



Prepared for the Board of
Governors, McMaster University
March 2022

MCMASTER MUSEUM OF ART ANNUAL REPORT

THE ACCOUNTABLE MUSEUM

September 1, 2020 - August 31, 2021



MCMASTER MUSEUM OF ART

THE ACCOUNTABLE MUSEUM

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“The McMaster Museum of Art is a democratizing, inclusive and polyphonic space for critical dialogue about the pasts and the futures.”

Executive Summary

Over the course of the past year: the second calendar year of the pandemic and a year spent entirely in shut down mode to in-person traffic at the museum, the museum remained busy, if not busier, than usual. Guided by the new Strategic Vision for McMaster University and influenced by the COVID-19 pandemic and its societal impacts, the Museum maintained provision of its regular operations and roles, especially with respect to our focus on decoloniality, as well as substantially grew our on-line world. In terms of the former, collection development and maintenance, as well the production and presentation of new research and exhibition and education programs, continued unabated. Our decolonial strategy continued with seven team sessions, four delivered by outside consultants. In covering topics as specific as the TRC and UNDRIP as well as more broadly, topics such as EDI Fundamentals and the history of the colonial museum, the sessions provided museum staff with empowering learning opportunities as well as strategies to ally-up.

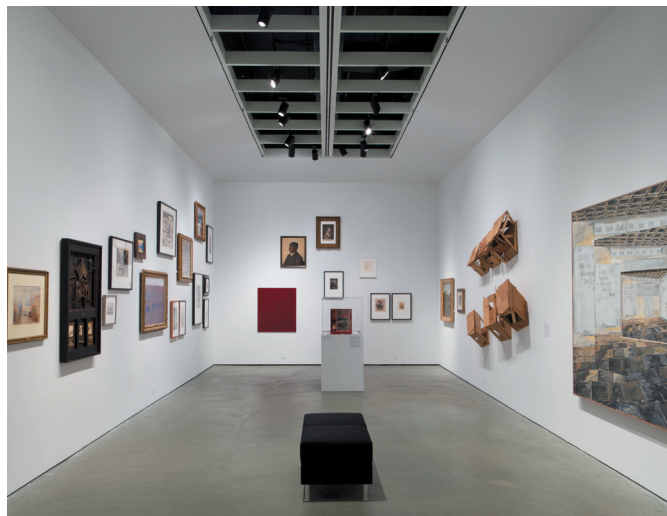
As well in the 2020/21 fiscal, our BIPOC Cultural Administrators Mentorship Program was initiated, offering BIPOC individuals wishing to enter the museum field, tangible paid opportunities to contribute to the museum and develop usable skills. In terms of our digital work in 2020/21, after almost a year of hardware, software, and technical up-upgrades, we launched a new website and redefined our social media presence as well as significantly enhanced and expanded our on-line database. While we had pivoted seamlessly to the provision of on-line programs for all

educational and public programs by the close of March 2020, in 2020/21 we also landed on several creative platforms/means by which we could provide virtual exhibitions. Advancements in this area will continue into 2021/22. Combining the work of web designers and programmers with that of artists and other cultural producers, the Museum has found innovative ways to virtually support and reflect the creative work of our sector.

With the significant global societal shifts precipitated by the pandemic and the lessons learned navigating and providing service in this new and hybrid world, we gratefully and pro-actively head into 2021/22 thinking about and re-imagining colonial collections and re-envisioning how museums serve audiences in the 21st C.

The Organizational Overview, below, provides information on our core purpose and context. Details regarding highlights for the year 2020/21 follow the Overview.

“We gratefully and pro-actively head into 2021/22 thinking about and re-imagining colonial collections and re-envisioning how museums serve audiences in the 21st C.”



Organizational Overview

MISSION AND VISION

The McMaster Museum of Art is a meeting space for both the campus and the community situated within the traditional territories of the Mississauga and Haudenosaunee Nations. The Museum engages, educates and inspires through: growing an awareness of the interconnectivity of the past, present and future; advancing de-colonization; engaging in innovative and imaginative research; dismantling institutional and ideological boundaries; partnering and collaborating intentionally; diversifying the collection; and building capacity.

Mandate & Role

As a university-affiliated, public art museum, the McMaster Museum of Art is a democratizing, inclusive and polyphonic space for critical dialogue about the pasts and the futures. The Museum aims to be participatory and transparent and to work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing. (excerpted and adapted from the ICOM, 2019, definition of a museum). Within this framework, the role of the MMA is twofold: to support the academic mission of McMaster University and to contribute to the discourse on art in Canada.

“The role of the MMA is twofold:
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to the discourse on art in Canada.”

The MMA partners with faculty across all disciplines to produce research, exhibitions, publications, and educational programs that nurture arts-based practices and ways of knowing. As well, the MMA contributes research to the broader Canadian arts milieu through exhibitions, ancillary programs, and publications, that reflect upon issues of concern in contemporary art in Canada. The MMA researches, presents, preserves, cares for and grows the internationally recognized University art collection. The MMA contributes directly to the academic mission of the University by providing arts-based education in formal courses (such as *The Art of Seeing*), through public and education programs (lectures, workshops, panels and tours), and through hands-on and experiential learning opportunities for students of all ages. The MMA provides significant community outreach beyond the walls of the museum through in-community partnerships and learning opportunities. The MMA contributes to the broader Canadian arts community by partnering on projects such as the national Holocaust-era provenance research project as well as on research and exhibitions with colleague institutions. The staff of the MMA regularly participate on various community-based juries, conferences, and events, as well as through the commissioning of new works of public art. The MMA's on-line presence is significant within the sector.



Hiba Abdallah, *We Remain Profoundly and Infinitely Connected*, 2019.

Organizational Overview

Facility and Collection

The MMA resides in a purpose-renovated building located at the centre of McMaster University's main campus. It comprises 5 galleries, 5 on-site storage vaults, and attendant office and public areas. Specifically, these areas break down as follows: 1,700 net square feet of (non-collection area) public space; 5,000 net square feet of exhibition space; 4,000 net square feet of storage; and 1,200 net square feet of office/administration space. The physical plant of the MMA is maintained by the University proper. The Museum maintains and pays for its own collections insurance coverage as a sub-set of the University's larger institutional policy. The Museum maintains comprehensive security coverage in collaboration with an independent provider, Campus Security and the City of Hamilton police force. The Museum has 11 full-time staff: Director, Senior Curator, Curator of Indigenous Art, Collections Administrator, Senior Education Officer, Education Officer, Communications Officer, Installation Officer, and 3 Information Officers. The Curatorial staff is broadened by the addition of an Honorary Curator of Numismatics and Antiquities, a position currently held by Dr. Spencer Pope, Department of Classics, McMaster University. The Museum annually hosts a BIPOC Cultural Administrators Mentorship Program wherein two mentees per year are employed with the intention of building capacity for diverse cultural work, knowledge and transformation in the Canadian milieu. Various student and community volunteers round out the staff complement at the MMA, helping primarily with educational programming and events.



Storage vault at the museum. Photo by Georgia Kirkos, McMaster University.

Of the 40 university-affiliated art galleries/museums nation-wide, the MMA houses one of the top 3 collections in one of the best facilities in the country.

The collection at the MMA numbers 6,000+ works of art and contains important historical, modern and contemporary period works.

Highlights include:

- » The Herman H. Levy Collection of Impressionist, Post-Impressionist and Modern work: including paintings by Caillebotte, Courbet, Derain, Marquet, Monet, Pissaro, Sickert, Soutine and Van Gogh;
- » the Denner Wallace Collection, the most comprehensive collection of German Expressionist and Weimar period prints in Canada, including works by Barlach, Beckmann, Dix, Kirchner and Kollwitz;
- » a significant holding of European Old Master works including 16th to 18th Century paintings and prints from Gossaert to Turner;
- » 20th Century European art including modernist and contemporary artists from Duchamp, Nicholson and Rodchenko to Beuys, Kiefer, Kapoor and Richter;
- » Canadian art including historical works by Thomson, Milne and the Group of Seven and including contemporary works by Andrews, Astman, Goodwin, Keeley, Maggs and Scherman;
- » the Inuit collection with a focus on Cape Dorset prints and sculpture including works by Kenojuak, Pitseolak and Tookoome;
- » and modern and contemporary First Nations Art, including works by artists of the Woodland School such as Kakegamic and Morrisseau; the first generation of "modernists" such as Ash Poitras, Beam, and Boyer; photo work by the likes of Thomas, Staats, and McMaster; and contemporary artists such as Sunny Assu, Catherine Blackburn, and Mary Anne Barkhouse.



Levy Storage Vault

Organizational Overview

Exhibitions and Programs

The MMA produces on average 8 - 12 exhibitions annually and augments those exhibitions with research publications and ancillary programs (public and educational) geared to engage both the campus and broader community audiences. Throughout its history, the MMA has actively contributed to the dialogue on contemporary art while maintaining an active research program on the objects in the permanent collection. The Museum, from its outset, has maintained a “doors open” policy in terms of collections access.

Context/Milieu

The MMA is one among several cultural institutions in the Hamilton area. The City of Hamilton manages several historic buildings and homes – Dundurn Castle, Military Museum, Museum of Steam & Technology, Whitehern Historic House, and a Children’s Museum; as well the city is home to the Art Gallery of Hamilton and the James Street North artists’ district. The MMA attempts to distinguish its contribution to the arts scene in the area by directing a de-colonial lens on traditional museological practice; disrupting the normative narrative; facilitating the presentation of work by diverse voices; and providing programming that is directed toward scholarly research and inter-disciplinary projects.

The museum contributes to the national and international cultural community in terms of collaborative exhibition projects and the use of its collections by sister institutions. Works of art from the collection are borrowed by international institutions such as the Belvedere Palace, Vienna, Austria; Tate Modern, Tate Britain, Brooklyn Museum, and Kunsthalle Bremen, Denmark, among others. In Canada, MMA works are regularly borrowed by the Art Gallery of Hamilton, Winnipeg Art Gallery, Art Gallery of Ontario, Montreal Museum of Fine Arts and the National Gallery of Canada, among others.

(Refer to Appendix One: Institutional Achievements 2007-2021 for details regarding on-going developments in (exceptional) funding, organizational competence & development, digital & social media launches, platforms & development, collections management, facility maintenance, awards and, exceptional circumstances).



Guest curator William Kingfisher speaks to a group at the Lisa Myer’s audio walk, part of the enwendewin/relationships exhibition, summer 2021. Photo by Mike Lalich.



A Naum Gabo sculpture (McMaster Museum of Art Collection) is packed up for loan to the Art Museum at the University of Toronto.

2020/2021 Highlights

Administration

In 2020/21 the Museum saw the retirement of two long-time staff (26 and 33 years respectively!) and the subsequent replacement of those employees. In February we welcomed Elyse Vickers as Communications Officer and in July, Sam de Lange as Installation Officer. One in-gallery position, Information Officer, remained vacant for the reporting period as the museum was closed to in-person visits due to the COVID-19 pandemic. The Museum's BIPOC Cultural Administrators Mentorship Program successfully ran its first year of operations with mentees Erin Szikora and stylo starr completing research and exhibition/publication-production projects. The program is supported by funds from the Canada Council for the Arts and the Office of the Provost. The Nominations Sub-Committee of the MMA Advisory Committee also took the opportunity during summer 2021 to engage a roster of six new members as there were several members who came to the end of their three and/or six-year term(s) on June 30th, 2021. In the Faculty Category, we have welcomed Dr. Selina Mudavanhu, Assistant Professor, Communication Studies and Multimedia. In the Community Category, Dr. Clare Warner, Senior Advisor, Equity, Inclusion & Anti-Racism, Student Affairs, McMaster University; Leon Robinson, artist, Hamilton; Lorrie Gallant, Instructor, Six Nations Polytechnic Institute, Six Nations of the Grand River Territory; Alex Jacobs-Blum, Independent Curator, Hamilton; and Naomi Johnson, Executive Director, ImagineNative, Toronto. We look forward to welcoming these new members to the winter 2022 Advisory Committee meeting.



stylo starr and Erin Szikora, 2020/21 BIPOC Curatorial mentees

Our Decolonial Strategy continued through the 2020/21 year with the provision of seven sessions, four led by external consultants and three by in-house members. The external consultants included staff from McMaster University's Office of Equity, Diversity, and Inclusion, and staff from Cultural Pluralism in the Arts Movement Ontario (CPAMO). Topics covered included Language, Meaning & Action, EDI Fundamentals, Critical Institutional Responsiveness, the history of the colonial museum, a comprehensive review of the United Nations Declaration on the Rights of Indigenous Peoples, recommendations from the Truth & Reconciliation Commission, as well as a session designed for self-reflection following three years of decolonial working as a museum team. (Please see Appendix Two for details regarding sessions and readings lists for same).

Over the course of the summer, the museum was out-fitted with barriers, signage and PPE to prepare for the re-opening of the building to in-person visits in the Fall of 2021. No other major facility projects were required/undertaken in the reporting period.

In terms of revenues from external granting bodies, principally arts-related, the Museum had a very successful year. In 2020/21, we utilized a Sector Development Grant (\$25,000) from the Canada Council for the Arts for our BIPOC Cultural Administrators Mentorship Program; a COVID Response Grant (\$50,000) and an Arts Response Initiative Grant (\$15,000) both from the Ontario Arts Council; a COVID-19 Emergency Support Fund for Cultural, Heritage and Sport Organization Grant (\$100,000) from the Department of Canadian Heritage; and carried forward a Project Grant (\$60,000) from the Canada Council for the Arts for an exhibition set for production in fall 2022. The CCA Mentorship Program grant was further supported by an \$8,000 commitment to the Program from the Office of the Provost. In 2020/21, we also applied for and were successful in acquiring a Department of Canadian Heritage Re-opening Fund for Cultural, Heritage and Sport Organizations Grant (\$100,000); and two grants from the Ontario Arts Council: an Operating Grant (\$50,000) and a Project Grant (\$16,200) for an exhibition in winter 2022. As well in 20/21 we received a special Project Grant (\$45,500) from the National Sciences and

2020/2021 Highlights

Engineering Research Council for a fall 2021 exhibition. At the time of writing, we await notification from the Department of Canadian Heritage on a submission to the Community, Sport, Multi-culturalism & Anti-Racism Initiative Grant program to cover two years of our BIPOC Mentorship Program (\$169,000) for the period April 2022 (-March 2023) to (April 2023-) March 2024. The Office of the Provost has made a commitment to the latter grant opportunity by committing \$10,000 per year for the term of the grant.

In the last year, the MMA was closed to in-person visits due to the COVID-19 pandemic. In terms of our on-line presence in the reporting period, numbers remained healthy. The Museum launched a new website in April 2021. The website boasted 37,707 page views. It is important to note that our engagement on our homepage compared to last year increased by over 7%. A decrease in pageviews is notable on the current and upcoming exhibitions page, which can be attributed to 1) exhibitions now appearing on the homepage – ie users do not need to click through several pages to find important exhibition information and 2) we had fewer exhibitions in the noted time period due to the physical museum being closed. With respect to the Museum's on-line database, e-museum, the site enjoyed 17,890 page views. In terms of our other digital platforms and social media, the Museum noted increasing figures in all areas, including the e-newsletter, 1,771 subscribers; Facebook, 2,685 followers; Instagram, 3,040 followers (increase of 35%!); and Twitter, 3,376 followers. The Museum's walking tour of campus saw a notable decline to 413 views (from 780 in 2019/20), (the fewer people on campus due to the pandemic, accounts for the decrease). Our GeoCache Art Adventure Coins, launched in 2011, continued to see activity with seven coins still in circulation, 50 logged visits in the current period (and 580 logged visits over the Coins lifetime).

The MMA received Hamilton Spectator Readers' Choice Awards in two categories, Best Art Gallery (Platinum) and, Best Museum (Shortlist - Top 10). Also of note: stylo starr, curator of *the cut, the tear & the remix: contemporary collage and Black futures* and participant in the BIPOC Curatorial Mentorship program at the MMA, won a Creator Award from the Hamilton Arts Awards in June 2021!

Collections

The pandemic brought a halt to our daily activities at the museum, but also gave us the opportunity to focus on doing the solitary job of conducting a massive in-house inventory. The work took place during regular check-ins to ensure the storage areas were maintained at the correct levels of temperature and humidity. From March 2020 through to May 2021 every work in the museum's paper centre, in excess of 4200 objects, were inventoried and examined. Archival materials such as tissue paper and drawer liner boards were replaced where necessary, and any stray works were relocated to their proper homes. Storage was streamlined and improved where possible.



Collections Administrator Julie Bronson in the Paper Centre.
Photo by Georgia Kirkos, McMaster University

This undertaking also allowed for the continued examination of our collection following the best practices set out by the Holocaust-Era Provenance Research in Canadian Art Museums and Galleries (CHERP) initiated by the Canadian Art Museum Directors Organization (CAMDO). The museum has been a participant in CHERP's activities from its inception in 2013 and has continued to research and evaluate McMaster's collection using their guidebook. All artworks of European origin dating from 1945 or before were examined front and back for any unusual stamps or inscriptions.

The inventory has continued into our painting vaults this fall. To date it has been a fruitful undertaking in that we have verified locations and the condition of the objects, old archival materials have been replaced to ensure the longevity of the works in storage, and we have a better idea of what remaining space is available for our future storage needs.

2020/2021 Highlights

Also, in the pandemic shutdown, the MMA undertook an exciting new upgrade of our online searchable database called eMuseum in 2021. Internationally renown software provider Gallery Systems in New York has become the industry standard for most North American galleries and museums. McMaster has been running their database software, The Museum System (TMS) since 2008, and its online counterpart, eMuseum, since 2011. eMuseum allows our web visitors to browse through McMaster's art collection and antiquities. In 2020 we decided to upgrade to the very latest software iteration, eMuseum 6.1, as it provided us with a fresh new look and added features such as:

- » Cleaner interface which matches the museum's new branding
- » Larger, more dynamic images of objects with deep zooming capabilities
- » In-house customization to tailor different modules to suit our programming, from educational classes to curatorial projects and events
- » Dashboard editing capabilities we control
- » Object records which can be easily shared on multiple social media platforms
- » Option to create favourites and individual collections

The upgrade was guided by the Research and High-Performance Computing Support (RHPCS) at McMaster, specifically our fabulous technical team Wale Soyinka, Senior Research Computing Specialist & RHPCS Representative, Faculty of Science and Todd Pfaff, Technical Director, RHPCS & Liaison, Faculty of Humanities, who ensured a smooth transition. The upgrade was two-fold, as we first needed to upgrade TMS to its most current version, which took place in the fall of 2020. A new server and appropriate hardware upgrades were up and running by December. From January through April, 2021, Gallery Systems took over customization of the site to match our branding and website. The staff reviewed the content and further edits took place over the summer, with the site going live on August 12, 2021.

In terms of on-going collection work, in 2020-2021 the Museum acquired forty-five works of art: one through purchase and forty-four through donation. Thirty-eight of the donated works

were acquired through the generosity of long-time supporter and alumnus of McMaster University, John Hansler. Hansler's collection included outstanding works by Indigenous artist Arthur Shilling and by Canadians, Carl Schaefer, William Ronald, Kazuo Nakamura, Arthur Lismer, Fritz Brandtner and Harold Klunder among several others. In the reporting period, the Museum loaned six works of art from the permanent collection to sister cultural institutions: to the Art Gallery of Hamilton, Wanuskewin Galleries, Saskatoon; and the Vancouver Art Gallery. In 2020/21, the Museum wrapped up its touring exhibition, *#nofilterneeded: shining light on the Native Indian/Inuit Photographers Association*, which had toured to galleries in Gatineau (QC), Lethbridge (AB), and Thunder Bay (ON), following a successful run at the MMA. (Collection details regarding acquisitions, loans and touring exhibitions can be found in Appendices Three, Four and Five).



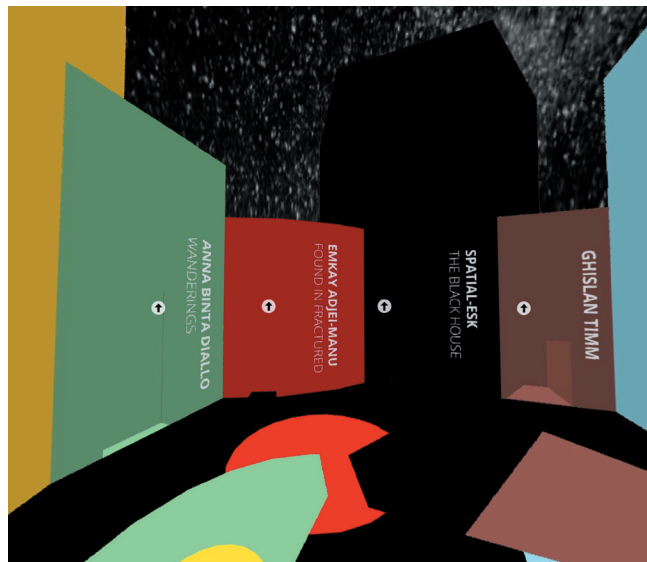
Fritz Brandtner, Mixed Media, 1936. McMaster Museum of Art Collection.

2020/2021 Highlights

Exhibitions

For the entire reporting period, the Museum was closed to in-person visits due to the COVID-19 pandemic. Nevertheless, as reported last year, the Museum continued to contribute actively and significantly through the digital environment during this time wherein all tours, classes, courses, and special events (panels, lectures, receptions, etcetera) occurred on-line. In 2020/2021, after significant research and newly developed collaborations, the Museum added virtual exhibitions to our on-line offerings: for the annual School of the Arts graduating exhibition SUMMA 2021, as well as for the exhibition *the cut, the tear & the remix: contemporary collage and Black futures*. The latter exhibition brought together the work of eight contemporary artists (Emkay Adjei-Manu, Anna Binta Diallo, FEZA, Kofi Oduro, Sonya Mwambu, SPATIAL-ESK, Ghislan Timm, Yung Yemi) deeply engaged in the excavation of a future informed by their individual ancestral connections to the African and Caribbean diaspora and their varied interpretations of collage. This online exhibition presented “cut & paste” techniques in not only its traditional tactile paper and photomontage iterations, but also in uncharacteristic expressions of new media including video, text and design. The digital presentation of the remix, because of the global pandemic, was in and of itself an envisioning of the future of Black spatial and temporal experiences marking an invitation to participate in this new imagining.

The SUMMA 2021 student exhibition, entitled *Quixotic*, explored the quixotic, all that is deemed idealistic, starry-eyed and impractical. Working and creating under unusual circumstances, quixoticism has become a liberating vehicle for the student artists to explore and sharpen their craft. This show encapsulated the multiple ways that these bright young artists adapted and investigated the undeniable cruciality of art and quixotic perspective in tumultuous times. We also began in the 20/21 to create virtual exhibitions for both September 2021 exhibitions: *Immune Nations: The Vaccine Project* and *enawendewin: relationships*. The Museum broadened our capabilities with these projects and worked with local partners: media and artists alike.



Screen capture of the remix exhibition's virtual environment.



“The 2021 SUMMA exhibition explored the quixotic, all that is deemed idealistic, starry-eyed and impractical.”

2020/2021 Highlights

Finally in 2020/2021, the Museum also hosted out-door public art projects by Tracey-Mae Chambers with the installation *Hope & Healing Canada* located in the Museum's artists' garden on campus; and by Shellie Zhang's *To What Do We Owe This Honour?* in the downtown core in association with Hamilton's massive annual music and art festival, Supercrawl.

Chambers work is part of her #HopeAndHealingCanada project, which contemplates themes of connection, reflection, and healing in the wake of the COVID-19, and the daily news of unrest around the world. In recognizing the need to reconnect, #HopeAndHealingCanada created space for people to pause and reflect and heal towards a more hopeful and brighter future. The project continues a cross Canada tour.



Tracey-Mae Chambers installs #HopeAndHealingCanada in the Museum's artist garden, summer 2021. Photo by Georgia Kirkos.

Zhang's mural showed a collection of miniature decorative objects against a backdrop of a sky, creating a connection between the intimate setting of one's home and the shared realm of public space. The project was intended to prompt reflection on the objects we surround ourselves with and the monuments we adorn our cities with, questioning which symbols reflect our current collective values, whose legacies are given permanence and what histories are given a pedestal.



Shellie Zhang, *To What Do We Owe This Honour?*, 2020





Shellie Zhang, *To What Do We Owe This Honour?*, 2020, installed at 118 James St N

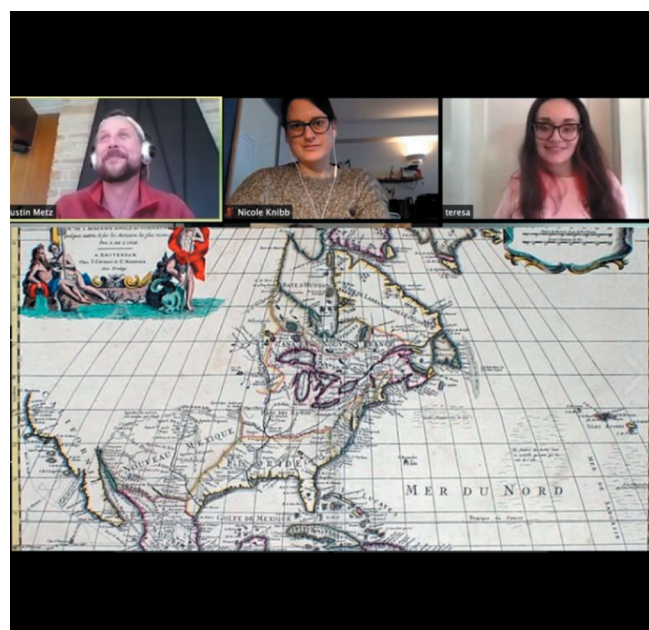
2020/2021 Highlights

Curatorial staff at the MMA on-going expand their reach into the community and contribute to the broader Canadian arts milieu through a variety of opportunities: guest lecturing and teaching, exhibition, publication and research collaborations, arts service organization and institutional governance participation, and conference and workshop presentations.

This past year, Pamela Edmonds, Senior Curator, worked alongside colleagues at Art Gallery of Peterborough, University of Utah, NIA Centre for the Arts, RACAR, CONTACT Photography Festival, Hamilton Arts Award, Museum Of Contemporary Canadian Art, Art Gallery of Greater Victoria/Confederation Arts Centre, Royal Ontario Museum, Cultural Pluralism in the Arts Movement Ontario, Canadian Art Magazine and Supercrawl. Edmonds also initiated and submitted an Open Letter to Canadian Art Magazine (print and online) from Black Curators Forum in the special issue on "Chroma" Black Canadian Art - "A Letter from the Black Curators Forum to Contemporary Art Institutions and Organizations across This Land Called Canada." Rheanne Chartrand, Curator of Indigenous Art, taught at Ryerson University and University of Toronto. She is a continuing Board Member of the Shushkitew (Metis) Collective and the Indigenous Curatorial Collective. She has collaborated this past year with colleagues at Lulu World Arts & Music, Minneapolis Institute of Art, Ontario College of Art & Design University, and the Canadian Art Institute. Carol Podedworny, Director and Chief Curator collaborated with colleagues at University of Alberta, Supercrawl, Waterloo Region Arts Awards, Canadian Art Museum Directors Organization and University/College Art Gallery Association of Canada. She is a member of the latter's Anti-Racist Equity Committee.

Education and Public Programs

The Museum provides ancillary programming in two areas: education and public programs. Education programs are those programs geared towards groups (campus, community, and school), and are distinguished by offerings at the elementary, middle, high school, and community level as well as, post-secondary offerings. Educational programs take the form of formal courses, tours of exhibitions, hands-on workshops, and so forth. They are broadly content rich in areas related to art, culture and society, museum practices, and health and wellness, as well as reflecting on the thematic and artistic content of the exhibitions in the museum. Public programs are comprised of those events that specifically address the exhibition content in the museum at any given time and are geared towards a general museum-going audience. Public programs take the form of receptions, artists' talks, lectures by guest speakers, panel discussions, artists' performances, film and video screenings, music performances and so on. From year-to-year, the variety, breadth, and number of education and public programs produced by the MMA is truly astonishing!



MMA Education staff deliver a virtual map making program for Strata Montessori School

2020/2021 Highlights

In 2020/21, the museum provided directed post-secondary educational programs to five groups through our partnership program with the Department of Family Medicine, *The Art of Seeing*, including courses through DFM and McMaster Continuing Education. Post-secondary offerings also included work with DeGroote School of Business, both their Health Leaders Academy and Medicine First Year Professional Competencies Course; McMaster University Nursing; McMaster Children & Youth University; McMaster Continuing Education, 55+ Courses; School of Graduate Studies, Creativity Courses; and an 'imagining' course for 2SLGBTQ workshop. Research collaborations at the post-secondary level took place between Museum education staff and DFM on three projects (visual inquiry, past participants, and Indigenous teaching through art), and with McMaster's iBiomed Program in association with the Health & Engineering, Science and Entrepreneurship Specialization program, as well as through the supervision of a student in the Health Sciences Inquiry course, 3H06.

At the school and community level, the Museum developed and presented eight new programs in 2020/21 and developed (continuing and new) programs with the following: Hess Street Elementary School, Westdale High School, Hamilton Wentworth District School Board, Hamilton YMCA, McMaster University Sexual Violence Prevention and Reporting Office, McMaster Engineering, and McMaster Employee Health and Well-Being. More broadly, the Museum provided tours to thirteen campus groups, four community groups and nine school groups. The Museum continued to deliver its annual programming in support of several local campus and community events, among them, Hamilton Winterfest, Hamilton Arts Week, Culture Days and Slow Art Day (national), as well as McMaster Alumni Day, Welcome Week, Take Our Kids to Work Day, and all Summer and March Break Camps.

Also in the community, the education staff of the MMA, Nicole Knibb, Senior Education Officer and Teresa Gregorio, Education Officer, actively participate in leadership roles in sector service organizations such as the Hamilton-Area Museum Educators and the Canadian Art Gallery Educators groups. (Details regarding specialized programs, general tours, research contributions and community outreach related to the educational programs of the MMA can be found in Appendix Six).



Education officer Nicole Knibb delivers The Art of Seeing program at the Art Gallery of Hamilton

8
new
programs

4
community
groups

13
campus
groups

9
school
groups

2020/2021 Highlights

Marketing and Promotion

The MMA's website/digital engagement remained strong throughout the year, despite the physical museum being closed for the noted period. In response to the virtual environment, there was an effort to increase and broaden our social media presence. This resulted in 35% increase in followers on Instagram, 10% increase in views on our YouTube channel. In terms of media, there were a range of publications throughout the year, the most significant being a comprehensive and thoughtful 20-page print spread of the remix exhibition in Pitch Magazine, a Black arts & culture publication. The MMA also formed relationships with new media including collage focused publication Kolaj magazine and Indigenous publication Muskrat magazine. A new website and digital brand identity were launched in spring 2021 – more accurately representing the museum's commitment to digital innovation, open dialogue and collaboration. The new brand has been very well received both by industry peers and in the arts & the design industries, receiving positive reviews by respected design publications including Applied Arts Magazine, The Brand Identity, and esntial design.

In terms of media coverage in the reporting period, the Museum garnered print and digital articles in the following:

- » AGO Insider
- » Akimbo
- » Applied Arts Magazine
- » Beyond James
- » CFMU 99.3
- » Education News Canada
- » Hamilton Spectator
- » Incite Magazine
- » Kolaj Magazine
- » McMaster Daily News
- » Muskrat Magazine
- » PITCH magazine
- » The Silhouette
- » Tourism Hamilton
- » Urbanicity Hamilton.

(Details with respect to communications and media coverage in the reporting period can be found in Appendices Seven: Communications Report and, Appendix Eight: Media Summary).



the remix Pitch Magazine feature



The Museum's new website and digital identity



MCMASTER MUSEUM OF ART ANNUAL REPORT APPENDICES

THE ACCOUNTABLE MUSEUM

Appendix One: Institutional Achievements, 2007 - 2022

OPERATIONS

Including: **FUNDING** (exceptional grants); ORGANIZATIONAL COMPETENCE & DEVELOPMENT; DIGITAL & SOCIAL MEDIA LAUNCHES, PLATFORMS & DEVELOPMENT; COLLECTIONS MANAGEMENT; FACILITIES UP-GRADES; AWARDS; & **exceptional circumstances**.

2007 – 2015 **City of Hamilton**, COMMUNITY PARTNERSHIP GRANT (as of 2016, MMA no longer eligible for City grants.)

2007 FACEBOOK LAUNCHED

2008 LAUNCH OF INTER-DISCIPLINARY, COLLABORATIVE EXHIBITIONS WITH MCMASTER FACULTY (Psychology, Neuroscience & Behavior; Physics & Astronomy; Classics; Theatre & Film Studies; English & Cultural Studies; Indigenous Studies Program; Radiation Sciences; Anthropology; Studio Art; Department of Family Medicine, Psychiatry; History and so on)

2008 ONTARIO ASSOCIATION OF ART GALLERIES, Curatorial Writing Award, Guest Curator Mark Cheetham, for the essay "The Transformative Abstraction of Robert Houle," in the MMA publication, Troubling Abstraction: Robert Houle.

2009 STRATEGIC PLAN 2009-2014 (First in Museum's history, funded by a grant from **Department of Canadian Heritage**, facilitated by Lord Cultural Resources)

2009 FACILITY REPORT CREATED (UP-DATED 2022)

2009 BLOG LAUNCHED

2010 ADVISORY COMMITTEE, transition from Administrative Board to Advisory Committee, TERMS OF REFERENCE as per University/ College Art Gallery Association of Canada

2010 EMERGENCY DISASTER RESPONSE PLAN CREATED (UP-DATED 2022)

2010 BUDGET REPORT (7 YRS FORWARD)

2010 **University allocation to the MMA is increased by 60%.**

2010 GEO-CACHE LAUNCHED

2010 DIGITIZATION OF PERMANENT COLLECTION (funded by a matching grant from **Department of Canadian Heritage**, matching component from **private donor**)

2010 TMS/THE MUSEUM SYSTEM COLLECTION DATABASE (acquired state-of-the-art, museum community inventory system and populated, funded by donation from **private donor**)

2010 MMA/DEPT OF FAMILY MEDICINE, VISUAL LITERACY PROGRAM, THE ART OF SEEING, Trade-marked in 2014; (1 of 4) Electives for Family Medicine Residents, CCE leadership course launched in 2016; among several others.

2010 ONTARIO ASSOCIATION OF ART GALLERIES, Design Award, Branka Vidovic, NeoGraphics, Hamilton, for the MMA publication Leonard Baskin.

2010 ONTARIO ASSOCIATION OF ART GALLERIES, Design Award, Underline Studios Inc., Toronto, for the publication Shelagh Keeley, MMA in partnership with the Robert McLaughlin Gallery, Oshawa.

2011- ON-GOING **Ontario Arts Council Annual Operating Grant.**

2011 INSURANCE REVIEW

2011 SECURITY UP-GRADE

Appendix One: Institutional Achievements, 2007 - 2022

- 2011 GO-GREEN, E-INVITES
- 2011 TWITTER LAUNCHED
- 2011- 2014 PAINTING ANALYSIS RESEARCH PROJECT (funded by McMaster University, Office of Research and through a grant from Department of Canadian Heritage)
- 2011- 2015 ANTIQUITIES & NUMISMATIC RESEARCH PROJECT, Dr. Spencer Pope and the Department of Classics
- 2011 POLICIES & PROCEDURES MANUAL REVISED (UP-DATED IN 2021, decolonial review/CPAMO 2022)
- 2011 SECURITY & MONITORING PROCEDURES REVISED (UP-DATED IN 2019)
- 2012 E-MUSEUM LAUNCHED
- 2013 MMA YOUTUBE CHANNEL LAUNCHED
- 2014 WEB REDESIGN
- 2014 DEMOGRAPHIC/USER SURVEY (conducted by Hill Research Strategies Inc.)
- 2014 FIRE SYSTEM UP-GRADE
- 2014 DE-ACCESSIONING PLAN CREATED
- 2014 MUSEUMS ASSISTANCE PROGRAM, ACCESS TO HERITAGE GRANT, \$189,000, for The Unvarnished Truth: exploring the material history of paintings. Department of Canadian Heritage.
- 2014 STRATEGIC PLAN, 2015-2020 (funded through a Compass Grant from the Ontario Arts Council, facilitated by Good Consulting)
- 2015 PARTNER. CAMDO HOLOCAUST-ERA PROVENANCE RESEARCH & BEST PRACTICES GUIDELINES. Along with Royal Ontario Museum, Montreal Museum of Fine Arts, National Gallery of Canada, Art Gallery of Ontario, Art Gallery of Windsor, University of Lethbridge Art Gallery and Winnipeg Art Gallery. To develop a Holocaust-era provenance research and restitution plan for Canada.
- 2015 The Unvarnished Truth: exploring the material history of paintings INTER-ACTIVE WEB SITE (New Motto, Hamilton), launched, active until end of tour, Summer 2017
- 2015 MUSEUMS ASSISTANCE PROGRAM, ACCESS TO HERITAGE GRANT, \$100,000, Living Building Thinking: art and expressionism. Department of Canadian Heritage.
- 2015 – 2018 Living, Building, Thinking: art & expressionism EXHIBITION TOUR, Venues: Art Gallery of Alberta, Edmonton, AB; Vancouver Art Gallery, Vancouver, BC
- 2015 Launch of MMA IN THE COMMUNITY, public programs off-site with Carnegie Gallery, Super Crawl, Downtown Health Centre, Mills Hardware, b contemporary, and Hamilton Arts Council
- 2015 Launch of the MMA ARTISTS' GARDEN. An on-going garden site for artistic projects in front of the museum proper. New projects every two years.
- 2016 – 2017 The Unvarnished Truth: exploring the material history of paintings EXHIBITION TOUR, Venues: Art Gallery of Alberta, Edmonton, AB; Thunder Bay Art Gallery, Thunder Bay, ON; Agnes Etherington Art Centre, Queens University, Kingston, ON
- 2016 MUSEUM PERISCOPE LAUNCHED

Appendix One: Institutional Achievements, 2007 - 2022

- 2016 MUSEUMS ASSISTANCE PROGRAM, ACCESS TO HERITAGE GRANT, \$105,000, Levy Legacy: A Cultivating Journey. [Department of Canadian Heritage](#).
- 2016 LIGHTING RENOVATION, Main Floor, Contemporary Galleries, funded by [McMaster University](#).
- 2016 ABORIGINAL CURATORIAL RESIDENT, Rheanne Chartrand, July 2016 – June 2017, funded by the [Office of the President and Office of the Provost, McMaster University](#).
- 2017 LIGHTING RENOVATION, Fourth Floor Galleries & Lobby, funded by [McMaster University](#).
- 2017 – 2019 A Cultivating Journey: The Levy Legacy EXHIBITON TOUR, Venues: Vancouver Art Gallery, Vancouver, BC; & Kelowna Art Gallery, Kelowna, BC.
- 2017 - 2020 INDIGENOUS CURATOR, July 1, 2017 – June 30, 2019. Funded by the [Office of the Provost, McMaster University](#).
- 2017 COLLECTIONS STORAGE UP-GRADE (\$50,000). Funded by the [Department of Canadian Heritage](#), Museum Assistance Program.
- 2017 LAUNCH OF N. GILLIAN COOPER EDUCATION PROGRAM, funded by [donor N. Gillian Cooper](#).
- 2017/2018 UP-GRADE OF MUSEUM SECURITY SYSTEM/HARDWARE, funded by the [Office of the Provost](#).
- 2018 EDUCATION PROGRAM expansion, from 2 to 5 education program staff.
- 2018 Launch of TAKING STOCK, a de-colonization strategy for the MMA.
- 2019 CURATOR OF INDIGENOUS ART, permanence.
- 2019 [UP-GRADE TO MUSEUM ENVIRONMENTAL SYSTEM](#). Required 5-month facility shut down: March 25 through August 24, 2019.
- 2019 FACILITY REPORT revised
- 2019 SECURITY & MONITORING PROCEDURES revised
- 2019 ART IN THE SCHOOLS - April – August, 2019, taking art education to schools throughout the region: 114 teachers, 24 schools!
- 2019 PUBLIC ART PROJECT - commissioning of a public art work (neon) by Toronto-based artist, Hiba Abdallah, for the façade of Museum.
- 2019 SENIOR CURATOR – HIRE, Pamela Edmonds, with a curatorial practice based in cross-cultural and inclusive curatorial practice, de-colonization, cultural equity and emancipating collections
- 2019 PROJECT GRANT, for the production of the exhibition Peripheral Vision(s): Perspectives on the “Indian” image by 19th century Northern-Plains warrior-artists, Leonard Baskin and Fritz Scholder. \$101,000 CDN. [TERRA Foundation for American Art, USA](#).
- 2019 ONTARIO ASSOCIATION OF ART GALLERIES, 2019 VOLUNTEER OF THE YEAR AWARD, awarded to Dr. Douglas Davidson for over 26 years of work in support of the Museum’s permanent collection.
- 2020 LAUNCH OF MMA STRATEGIC PLAN 2020 – 2025. Facilitated by Carol Good, Good Consulting, Inc. Funded, in part, by the [Office of the Provost](#).
- 2020 [MARCH – DECEMBER – COVID-19 PANDEMIC, Year One – CLOSED to in-person visits](#).
- 2020 INSTITUTIONAL RE-BRAND, M(M)A, led by Underline Studios Inc., Toronto, winner of the Advertising & Design Club of Canada’s 2019 Design Studio of the Year Award.

Appendix One: Institutional Achievements, 2007 - 2022

- 2020 DIGITAL UP-GRADES: Re-designed website and all social media platforms with Underline Studios; development by Pear Interactive; up-graded online database, e-museum, to most current edition with TMS; up-graded hardware requirements through McMaster's RHPCS; initiated Digital Strategies Committee to review potential for digital innovations including virtual exhibitions, augmented reality, open content publications, and digital storytelling, among other possibilities.
- 2020 SECTOR DEVELOPMENT GRANT, for the Museum's BIPOC CURATORIAL MENTORSHIP PROGRAM. The first program of its kind in Canada. Funded by [Canada Council for the Arts](#) and in part by the [Office of the Provost](#).
- 2020 BIPOC CURATORIAL MENTORSHIP PROGRAM is launched with the first two mentees, Stylo Starr and Erin Szikora.
- 2020 COVID-19 EMERGENCY SUPPORT FUND FOR CULTURAL, HERITAGE & SPORT ORGANIZATIONS Grant, \$100,000 for fiscal 2020-21. [Department of Canadian Heritage](#).
COVID RESPONSE Grant, doubles our operating funds in 2021, \$49,350. [Ontario Arts Council](#).
ARTS RESPONSE INITIATIVE Grant, 2021, \$15,000. [Ontario Arts Council](#).
Above enable the move to the purely digital.
- 2021 [JANUARY – AUGUST - COVID-19 PANDEMIC, Year Two – closed to in-person visits](#).
- 2021 PROJECT GRANT, a grant to "encourage vaccine confidence in Canada," to produce the exhibition Immune Nations: The Vaccine Project. \$45,500. [National Sciences & Engineering Research Council of Canada, \(NSERC\)](#).
- 2021 MUSEUM RE-OPENS to in-person visits with two context-relevant exhibitions: Immune Nations/The Vaccine Project, encouraging vaccine confidence in Canada and enawendewin, Indigenous gardens and healing!
- 2021 LAUNCH OF NEW DIGITAL FACE OF THE MUSEUM, Spring 2021.
- 2022 RE-OPENING FUND FOR CULTURAL, HERITAGE & SPORT ORGANIZATIONS, \$100,000, for April 21 – March 22. [Department of Canadian Heritage](#).
- 2022 COINS IN THE MCMASTER MUSEUM OF ART: THE GREEK AND ROMAN COLLECTIONS. First numismatic publication in the MMA's history, authored by Dr. Spencer Pope, Associate Professor, Department of Classics, McMaster University.

Appendix Two: Decolonial Strategy

De-colonizing the Museum: a process for the development of a de-colonizing, de-centering and anti-racist agenda for the MMA

TIMELINE

2006 – CP joins MMA, research, collections and exhibitions of Indigenous Art become a regular component of MMA work (16 exhibitions, solo and/or group, that include the work of Indigenous artists between 2006 and 2016)

July 2016 – June 2017 – Rhéanne Chartrand fills position of Aboriginal Curatorial Resident at the MMA, supported through the Offices of the President and the Provost. This is the first such position at the MMA

July 2017 – June 2020 – funding for the position of Curator of Indigenous Art is confirmed for 3 years, supported through the Office of the Provost

October 29, 2018 – *Taking Stock: An Assessment of the MMA*, Rhéanne Chartrand

» Chartrand presents Director / Chief Curator with a personal and critical assessment of the MMA—past and present—with recommendations for immediate and future actions the institution can undertake to advance institutional decolonization

January 15, 2019 – *De-colonizing the MMA/ A Response*, Carol Podedworny

» Formal response by Podedworny to Chartrand's assessment; acknowledgement of criticism and suggestion of next steps

» Formal in-person meeting to discuss next steps held February 27, 2019

March 11, 2019 – CP reaches out to Dr. Rick Monture, ISP and English & Cultural Studies, re: a joint partnership for a University-wide initiative (which he had presented to CP in the summer of 2018), don't speak again until summer 2019 where university-wide initiative is raised again

March 26, 2019 – CP reaches out to Dr. Arig al Shaibah, VP, Office of Equity & Inclusion, al Shaibah reaches out, Fall 2019, through Pamela Edmonds

May 8, 2019 – first *Taking Stock* staff session led by Chartrand

May 13, 2019 – Senior Curator, Pamela Edmonds joins the MMA Team

July 2019 – in advance of three-year timeframe, the position of Curator of Indigenous Art is permanently supported by the Board of Governors of the University through the Budget Committee

MEETINGS

2019

1. May 8th – led by Chartrand

session introduced the project/strategy; the foundational reading list; and an opportunity to share experiences.

2. June 5th - led by Chartrand & Edmonds

» Session was a focused on introducing Pamela to the team, getting the staff to talk a bit about their lived experiences, and



Appendix Two: Decolonial Strategy

discussing the articles; Carol provided insight into what it was like to curate in the 80s & why she stopped in the 90s.

*sometime in late July or August Pamela & Rhéanne develop a formal plan for four (4) sessions – only 3 of 4 were executed.

3. September 18 – led by Chartrand & Edmonds, “Deconstructing White Privilege”
 - » Session focused on self-reflective exercise of acknowledging privilege in case scenarios; discussed 3 articles: McIntosh, DiAngelo, and Tuck & Yang; assigned homework to complete worksheet on “Sources of Privilege & Power.”
4. November 13 – led by Chartrand & Edmonds, “Acknowledging Privilege & Building Allyship”
 - » Took-up homework; discussion focused on workplace micro-aggressions and being allies; advanced the notion of “accomplice,” not “ally” as the choice word/action through looking at the zine produced by Indigenous Action Media.

2020

5. February 26 – led by Chartrand & Edmonds, “Institutional Privilege and Institutional Critique: hierarchies, power dynamics, and the history of exhibitions of exclusion”
 - » Session looked at the *Turning the Page* document produced by CMA/AFN in late 80s in response to *The Spirit Sings*, a controversial exhibition which changed the landscape of Museum—Indigenous relations and emphasized that museums are not neutral spaces and that they cannot be apolitical, given their histories and collections; Pamela discussed the 1989-90 racist and demeaning ROM exhibition, *Into the Heart of Africa*, and its negative impact on Black Canadians and their relationship to institutions.
6. March 18 – cancelled due to COVID
 - » Was supposed to examine: “Operational & Structural Barriers...and Solutions,” which would explore where barriers exist at the MMA: outreach strategies and their limits; collecting practices; wanted to assign an article about how Concordia University had divested funding from oil and gas industries as an expression of structural change (aligning actions with ethics); discussion would have centered on the questions: Who is at the table? Who has a seat and who does not? Who is missing? What seats at the table do not exist yet?
7. May 28 – led by Chartrand & Edmonds, re-examination of Tuck & Yang’s article, “Decolonization is Not a Metaphor” – lengthy discussion with staff unpacking the article, read at a previous session but required further discussion.
8. June 3 - prompted both by the rise in global protests against systemic racism and reflections from the May 28 “Taking Stock” session, Chartrand and Edmonds co-authored an email to MMA staff explaining the necessity of a change in direction with respect to the MMA’s decolonization process. The police-involved deaths of George Floyd and Regis Korchinski-Paquet, ongoing state violence against Black and Indigenous bodies, and the militarized responses to protest actions directed at dismantling monuments and memorials associated with colonial histories concretized for Chartrand and Edmonds the very real need to re-commit to radical, participatory, and active de-colonial work within the institution. To mark this shift—or re-commitment—it was suggested that staff participation in the “Taking Stock” sessions be voluntary moving forward and, in keeping with the action-oriented training focus and the larger institutional re-branding efforts, that “Taking Stock” be renamed to “MMA Decolonization Bootcamp.”
9. July 17 - after consultations conducted by Carol Podedworny with the MMA staff, a subsequent email was sent postponing further sessions throughout the summer. Subsequently CP sent global museum related de-colonization strategy articles to all staff in August; and projected for the fall, 3 sessions facilitated by/with external consultants trained in cross-cultural and cultural sensitivity work.

Appendix Two: Decolonial Strategy

10. September 23rd with Michael Etherington, Indigenous Relations Consultant, Toronto
11. September 30th with Michael Etherington
 - » Sessions were focused on building a history and knowledge-base for understanding. Topics included terminology, addressing racism and discrimination, assimilation policy in Canada and treaties and inherent rights in Canada.
12. October 20th with Khadijeh Rake, Katelyn Knott and Tolu Ojo, McMaster EDI
 - » Session was focused on building shared intentions for on-going EDI work at the MMA. Session also included information on EDI fundamentals, Land Acknowledgements, De-colonization and Solidarity Movements, and Anti-Black Racism.
13. December 16th with Michael Etherington, Indigenous Relations Consultant, Toronto
 - » Session focused on organizational Indigenous Cultural Competency. Framework and planning principles for the MMA; the inter-play between the organization and the individual. Areas considered: cultural competency, cultural humility, implementation and implications of cultural competency.

2021

14. February 24th: with Charles C. Smith, Executive Director, Cultural Pluralism in the Arts Movement Ontario (CPAMO), Session focuses on Language, Meaning & Action with an anti-oppression lens.
15. March 10th: EDI Follow Up Fundamentals Session
16. April 30th: with Charles C. Smith, Executive Director, Cultural Pluralism in the Arts Movement Ontario (CPAMO), Session's focus, critical response process.
17. May 27th: In-house leads, Re-Cap of work to date and self-reflection on process
18. June 23rd: With Charles Smith and Clayton Windatt, CPAMO Reflections & Directed Action Plan for de-colonial work at the M(M)A

19. September 20th: In-house leads, Fundamentals of the Colonial Museum
20. November 29th: In-house leads, Review of UNDRIP and TRC in relation to M(M)A work

2022

21. January 31st: In-house leads, Building Group Intentions, Part I
22. February TBA: In-house leads, Building Group Intentions: Part II
23. TBA



Appendix Two: Decolonial Strategy

LIST OF READINGS

Original Document, References

Turning the Page: Forging New Partnerships Between Museums & First Peoples, (1987-1994), AFN/CMA Task Force on Museums and First Peoples
United Nations Declaration on the Rights of Indigenous Peoples, 2007
Understanding Aboriginal Arts in Canada Today: A Knowledge & Literature Review, 2011, France Trepanier and Chris Creighton, for the Canada Council for the Arts
Honouring the Truth, Reconciling the Future, 2015, Truth & Reconciliation Commission of Canada

First Session, Readings

White Privilege: Unpacking the Invisible Knapsack, 1989, Peggy McIntosh
Decolonization is not a metaphor, 2012, Eve Tuck and K. Wayne Yang
Turning the Page: Forging new Partnerships Between Museums and First Peoples, Task Force on Museums and First Peoples, 1987-1994
United Nations Declaration on the Rights of Indigenous Peoples, 2007
Honouring the Truth, Reconciling the Future, 2015, Truth & Reconciliation Commission of Canada
Troubling Good Intentions, 2013, Sarah de Leeuw et al

Other Readings, Sessions 2 through 7

A phenomenology of whiteness, 2011, Sara Ahmed
White Fragility, 2011, Robin DiAngelo
A Guide to Allyship, 2016
Exhibiting Change, 2019, Barbara Pollock
Hard Numbers: A Study on Diversity in Canada's Galleries, 2017, Michael Maranda, Canadian Art
Canada's Galleries Fall Short: The Not-So Great White North, 2017, Alison Cooley, Amy Luo and Caoimhe Morgan Feir, Canadian Art
Silence Breakers for Whites in Cross-Cultural Discussions, 2013, Anika Nailah and Robin DiAngelo
Accomplices not Allies, Abolishing the Ally Industrial Complex - An Indigenous Perspective, 2014, Indigenous Action Media
Anti-Black Racism in The Arts: Discussion Document, CPAMO, 2020.

Video Links

Tim Wise: On White Privilege
<https://www.youtube.com/watch?v=J3Xe1kX7Wsc>
Decolonizing Display
<https://vimeo.com/277609160>
We Must Decolonize Our Museums – Cinnamon Catlin-Legutko - TEDxDirigo
<https://www.youtube.com/watch?v=jyZAgG8--Xg>
Allyship and Solidarity Guidelines, Harsha Walia
<https://unsettlingamerica.wordpress.com/allyship/>
Five Tips For Being An Ally
<https://www.youtube.com/watch?v=dg86g-QIM0>
Difficult Terrain Exhibition – Museum London



Appendix Two: Decolonial Strategy

<https://www.tv.org/article/why-museum-london-is-using-racist-artifacts-to-fight-prejudice>

Reducing Bias: Museums and the Future of Work, Lecture by Dr. Nicole Ivy

<https://vimeo.com/229592954>

August 2020 (Remote) Readings

On the Limits of Care and Knowledge: 15 points Museums Must Understand to Dismantle Structural Injustice, 2020, Yesomi Umolu

Museums must evolve or they will not exist, 2020, Pablo Larios and Adam Szymczyk

Yvette Mutumba on Why Decolonizing Institutions "Has to Hurt," 2020, Pablo Larios

The Persistence of Structural Racism in Canadian Cultural Institutions, 2020, David Balzer

Interview with Museum Professionals of Colour, 2020, Denise Tenio, Dominica Tang, Chloe Houde and Megan Sue-Chue-Lan

September 23rd, September 30th, December 16th, 2020 - Readings, Etherington Sessions 1, 2, 3

United Nations Declaration on the Rights of Indigenous Peoples, 2007

Honouring the Truth, Reconciling the Future, 2015, Truth & Reconciliation Commission of Canada

Indigenous Writes: A Guide to First Nations, Metis and Inuit Issues in Canada, Chelsea Vowel, 2016.

21 Things you may not know about the Indian Act, Bob Joseph, 2018.

1491: New Revelations of the Americas Before Columbus, Charles C. Mann, 2006.

Indigenous Relations: Insights, Tips & Suggestions to Make Reconciliation a Reality, Bob Joseph, 2019.

Children of the Broken Treaty: Canada's Lost Promise and One Girl's Dream, Charlie Angus, 2015.

February 24th, April 20, 2021 – Readings, CPAMO Sessions 1 & 2

De-colonizing the Art Museum, The New York Times, Olga Viso, (May 1, 2018).

Racial Microaggressions in Everyday Life: Implications for Clinical Practice, American Psychologist, Derald Wing Sue et al, (May-June 2007).

Style Guide for Reporting on Indigenous People, Journalists for Human Rights, (December 2017).

The Embodied Experience of Microaggressions: Implications for Clinical Practice, Journal of Multicultural Counseling and Development, Rae Johnson et al, (July 2018).

Critical Museum Theory/Museum Studies in Canada: A Conversation, Journal of the History of the Atlantic Region, Lianne McTavish et al, (2017).

Offensive Artwork Titles in Canadian Museums: What's in a name?, Canadian Art, Rosie Prata, (October 2016).

September 20th, 2021 – Readings, Fundamentals of the Colonial Museum

Duncan & Wallach (1980) - *The Universal Survey Museum*

Bennett (1995) - *Birth of the Museum: history, theory, politics* - Chapter 2 & Chapter 6

Human Zoos - <https://youtu.be/nY6ZroI5QEk>

Trapped in a Human Zoo: Eight Inuit On Display in Europe in 1880's | The Nature of Things - <https://youtu.be/W2JmI5E6wo0>

Heritage of Theft: On Museums and Cultural Restitution - <https://youtu.be/CS5ERchbGgU>

November 29th – Readings, UNDRIP & TRC Review

Turning the Page: Forging New Partnerships Between Museums & First Peoples, (1987-1994), AFN/CMA Task Force on Museums and First Peoples

United Nations Declaration on the Rights of Indigenous Peoples, 2007

Appendix Two: Decolonial Strategy

Honouring the Truth, Reconciling the Future, 2015, Truth & Reconciliation Commission of Canada

Garneau, David. "Imaginary Spaces of Conciliation and Reconciliation: Art, Curation and Healing." In *Arts of Engagement: taking aesthetic action in and beyond the Truth and Reconciliation Commission of Canada*, edited by Dylan Robinson and Keavy Martin, 21-41. Waterloo: Wilfred Laurier Press, 2016.

NB: TRC Executive Summary, focus on the following pages: "Role of Canada's museums and archives in education for reconciliation," 246-252 & "We are all Treaty people: Communities, alliances, and hope," 306-317.

January 31st – Readings, Building Group Intentions I

Dr. Lynn Gehl, *Ally Bill of Responsibilities*, 2 pp. http://www.lynngehl.com/uploads/5/0/0/4/5004954/ally_bill_of_responsibilities_poster.pdf

MASS Action Tool Kit, pp. 167-187 *How to Use this Section*; pp. 197-201 *Empathetic Museum Maturity Model*; and *White Supremacy Culture*, pp. 203-207.

https://static1.squarespace.com/static/58fa685dff7c50f78be5f2b2/t/59dcdd27e5dd5b5a1b51d9d8/1507646780650/TOOLKIT_10_2017.pdf

Resource Media, *Should Your Organization Issue a Statement of Solidarity?*, 2021

<https://resource-media.org/should-your-organization-issue-a-statement-of-solidarity/>

Appendix Three: Acquisitions

Greg Staats (Mohawk, b. 1963)

objects of reciprocal thinking 2: a transmedial onkwehoweh installation

scar, 2019

canvas archival digital print on 2 inch stretcher with 4 cuts [scars]
made by artists hand
68.6 × 101.6 cm

unsaid reunited, 2018

archival adhesive digital print, reclaimed Douglas fir
3.2 × 13.3 × 104.8 cm

good mind traumatic mind forward with our best thoughts, 2019,
stainless steel time capsule, wooden head-frames for 2 kahsto:wa
[first head dress] and scotch pine tree needles

30.5 × 30.5 × 30.5 cm

Museum of Art Collection Trust, 2019

2019.004.0001

Hiba Abdallah (Canadian, b. 1990)

we remain profoundly and infinitely connected, 2019

Neon text sculpture

50 cm x 8.2 m

Donald Murray Shepherd Trust, 2019

2019.005.0001

Deanna Bowen (Canadian, b. U.S.A., 1969)

Donna (afterimage), 2019

Black opaque Plexiglas

73.6 x 180.3 cm

Museum of Art Collection Trust, 2020

2020.001.0001

Denyse Thomasos (Canadian, b. Trinidad 1964-2012)

Life, 2009

Acrylic on canvas

106.7 x 152.4 cm

Museum of Art Collection Trust, 2020

2020.002.0001

Shellie Zhang (Canadian, b. China, 1991)

Still Life with Citrus (from series Offerings to Both Past and Future), 2018 - 2020

C-print (Edition of 5)

45.7 x 61 cm

Donald Murray Shepherd Trust, 2020

2020.003.0001

Still Life with Dragonfruit (from series Offerings to Both Past and Future), 2018 - 2020

C-print (Edition of 5)

45.7 x 61 cm

Donald Murray Shepherd Trust, 2020

2020.003.0002

Cornucopia 5 (Apples, Pears, Lemons and Grapes), 2019-2020

Plastic, steel, wire, rubber, adhesive

40.6 x 40.6 cm (variable)

Donald Murray Shepherd Trust, 2020

2020.003.0003

Cornucopia 3 (Pomegranates, Dragonfruits, Soursops, King Mandarin and Grapes), 2019 - 2020

Plastic, steel, wire, rubber, adhesive

Donald Murray Shepherd Trust, 2020

2020.003.0004

Catherine Blackburn (Denesuline/European, b. 1984)

Trapline I, 2019

Edition 1 of 2

Rabbit fur, beads, artificial sinew, traps, wood beam, nails

185.4 x 108 x 25.4 cm

Donald Murray Shepherd Trust, 2020

2020.004.0001

Aboriginal Classics: Fireweed, 2019

Edition 1 of 1

Glass beads, teabag, birch bark, sinew, dried plants, acrylic gel medium, fur

5 x 4.4 x 14 cm

Naomi Jackson Groves Trust, 2020

2020.004.0002

Aboriginal Classics: Red Cedar, 2019

Edition 1 of 1

Glass beads, teabag, birch bark, sinew, dried plants, acrylic gel medium, fur

5 x 4.4 x 14 cm

Naomi Jackson Groves Trust, 2020

2020.004.0003

Appendix Three: Acquisitions

Aboriginal Classics: Red Elderberry, 2019

Edition 1 of 1

Glass beads, teabag, birch bark, sinew, dried plants, acrylic gel medium, fur

5 x 4.4 x 14 cm

Naomi Jackson Groves Trust, 2020

2020.004.0004

Aboriginal Classics: Cow Parsnip, 2019

Edition 1 of 1

Glass beads, teabag, birch bark, sinew, dried plants, acrylic gel medium, fur

5 x 4.4 x 14 cm

Naomi Jackson Groves Trust, 2020

2020.004.0005

Aboriginal Classics: Lodgepole Pine, 2019

Edition 1 of 1

Glass beads, teabag, birch bark, sinew, dried plants, acrylic gel medium, fur

5 x 4.4 x 14 cm

Naomi Jackson Groves Trust, 2020

2020.004.0006

Aboriginal Classics: Red Osier Dogwood, 2019

Edition 1 of 1

Glass beads, teabag, birch bark, sinew, dried plants, acrylic gel medium, fur

5 x 4.4 x 14 cm

Naomi Jackson Groves Trust, 2020

2020.004.0007

Sonny Assu (Ligwlda'xm of the Kwakwaka'wakw Nations, b. 1975)

The Paradise Syndrome, Voyage #30, 2016

Archival pigment print

Edition of 5 + 2AP

88.9 x 76.2 cm

Museum of Art Collection Trust, 2020

2020.005.0001

The Paradise Syndrome, Voyage #32, 2016

Archival pigment print

Edition 3/5

88.9 x 76.2 cm

Museum of Art Collection Trust, 2020

2020.005.0002

The Paradise Syndrome, Voyage #36, 2016

Archival pigment print

Edition 3/5

88.9 x 76.2 cm

Museum of Art Collection Trust, 2020

2020.005.0003

The Paradise Syndrome, Voyage #37, 2016

Archival pigment print

Edition 3/5

88.9 x 76.2 cm

Museum of Art Collection Trust, 2020

2020.005.0004

The Paradise Syndrome, Voyage #38, 2016

Archival pigment print

Edition 3/5

53.3 x 91.4 cm

Museum of Art Collection Trust, 2020

2020.005.0005

The Paradise Syndrome, Voyage #39, 2016

Archival pigment print

Edition 3/5

88.9 x 76.2 cm

Museum of Art Collection Trust, 2020

2020.005.0006

They're Coming! Quick! I have a better hiding place for you.

Dorvan V, you'll love it. 2015

Digital Intervention on an A.Y. Jackson Painting (Kispayaks Village, 1927)

Edition 5/5

55.9 x 71.1 cm

Museum of Art Collection Trust, 2020

2020.005.0007

Appendix Four: Touring Exhibitions

Exhibition details/borrowing institution

#nofilterneeded: shining light on the Native Indian/Inuit Photographers' Association, 1985-1992

Organized by the McMaster Museum of Art in partnership with the Indigenous Art Centre, Indigenous & Northern Affairs Canada

Thunder Bay Art Gallery
April 12 – May 19, 2019

University of Lethbridge Art Gallery
November 7, 2019 – January 10, 2020

Works on loan

49 photographs by members of the Native Indian/Inuit Photographers' Association, loaned from the Collection of Crown-Indigenous Relations and Northern Affairs Canada, National Gallery of Canada and private collections

Artist Unknown

Untitled (Group photograph of founding NIIPA members standing in front of the Thunder Bay Art Gallery for the 2nd annual NIIPA conference), 1986

Reproduced with permission from the CMCP Archives, National Gallery of Canada

22.9 x 28 cm

Courtesy of CMCP Archives, National Gallery of Canada, Ottawa

Simon Brascoupe

Untitled

Colour photograph

26.7 x 21.6 cm

Collection of the artist

Untitled

Colour photograph

26.7 x 21.6 cm

Collection of the artist

Dorothy Chocolate

Feast, Fort Franklin, N.W.T., 1981

51 x 41 cm

Joan Nazon, Arctic Red River, N.W.T., 1984

49.5 x 39.5 cm

Verna Catholique and her Sons, Tutsel K'e, N.W.T., 1984
41 x 50.5 cm

William Nerysoo, Fort McPherson, N.W.T., 1984
40 x 50 cm

Valerie General

My Nephew, Lyle
33.5 x 38.5 cm

Pat Green

Remembering
35.5 x 30 cm

Tomorrow, 1984
30 x 35 cm

Richard W. Hill (Sr.)

Alma Hill - First Grandson, Tuscarora
34.5 x 42 cm

Charlotte Hill - Mohawk, Ohsweken, Ontario
34 x 42.8 cm

Dave Elliott - Urbanized, Buffalo, N.Y.
34.5 x 42.8 cm

Jacob Thomas - Cayuga Chief, Six Nations Reserve, Ontario
34 x 42.8 cm

Jake Skye, Darwin Joh, Philip Thompson - Iroquois Dancers - 11A
34 x 42.8 cm

Appendix Four: Touring Exhibitions

Joel Johnson

Rail Robot
41.5 x 36.5 cm

Robert "Tim" Johnson

Clan Mother - Marjorie Sky
53 x 45 cm

Keeping It Out
32 x 44.5 cm

Martin Akwiranoron Loft

Blake (Debassige) – Ojibway
44 x 44 cm

Evan (Adams) – Salish
44 x 44 cm

Jessie – Micmac
44 x 44 cm

Susie – Cree
44 x 44 cm

Yvonne Maracle

Visions 1985, 1985
mixed technique
45.5 x 51.5 cm

Jimmy Manning

Gas Can and Carving, 1984
Colour photograph
43.5 x 51 cm

Ice, 1984
Colour photograph
43.5 x 51 cm

Douglas Maracle
Untitled
42 x 37 cm

Untitled (Rear of Dundurn Castle from Burlington Bay, Hamilton, ON)
42 x 37 cm

Murray McKenzie

Native Studies 1984, 1984
52.5 x 45 cm

Native Studies 1985, 1985
52 x 44.5 cm

Brenda Mitten

Remember the Removal
34 x 41 cm

Singing at Redhouse
34 x 41.5 cm

Untitled (entrance to NIIPA's Gallery on James Street North, Hamilton, ON)
55.9 x 73.7 cm
Collection of the artist

Untitled (Shelley Niro sorting through paperwork and photographs at NIIPA office)
55.9 x 71 cm
Collection of the artist

Lance Mitten

Benji - Let the Drums of our People Speak Now and Speak Forever
41.5 x 38 cm

Fancy Dancer
43 x 38 cm

Pow Wow
32.7 x 39.8 cm

Shelley Niro

Crystal, c. 1987
42.3 x 34.5 cm

Sisters, c. 1987
42 x 34.5 cm

The Rebel, 1987
35 x 41.5 cm

Jolene Rickard

Sweika + Fish, 1986

Appendix Four: Touring Exhibitions

43.5 x 53.3 cm

Collection of the artist

Tuscarora Mimbres, 1986

43.5 x 53.3 cm

Collection of the artist

Greg Staats

A Conversation, 1984

silver emulsion print

30.5 x 35.5 cm

Mary, 1982

toned silver print

37 x 37 cm

Mary Laughing, 1982

28.5 x 28.5 cm

Morley J. Stewart

Alexandra Visitor, 1985

Colour photograph

38 x 42.8 cm

Wemindji, Spring 1982, Spring 1985

Colour photograph

38 x 42.5 cm

Jeffrey M. Thomas

Plenty Chief

39 x 49 cm

Shadow Dancer

38.5 x 49 cm

Appendix Five: Collection Works on Loan

Exhibition details/borrowing institution

Artist's Dream: Works of French Symbolism

Art Gallery of Hamilton

February 1, 2020 – January 10, 2021

Works on loan

Odilon Redon (French, 1840-1916)

He Falls Head Foremost into the Abyss, Plate 17 from The Temptation of Saint Anthony, 1896

Lithograph on China paper mounted on ivory wove paper (chine collé)

31.3 x 24.1 cm

Wentworth House Art Committee Purchase, 1965

Anthony: What Is the Point of All This? The Devil: There Is No Point!, Plate 18 from The Temptation of Saint Anthony, 1896

Lithograph on China paper mounted on ivory wove paper (chine collé)

46.4 x 34.6 cm

Wentworth House Art Committee Purchase, 1968

...And the eyes without heads were floating like molluscs, Plate 13 from the Temptation of Saint Anthony, 1896

Lithograph on Holland paper

30.9 x 22.5 cm

Gift of Rabbi and Mrs. Bernard Baskin, 1988

Pierre Puvis de Chavannes (French, 1824-1898)

Femme Assise, c. 1890

Published in *L'Art dans les Deux Mondes*, Paris, 20 Nov. 1890

Sanguine and white chalk on tan paper

28.5 x 22 cm

Gift of Roald Nasgaard and Lori Walters, 2017

Appendix Six: Education Programs

Senior Education Officer Programs

Lead, tours and programs for McMaster undergraduate, graduate and faculty; postsecondary, professional and adult programs; Assistant Professor (Adjunct) McMaster Department of Family Medicine

The Art of Seeing Program and Professional Workshops in partnership with the McMaster Department of Family Medicine

- » McMaster Department of Family Medicine Health Sciences Education Graduate Program Art of Seeing Workshop (virtual via Zoom September 2020)
- » The Art of Seeing: McMaster Continuing Education offered in 2021 (offered virtually via Zoom)
- » The Art of Seeing for McMaster University Continuing Education Strategic Leaders program (virtual via Zoom October 2020 and February 2021)
- » The Art of Seeing for McMaster University Midwifery: Intersectionality in Healthcare (virtual via Zoom November 2020)
- » The Art of Seeing for McMaster University DeGroote School of Business, Health Leaders Academy (virtual via Zoom May and August 2021)

McMaster University DeGroote School of Business, Health Leaders Academy Shift Program Design+Futures workshop (virtual March 2021)

- » In collaboration with Dr. Sean Park

McMaster University Nursing 700: Philosophy of Nursing Research

- » Nursing PhD students discuss art as a means to understand truth and reality and the history of science (virtual via Zoom September 2020)

McMaster University DeGroote School of Medicine First Year Professional Competencies Course (undergraduate) (virtual via Zoom December 2020)

McMaster Children and Youth University Workshop

- » Integrated Role of Arts and Science & Society Mentorship for MCYU student-led children's workshop(s); listed as a community-mentor who will assist students in designing MCYU workshops as part of course credit (ongoing)

McMaster Continuing Education Learning for 55+ Short Courses Program Mornings at the McMaster Museum of Art

- » 3 session program for adults (retirement-aged) people (virtual via Zoom November 2020)

School of Graduate Studies Programs

Drawing Conclusions: Creativity for Graduate Students Series

- » Ongoing programs to spark imagination and creativity, welcome new graduate students to McMaster, combat social isolation and burnout for all graduate students

Drawing Conclusions 12 (DC12)

- » 12-week program of hour-long sessions to look at and write about visual art from the M(M)A collection with learning hub on Avenue; created by request of participants of Drawing Conclusions for an ongoing program (virtual via Zoom in Fall 2020 semester)

2SLGBTQ Workshop: Imagining a Queer Utopia

- » Museum collections-based program with collage/digital collage making
- » Consultation and discussion co-facilitated by McMaster Alumnus, Kunal Tandan
- » Co-designed and delivered by Teresa Gregorio

Appendix Six: Education Programs

Research and Publication

Zazulak, J. and Knibb, N. (2021). Time, Space, and Imagination: The Art of Seeing at McMaster University. In *Artful Encounters: Sites of Visual Inquiry*. Christina Smylitopoulos, Ed. University of Guelph.

The Art of Seeing Past Participants' Research Project

- » Measuring the effectiveness of the program over the long-term via semi-structured interview and qualitative analysis
- » Museum staff Kate Hand and Rachel Sullivan, volunteer Gurinder Multani recruiting, interviewing and transcribing
- » Coding and qualitative thematic analysis underway

McMaster Department of Family Medicine Indigenous Teaching Through Art Research Project

- » Research team: Dr. Joyce Zazulak, Nicole Knibb (Senior Education Officer) Lorrie Gallant (Haudenosaunee art and history educator), and Dr. Amy Montour (physician DFM Grand Erie Six Nations Brantford site), and Laura Cleghorn (DFM researcher) to do qualitative analysis of focus group transcripts and publication writing to measure the effectiveness of the DFM ITTA program at Woodland Cultural Centre, ongoing.

McMaster iBiomed Program Project with Sean Park (academic supervisor) and iBioMed student Raymond Tolentino

- » Submitted a research paper based on findings from the student workshop held at the M(M)A in February 2020 called Subject to Change as part of Health Engineering, Science and Entrepreneurship Specialization program <https://www.eng.mcmaster.ca/ibiomed/programs/degree-options/bhsc-hons/health-engineering-science-and-entrepreneurship-hese>

Academic Supervision

Health Sciences Inquiry 3H06

- » HTH SCI student Gurinder Multani's investigation into the effectiveness of the virtual Art of Seeing for McMaster Department of Family Medicine residents in 2020 on physicians' ability to provide virtual care

Volunteers and Co-op Students

Donna Nadeem, Julianna Biernacki, Jill Letten: Slow Art Day April 2021 <https://www.youtube.com/watch?v=eNmBBPfoavA&t=1353s>

Education Officer Programs

Lead, in-gallery and online museum tours and programs for preschool, elementary, secondary schools, and community groups.

In-school Programs for elementary and secondary schools and the general public (pivoted to virtual programming 2020).

NEW PROGRAMS CREATED 2020-2021

- » Math Programs (elementary)
- » Identity Program (elementary)
- » Indigenous Art and Connection to Land (children-adults)
- » Map Making (high school SHSM)
- » "Queer Utopias" 2SLGBTQ+ workshop
- » Gender x Art x Expression
- » Memes (adults)
- » McMaster "Rejuvenated" Alumni event: benefits of sketchbook

NEW Programs being built IN PROGRESS

- » remix program with stylo starr
- » Connection with Pathways to Education <https://compassch.org/programs-services/pathways-to-education>
- » Creative Process (launched September 2021)

Appendix Six: Education Programs

- » Asynchronous architecture tour

Partnerships and Programs Delivered

- » Hess Street Elementary School (HWDSB) Partnership Program
- » Office of Community Engagement Access Grant: High Priority School specialized program over the course of the academic year
- » Offered annually, moving to virtual offering from 2020-2021
- » News Story: <https://museum.mcmaster.ca/about/news/hess/>

Westdale Secondary School (HWDSB)

- » Ongoing partnership in support of their Specialist High Skills Major in the Arts
- » Behind the scenes tours, workshops, and entrepreneurship programs
- » Annual Art Battle and exhibition

Specialist High Skills Major (SHSM) Program in GEDSB, HWDSB

- » Specialist programs for the Arts & Culture and Geography streams for secondary school students

Sketching Thursdays

- » In-gallery weekly drop-in drawing program hosted by McMaster Fine Art students
- » Moved to online offering in September 2020
- » Developed into full year course Sept 2020-August 2021

Hamilton YMCA Youth Connections

- » Monthly tours promoting communication and self-discovery for youth seeking employment
- » Winner of Impact & Innovation Award 2020 from First Work, Ontario Youth Employment Network

McMaster University Sexual Violence Prevention and Reporting Office, Gender x Art x Expression Program 2021

Gender x Art x Expression explores work by artists who are engaged in questions and ideas around gender. This multi-week asynchronous program is hosted on Avenue to Learn and considers questions such as “How do we embody femininity and masculinity at the same time?” and “How are we pushed into the binary “man box” or “woman box” by others or ourselves?” Through guided looking, visual literacy, personal reflection, and art-making activities. This program is presented in collaboration between The Sexual Violence Prevention and Response Office and the McMaster Museum of Art, February 22 - March 19, 2021.

McMaster Engineering Welcome Week Art Attack Event 2020

- » Three nights of digital programming, virtual sketching workshop, custom built

2SLGBTQ Workshop: Imagining a Queer Utopia

- » Museum collections-based program with collage/digital collage making
- » Consultation and discussion co-facilitated by McMaster Alumnus Kunal Tandan

McMaster Employee Health and Well-Being ongoing programs; Healthy Workplace committee

- » Architecture and Sculpture Walking Tours of Campus
- » Sketching Thursdays

Program breakdown: numbers

- » Sketching (Welcome Week custom-built program) (1)
- » Sketching Thursdays (a full year of weekly programs built from Sept 2020-August 2021)

Appendix Six: Education Programs

- » Hess Street: Introduction to sketching and looking at art (3)
- » Indigenous Art and Connection to Land (15)
- » Identity and Art (9)
- » Math and Art: Pattern (NEW) (2)
- » Math and Art: Transformations (NEW) (3)
- » SHSM Mapmaking (6)
- » Music and Art (4)
- » Printmaking (1)
- » TOKTWD custom-built program on looking at art and sketching (1)
- » Westdale ICE (new program built yearly in collaboration with Westdale teachers) (2)
- » Arts Matters: custom-built Meme program (1)
- » Museum 101 program (1)
- » McMaster “Rejuvenated” Alumni event: benefits of sketchbook (1)
- » Archway Arts Coffeehouse: introduction to the Museum (1)

GROUPS

McMaster Groups

- » McMaster Engineering Welcome Week Committee Online Orientation Event
- » Drawing Conclusions 12 (online, asynchronous and synchronous)
- » Sketching Thursdays Online (asynchronous and synchronous)
- » Take our Kids to Work Day (online, synchronous)
- » 2SLGBTQ+ Grad Students event (online, synchronous)
- » Gender x Art x Expression Collab with SVPRO (online, asynchronous)
- » Archway Arts Coffee House
- » McMaster Humanities Society Arts Matters (Meme program, online, synchronous)
- » McMaster “Rejuvenated” Alumni event (online, synchronous)
- » McMaster INSPIRE 3EL3: Caribbean Diaspora
- » McMaster Communication Studies and Multimedia
- » Drawing Conclusions (online, synchronous)
- » McMaster Alumni tour of “remix” (online, synchronous)

Community Groups

- » Slow Art Day (online, synchronous)
- » Hamilton Arts Week tour of “remix” (online, synchronous)
- » Les Petites Pommes March Break Camp (online, synchronous)
- » Les Petites Pommes Summer Camp (in person, outdoors)

School Groups

- » Hess Street Program (Lorraine Cooper, Nick Berrafati, Denise Montgomery, Jacqueline Strecker, Rachel Opie)
- » Highview School (HWDSB)
- » Viscount Montgomery (HWDSB)
- » Dundas Central (HWDSB)
- » HWDSB remote classroom (across the board)
- » Westdale ICE program (HWDSB)
- » HWDSB SHSM (across the board)
- » GECDSB SHSM (across the board)
- » Hillcrest (HWDSB)

Appendix Six: Education Programs

Professional development

- » Masters of Museum Education, University of British Columbia (in progress, Sept 2020, estimated completion in Dec 2022)
- » Suite of Accessibility Standards courses through McMaster Accessibility
- » MacPherson Institute Partnered in Teaching and Learning: Shared Experience series (throughout the year)
- » Cuseum webinars
- » CAGE Speaker Series, Autumn 2020 and Spring 2021
- » Speaking Presentation to AGH Docents, Online School Programs, November 2020
- » Feminism, Decolonization, & the work of History, Dr. Adele Perry, Distinguished Professor, Director of the Centre for Human Rights Research, University of Manitoba, November 2020
- » Centre Turbine Study Day: Art and Current Pedagogies http://centreturbine.org/sites/centreturbine.org/files/program_study_day.pdf, November 2020
- » Inaugural Indigenous Digital Delegation at MIT, Elder Dr. Duke Redbird (Ojibway) will present a keynote talk titled “Dish with One Spoon”, November 2020
- » Future Digital Possibilities CINE partners Reflections & Experiences On community co-production, serious gaming in heritage, managing data, curating digital content, climate change, November 2020
- » Constructivism – the good; the bad; and the abhorrent?, Dr. Keith S. Taber | Emeritus Professor of Science Education, University of Cambridge, December 2020
- » Museums and the Web conference, Spring 2021
- » Showcase of the Arts event HWDSB, February 2021
- » Hammer Museum: Reimagining the Museum: Community, Collaboration & Radical Inclusion, March 2021
- » Facing History and Ourselves: Racism as Reality in Public Education: The Past Collides with the Present, with Ontario Black History Society president Natasha Henry, April 2021
- » Gathering Divergence Multi-Arts Festival, May 2021
- » Summer Solstice Star Knowledge Seminar, Ingenium, Star knowledge from Africa and Rapanui, June 2021
- » Pathways to Education Forum, June 2021
- » Visitor Studies Association conference, July 2021
- » Museum Next XR Summit, July 2021
- » Six Nations Polytechnic microlearning course: Voices of Haudenosaunee Women, November 2021

Professional Community Involvement

Hamilton-Area Museum Educators (HME)

Teresa Gregorio, Coordinator

Canadian Art Gallery Educator (CAGE)

Nicole Knibb, Member at Large

Teresa Gregorio, Social Media & Blog

University Art Gallery Academic Engagement Group (Queen’s University Agnes Etherington Art Centre initiative)

Carlton University Art Gallery interview re: COVID era museum education (summer 2021)

NEW Digital Program

Creative Process: Well-being through art with the McMaster Museum of Art (launched Sept 2021)

Annual Programming

- » Hamilton Winterfest

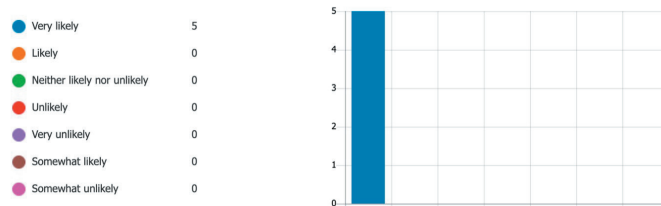
Appendix Six: Education Programs

- » Alumni Day
- » Hamilton Arts Week
- » McMaster Welcome Week
- » Culture Days
- » Take Our Kids to Work Day
- » March Break Camps
- » Summer Camps
- » Slow Art Day
- » MMA participated in the Okanagan Charter¹ and McMaster-wide Accessibility Report

Online Program Feedback

1. How likely are you to recommend this program to a colleague?

[More Details](#)



2. What was the best thing your students got from this program?

5 Responses

ID ↑	Name	Responses
1	anonymous	A new way to think about looking at artwork. A chance to share their ideas about art with their peers and inspiration to start their own art activity.
2	anonymous	The ability to think critically about indigenous art and make strong connections to music.
3	anonymous	Engaging in learning with an expert and being challenged to think outside the box.
4	anonymous	Everything.
		Almost felt like we were out of the classroom for this experience.

3. What could be changed about the program to better suit your needs?

5 Responses

ID ↑	Name	Responses
1	anonymous	Nothing, I loved it!
2	anonymous	The ability to see the Art in person - but under the current pandemic conditions it just isn't possible.
3	anonymous	Of course, it would be better if the program were in person.
4	anonymous	More historical information.
5	anonymous	Possibly share some installation shots and final exhibition shots to aid in the description of the process of curating and installing an exhibition.

4. Anything else you'd like to add?

5 Responses

ID ↑	Name	Responses
1	anonymous	Teresa was absolutely great! She shared the information in a way that engaged the class and they loved her. Many of my students are looking forward to completing their own art and sharing it with Teresa. I'd gladly have her come back any day.
2	anonymous	The program exceeded my expectations! My students very much enjoyed the experience.
3	anonymous	Thank you for providing this wonderful opportunity to our students!
4	anonymous	Nope.
5	anonymous	Overall, an excellent experience. Both the gr. 11 and the gr. 12 students appreciated the experience and are now really hoping to be able to travel and physically attend a gallery/museum sometime soon. thank you... karen

Appendix Six: Education Programs

TOUR ATTENDANCE, SEPTEMBER 2020 - AUGUST 2021		
September 2020		
Date	Organization	Visitors
September 1	McMaster Engineering Welcome Week Committee Online Orientation Event	20
September 2	McMaster Engineering Welcome Week Committee Online Orientation Event	25
September 3	Sketching Thursdays ONLINE	15
September 9	McMaster Department of Family Medicine Health Sciences Education Graduate Program Art of Seeing	30
September 10	Sketching Thursdays ONLINE	15
September 17	Drawing Conclusions 12 (DC12)	25
September 17	Sketching Thursdays ONLINE	15
September 22	McMaster Nursing Research Grad Class	5
September 24	Drawing Conclusions 12 (DC12)	25
September 24	Sketching Thursdays ONLINE	15
Total Monthly Visitors		190
October 2020		
Date	Organization	Visitors
October 1	Drawing Conclusions 12 (DC12)	25
October 1	Sketching Thursdays ONLINE	15
October 8	Drawing Conclusions 12 (DC12)	25
October 8	Sketching Thursdays ONLINE	13
October 21	Art of Seeing Residents' Program	15
October 22	Hess Street School Program	22
October 22	Hess Street School Program	22
October 22	Drawing Conclusions 12 (DC12)	25
October 22	Sketching Thursdays ONLINE	13
October 26	Highview School (HWDSB)	26

Appendix Six: Education Programs

October 26	Highview School (HWDSB)	26
October 28	Art of Seeing Residents' Program	15
October 29	Drawing Conclusions 12 (DC12)	25
October 29	Sketching Thursdays ONLINE	13
Total Monthly Visitors		280
November 2020		
Date	Organization	Visitors
November 4	McMaster Take Our Kids to Work Day	7
November 4	Art of Seeing Residents' Program	15
November 5	Sketching Thursdays ONLINE	11
November 11	Art of Seeing Residents' Program	15
November 12	Drawing Conclusions 12 (DC12)	25
November 12	Sketching Thursdays ONLINE	10
November 13	Viscount Montgomery grade 6 Identity and Art	25
November 19	McMaster CCE Learning for 55+ ONLINE	6
November 19	Drawing Conclusions 12 (DC12)	25
November 19	Sketching Thursdays ONLINE	10
November 23	Dundas Central; Land Program lesson one	22
November 23	HWDSB remote classroom (home school Dundas Central)	25
November 23	McMaster Midwifery Art of Seeing	50
November 13	Hess Street gr 6/7	22
November 24	Dundas Central; Land Program lesson two	22
November 26	Dundas Central; Land Program lesson three	22
November 26	McMaster CCE Learning for 55+ ONLINE	6
November 26	Drawing Conclusions 12 (DC12)	25

Appendix Six: Education Programs

November 26	Sketching Thursdays ONLINE	10
Total Monthly Visitors		353
December 2020		
Date	Organization	Visitors
December 1	McMaster School of Medicine 1st Year Professional Competencies Course	10
December 3	McMaster CCE Learning for 55+ ONLINE	6
December 3	Drawing Conclusions 12 (DC12)	25
December 3	Sketching Thursdays ONLINE	8
December 9	Westdale ICE pitch	25
December 9	2SLGBTQ+ Grad Students event	15
December 10	Drawing Conclusions 12 (DC12)	25
December 10	Sketching Thursdays ONLINE	8
December 11	Identity and Art program; Hess street grade 5/6	20
December 15	NEW Math program; Hess Street gr 5/6	20
Total Monthly Visitors		162
January 2021		
Date	Organization	Visitors
Jan 7	Sketching Thursdays	
Jan 12	HWDSB SHSM; Indigenous Art and Connection to Land	20
Jan 13	HWDSB SHSM; Indigenous Art and Connection to Land	20
Jan 14	Sketching Thursdays	
Jan 21	Sketching Thursdays	5
Jan 28	Sketching Thursdays	5
Total Monthly Visitors		50

Appendix Six: Education Programs

February 2021		
Date	Organization	Visitors
February 1	Winterfest	20
February 4	Sketching Thursdays	
February 11	Sketching Thursdays	
February 16	HWDSB SHSM Map Making	25
February 17	Art of Seeing CE Strat Leaders Program	25
February 22	Gender x Art x Expression Collab with SVPRO	3
February 23	HWDSB SHSM Map Making; Geography teachers INTERDISCIPLINARY STUDIES IDC4U1	70
February 23	GECD SB SHSM: Indigenous Art and Connection to Land	30
February 25	Sketching Thursdays	5
Total Monthly Visitors		178
March 2021		
Date	Organization	Visitors
March 1	Gender x Art x Expression Collab with SVPRO	3
March 2	GECD SB SHSM: Indigenous Art and Connection to Land	30
March 4	Sketching Thursdays	5
March 5	Archway Arts Coffee House	50
March 8	Gender x Art x Expression Collab with SVPRO	3
March 9	Arts Matters	5
March 11	Sketching Thursdays	5
March 11	McMaster Health Leaders Academy Shift Program Design+Futures workshop	47
March 12	GECD SB SHSM: Indigenous Art and Connection to Land	20
March 12	GECD SB SHSM: Indigenous Art and Connection to Land	25

Appendix Six: Education Programs

March 15	Gender x Art x Expression Collab with SVPRO	3
March 18	Sketching Thursdays	
March 25	Sketching Thursdays	3
March 26	Hess Street School HWDSB gr 5/6	25
Total Monthly Visitors		224
April 2021		
Date	Organization	Visitors
Apr 1	Sketching Thursdays	3
Apr 8	Sketching Thursdays: NOTE: from this point forward to Dec 2021, Sketching Thursday is entirely asynchronous on Avenue to Learn	3
April 10	Slow Art Day	10
April 13	Les Petites Pommes	25
April 14	Les Petites Pommes	25
April 15	"Rejuvenated" program with Alumni	150
Total Monthly Visitors		216
May 2021		
Date	Organization	Visitors
May 6	Sketching Thursdays	3
May 8	Art of Seeing for the Emerging Health Leaders Program, McMaster Health Leaders Academy	37
May 13	Sketching Thursdays	3
May 18	HWDSB SHSM art class Map Making	22
May 19	HWDSB SHSM Indigenous Art and Connection to Land	15
May 20	Sketching Thursdays	
May 25	HWDSB Dundas Central grade 6	24
May 25	HWDSB SHSM art class Map Making	22

Appendix Six: Education Programs

May 25	McMaster INSPIRE 3EL3: Carribbean Diaspora	9
May 26	Hess Street gr 5/6	23
May 27	Hillcrest gr 7/8 Math and Transformations	25
May 27	Sketching Thursdays	3
May 28	HWDSB Westdale, gr 11	24
May 31	HWDSB Westdale, gr 11	24
Total Monthly Visitors		234
June 2021		
Date	Organization	Visitors
June 3	McMaster Communication Studies and Multimedia	40
June 3	Sketching Thursdays	3
June 9	Hamilton Arts Week	5
June 9	Drawing Conclusions	15
June 16	Drawing Conclusions	15
June 23	Drawing Conclusions	15
June 30	Drawing Conclusions	15
Total Monthly Visitors		108
July 2021		
Date	Organization	Visitors
July 7	McMaster Alumni tour of remix	85
Total Monthly Visitors		85
August 2021		
Date	Organization	Visitors
Aug 3	Les Petites Pommes	35
Aug 10	Les Petites Pommes	33



Appendix Six: Education Programs

Aug 21	Art of Seeing workshop for McMaster health Leaders Academy Emerging Health Leaders Program	27
Aug 24	Les Petites Pommes	35
Aug 31	Les Petites Pommes	35
Total Monthly Visitors		165

Appendix Seven: Communications Report

Communications Summary

- » M(M)A's website/digital engagement remained strong throughout the year, despite the physical museum being closed for the noted period
- » In response to the virtual environment, there was an effort to increase and broaden our social media presence. This resulted in:
 - » 35% increase in followers on Instagram
 - » 10% increase in views on our YouTube channel
- » In terms of media, there were a range of publications throughout the year, the most significant being a comprehensive and thoughtful 20-page print spread of the remix exhibition in Pitch Magazine, a Black arts & culture publication
- » The MMA also formed relationships with new media including collage focused publication Kolaj magazine and Indigenous publication Muskrat magazine
- » A new website and digital brand identity were launched in spring 2021 – more accurately representing the museum's commitment to digital innovation, open dialogue and collaboration. The new brand has been very well received both by industry peers and in the arts & the design industries, receiving positive reviews by respected design publications including Applied Arts Magazine, The Brand Identity, and esntial design

Awards

- » Hamilton Spectator Readers' Choice Awards
 - » Best Art Gallery (Platinum)
 - » Best Museum (Shortlist - Top 10)
- » Also of note: stylo starr, curator of *the cut, the tear & the remix: contemporary collage and Black futures* and participant in the BIPOC Curatorial Mentorship program at the MMA won a Creator Award from the Hamilton Arts Awards in June 2021

Website

- » museum.mcmaster.ca
 - » New website launched in April 2021
 - » Reviewed in: The Brand Identity, Applied Arts Magazine, esntial design
 - » 37 707 page views by 13 000 + users
 - » 29 514 unique page views
 - » Important to note that our engagement on our homepage compared to last year increased by over 7%

Page	Pageviews	% Pageviews
/		
Sep 1, 2020 - Aug 31, 2021	10,204	27.06%
Sep 2, 2019 - Aug 31, 2020	9,471	23.96%
% Change	7.71%	12.93%

Appendix Seven: Communications Report

- » A decrease in pageviews is notable on the current and upcoming exhibitions page, which can be attributed to 1) exhibitions now appearing on the homepage – ie users do not need to click through several pages to find important exhibition information and 2) we had fewer exhibitions in the noted time period due to the physical museum being closed
- » emuseum.mcmaster.ca
 - » 17 890 page views
 - » 15 794 unique users

Email/Newsletter

- » 1771 subscribers (287 new)
 - » Bi-monthly e-newsletter engagement remains strong - open rate averages above 30%
 - » New look for e-newsletter was introduced in spring 2021 and received positive response

Social Media

Summary

- » Objective: Enhance the MMA's public presence, engagement and relationship with: the McMaster community, the arts community (local, national, international), and the general public
- » Frequency: Social media feeds are updated regularly: at least 3x week on Instagram, with daily posts on Instagram stories, 3x week on Facebook, and 2-5x week on Twitter
- » Content: Exhibitions, education, collection, industry/community
- » Demographics: Predominantly female audience across all platforms (over 70%), 25-45 years of age

YouTube

- » 16 025 views (increase of 10%)
- » 76 new subscribers – 391 total
- » 30 new videos published (including SUMMA artist talks)

Other

- » Walking Tour of McMaster Campus Sculpture
- » 413 views
- » Noted: significant decrease in # of people on campus

Instagram

- » 3 040 followers (increase of 35%)

Twitter

- » 3 376 followers

Facebook

- » 2 685 followers

Geocache

- » Nearly 100 Art Adventure Geocoins were launched in 2011. Each coin is named for an artist in McMaster's collection and tasked with a mission: to travel to the birthplace of the artist (or the equivalent distance) and then return home to McMaster
- » 7 Geocoins are still circulating in 2020/2021
- » Approximately 50 logged visits over this period (580 logged visits in lifetime)

Media

Print & digital articles about McMaster exhibitions, programs, and activities appeared in: AGO Insider, Akimbo, Applied Arts Magazine, Beyond James, CFMU 99.3, Education News Canada, Hamilton Spectator, Incite Magazine, Kolaj Magazine, McMaster Daily News, Muskrat Magazine, PITCH magazine, The Silhouette, Tourism Hamilton, Urbanicity Hamilton

Appendix Eight: Media Summary

IN THE NEWS - McMaster Museum of Art

Prevec, Rose Anne. "BFA Students present their art in virtual graduation exhibition" *DailyNews* (online). September 10, 2020. <https://dailynews.mcmaster.ca/articles/bfa-students-present-their-art-in-virtual-graduation-exhibition/>

"Prefix ICA Introduces the Prefix Prize" *Akimbo* (online – PE mention). September 23, 2020. <https://akimbo.ca/listings/prefix-ica-introduces-the-prefix-prize/>

Park, Subin. "Navigating through the virtual world Unguarded" *The Silhouette* (online). September 24, 2020. <https://www.thesil.ca/navigating-through-the-virtual-world-unguarded>

"Museum launches curatorial mentorship program for BIPOC leadership" *DailyNews* (online). October 7, 2020. <https://dailynews.mcmaster.ca/articles/museum-launches-curatorial-mentorship-program-for-bipoc-leadership/>

Kras, Michael. "A new large-scale piece of public art is now up on James North" *Urbanicity* (online – Supercrawl). October 30, 2020. <https://urbanicity.com/hamilton/city/2020/10/a-new-large-scale-piece-of-public-art-is-now-up-on-james-north/>

"A guide to Hamilton street art" *Tourism Hamilton* (online – Supercrawl). November 20, 2020. <https://tourismhamilton.com/street-art-guide>

"the cut, the tear & the remix: contemporary collage & Black futures" *Pitch Magazine* (Print). Issue 3, Pages 39-80. April 2021.

"the cut, the tear & the remix: contemporary collage & Black futures" *Incite Magazine* (e-newsletter). April 16, 2021.

"McMaster Museum of Art by Underline Studio" *esntial design* (online). April 2020. <https://esntial.design/feed/mc-master-museum-of-art-by-underline-studio>

Moody, Elliot. "Underline's brand identity for McMaster Museum of Art aims to disrupt museological convention" *The Brand Identity* (online). April 26, 2021. <https://thebrandidentity.com/project/underline-studios-identity-mcmaster-museum-art-aims-disrupt-museological-convention>

Laux, Sara. "How to be good guests on stolen land" *DailyNews* (online – mention). May 11, 2021. <https://dailynews.mcmaster.ca/articles/how-to-be-good-guests-on-stolen-land/>

Mahoney, Jeff. "Hamilton Arts Council spearheading online hub for arts..." *Hamilton Spectator* (print + online). May 18, 2021. <https://www.thespec.com/entertainment/local/2021/05/18/hamilton-arts-council-225000-grants.html>

"the cut, the tear & the remix: contemporary collage & Black futures" *Kolaj Magazine* (online). May 20, 2021. <http://kolajmagazine.com/content/content/collage-exhibitions/the-cut-the-tear-the-remix/>

Turning the Table: Fidel Pena" *Applied Arts Magazine* (online). June 18, 2021. <https://www.appliedartsmag.com/blog/turning-the-table-fidel-pe-a-a17858/>

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"In conversation with stylo starr" *Pitch Magazine* (online). June 12, 2021. <https://www.pitchmag.ca/stories/stylo>

"the cut, the tear & the remix at McMaster Museum of Art & Nia Centre for the Arts, online" *Akimbo* (online). June 17, 2021. <https://akimbo.ca/akimblog/the-cut-the-tear-the-remix-at-the-mcmaster-museum-of-art-nia-centre-for-the-arts-online/>

"Critics' Picks: 4 events to stream in July" *Beyond James Blog* (online). June 28, 2021. <https://beyondjames.com/july21picks/>

"A Light Bulb Moment at the McMaster Museum of Art" *Slow Art Day* (online). July 4, 2021. <https://www.slowartday.com/a-light-bulb-moment-at-mcmaster-museum-of-art/>

"Food is Political" *AGO Insider* (online). July 28, 2021. <https://ago.ca/agoinsider/food-political>

"McMaster Museum of Art Awarded Major Grant" *Education News Canada*, August 4, 2021. <https://educationnewscanada.com/article/education/level/university/1/911445/mcmaster-museum-of-art-awarded-major-grant.html>

"Things to do this week in Ancaster, Dundas, Hamilton Mountain and Stoney Creek" *WhatsOn/Hamilton News* – Distributed to Toronto. com/The Hamilton Spectator and more (online). August 25, 2021. <https://www.toronto.com/whatson-story/10459230-things-to-do-this-week-in-ancaster-dundas-hamilton-mountain-and-stoney-creek/>

"enawendewin/relationships" *Muskrat Magazine* (online - events). August 26, 2021. <http://muskratmagazine.com/events/enawendewin-relationships/>

