and fine graphics, and I wanted to commemorate Alvin's profound support of artists in all the visual arts. Emily Carr University's excellent reputation in the teaching on these disciplines made it the inevitable recipient."

— **Abraham Rogatnick**
(1923 – 2009)



New Donor-Funded Student Awards Centre Creative Development

At an event held on July 8, recipients of the two awards, the Buschlen Mowatt Nichol Foundation Award and the Vancouver Biennale "Art Attack" Award of Excellence in Visual Art, had the opportunity to discuss the immense work that Vancouver Biennale founder, Barrie Mowatt, and director Murray Nichol have done to put Vancouver's art scene on the map. Award recipients gleaned pearls of wisdom from Barrie and Murray's extensive experiences in working with artists as part of the Vancouver Biennale.

The two partnerships—one with the Buschlen Mowatt Nichol Foundation and the other with the Vancouver Biennale—are first-time ECU collaborations. The Buschlen Mowatt Nichol Foundation Award Fund provides five \$1,500 awards annually to third-year undergrad and first-year grad students in the Bachelor of Fine Arts (BFA), Bachelor of Design (BDes), Bachelor of Media Arts (BMA), Master of Fine Arts (MFA) and Master of Design (MDes) programs.

The Vancouver Biennale "Art Attack" Award of Excellence in Visual Art represents a 10-year, \$12,500 commitment for graduating students. It was created in recognition of Kirsten Larsen's support of community arts programming, her founding of the Vancouver Biennale Young Ambassadors group, and the original Vancouver "Art Attack" Award—now in its tenth year.

This year's recipients of the Buschlen Mowatt Nichol Foundation Award are Taalrumiq, Rafael Zen, Samuel Kim, Abi Simatupang, and Kai Pama. For the Vancouver Biennale "Art Attack" Award of Excellence in Visual Art, four recipients share this year's award: Nicole Cruz Bie, Matthew N.M. Bordeleau, Jen Cheon and Gloria Lee.

In addition, recipients of the Buschlen Mowatt Nichol Foundation Award can apply for up to \$3,000 in further support from the Foundation for travel to international residencies, exhibitions, or conferences. The fund represents a \$75,000, 10-year commitment to ECU with the potential of an additional \$150,000 in funding with the added travel fund. The award aims to nurture artists at pivotal points in their creative development.

"By focusing on third-year undergrads and first-year master's students, we're opening things up at a formative stage," says Murray Nichol. "There was a real opportunity to offer them more exposure, more experience, more mentorship, more engagement and more conversation, which are all beautifully tied into the artistic process."

Barrie hopes the Buschlen Mowatt Nichol Foundation Award fund will show students that an art career has longevity and can take them far. "We wanted to ensure these awards truly enrich the recipients' lives and experiences. Awards can push them, encourage them, and help them fully engage with the arts as a sustainable career and lifestyle. That's a big thing for us: helping them see that a creative life is not only possible, but livable."



(Pictured L-R) Kai Pama, Rafael Zen, Abi Simatupang, Barrie Mowatt, Samuel Kim, and Murray Nichol

Dale Nigel Goble Memorial Scholarships

Established in 2024 by Gordon Milne of Cygnus Design Group in memory of Dale Nigel Goble.

The scholarships provide funding for two awards for third and fourth-year students in the Bachelor of Fine Arts program or those studying Communication Design.

Susan Margaret Daly Scholarships for the History in Aboriginal Canadian Art

Established in 2024 by the Women's Art Association of Canada, this annual scholarship provides funding for undergraduate Aboriginal Bachelor of Fine Arts students entering their second, third, or fourth year of studies.

Susan Margaret Daly Scholarships for the History in Canadian Art

Established in 2024 by the Women's Art Association of Canada, this annual scholarship provides funding for Bachelor of Fine Arts students entering their third or fourth-year of studies.

Vancouver Biennale "Art Attack" Award of Excellence in Visual Art

The Vancouver Biennale "Art Attack" Award of Excellence in Visual Art was originally established by Kirsten Larsen as the Vancouver Art Attack Award for Excellence in Visual Art in 2014 and re-established by Larsen in 2018 to aid in the pursuit of artistic dreams. In 2024, in appreciation of Kirsten Larsen's support of community arts programming, her founding of the Vancouver Biennale Young Ambassadors group and her ongoing support of the Vancouver Biennale's mandate and programming, the Vancouver Biennale created the Vancouver Biennale "Art Attack" Award to commemorate the tenth anniversary of the original "Art Attack Award and the hundredth anniversary of Emily Carr University.

Buschlen Mowatt Nichol Foundation Award

The Buschlen Mowatt Nichol Foundation Award was established in 2024 by the Buschlen Mowatt Nichol Foundation, whose focus is on lifelong learning, education, and the arts. It is the principal funder of the Vancouver Biennale's open-air exhibitions and International Residency Program.

Paul Yard Memorial Award by Circle Craft

Established in 2024 by the Circle Craft Cooperative of British Columbia Board of Directors in memory of Paul Yard. This annual scholarship provides funding to a fourth-year ceramics student in the Bachelor of Fine Arts program.

Master of Design Students to Bring Experimental Narrative VR Film to Venice Film Festival

A groundbreaking virtual reality (VR) film-in-development recently earned Emily Carr University of Art + Design (ECU) Master of Design (MDes) students Asad Aftab and Logan Wilkinson a coveted spot in the Biennale College Cinema – Immersive workshop in Venice, Italy.

"We went to Venice for a week for a boot camp on immersive filmmaking where we were tutored by experts in the field," says Logan. "We got to meet Biennale organizers and other teams from around the world, which was valuable."

The producer-director duo was the only North American team selected for the prestigious intensive, where they workshoped their upcoming film *The Sound of One Eye Closing*. The film tells the story of a young couple as their relationship ends, the 360-degree video fragments into two – a move Logan and Asad call "split-180."

"It's a cinematic VR film, which is a relatively new field, and we quite literally are at

the forefront of pushing that format," says Asad. "So, no more games, no more clicking around, no waving your arms. Just experiencing stories."

"I had a real resistance to VR, which is oftentimes perceived as something used only for gaming or a kind of cinematic gimmick," Logan adds. "Our concept is interesting because the narrative is directly tied to the medium, expanding the capacity of VR as a tool for non-interactive immersive storytelling."

Although the film was created outside of their regular studies, Logan and Asad say the processes and skills they learned from their MDes studies thoroughly informed the project.

Once completed, *The Sound of One Eye Closing* will screen in the Venice Immersive section of the Venice International Film Festival, an appearance which opens doors to other marquee festivals such as South by Southwest and Tribeca.



Ella White Works with Gitanyow Nation to Reframe Story of 1928 Visit by Artist Emily Carr

Visual Arts student Ella White is part of an ongoing project to spotlight the Gitanyow Nation's account of a 1928 visit to their territory by famed painter Emily Carr.

Led in partnership with the Gitanyow Nation and Mitacs, the research initiative has seen Ella combing through public and personal archives, artworks, books and other materials to assemble a narrative for a feature in the Gitanyow Nation's museum during its grand reopening in 2027.

"Emily Carr writes about visiting the Gitanyow in her book," Ella says, noting that for nearly a century, this version of the story was the only one most people ever encountered. Ella's detailed exploration of the Gitanyow's perspective aims to change that.

Ella, who is of Japanese and Gitxaala ancestry, became involved with the project through the Aboriginal Gathering Place (AGP) at Emily Carr University of Art + Design (ECU), which was tapped by Mitacs to identify a student to engage with this research.

Daina Warren, Executive Director of Indigenous Initiatives, says Ella's work "speaks volumes" about her proficiency as an artist and researcher.

"We're so fortunate Ella decided to take this work on," Daina says. "It's a real hands-on learning opportunity, and it'll show people the breadth of what she can do with her practice and what she's capable of as a professional."

Ella is working to compile her research and sketches into a book, which can then be adapted into a visual narrative for the eventual exhibition. The project has also inspired her to begin exploring the history of her own Indigenous ancestry.

"I grew up in Vancouver, and I've never done in-depth research on my own Nation; this project has opened that gateway for me," she says. "I haven't dedicated enough time to looking into resources, and this project has piqued my interest. It's a future project."



Material Matters Research Hub Explores Impact of Wildfire on Land + Community

A new project from Material Matters research hub at Emily Carr University of Art + Design (ECU) explores *Charred Wood* to provide insight and understanding on the increasingly devastating impacts of wildfire.

Charred Wood is a collaboration between Material Matters, the BioProducts Institute (BPI) and Clean Energy Research Centre at the University of British Columbia, and the Boothroyd Band, a member of the Nlaka'pamux Nation. The project was generously funded by Forestry BC.

Key Material Matters contributors include Material Matters cofounder and faculty member H       Day Fraser, Material Matters cofounder and associate dean of the ECU Faculty of Design + Dynamic Media Keith Doyle and Aaron Oussoren, lab technician and affiliated researcher. *Charred Wood* also included more than a half dozen research assistants from across undergraduate and graduate programs, as well as ECU alumni. Additional participants included ECU staff and faculty.

Some of the projects' outcomes included an ink made from biochar, and a suite of objects including a collection of ceramic cups whose shapes and volumes record the intensity and

duration of rainfall, wildfire and other data specific to Boothroyd territory.

In 2021, the Boothroyd were among communities affected by a severe fire season that razed the town of Lytton and displaced hundreds of members of the Lytton First Nation living on reserves along the Fraser River.

But members of the Boothroyd Band were unable to meet with the *Charred Wood* team until the end of the project.

During that final gathering, Chief Campbell, Elder Campbell and Councillor Davidson shared stories and perspectives from their home territory. Chief Campbell extended an invite to the team for a future visit and gifted a load of fire-damaged tree rounds to the project. The *Charred Wood* team also presented the guests with gifts and shared their work and process.

As Material Matters plans for the project's next phase, H      , Keith and Aaron hope to fold the project's insights and materials into learning opportunities for current

students. For instance, bringing inks or charcoals made from Boothroyd wood into classrooms could provide a hands-on lesson in the ways materials can hold stories as well as mark-making potential.





Students + Alumni Spotlight Power of Lived Experience at 2025 Health Design Lab Showcase

Student research assistants (RAs) presented their work on projects addressing complex health challenges during the Health Design Lab's (HDL) 2025 Showcase at Emily Carr University of Art + Design (ECU). The HDL uses participatory design methods to catalyze, support and amplify initiatives that address complex health challenges.

The RAs, whose work with the HDL is conducted in parallel with their degree studies at ECU, spoke about how their participation transformed their understanding of the role of designers in community-based work.

"When I first started, I was wondering how a designer could contribute meaningfully to this project when there were so many experts and people with lived expertise coordinating and communicating across all these different organizations," said design researcher and HDL senior design RA Georgia McWilliams (BDes 2021) while co-presenting on *Braiding Wisdoms*, HDL's collaboration with BC Children's Hospital Social Pediatrics Program, RayCam Cooperative Centre and Raincity Housing.

"It became clear there is value in visualizing teachings from the community so they can be used as active, tangible tools for collaboration. I also learned it can be helpful to have a neutral facilitator there to take the burden from a person or organization, allowing for more true collaboration across all parties with less hierarchy and fatigue."

Nearly half a dozen additional projects involving a dozen more RAs were on view in displays around the lecture theatre, such as *Challenging Stigma Through Storytelling* and *Who Cares? Developing an Emergent Model of Care on the Sunshine Coast*. The HDL is one of Canada's only research hubs dedicated to participatory health design.

"Common across all of our projects tends to be us thinking about and responding to several questions," said HDL director Caylee Raber in her opening remarks.

"How can we include people with lived experience in the design process? How can we gather deep insights through participatory means? How do we share back those insights in ways that can be meaningful and useful to others? And how can we use creativity and design skills in the way that we share insights?"

Sḵwǝ́ wú7mesh (Squamish) House Post by Xwalacktun Unveiled at Emily Carr University

As Xwalacktun's brother, Chief Dale Harry, shared in his remarks at the House Post celebration, "All learners are teachers, and all teachers are learners" reflects the ethos of the Sḵwǝ́ wú7mesh (Squamish) community. Artist and carver Xwalacktun's work on the House Post embodies this philosophy through the subjects he carves and in the collaborative way he engages with students at Emily Carr University of Art + Design (ECU).

The House Post was created in collaboration with Indigenous students and alumni: Randall Bear Barnetson, Jesse Tustin, and Aaron Rice. By inviting the students to share their knowledge and reflect on their identities, along with sharing his own stories, the creation of the post blurred the boundaries between student and mentor to prioritize the co-creation experience.

As his 94-year-old mother looked on proudly, Xwalacktun paid tribute to her memories, which inspired the design of this House Post newly installed at ECU.

His mother was five when she witnessed Chief Mathias Joe Capilano, whose family attended the event, carving stunning totem poles in North Vancouver.

"It feels like we're moving from the old ways of carving into the new. My mother saw Chief Joe's work, and I wanted to copy that form and shape to honour that," says Xwalacktun. "I wanted it to feel like it could come from my grandfather's or great-grandfather's time. Taking that design and bringing it forward to show how the carvers were back then."

That exemplary legacy of craftwork is apparent in the remarkable new House Post, which sits in the north entrance stairwell near the Pacific Song of the Ancestors pole. The House Post is a culmination of Xwalacktun's work, inspired by his Coast Salish heritage and honouring his elders' and ancestors' traditional carving methods.





ECU Opens New Graduate Student Studios at Centre for Digital Media

Emily Carr University of Art + Design (ECU) has officially opened its new 10,000 square-foot graduate student studios and working spaces in the Centre for Digital Media (CDM).

Located directly across Carolina Street from ECU, the facility includes Master of Design (MDes) working areas, Master of Fine Arts (MFA) studios and critique/gallery spaces and common amenities, including a lounge, kitchen and meeting rooms.

"With more than 2350 full-time students, we're already testing the limits of our footprint at ECU's eight-year-old main campus...this expansion will allow us to repurpose spaces on the main campus to support undergraduate education. It's also a first look at how we'll be able to grow to accommodate broader programming for students at all levels and offer a deeper suite of resources and supports for our community members as the False Creek Flats neighbourhood continues to develop around us."

— Dr. Trish Kelly

President + Vice-Chancellor, Emily Carr University of Art + Design

The CDM project is generously supported by the BC Ministry of Post-Secondary Education and Future Skills, which has provided \$1.6 million in capital project funding.

Autumn Knight Explores Performance, Documentation + Publication as Most Recent Audain Distinguished Artist in Residence

New York-based interdisciplinary artist Autumn Knight was the most recent Audain Distinguished Artist in Residence at Libby Leshgold Gallery at Emily Carr University of Art + Design (ECU).

Known internationally for her performance works, Autumn spent last fall engaging with the public and the university community through research, performances and artist talks.

As part of her residency, Autumn explored the publication as an extension of her practice, and the translation of performance and documentation into sound recording, text and printed matter.

She also engages with the study and observation of group dynamics through performance, something she put into practice on ECU students in one of faculty member Sue Shon's classes.

"The primary audience is the students," she says. "I'm imagining an art education and what could potentially be useful for students — what an artist making performance could introduce or ignite in this context.

"In Sue Shon's class, the exercise was very subtle, and it gradually grew more complex. I think they were receptive to it."

Her impressive exhibition record includes shows at the Whitney Biennial, The New Museum (New York), Akademie der Künste (Berlin), Project Row Houses (Houston) and The Western Front (Vancouver). In recent years, her practice has explored group dynamics and psychologies, placing Black women's subjectivities, humour and analysis at the centre of commentary on institutions, authority, power and play.

The Audain Distinguished Artist in Residence has been hosted by the Libby Leshgold Gallery and ECU since 2013. The program brings internationally renowned artists to Vancouver to support meaningful exchange with local communities and the creation of new works. Autumn's residency also includes engagement with the Simon Fraser University community.





Photos by Perrin Grauer, Fiorin Ballerini / Courtesy of Autumn Knight



Zadie Xa Shortlisted for Turner Prize

Zadie Xa (BFA 2007) is one of three artists shortlisted for the prestigious Turner Prize 2025. The acclaimed multidisciplinary artist and ECU alum was nominated for her presentation with collaborator Benito Mayor Vallejo at Sharjah Biennial 16: *Moonlit Confessions Across Deep Sea Echoes: Your Ancestors Are Whales, and Earth Remembers Everything*.

"Interweaving painting, mural, textile and sound, Xa's work explores traditions and folklore, speaking to a multitude of cultures," writes the Tate Gallery, which administers the prize. "Her vibrant installation blended a soundscape with ethereal paintings, bojagi patchwork and an interactive sculpture of over 650 brass wind chimes inspired by Korean shamanic ritual bells.

The jury felt that this cohesive work was a sophisticated development of Xa's reflective and enchanting practice."

The Turner Prize is presented annually to a visual artist born or based in Britain for an "outstanding exhibition or other presentation of their work." The winner, selected by a jury chaired by the director of Tate Britain, receives £25,000, while each shortlisted artist receives £10,000. The winner is also typically exhibited at Tate Britain, with some years featuring exhibitions at other venues.

The Turner Prize is considered one of the highest honours in the British art world. Previous winners include art-world stars such as Anish Kapoor, Rachel Whiteread, Damien Hirst and Steve McQueen.

Zadie, now based in London, earned an MA in Painting from the Royal College of Art in 2014. In 2020, Zadie was nominated for a Sobey Art Award, and in 2023 was the recipient of an Emily Award from ECU.

Kevin Eastwood Turns Lens on BC Blazes with 'Wildfire'

A new documentary series from filmmaker Kevin Eastwood (BFA 1999) takes viewers inside the record-breaking 2023 wildfire season with behind-the-scenes footage of veteran wildland firefighters battling some of BC's fiercest blazes.

Wildfire offers a breathtakingly intimate look at BC's wildfires, bringing viewers alongside elite members of the BC Wildfire Service who deploy cutting-edge tactics combined with sheer grit to fight fires in both remote and inhabited areas.

The stunning footage was only possible due to the unprecedented access granted to the co-directors by the BC Wildfire Service, which regularly declines requests for filmmakers to join their unit crews. According to showrunner/co-director Kevin, the organization turned down more than 140 proposals in 2024 from networks including Netflix and HBO, largely to avoid sensationalizing the peril of BC residents and firefighters.

But Kevin's track record of ethical practice in sensitive situations combined with Simon and Clayton's firefighting experience persuaded the cautious wildfire authorities. Simon and Clayton

would handle camerawork on the fire line while Kevin would lead all other filming, conduct interviews and oversee *Wildfire*'s broader construction and other filmmaking tasks.

"It was also key that I was talking to Knowledge Network," Kevin says. "Having a public broadcaster meant the show would be free to all British Columbians, which was a good fit. They would never have said yes if it was a subscription service like Disney+."

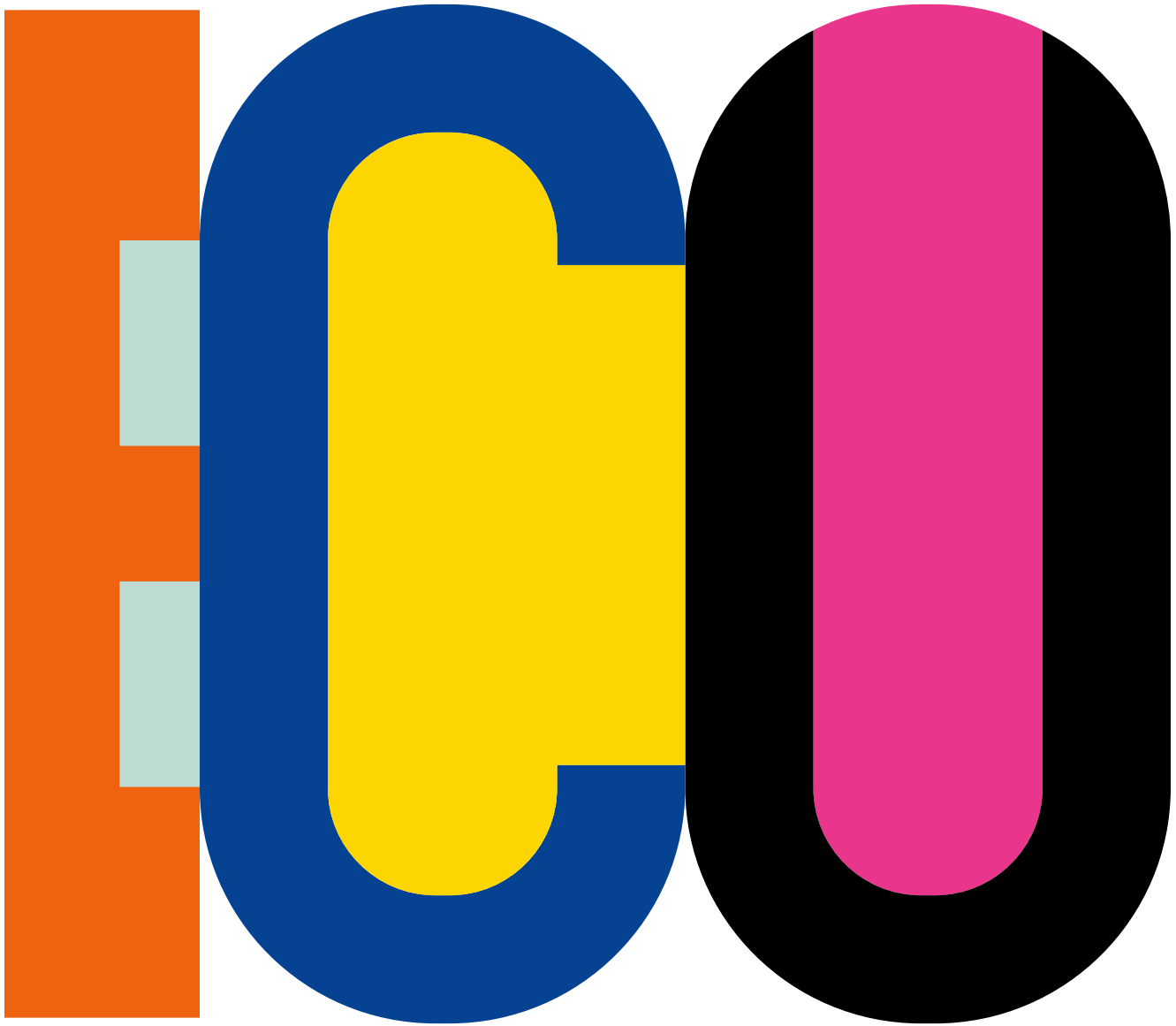
Wildfire also explores the accounts of residents from the communities most affected by 2023's devastating fire season, such as West Kelowna, Gun Lake and Revelstoke — though Kevin notes the line between resident and first responder is sometimes blurry, if it exists at all.

"What I hope *Wildfire* demonstrates is that these firefighters care about the communities and, in fact, are part of the communities," says Kevin.

Wildfire was created by Kevin's Optic Nerve Films in partnership with CK9 Studios and led by series co-directors Simon Shave and Clayton Mitchell, both of whom have a decade of experience as wildland firefighters. The five-part miniseries can be viewed now on Knowledge Network.



Firefighter Lee-Anne Fournier-Beck in Kevin Eastwood's *Wildfire*. Photo by Bryce Duffy / courtesy CK9 Studios + Optic Nerve Films



100 YEARS
IN THE MAKING

CELEBRATING OUR CENTENNIAL

For a century, Emily Carr University of Art + Design has been a place where creativity sparks change. Founded in 1925, we began as a small art school with a bold vision: that art and design could shape society, influence culture, and imagine new ways of living. That vision has guided us ever since. From the first painters and sculptors, to today's filmmakers, animators, designers and media artists, generations of students have come here to experiment, to take risks, and to create work that matters. Our alumni have transformed industries, launched movements, and brought fresh ideas to communities across British Columbia, Canada, and the world. Their stories remind us that creativity is not just about expression — it is about impact.

As we celebrate 100 years, we honour this legacy of boldness and curiosity. But anniversaries are not only about looking back. They are also about asking what comes next. At Emily Carr University, the next 100 years begin now. With practice-based learning, research, and collaboration at our core, we continue to prepare artists, designers and creative thinkers to face the challenges of our time — and to imagine the futures we cannot yet see.

Because art and design don't just reflect the world. *They shape it.*



JOIN OUR CELEBRATIONS THROUGHOUT THE YEAR
WWW.ECUAD.CA/ECU100

In Their Words: The Impact of Your Support

"Despite news headlines and economic pressures that might indicate I have a challenging future ahead of me, I am beginning to see it take shape, with your support. This scholarship is so much more than any financial aid, it's a vote of confidence, of support for a future that so frequently seems jeopardized. You have helped give me the gift of hope, something for which I will truly be eternally thankful."

— Corbin Roome

Christopher Foundation Scholarship

"This support arrives at a vital moment, allowing me to devote more time and resources to upcoming research and creative work. In particular, I am working on a series of performances exploring ecological futures through sonic storytelling and also opening my first creative studio in Vancouver. The scholarship will reduce the need for part-time work during this upcoming school year, giving me more focus on my creative practice."

Once again, thank you for your generosity and belief in student artists like myself. It truly makes a difference, and allows us to pursue fearless dreams."

— Rafael Zen

Peter Harnetty Scholarship

"Words cannot fully express my gratitude for this generous support. I am currently going through a very difficult time in my life. I come from a single-parent household, and my mother had always been my pillar of strength—until she passed away two years ago. Since then, everything has been a struggle, as I've had to face both financial hardship and mental health challenges."

That's why receiving this scholarship means so much to me. Not only does it ease my financial burden, but it also gives me a profound sense of encouragement and support. My dream is to use my creative work to help others who are suffering or feeling lost. I want to tell meaningful stories—whether through comics, animation, or games—and explore different ways to inspire and connect with people."

— Ruowei Li

Andrew Oksakovsky and Dr. Emily Goetz Memorial Scholarship

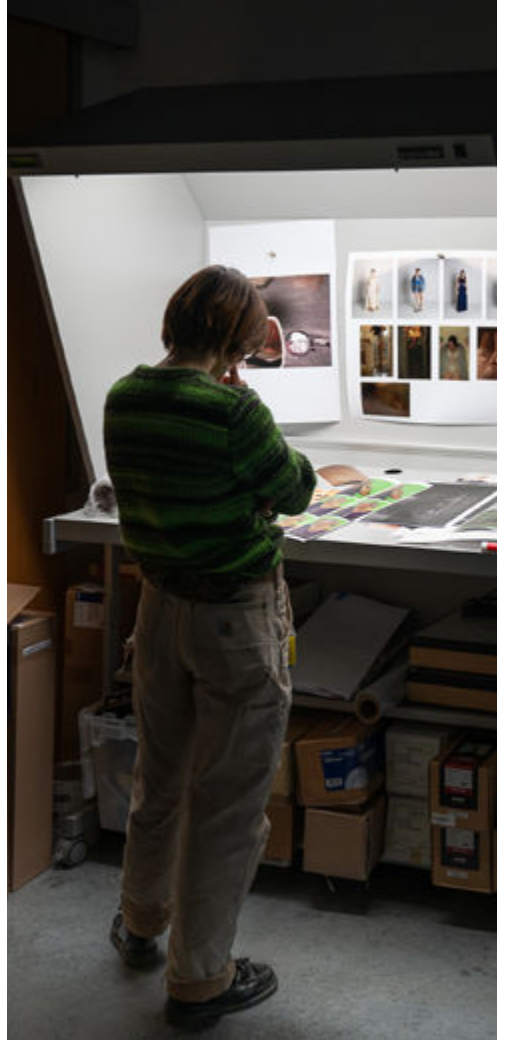
To the Y. P. Heung Foundation,

I was overwhelmed with joy when I saw that I was approved for a scholarship from your charitable foundation. It was the first good news I've gotten in a long time, and it brought me to tears. I loved everything about my first year at Emily Carr University, but because of my financial situation, I had to consider the possibility that I couldn't go back for a second year. But now, thanks to this scholarship, I can continue studying my passion with my mind free from worry. This means everything to me, so thank you. A million times, thank you.

Sincerely,

Kenya Joy Ford







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