ABOUT OUR TEAM

In addition to the dedicated work we do on campus, our team is made up of individuals with **specialized professional backgrounds** and **active creative practices** – staff who are uniquely positioned to support OCAD U students and alumni.

Established in 2013, the **Centre for Emerging Artists & Designers (CEAD)** sits alongside the other student-focused departments in the portfolio of the Vice-Provost, Students & International at OCAD U. The CEAD is particularly grateful to a range of outside funding partners who enable our full-time staff, on-campus student workers, and a network of contributing professional practitioners, to deliver impactful programs and services.

LEARN **MORE**

You can find all of our Career Development or Experiential Learning Program offerings by visiting us online at:

www.ocadu.ca/cead

CONTACT US

General Inquiries: cead@ocadu.ca

Career Development: careerdevelopment@ocadu.ca

Experiential Learning Program: explearning@ocadu.ca

www.facebook.com/OCADUCEAD

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www.linkedin.com > Groups > OCAD U Career Development

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VISIT US

Rosalie Sharp Pavilion, 115 McCaul Street - 3rd Floor OCAD University Toronto, ON M5T 1W1



NOTES FROM
THE PROFESSIONAL
WORLD



NOTES FROM THE ARTS AND CULTURAL SECTORS

Sky Gooden

Founding Editor of Momus, an international online art publication. Holds an MFA in Criticism & Curatorial Practice from OCADU. Recipient of the 2016 Alumni of Influence Award in the "Trailblazer Award" category.

Esmaa Mohamoud

Visual Artist and Gallery Assistant at OCAD U Student Gallery. Holds an MFA from the Interdisciplinary Master's in Art. Media and Design at OCAD U. One of Artnet's "14 Emerging Women Artists to Watch in 2017".

Tak Pham

Architectural Historian and Curator, Holds an MFA in Criticism & Curatorial Practice from OCADU. Curator of the upcoming exhibition VPN to IRL at XPACE Cultural Centre, in partnership with Images Festival.

Hold up a mirror against the projects you're being drawn into and company you are keeping and ask how are you being witnessed and received

> What are some of the personal and/or professional "strategies" that you employed in order to begin to

establish yourself?

Q:

Read as much as possible

and see as much as possible

Even if you have lots of early success and attention paid to specific work being done, it's common to remain vulnerable

Sit down with people whose career or ideas matter to you, address them personally and seek them out to form reciprocal alliances

> Identify what's missing and target that with energy and focus

Resources are often

scarce, but that isn't Being proactive and open anything new for the arts about your practice is critical, while trying to maintain integrity and originality

Treat every interaction as an opportunity, with an emphasis on being genuine

Our culture seems to be heading down this path - we need to be more cognizant of the landscape and how to anchor our positions professionally

Core knowledge about niche subject matter will allow you to speak more to a particular context, which is often a consideration

Being proactive and realistic will make having a career in the arts more attainable and sustainable.

> As a persistent challenge, there are notable imbalances in age, race and gender

Where do the opportunities exist, when it comes to pursuing a career as an arts worker, a curator, critical writer or maker? Conversely, what are the prevailing challenges?

With prominent commercial

there is room for growth and

strengthening in that sector

galleries shuttering their doors,

Q:

There is a lack of mid-level institutions, and with more of them, career trajectories can become a bit more complex

Philanthropists and collectors need encouraging, and this is a generational issue

film. music or fashion - with its own attendant institutions, icons and allure?

The whole ecosystem needs nurturing not

just the polar ends

Art and culture don't need to be apologized for, but there needs to be a bridge between that which supports the market and the market itself

Q:

How does one get committed professionals to seriously look at your work, consider you for arts admin roles or bring you in for a residency?

You're appealing to

someone, and you want

to demonstrate nuanced

energy realizing that first

impressions are everything

Be very specific in your request and ensure tonally you are well-balanced

Any field that has this big of a market is inseparable from prestige

Q:

Is it legitimate to rank

studio and curatorial

practice among other

glamour industries - akin to

You need to accept that rejection is a possibility and so is criticism. Both of which will make you stronger. You aren't owed anything you have to earn respect and attention Toronto is an emerging

You need to demonstrate a deep familiarity among the people you reach out to. being mindful of people's time

artworld centre with a lot of gaps that need addressing

> There are really only slivers of generations of practitioners who are in dialogue with other artworld centres

activity in Toronto and it takes effort to seek all of them out

There are many pockets

What are some of your personal insights into the nature of Toronto's

Q:

cultural community?

Two notable characteristics are our self-consciousness and accepting nature

If you have an idea - regardless of how unconventional it is there will often be an audience for it, which makes this a very fertile place right now

NOTES FROM THE DIGITAL MEDIA SECTOR





Specialist @ Gameloft





James Yoon

@ BlueDot

Olivia Trojanowski Director of Design Talent Acquisition

Richard Thomas

Principal & Head of Insight and Foresight @ Kinetic Café

Jeremy Bailey

"Famous New Media Artist" and Creative Director @ Freshbooks

Someone who can roll up their sleeves and get it done, not just talk the talk

People who 'live and breathe' what we are trying to accomplish

Execution: people who don't just do what they're told, but also do what they're told

Be old-fashioned: take someone on the creative team out for a coffee and ask for advice, not a job

A conversation will tell us if their motivations and processes are a match

What are the vital skills for success in order to work in this do vou use to assess these skills?

- more not less

Q:

Craftsmanship - a topnotch portfolio is the basic starting point

People don't need to know everything but they need to be smart enough to be taught, and have enough 'taste'

A track record of realizing projects that are culturally interesting

All things related to user experience and user interface

Flexibility Mention as many relevant skills/experiences as you can

Applicants should not be afraid to ask for feedback on their unsuccessful applications

No generic applications

Develop your own tools you want to have the "weapon in the dark", the thing that no one has seen or used before

> What were some key professional moments/ insights for you in terms of finding your

footing in your field?

Q:

There should be an energy where people just want to be involved, regardless of their role/function.

Working closely · with many different kinds of stakeholders and users

Q: Where do the immedi-

Reversal of traditional methodologies: designing based on properties of how things will be experienced, where this language and toolsets are still being developed

Creating new tools, eg. what tools are going to be used to design a 'believable' world in augmented reality?

Q:

Within your respective companies, what qualities do you look for when considering hiring creative talent? Design prototyping; Augmented + virtual reality; End-to-end software design

ate opportunities lie

for digitally engaged

thinkers, makers and

content creators?

Women need to advertise themselves and get out there

Q:

What about the gender disparity that exists in the sector?

In design consulting, the key realization was that it's not (solely) about the design or project itself, but rather the sociology of it. In other words, you have to be aware of the careers and desires of the people at the table and how the outcome of the project affects them.

Understand the different levels of design maturity at different companies and organizations, and what you can learn from (or bring to) those companies.

Eg. banks and government are 'design immature' in that they don't often prioritize design in their operations.

There can be hundreds of points listed on a job description, but no one is expected to be able to do them all — a good generalist is someone who is curious and learns from execution and failure.

That rare person who can 'do it all'? We know they are "unicorns"

Beyond skills, being research-driven and

exploratory are the

hallmarks of design

talent.

Workplace culture is an acute factor which attracts certain people

There needs to be more affirmative action - it's not tokenism, there just aren't enough female applicants