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The Longhouse Project: Bringing Indigenous Artists and Indigenous Cultural Ways and Learnings to the Forefront

EXECUTIVE SUMMARY
This proposal invites you to make a gift to support a major undertaking at the University of Waterloo that will build capacity amongst Indigenous students and artists through education and professionalization and extend its benefits to the wider community. Opening pathways for students and their Indigenous mentors to assume leadership roles in both art and education, the project supports Indigenous leadership in post-secondary institutions and beyond. The Longhouse Project will also create collaborative, inclusive experiences for students, faculty, researchers, artists, and community members, centred on Indigenous culture, knowledge, and practices that are led by both Indigenous faculty and visiting artists. By dismantling the complex set of barriers faced by Indigenous artists and introducing Indigenous knowledge and practices to the wider campus community, this work responds to the Truth and Reconciliation Commission of Canada’s call to ensure equitable Indigenous contributions to the cultural life of our country.

The Longhouse Project will achieve these goals on three distinct fronts:

- Integrate Indigenous knowledge and arts practice into the University of Waterloo Fine Arts core learning experience and these teachings to others through community outreach.

- Create viable pathways into Canada’s professional arts-and-culture sector for Indigenous artists and cultural workers through fellowship, mentorship, and exhibition opportunities.

- Developing training around creative archival engagement that promotes prolonged access to Indigenous cultural objects in archives to support Indigenous-led artistic practices.

The Longhouse Project has already garnered significant Federal support in the form of a Canada Research Chair in Indigenous Art, the only Studio Art-focused Chair in Indigenous Art in Ontario. We’ve been fortunate to attract one of Canada’s most prominent Indigenous artists to take up this Chairship, Logan MacDonald (mixed-European/Mi’kmaw of the Qalipu First Nation).

We now seek funding to leverage the support received via the Canada Research Chair program, allowing us to expand its sphere of influence. Our vision to make a dramatic and lasting impact on the Canadian cultural landscape will require an infusion of $3.8 million. By supporting this work, your partnership will play a direct role in creating a strong, vibrant cultural sector that welcomes the many voices of Indigenous artists in Canada.
I BACKGROUND: WHY INDIGENOUS ARTISTS ARE UNDERREPRESENTED

- **Professional arts training in Canada presents barriers to many Indigenous students**

Across Canada, children with an interest in the arts may receive some training at their high schools, and they may attend arts-focused camps or programs in the summer.

But serious preparation for careers in arts and culture generally begin after high school. Undergraduate or college studies in studio or performing arts may be enhanced by international travel or an academic exchange program. Many students also undertake graduate work, which might take place at a specialized art-and-design school at home or abroad. Typically, students work closely with teachers as mentors, where they learn survival skills of the career, such as how to appeal to art markets, sector jobs, and gain an understanding of prevalent conversations developing within creative research through numerous exercises of creative exploration and self-promotion. They might also go on to find an internship or apprenticeship with an established artist—and then there follows numerous opportunities of growth where years of mentorship, experience, skills and networking help establish a viable career.

If this all sounds a bit daunting, it is. And it’s a difficult path for anyone born outside of wealth and privilege. Indigenous youth are vastly overrepresented in this category. Indigenous artists who do establish careers are often shut out of higher education hiring practices that value academic credentials over experience, which then becomes gatekeeping and perpetuates an exclusionary education experience that lacks the relatable mentorship necessary to guide Indigenous students to success.

**Eurocentric bias in arts education**

This educational process is also relentlessly Eurocentric, both in the content young arts students are required to study and in the work they are trained to produce.

For instance, most undergraduate programs will teach you about Cubism, Abstraction, and methods of Modernist analysis. But you will not learn anything about, say, the sacred nature of art and story in Anishinaabe culture. Or the spiritual significance of cedar to coastal First Nations.

This is a problem for both Indigenous and non-Indigenous—or settler—students. Indigenous students may arrive on a university campus, take a look at the fine-arts curriculum, and conclude “there’s nothing here for me.”

Settler students who receive no formal training in Indigenous cultural protocols may not understand the sacred nature of many Indigenous art forms. Such misunderstanding has led to problematic instances of artistic appropriation of Indigenous designs and techniques.

**Loss of traditional knowledge and techniques**

Residential schools, language restrictions, and bans on cultural practices such as the Potlatch were implemented to replace Indigenous cultures with European priorities. In the face of these challenges, Indigenous communities have worked to preserve and reconstruct traditional artistic and cultural practices. Funding for these efforts, however, has been lacking. This is in part...
because Eurocentric bias in formal arts training has contributed to a devaluation of Indigenous artistic techniques and knowledge, and further serves to “ghettoize” Indigenous artists within their own communities.

- **Canada’s professional arts-and-culture sector is overwhelmingly Caucasian**

  Statistics Canada reports that only 1% of our overall labour market identifies as artists. Of that 1%, only 3.3% identify as Indigenous.  
  
  *Canadian Art Magazine* has written extensively about the troubling lack of diversity across the entire arts and culture sector.¹ They conclude that positions of power in the arts world are overwhelmingly occupied by Caucasian men. 
  
  Certainly, this translates into fewer exhibition opportunities for Indigenous artists. It also means fewer Indigenous arts teachers and professors, fewer curators and archivists who understand Indigenous art, fewer Indigenous theatre and film directors, and so on. This, of course, leads to fewer opportunities for all Indigenous artists across Canada, and can lead to distorted or inadequate representations or misunderstandings of Indigenous artists’ work when it is presented. 
  
  Perhaps most significantly, because there are so few senior Indigenous arts community members across Canada, young Indigenous artists may never have the opportunity to work alongside role models and mentors they need to guide them on the path to a career as an artist. This is a serious disadvantage in a world that relies so heavily on networking, and one not experienced to this same degree by non-Indigenous artists.

- **A vast treasury of Indigenous cultural and artistic heritage is housed in large institutions, to which young artists have little access**

  The issue of repatriating, or returning cultural items to Indigenous communities, is one to which Canada has committed, in accordance with the United Nations’ Declaration on the Rights of Indigenous Peoples.² 
  
  However, repatriation has proven complicated. When Indigenous communities seek to repatriated object from an archival setting, they are generally faced with a lack of appropriate Indigenous-owned archival spaces and trained Indigenous archivists and curators to ensure the relocation of these significant objects. Thus these objects tend to remain housed in large museums and galleries, far from territorial lands and community members who would benefit from being in proximity to the knowledge these object hold. From a fine-arts perspective, this situation limits

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young artists’ access to cultural material belonging to their own people and thus their ability to study and practice heritage techniques. A lack of access that contributes to ongoing cultural erasure.

II OUR CONTRIBUTION: THE LONGHOUSE PROJECT

The Longhouse Project’s goal is to help dismantle the complex set of historical barriers faced by Indigenous artists by making space and opening avenues within the university for students and their Indigenous mentors to collaborate in learning, research, artistic creation and curation.

To achieve this goal, the project will create a welcoming and supportive environment where students see that Indigenous knowledge and practices are academically embraced and respected as a core component of the fine arts curriculum. The Longhouse Project will invite Indigenous artists who may not have traditional academic credentials to join the project as Longhouse Fellows and guide implementation of Indigenous knowledge at the university. These university fellowships will help to grant Indigenous artists the academic prestige many institutions require for senior positions, enabling their advancement to visible positions of authority, addressing the mentorship gap for Indigenous artists, and expanding Indigenous influence in Canada’s arts-and-culture sector.

Additionally, by redressing the improper handling of Indigenous cultural heritage, The Longhouse Project will lay the groundwork for repatriation. We envision a facility where culturally significant objects can be safely housed for extended periods of engagement to be made available to students and Fellows. Further, we plan to invite Indigenous curators to learn the archival methodologies and standards needed to establish and run Indigenous-directed facilities to which material objects may be safely preserved to assist in negotiations of repatriation.

These goals will be achieved through three related project initiatives: The Longhouse Fellows, The Longhouse Labs, and The Longhouse Log.

THE LONGHOUSE FELLOWS – building Indigenous arts leadership through reciprocal exchange

The Longhouse Fellows are designed to support the growth of Indigenous leadership in local, national, and international arts institutions and communities through notably substantial artist-in-residence programs for Indigenous creators and curators. Currently, most Indigenous arts fellowship programs are at most two to four weeks long for a single candidate. By contrast, The Longhouse Project will offer three eight-month fellowship positions to Indigenous artists and curators annually. Candidates will be drawn from local, national, and even international Indigenous communities; we will aim to include artists, creative knowledge-keepers and researchers from all career levels (emerging, mid-career and established) with diverse education backgrounds. We expect this program will attract significant attention from national and international press.
The Fellows’ relationship to the Longhouse Project is one of reciprocity. Fellowships provide ample space, time, and funding for Indigenous artists or creative researchers to grow their independent practices within the institution. At the same time, their two-term length gives Fellows time to get to know and act as mentors for students, with an intentional focus on emerging Indigenous artists, providing culturally relevant advice and guidance and building intergenerational relationships within Indigenous arts communities. Finally, Longhouse fellowships will add academic credentials and prestige to Fellows’ CVs, thus helping to facilitate non-traditional hires in universities, growing Indigenous leadership, and introducing Indigenous forms of knowledge to arts communities across Canada and internationally.

LONGHOUSE LABS

LONGHOUSE GALLERY: a space for connection

The core purpose of The Longhouse Gallery is to provide critically needed resources for creative development: studio space, archival access, and gallery gathering space for collaboration in Indigenous arts research, learning and teaching, artmaking, and archival inquiry and presentation. The Gallery will serve as an artistic base to showcase the work of Longhouse Fellows to the public, building intercultural relationships among Indigenous nations well as with the extended community. But the Gallery will also act as a gathering place or friendship centre, hosting outreach events which may include workshops, touring exhibitions, lectures, drumming circles, artists’ talks, and more. These events will be designed to invite dialogue between Indigenous and local communities.

Within the scholarly community, The Gallery will extend opportunities for interdisciplinary and intercultural exchange among students, researchers, and professors. For example, a history or political science or environmental studies class may come to the Lab to learn Indigenous perspectives, knowledge and protocols on subjects they are studying.

Finally, the Gallery will include state-of-the-art, museum-quality archival storage areas and equipment. Uniquely in Canada, these facilities will allow Indigenous students and Fellows to request loans of cultural belongings from collecting institutions so they may have direct, longer-term access to culturally significant objects for in-situ study and for training in the safe handling and storage of items. The Longhouse Gallery would be the first Fine Arts institution in Canada to offer on-site archival access and training opportunities to students on an ongoing basis. In consultation with the Smithsonian Institution in Washington, D.C., the space will also aim to become a hub for the digitization of cultural objects through methods including 3D scanning and printing, high-res scanning, and photo documentation. Students will have the opportunity to develop skills, experience, and cultural competency not available through any other Fine Arts program in Canada.

This new public space holds the potential to change the course of Canadian cultural history by offering both physical and psychological room for Indigenous artists to flourish, for other Indigenous students to find a sense of belonging, and for non-Indigenous Canadians to learn from these rich, vibrant cultural traditions and contemporary artistic practices.
LONGHOUSE GARDEN: growing knowledge

Access to land is a critical component of Indigenous creativity and land-based learning. The Longhouse Garden will make possible an array of mixed-use purposes for Fellows and students working to preserve traditional knowledge and techniques, such as plant-based teachings, building structures and tools (such as canoes or drums), tanning hide, and cultivating and harvesting organic materials such as bark, trees, and medicines – and develop new ways of working with these knowledge systems in a contemporary art context. The Garden will also serve as a gateway to the Labs, welcoming in the campus community and the wider public.

The Garden will prominently feature a large timber frame structure, secured with bronze and supporting a gridded awning that takes the shape of a Longhouse. The structure’s position will suggest that half of the Longhouse extends out of the Fine Arts building, with the other half located inside. This awning will offer partial coverage of the outdoor space. Fixed, permanent seating is included in the garden area for year-round student learning, centred around an open area that will serve as the activity space for engagement with materials. Outer areas of the garden enclosure will have gardening plots to cultivate Indigenous plants.

LONGHOUSE LOG: extending access and influence

The Longhouse Log will offer an accessible digital online platform for communicating program activities and outputs, including scholarship generated by students, faculty, Fellows, researchers, artists, and community members. Exhibitions and critical curatorial and creative research texts by students and Fellows will be central to the communication of results. Students connected to the program will be mentored to contribute to annual artistic journals (such as PUBLIC) and present at conferences (such as Congress of the Humanities and Social Sciences and NAISA), helping to permeate Canadian spheres of knowledge. Furthermore, by strategically developing publishing partnerships with, among others, ICC-CCA, an Indigenous-arts organization that connects a global network of Indigenous curators, artists, scholars, and creative educators, all program activity will have far-reaching digital dissemination.

III THE UNIVERSITY OF WATERLOO’S COMMITMENT TO THE TRC’S RECOMMENDATIONS

The University recognizes that it has an obligation and commitment to respond in an authentic, real, timely and substantial manner to the recommendations outlined in the Truth and Reconciliation Commission’s report. It understands that it has significant work to do to address the systematic racism within the institution and to support a culture of anti-racism across our campus.

In response to this challenge, The Indigenous Initiatives Office, led by Senior Director Jean Becker, was established in January 2020. The Office works on- and off-campus to advance the goals of the Truth and Reconciliation Calls to Action and to create a long-term vision for the University that is grounded in decolonization. The office provides guidance, support, and resources to the University, and...
is a central hub for First Nations, Inuit, and Métis researchers, faculty, and staff, along with allies within the Waterloo campus community.

The Office is supported by an Advisory Council, a bi-weekly convening committee MacDonald sits upon that consists of 10 Indigenous leaders and university shareholders, which includes regional Indigenous community representation, faculty, staff, students and alumni. To date the committee has played a critical role in helping to advance institutional policy and development. Currently the Advisory Council are focused on the Indigenous Initiatives Strategy Plan, an action-led document that will play a critical role in guiding how the university will meet its Strategic Goals committing to Indigenous inclusions and prioritization.

We understand that much more work must take place. The full commitment of the University’s leadership stands behind this commitment.

**IV BUDGET (for the first 5-years of the project)**

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1. 2021/22 is Logan MacDonald’s 2\(^{nd}\) year in his first 5-year term holding the Canada Research Chair in Indigenous Art. Year runs from May 1 – April 30.
2. Fellows will join the project in September 2022.
3. University contributions include direct funding to support the project, Chair stipend, Chair course releases, space costs.
V CONCLUSION

The ongoing work of truth and reconciliation will take place in many different spheres over many years to come. This work will require the work of many. It will heal wounds, create new ways of seeing for all Canadians, and restore power and prosperity to Indigenous communities across the country.

At such a time, we need our artists more than ever. Artists are the soul of a nation. They create work that inspires and delights, but that also questions and holds power to account. For too long, Indigenous peoples have been denied access to the tools, training, mentorship needed to fully participate with agency in the creative life of this country, effectively having been restrained from the artistic process that informs and influences Canadian identity and from the economic wellbeing enjoyed by most Canadians.

With your help, we can begin to create an environment that encourages the active engagement of Indigenous ways of learning and making into Fine Arts classrooms, curriculums and minds of students. Your support will welcome a new generation of Indigenous young people to explore and develop careers in artistic fields and encourage those who are already working hard to sustain their practice. Together we can start to build up the structures, processes, and opportunities that will celebrate and value Indigenous artists’ full participation on Canada’s cultural and artistic stages, and all of us will reap the rewards.

We welcome and look forward to continued discussions about this project and how we can work together to achieve our mutual goals and visions.
Appendix 1

Our Commitment to Indigenous Learning and Ways

The Indigenous Initiatives Office led by Senior Director Jean Becker, Indigenous Initiatives works on- and off-campus to advance the goals of the Truth and Reconciliation Calls to Action and to create a long-term vision for the University that is grounded in decolonization. The office provides guidance, support, and resources to the University, and is a central hub for First Nations, Inuit, and Métis researchers, faculty, and staff, along with allies within the Waterloo campus community.

The Indigenous Initiatives Office, in collaboration with Faculties and units across campus, is developing a framework and action plan to address the University’s systematic, as well as broader systemic, barriers for First Nations, Métis, and Inuit people. Specifically, they are creating an action plan to address key factors of student success, including: financial barriers, employment, housing, mental health, curriculum, and graduate student supervision, as well as strategies to support faculty, staff and student recruitment.

In addition to the Indigenous Initiatives Office, community building and support for Indigenous students is offered through:

Indigenous Student Association (ISA)
- A student-run collective that promotes student connectivity and the awareness of culturally relevant information, through socials and teach-ins.

Waterloo Indigenous Student Centre (WISC)
- Housed at St. Paul’s University College, it facilitates the sharing of Indigenous knowledge and provides culturally relevant information and support services for all members of the University of Waterloo community, including Indigenous and non-Indigenous students, staff, and faculty.

Indigenous Speaker Series - co-sponsored by the Waterloo Indigenous Student Centre and the Faculty of Arts, the series highlights the voices of Indigenous artists, writers, activists, and leaders from across Turtle Island, offering UWaterloo students, faculty and staff opportunities to learn from, understand, and engage with Indigenous issues. There are generally three lectures a year, and they began in 2018.

St. Paul’s University College is the academic home of the University of Waterloo’s Indigenous Studies Minor program.

St. Paul’s is also home to Waterloo’s live-in Indigenous program. The live-in program was established to help Indigenous-identified students navigate the unique challenges they may encounter during their first year at Waterloo. Indigenous and non-indigenous students live in St. Paul’s co-ed residence and have
access to upper-year peer leaders and trained residence leaders, with the goal of fostering a thoughtful and comfortable living and learning environment.

Recently, Feb 2021, St. Paul's announced the establishment of an Indigenous entrepreneurship training program, led by Indigenous entrepreneur Jacob Crane. The program, known as the Indigenous Entrepreneurship Work-Integrated Learning (WIL) project, will be tailored to meet the needs of Indigenous youth and their communities while also training host organizations with the cultural competency required to work with Indigenous youth. At the end of the program, students will receive co-curricular credit, a certificate of achievement, and the opportunity to compete for up to $3,000 in funding for their venture.

JEAN BECKER JOINS UNIVERSITY OF WATERLOO AS SENIOR DIRECTOR, INDIGENOUS INITIATIVES

TUESDAY, DECEMBER 10, 2019

Welcome, Jean! Jean Becker will join the University of Waterloo January 13, 2020 in the newly created Senior Director, Indigenous Initiatives position reporting to the President, and Associate Vice-President, Human Rights, Equity and Inclusion.

In her role, Jean will provide strategic leadership to articulate a University of Waterloo-specific response to the Truth and Reconciliation Calls to Action, and identify systemic and systematic changes that move beyond the Calls to Action by creating a long-term vision for the University. Jean Becker, known for her work locally, provincially, and nationally, was most recently Senior Advisor for Indigenous Initiatives at Wilfrid Laurier University. Jean is Inuk and a member of the Nunatsiavut Territory of Labrador, and has a Master’s degree in Sociology and Anthropology from the University of Guelph.

The foundations of Jean’s career are rooted in the Waterloo region, where she has been living and working with diverse Indigenous communities for over forty year. During that time she has a long track-record of building reciprocal, respectful, long term, and continuous relationships between post-secondary institutions and First Nations, Métis, and Inuit communities. Jean will be a vital partner in continuing the University of Waterloo’s work to respond effectively to the calls of the Truth and Reconciliation Commission.

Her wealth of experience and success working collaboratively and strengthening relationships within a post-secondary environment and beyond is second to none. The Office of Human Rights, Equity and Inclusion, and the University more broadly, will benefit from Jean’s leadership to further advance the campus community’s commitments to Indigenous Initiatives.
Indigenous Initiatives Coordinator

Robin is Anishinaabe from Neyaashiinigmiing (Chippewas of Nawash Unceded First Nation) and has a long history at Waterloo. She is a Waterloo alumna and holds a BA in Social Development Studies. As a staff member, Robin has worked at St. Paul’s University College, Central Advancement, and most recently with the Office of Vice-President of Advancement.

As the Indigenous Initiatives Coordinator, Robin supports and advances the work of the Indigenous Initiatives Office, which includes the planning and implementation of the campus wide Indigenous Initiatives plan; implementing the engagement and outreach strategy for the Indigenous Initiatives Office while building strong partnerships across the University of Waterloo community.
Appendix 2

Professor Logan MacDonald, CV

TEACHING
2020- present  Canada Research Chair in Indigenous Art, University of Waterloo
2019-2020  Assistant Professor in Fine Arts, University of Waterloo
2018-2019  Assistant Professor in Studio Art, McMaster University
2018-2019  Visiting Assistant Professor in Studio Art, Memorial University

EDUCATION
2011  MFA (terminal degree), Visual Arts, York University, Toronto, Ontario
2004  BFA (with distinction), Interdisciplinary Studies, Concordia University, Montreal, Quebec

ART EXHIBITIONS
2021  eenódsha, (solo), Modern Fuel, Kingston, Ontario
kawingjemeesh / shake hands (solo), Dunlop Gallery, Regina, Saskatchewan
2020  bætha/repatriate (solo), Künstlerhaus Bethanien, Berlin, Germany
ebanthoo/water, Nocturn Halifax Festival (curated by the GLAM collective)
2019  Nuit Blanche Toronto, Fort York Site (Placeholders Collective, curated by Ryan Rice)
Future Possible: Art of Newfoundland and Labrador from 1949 to Present, The Rooms, (curated by Mireille Eagan)
Bæōdut / Hidden Histories, (solo), Elbow Gallery, The Rooms, St. John’s, Newfoundland (curated by Darryn Doull)
Mémoires et Portraits Articule, Montréal, Québec (curated by Eunice L. Bélidor)
Visiting, (solo), Sir Wilfred Grenfell Art Gallery, Corner Brook, Newfoundland (curated by Emily Critch)
2018  The Lay of the Land, (solo), Ace Art Inc., Winnipeg, Manitoba
You’re Welcome, Artspace Gallery, Toronto, Ontario
2017  The Lay of the Land, (solo), Eastern Edge Gallery, St. John’s, Newfoundland,
2014  Taking [a] part, Mercer Union, Toronto, Ontario (curated by Georgina Jackson)
Ripping Fabric. Tearing Holes., (collaboration with Hazel Meyer), Forest City Gallery, London, Ontario
2013  Hijacked –Selección de videos realizada por Julián Higuerey Núñez, Al Borde, Maracaibo, Venezuela, (curated by Julián Higuerey Núñe)
2012  C Magazine Auction, Museum of Contemporary Art, Toronto, Ontario
ARTSida, Musée d’art contemporain de Montréal, Québec
It’s About Time, (solo), 906 Queen Street West, Toronto, Ontario
2011  As If I Still See You in Front of Me, XPACE/Images Festival, Toronto, Ontario
2010  *Boundaries of the Self*, Ontario College of Art and Design (OCAD) Graduate Gallery, Toronto, Ontario

*Body of Democracy*, Galerie de l'UQAM, Montréal, Québec

*Fresh Paint, New Constructions*, Art Mur, Montréal, Québec

*That’s SO Gay*, (pride exhibition), Gladstone Gallery, Toronto, Ontario

(*curated by Sholem Krishtalka)*

*Printapoloza*, Glendon Gallery, York University, Toronto, Ontario

(*curated by Barbara Balfour)*

2009  *The Frontier Is Here*, Inverness County Centre for the Arts, Inverness, Nova Scotia

(*curated by Amish Morrell)*

*Dig It Out*, Glendon Gallery, York University, Toronto, Ontario

2008  *ROTES HAUS*, Kunstraum Kreuzberg, Berlin, Germany

*Gender Alarm Powerhouse*, La Centrale, Montréal, Québec

(*curated by Onya Hogan Finlay)*

2007  *Shared Women*, L.A.C.E, Los Angeles, California

*Paper Sword*, Third Drawer Down Gallery, Victoria, British Columbia

2006  *Welcome to Gayside*, Eastern Edge Gallery, St. John’s, Newfoundland

*Salon Ecarlate*, Maison de la Culture Frontenac, Montreal, Quebec

*Dirty Hands*, Cinders Gallery, New York, New York

*Flex Your Textiles*, John Connelly Presents, New York, New York

*Illumination Escapades*, Bishop's University, Lennoxville, Québec

(*curated by Leisure Projects)*

*The End*, Queensland University, Victoria, Australia


*Glorious Holes*, Cinders Gallery, Brooklyn, New York

PUBLIC ART COMMISSIONS

2020  *fruit. A Living Monument to Indigenous Sustenance*. Evergreen Brickworks, Toronto

(*curated by Kari Cwynar)*

ARTIST RESIDENCIES

2020  Sobey Art Award Residency Program: Künstlerhaus Bethanien, Berlin, Germany

(*Winter, intensive 6-months), presented by The Sobey Art Foundation and National Gallery of Canada*

2019  Visual Arts Banff Artist in Residence (BAIR Summer) Banff Centre for the Arts and Creativity, Banff, Alberta

*Artist in Residence, The Rooms, St. John’s Newfoundland* (offered by institution)

2018  Intergenerational LGBT Artist Residency, Artscape Gibraltar Point, Toronto, Ontario

2012  “love, love, love, love,” Artist-in-residence and invited designer/artist, with Hazel Meyer,
Art Gallery of York University (AGYU/TBLGAY) pride float, Pride Toronto, Toronto, Ontario

GRANTS AND AWARDS
2020  Research and Creation Grant, Visual Arts, Canada Council for the Arts
      Mid-Career Project Grant, Ontario Arts Council
2019  Sobey Art Award, Longlisted for Atlantic Canada. Annual national Art award for emerging Canadian Visual Artists
      Travel Grant, Canada Council for the Arts
      Exhibition Assistance Grant, Ontario Arts Council
      “Decolonizing Drawing,” (co-investigator) SSCHR, Explore – Standard Research and Research Creation Grant. Funding awarded to pursuit archival research at The Rooms archives in St. John’s, Newfoundland, to research Beothuk artifacts (specifically Shawnadithit’s drawing)

2018  “ALWAYS IN CTRL: A New Media Showcase,” (co-investigator), Scholarship in the Arts, Memorial University Internal Research Grant
      Exhibition Assistance Grant (designated by Mercer Union), Ontario Arts Council
2017  Research and Creation Grant: Visual Arts, Canada Council for the Arts
      Funding to develop artwork for The Lay of the Land, to travel across Canada to engage with Indigenous communities and landscape observing sites of cultural resistance.
      Mid-Career Project Grant, Ontario Arts Council
2016  Canada Council for the Arts, Research: Visual Arts, Canada Council for the Arts
      Materials Grant, Ontario Arts Council
2010  SSHRC, Canadian Graduate Scholarship
      Curatorial Fellowship Scholarship, Banff International Curatorial Institute, Banff, Alberta

COMMITTEES & CONSULTATION
2021-present  Board Member, Robert Giard Foundation
2020-present  Committee Member, National Indigenous Research Reference Group (CHIP/NSERC/SSHRC)
2020-present  Committee Member, Education Review Committee (ERC), The Walrus (Magazine, Events, Online content
2020-present  Board Member, Kitchener-Waterloo Art Gallery (KWAG)
2018-present  Vice-Chair & Board Member, Indigenous Curatorial Collective
2019  Accessibility Consultant, Sidewalk Labs, Alphabet Inc.

PUBLICATIONS AS AUTHOR
“Indigenous Art Histories in Newfoundland,” (Book chapter), Future Possible: Newfoundland Art History Volume, Goose Lane, 2020

**BIBLIOGRAPHY**

Appendix 3

WHY WATERLOO?

From its very beginning, the University of Waterloo aimed to be a different kind of university. Rejecting the ivory tower model, our founders believed that universities should be connected to the communities they serve and responsive to society’s most urgent needs.

Their founding innovation was a co-operative education program that connected academia with industry, NGOs, and government partners to develop well-rounded, work-ready students. It was a bold venture, but 60 years later, the program is an unqualified success. It is the world’s largest co-operative program and serves as a beacon for universities that strive to balance academic independence with constructive partnerships.

Today, the University of Waterloo is home to world-leading researchers in many high-demand disciplines, diverse experiential learning opportunities, and a comprehensive network of entrepreneurial support services.

The Fine Arts Department, in the Faculty of Arts, teaches the how and the why of making. They offer undergraduate students a BA in Fine Arts with a major or minor in Studio and/or Visual Culture and either of these can be paired with a co-op option. Graduate students can pursue a Master of Fine Arts.

The Department offers one-of-a-kind learning experiences. Its smaller class size allows for deep learning and mentorship and is seen as a strength of the program. Through the prestigious Shantz Summer Internship Program, the Department offers the only MFA in Canada with the opportunity to work with an established artist anywhere in the world for a period of six weeks. Graduate students also have the opportunity to install their Thesis Show in the University of Waterloo Art Gallery (UWAG) while working alongside our curator. This invaluable experience is the first professional show of our students’ young careers in a nationally renowned gallery, another way Waterloo distinguishes itself from other Fine Arts programs. The opportunities do not end there. The Keith and Win Shantz endowment fund also gives students the opportunity to travel together on a field trip. In 2019, the MFA cohort had the privilege of travelling to Italy to experience the Venice Biennale.

The Department is proud to have nationally and internationally known visual and performing artists and art historians working with students and collaborating across the Faculty of Arts in exciting and interdisciplinary ways. It is difficult to feature the work of only one or two, as the production of each is unique, nuanced, and widely celebrate, however we have showcased two members below. Our Faculty artists work alongside our students, offering mentorship to them and their practices. Our faculty members truly shine.
Lois Andison, who is represented by the prestigious Olga Korper Gallery in Toronto https://www.olgakorpergallery.com/artists/lois-andison, was in 2018 awarded the BMO Project Room Commission, which culminated in the Tree of Life installation. A video of the installation, which deconstructs and recombines words in order to showcase the instability and fragility of language, can be seen here http://www.tree-of-life.ca/.

Artist Jessica Thompson’s work is similarly unique. Since joining the University, her practice has expanded towards a more interdisciplinary approach to research-creation that draws from sound studies, mapmaking and critical geographies, machine learning (algorithms that ‘learn’ from dataset analysis) and mobile interface design. Her current research focuses on the creative use of emerging technologies to examine the sociopolitical dimensions of urban sound in order to generate critical dialogues around equality in cities. In 2018 Jessica’s received Ontario Early Researcher Award (ERA), a highly competitive award to further develop her project, Borderline. Borderline is a research project that uses sound to create understandings of space and considers how cities reveal themselves through sound and how space affects behaviour and systems of power. Details on this innovative work can be found here: https://jessicathompson.ca/projects/borderline/.

President’s Anti-Racism Task Force

In our efforts to address systematic racism across our institution, in June 2020, the President established the President’s Anti-Racism Task Force with the objective to address systemic racism in all its forms at the University of Waterloo, and to ensure this work is led by members of BIPOC communities.

**ACTIONS TO DATE: IMMEDIATE CHANGE AND ONGOING ACTION**

Early engagements with BIPOC staff, students and faculty uncovered immediate and swift steps towards ending racism in all areas at the University of Waterloo. Ongoing collaboration, conversation with, and leadership from BIPOC community members are driving additional actions, and long lasting and meaningful change. Efforts led by staff, faculty and students have begun, including:

- Work related to the hiring of Black and Indigenous faculty for the upcoming academic year, as we work toward building a faculty complement that represents the communities we serve.
- Work has also begun to implement a system that diversifies applicant pools for employees and addresses barriers in recruitment and hiring for Black, Indigenous, and other racialized individuals.
- A plan for the safe collection and use of race-based data has been set in motion to help us better understand the Waterloo community and reflect on next steps to improve representation.
- The University has become a member in the National Center for Faculty Development and Diversity.
- Progress has been made in developing new curriculum and educational content. For example, work has begun to develop and launch a Black Studies Program with the first curricular offerings in September 2022.
- The AVP, Academic and the Human Rights, Equity and Inclusion Office is developing a non-credit anti-racism module.
- To better reflect and celebrate the diversity on our campuses, a proposal for Indigenous spaces has been developed to serve cultural, social, and scholarly needs of our Indigenous colleagues and students.
- To better meet the needs of our student community, a full-time Counsellor, dedicated to the needs of BIPOC students has been hired.
- The hiring process for a Senior Manager, Anti-Racism Response is currently underway, focusing on supporting individuals who may have experienced racism and developing a university-wide process for reporting, investigating, and responding to complaints.
Prepared by Arts Advancement.

For further information regarding this proposal, please contact:
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