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[00:00:00] [Image]　　Public Online Roundtable
　　　　　　　　　　Accessing Art in the Virtual World
　　　　　　　　　　A Conversation about Access, Equity, and Diversity in 2020
　　　　　　　　　　October 15, 2020
　　　　　　　　　　9AM PDT / 12 PM EDT / 6 PM CEST
　　　　　　　　　　#virtualartaccess

[00:00:05] [Image]　　Moderator
　　　　　　　　　　Corrinne Chong, Art Historian, Curator, Educator

　　　　　　　　　　Panellists
　　　　　　　　　　Kanika Gupta, Visual Artist, Graphic Storyteller
　　　　　　　　　　Adrienne Huard, Editor-at-Large Canadian Art, Curator, Doctoral Student
　　　　　　　　　　University of Manitoba
　　　　　　　　　　Key Jo Lee, Assistant Director of Academic Affairs, The Cleveland Museum of Art
　　　　　　　　　　Sequoia Miller, Chief Curator, Gardiner Museum of Ceramic Art
　　　　　　　　　　Isabel Pedersen, Associate Professor of Communication Studies, UOIT; Director,
　　　　　　　　　　Decimal Lab; Canada Research Chair in Digital Life, Media and Culture
　　　　　　　　　　Emily Watlington, Critic, Curator, Assistant Editor Art in America

　　　　　　　　　　Organizers
　　　　　　　　　　Samantha Chang, University of Toronto
　　　　　　　　　　Brittany Myburgh, University of Toronto
　　　　　　　　　　Lauryn Smith, Case Western Reserve University / Cleveland Museum of Art

[00:00:10] Brittany:　　OK, I'll start this out by saying thank you very much everyone for joining us
　　　　　　　　　　today for [Zoom: This meeting is being recorded.] for "Accessing Art in the
　　　　　　　　　　Virtual World: A Conversation about Access, Equity, and Diversity in 2020." And
　　　　　　　　　　as we are all here today to discuss these questions of space and access, we
　　　　　　　　　　really wish to acknowledge the spaces and places in which and the land on
　　　　　　　　　　which we all live and work. The host of UAAC this year, Simon Fraser University,
　　　　　　　　　　occupies the unceded traditional lands of the Coast Salish peoples, including the
　　　　　　　　　　Squamish Tsleil-Wautut, and Musqueam Nations. And beyond that location, we
　　　　　　　　　　now all gather here from across the land that is, was, and will be the traditional
　　　　　　　　　　ancestral lands of millions of Indigenous peoples. And we also gather together
　　　　　　　　　　in this virtual space, a networked cyberspace, in which Indigenous peoples
　　　　　　　　　　continue to powerfully assert presence and resilience in what we might call a
　　　　　　　　　　virtual territory. We're thankful for the ways in which this event might enable us
　　　　　　　　　　to further reflect on the responsibility that we all have to each other when

working within and across both physical and virtual spaces, lands, places. I'll turn over to Lauryn now.

[00:01:34] Lauryn: Before beginning we would like to thank our sponsors for today's panel, which you can see on Brittany and I, our fancy Zoom backgrounds made by Samantha, and that is the Department of Art History at the University of Toronto and The School of Cities also at the University of Toronto. This event would not be possible without their generous support, and we're also incredibly grateful to the Universities Art Association of Canada for making this roundtable panel available to the public.

During the roundtable discussion, we would ask that you would please mute your mic. We invite questions from the audience via the chat panel. Please message Brittany, Sam, or myself if you identify any additional accommodations needed to fully participate in the event, or if you require live support. To Tweet about the roundtable and the conference, please use the hashtag #virtualartaccess and #uaac2020.

So now it is my pleasure to introduce our fabulous panel moderator, Dr. Corrinne Chong. Dr. Chong is an art historian, curator, and an educator. She recently completed her tenure as the Marvin Gelber Curatorial Fellow in Prints and Drawings at the Art Gallery of Ontario and continues to be a teacher with the Peel District School Board. So, without further ado, I'm going to turn it over to you, Corrinne. You're muted, Corrinne.

[00:02:59] Corrinne: Are we good now? Alright. A big welcome to all our attendees on the other side of the screen and a big thank you to all our panellists for taking the time to come out here to share their unique perspectives and insights on a very serious topic today. And that is the seismic shift towards the digital in our consumption and experience of arts in the age of COVID-19. But before moving along I'll just like to introduce our panellists ever so briefly, so I do encourage everyone to read their full bios on the website [https://accessingartroundtable.wordpress.com/about/], just for the interest of saving some time.

On our roster, we have Kanika Gupta, who is a visual artist and graphic storyteller and she has collaborated with cultural institutions and museums all around the world and Canada to really challenge physical and even invisible barriers within those spaces. We have Adrienne Huard, who is an Indigenous Editor-at-Large at Canadian Art, and not only that, she's also a Ph.D. student at the University of Manitoba and a board member of the Aboriginal Curatorial Collective. Next, we have Key Jo Lee, who is the Assistant Director of Academic

Affairs at the Cleveland Museum of Art. She's also had experience at a University Gallery in Yale, so it will be interesting to hear about the contrast in terms of resources that both types of museums provide. We have Sequoia Miller from the Gardiner Museum of Ceramic Art, and I was really delighted to hear that you worked as a potter for a decade before working in curatorial. Next, we have Isabel Pedersen, who is Associate Professor of Communication Studies at Ontario Tech University. She is also the Director at the Decimal Lab and she is the Canada Research Chair in Digital Life, Media and Culture. Last but not least, we have Emily Watlington, critic curator, Assistant Editor at Art in America. And I think that her research on disability politics, which come in, will be really useful to hear about when we tackle our first question.

So, without further ado, question number one, and some context. In the past few months, in the face of the COVID-19 pandemic, museums, the cultural sector has shown us it's remarkable resilience, resourcefulness, creativity, and above all, this extraordinary speed of adaptation as it shifts towards the digital arena. So as debilitating as this global crisis is on so many levels, museums and institutions, and theaters, which have relied so long on trading those in-person connections, are now scrambling to innovate new means of engaging audiences remotely. And as a result, we are now seeing an unprecedented level of access to curated content via online exhibitions, collections, educational programming towards one-to-one, like artist talks. Just to give you a few concrete examples in our digital world. I can think of the Metropolitan Museum of Art's 360° virtual tours. There are 3D object explorations. The Royal Opera House streamed live performances or even Art Basel's viewing rooms, to name a few examples. And on social media. Social media really came alive with a number of campaigns from between "Art in Quarantine" to museum versus museum.

All this is wonderful in terms of this broad range of experiences that are now much more accessible to members of the general public, but the fact is that the democratizing possibilities of the digital and digital initiatives and virtual offerings do leave behind a digital chasm, or divide. And what I mean by that is regional museums, like smaller museums, may not have the dedicated resources, the manpower, the infrastructure, and the funding to develop online contents and to establish a web presence that's comparable to its big city counterparts. This is further compounded by the fact that museums in remote areas or in countries that are less developed may not have access to reliable internet, which drives our digital world. On the receiving end of this concept, we also need to think about visitors at home on the other side of the screen. Not everyone can afford reliable high-speed internet either. And then there's also digital literacy and computer literacy, which varies drastically across the generations. What we're ultimately seeing is cultural participation that's actually

fragmented along geographic and demographic lines. How do we ensure that regional museums, local museums, are not left in the dark and that some audience members are not left behind? In other words, how do we tackle the exclusionary consequences that come with this paradigm shift towards the digital cultural world and our experience of it?

And I think I would like to ask Isabel Pedersen to begin with this question, given your work specifically with this domain, the ethics of digitalization and so on.

[00:09:28] Isabel: OK, I'll just switch to share screen so that everyone can see my presentation. Just give me a moment. OK. Good afternoon, everyone, and thank you so much to the organizers for inviting me. Thank you to my fellow panellists. I'm very excited to hear your comments today, and thank you to Dr. Chong for moderating. I'm just trying to... there we go.

[Screen Share Starts] Over several book projects I've grappled with the idea of speculative futures. I continue to explore the idea that bodies are constantly negotiating demands made by technology and technologists. There are both humanizing and dehumanizing amid these futures that are proposed for us. And this is just a screen showing some of the books I've worked on: Ready to Wear, Embodied Computing, and Writing Futures, which I hope to complete for next year. To explore speculative futures, I use several methodologies, including the creation of media arts projects to interrogate themes. I also use social science and humanities research, and I use digital humanities, archiving, and the curation of artifacts that I hope to talk to you about today over the course of our panel.

I also teach AI ethics to Computer Science graduate students, and we are constantly discussing the idea of a creative AI. For example, how humans are collaborating with non-human agents as artists or writers. But we also address difficult political issues such as use of facial recognition software in the public service that has caused significant harms. I'm interested in how embodied technologies manifest themselves on, in, and around a human body, and they have been classified into neutral groupings: mobile, wearable, implantable, and increasingly, Internet of Things (IoT). Bionics and robotics, and AI that blends the body and ambient environments, funneling data flows to and from us. Societal narratives point to dystopian futures, in which humans might lose control over decisions and actions, only to be overwhelmed by AI. But indeed, we face this now with decision-making systems causing algorithmic bias leading to significant racial and gender discrimination, for example. Cultural participation and engagement with digital heritage, cultural heritage, is also bound to the same discriminatory algorithmic practices imposed by this wider economic framework

further contributing to a digital divide. And I think we're starting to realize that with COVID-19, COVID-19 has disproportionately impacted racialized, Indigenous, and marginalized communities, deepening inequalities that were already the experience by people, which I think will be a theme we discussed today.

One of the key questions then is how do we tackle the consequences of this paradigm shift to virtual spaces? And that's a big question that we can reflect on and I think will be a work in progress for a long time. In my writing, my media projects and teaching, I'm trying to use ethically-aligned design practices to inform my work. I draw on this definition of fairness and on description from an AI ethics principles document authored by the Berkman Klein Center for Internet Studies, but I think it applies to design work and inclusion for cultural participation.

And just to move to another thing that I'm bringing into my own research in my design work. Following Jordan Harrod, I think we need better citizen engagement and Dr. Chong mentioned this with the notion of computer literacy and AI literacy to help people be aware of systems that are biased, leading to harmful or discriminatory consequences, such as ageism, ableism, racism, and anti-blackness across the board. And for me I think this is something that is vital to cultural participation in a digital environment. Thank you, I'll close there and let everyone else speak. [Screen Share Ends]

[00:14:27] Corrinne: I would like to invite Kanika Gupta to tackle this question next, and perhaps you can share some of your experiences as an artist, because with this plethora of art activities that we're seeing online, the question is whether or not these activities are executable at home? Are they actually accessible?

[00:14:56] Kanika: Yeah, thanks, Corrinne. I think this question can be answered in two ways. Just to open it up, when you talk about the exclusionary consequences of this automatic pivot to online, I think a basic assumption has been made that everyone is able to engage with content online, be it content that's produced by cultural institutions or do-it-yourself art making activities. And again, that assumption is being made that art is seen in a singular dimension. So as an exhibiting artist, my practice is very strongly rooted in creating multimodal sensory-based work. Because I work off the assumption that there are multiple ways in which we not only create, but in which audiences engage with work through our senses, through the tactile, conceptually as well.

When everything is reduced to a screen, in many ways that whole experience gets flattened and by design, it's incredibly inclusionary. [Screen Share Starts]

Brittany has on the screen here some pictures of some of my work. Let me see. Not sure if I'm able to click through any of these on my end.

[00:16:32] Brittany: You can let me let me know and I can click on one and it will enlarge for you.

[00:16:37] Kanika: Yeah, when we look at cultural institutions and I'll reference works that I have exhibited in traditional museum and gallery spaces, this idea of touch is a huge part of my practice. You'll see here works that have been created intentionally to make them accessible and to make the experience more relatable to audiences who like to experience works differently. As well ceramics, I had a show at the Clay and Glass Gallery, and I do exhibit ceramic works, and a big part of that is to allow people to touch the works. Typically, that's a faux pas because it's such a fragile material you work with. What happens if it gets damaged? There are so many factors outside of your control. And what I've learned over the years is that how the artwork will involve and that it's not something that's precious that needs to be held up to a mantle. But in order to make art accessible, it's something that audience members need to feel that they can experience in ways that are authentic and meaningful to them.

Now, bringing this to recent times, so Ontario Culture Days reached out to me very early on during the pandemic, when schools had closed, as a cultural resident to create some type of community-engaged art activity to run for their festival, which is currently going on now. And with director cinematographer Amit Kehar, we created a series called "Food to Palette." And this series was actually inspired by the pandemic and the biggest source of inspiration from this was the lack of availability of art supplies. Right the moment schools were closed, you talk to any art store and all of the basic supplies have just completely flown off the shelves. It was very challenging for people to purchase stuff, let alone the economics or the physicality of being able to physically leave your home to access supplies. Online orders were completely backordered. And the pandemic has encouraged all of us to be very resourceful. And so what "Food to Palette" was is a series where we used everyday foods found in our pantries or stuff that you would get from the grocery store, and from those using those food scraps, so the peels or extracting the colours that allow you to still eat and consume the food in a no-waste manner, but then from that take pigments. At home it's an experience that's accessible to everyone and just to have fun and get creative to make your own paints.

And I think the pandemic has encouraged a lot of us that work in community-engaged arts and arts education to encourage audiences to be more creative. Rather the instinct is let me go to the store and let me buy something, when that's not, maybe that's a privilege or that's a luxury that's not available to

everyone. How can we use the resources and the tools that we have at our disposal? And that's really at its core, what access is and how can we encourage people to work from that place? And so I think the pandemics brought a lot of greatness in the sense that it's encouraged a lot of people to do use their resources in their home to get creative, but then it's important for the institutions, for the educators, for those creating this content to make that relatable to the audiences. And recognizing that everyone may most likely has a different entry point, and that needs to be considered first and foremost, when programs are designed. I can't speak to other programs, but that's something when we talk about equity and access is so important. [Screen Share Ends]

[00:20:53] Corrinne: Thank you. Sequoia, your perspectives on the matter.

[00:21:01] Sequoia: Yes, sure, thank you Dr. Chong. I'm happy to be here. Thanks also to Brittany, Lauryn, and Samantha for organizing the panel. It's a treat to be able to participate in the conversation. And Kanika, it's great to hear to hear about your work and more about your practice because I work at a museum which is filled with ceramics that people aren't allowed to touch by and large. On one level we're at the other end of the spectrum, but on another level we're kind of working towards each other.

The hands-on is, to me, still a really critical element of my work, personally and in our work at the museum, and how that translates both into the digital realm and how that digital realm connects with the hands-on realm, I think has been pretty key to how we as a museum have been thinking and working.

For folks who don't know, the Gardiner Museum is a small museum focused on ceramics with both historical and contemporary collections and we're right in downtown Toronto. We don't have the challenges of being in a remote location, but we are a small institution and we have a small staff. And a lot of our sort of shift to digital work has also been a great way to sort of open up new move streams of work and new capacities, and for folks to be working in different ways. And that's been interesting on the inside part of it. Because we're a small museum and because we're focused on ceramics, we really centered the object and the experience of clay. Clay is amazing in a ton of ways, and one way is that almost all humans have had some experience with clay. And it's often really intimate, like I think we all just saw Dr. Chong pick up her mug and take a sip of coffee and that's like we touch clay with our bodies, ceramic really, with our bodies almost every day, many of us. And making that sort of direct physical personal intimate interaction with the medium, sort of translate to the experience of the museum, is really at the center of our mission and our work. And so that translates into a lot of different projects in different approaches,

and it includes a lot of studio work that happens at the museum, as well as a lot of community work.

In the shift to digital, I would say one thing that we have done is to really hang on to the physical actually, is to prioritize the material itself. The museum reopened in July. When we did, we started something called "Clay on the Plaza," which is a hands-on making activity. It's now getting a little colder, so we've moved that inside. But we're continuing that so that on the weekends there are ways that folks who come into the museum can have that direct physical experience.

I think we are speaking more broadly about these questions of access and equity, and I'd like to speak to a project that we have been working on for a few years. It typically happens every summer at the Gardiner, and that's called "Community Arts Space." And in our "Community Arts Space" projects, which have been running for about five years, we work with a series of partners, who are community-based organizations and artists, to develop a series of workshops with community groups and then to present the work in the museum. We were gearing up for this as COVID-19 hit and what we found is that instead of having the two phases of the workshop and the presentation, we needed to have three phases and we had a digital phase, and this is where we really learned about some of these questions around access actually.

One of the things, so we took a few approaches. I think the most important overall approach was shifting to meeting folks where they were at actually. These community organizations were less centered on their members having an art experience at the beginning of the pandemic. It was really about survival, on the one hand, safety and connection, and we needed to be useful as an organization, which meant to shift our way of thinking about what this "Community Arts Space" was, and it was really in response to what the community needed at that time, the folks that we were working with. And the conversations were much more about getting by really than about kind of making things. Second is that we then added a whole sort of digital layer of communication, but a lot of folks didn't have access to the digital realm, and so what did we do then? It varied organization to organization and person to person, and I think slowing down and understanding again where people are just like has been huge and what they need.

With one of our partners, we started to work offline. We set up sort of like clusters within the groups for folks to work together, who could have ways of communicating with each other and felt comfortable with each other. As I say at the beginning, in particular, food security was one of the really primary

concerns, and so we started actually embedding our clay and art-making kits into their food delivery programs for this organization. The art making, the project, became hands on again. It wasn't really centered in the digital, but it was centered in the material, and it was linked to food supply actually, into their survival of the participants. We copied web pages. We made PDF. We circulated things like printers and flyers. We kind of printed stuff out and circulated it. That was one way to kind of work within these smaller circuits of communication. Our partners have, we've continued to work with them there. Some folks are a little more able to kind of come out and work in the studios here at the museum some more. We've been able actually to continue all of these projects into the physical form.

But I guess the one then, really the two takeaways that I would say are the kind of responding to folks being able to pivot as an organization and to respond to what they need is at the moment and to keep that physical dimension within the shift to the digital. Thanks.

[00:27:07] Corrinne: Staying true to the intrinsic properties of the medium. Next, I would like to move to Adrienne Huard. Perhaps you can touch, like based on where you are, perhaps you can touch upon the regional discrepancies and the type of online content that can be provided.

[00:27:30] Adrienne: Absolutely. Boozhoo and nindinawemaaganidog. Hi, all my relations. Dibiki-giizis Wabigoon Ikwe indizhnikaaz, mikinaak indodem, Gojijiing indoonjibaa, Winnipeg indaa. My name is Adrienne. I'm from Couchiching First Nation, but born and raised here in Winnipeg. I'm Anishinaabekwe. I'm a curator, Ph.D. student, and editor at Canadian Art. Thank you everyone for having me on this panel.

I guess I wanted to talk about definitely regional experiences because when we think of accessibility for Indigenous and First Nation communities, the access to Wi-Fi is atrocious actually, the infrastructure is absolutely awful, but then also access to web-based devices as well. So. But when we think, I mean like backtracking even further. For many Indigenous people, I think it's a quote by Amy Lonetree is that she says that museums are historically sites of colonial violence for Indigenous people, and so for many of us, even accessibility to the art world in general is a very contentious point for us because they also represent sites of forced removal of our ceremonial objects, of our ancestors, of their bodies. You know things like that. It's also very traumatizing. I think not only physically to be in museums, but also like spiritually and emotionally.

I've also thought about different repatriation programs like there's one at the Royal BC Museum in Victoria, and they allow folks to come visit with these

ceremonial objects because they often have life too, like they breed. These are our ancestors. They are our belongings. Now we don't have that kind of programming because we can't go in and visit. So that's also a barrier for us when as Anishinaabekwe people, relationality is everything. I really like what you were saying, Kanika, about actually being able to touch and to be engaged with physically with these "artworks" but really their belongings. When I think about exclusionary rhetoric or exclusionary notions within Indigenous communities. Of course, we don't have the kind of accessibility to have to get access. We don't. We don't have those web-based devices. We don't have computers. Well, many of us don't. But I also think about many of us are just fighting for survival. Art kind of remains on the, in the background of in terms of importance. One way I think is that we could, it's a deeper issue in terms of education. We could include more programming that revolves around art within our curricula, but the bottom line is that we just need more funding for communities, like that's the baseline.

But then when I also think about accessibility, I think about the youth who are coming out these days, like the Native youth. They're coming with TikTok and memes. And that I feel like needs to be embraced more by the arts community. It's kind of like the Indigenous art world can be very gate-keepy and so I think it's a part of introducing different mediums and what exactly constitutes as art. I'm such a fan of Indigenous TikTok right now. These youths are coming up with such amusing visual artistic content. Anyway, that's sort of what I've been thinking about accessibility.

[00:31:52] Corrinne: I'll take it to Key Jo next.

[00:31:56] Key Jo: Sure, thank you so much, Dr. Chong, as well as all of the organizers. As you mentioned, I am coming from two very well-funded, very elite institutions. Both encyclopedic, both with huge collections, and both which have historically struggled with engaging our BIPOC neighbors. I can speak more to what's happening in Cleveland at this moment than what's happening at Yale. But I will say that what this has done for myself as a scholar and an educator is it's forced a radical shift in my pedagogical practice, which does rely on relationality, which does rely on a one-to-one. Being able to measure your body against the object, being able to access that texture. And I think that in some ways what we've tried to do in our virtual programs, and what I'm just going to do is share the site that has the museum's virtual events.

[Screen Share Starts] Hope you can see that. And we have a couple of my colleagues, Andrew Cappetta and I have developed two different kinds of virtual programs: one called "Desktop Dialogues," which he runs and one called "Close

Looking at a Distance," which is the program that I am the lead for. And I think that what we've when you've been designing these programs, you've designed them in tandem to offer both a kind of, so that audiences can begin to hear in a very transparent way how different people might address the same set of objects. So for instance, I have on this screen are two previous programs, one called "Navigating Gender in Breaking Barriers," in which we had both a contemporary artist Maria Yoon and our curator of Korean Art speaking together about an exhibition that's on view, but Maria's practice, which she had this long-running performance practice called "Maria the Korean Bride," and she got married in 50 states wearing traditional Korean garb, but both of them were able to think about the object of the wedding gown and how their experience as Korean women impacted their understanding of these objects, but their practices have them addressing it in different ways. And then in "Close Looking at a Distance," what we end up focusing on is we try to get as close as possible again. We have an embarrassment of riches, so there is a whole production team and we had zoomable images in our database, and so we draw as closely as possible to the objects and we correspond with our audience. We go from detail to detail as they see it, so that they can witness in real-time how we might all be viewing the same image, but come at it from completely different positions. I don't know that this has helped with our broadening our audiences. We are still working at that because there are still the strictures.

Some of the similarities between New Haven and Cleveland are they're incredibly stratified by race and income. For instance, in Cleveland, the average income for a white family of four is somewhere in the vicinity of $45,000. Not rich, not so. But the average income for black family of four is $23,000, and so we're asking for the same sort of investment in the art from both constituencies without necessarily always thinking about the barriers that are that are caused by these different income levels. I'll stop sharing this because. [Screen Share Ends]

While in my role, I focused more on sort of student activities and so I'm dealing with both those stratifications or accessibility to Wi-Fi and computing assistance, but it's also screen fatigue. So how do we engage students who are also dealing with all these matters of survival, but also have to now spend all of their time on the screen? And then my colleagues are working on things to make a blend between the analog and the digital. I think like what Sequoia was saying, there are art kits that go out to family so that they can follow along, but they are provided for free. The means to do so. There's a lot of trying to balance the two, but we are having to ask existential questions about our own practice. And we talk about that pretty freely. Like I talk about the discomfort, and I think that's part of what reaches to some other audiences saying, "Oh no, we

understand that this is weird, and you can't see everything. And we are struggling and we want to hear from you."

Also, I think that, and this will be my last point, that we are also shifting the pattern of communication, whereas we are trying to listen to those folks, rather than sitting in rooms with each other based on our expertise coming up with ideas. We are asking: "So we we're doing this, does this feel good? Is this something that we should do?" I think that there's lots of nodes of working going on, but I think that the biggest part is this radical shift in pedagogical stance of a museum. Because we are open to the public, but we have a 500-person limit per day. We had zero tours, zero talks, zero on-site events, full stop, likely through March.

[00:37:44] Corrinne: Right, thank you for your considered response. Next I'd like to move to Emily and perhaps you can touch on the piece concerning, well, first of all, with online accessibility, we've eliminated a lot of the financial, as well as like physical barriers, so in this age of the art museum, is it much more accessible to those with disabilities?

[00:38:15] Emily: Thank you so much for that question. The answer, as with everyone, is yes and no. People who can't leave the house often now have greater access to museums, but often so many events don't have closed captions. As you know with so many other aspects of access, there's an assumption that online is accessible, but there's still a lot of work to be done.

I thought I would give some practical pointers since I know we're all running digital events now and I'm so happy that this panel has live captioning. One thing that's maybe helpful and is also a little bit hard to do, is if you're speaking on the panel and you want to turn on the captions, you can kind of see if the captioner can keep up with you and things like this. And also, another common practice within the disability community is visual description. In this case, describing what's on the screen when you're speaking. I can't speak to where everyone's boxes are on their screen, but I'm speaking. I'm a white woman. I have short brown hair and a striped shirt on, and I'm in a green room. Often people identify their race or gender or ethnicity or skin tone depending on what they are comfortable with. And another thing that can be super helpful when it is possible is having events that are asynchronous, and there are of course pros and cons to this. But I think it's been thought of a lot as either a live event or a recording that's online in perpetuity. But I've seen some interesting middle grounds where maybe it's available for 48 hours and maybe there's a live Q&A, but you can watch the lecture whenever you want. That's helpful not just for disabled people, but also if you have kids or if you need to press pause, or if you

have another Zoom meeting at the same time, and things like this. And so in general, like with the visual descriptions, the closed captions, and the asynchronous time is, something that sums all those up is that if there are many ways to access a thing, more people can access it because there's never going to be a one-size fits all solution that works for everyone, and one way to get around that is to say if you have any access requests, let me know in advance because there is always stuff you can't anticipate. If anyone wants to put any access requests in the chat, please feel free to do so. I'm just going to paste a link to a super thorough digital-events guide from NYU [https://www.nyu.edu/life/information-technology/help-and-service-status/accessibility/how-to-guides.html], if you want to get to the very detailed practical tips. Yeah, thank you.

[00:41:19] Corrinne: Thank you. I guess it's time to move on to our next question. Let me close my text chat box over here. Our next question that concerns the collision between the outbreak of the pandemic, the Black Lives Matter movement, and here in Canada, the RCMP killings of Indigenous peoples. These events, which held tremendous real-time relevance to audiences had an enormous impact on the social mission of museums, especially those in North/South America. And suddenly, cultural institutions are seizing this opportunity this moment, to identify and address the specific needs of less "traditional" audiences and hence more diverse audiences in order to create digital content that was relatable and relevant to these communities, but was also reflective of the social and political climate. An example of this digital content that I can think of is of course all the solidarity statements that we've seen on Instagram and Twitter. The ubiquity of black squares enhanced revamped programming that tackles the problem of racial violence, and social injustice, and so on.

My question for you is, well, actually before we get to the question. What we've seen is an unprecedented level of civic engagement from museums and really this is a type of adaptation that transcends working with the artifact, the work of art. Can the contents and the intentions or aspirations produced during the turbulence of the lockdown have a legacy on the social responsibility and identity of museums beyond this time? And I like to begin with, or do we have any volunteers who would like to start from our panelists? Oh excellent, Key Jo please.

[00:43:51] Key Jo: I'm going to give this a shot, because I think it must. I mean I think it's very painful and what I think to refer even to the earlier question, the opportunity for place like the CMA is we are bigger, older institutions. Agility is not generally our forte. I think though as painful as the changes have been, we have become a bit more agile because the demand has never been at quite the fever pitch from

both inside and outside. There is a collaboration between forward-thinking staff members who are also members of the communities who might not even come into the building with those folks. That is, it is a cacophony of demands. And I think that it is important and what I've been asking is: "How do we define ourselves as a civic space if we don't think about how we respond to these civic traumas of our communities?"

It isn't that everything can be solved by a work of art. It is are we a space that can convene attitudes and opinions that completely contradict the very basis of sort of perennial conservation as the sole focus of a museum like the CMA? That it becomes that is the perennial preservation of our communities and their relationship with the works of art that we hold in trust that becomes the central focus. And I'm not sure you know how it will, how we'll respond when things eventually open up, or if they will this new version in which we are thinking really multi-modally all the time becomes a part of the sort of marrow. But I think it is. It is an existential question and it comes up in every single facet of what we do, from hiring to what's on view, to how we bring in voices. And also, I think sometimes knowing when the community is doing a better job than we could. So not insisting that it happen in our space, actually having relationship enough with our community to know, OK, well, how can we support this that's going on outside versus trying to bring it into our space.

[00:46:24] Corrinne: I like the analogy, that really organic analogy that you used, like the marrow, like blooming, like all these issues, like within your branding. Because otherwise, it just seems like we're just hopping on a bandwagon versus actually changing intrinsically, internally the institution. Can I have Adrienne share her insights next?

[00:46:52] Adrienne: Yeah, I definitely. I mean, I think we all know that the pandemic has forced us to all slow down, and I think it's, we're also recognizing the effects of settler colonialism, such as capitalism, hetero patriarchy, and white supremacy. Many creatives are taking to social media and that's becoming, it's coming to the forefront of the public eye, and that means also holding these major cultural institutions accountable. And it means restructuring of the core of these institutions as well. And you know, I think we can't go back after 2020. Once we're recognizing all the necessary shifts that we need to make. I mean I guess like these digital works are coming to the forefront as well and it does mean that we are, it's just that because it's so public, we're just forcing them to become accountable and to restructure, to hire more BIPOC staff, to hire more folks. More BIPOC, more gender variant, trans, queer, LGBTQ2+. More folks who are disabled or differently abled. These are all things that are coming to the

forefront and I think it's just because of the slowdown of the pandemic. So yeah, I don't know.

[00:48:25] Corrinne: Emily? Oh, Emily is over there now and I was looking down here.

[00:48:32] Emily: Yeah, I mean to speak from a perspective from the disabled community. I guess one thing I think that this time has shown us is how adaptable we can be. And of course, there are pros and cons. But for so long it was "No, there cannot be remote access. In person is the only way." And meanwhile disabled communities have been practicing alternative ways of getting together for so long. Now those are becoming normalized. And sort of bringing the civic engagement and access questions together, because for disabled communities those are one and the same. Yeah, and I'm hoping that this time will show us how adaptable that we can be.

[00:49:25] Corrinne: OK, Kanika?

[00:49:26] Kanika: Yeah, if I may add to the conversation and also just adding to what Adrienne was saying on the idea of how institutions at their core need to be restructured. From the perspective of an artist who exhibits their work. I've actually historically enjoyed bringing my work to where people tend to gather normally. So be it in a library, in a hospital setting, in public spaces. Because historically, going into a gallery is exclusionary by design and the instances when I've exhibited in museums and galleries, they actually use that as an opportunity to use the physical space to convene a community. And that's something that I think really needs to be taken into consideration when we think of virtual programming and moving forward is: "How can you still, if access and equity is the goal, how can we still maintain that spirit of creating spaces that people feel welcome and that they can be present how they may?"

Like you know, I host art-making workshops in a gallery setting where we follow my artistic practice, but then audience members have the opportunity to recreate artifacts and objects following a process that's meaningful and unique to them. And that's really, that idea of completely changing that dynamic of "I'm not just going to a gallery to look at artworks on the wall and being told what that experience needs to be, but no, I'm the one in the driver seat deciding how I can relate those works now back to my life." And I think that's so, so important.

While there's a huge awareness right now of the need to hire more diverse staff, I think I've had a lot of challenges in the past around representation and misrepresentation. Right now, that hierarchy is so heavily pronounced that

you're just being asked, "OK, what do you want?" But in many ways, artists are still being placed in boxes. Labels are still being put on us, which further marginalizes individuals that come from diverse communities, both at the curatorial level, management, the way exhibitions are organized, and even you look at arts, media, and journalism. If the goal is really to honour this current climate in be recognized the value of the importance of diversity and decolonization, then you need to put the artist at the center of this entire mix. And that's going to take a lot of change at a lot of different levels, but I believe by putting the artist at the center and letting them dictate what that process is going to look like, then we're going to start to see meaningful systemic change happen and ripple through.

[00:52:43] Corrinne: Thank you. And finally, Sequoia, your thoughts on the legacy of recent events on the future of museums and their social identity and mission.

[00:52:57] Sequoia: Sure, absolutely. Maybe I'll start by picking up Kanika's point, which is the idea of the artist at the center. And you mentioned, Corrinne, that I had been a studio potter, practicing studio potter, for a bit over ten years and I think part of the reason why I was hired as Chief Curator here at the Gardiner was actually to put an artist at the center. I do have a Ph.D. in art history, so I was trained in curatorial work and academic work, but there is a different perspective that comes when there are more folks at the table who are invested in the making aspect of the work.

I think also another thought that I'd like to carry forward is Key Jo's idea of the perennial conservation of relationships. I think that's a beautiful phrase, and in a really significant shift in the thinking of preservation and what it means to preserve and how we articulate our priorities to ourselves, for sure. I would agree I think of course with folks that the changes that we're experiencing now, that we can't go back, that these are kind of moving forward. I think that it's really different for every institution though, frankly, in terms of what we do, how we do it, when we do it. What are the possibilities at each institution? And it's for me, it's been fascinating to see at the Gardiner, how we as a community are responding to these shifts, and what new possibilities are opening up. There are some kind of concrete things that we are doing now that really would have been challenging a year ago or maybe even eight months ago. I think the other thing that I'd like to get on the table is the funding structure of museums and arts organizations, and that's like absolutely key, and it's been flagged many times before, of course, but key to the whole structures of how we work and equity and access.

[00:54:56] Corrinne: Thank you. Lastly, Isabel, your thoughts please.

[00:55:02] Isabel: Hi, I've so enjoyed listening to everyone's perspectives on this and different angles of how we could decolonize museums. I thought I would just briefly mention a project we're working on, and it really is a great segue from what Emily has been talking about and disabled subjectivity. If I can share screen quickly I will. I just wanted to tell you about a digital arts archiving project we're working on at Decimal Lab and what we're doing.

[Screen Share Starts] The "Fabric of Digital Life" is an experimental Open Access digital humanities archive that we've been building since 2013. And what we're trying to do, and really, when COVID-19 hit, all of our in-person, our physical projects and classrooms changed, so we basically started to pour all our energy into working on the "Fabric of Digital Life." And one of the things we do is we classify cultural artifacts that represent the inversions of platforms of human computer interaction. But we're trying to concentrate on voices that are not normally heard in sort of more hierarchical or sort of elite types of venues or places. This, for example, right now Fabric holds 4,000 digital artifacts. They range from historic content to entries, including film clips, art pieces, academic articles, and advertising journalism. One of the metadata ontologies we use are to combine different voices together with mainstream media. And we created a customized metadata system to try to put artists or individuals at the forefront of cultural change.

And one thing, so here is an example of one of the voices that we've included in "Fabric of Digital Life." He is an inventor. This musician uses the "SynLimb" that allows him to plug his processes directly into a synthesizer by using bodily signals that normally control the hands. And we have added this to our collection on transhumanism technology and disability, which has a critical lens on how emergent has affected marginalized populations differently than others.

One of the things we've been able to do is build a collection from different from voices of people who are speaking to their own invention. And we've developed a metadata system that helps us to basically make accessible some of the some of these sorts of discussions about how emergence have affected individuals within their own sort of lived experiences. And during COVID-19, you can see on the right-hand side, my Zoom screen is hiding it, but we've tried to build collections around different marginalized groups and equity-seeking groups during COVID-19. We have a COVID-19 collection that talks about individuality and identity and surveillance through some of the artifacts that are emerging in the public sphere. We've also very recently created a race algorithmic bias and artificial intelligence collection that we listen to the voices of people who have the best research or who are speaking from their own identity grouping.

Anyway, and we just, this has become one of the most important projects for Decimal Lab during COVID-19. Given this sort of migration to the virtual spaces to build out and around individuals. How they're experiencing COVID-19, and to make it available to as many people who can log onto it. Anyway, I think that's all I have to say. Let me unshare screen. Sorry, my screen is hidden. [Screen Share Ends]

[00:59:38] Corrinne: Well, I have to say that the breadth and depth of everyone's responses have covered two of the questions that we had previously selected from those who submitted questions. So, hurray! Which leaves us with the opportunity to look at our final question, a live question, and here it is.

I'll share it with you now. Live, so it's on my phone. OK. Is the role of the curator changing in response to the need to share collections and exhibitions digitally, or are additional roles being created and collaboration increasing? Is the notion of curation changing as a result? And then the second part is how might we think of curators and collection managers as digital resources? The application process fellowship system often severely limits access to networks of information that are not or cannot be digitalized. In what ways is the recent turn to digital open up possibilities to increase engagement with curators, scholars, and other arts professionals?

So interrelated questions, but in a nutshell, what is the changing role of the curator in response to our digital lives and culture now? And anyone can jump in at this point.

[01:01:14] Emily: Happy to answer. My sense is that it hasn't changed enough yet. I know a few museums are just continuing with their regular program and just not letting anyone come and see it, rather than rethinking what they're doing. I think this time is still thought of hopefully to be over soon and we can go back to normal. And yeah, that would be great, but also it can be a rich opportunity to rethink what we do. It doesn't have to just be: How do I translate an object to digital? I mean that's important and that should happen, but it can also be: How can I think of the digital spheres, my site, and what medium-specific challenges does this spring up? And sure, you can create a viewing room that looks like a gallery, but it's not a gallery. But there are other advantages to this kind of platform, and so I'd be excited to see people take those up as a formal challenge to curating a little bit more.

[01:02:15] Sequoia: Hi, maybe I'll jump in next. I would agree with Emily around maybe curatorial not quite changing enough, but I think it is changing. and I think it does, everything is changing in every institution. I think one way that it's changing is

that the programming and curatorial are actually getting closer and closer to each other. I know this has been a long-term process, where often in the past, especially at larger museums, sort of educational programs would be sort of over on one side, and curatorial would be on the other side, and they wouldn't talk to each other until the project is almost over. And I think that certainly at the Gardiner and at many places, this work is coming together. It's coming closer and becoming more intermeshed as programs become integral, I mean they've always been integral, but they're integral to the curatorial work in a way when the digital spaces is the primary space, I think the other thought that I would flag brings back a sentiment that Key Jo raised in one of her comments about listening actually, and the notion of a curatorial practice that centered on listening, rather than on selecting maybe. Thanks.

[01:03:18] Corrinne: Just to expand on that. I am seeing that curators are increasingly becoming the face of their institutions, because now more than ever we see them engage in conversations with artists from the community. Like you said, collaborating with the programming department, the interpretive-planning department, and it's really wonderful to see those boundaries between departments become more malleable and fluid. And there's much less separation. The gate-keeping days are over, so to speak, and I think it's a wonderful thing. Anyone else like to chime in on this curatorial question? Adrienne.

[01:04:06] Adrienne: I feel like certainly there is always work to be done, but I feel like the role of the curator is always been changing for Indigenous artists and creatives because. I mean, we as an Indigenous people have always been adaptable and technology is always also been on the forefront as well. But when you tie in, like for us, yet most important is also kinship, it's community, it's relationality. So collaborative efforts are becoming more and more important between, say, curator, between artists, between institution. I guess I feel like I'm sort of seeing that shift happens even well before the pandemic, and even more so now, because those relationships are the most important, I think.

[01:05:03] Corrinne: Key Jo, Kanika, Isabel? Your two cents.

[01:05:11] Key Jo: It's interesting because I think that yes, there are curators who are willing to completely open their practice, collaborate, think of new ways, but there is still that pressure between how we define expertise. So there continues to, I think, be pressures, especially maybe between museum educators and curators, about what expertise looks and sounds like.

Even in questioning who we invite to speak with curators can sometimes be a point of contention if they can't read something by that person, or they don't

think that that person is particularly eloquent can become tense. I think that there are. I think that while I am so excited by a curatorial practice that I'm seeing opening up that, as Sequoia said, centers on listening and allows there to be a variety of expertise, but I also think there is a protective quality. I mean, I think we witness the same thing in the academy. It is, OK, well also now I have to go and learn this whole new body of scholarship in order to be able to engage new publics. And it's like no, you could talk to us who have read that scholarship and we can give you some advice. And you can call back also expertise. I think that it's both. It's both hands. I think it's both hands.

[01:06:41] Kanika: Yeah, if I may just add to Key Jo's comments as well. To provide you a little bit of context, I came into the art world without any formal training in Fine Arts. It was actually a shift in my career, and so in the early days it was just creating work because that's what made sense to me. And when I felt that this work that needed to be shared, it was going through that circuit of trying to meet with curators, trying to understand what's that process. And what I learned is I essentially had to teach myself a whole new language, both from the funding side and the curatorial side, and even just having access to curators to having those conversations. It's very much trying to break into old school circles. If you are not connected in those networks, how do you break in?

Curation by design is so exclusionary when it's invitation only. It's only if we've heard of your work, we've seen it. What if the work you've created there is no historical precedence? The onus is on the artist to have to explain their process, their methodology. I think it's a huge burden at that artists who come from equity-seeking groups or traditionally underrepresented groups have to face. I think there's a huge opportunity now and I hope curators are listening that that whole process needs to completely change.

[01:08:24] Corrinne: Isabel?

[01:08:27] Isabel: I agree with everyone that's talking about listening to participants and being more engaging, more inclusive listening. One thing that we're grappling with in our lab is constantly revising our metadata and the words that we use so that we're not exclusionary in any of the online artifacts that we put out into the public. We spend a lot of time listening to the words that artists use from BIPOC communities or the Black Lives Matter caused us to revamp our metadata ontology and our keywords system so that we're using the kinds of words that individuals used to identify themselves. And we decided to sort of systematically go through all of our keyword system and make decisions about how we're going to keep it dynamic and inclusive, and that has been a really interesting project for us. That is, first of all, it's about listening. Making sure that we go out

and do the work, rather than trying to impose that on a marginalized community to help us to stay up to date. This has been a practice in trying to engage in movements like Anti-Blackness by doing as much as we can to reach audiences that we want to include.

[01:10:00] Corrinne: While we do have another submitted question and that is, what is your perspective on digital access to the arts as it relates to longer term diversity and inclusion in the physical space of the art museum? Can I begin with Sequoia?

[01:10:25] Sequoia: Sure, but I'll ask you to repeat the question please.

[01:10:29] Corrinne: What is your perspective on the digital access to the arts as it relates to longer term diversity and inclusion in the physical space of the art museum?

[01:10:41] Sequoia: Sure. Sorry, I guess my first thought is to see this as sort of our mission going forward and the question of the longer-term impacts of both the pandemic and the Black Lives Matter protests and all of the anti-racism work that's been happening. I think it's also certainly Canada within the larger context of reconciliation for sure. So how do I see that going forward? I think that that's going to be the work for us actually, for those of us who work in museums, is to understand how to do this. How to do better at having these elements fit together and to have a broader range of folks at the table? I think that all of the, in a way, it's a great final question because it sort of brings together a lot of the threads that we've been discussing over the panel in terms of now we are from today we sort of move into the world or we join like, I'll continue with my work for the museum today and be thinking about how all of these components come together. So how the digital programs that we've initiated in this time will have an impact on our thinking about our curatorial work or work with artists or the way that we grow the collection or our approach to studio, our whole approach to education studio. Work has to change here at the Gardiner because of COVID-19 certainly. I think also this, what we've just been talking about, the idea of collections management not being a neutral endeavour, I think that that will cycle back into the extent to which a curatorial practices, open versus not open, which also cycles into this question of programs and funding and who's participating. I see this being the work looking ahead.

[01:12:33] Corrinne: Key Jo, your thoughts on how diversity and inclusion would manifest in the physical space of the museum, like be it collections, how works are displayed, and so on.

[01:12:50] Key Jo: Well, I think that there's actually a changing of the guard that's happening in real time. A lot of the new hire curators and collections managers are more

attuned to things like archival racism and are also, I think, more invested in understanding how these things get digitized, what it means. You know territorial curatorial files are notoriously private. They are, I mean, I think this is OK for me to say, they are like in a locked room in our building, and I certainly don't have a key. There are all of these permissions that must go into place for access.

But what I think will happen and is already happening is the sort of emerging scholars and curators are mindful of this and our changing the ways that they integrate their, they integrate that work. For instance, we have contemporary artists Laura Owens working with our high school curatorial students, who are by and large black and brown students, and they are co-curating a show that was supposed to open previously, but because of COVID-19, didn't. So, thinking about things like they don't want talks. Our friends are not going to come to a gallery talk. We want to have a party outside. We want to talk about fashion and art and those sorts of things. I think that that is one way, but also there are other conversations that are happening which are opening curatorial avenues for folks like me, who are in museum education, but are interested and have built skills in thinking about display, but how to think about that differently? I think that's maybe sort of getting at the question. But I think a lot of it also remains to be seen, to what Sequoia said as well, it's just I guess that for me I fear the pendulum swings backward in the way that we notice in politics, so we're all pushing and pushing and pushing right toward these new ways of being, but I also, but I think it's also going to take a transformation in the people with money who come to museums and what their expectations are and how we are or are not willing to lose them, quote unquote, if we shift, how if we completely change our methods of display.

[01:15:28] Corrinne: Thank you. Adrienne, how do you envision that long-term diversity and inclusion would manifest in the physical space of the museum?

[01:15:40] Adrienne: In the physical space it's hard to say. I guess coming into a digital era I want to say with galleries and museums, it's like I feel like with programming, especially because we would be looking to people who sit outside the traditional art realm. We'll be able to have access to people who are, who can respond to different artworks or maybe different belongings as well within these museums as well. But I feel like in terms of inclusion within the physical space itself, like I feel like it's already happening. We're just seeing these major shifts now and I think that more people are, it's a higher demand now because we're looking for more representation. I mean, for me personally, I'm starting to see more queer and two-spirit Indigenous arts coming to the forefront. And for me that's very important to me in my community because I feel like historically that's never

been seen. Or at least, there's been a lot of erasure in terms of those histories. Yeah, I don't know. I guess I feel like we're, it's like definitely not perfect now, but I just feel like we're seeing this major shift for sure.

[01:17:02] Corrinne: And Kanika, what do you picture in your mind?

[01:17:06] Kanika: Well, perhaps maybe if I can share aspirationally what I hope will happen. And it's two things. It's fascinating just to see how fast everything has shifted. Institutions have been forced to be very creative. They're responding and reacting in real-time, and my hope is that this mindset will then get translated into the physical space. I had shared at the beginning, I had push back. "Wait a minute. You can't have people touch ceramics. That's a no-no." I was very intentional about creating text very large because there's different ways of reading texts. And again, they're like that doesn't go with our curatorial practices. It's a little off balance. So where before there was pushback and then I had to really negotiate, I'm hoping that that mindset of open mindedness and of trying new things, being experimental, but then even with the works of making them more interactive, more participatory, more multimodal, that won't be met with so much resistance, but rather will be encouraged.

And then moving forward. I feel arts and culture, the role of it is now more important than ever. As a collective population, we've endured a lot of trauma in the past six months. Our worlds have been disrupted in a very unprecedented way. I think the role and responsibility of cultural institutions, in the stewards of arts and culture, is even greater now. Recognizing that you will likely have a larger audience. And that's exciting, that's very, very exciting. But then it's important to create those experiences that really are truly inclusive.

And if I just may end on a note, it's not just about the physical spaces. Everything is interconnected and in one thing that was not touched upon in this conversation is the notion of governance. I know Sequoia mentioned funding, and there's this constant tension that happens between funders. I used to sit on the board of an arts organization, and I know a lot of people that run community-based art spaces and their energy is constantly against the board and the governance that still holds a lot of old school mentalities and we're seeing this in the large institutions, literally imploding in front of our eyes right now. And I think that piece of the puzzle really needs to be taken into consideration moving forward even in the physical spaces. It can't be ignored and it really needs to be considered in a very holistic way.

[01:20:06] Corrinne: Emily?

[01:20:08] Emily: Yeah, I mean one of my big hopes is that bring people back to the space will be great, but also that we'll continue remote access because there are people who rely on this even when there's not a pandemic. We're all seeing how vulnerable we are, how important health and safety are, and for some people this is an everyday thing. Things like captions and visual descriptions are getting a little more attention now, but those are important for live events too. I'm hoping that, as my friend Aimi Hamraie puts it, as we're all creating content, we're all responsible for the accessibility of that content. And not just online but in, quote unquote, real life too. I'm hoping that those habits will carry over.

[01:20:57] Corrinne: Thank you, and Isabel?

[01:21:00] Isabel: Yeah, just to add to, I think everything that people have already said, but I know I liked hearing people talk about governance and changing practices. I know that ten years ago, it was very hard to partner with a large museum or a large art gallery. And many of us who are in digital arts used to just simply try to engage alone. Try to fulfill projects as individuals or individual researchers or practitioners, rather than necessarily partnering for digital projects, and we're very glad we've been able to partner with the Canada Science and Technology Museum. And I think what I'm seeing is a much more desire to partner and collaborate with digital arts organizations that are smaller, less funded with larger organizations, national museums and galleries, and so that, I think, is very promising. And with COVID-19, I think even more so. I'm hoping that that will continue and evolve, and again, bringing in marginalized voices in those new entanglements of projects will be a good thing.

[01:22:19] Corrinne: On a related note and just very briefly, does anyone want to make a comment on the artworks that occupy these physical spaces. What does COVID-19 mean, what is the Black Lives Matter movement mean for collections and acquisitions in the following years? Anyone? This is a call for questions and answers.

[01:22:43] Brittany: I think to jump off that question, I think I posted in the chat, but I had one about how the way that we're defining art may or may not play into that question that you just asked. Are museums going to be more willing to classify digital art, media, TikTok, as art and creative expression? I was thinking when you ask this question about responses on social media not being physical artifacts, does that mean that they're not art? I was just wondering if anyone had thoughts on that?

[01:23:19] Isabel: I can add that most of our collections are born digital artifacts. We have digitized a few physical collections, for example at the Science and Tech Museum that are historic artifacts, but we've been trying to collect born digital artifacts for the past decade, and some of them are classified as art. And I think

that does help to democratize the field. And I'm not sure if that's what you're asking, Brittany, but I'll contribute that.

[01:23:54] Sequoia: Maybe I'll jump in here too and I'm speaking to Corrinne's question about what we can anticipate seeing in the galleries. And I can say, I can give an example at the Gardiner. We recently were able to accession into the collection a gift of a large group of daily-use cooking pots from East Africa, from Kenya, that were collected in the 1960s. These are, they're ceramic, they're kind of like the village utilitarian ceramics, in sort of longstanding traditional modes. And objects like this, I think might have been a little bit trickier to bring into the collection in the past. By trickier I mean kind of convincing collections committees, and board folks that they belonged in the museum. And I was, I felt really fortunate that I was really keen on these objects coming into the collection. It's actually a collection of about 100 pieces, and we're splitting it with the ROM. Half us and half the Royal Ontario Museum across the street. And I think that this is a little bit indicative of a shift in ways of thinking about collection objects and to the collections management question, we're also classifying these as modern and contemporary ceramics. They're in our modern and contemporary collection, which is, they're atypical for objects in that collection, which tends more toward the sculptural, toward the more sort of standalone, conceptually-oriented work. Because I think that there is this larger way of concede, this is the potter background in me coming through, there is this larger way of conceiving of what modern and contemporary ceramics can be, and it actually is traditional African Village ceramics from the 60s.

[01:25:30] Corrinne: Anyone else as we approach, or do we pass our, as we approach the 1:30 mark? Any final comments from anyone? Well, on that note, I like to thank all of our panellists for sharing their expertise and experience with everyone. And I felt tremendously honoured to learn from everyone on the panel, and I really hope that this discussion would spark further dialogue about this very relevant and urgent topic and its implications as we plunge headlong into this new era of the digital. I would also like to thank the Universities Art Association of Canada, the Department of Art, History at the University of Toronto, and finally the School of Cities at the University of Toronto for sponsoring this event. Thank you, everyone. Yay!

[01:26:41] Key Jo: Thank you so much.

[01:26:42] Corrinne: Take care. Right on time. Bye, stay safe!

[01:26:47] [Image] Public Online Roundtable
Accessing Art in the Virtual World

A Conversation about Access, Equity, and Diversity in 2020
October 15, 2020
9AM PDT / 12 PM EDT / 6 PM CEST
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