





Table of Contents

- 2. MESSAGE FROM THE PRESIDENT
- 4. MESSAGE FROM THE CHAIR
- 10. STUDENT EXPERIENCE
- 32. ACADEMICS AND RESEARCH
- 40. ANNA LEONOWENS GALLERY
- 48. ALUMNI
- 54. EXTENDED STUDIES
- 58. ADVANCEMENT
- 66. FINANCIAL HIGHLIGHTS

Model and communal art wall at the
2025 Big Draw Night.
Photo by Wiebke Schroeder.



Message from Interim President Jana Macalik

One of my favourite idioms —initially as a lighthearted phrase, and now as a full-on institutional reality. Two years ago, I arrived on a one-year appointment, looking forward to reimagining the role of Interim Provost and Vice-President (Academic & Research), alongside a new president and a refreshed leadership structure. What unfolded was far more dynamic, layered, and unpredictable than anticipated.

In late January, following the departure of Dr. Peggy Shannon, I stepped into the role of Interim President while continuing as Interim Provost. The double-duty allowed me to better understand the rhythm and resilience of this university, its people, its pace, and its persistent creativity. I've witnessed first-hand how staff, faculty, and students rally together when the path forward is unclear, and how leadership often emerges from every corner of the institution.

The internal shifts have coincided with external pressures, particularly from the Province's new bilateral agreement structure. Expectations around program reviews, performance metrics, and

alignment with provincial priorities have reshaped much of our academic planning. We've used this as an opportunity to strengthen collaboration, elevate leadership at all levels, and make meaningful progress on accountability and renewal.

I'm thrilled to see Kyla Mallett begin her appointment as Provost and VPAR on July 1. She brings deep experience in art and design education, and high enthusiasm to the role.

We also had major successes this year in research, especially with the appointment of two new Tier 2 Canada Research Chairs. Dr. Eddy Firmin is the first Black visual artist in Canada to hold a CRC. His work in Transatlantic Black Diasporic Art and Community Engagement is vital and visionary. Dr. April Mandrona's CRC in Art Education, Belonging and Social Change will explore how libraries can become sites of inclusion and community-building through creative practice with newcomer youth.

These appointments signal where NSCAD is going, and who we are becoming.

I will miss the immeasurable optimism at NSCAD. Even in the face of growing challenges from government oversight to financial sustainability to physical limitations, everyone is very solution driven and committed to finding a way to succeed. I love this place, and I'll miss it deeply.

Until we meet again, I wish you all the very best and thank you for letting me be part of the journey.

Sincerely,

Jana Macalik

*Never
a dull
moment.*



Photo by Ginger Yu.

Message from the Chair Bill Barker

I was warned. NSCAD is full of surprises, and losing a president mid-year was one of those surprises. Dr Peggy Shannon made her announcement in the fall. Though we were moving ahead on Peggy's strategic plan, we had fallen subject to one of the laws of NSCAD: the situation has never been like this before, and now it is happening again. The Board as well as the whole school adjusted quickly and a search for a new president was launched within days of her announcement. Peggy was able to get her family together, which could not happen with us, and we wish her well as president of the Kansas City Art Institute. We are truly grateful to Jana Macalik, our interim provost, and Leanne Dowe, our chief financial officer, for successively serving as Interim President.

At NSCAD, unexpected change seems almost normal. When you read the following description of the many different activities and remarkable successes over the past year, you will see how the internal life of the school remains busy, robust, and always interesting. The weekly displays at the Anna Leonowens Gallery are witness to an astonishing productive activity. The Board is continually impressed with the inner life and

mission of this school, the care which is given by our excellent faculty and staff to students — their education and their production of art and design.

The role of a board member is unusual. We have been given the long-term task of supporting the operations and internal life of the school, but we hardly know the inner energy that produced all that you will read about. I was in my pre-retirement life an academic administrator, and in my retirement was even a student here at NSCAD, but even I, now a member of the Board, find it difficult it is to grasp the magical and complex essence of this school which can only be known by faculty, student, and staff, in their everyday work and interactions. That is why the Board has to be especially cautious and attentive in its guardianship of this school, and help as much as we can, without interfering, with its continuing evolution. We are as impressed as you will be when you read about the past year.

William Barker

Chair, Board of Governors

The Board is continually impressed with the inner life and mission of this school, the care which is given by our excellent faculty and staff to students — their education and their production of art and design.



Photo by Ginger Yu.

Interview with outgoing Interim President and Provost Jana Macalik as she bids farewell to NSCAD

In July, NSCAD University's Jana Macalik completed her two-year term as the university's interim vice-president (academic and research) as well as the unexpected role of interim president, stepping in after President Peggy Shannon's departure. After spending six months working in these two senior roles concurrently, Macalik reflected on her time at NSCAD and shared her thoughts on the university's path forward.

Q: You have worked in the two top administrative positions at NSCAD over the last two years. What have you learned about those roles here?

Jana Macalik: The roles here are unique compared to the other art and design universities in Canada. Because of the scale of the university, it means there's far more hands-on work for those roles. There are far fewer people to delegate to. You must be a highly engaged and active leader in these roles. You cannot be passive. You cannot be cherry picking the jewels from each of those roles; you must be in the weeds too. I think that is unique from other institutions where there may be a different hierarchy.

I also find at an institution like NSCAD, a hierarchy doesn't work well. I think everybody here is part of the solution. Everybody is in it, trying to solve the problems. Your best asset is the people here, because they have a lot of institutional memory, and especially with where there have been leadership changes, you need to utilize that institutional memory in supporting forward-thinking ideas.

Q: When you came in, Peggy Shannon and yourself both really looked at the Provost and President's roles and the relationship between the two.

JM: Yes, I greatly appreciate Peggy's confidence in me, in joining her here, to reshape the relationships between the two roles and to potentially flatten out the leadership a little bit. She brought me in with an idea of removing the pyramid of power that I think had been developed over years. I think there were enough people in roles here who were at a point in their careers where you could give them more agency, give them more responsibility and accountability, to alleviate some of that weightiness of the provost role, and to allow for the institution and the people within it to grow.

I will miss this immeasurable optimism.

We have always been leaders in conceptual art, conceptual thinking, speculative thinking, disciplinary thinking; those opportunities, if we double down on them, is where we can grow down the road and gain further relevance.

Q: That's a good segue into the next question. Over the last two years, what have been the achievements you are proudest of?

JM: Part of it is supporting staff, administrators, and managers, to grow their roles. I think we've done quite a bit of rejigging of people's job descriptions, because they've dedicated many years to their roles, and they needed a change—wanting more responsibility, because they had been in those roles for a significant amount of time and were ready to take the change needed for our future growth.

My proudest piece has been supporting our researchers, specifically the CRC (Canada Research Chair) program. I am pleased we've been able to show success in the nominees that we've put forward, being able to advocate for them and for other researchers at the institution. I think what came out in conversations with the UAD4 was, for a small institution, we have a higher success rate per capita compared to Emily Carr and OCAD U in some areas. That is because we've been able to support the faculty who want to take on those heavier pursuits in research and advocate for them as well.

Q: We have a new provost starting in July, and then we will have a new president within a year. What advice do you have for future leaders? What challenges will they face?

JM: It's the scale of NSCAD. That is the biggest challenge. If you're coming in from a larger institution that had a stronger infrastructure, or a more defined infrastructure, it'll be a bit of a learning curve. At NSCAD, I feel we're still in a caterpillar stage. We haven't hit the new butterfly stage of the institution for us to scale up with some of our visions within the Seriously Creative Plan or any sort of future planning. We need to still take the time to develop a NSCAD solution, because we don't have the same infrastructure or budget.

I think there were some assumptions made when we added "university" to our identity. We are not structured like a comprehensive university, even though, sadly, we are evaluated like that within the sector. That's just the nature of where we are with funding, we're always going to be judged against a sector that is comprehensive. So, we need to figure out how to solve those problems and move those problems forward in a NSCAD way, with a unique NSCAD solution.

Q: Your research investigates the role of independent art and design schools, what makes them similar and what makes them different. Can you talk a bit about that and NSCAD's place or role within that community of schools?

JM: I think what's unique to art and design universities is that we have a mode of pedagogy and studio-based learning that is very conducive to community-based work. And what is unique to us within the UAD4 is the number of researchers who almost all do community-based research. And so that opportunity to be part of the community—NSCAD being part of Nova Scotia and one of the oldest art and design schools in Canada—that is something different from the other three.

It could be because we are not in a major urban centre. We are obviously a major urban centre for Nova Scotia, but not in the same context as Toronto, Calgary or Vancouver. We've had to spread our tentacles further into the province, into the country than those universities have had to. So, it's immediately a different way of working. Equally, our context is global. As an artist, there's not going to be the same sort of galleries here within the city that I think those other universities can access, we're going to have to go beyond. So why would you just go beyond within Canada? Go far, far beyond. Go to Europe, go down into the States, go to Asia.

I think the opportunities are greater in this sense. And that was why NSCAD was such a hotbed of activity in the 70s. It was a unique place. I think that's part of the strategic planning forward, it's regaining that relevance within a global context. It makes a lot of sense for us.

Q: All independent art design schools are facing challenges about their future. We're not alone in this, but where does NSCAD have to go in the future?

JM: What comes up if you look at art and design schools, say in the U.K., where I think we are far more aligned in our government relationship and structure compared to the U.S. All those institutions really bring forward art-and-design-thinking into other sectors.

There's an acknowledgement that we will still produce more conventional artists and designers within certain sectors; but there's a larger opportunity for our students who may not follow that traditional path to bring the critical thinking that they gain here into other sectors and other career paths.

That is where I think the future does lie for NSCAD. We have always been leaders in conceptual art, conceptual thinking, speculative thinking, disciplinary thinking; those opportunities, if we double down on them, is where we can grow down the road and gain further relevance.

An art and design degree can be a wonderful liberal undergraduate path to a career of whatever you want to make it. Sure, there's always this top 10 per cent of students in any art or design program, who are going to be amazing artists, designers. They'll have amazing careers. Then there's another 90 per cent where art or design might be a part of their career but not their primary career.



Convocation 2025, with Katherine Deimert. Photo by Wiebke Schroeder.

As Joan Jonas said, "Do it because you love it, because you might not get the recognition you desire." But they will bring that method of thinking and critique—that global way of looking at things, of being participatory in a collegial and collaborative way of problem solving—they will bring that to a career in healthcare, business, politics or whatever they are interested in.

How do we support those kinds of students? Those are individuals that we very much want in the institution, because they're going to be bringing vastly different perspectives into the classroom.

Q: What are you going to miss? What was the best part of working at NSCAD?

JM: Ultimately, it is the people. I said this to my team in the Office of Academic Affairs and Research, if I could go back to Toronto and bring everyone with me, that would be ideal.

It has been an amazing two years here. It has been an opportunity to see how to support an institution, support people who want to grow. Hopefully I've been a small part of some of that growth. The part that I will miss is this kind of immeasurable optimism, even in the face of many challenges—government responses, financial hurdles, physical limitations—everyone is very solution driven. Even when the numbers look bad, there's still an optimism that there's a way of finding a solution to get it right. I love this place, and I'll miss it deeply.



At the Dartmouth Ice Festival with Mayor Andy Filmore and students. Photo by Stoo Metz.

Student Experience

The **Office of Student Experience (OSE)** takes a student-centric approach to support and student success. Our team is committed to fostering an inclusive academic environment where all students can thrive. We provide services that are a vital resource for student well-being, ensuring that NSCAD students feel informed, empowered, and supported throughout their academic and professional journey.

Over the past number of years, the OSE has experienced challenges related to staffing, but during the 2024-2025 academic year, we achieved a full complement in all three offices. This has had a material impact on the support that students receive and the ability to be proactive in our approach to student success. We strengthened community engagement and expanded access through new tools and approaches, focusing on reducing barriers, simplifying processes, and supporting students in their application process.

In the coming year, NSCAD will embark on its first Strategic Enrolment Management (SEM) Plan. The process will begin in September with consultations across campus with faculty, students, and staff, and result in a plan that not only addresses recruitment priorities, but also retention and student success strategies to allow NSCAD to flourish to its optimal capacity. We will also continue to refine recruitment strategies, focusing on markets within NS and across Canada, and seek to capitalize on growing interest from the US.

Shawn Tracey
Dean, Student Affairs & University Registrar



OSE HAS 3 OFFICES

Admissions & Recruitment
Office of the Registrar
Opportunity & Belonging



236

students registered with accessibility services

Ensuring equitable access to learning through individualized accommodations, advocacy, and ongoing support.

1,228

participants in student life events

Programming to build community, reduce stress, and create a sense of belonging, including meditation sessions, consent culture workshops, games nights, karaoke events, and more.



1 RISIA

(Regulated International Student Immigration Advisor)

For the first time, we have a RISIA staff member to help international students navigate their study permit applications and pathways to permanent residency after graduation.

284

total counselling visits

Offering students confidential, compassionate mental health support.

35

international students supported

Help with study permits, work authorization, and post-graduate planning.



734

snacks and/or meals served to students

Providing nourishing food helps ease financial pressures while encouraging connections, participation, and well-being.



3 NEW

full-time Academic and Financial Aid Advisor roles, increasing expertise and reducing wait times for responses or documentation.

Community engagement

We increased engagement with communities across Nova Scotia through participation in events with:

Creative Careers Symposium (Mabou, Cape Breton)

SchoolsPlus Art Show (Aylesford, Annapolis Valley)

ARTFEST an HRM-area high school arts festival

BLAST (Building Lives Around Support and Transition) University Fair, providing youth in care (ages 15+) with direct exposure to post-secondary environments

Deeper partnership with **The PREP Academy** supporting African Nova Scotian students in preparing for post-secondary studies.



Portfolio Day

Our biannual Portfolio Day welcomed prospective students and their families, providing campus tours, faculty engagement, and portfolio reviews in advance of the application process.

44% ▲
increase in portfolio reviews

16% ▲
increase in online registration

Free Online Portfolio Preparation courses

Focusing on Atlantic Canadian students, we improved portfolio readiness and addressed access gaps in art education.



New students at Mayhem

We invited incoming students to NSCAD's end-of-year Fashion and Jewellery Show, where they imagined their own future on the runway.

Course registration

We rolled out a more extensive registration experience for all students, which resulted in record-high early registration numbers for both returning students and new incoming students.



Housing

We continue to pursue options for a NSCAD residence, an unprecedented opportunity that could re-shape the student experience, embedding students in a creative community of makers. We continue our relationship with the See-More student residence near Dalhousie and have signed an MOU with the Atlantic School of Theology to allow NSCAD students priority access to a block of rooms in their south-end residence.

Photos by Weibke Schroeder, Riley Smith, Jair Armstrong.

New Faces



Dr. Taq Bhandal

Director, Equity and Community Supports

In September 2024, NSCAD welcomed Dr. Taq Bhandal, as its new Manager, Opportunity & Belonging (O&B). In July, her role expanded to Director, Equity and Community Supports. Taq has a doctorate in Gender, Race, Sexuality and Social Justice from the University of British Columbia. Prior to joining NSCAD, Taq worked as a Partner at BIPOC Executive Search, and was a faculty member at UBC and a Part-time faculty member at Dalhousie University. Taq has been an incredible addition to the team, leading our efforts in student accessibility, housing, international student supports, counselling, and student engagement.



Courtney Connor

Student Engagement Specialist

New, full-time **Student Engagement Specialist**, Courtney Connor will lead wellness programming, first-year orientation, and student-centric events and cultural celebrations.



John Deal

Manager, Studio Services

John comes to NSCAD from the Ontario College of Art and Design where he spent nearly 20 years as an Academic Technician, Instructor, Project Manager, and Supervisor. John brings to NSCAD a Masters of Fine Arts from OCAD and a Master's in Business Administration from McMaster University.



Analise Prodor

Visiting Artist Coordinator

Analise is a NSCAD grad (BFA 2011). She is an accomplished multi-disciplinary artist, creative facilitator, and producer with over a decade of experience in arts facilitation. She specializes in live art performance and arts programming. Since 2017, Analise has worked as a producer in the live art and performance field. Her work here fosters meaningful interactions with artists visiting NSCAD, enabling them to support NSCAD students and contribute to the contemporary arts dialogue in interdisciplinary, innovative, and boundary-pushing ways.

Census review



Photo by Ginger Yu

Growing a More Inclusive Community

NSCAD's **2024 Equity Census** offers a rich and current snapshot of the people who shape our campus. Building on the baseline set in 2021, this year's findings reflect meaningful shifts across student, faculty, and staff demographics, helping us deepen our commitments to equity, inclusion, and community care.

Students: Leading in Visibility and Expression

- **Racial and Ethnocultural Diversity Is Rising**
25% of student respondents identified as Black, Indigenous, or a person of colour — a 2% increase from 2021.
- **Students with Disabilities**
45% of students reported living with a disability, up from 35% in 2021. Mental health continues to be the most frequently cited area of disability.
- **Gender Identity and Trans Experience**
Nearly 30% of students identified outside the gender binary or reported uncertainty/questioning. 26% of students shared a trans experience, reflecting growing trust and visibility in the campus environment. 65% identify as part of the 2SLGBTQIA+ community.
- **First-Generation Students**
Close to 30% are the first in their families to attend post-secondary education, affirming the need for continued outreach and academic supports.

Faculty and Staff: A Snapshot of Shifting Norms

- **Ethnocultural Identity**
20% of faculty and staff identified as Black, Indigenous, or a person of colour — a modest increase from 16% in 2021. While progress is underway, more intentional recruitment and retention strategies are needed to reflect student diversity.
- **Disability**
22% of faculty and staff disclosed a disability, including chronic health and mental health conditions — a 6% increase since 2021.
- **Gender and Sexual Diversity**
Over 30% of faculty and staff identified with sexual orientations other than heterosexual — an increase from 2021 — and 13% identified with a trans experience or gender diversity. This signals generational change in academia and a more open cultural climate at NSCAD.

What Comes Next?

This data will inform NSCAD's **2027–2032 Equity Action Plan** and contribute to equity goals across all portfolios — from hiring to student support, curriculum design to governance. The census continues to be a key tool for accountability, transparency, and culture change.

Student stories



Geoffrey Webster, 'The Spectrum of Interest,' 2024. Video.

Much ado about NSCAD

When Dr. Anton Lee, assistant professor of art history, took over a course that interrogated NSCAD's legacy and its role in the conceptual art movement in the late 1960s and 1970s—he turned the concept on its head.

Titled *Much Ado about the Last Art College*, Lee's intention was not to celebrate a heyday in NSCAD's history, but to use the class to "identify the shortcomings, omissions, and erasures in the school's history." Pulling inspiration from works like Garry Neill Kennedy's lithograph *My Fourth Grade Class* (1972) or John Baldessari's *I Will Not Make Any More Boring Art*, students were asked to select an activity from the era and reinterpret them through their own research-creation projects. Using drawings, photos, and video, every student project challenged the past and reimagined conceptual art in the present. "We're studying on the shoulders of this institutional intervention into what art is about," said Lee.

Design students propose improvements to Nova Scotia colon cancer home screening program

Since 2009, Nova Scotians aged 50 to 74 receive a colorectal cancer home screening kit every two years, but only about four in 10 people who receive the kits use them. Interdisciplinary Design program instructors John deWolf and Roberta Schultz saw an opportunity for design to boost those numbers.

Students from NSCAD's Design Studio 3 class evaluated the communications elements of the Colon Cancer Prevention Program's home screening kit. They suggested design improvements that could make the experience easier from copy writing and layout to the functionality of the test itself. They presented recommendations the Colon Cancer Prevention team in early December.

"I'm grateful for NSCAD's interest in our program. Our materials have been around for a while so having fresh eyes review them in detail has been very helpful and we've been able to use some of the recommendations right away," said Eileen Kilfoil, manager of Cancer Screening Programs with Nova Scotia Health.

"Designers play an important role in how products and services are used in daily life. By taking a human-centric look at a process like this we can make the entire experience easier, and that can translate to lower costs, more participation and better results," said deWolf.



Students presented their recommendations to members of the Colon Cancer Prevention team at Volta Labs. Photo by Wiebke Schroeder.



Photo by Marcia Connolly.

Shadowing the 22 Minutes Crew

For many years, faculty member Marcia Connolly has brought students from Introduction to Film to the set of CBC television's *This Hour Has 22 Minutes*. Students shadow a crew member for a day and learn how a TV show is made.

"They have been incredibly generous with our students for years and there are always NSCAD graduates on their crew," says Connolly. "It is a true job shadow experience for the students. First, the production manager gives them an extensive tour of all aspects of production and their unique process which really grounds them before they select the film department that they're most interested in learning about. Then they are paired with that person or department. The crew has always been very welcoming."



Rat Dances

Cool kids go to NSCAD. Legends go to the Rat Dance! Students brought back the famous NSCAD dances in 2024 — the grand finale to Welcome Weeks events was a head-banging good time with new friends and great beats that had everyone moving.

Photos by Ginger Yu

Winners of John Dobson Challenge for student entrepreneurs

The NSCAD John Dobson Challenge was a business pitch competition for students looking to launch or expand a creative business. **\$12,000** in prize money was awarded to **10 finalists**. Proposals for funding could cover equipment, prototypes, online presence, branding, membership in e-commerce platforms or other venues, larger production runs or wholesale purchases. Proposals were reviewed by a jury of external judges.

1st Prize \$3000

Audrey O'Neil
Community Kiln

2nd to 10th Prize Winners of \$1000 each

Taija Swanston
Wearable Caribbean Art

Czarina Franchezca Santiago
David
Shared Print Space

Cameryn Mattie
Community Ceramics Studio

Daniel Edmonds
Music Healthcare

YAC (Youth Art Connection)
Art for foster students

Kwame Owusu Brobby
Ceramic Molds

Grant MacIntosh
Film Production Facility

Nour El Sabeih
Art Handling Services

Lucia Mills
Lucia Mills Ceramics

Jewell Tan
Myopia Toys

Ice sculpting in Dartmouth

Team NSCAD was at the Dartmouth Ice Festival in February turning blocks of ice into jaw-dropping sculptures. The chilly weather couldn't freeze our creative energy or dampen the excitement of the crowd. Congratulations to our ice carvers Lili Maud Dobell, Éric-Olivier Thériault, Rafi Islam, Elanor Jazz, Abby Banko, Kaspian Packwood, and faculty member Jessica Winton for braving the cold.



Photo by Jessica Winton.

NSCAD filmmakers win Grand Prize at Festival du Nouveau Cinema

A NSCAD filmmaking team picked up one of Canada's top student prizes for cinema: the Grand Prize in student filmmaking at the Festival du Nouveau Cinema (FNC) in Montreal last month. *Pan & Syrinx*, produced by Kate Solar (Film) and written and directed by A. Laurel Lawrence (Expanded Media), won the **Rencontres pancanadiennes du cinéma étudiant** as the best of a cohort of student films that included 50 filmmakers from 27 schools across Canada. As part of their FNC prize, Lawrence will travel to Vietnam for the Autumn Meeting festival.



A still from *Pan & Syrinx*, produced by Kate Solar and written and directed by A. Laurel Lawrence



Student Luke Abell speaking with customers at the market. Credit: Ginger Yu

Brewery Market sales

This year, NSCAD set up a community table at the Brewery Market. Students could apply, and once a month, the table would be free for them to use. "It's a great way to test the waters for independent sales," said Ash Scriven, the Saturday Market Manager for the Brewery Market. Students Luke Abell and Andrew Cox manned the tables for the first week, selling rings, earrings, pendants, and necklaces. "The support and education we get at NSCAD to make the craft we want to make is outstanding," Cox says. "I've personally seen so many people grow in just a year of making things."



Sarah Eve Hutten received a Talent Trust award for her work in painting and printmaking.

Nova Scotia Talent Trust award recipients

Seven students from NSCAD University were given awards from the Nova Scotia Talent Trust (NSTT). The Trust supports emerging artists and talents in Nova Scotia with scholarships and bursaries to further studies and research in their respective fields. The award adds up to more than \$154,000 for recipients.

Sarah Eve Hutten — Painting, Printmaking

Liz Shmuilov — Film Production

Liana Rizatdinova — Painting, Drawing

Oscar Jarsky — Printmaking

Cate Harper — Painting, Drawing

Cuba Fisk — Photography Street Art

Devon Pennick-Reilly — Film Production. Devon also received the 2024 Nova Scotia Arts Endowment Fund Scholarship.



Five days in New York City for NSCAD students

Professors David Clark and Jordan Bennett brought 10 students to New York City for a field trip that aligned with Bennett's work featuring in the world premiere of "The entrance is the exit" by the Ballet-Collective (read more about this in the research section). Faculty and students spent five days in NYC, going to a special gala the night after the grand opening on October 30 with an on-stage cast toast after the performance. They also visited NYU, Columbia University, went behind the scenes at MoMA for Robert Frank's exhibition *Life Dances On*, and visited many art studios during their visit.

Photos by Aidan Isenor.



Canada Graduate Scholarship and Research Nova Scotia awards

Four 2024 Canada Graduate Scholarships were awarded to NSCAD students, totaling \$70,000 in financial support to further their respective research projects.



Gracia Isabel Gomez Cantoya
MFA Ceramics candidate Gracia Isabel for her research *De-colourizing the narrative in the Canadian arts and crafts community, in times of decolonization.*



Katherine Rae Diemert
MFA Expanded Media student Katherine for her research *Visualizing Internet Ecologies through Interactive Media: The Transatlantic Cables as a Case Study.*



Rebecca Zynomirski
Art Education student Rebecca Zynomirski for her research *Exploring Geology in the Anthropocene: Embodied Art Practices as Research into Deep Time and Climate Change.*



Janelle Ledua
MFA Craft student Janelle Leduae received two research awards. She was awarded the Canada Graduate Scholarship for her research *Healing Art for Homeless Indigenous Populations.* She also picked up the Scotia Scholars Master's Award from Research Nova Scotia for her health-based research project, *Threads of Wellness: Exploring the Mental Health Benefits of Clothing.*

NSCAD students reach finals in the National Jewellery Student Competition

Two NSCAD students, Siyu Dong and Vanessa Shum, were finalists in the 21st Annual National Jewellery Student Competition, held at the L.A. Pai Gallery in Ottawa.



Mom and me 2, Silver Filigree Mesh Vessel by Siyu Dong



Pow Pow Lóng Brooch by Vanessa Shum

MFA residency in Matapédia

Our MFA students immersed themselves in an artist residency at La Gare de Matapédia this February. This contemporary visual arts centre, set in a restored railway building in Quebec, provided a beautiful environment for creation. The residency challenged students to create impromptu works inspired by their surroundings, making ice sculptures, photography, drawings, sound art, and experimental film.



Images courtesy of Zuppa Theatre Company

Art Factory helps craft costumes for Metu'na'q

In the summer of 2024, The NSCAD Art Factory, Halifax's Zuppa theatre company, and NSCAD's Sow to Sew initiative—a sustainability project supported by The Hilary and Galen Weston Foundation—were partners in *Metu'na'q*, an abridged, all-Indigenous production that reimagined Shakespeare's *The Tempest*.

Metu'na'q had a three-week run, performed along the New Town Trail in Sipekne'katik First Nation. The 15 multigenerational Indigenous performers are a mix of experienced and amateur actors. They engaged with traditional Mi'kmaw cultural practices and history in all aspects of the production.

Costumes for *Metu'na'q* were designed and built by NSCAD Student Xavier Taylor and community artists Vera Marr, Ida Simon, Emerald Paul, and NSCAD faculty Leesa Hamilton.

Taylor, who was both a performer and a costume builder in *Metu'na'q* said he was excited about the cultural and artistic impact the production would have in the community. "For the reservation to have something happen like this is really big," said Taylor. "It brings a lot of eyes to us and attention to our community. I think it's going to give us a lot more opportunities."

Hamilton, a Merritt Award winner, brought the background in theatre, ensuring the garments were durable and flexible enough for the performances. Marr and Simon were the

community leaders with a strong skill base. Together, they built a look influenced by archival photographs of Mi'kmaq entertainer Jerry Lonecloud, and the works of contemporary artists like Kent Monkman and Alan Syliboy.

"Many of our students aren't working alongside senior sewers [like Marr and Simon] who have had decades to hone their skills, so it's been an amazing experience to work with everyone," said Hamilton.

In February 2025, work from the production was shown as an exhibition at the Treaty Space Gallery. Entitled *Metu'na'q; Costumes for a Storm*, it showcased the costumes, props and ephemera created for the production alongside photo documentation of their performances.

Mayhem

NSCAD University's second annual year-end showcase ran from April 5 – May 11, featuring work by students from fine arts, design, film, fashion, and craft showing off their creative talents. All shows were open to the public, and nearly all of them are free.



Photos by Steve Farmer and Weibke Schroeder.



Fashion show

The NSCAD Fashion Show showcased the work of new and emerging **fashion designers** and **jewellers** and speculates on the future of these fields. It is the capstone achievement of our Intermediate and Advanced Fashion Studies (AFS) students as well as students from NSCAD's Jewellery and Metalsmithing Program.

Three juried prizes funded through the Hilary & Galen Weston Foundation's Sow to Sew Program were awarded at the 2025 NSCAD Fashion Show in April 2025. **Donn Sabean (BFA 2016)** was awarded the Sustainability in Design Prize; student **Leilani Thorogood** (textiles/fashion) was awarded the Excellence in Material Exploration Prize; and student **Jessica Li** (jewellery) was awarded the Outstanding Innovation in Design Concept & Execution Prize.



Photos by Reilly Smith and Jay Fisher.

Graduate Exhibition

The graduate exhibition is an annual showcase of works by artists, designers, and craftspeople completing their programs at NSCAD University. This year's exhibition was curated by Nina-Simone Kellman and Alice Shirtliffe and was entitled, "Something Sentimental". Over 80 exhibitors showed their work in the Anna Leonowens Gallery and Treaty Space Gallery.



Student Art Award

Charlotte Perry named NSCAD's 2025 Student Art Award winner

Painter Charlotte Perry (BFA 2025) received the 2025 NSCAD Student Art Award. The jury selected Perry from a pool of nine Student Art Award finalists for her work, *The Cycle*. The announcement was made at a public gala reception and exhibition at the Anna Leonowens Gallery.

"Winning this award feels like all of my struggles and all the work I've put into this painting has paid off," says Perry. "I hope others can resonate with how mental health is such a huge subject and we're only just scratching the surface."

Perry receives a \$5,000 purchase prize and their work becomes part of NSCAD's permanent collection. This year's jury included Alex Livingston, former NSCAD

painting faculty; Michael McCormack, Assistant Curator at the Art Gallery of Nova Scotia; and Lindsay Cory, Community Developer - Public Art for the Halifax Regional Municipality.

The jurors found Perry's work powerful, compelling, and formally innovative. "[Perry] courageously approaches a multiplicity of psychological experiences, ranging from sorrow to elation. While very personal, the visually innovative and compositionally playful depictions engage many interpretations," the jury wrote in a statement.

They also gave an honourable mention to Chris Sampson's *Warning*, for the Labrador Inuit artist's "impactful and stirring" analysis of racial slurs as a form of colonial acceptance.

Meet the eight finalists

The remaining eight finalists each received \$1,000 for their entries and the recognition of being the top artist from their respective disciplines. They are:

- Ceramics:** Audrey O'Neil, *Interdimensional Hunting Relics*
- Printmaking:** Chris Sampson, *Warning*
- Film:** Deirdre Sokolowska, *Annie, Are You OK?*
- Sculpture:** Grace Hirsch, *I See You*
- Jewellery:** Jessica Li, *Boundless*
- Photography:** Melissa Naef, *Tailings*
- Fashion/Textiles:** Oscar Jarsky, *To Be Held*
- Drawing:** Yuting Song, *Here Lies a Cosmos of Everlasting Tales*

Photos by Wiebke Schroeder.

Convocation 2025

Congratulations to the Class of 2025! Convocation is one of our favourite times of the year. We get to meet parents and friends, everyone looks fabulous, and the atmosphere is charged with excitement for the future. These graduates are the next generation of thinkers, leaders, artists and designers, so let's welcome them all to our alumni family



Photos by Wiebke Schroeder.



Meet our 2025 Valedictorian, Sydney Currie

The 2025 graduating class selected Bachelor of Fine Arts student Sydney Currie as their valedictorian. Originally from Ottawa, Ontario, Currie's painting practice is process-driven, investigating the relationship between intuitive, automatic gesture and deliberate, critical reflection. Rooted in somatics, observation, and meditation, her work is abstract and aims to construct embodied, emotionally vulnerable spaces.

What was your reaction when you found out you were elected valedictorian?

I was very honoured. It felt like a full-circle moment. I've been lucky to meet so many fantastic people at this school, and the support of my peers means a lot.

What practices did you develop during your degree?

I thought of my studio as a home base, my anchor to rely on. Every morning, I would leave my house and go to the studio to write out all my tasks for the day. Maintaining that practice was grounding and allowed me to be productive in all sorts of ways. Location is really important. My advice is to find the spaces that work for you or build them yourself.

Who were your biggest academic influences?

Classmates were some of my greatest influences, but I've also had a great experience with professors at NSCAD. Someone who jumps to mind straight away is Sara Hartland-Rowe. She taught me to 'kill your darlings,' which, in the context of painting, means being comfortable with erasing or painting over something that you are emotionally tied to, but that is not serving the painting as a whole. She taught me how to sit with that fear and discomfort, and to trust the work at every stage.

What's the most valuable lesson you've learned at NSCAD?

For me, it's learning how to lean into fear. Experiencing fear is experiencing the edge of something special. I think this is extremely relevant in a critique context. Critique is a sacred space, as HaeAhn Kwon taught me. Making a conscious effort to contribute and to show up for others is invaluable. I've learned to jump into conversations even when I'm experiencing doubt.

If you could go back to your first year, what advice would you give your younger self?

I would tell myself that these people are your people. Artists will understand you in a way that you've never felt before. I would give myself the permission to be vulnerable, always—in critique, in class, in meeting new people. To keep your heart open. It goes a long way for inviting people in but also for strengthening that voice inside of you.

Do you have any advice for younger students?

Make your voice heard and show up to events! One of my goals at the beginning of my time at NSCAD was to go to every opening at the Anna Leonowens Gallery on Monday nights. Having done that consistently for years now, I've gotten to know so many great people and engaged with all sorts of work in a gallery setting.

Honorary doctorate

Iconic New York artist Joan Jonas received an honorary degree from NSCAD University



Photo by Wiebke Schroeder.

NSCAD University awarded an honorary doctorate to iconic multimedia artist Joan Jonas at its convocation ceremony on May 13, 2025. During her visit to Halifax, Jonas delivered a convocation address to graduating students, met with the NSCAD community for a conversation moderated by CBC journalist Mary Lynk, and attended the closing reception of the Graduate Student Exhibition at the Anna Leonowens Gallery. Jonas' work is an eclectic mix of video, performance, installation, sound, text, and sculpture. Her experiments and productions from early in her career played an important role in creating and evolving video and performance art. In the early 1970s, Joan Jonas came to Cape Breton with a group of artist friends. She immediately fell in love with the location and its proximity to the ocean and has split her time between New York City and Nova Scotia ever since.

In her convocation speech, Joan Jonas said, "It's very important to love your work, to love what you do. Because you might not be recognized or you may be, that's not the point. The point is to go into your world and to experiment and explore. Second of all, when you leave, do not stop searching, do not stop learning. You never stop learning about art, you can go on and on for centuries, and still learn about, question, what is art, who is making art, and how can we see it. And form peer groups to help each other, to do shows together, do not depend on institutions, do not depend on the outside world or the public, although you may be part of that, certainly, you will be, but make your own groups and continue to do your own search."

"It's very important to love your work, to love what you do."

Price Awards for Excellence in Teaching

Dr. Nicole Lee and Kizi Spielmann Rose were recognized for their outstanding work.



Photo by Wiebke Schroeder.

Dr. Nicole Lee, Assistant Professor in Art Education, and Kizi Spielmann Rose, Part-time Painting and Drawing Instructor were given the Price Awards for Excellence in Teaching at this year's Convocation ceremony.

Established in 2024 by the Sarah M. McKinnon and Peter J. Dawes Foundation, the award, each valued at \$1,000, celebrates full-time and part-time NSCAD faculty members who exemplify outstanding quality of teaching at the university. Students and other faculty members were encouraged to nominate candidates who they believe embodied excellence, dedication, and passion for teaching.

"This recognition is especially meaningful to me because working with the incredible students here is one of the most fulfilling parts of my role," said Dr. Lee. "It is a privilege to walk alongside my students as they journey forward."

"Art and design students are driven to dedicate their lives to a pursuit that is not always encouraged in the broader culture," said Spielmann-Rose. "Art schools are a place for them to find community, belonging, understanding, and the tools to make the life they want."

Academics and Research



Photo by Wiebke Schroeder.

Kyla Mallett named NSCAD's new Vice-President (Academic and Research) and Provost

Professor Kyla Mallett began her term as NSCAD's new Vice-President (Academic and Research) and Provost on July 1, 2025.

For nearly seven years, Kyla was Dean of the Audain Faculty of Art at Emily Carr University in Vancouver and has previously held multiple assistant dean positions as well as serving as a faculty member for 13 years.

"NSCAD is a beloved institution with a rich history and excellent reputation. Many of my former teachers and mentors studied at NSCAD, in a period where NSCAD began to shape the approach to art + design education across Canada, and so NSCAD has underpinned my own educational experience," said Mallett.

"I have a deep affection for Art and Design schools, having attended one as a student and working at one my entire academic career and I am really looking forward to all the possibilities that lie ahead in this new role! NSCAD is at a pivotal, exciting stage of change and growth, and I want to be a part of that."

Kyla earned a BFA from ECU and an MFA from the University of British Columbia. As a practicing artist, her

background is in photography, text, media and print. Her work engages with the intersection of culture and language, using archival research to examine social and cultural activities with a focus on adolescence, self-help, feminisms and art.

She has shown at a broad range of galleries nationally and internationally, including Catriona Jeffries Gallery, the Canadian Cultural Centre in Paris, the Contemporary Art Gallery, Vancouver Art Gallery, the Art Gallery of Alberta, Presentation House Gallery, Artspeak, Chicago's Paris London Hong Kong Gallery, Malaspina Printmakers Society and Mercer Union in Toronto.

As dean, she co-chaired the University Strategic Planning process for ECU, worked with faculty members and leadership to expand curricular offerings to include a fuller range of art practices, developed partnerships and grant opportunities for professional practice initiatives, and supported faculty-led Equity, Diversity and Inclusion initiatives through curricula and community engagement activities, as well as through educational, administrative and hiring practices.

Eddy Firmin makes history as the first Black visual artist to become a Canada Research Chair

In March 2025, Dr. Eddy Firmin was named the university's new Canada Research Chair (Tier 2) in Transatlantic Black Diasporic Art and Community Engagement.

He is the first Black visual artist in Canada to hold a Canada Research Chair (CRC). Honoring the work that before him, he walks in the footsteps of Art Historian Dr. Charmaine Nelson, who was NSCAD's first Black CRC; she was a Tier I Canada Research Chair in transatlantic Black diasporic art and community engagement from 2020 to 2022.

"It's an important step and one that I take really seriously," he said.

An assistant professor in the Division of Fine Arts, Firmin started at NSCAD in December 2024. His work focuses on two closely related practices: theoretical research that examines decolonial creative practices as systems of resistance, which is closely tied to an equally important second part: artistic practices and community engagement.

Born and bred in Guadeloupe (French Caribbean), he holds a PhD in Arts Studies and Practices from the Université du Québec à Montréal, and a master's degree from l'École Supérieure d'Art et Design le Havre-Rouen (France).

Artist, theorist, cultural worker and activist, Firmin will work out of 1871 Granville St., which offers direct, public access to the university. There, he will host discussions, as well as practice-based and community-based work. One of his initial plans is to build a safe, welcoming space at NSCAD where Black artists can



Photo by Ginger Yu.

interrogate Black history and Black artistic legacies.

"A safe space is really important, because we need to protect the new community that's going to be built. When I say new, I mean within the CRC. Let's not forget that there is a long history of mistrust between the academia and Black communities in North America. My objective is to reinforce bridges between African Nova Scotian, Caribbean and at large, Afro-Canadian communities."

There is an inherent paradox in teaching and studying decolonial practices in a colonial sphere, Firmin explained. This demands that his CRC operates both inside and outside the colonial structures of a university. To work as a Black teacher, artist and scholar, he must preserve his independence, he said. Central to his practice is the idea of *marronage*: a methodology for enslaved peoples to escape, to create independent communities as a form of resistance. The independence of *Marronage* also pointedly addresses the ingrained mistrust that many Black communities have towards many western institutions.

"I have to take care that [NSCAD] can't hurt me during the process of transmission. The colonial system is well-made, and automatically there are people who will try to disrupt the transmission [of knowledge]. Fighting this systemic disruption of the transmission of ideas and practices within the Black communities will be one of my greatest challenges."

Firmin's practice is firmly undisciplined and communal, and his core research-creation work seeks to restore codes of Caribbean ancestral customs to modern visual media. "I'm interested in ideas and practices that are not in the western tradition. What did the slave, my ancestor, give me? That's what I am interested in. We need to know what happened before us and how to pass that on."

One of the things he has always done in his career as an academic is to teach while he's learning new ways of thinking, and he is looking forward to jumping right into teaching at NSCAD and learning from the Black communities in Nova Scotia.

"That's why I'm here. To know how I can transmit all that to the communities who need it."

April Mandrona named NSCAD's Canada Research Chair in Art Education, Belonging and Social Change

In December 2024, Dr. April Mandrona, became a CRC (Tier 2) in Art Education, Belonging and Social Change.

Mandrona, an Associate Professor in the Division of Art History and Contemporary Culture, Art Education, started at NSCAD in 2016. She holds a PhD in Art Education from Concordia University and was a SSHRC postdoctoral fellow in McGill University's Department of Integrated Studies in Education.

As a CRC, Mandrona's research uses art education approaches with young newcomers to Canada to re-imagine libraries as sites of community well-being, belonging and social inclusion.

"How do we actually create responsive repositories of information, such as libraries, such as schools?" she asked. "This current CRC work is meant to look at the ways in which young newcomer people can

contribute to places like libraries and the new narratives that can be held there."

Mandrona says libraries are taking on a growing importance today, performing many roles that are pivotal to the health of societies. "Libraries are spaces where people who might have housing issues can go. They have teen-designated spaces. They have children's spaces. Libraries are amazing places for imagining possible futures of holding different types of knowledge," she said.

Mandrona's five-year research plan includes interrelated projects grounded in community-based art education: She is analyzing media representations of newcomer young people, survey Nova Scotian library resources relevant to newcomer experiences; establishing participatory, creative methodologies to support young newcomers in the making of their own art and narratives; designing

workshops led by newcomer young people for practitioners like librarians; and creating a pilot library/maker space specific to newcomer young people's needs that is scalable for use in public libraries and community venues.

Mandrona directs the Institute for Art, Community and Transdisciplinary Studies (InACTS) at 1871 Granville. The location of the InACTS as an accessible, street-level lab on the NSCAD Fountain campus is integral to the work of the CRC, she said. "One of the biggest issues, not just for young people but for anyone trying to do community work, is that there's such a need for space, a space that can be safe, a space where you will be welcome, where you might even feel like you belong, or where you can develop essential connections and relationships with other people."



Photo by Weibke Schroeder.



Photo by Aidan Isenor.

"The entrance is the exit" connects Jordan Bennett to New York's BalletCollective

Artwork by Mi'kmaw interdisciplinary visual artist and Associate Professor in Expanded Media Jordan Bennett formed the base for an original dance work by New York's BalletCollective, which was performed in New York City in October and November 2024.

When Troy Schumacher, choreographer and director of the BalletCollective, first saw Bennett's work, "I was instantly so visually engaged and hooked by the patterns and the colours and the shapes – the vibrancy and aliveness." He reached out to Bennett and commissioned a painting for the ballet.

Choreographed by Schumacher, "The entrance is the exit" is inspired by a commissioned painting by Bennett, set to music composed and performed by the Westerlies (a four-part quartet in New York), and performed by four dancers from the New York City Ballet.

BalletCollective thrives on a collaborative and conversational process. Schumacher describes BalletCollective's creative process as an on-going collaboration so the invitation for the source artist to be part of the creation of the ballet isn't tokenistic. Through a process of conversations, Schumacher learned about Bennett's methodology, guided by the visual

artist's Mi'kmaw Ktaqmkuk/Newfoundland ancestors, and challenging colonial perceptions of Indigenous histories and presence. Bennett's interdisciplinary paintings, videos, sculptures, immersive installations, and sound works connect across time, space, and generations.

Bennett's painting leapt from the canvas and literally became part of the fabric of the performance. His painting was essential to the development of the ballet's visual design. In addition to many conversations and creative exchanges over Zoom, Bennett visited members of The Collective in their space as part of the creation process.

Afterwards, he came home and created the painting, partly inspired by their performance space and methods, and partly by his own time researching The Met's online collection. He pulled inspiration from two Mi'kmaw pieces, a chair, and a box. Like many Indigenous nations, Mi'kmaw had their communities' belongings scattered across the globe in museum collections. The majority of these belongings within the institutions were taken without the consent of the makers or community. He echoed some of their designs and was inspired by colours, forms, and visual language of mid-19th century Mi'kmaq quill art in the MET's collection to create the basis of the new work was the source inspiration for this ballet.

Throughout the painting, Bennett references the diamond-shaped stage where BalletCollective performs. The piece becomes both an aerial view of the stage and a basket. Bennett drew on the architecture of the quill basket and the stage itself, which holds history, time, story, and knowledge. He references the ballet dancers through "X" and "Y" iconography, which overlaps in the diamond shape akin to the unique round stage design.

Bennett's painting was then given to The Westerlies, who composed a 19-minute score for the ballet. Once the music was complete, Schumacher choreographed the piece. The only piece of information the artists and musicians had to follow was the title: "The entrance is the exit."

"I've done collaborations with an opera before and other folks for wearables and whatnot, but this was really one of the most exciting pieces I've ever been a part of," Bennett said.

"I'm not from New York and our people are not from New York, but we do have community belongings in New York. So, it's about visiting what is there. And even if they aren't on view, it's about bringing those pieces out to re-matriate them to the greater public. Taking them out of the vaults and putting them into the public eye in a different way. This work is not an exact representation or reproduction by any means, but it's being inspired by those ancestor artists and artworks."

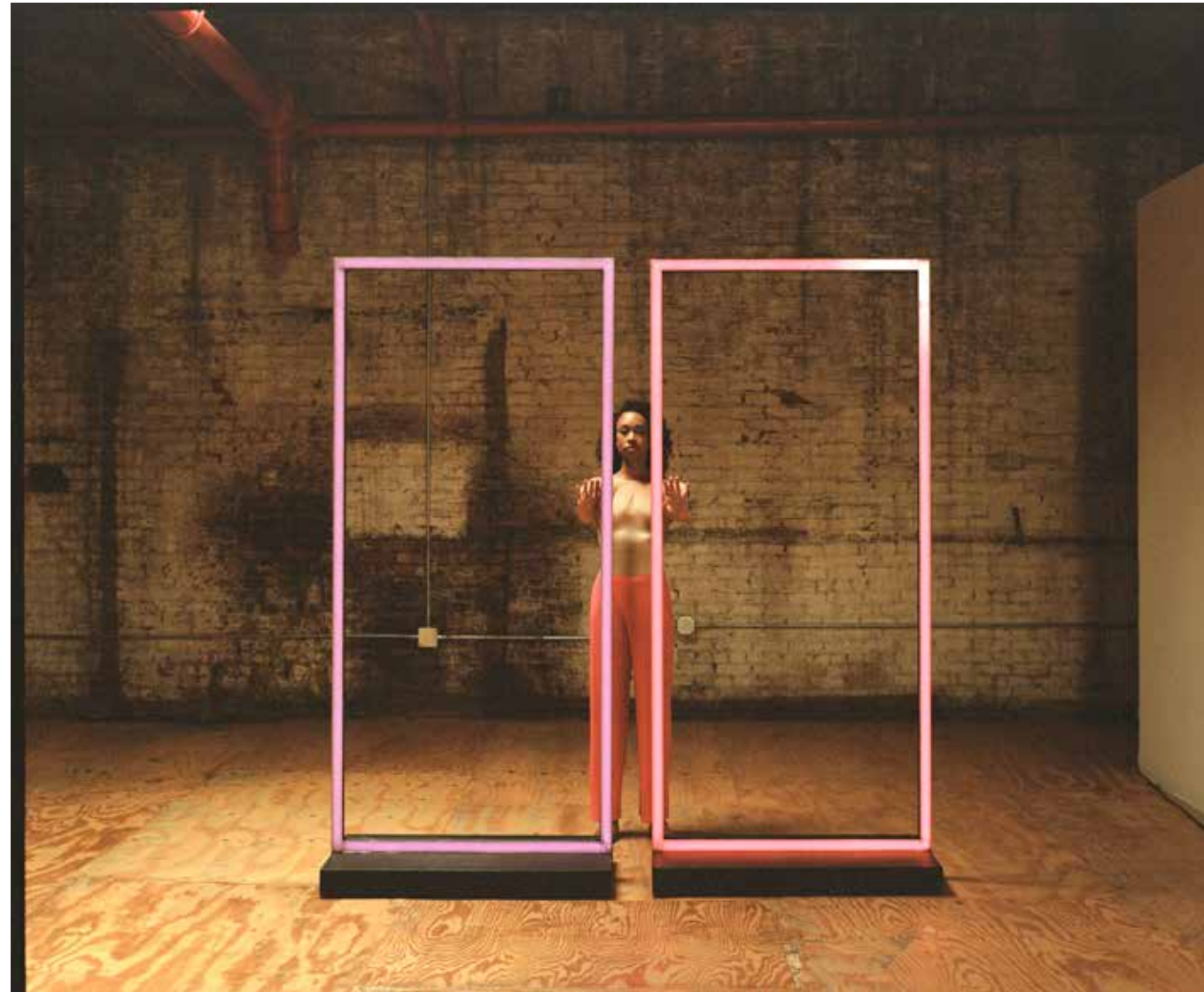


Photo credit: Courtesy of the Ballet Collective





NSCAD researcher receives \$3.2M for sustainable agriculture and textiles project

Associate Professor Jennifer Green, from NSCAD's Division of Craft, is leading a regional push for sustainable agriculture and textiles as the principal investigator on *Flax Fibre to Fabric: An Innovative Transition Design Framework for Sustainable Agriculture Value-Chains*, a \$3,282,100 grant that runs from May 15, 2024, to April 14, 2028.

The announcement was made August 29, 2024 by the Honourable François-Philippe Champagne, Minister of Innovation, Science and Industry, and the Honourable Lawrence MacAulay, Minister of Agriculture and Agri-Food.

"Partnership grants of this kind build strategically important bridges across Atlantic Canada. They are essential if we want to see larger systems change.

University researchers can drive and build momentum towards a greener, more sustainable economy with projects like these," Green said.

Approximately 10% of global greenhouse gas (GHG) emissions are linked to the textile and fashion industry and it's often overlooked in the fight against global climate change. But Canada's reliance on imported fibres, textiles and clothing is a relatively new thing. Over the last three years, Green developed a network of farmers and craftspeople across Nova Scotia to experiment with flax growing from field to craft studio.

"I believe in a strong local fibre and textile industries in Atlantic Canada," she explained. "This project is an opportunity to revitalize our capacity to grow and

process fibres like flax and to produce linen textiles. Doing so will lessen our dependence on unsustainable global supply chains and support our local economy."

What began as a pilot study in 2022 expanded further with a Research Nova Scotia (RNS) grant and a Sustainable Communities Challenge Fund grant in 2023. *Flax Fibre to Fabric* takes Green's vision to a new level; the SARI grant has supercharged the size, breadth and ambition of the project.

"Now we have a large cross-disciplinary team of researchers working towards this goal. Together, we will define the methods, processes and infrastructure to prepare Atlantic Canadian communities to adapt to the effects of climate change.



Photos by Brielle Leblanc and Lola Brown.

We will connect farmers, fibre mills, craftspeople, and consumers to promote the growth of sustainable textile supply chains," Green said.

As applied research, this project aims to have a real impact in the community, specifically on the stakeholders involved in the local sustainable fibre industry. Shortening the supply chain and rehomeing fibre production and processing locally has many added benefits.

Flax Fibre to Fabric involves fourteen researchers from five universities – NSCAD, Acadia University, Dalhousie University, the University of Prince Edward Island, and the University of Waterloo – as well as eight industry partners.

The expertise of the **seven co-applicants** spans the disciplines of agriculture, architecture, business, engineering, and environmental analysis: Edith Callaghan (Acadia); Goretty Dias (Waterloo); Ashley Doyle (Acadia); Scott Flemming (Dalhousie); James Forren (Dalhousie); Andrew Hammermeister (Dalhousie); and Quan He (Dalhousie).

The **collaborators**: Hamid Afshari (Dalhousie); Leesa Hamilton (NSCAD); Yunfei Jiang (Dalhousie); Mason MacDonald (Dalhousie); Joshua MacFadyen (UPEI); Gary Markle (NSCAD); and Pedram Sadeghian (Dalhousie).

As a partnership grant, NSCAD researchers are working to develop the project alongside and in consultation with

industry partners. The **industry partners** are Fashion Takes Action, Habit Studio, North American Insulation Manufacturers Association, Perennia, ReCover Initiative, Smart Prosperity Institute, Stanfield's, and TapRoot Farms.

Making NSCAD relevant to the art world

An interview with the Erinn Langille, director of the Anna Leonowens Gallery Systems after one year on the job.

Q: Okay, let's check in: how was your first year?

Erinn Langille: It's going well! I think there has been a steep learning curve in that there are so many different moving parts. You're trying to impart how a gallery runs to every student at NSCAD. We manage the permanent collection. We oversee all the visiting artists coming in. There are big projects happening in each of those facets. What happens at the gallery expands well beyond the walls of the gallery.

Q: Where do you think the big opportunities are for the gallery?

EL: Oh, there's so many. We are one of a kind. We are training students to be functioning artists and viewers of art. All the ways in which the Anna can enhance the student experience on campus, there's so much room to grow! Curriculum can take place in the gallery, assignments can be linked up with shows that are happening, studio visits, the MFA forum, and more. As for experiential learning opportunities, there's an unlimited number of things that students could learn — in the archives, the permanent collection, dealing with visitors, grant applications. That has tons of growth potential.

Q: Let's talk about the digitization of the collection, because getting that the lithography collection series put online is a big step. Where do you want to go with that?

EL: We definitely want to finish digitizing the rest of the collection. It was important to get the litho collection up first, because that's the part of our permanent collection we're most

known for, and is the most heavily researched. We have almost 2000 separate artworks and objects catalogued. But when we get everything online, there are so many possibilities for research and collaboration. When it's all in a publicly accessible database, a wider swath of people can review what it is that we have. Faculty can use those objects in teaching. Students could be building projects out around it. It enhances the school's profile, because we could be lending more objects if people knew what we had.

Q: You hired a Visiting Artist Coordinator and revitalized the visiting artists program. Can you talk about that?

EL: Yes. NSCAD's reputation was built on the number of international artists who engaged with students in the 60s and 70s. I think any vibrant art college has a relationship with practicing artists in that capacity. We've always had that. We received a generous donation from the Dalglish Family Foundation to enhance our visiting artist program. That allowed us to bring people from farther away for longer periods of time, for more interaction with students. It has grown significantly over the last year, and we've been able to bring in artists for at least a week or longer. People are coming to the campus now. We have interactions with them, we can do things like film screenings and talk backs after workshops and critiques. For example, MFA students can sign up for one-to-one critiques with visiting artists, which can have a huge impact on the direction of their work.

We've heard from the visiting artists that the experience is as transformative for them as it is for students. As working artists, they come to an institution that has amazing equipment and bright minds, it means there's enhanced dialogue, and that can spark their practice as well.



“Maximizing all these projects and putting them at the centre of the student experience is the goal.”

Q: You did a lot of work with faculty, the provost and the academic dean to restructure this program. Was that structural work rethinking about what a visiting artist does here, or they what could do?

EL: The lived experience of a visit by an artist is multifaceted. It’s not just what the students are getting out of it, but what the faculty and staff get, what kind of engagement they have and what kind of experience the artists themselves has. A lot of the work that is of most value and research interest in our permanent collection is work that was made on campus by visiting artists.

I wanted to recreate the environment in which that could happen again. That makes NSCAD more relevant to a contemporary art world. To do that, you need people physically here for longer periods of time so they can embed NSCAD as part of their practice. A lot of what we were building out last year were partnerships and how we organize the time so that when someone is here, there’s nothing impeding them. We encouraged artists to come who had disciplinary approaches that would be interesting to a variety of students. We highlighted voices that hadn’t come to the campus before, people we wanted to develop new relationships with. We wanted to reach farther afield, to bring people from Europe or Asia and South America, people whose practice hasn’t yet been represented on the campus.

Q: That’s a nice segue into the Treaty Space Gallery. One of the first things you did here was to move it into a new space next door to the Anna. How did that happen?

EL: It all started because in my previous position, my office overlooked the old Treaty Space on the Port Campus. I saw interesting projects, but not a lot of traffic. I saw the potential for that kind of space, but it really needed, oddly enough, the white cube — four walls, closed door, a traditional gallery space

— because the old space couldn’t do things like have videos. There were so many material practices we couldn’t engage with because of the environment, plus it wasn’t conducive to honoring the variety of Indigenous art practices for safety and theft reasons.

We wanted it to be more public facing, where anyone could come in. We wanted a space to host workshops and exhibitions at the same time. After some support and finagling, we were able to utilize the space right beside the Anna. It made for a perfect segue, because Monday openings are now conjoined Anna and Treaty Space openings.

It allowed us to explode the programming. We were able to get new grants that we would never have been able to acquire in the previous location. It caught the attention of Indigenous artists too. We had more mid-career artists applying, because there’s nowhere else solely dedicated to mid-career Indigenous artists locally. While we still serve our Indigenous students at NSCAD, we are now able to expand to community members across the region.

Students from outside NSCAD go there to learn as well. We’ve had students from classes at St Mary’s and Dalhousie come and use it as a learning space. We have student assistants who are learning exhibition and workshop planning and gallery management there, but they also learn Indigenous ways of knowing through the interactions with the workshop leaders and community members.

Q: Where are you going in the future?

EL: I think maximizing all these projects and putting them at the centre of the student experience is the goal. Looking at how we can grow them — the visiting artists program, the permanent collection, the Treaty Space — these are peak opportunities that are not at any other art college.

NSCAD’s Severely Queer Gatherings build community around World AIDS Day

Severely Queer is two things: a caucus — comprised of queer NSCAD faculty members Karin Cope, Julie Hollenbach, Anton Lee, Mikiki, Nora Rinehart, Vajdon Sohaili, and Patryk Stasieczek — and a diverse slate of free lectures and screenings, culminating in a dance-event, that took place in November and December.

Conceived as an annually recurring series of events around World AIDS Day on December 1, the Severely Queer Gatherings addressed sexual and gender equity, health, accessibility, and coalition building for 2SLGBTQIA+ individuals and groups within NSCAD and beyond.

The **Day With(out) Art** is an annual day of action that began in 1989. Curated by the New York organization Visual AIDS, the program is screening of commissioned video works by seven artists currently living with HIV/AIDS. NSCAD hosted Day With(out) Art screenings in the 1990s, but no institution east of Montreal had done so recently. In bringing the program to Halifax, Lee saw an opportunity to involve the perspectives of other queer faculty and alumni, and so the Severely Queer Gatherings was born.

An ongoing display of 2SLGBTQIA+ literature will run through year’s end at the NSCAD Library as a resource to support the conversations at Severely Queer. Other events included **MONSTRUM**, a reading from poet and MFA student Arielle Twist, a trans Indigenous artist, **ROSE BEEF: A Golden Girls Fandom Spectacular!**; a “searing polemical sermon” using the hit 1980s senior citizen sitcom *The Golden Girls* as its framework; a panel **Advancing Sexual Health**, and a dry dance-event at FAB for NSCAD’s teaching community and 2SLGBTQIA+ allies.

Faculty members Lee and Stasieczek both believe that the creative angle the Severely Queer Caucus can approach this issue is only possible because NSCAD is an art school. “If it were a larger university, it might be more research-based,” Lee said. “But NSCAD is a dynamic art college, and it’s also an experimental institution.” The caucus is energized, believing that Severely Queer Gatherings will become an annual event and grow, “especially at NSCAD, with its huge queer population — NSCAD will become the hub of this activism.”

Severely Queer Gatherings
A series of events around World AIDS Day addressing sexual and gender equity, health, accessibility, and coalition building for 2SLGBTQIA+ groups & individuals within NSCAD and beyond.

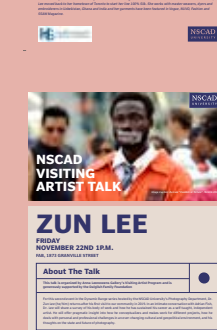
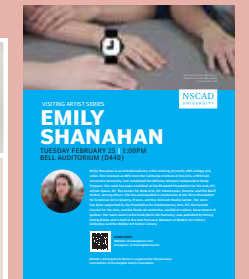
<p>MONSTRUM Poetry Reading & Discussion with Arielle Twist November 26, Tuesday 12:00 PM – 1:30 PM Treaty Space Gallery</p> <p>Arielle Twist (George Gordon First Nation and Sipeknekatik First Nation, Cree) blends poetic methodologies and visual modes of creation to explore the realities and legacies of Indigenous and Trans womanhood. She is currently an MFA candidate at NSCAD University.</p>	<p>Day with(out) Art Screening with Information Tables by Abbey Ferguson (Halifax Sexual Health Centre) & Venus Envy December 4, Wednesday 6:00 PM Bell Auditorium</p> <p>A screening of seven videos commissioned by Visual AIDS reflecting the emotional spectrum of living with HIV today. This year’s program Red Reminds Me... features seven works by Gian Cruz (Philippines), Miko Delgado (Panama), Inara Harrington (USA), David Oscar Haney (USA), Mariana Iacozzi & Juan De La Mar (Argentina/Columbia), Nave (Belgium), and Vasilios Pappasios (USA).</p>
<p>ROSE BEEF A Golden Girls Fandom Spectacular! by Mikiki November 26, Tuesday, 5:30 PM December 2, Monday, 5:00 PM Former Art Bar</p> <p>Mikiki, NSCAD’s aging-outlet Drag Queen, delivers a searing polemical sermon highlighting issues important to contemporary queer realities.</p> <p>Issue #1: Political Differences. The Golden Girls didn’t shy away from contentious topics yet stayed friends. Let’s tuck into some of the most dangerous conversations with a spirit of generosity, care and rigour.</p> <p>Issue #2: HIV/AIDS. The Golden Girls addressed HIV, more specifically AIDS in multiple episodes – let’s see how progressive they were and ask ourselves – are we, thirty-five years later?</p>	<p>Club Pedagogy Club Disc(very) Rave with DJ Cloapatryk December 6, Friday 5:00 PM – 8:00 PM Former Art Bar</p> <p>A special session of Pedagogy Club led by assistant professor Patryk Stasieczek, extending their Classroom as Rave framework to NSCAD. Established during COVID-19 emergency learning conditions, this iteration investigates queer methodologies for embodied curricula, considering the affective relations that connect pedagogical labour to artistic research, community building, fulfillment, and a sense of belonging. To put it simply, they want to dance with their new colleagues.</p>
<p>Supporting Sexual Health with Chris Aucott (NSALNS, Abbey Ferguson) (Halifax Sexual Health Centre) & Julie Thomas (Hearing Our Nations) November 28, Thursday 11:30 AM – 1:00 PM Treaty Space Gallery</p> <p>This panel conversation, followed by a Q&A, will address issues related to sexual and community health. Panelists will reflect on their experiences as leaders in the front-line efforts to deliver sexual health knowledge and resources to residents of Kippukta, share information on resources, and underscore the ongoing need for a comprehensive and rights-based approach to prevention, treatment, and care.</p>	<p>Queer Bookstack Display of 2SLGBTQIA+ Publications on Sexual Equity, Health, & History Late November through December NSCAD University Library</p> <p>In the words of Paris is Burning, “the library is now open!” Check out – then “checkout” – a diverse selection of NSCAD library’s queer collection arranged for your visual detection in the Duke Street vitrines. Because reading is what? “Fundamental!”</p>

Brought to you by NSCAD’s Severely Queer Caucus:
Karin Cope, Julie Hollenbach, Anton Lee, Mikiki, Nora Rinehart, Vajdon Sohaili, & Patryk Stasieczek

Visiting Artists

Clockwise from centre left

1. Shary Boyle at Big Draw Night by Wiebke Schroeder.
2. Amy Spier talk by Ginger Yu
3. Sheila Provazza at podium by Wiebke Schroeder
4. Oakley Rain Wysote Gray Photo from Mei Eimotieg Collection. Models: Shannis Gray and Mari Forbes. Photographer: Hailley Fayle.
5. Daniel Borins and Jennifer Marman still from their show at the AGNS.





Photos courtesy of the Treat Space Gallery.

An intentional space for Indigenous art

NSCAD's Treaty Space Gallery reopens in a new location

In September 2024, the **Treaty Space Gallery** relocated to a new space on Granville Street beside the Anna Leonowens Gallery. The new location allows the gallery to fully realize its mission as a place for the NSCAD community—and communities in and around Kijipuktuk and Mi'kma'ki—to learn about Indigenous histories and lived experiences through contemporary art, while advancing a more thorough understanding of treaties in the Nova Scotian and Canadian contexts.

“There’s now a lot more care and intention that we can put into facilitating exhibitions here,” said Natalie Laurin, Exhibitions Coordinator for the Treaty Space Gallery. “The Treaty Space Gallery will be more than just a gallery, it is a place for all members of the community to collaborate and celebrate one another,” said Laurin.

“We want to be proud of the work that we’re making, and we want to be proud of our culture as well,” said Buffy Googoo, a Curatorial Assistant at the Treaty Space

Gallery last year. “There’s now a location where Indigenous people and Indigenous students can put up their art and feel proud of the work, because there’s a space to be proud of.”

The new Treaty Space Gallery also functions as an Indigenous Student Centre, where Indigenous students can relax, de-stress and feel at home at the university.

Storytellers, stewards, and catalysts



NSCAD Alumni Association President Ashley Delaney's (BDes 2006) highlights of the year

As I wrap up my term, I'm filled with gratitude for the reconnection to a school I love and to a community that fills me with pride. From global connections to shared insights, this year deepened our network and reaffirmed something I've always believed: alumni are the storytellers, stewards, and catalysts of NSCAD's legacy.

Through each of our paths, across generations and geographies. We continue to shape what NSCAD means. This year we grew our board, expanded our reach, and celebrated our alumni at all stages. NSCAD grads continue to show up, in galleries, studios, on set, online, and in stories. And always, for NSCAD.

It's been an honour to be part of this moment of growth and reimagining. I'm especially grateful for the leadership of our board members and our collaboration with the NSCAD team, whose steady partnership has made bold steps possible. I've been moved by how alumni, near and far, still carry NSCAD with them. And with big changes ahead, your support is more vital than ever.

Ashley's highlights of the year:

- **A board without borders.** We welcomed five new board members across continents. Each brought fresh energy and experience that reflects the true scope and spirit of our alumni community.
- **The search for alumni.** From feedback forms to DMs, we've created more space for alumni voices to be heard — and found! These touchpoints helped stitch our global community closer together, which has been my number one goal.
- **From Fountain to Fifth Ave.** Visiting alumni in New York reminded me how deeply connected we are to our roots. Over coffee in Brooklyn and gallery visits in Manhattan, I heard stories from past NSCAD-led trips and saw firsthand the global reach of our network. There's so much potential to build on that momentum.

- **Ideas into action.** We took a good look at what's working, what's needed, and what's possible. We have frameworks for events, shows, and online tools. The ideas are plenty, now we need the hands to bring them to life. (If you're still reading, maybe that's you!)
- **Celebrating the next generation.** There's so much happening year-round, but springtime has to be my favourite. It's when we celebrate the next wave of alumni through grad shows, events, awards, and convocation. The energy is contagious and the creativity unmatched.

Want to get involved in the NSCAD Alumni Association?
Go to nscad.ca/alumni-association/

Alumni News Grid

ART



● NSCAD alumni **Letitia Fraser** (BFA 2019), **Zeta Paul** (2018–2020), and **Lou Sheppard** (BFA 2006) were among the five artists selected to produce temporary artworks as part of the InterCHANGE program for the redeveloped Cogswell District in Halifax.



● *It Bears Repeating*, a children's book by **Tanya Tagaq** (DFA 2015, BFA 1998), was selected by Dolly Parton's 2025 Imagination Library.

● Ceramicist **Brendan Tang** (BFA 1998) as a celebrity judge on CBC's Great Canadian Pottery Throwdown.



● **Seth Scriver** (BFA 2002) and his half-brother Peter Scriver premiered their new animated documentary *Endless Cookie* at the 2025 Sundance Film Festival.

● **Hangama Amiri** (BFA 2012) is one of six artists shortlisted for the 2025 Sobey Art Award.



● Writer-director **Jason Buxton** (BFA 2023) debuted his latest film *Sharp Corner* at the 2024 Toronto International Film Festival and Atlantic International Film Festival. **Jason Levangie** (BFA 2004) produced the film.



● Inuk artist, photographer, and filmmaker **asinnajaq** (BFA 2015) was one of two recipients of the prestigious 2024 New Generation Photography Award from the National Gallery of Canada.

● Out of 100 Nocturne projects this year, nearly half involve NSCAD artists and performers.

CACHET

BUSINESS/INNOVATION

● **Judd Ferrer** (BFA 1992) was a key presenter at the US-based National Grocers Association (NGA) Conference in early February. Ferrer is a multi-patent award-winning, payments and retail technology innovator with global experience.



● **'Titu' Ayub's** (MDes 2018) affordable, eco-friendly electric boat designs are a hit in Bangladesh.

● Faculty **Jennifer Green** (BFA 2009) received a four-year \$3.2 million grant from the NSERC-Sustainable Agriculture Research Initiative (SARI) to support her Flaxmobile project to revitalize the flax fibre industry.



● Interdisciplinary Design instructors **John deWolf** (BDes 1992) and **Roberta Schultz** led design student teams to evaluate the communications materials and suggest improvements to the Nova Scotia Colon Cancer Prevention Program's home screening kit.

DESIGN

● **Jess Myra** (BDes 2008) elected to the NSCAD Board of Directors as member at large. Myra has spent more than 10 years leading design at companies like Google, Nike, Twitter, Samsung, IDEO, and EA Sports



● **NSCAD designers** developed a new exhibit for the Black Cultural Centre of Nova Scotia to honor William Hall, the first Black person, and the first Nova Scotian to receive the Victoria Cross.



● In September 2024, **Duane Jones** (BDes 2004) unveiled his work *Squaretown Courts*, a design refresh of the Dixon basketball courts between Gottingen and Brunswick streets in downtown Halifax.

Passings



Alum Kelly Mark

The NSCAD community mourned the passing of Canadian artist Kelly Mark (BFA 1994). Kelly studied at NSCAD and left with a BFA with a Minor in Art History. Her work was informed by conceptual art strategies of the 1960's and 1970's and amongst her several mentors at the college, Gerald Ferguson was particularly influential. Mark worked in a variety of media, including: sculpture, video, installation, drawing, photography, sound, multiples, performance & public interventions. Mark exhibited widely across Canada and internationally and her work was found in many private and public collections.



Visiting Artist Dara Birnbaum

NSCAD University mourned the passing of revolutionary video and media artist Dara Birnbaum. New York artist Birnbaum taught classes at NSCAD from 1978–1979 and was one of the only female faculty at the college at that time. Over her 50+ year career, Birnbaum profoundly affected the way the world views images and media culture, and her influence has shaped the way artists – and non-artists – think. Birnbaum made her most famous work, *Technology/Transformation: Wonder Woman*, while at NSCAD. In the piece, she edited clips from the 1970s TV show *Wonder Woman* together to critique media portrayals of women and the superhero as a supposedly empowering female figure.

Alumni meet-ups

NSCAD alumni connected in Ottawa, New York, Toronto, Calgary, Vancouver, Montreal, Fredericton, Berlin, and London during the year



Fredericton

Artist Talk and reception by Sarah Maloney (BFA 1984) – Beaverbrook Art Gallery, Fredericton. Maloney toured alumni through her exhibition *Pleasure Ground: A Feminist Take on the Natural World*, featuring artworks created between 1993 and 2021.

Vancouver

NSCAD held alumni gatherings in Vancouver and Calgary March 18 and 19. Alumni had a chance to mix, mingle, and catch up with each other and learn what's happening at the university.



Ottawa

Ottawa-area alumni gathered at Pai Jewellery Gallery October 22 to hear more about the latest developments at the university and check out work by NSCAD students, alumni and faculty.



Calgary



Montreal

Plural Contemporary Art Fair After Party – Montreal.



Toronto

Artist Talk and reception by David Harper (BFA 2006) at Toronto's Royal Ontario Museum. Harper talked more about his exhibition *MIDNIGHT* at the Art Gallery of Burlington.



New York

Mi'kmaw interdisciplinary visual artist and NSCAD Associate Professor in Expanded Media, Jordan Bennett, was commissioned by BalletCollective—New York's experimental dance company—to create a painting that inspired the choreography for the ballet "The entrance is the exit." On October 30, NSCAD hosted a reception for New York alumni and friends of the university, as well as members and supporters of the Ballet Collective and NSCAD students who were in the city on a field trip. What's more, alumna **Christy Thompson (BFA 1997)**, MoMA'S Senior Deputy Director of Exhibitions and Collections, gave a behind the scenes tour of Robert Frank's exhibition *Life Dances On*, to students, alumni, and faculty.

EMPLOYMENT**30–40**Faculty, alumni & students
instructors hired**20**

student assistants hired each year

Facilitation training and mentorship
to 20+ students per year through
the Art Factory program**PRACTICUMS**This foundational model provides
vital experiential learning for practi-
cum credits in the MAAE program.**PROFESSIONAL DEVELOPMENT**Art Factory Workshop accelerator
expanded to provide paid
professional development for 12
NSCAD students. This training
program that enhances student
learning and supports the
transition from the educational
environment to real world
employment by building key skills
through program development
discussions, experimentation,
personal reflection, and
professional experience.**COMMUNITY OUTREACH**The Art Factory program provides
enhanced art education to at-risk,
marginalized, and under-repre-
sented populations, while providing
valuable, cultural-sector employ-
ment, training, and community
engagement opportunities to
NSCAD Students. This is made
possible through generous support
from Scotiabank.**ONLINE LEARNING****325**Students in approximately 35
courses per yearPortfolio Review Course =
direct recruitment**ARTFEST**Extended Studies supported the
development and delivery of 6
workshops led by NSCAD students
and graduates for 220 grade 11 & 12
High School Art students over 2
days at the NSCAD Port Campus.
This event is organized by Halifax
Regional Arts (HRA), which is an
organization that works within
Halifax Regional Centre for
Education (HRCE).**CAMPS****675**young artists in our
March Break and
summer camps**PARTNERSHIPS**This past year the Art Factory worked with the
following organizations to provide regular art
making programs: Laing House, ISANS, MacPhee
Centre, HR Public Libraries, HRCE.**EVENT SUPPORT**We love to support
and bring our
magic into events
like mobile art
making options at
NSCAD student
orientation, Artist
for a Day, and
Portfolio Day.**COURSES****2,200**Students through
our non-credit
adult and youth
programs

Extended Studies

COMMUNITY POWER CONDUCTORSExtended Studies is a powerful conduit
for bringing the community into NSCAD. Through
its many programs, it extends NSCAD into the
greater community, providing opportunities to
access NSCAD University's professional equipment
and facilities, along with a rich resource of NSCAD
faculty, graduates, and current students. Extended
Studies community engagement connects a wide
network of communities in Nova Scotia and fosters
a curiosity for art, making and learning.**ART IN SCHOOLS**We continued to build relationships with HRCE teachers and connections to
schools, adapting to the changing education landscape. Offered 28 different
onsite workshops, led by NSCAD students, for 1500 Elementary and Junior High
School students, including a Caldwell School mural for 350 students and staff.

Extended Studies

Extended Studies brings NSCAD into the community and diverse communities to NSCAD through hands-on learning via camps, courses and community outreach.



Philanthropy powers what makes NSCAD exceptional

The year in advancement in fundraising.



Philanthropy fuels exciting possibilities.

In 2024–2025, NSCAD's generous donors made a real difference—supporting enhancements that directly enrich the student experience. From visiting artists and upgraded equipment, to expanded learning opportunities and scholarships that improve access to leading talent and materials, our donors' gifts amplify NSCAD's potential to provide transformative experiences, well beyond what is possible through the university's operating budget. Thank you for helping creativity thrive.

Standing at a cultural nexus.

Rapid technological evolution underscores the enduring value of human creativity and critical thinking. In this shifting landscape, the need for artists and designers, who see things differently, is more important than ever.

NSCAD is at a critical inflection point.

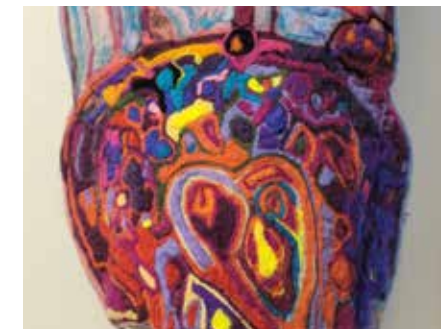
Since 1887, NSCAD has continually reinvented itself. Today, we're re-imagining the art and design school of the future—planning bold investments in people, programs, and facilities. With your continued support, NSCAD will continue to foster authentic, creative voices to engage with and tackle the complex problems facing our world.

Kara Holm
Chief Philanthropy Officer

Hilary & Galen Weston Foundation: Sow to Sew II

With support from The Hilary and Galen Weston Foundation, NSCAD is becoming a national leader in sustainable fashion, textiles, and jewellery. The Sow to Sew II initiative drives innovation and momentum across our campus — creating new opportunities for students, energizing faculty, and advancing NSCAD's reputation as a hub for socially engaged creative practice. Here's what this initiative accomplished this year:

- The **Sow to Sew Working Group** grew to five faculty members with the arrival of textiles professor Nora Renick Rinehart.
- **Public exhibitions** at the Anna Leonowens Gallery showcased new work from the Sow to Sew Residency and Art Factory: Fashion Hacking.
- **Brag Wear:** Marie Webb was the first Sow to Sew Artist in Residence working with NSCAD students.
- **Metu'na'q:** Costumes for a Storm drew strong public audiences and highlighted collaborations with Mi'kmaq artists and communities.
- **Three leading Canadian designers** shared their practices through the Sow to Sew Speaker Series, enriching the student learning experience.
- Five \$1,000 **Sustainability in Craft research grants** supported undergraduate innovation in sustainable practice.
- **Bursaries** were awarded to five undergraduate and one graduate student, increasing access to this vital area of study
- This donor support is having a **significant impact** at NSCAD, sparking new ideas, building community, and positioning NSCAD as the Canadian destination for sustainable fashion.



Dalglish Family Foundation



A transformative 2024 gift from the Dalglish Family Foundation is reshaping the student experience at NSCAD. The Foundation's investment in visiting artists, exhibitions bursaries, and photography equipment has created extraordinary opportunities for students to learn, experiment, and showcase their work.

- **14 visiting artists** from across Canada shared their practice with students through talks, studio visits, and collaborative projects.
- **40 students** received bursaries to support ambitious exhibitions
- **A full equipment overhaul** in the Photography Department—from new high-end digital tools to custom-built analog cameras—enhanced learning and reduced costs. This funding is powering creativity at every level—supporting student confidence, excellence, and opportunities.

Exhibitions Bursaries

Grants of \$500, \$750, or \$1,000 per student. Given the success of the program, the plan is to increase the value of grants in 2025/2026.

Exhibition:
Net Works, Feb. 25–Mar. 8, 2025



Photos by Riley Smith and courtesy of the Anna Leonowens Gallery.

*“The Exhibitions Bursary supported me in preparing for my final thesis exhibition *Net Works*, allowing me to purchase materials for one of the largest, most ambitious installation pieces I’ve ever done, titled “Fyke Net.” I created a steel frame wrapped in translucent cloth that alters the gallery space, guiding visitors through the show, and allowing them to “step into the network.” I was also able to fabricate it so it can be disassembled and packed easily because I hope to show Fyke Net in other exhibitions across the country. It was awesome to bring my drawing to life on a larger scale and make it interactive!”*

—Katherine Rae Diemert, MFA 2025

New Photography Equipment



The Dalglish Family Foundation transformed the photography department with its generous investment of \$361,050. This enabled the university to overhaul its existing equipment and strategically purchase new equipment.

Digital photo

Five additional Canon R5 cameras and new lenses, including a circular fisheye and new ultrawide lenses.

Photo printing

Four Epson SureColor P5370 printers and one Epson SureColor P9570 44” roll printer to replace obsolete printers.

More efficient, less ink, fewer print-induced errors mean less waste and print costs for students have decreased!

Keeping analog alive

10 beautiful Intrepid 4x5 view cameras that use common off-the-shelf components, laser cut, and 3D printed parts.

Huge draw for students learning about analog photography.

Reshaping the future of photo

Kaiser reproduction system and a Negative Supply camera scanning system. Allows reproduction of flat artworks of a far larger size than the stock system.

Old method: 15 to 20 scans in 10 hours.
New method: 800 scans in seven hours.

Classroom capabilities

27 Mac mini Apple M4 pro chip computers with Dell 27-inch USB-C monitors

“We want to thank the Dalglish Family Foundation for such generous support of NSCAD University’s Photography Department. Your gift has enabled us to upgrade our entire program and open the doors of possibility for our faculty, staff, and students. It is a gamechanger for our program and gives us freedom to try new things. We’re looking forward to many more years of training and challenging students with essential photography skills that will elevate their work, regardless of what medium they choose.”

—Alex Chisholm (BFA 1993); Technician, Adrian Fish, Associate Professor; Patryk Stasieczek, Assistant Professor; Keely Hopkins (BFA 2023), Technician; Noelle Peach, Director of Teaching & Learning



Awards and Scholarships

Investing in the long-term

Karen and Kevin Lynch have been funding scholarships at NSCAD since 2015. A ceramicist, Karen shares an interest with her husband in nurturing emerging artists. The **Kevin and Karen Lynch Scholarship for Ceramics** and the **Kevin and Karen Lynch Scholarship for Painting**, award \$5,000 to one senior student annually in each discipline who demonstrates a high level of creativity and achievement. In 2024, the Lynches decided to secure these scholarships in perpetuity through the creation of an endowment at NSCAD. Thanks to these generous donors, talented students in ceramics and painting will continue to receive this important recognition and encouragement in the years to come.

London, UK based artist and NSCAD alumnus **Tom Hammick** (pictured above) has established two new student awards, with help from a Nova Scotia couple who purchased one of his paintings. The Tom Hammick Painting Award and the Tom Hammick Printmaking Award are each worth \$2,500 and will be presented annually to support undergraduate students in painting and printmaking. Tom attended NSCAD as an exchange student in the 1980s and has returned as a visiting artist.

Donor Report

1887 SOCIETY

The 1887 Society honors those who, over the course of their giving to NSCAD, have donated \$1 million or more. The Society celebrates the philanthropic spirit that perpetuates the university.

Creative Innovators of Tomorrow Anonymous Donors

Margaret & David Fountain
Harrison McCain Foundation
Industry Canada

FOUNDERS SOCIETY

The “lady directors” behind the Victoria School of Art and Design sought to create an institution that would have a lasting effect on their city’s cultural life and, at the same time, pay tribute to Queen Victoria in honour of her 50th year on the throne. Civic-minded women such as Anna Leonowens, Mrs. Jeremiah (née Mary Helen Furniss) Kenny, and sisters Ella and Eliza Ritchie believed passionately in the value of an education in art and design. Named in honour of NSCAD’s visionary founders, The Founders Society recognizes those who, over the course of their giving to NSCAD, have donated \$100,000 to \$999,999.

Anonymous Donors

ACOA

Alliance Atlantis Communications

Alumni Association of NSCAD University

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The Dalglish Family Foundation

NSCAD University is grateful to everyone who supported the university during the 2024–2025 fiscal and academic years. The enthusiastic response of existing and new supporters helped NSCAD exceed its target for fundraising and donations are trending up. This outcome reflects the benefits of our engagement strategy, and the strong support for NSCAD University and its mission.

Estate of Joan Catherine DeWolfe

Government of Nova Scotia

Karen & Kevin Lynch

Estate of Alexander J. McDonald

Estate of Robert Gray Merritt

Nova Scotia Department of Advanced Education

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The Hilary & Galen Weston Foundation

The Windsor Foundation

Walker Wood Foundation

WildBrain

ANNA LEONOWENS LEGACY SOCIETY

The Anna Leonowens Legacy Society recognizes and honours friends and members of the NSCAD community who have thoughtfully provided for the university’s future in their estate plans. To become a member of the Anna Leonowens Legacy Society, contributors must notify NSCAD Advancement that their will, trust or life income arrangement provides for NSCAD University

Estate of Sandra E. Alfoldy

Estate of Irene C. Allin

Estate of Dora Baker in memory of E.M. Murray

Estate of Elizabeth Ballentine

Joanne Beaupre

Estate of Leslie Bennett Marcus

Kathryn Reith Blake

Ira Buhot-Perry

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TOTAL GIVING 2024–2025

\$50,000 – \$499,999

Anonymous Donor

Karen & Kevin Lynch

The Hilary & Galen Weston Foundation

\$25,000 – \$49,999

Anonymous Donor

Arno Family Foundation

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\$10,000 – \$24,999

Estate of Joyce Chown

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\$100 – \$249

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Gifts-in-Kind 24-25

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TRIBUTE GIFTS 24-25

In memory of Claire Boudreau:
Royal Heraldry Society of Canada
In honour of Lawrence (Lou) J. Cable: Carol Adderson, Ross Lloy & Charlene Cable, Bruce & Peggy MacKinnon
In honour of Marica Jean S. Cope: Karin Cope & Marike R. Finlay

In honour of Dr. Margaret Fountain, C.M., DFA, DHL and David Fountain, C.M., O.N.S.: Dennice Leahey

In memory of Kelly Franklin:
Louise Franklin

In honour of Dennis Gill:
Steven A. Holmes

In memory of Frances I. Henry:
Cynthia A. Henry

In honour of Sophie Lavoie:
Andrée Lachance

In honour of Homer Lord & to support a student in need in ceramics: Nancy Blanchard-MacDonald

In memory of Isabel Pope:
The Robert Pope Foundation

In memory of William Pope:
The Robert Pope Foundation

In memory of Jean Raymond:
Allegro Child Care Centre

In memory of Hubert Dennis Young, Professor Emeritus:
Alisa Snyder

In memory of Jennifer R. Zimmer: Anonymous Donors, Linda Hutchison & Robert Mullan

NSCAD ends lease for Halifax Seaport sheds 2022-2023

In July, NSCAD University ended its lease agreement with the Halifax Port Authority (HPA) for the spaces known as Shed 22 and Pavilion 23 on the Halifax Seaport. NSCAD signed the lease agreement on November 22, 2022. The lease specified that construction in Shed 22/Pavilion 23 would begin by July 1, 2027, and would be completed by December 31, 2030. Financial obligations within the lease agreement would also begin in 2027.

NSCAD's senior leadership recommended ending the lease to NSCAD's Board of Governors. The environment has changed significantly since 2022. At a time when fiscal prudence is critical, the university believed that this was the right moment to take a step back and reassess NSCAD's options to provide high-quality studio-based education to students from Atlantic Canada and around the world.

"Finding the right space for a consolidated campus is part of NSCAD's long-term plan," said NSCAD Board of Governors Chair William (Bill) Barker. "We have received positive encouragement from donors, government partners, alumni and creative/cultural circles in creating an innovative, state-of-the-art, accessible campus for art and design. Every successful modern city has a vibrant arts culture, and NSCAD is an anchor institution for the arts that is essential to attracting and retaining talent, investment and diversity for Nova Scotia."

NSCAD will continue to engage its creative community and the provincial government on academic programming and financial planning for sustainable operations that will be integral to selecting the best possible location and space options for a future campus together.



Financial highlights

The 2025 financial results in this section are reported on a cash basis and include principal payments on debt as well as operating cash spent on capital expenditures.

NSCAD University ended fiscal year 2025 with an accounting loss of \$2,114,719 in the operating fund before amortization and capital expenditures.

For the following fiscal year (FY) 2025 results, the first percentage is the difference from FY year 2024; the percentage in parenthesis is the difference in FY year 2024 from FY 2023.

NSCAD University successfully underwent a successful audit with no notable findings

OPERATING REVENUES

\$ 19,675,498

Government Grants
 revenue from the provincial government: +1% (+1% in FY 2024)
 other grants: +2% (-34% in FY 2024)

Enrollment and Tuition
 student academic tuition and fees: -2.2% (+0.35% in FY 2024)
 domestic enrollment: -1.7% (+3% in FY 2024)
 international enrollment: -15% (-14.5% in FY 2024)

Ancillary Enterprises and Rent
 Extended Studies + Art Supply Store: -12% (+7.5% in FY 2024)
 Rental income: -5.5% (flat in 2024)

OPERATING EXPENSES

\$ 21,790,217

academic salaries: +8.8% (+7.2% in FY 2024)
 service departments: +9.5% (+14% in FY 2024)
 administration: +8.3% (+19% in FY 2024)
 facilities management: +19.1% (-21% in FY 2024)
 ancillary enterprises: +10% (+1% in 2024)

	2025		2024		2023	
INCOME						
Operating Grant	9,447,120	48.0%	9,268,941	47.1%	9,195,648	47.3%
Student Fees	7,916,532	40.2%	8,105,202	41.2%	8,076,618	41.6%
Other Grants	207,287	1.1%	203,103	1.0%	309,861	1.6%
Ancillary Enterprises	738,175	3.8%	838,074	4.3%	779,993	4.0%
Rental	591,505	3.0%	626,449	3.2%	626,789	3.2%
Other	774,879	3.9%	699,554	3.6%	446,501	2.3%
TOTAL	\$ 19,675,498	100%	\$ 19,741,323	100%	\$ 19,435,410	100%
EXPENDITURES						
Academic Salaries	10,090,675	46.3%	9,274,716	42.6%	8,650,747	44.5%
Academic Operating	566,035	2.6%	586,180	2.7%	522,149	2.7%
Service Departments	2,464,086	11.3%	2,250,366	10.3%	1,969,780	10.1%
Administration	4,156,970	19.1%	3,839,192	17.6%	3,216,721	16.6%
Rent	160,164	0.7%	89,625	0.4%	120,732	0.6%
Facilities	3,300,812	15.1%	2,772,438	12.7%	3,519,099	18.1%
Ancillary Enterprises	948,356	4.4%	861,872	4.0%	853,304	4.4%
Interest	103,119	0.5%	102,029	0.5%	72,657	0.4%
Long Term Debt Principal/ Reserve Allocation	-	0.0%	-	0.0%	500,000	2.6%
TOTAL	\$ 21,790,217	100%	\$ 19,776,418	91%	\$ 19,425,189	100%
	<p>-\$2,114,719</p> <p>-\$35,095</p> <p>\$10,221</p>					
CHARITABLE DONATIONS AND OTHER GRANTS						
Scholarships - Endowments	233,288	48%	283,357	45%	265,413	57%
Scholarships - Current Year	254,716	52%	346,266	55%	200,134	43%
TOTAL	\$ 488,004	100%	\$ 629,623	100%	\$ 465,547	100%

