

MOCA Toronto

# Strategic Plan 2021-2026



The Museum of Contemporary Art Toronto respectfully acknowledges that the Museum is located on the traditional land of the Mississaugas of the Credit First Nation, a place on which the Anishinaabe, the Chippewa, the Haudenosaunee, and the Wendat peoples have creatively expressed themselves since time immemorial.

Through our work and relations between people, cultures, geographies, outlooks, approaches, and natural forces, we recognize the importance of always reflecting on the continuing impacts of colonization. We acknowledge that legacies of colonialism are embedded within the institutional systems we work within today. It is more important than ever to question, deconstruct, and reimagine these structures and systems by putting equity, diversity, inclusion, justice, and Indigenous Truth and Reconciliation at their core.

As a cultural producer, we acutely acknowledge that Indigenous peoples have been uprooted, forced to adopt new languages and beliefs, and forbidden to perform their rituals and art in their homeland. We acknowledge that Indigenous peoples and land allies have long defended and nurtured our natural resources, co-habitants, and climate. We recognize their role and knowledge in forging a more sustainable future and the urgent need to heal and protect the land and the biodiversity it nourishes.

Today, many diverse First Nations, Inuit, and Métis people continue to thrive on this land. Tkaronto/Toronto, identified in the Museum's official name, refers to a place where truths continue to unfold through art, activism, and ceremony. We honour these histories and our collective responsibility to protect and nurture the land and recognize Indigenous voices throughout the Museum's programming.

# Table of Contents

|   |           |
|---|-----------|
| <b>Introduction</b>   | <b>1</b>  |
| <b>Vision &amp; Mission</b>   | <b>2</b>  |
| <b>Values</b>   | <b>3</b>  |
| <b>Strategic Priorities</b>   | <b>4</b>  |
| <b>Next Steps</b>   | <b>10</b> |
| <b>Appendix 1: Strategic Planning Process</b>                               | <b>12</b> |
| Who Engaged   | 13        |
| Equity in the Strategic Planning Process                                    | 15        |
| <b>Key Findings</b>   | <b>16</b> |
| SWOC Summary  | 17        |
| What will make MOCA most significant,<br>unique, sustaining and successful? | 18        |
| Changes and Trends Impacting MOCA   | 18        |
| Who should MOCA serve / Who is MOCA's "community"                           | 19        |
| <b>Appendix 2: Emphasizing Equity over Diversity</b>                        | <b>21</b> |

Cover Image:  
*Intervening a Sudden Beginning*. I/O Movement  
performance in the work of Carlos Bunga,  
February 5, 2020. Photo by Gabriel Li.



# Introduction



This is an exciting time for the Museum of Contemporary Art Toronto (MOCA). MOCA has undergone significant changes, internally and externally, that require a review of its strategic directions. This strategic plan outlines MOCA's new vision, mission, values, and strategic directions for the next five years and beyond.

MOCA is a twenty-year-old institution that has experienced numerous iterations over the years. However, two main aspects have remained constant:

- The institution has served as an important gathering space in Toronto and Canada for artists to experiment, celebrate complexity, and offer thought-provoking responses to the current cultural moment
- MOCA has and is constantly evolving and expanding with our times

Established in the late 1990s, MOCA has evolved with the transformation of Toronto. We continue to establish new roots in different neighbourhoods, building connections with our local arts communities. As Toronto has grown into a hyper-global city, we are excited for the opportunity to expand our role, to make connections not only locally but globally, and to continue to provide a space that amplifies Canadian voices while showcasing and rooting international artists and collaborators in the context of the Greater Toronto Area.

Ghazaleh Avarzamani, *Mashrabiya*, 2021. Painted steel Courtesy Galerie Nicolas Robert, Montreal and Toronto. Part of ArtworxTO: Toronto's Year of Public Art 2021 – 2022. Photo by Toni Hafkenscheid (installation view MOCA Toronto).



# Vision & Mission



As the world is changing, so is the role of museums. From COVID-19 to the wake-up calls around social injustice and racism to the climate crisis and digital transformation, museums are being called to respond to these changes with action. We continue to adapt and develop new partnerships and programming, establishing interdisciplinary collaborations because we know we cannot address the current cultural moment alone. We are also looking internally at transforming our staff, processes, and practices to be more equitable and inclusive.

## **With this in mind we have updated our vision:**

The Museum of Contemporary Art Toronto is at the heart of the art ecosystem. MOCA will be ambitiously inclusive, interdisciplinary, and internationally renowned through our work with artists. A place for everyone to explore that provokes ideas and discussion and challenges the current cultural moment.

## **We intend to achieve this vision through our mission:**

Artists, relationships, and experimentation are at the centre of everything we do. MOCA Toronto presents rotating exhibitions and programmes that prioritize twenty-first-century artistic production, primarily through commissioning new work. We foster active dialogue, participation and celebrate complexity; in order to serve as an inclusive cultural hub in this hyper-diverse city and world.

Visitors view, Sarah Sze, *Images in Debris*.  
Winter members preview, February 2020.  
Photo by Gabriel Li.

# Values

Our values guide our work:

## 1. Equity, inclusion, and access

We are committed to ensuring MOCA is a safe, inclusive, and accessible space for all, especially for equity-deserving communities who face systemic discrimination and oppression such as racism, ableism, homophobia, and transphobia. We will apply equity, accessibility, and anti-racist lenses in all our work and commit to Indigenous Truth and Reconciliation.<sup>1</sup>

## 2. Artist-centered, interdisciplinary, and process-oriented

We commit to working closely with artists to support their art-making processes, root them locally, and engage with them in research and collaborative practices.

## 3. Critical conversations and transformative work at our core

We believe in fostering critical discourse about and active participation in the issues and themes of our time. This includes instilling and continually reinforcing an institution-wide “best practices and innovation” philosophy based on myriad forms of excellence.

## 4. Reciprocal and relationship-based

MOCA believes in building reciprocal, caring, and generous relationships with everyone we work with internally and externally.

## 5. Locally rooted and globally connected

We believe the local and global are inextricably linked. By deepening both local and international relationships, we create increased opportunities for new forms of dialogue, artistic exchange, and collaboration. When we speak to the local, we must always acknowledge the traditional lands we are on and the destructive impacts of colonialism. We must work closely with Indigenous artists, partners, and communities to tell the true story of the land and our history.

## 6. Courage and Responsibility

MOCA is adaptable and agile while also being fiscally and organizationally responsible and sustainable. We embrace experimentation and change and intentionally take risks while ensuring the institutional structure is stable, open, and transparent.

1. To see MOCA's definition of equity, see Appendix 1. For more details on what this looks like at MOCA, see Strategic Priority 1.



# Strategic Priorities

The strategic priorities in this document outline our plan for achieving the vision and mission:

## 1. Equity, Inclusion, and Accessibility



### **Embed equitable, inclusive, accessible, and anti-racist practices into all facets of MOCA's work**

#### **Description**

To achieve our vision as an ambitiously inclusive institution, we must take a decisive leadership role and proactively address inequities within all aspects of MOCA's work, internally and externally. MOCA must be responsible for counteracting racism and other forms of discrimination within the institution by implementing equitable and anti-racist frameworks, policies, and practices across the organization.

It is important to note that while equity is highlighted at the forefront as a strategic priority, each strategic priority should also be considered through an equity lens.

#### **Goals**

- 1.1 Commit to Indigenous Truth and Reconciliation in the organizational structure, programmes, and exhibitions.
- 1.2 Integrate an anti-oppressive and anti-racist lens as part of an internal transformation to build a shared understanding of equitable practices and acknowledge and address white-centred culture.

Visitors participation in Colour Feels with Laura Dawe. February 2020.  
Photo by Gabriel Li.

- 1.3 Prioritize equity and ensure exhibitions, programming, and artists are reflective of Toronto's diversity.
- 1.4 Establish MOCA as an inclusive and accessible space for diverse audiences, artists, staff, and other stakeholders.

## 2. Exhibitions and Programmes



**Present a range of exceptional, accessible, and interdisciplinary exhibitions and programmes that focus on artistic freedom and interactive learning and are rooted locally yet entail international engagement**

### Description

Exhibitions and Programmes are at the core of our work at MOCA. We endeavour to continuously assess the quality, diversity, and prominence of our programmes to ensure that they are relevant to the audiences and communities we serve. We pursue the latest developments in international contemporary art practices while being sensitive to Toronto's creative and cultural complexities. We value artistic freedom and production, our relationships with artists, and accessibility, ensuring that every programme includes various tools that facilitate and deepen our interactions with art.

### Goals

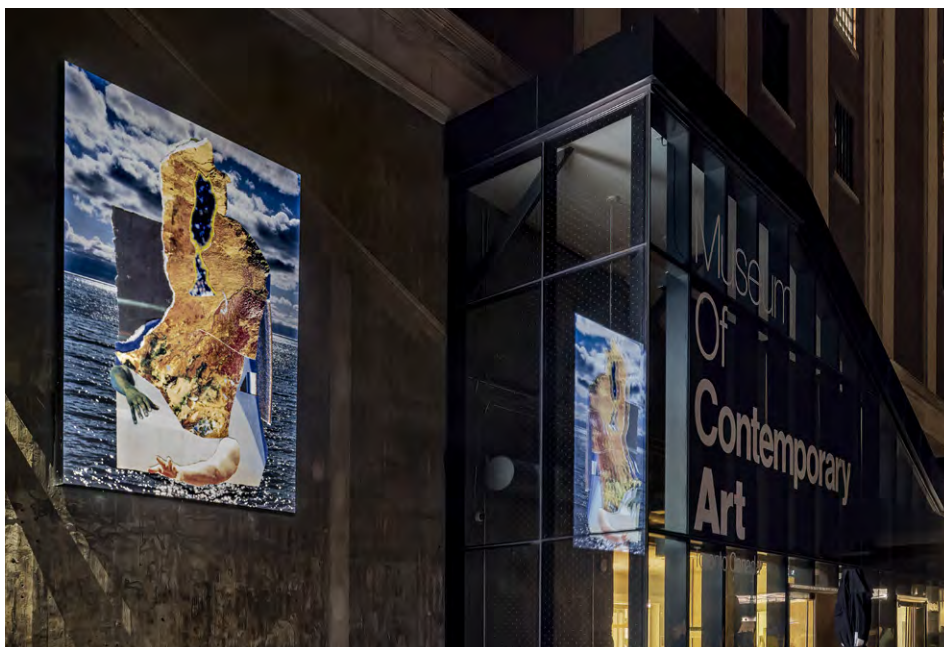
- 2.1 Strive for excellence from diverse perspectives in our exhibitions and programmes by continuing critical discourse, expanding exhibition types, and prioritizing new commissions.

Pamela Phatsimo Sunstrum, *Dynasty*, 2021  
Pencil, acrylic and oil on wood, linen and canvas  
Courtesy the artist and Goodman Gallery  
Johannesburg, Cape Town and London.  
Photo by Toni Hafkenscheid (installation view  
MOCA Toronto).



- 2.2 Foster an artist-centred approach to exhibitions and programmes that sets MOCA apart by putting relationships and people at the Museum's core.
- 2.3 Expand accessible and engaging public programming and learning opportunities on-site and online.
- 2.4 Enhance virtual curatorial programming opportunities.
- 2.5 Develop the Institute of Interdisciplinarity as a research-led programme grounded in art-making that explores the critical issues of our time.

### 3. MOCA's Story



**Significantly expand effective and consistent marketing and communications and serve as a platform for many artists, partners, and community voices to share MOCA's story, grow MOCA's audiences, and deepen our relationships**

#### **Description**

Our audiences will grow and become increasingly diverse as we inspire curiosity by expanding our programmes and the rigorous promotion of MOCA's vision, mission, exhibitions, and public programmes. This will require consistent, clear, and sustained marketing and communications prioritizing the GTA community and initiating national and global activations to expand the awareness of MOCA. We know that MOCA is nothing without our artists, partners, and audiences. We want to serve as a place for others to share their stories and create a reciprocal ecology and constellation of perspectives.

Aaron Jones, *Conscious Energy on the Sea*, 2021. Collage, light box. Courtesy the artist and Zalucky Contemporary, Toronto. Photo by Toni Hafkenscheid (installation view MOCA Toronto).

## Goals

- 3.1 Better share MOCA's story, including the updated vision and mission, through marketing and communications
- 3.2 Continue to develop robust digital tools, including our website, social media accounts, and digital database, to reach and target a range of audiences
- 3.3 Prioritize audience development opportunities targeting broad local audience engagement and establish a tourism outreach plan.
- 3.4 Elevate our artist, audience, and partner stories and perspectives through communications, cross-promotion, and expanded partnership networks in the neighbourhood, city-wide, and globally.

## 4. MOCA's Culture



**Continue to build a robust, resilient, and reputable culture through investment in staff, Board of Directors, visitor experience, space needs, and processes**

### Description

To ensure MOCA is an equitable, inclusive, and resilient organization that is financially sustainable, it is essential to continue building and deepening a strong and transparent culture for staff and Board; ensure a people-centred visitor experience; determine necessary space needs; ensure systemic and financial processes and planning are in place. This will also help instill a strong reputation for the Museum and ensure it is a place where people want to work, visit, participate, and invest.

Movement Workshop with Pia Bouman and Annie Feiler. February 2020.  
Photo by Gabriel Li.



## Goals

- 4.1 Continue to build a strong and admirable staff culture.
- 4.2 Maximize opportunities for the Board of Directors to most effectively fulfill their roles as ambassadors of the Museum through strategic fundraising and advocacy
- 4.3 Continue to excel at people-centred visitor experience.
- 4.4 Strategically evaluate MOCA's future facility requirements..
- 4.5 Enhance financial and evaluation processes for long-term exhibition and overall museum planning.

## 5. A Sustainable Financial Future



**Deepen and grow fundraising and revenue capacity to ensure a sustainable and stable future**

### Description

Fund development is a key enabling priority. It is critical to the success of the vision and execution of the previous four strategic priorities (an ambitious and equitable programme, storytelling, and organizational capacity). This includes expanding MOCA's circle of support by building our stewardship programme, forging new relationships, developing a multi-year fundraising plan, exponentially increasing membership, and creating earned-revenue opportunities.

## Goals

- 5.1 Build a comprehensive multi-year fundraising plan for individuals, corporations, foundations, and major fundraising events to expand MOCA's circle of support.

Visitors view, Megan Rooney, *HUSH SKY MURMUR HOLE*. Winter members preview, February 2020. Photo by Gabriel Li.

- 5.2 Significantly expand prospect pools by leveraging connections and relationships with key constituencies—Board, current donors, members, and sponsors.
- 5.3 Continue to expand our support relationships with local, provincial, and federal governments.
- 5.4 Achieve and maintain a high level of membership. .
- 5.5 Create a retail option and other earned-revenue opportunities.

This plan, developed in collaboration with MOCA staff and with input from the Board, partners, artists, and the broader public, will help propel MOCA into the future.



# Next Steps



Mika Rottenberg, *Spaghetti Blockchain*, 2019.  
Installation view at MOCA Toronto, 2020–2021.  
Courtesy the artist and Hauser & Wirth.  
Photo by Tom Arban Photography Inc.

## Factors to Consider

---

As is true of most arts organizations in North America, operating the Museum is a perpetual balancing act between achieving its long-term programmatic “vision and navigating financial realities. MOCA’s ambition is to deliver the “highest level of service possible to a broad and continually growing set of audiences. The 2021–2026 Strategic Plan includes many important initiatives and exciting new directions for MOCA as we begin implementing the plan.

## Measuring Impact

---

### 1) Budget and Metric Development

MOCA will develop metrics for the specific goals and actions that align for that year on an annual basis. For consistency and reporting purposes, this will be aligned with MOCA’s development of the yearly budget.

### 2) Annual Reporting

This plan recommends intervals at which it can be evaluated and reassessed:

- Quarterly meetings between Senior Leadership and PROCESS to review progress within Year 1
- Bi-annual departmental staff discussions to review progress
- Annual reporting on the progress of goals and actions should take place to ensure alignment with the annual budget
- Review plan with the Board annually to assess the continued relevance of the framework based on activities to date and next steps

## Timeline of the Plan

---

### Year 1: September 2021–August 2022

Short-term or quick win. Actions within Year 1 are often the most practical, feasible, and high-priority.

### 2–3 Years

Medium-term

### 4–5 years

Long-term or if/when opportunities arise

### Ongoing

Activities that already exist and are continuing.



# Appendix 1:

## Strategic Planning Process

MOCA's strategic planning process has been collaborative, equitable, and transparent to ensure the final plan created is inclusive, impactful, and implementable.

### Guiding Questions for the Strategic Plan

Throughout the strategic planning process, we were guided by the following questions:

**What do you hope the strategic planning process can achieve?**

**What does success look like?**

**What makes MOCA sustainable, impactful, and significant during the next five years?**

**What are MOCA's significant challenges and threats (pre/post-COVID)?**

**Who are MOCA's users (current/future), and how do we plan with and for them?**

The strategic planning process was conducted in three (3) phases outlined below.

#### Phase 1

##### Discovery (SWOC)

December 2020 – February 2021

- Kick off meeting
- Desk research
- Indigenous cultural competency workshop
- Staff and board member interviews
- Stakeholder and public engagement
- Research memo
- Exec Committee Presentation

#### Phase 2

##### Visioning & Action Planning

March 2021 – April 2021

- Benchmarking research
- Visioning workshop(s)
- Interviews and meetings
- Additional workshops with community groups/equity seeking groups

#### Phase 3

##### Strategic Plan Development

May – June 2021

- Writing of Strategic Plan (draft and final)
- Staff and board to review directions
- Meetings with Senior Leadership to confirm direction

## Who Engaged

---

### **Phase 1—Discovery**

Strength, Weaknesses, Opportunities, and Challenges Analysis

#### **Interviews with thirteen Board members**

Through one-on-one interviews, Board members were asked to define MOCA, provide perspectives on MOCA's community, share what's working well and what needs improvements, and envision MOCA's future.

#### **Workshops with sixteen staff members**

PROCESS led a staff workshop to understand staff members' perceptions and experiences of MOCA.

#### **Senior Leadership**

Discussions In addition to these engagements, PROCESS met with Senior Leadership weekly and conducted one-on-one interviews to understand their perspectives and learn about their conversations with stakeholders (based on previous one-on-one stakeholder interviews).

#### **Stakeholder Survey completed by 129 people**

The Stakeholder Survey was disbursed to partners, artists, members, supporters, and interested visitors. Respondents were asked about their experiences and perceptions of MOCA.

#### **Public Survey completed by 815 people**

This survey targeted visitors and non-visitors and prompted respondents to explain why (or why not) they visit and love MOCA. Respondents were also asked to share what they would like from an art institution like MOCA during a pandemic and what they would want MOCA to be in the future. The MOCA Public Survey leveraged Skip Logic and Conditional Branching models to provide a specific questionnaire based on respondents' visitation/ use frequency. Findings are categorized as follows:

- **Active MOCA visitors** (463 respondents):  
Respondents who visit MOCA all the time, frequently, or sometimes
- **Infrequent MOCA visitors** (162 respondents):  
Respondents who visit MOCA infrequently (every couple of years)
- **MOCA non-visitors** (190 respondents):  
Respondents who have not visited in years or have never visited

## **Phase 2—Visioning and Action Planning**

### **Staff Workshop 2**

At the start of Phase 2, PROCESS led a second staff-wide workshop to review the background research, refine the SWOC, discuss MOCA's vision, and understand priorities moving forward.

### **Board Visioning Workshop**

PROCESS also led a visioning and action-planning workshop with the Board to share our research; review the proposed vision, mission, and values; and identify strategic priorities.

### **Artist and Art Organization Focus Groups and Interviews**

We conducted additional interviews and focus groups with artists and organizations. This included discussions with artists from the Greater Toronto Art 2021 exhibition, past artists who have participated in MOCA's exhibitions, and artist collectives and organizations MOCA has worked with or wants to work with, including the Indigenous Curatorial Collective and Tangled Arts.

The specific objectives were to:

1. Learn about experiences and perceptions of MOCA from various historically underrepresented artists and art organizations
2. Maintain and build relationships with these artists and groups
3. Share the Strategic Plan process to date and directions to elicit feedback, specifically regarding the draft vision, mission, values, and opportunities for equitable representation and collaboration.



## Equity in the Strategic Planning Process

---

At the outset of the process, MOCA and the PROCESS team prioritized how equity, inclusion, accessibility, and justice could be incorporated both within the planning process and the final plan to ensure these values are integrated throughout MOCA's work. The following steps were taken:

### Indigenous Historical Training

To commence the strategic planning process, PROCESS team member Trina Moyan Bell led a cultural-competency training to share a history that, through colonialism, has been made invisible. It included a high-level review of Indigenous contemporary artists. This session was intended to help MOCA staff and Board better understand Indigenous histories and current experiences to help create future opportunities to reflect Indigenous art and culture in the museum and beyond.

**“My people will sleep for one hundred years, but when they awake, it will be the artists who give them their spirit back.”**

~ Louis Riel, 1885

### MOCA Equity, Diversity, Inclusion and Justice Workshop

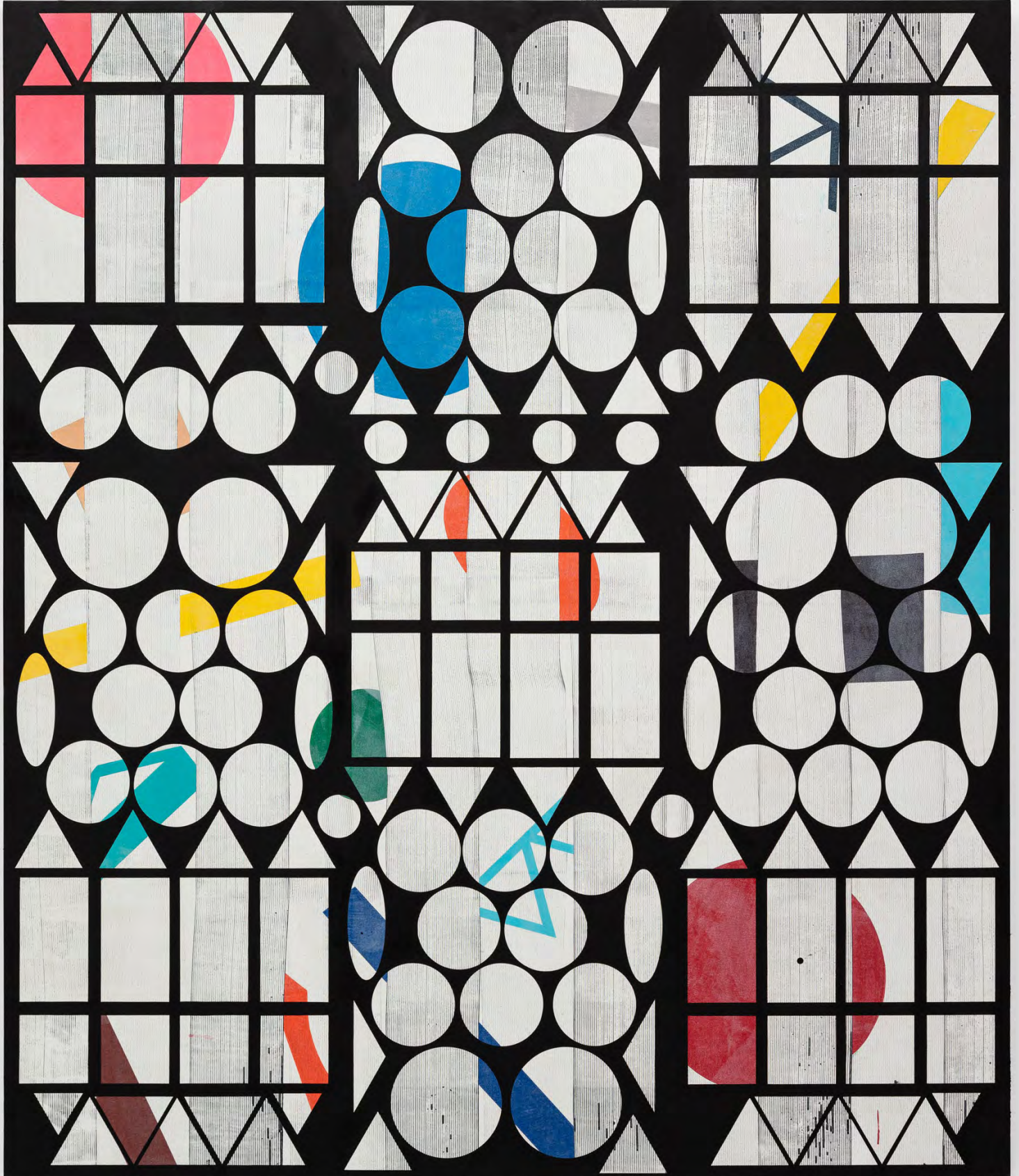
PROCESS team members Trina Moyan Bell, Shannon Holness, and Sara Udow led a workshop to build a shared language and review how specific actions and priorities can be incorporated into MOCA's organizational structure and work.

### Disaggregating Data

The PROCESS team prioritizes collecting demographic data in our engagements. It is important to understand *what* people are saying about MOCA and *how* they experience the Museum. It is also essential to understand *this* feedback is from and who is missing from the MOCA community. We collected demographic data in our surveys. Ongoing collection of demographic data to understand diverse experiences and perspectives is essential.

The demographic breakdown from the stakeholder and public surveys indicates that most respondents were predominantly white, upper-class, and female. It is important to acknowledge the potential implicit and explicit biases in this analysis and the need to more meaningfully engage with and seek advice/ input from people with diverse backgrounds, identities, and abilities and better incorporate diverse representation on the MOCA team.

# Key Findings





## Key Findings

Based on the engagement and research conducted throughout the process, the following key findings have been identified:

## SWOC Summary

MOCA has different strengths, weaknesses, opportunities, and challenges depending on who you ask. The following includes an overview of key messages we heard throughout the engagement process:

### Strengths

- Artist-focused Museum—strong relationships with artists
- Strong capacity for thought-provoking, cutting-edge, welcoming, and interdisciplinary programming (focusing on the now and the issues of our time)
- A nontraditional, nimble, and adaptable organization with dedicated staff
- A clear ambition to integrate more equity
- An interesting and “cool” location

### Weaknesses

- Perceptions of instability
- Lacks identity, vision, and brand
- Inconsistent communications and marketing
- Exhibitions and programmes are seen as inconsistent, too conceptual to some, with not enough art to see and a desire for greater diversity
- Lack of public programming (educational, artist talks, etc.)
- Funder relationships are too few and too short-term
- Board capacity and governance challenges
- Lack of understanding internally of anti-oppression, equity, and anti-racism and a lack of diversity across Leadership
- Lack of floor space and cost of rent; location is a deterrent for many.

### Opportunities

- Align a vision, identity, and values.
- Develop equitable and anti-racist policies and programmes
- Focus on diverse exhibitions and programmes across contemporary art forms, including digital and educational programmes, and continue to comment on our time
- Enhance commissioning of work and interdisciplinary partnerships
- Continue to build stability and fundraising strategies
- Create an ambitiously accessible space and programme (physical and digital) to become a major hub/destination
- Develop consistent marketing and branding strategies
- Establish clear roles for Board Governance and recruitment
- Review and revise HR practices and policies and the hiring pipeline

### Challenges

- Competing priorities and identities for the organization
- Diversity is not well reflected in internal structure (Board and staff)
- New location:
  - A perception that MOCA is a symbol of displacement in the area
  - A perception that MOCA is not easy to access
  - The cost of rent is a constraint for programming
  - Ongoing construction, lack of outdoor space and other amenities in proximity, and lack of parking
- Staff has limited capacity
- COVID-19 and uncertainties that accompany it

Previous: Julia Dault, *Through the Looking-Glass*, 2021. Acrylic and oil on canvas in painted wood frame, 84 × 72 in. (213.4 × 182.9 cm). Courtesy the artist and Marianne Boesky Gallery, New York, Bradley Ertaskiran Gallery, Montreal, and China Art Objects, Mérida, Mexico.



## What will make MOCA most significant, unique, sustainable and successful?

---

Throughout the strategic planning process, we heard from various stakeholders about their perceptions and ideas of how MOCA is unique today and how it can sustain that uniqueness in the future. The following big ideas were shared:

### **MOCA is ...**

- An ever-evolving museum in one of the most diverse cities in the world
- Rooted locally in the Greater Toronto Area with an international presence as a leader in contemporary art (The GTA is a diverse region with distinct Toronto neighbourhoods, municipalities, and cultures)
- A place where critical and thought-provoking conversations about contemporary culture happen
- A reflection of and disruptor to contemporary society through art
- An artist-focused museum that provides international and local artists with a vital platform to experiment, explore, and build relationships
- A museum where all artists aspire to show
- The most immersive snapshot of contemporary Toronto for international audiences
- A must-see cultural destination in Canada
- An ambitiously diverse, accessible, and inclusive art museum based on reciprocal relationships with artists, staff, Board, volunteers, and community members
- The most active museum in interdisciplinary research and collaboration
- A dynamic place for exchange and dialogue
- Nontraditional and nimble, with a dedicated staff and Board

## Changes and Trends Impacting MOCA

---

As mentioned in the introduction, MOCA has undergone significant changes, internally and externally, that require a review of its strategic direction. Internally, this includes 1) relocating from Queen West to the new facility on Sterling Road over two years ago; and 2) changes to staff and Board leadership over the years, with a new Executive Director and CEO starting in April 2020. Externally, several key factors have been considered in this plan:

- COVID-19 and how to respond to closures, acceleration in digital

programming and experiences, and uncertainty over financial security (government grants and private funding)

- Systemic inequities and racism around the world, with specific calls to museums to address disparities that exist within the sector
- Increased expectations for museums to engage with social and environmental issues

## Who should MOCA serve/ Who is MOCA's "community"?

---

As a focal point and major resource for a vast array of creative energies and forms of artistic production in Toronto and around the world, MOCA is committed to sharing innovation with the public. Through the strategic planning process, MOCA staff, Board, and partners were asked to identify who is currently within MOCA's community and who is missing. We identified a need to collect better information on who MOCA serves.

There was consensus among staff and Board that prioritizing equitable and inclusive opportunities for community engagement is essential. Therefore, in identifying who MOCA should serve, there was agreement that its community should reflect and represent the diversity in the city, considering race, gender, abilities, and ages. The following community members were specifically identified:

### **Artists**

- Local and international artists at various professional stages (emerging, mid-career, established), from different disciplines and backgrounds

### **Audiences**

- Local community members from the neighbourhood, Toronto, and across the GTA, including the general public, the creative community, and families and youth
- Provincial, national, and international audiences interested in contemporary art
- Visitors to Toronto who are not part of the arts community but want to visit this cultural destination
- Broader general Canadian public

### **Partners**

- Educational institutions (teachers and students)
- Neighbourhood partners (On Sterling)
- Interdisciplinary partners
- Arts and cultural organizations and professionals across the GTA, nationally, and internationally
- Government partners

### **Staff, Board, and Volunteers**

- Those who take pride in the work and act as ambassadors for the Museum
- Committed to the organization's vision and mission and anti-oppression and anti-racism
- Board members who provide financial support, fundraise or offer other community connections
- Expand to include national/international Board members

### **Members, Donors, and Sponsors**

- Those who are interested in being involved in MOCA's community and who are interested in acting as ambassadors and advocates for the Museum
- Increased number to sustain the programme and to grow relationships and support.



## Appendix 2:

# Emphasizing Equity over Diversity

Through our research and consultations, we learned that the term *diversity* is often frequently overused or misused and does not capture MOCA's intentions in this plan. We intend to ensure that the institution's structure, policies, and role can best include, reflect, and represent people from diverse backgrounds, specifically those historically underrepresented.

Whereas diversity often refers to a demographic mix of people, inclusion refers to the process of creating the conditions under which a variety of people feel welcome and respected, often focusing on groups that remain underrepresented. It is important to note that while a truly "inclusive" group is necessarily diverse, a "diverse" group may not be inclusive.

Focusing on equity and justice emphasizes addressing systemic structures, processes, and practices that negatively impact different people within and outside MOCA. Equity recognizes we may need to treat people differently since they have different needs and capacities. This is different from equality, which prioritizes treating everyone the same. As Ibram Kendi, author of *How to Be an Anti-racist*, explains, "In order to treat some persons equally, we must treat them differently."

## Diversity

### **Representation of various identities and difference**

*"We commit to involving diverse artists, staff and Board members at MOCA."*

## Inclusion

### **Efforts to create environments that respect and value all people.**

*"We will foster an environment where people from diverse backgrounds feel safe and welcomed."*

## Equity

### **Fair and equitable treatment, access and opportunity (address biases, etc.).**

*"We will address biases in the organization."*

## Justice

### **Efforts to address systemic causes of inequity.**

*"We will actively challenge and change unjust practices and policies."*

Slides from PROCESS Equity, Diversity, Inclusion and Justice Workshop

Following: Azza El Siddique, *Fade into the Sun*, 2021 (detail). Steel, bukhoor, sandaliya, slip cast ceramic, water. Photo by Toni Hafkenscheid (installation view MOCA Toronto).







|  |  |  |  |  |
|--|--|--|--|--|
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |