

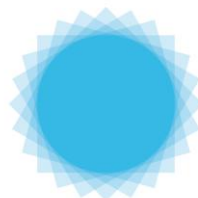
Equity within the Arts Ecology: Traditions and Trends

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Note to the Reader from the CPAF Secretariat

Please note that this report was commissioned by the Canadian Public Arts Funders (CPAF) as a discussion paper for a meeting of Executive Directors of the 14 members of CPAF which took place in Edmonton, Alberta on June 13-14, 2011.

It was intended to serve as a point of departure for a debate and as a snapshot of some of the key issues concerning the meeting theme of “equity within the arts ecology”.

The views expressed by the consultant Ashok Mathur and the Centre for Innovation in Culture and the Arts in Canada (CICAC) are based on their interpretations from a variety of sources of information and do not necessarily represent all points of view, or the current program structures, of the membership of CPAF.

The reader is invited to provide feedback to this report by contacting Melanie Yugo, Partnership and Networks Officer, CPAF Secretariat, at melanie.yugo@canadacouncil.ca or 1 800 263 5588 ext 5144.

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Executive Summary

This report was commissioned by the Canadian Public Arts Funders (CPAF) network to provide a broad overview of the theme *equity within the arts ecology*, specifically to understand the larger context that has shaped how equity approaches and initiatives within the arts have been developed and implemented in Canada and internationally, as well as the associated sustainable practices¹, challenges, and opportunities. Our key findings are as follows:

Developments/Trends

- Understandings of equity, equity-seeking groups, and diversity can be difficult to understand without a sense of the political and cultural climate
- Historical shifts of focus from 1980s on race/ethnicity to specific addresses of Aboriginal involvement in the 1990s as well as sexual identity and, more recently, disability
- Identifiable gap in resources are the ongoing concerns of queer/LGBT artists and communities that address ageism
- Despite recent trends in equity arts operations, administrative bodies are acutely aware of and attentive to regional and local developments, often in response to broader movements
- International commitment to equity based on certain notions of disenfranchisement has differing resonances and meanings within regional arenas, as well as across disciplines
- Cultural diversity remains very much at the forefront of institutional, artistic and cultural agendas in Canada, and yet there remains in certain areas some lag behind international understandings and articulations of sustainable diversity initiatives.

The bottom line in this scan of development of trends is a recognition that regional organizations (such as CPAF) might draw on current developments and that sustained follow-through in the area of equity and diversity is critical.

Synthesis of Observations and Sustainable Practices

Our observations of challenges and opportunities have been highlighted in a Strengths/Weaknesses/Opportunities/Threats (SWOT) chart:

- Strengths — 1) a uniform understanding of the need of equity action, 2) ability to build a custom-built action plan, 3) allocation of resources is crucial
- Weaknesses — 1) perceived top-down administrative processes, 2) prior reports indicate skepticism of bureaucratic processes, 3) consultation processes can be problematic
- Opportunities — 1) the grand potential of inclusivity for all, 2) new and interactive technologies enhance outreach, 3) forms of feedback that aid in transparency
- Threats — 1) a fear of change, 2) factors that encourage a status quo, 3) the risk of duplication of work and widening of gaps in knowledge.

¹ We use the adjective “sustainable” rather than “best” – the latter which may be value-laden and not always accurate – to indicate practices that are tenable and might be developed through continued research and community engagement.

Highlights of sustainable practices:

- Development of national frameworks
- Attention to regional specificities
- Understanding the centrality of technology

The major finding of this synthesis is that, for CPAF to maintain both rigorous attention to consistent equity action and an understanding of regional/provincial/territorial needs and differences, there needs to be consistency in knowledgeable monitoring of and research into national and international trends, and vice-versa. The ongoing work on diversity and equity, with strong technical expertise, can best be accomplished through continued connectivity between the member councils and regular reportage and review.

Equity within the Arts Ecology: Traditions and Trends

Introduction

This report takes into account national and international histories and trends, suggests implications for sustainable practices, and focuses primarily upon building equity infrastructure within a Canadian arts perspective, including, but not limited to, provincial/territorial and regional funding arms.

This report was commissioned by the Canadian Public Arts Funders (CPAF) network, which brings together executive directors/CEOs, board chairs, and staff from the Canada Council and each of the 13 provincial and territorial arts councils or equivalent public arts funders across Canada. Constructed as an “at a glance” background, this document was produced to assist CPAF members in sharing a common understanding of equity in the arts.

Methodology and Structure

Our team of researchers combed through existing databases, archives and earlier surveys and analyses, to consolidate this document into a informed summation that is readable to both lay users and experts in the field.

This report comprises three essential components:

- 1) A scan of development and trends in equity work in the arts
 - a. Background document on equity in all its manifestations
 - b. Summative analysis including a historical overview
 - c. Address of recent/current trends, developments, and gaps
- 2) A synthesis of observations and sustainable practices
 - a. Extensive research in the field
 - b. Analysis of bibliographic and background data
 - c. Strengths/Weaknesses/Opportunities/Threats review format
- 3) An extensive and multi-part resource list
 - a. Partial annotations of key texts, including key reports and websites
 - b. Selected reports and commissioned papers addressing equity in Canada and abroad
 - c. An extended bibliography that represents the most recent sources available to date.

Objectives and Research Questions

In order to inform the deliberations of a CPAF Strategic Development Meeting targeted at Executive Directors on June 13-14, 2011 in Edmonton, the objectives of the research project were intended to:

- Provide an overview, through a literature review and environmental scan, of current knowledge and surrounding context on the theme of “equity within the arts ecology” in order to better understand how equity is defined, understood, implemented and

- measured within the Canadian arts ecology, as well as within a broader international arts context; and
- Identify key gaps or questions for future research.

The project aimed to address the following research questions:

- 1) How is the principle of equity defined and evaluated within the arts, in Canada and internationally, and how does this relate to artists, arts organizations, arts funders and the public?
- 2) What equity-related approaches and initiatives are currently being developed or implemented by Canadian public arts funders and internationally?
- 3) What opportunities, challenges or barriers are related to implementing equity approaches within the arts?
- 4) What are some broad trends and issues affecting the development and implementation of equity approaches and initiatives within the arts?

Scan of Developments/Trends

Overview

The 1990s saw great strides in institutional responses in the arts to both the representation of artists and arts organizations from particular designated equity-seeking groups in terms of programming, representation on boards, to a lesser extent in employment, and in access to funding.

Into the early 2000s, a series of upheavals, as well as academic, activist and wider cultural discussions about ethnicity, race, racism and multiculturalism, in particular, rejuvenated a number of arts organizations, educational institutions, and others, leading to both transitory and in many cases permanent changes in practice at all levels. Many of the concerns then expressed about the problematics of “identity-politics”, the intersections and conflicts between multiple and varying identities, tokenism, outreach, meritocracy, audience, the definitions of and dissemination of various art forms, as well as the inevitable guilt, anger and bad feeling that often accompany substantial change in social justice movements still apply today.

Over the past two decades, public arts funders, foundations, and organizations have become increasingly aware of and concerned about inclusive practices for their various publics. Cast under the umbrella term of “equity,” these concerns are centred on ensuring a fair and equal arts environment where individuals and groups are not disadvantaged because of factors including, but not limited to, gender, race, ethnicity, disability, sexual orientation, linguistic and regional background, and socio-economic status.

To address equity concerns, organizations have developed policy that is pertinent to their constituents, introduced programs for target groups, and raised awareness both within their administrative ranks and the communities they serve. This practice has taken on different forms, always dependent on specific concerns that are inflected by social norms of the community, region, and nation. It is important to recognize that activation of equity programs and the like is also linked to historical developments, which results in differential actions dependent on time, place, and expressed need.

Legislation, Equity Definitions and Understandings

In Canada, both historically and into the present day, understandings of equity, equity-seeking groups, and diversity in its range of forms can be difficult to understand without a sense of the political and cultural climate that led to notions about which identified groups required the attention of diversity-awareness or affirmative action programs.

The now perhaps “outdated” language of the report resulting from the *Royal Commission on Equity in Employment* (1984), commonly known as the Abella report as the Commission was chaired by Judge Rosalie Siberman Abella, was enormously and influentially helpful in identifying “women, people with disabilities, Aboriginal peoples, and visible minorities” as the four main equity-seeking groups in the context of employment equity [1].

The *Canadian Charter of Rights and Freedoms* (1982) specified “equal protection and equal benefit of the law without discrimination and, in particular, without discrimination based on “race, national or ethnic origin, colour, religion, sex, age or mental or physical disability,” [2], while the *Quebec Charter of Human Rights and Freedoms* (1976) specifies “race, colour, sex, pregnancy, sexual orientation, civil status, age” [3]. Both charters provide for and exempt the discriminatory potential of affirmative action programs required to address historical imbalance.

Nevertheless, it was the Abella report’s findings as implemented through the *Employment Equity Act* (1995) and the Federal Contractors programs and Legislated Employment Equity Programs (LEEP) [4], that had a longstanding effect on the arts and other institutions in Canada, largely due to the interconnections between federal, provincial/territorial and regional arts funding, and to uncertainty about the different legal and cultural conceptions of human rights.

Added to this mix were national, regional, and public articulations of Canadian multiculturalism [5], which circulated officially and legally, but had their strongest and most lasting effects on our common-sense concepts of Canadian national identity.

Trajectories: From Gender to Race to Cultural Diversity to Disability

The stage was prepared as early as the 1970s, for a burgeoning feminist movement (scholastic and artistic) and an influx of women into artistic worlds to affect the still-nascent artist-run centre scene, which had to that point been a largely male-occupied domain. But as gender politics shifted, and more women were involved, especially in artist-run centres as board members, administrators, and exhibiting artists, it became evident that other exclusions were still intact, both contesting and intersecting with those based on gender.

In the late 1980s and early 1990s, questions of race and ethnicity began to be addressed more vigorously in artist cultures, from theatre to dance to writing to visual art. In a related vein, specific address of Aboriginal involvement became key in this same period. In cultural debate, the awareness of intersecting and analogous forms of disenfranchisement resulted in productive debates and activism about sexual orientation as well. However, as this category was excluded from the *Employment Equity Act*, less formal and governmental attention was paid to excluded categories.

As we enter a new decade, recent discussions about disability have brought that issue to the forefront, resulting in a stronger and perhaps belated cultural and artistic focus on one of the original equity-seeking groups mentioned in the Abella report. In other jurisdictions, issues of mental health/disability and intellectual, developmental, and learning disability are being addressed as among the last forms of disability to be institutionally recognized in the arts and elsewhere. Again, rarely are these forms of disability, in the context of equity work, isolated. Gender, race, ethnicity, age, heritage, sexual orientation and numerous other factors may play a significant role in perceptions of disability and strategies for addressing it in specific contexts.

Other Equity-Seeking Groups

An identifiable gap in funding, resource material and consistency of attention are the ongoing concerns of queer/LGBT (lesbian, gay, bisexual and transgendered) artists and communities: although specifically mentioned in charters and human rights legislation, and identified in particular initiatives and documents by certain organizations and councils, there is not a widespread national or international trend as of yet towards recognizing queer/LGBT communities and mandating their inclusion. Notable in the research are trends in performance arts and theatre towards inclusivity and the funding of LGBT and queer film and arts festivals is promising. In addition, funding earmarked for Aboriginal or culturally-diverse artists or groups, or under the umbrella of “diversity” in general will often support other equity-seeking groups as well.

Similarly, there has been a good deal of attention paid to age-disenfranchisement in the context of youth and childhood (this trend more notable in Canada and internationally, as in the example of the Department of Canadian Heritage, Canada Council, and Creative New Zealand initiatives, as well as many directed towards indigenous youth worldwide).

Less work has been done on age and ageism in old age, although there is some exemplary work done by senior artists such as and elders organizations or institutional programs directed at them (PAL Canada, for example [6]): here again, there are distinct disciplinary differences which might appear to be “natural”: old age in the literary arts being less of an apparent obstacle than in much of the performing, art forms and disciplines. However, as some organizations have recognized, such as the Canada Council, when redefining entrenched concepts of art and professional artist, in the context of culturally diverse and Aboriginal artists, the implications of such redefinition extend to other equity-seeking groups, worldwide, nationally or regionally.

Regional and Local Needs in Canada

The implementation and implication of equity resources varies across the country, for obvious and defensible reasons. For example, equity based on minority languages varies greatly—artists producing French-language theatre in Alberta face different challenges from English-language writers in Quebec City, and Cantonese opera functions uniquely in rural British Columbia compared to the urban environment of Vancouver.

The point to be made here is that despite recent trends in equity arts operations, it becomes evident that administrative bodies are acutely aware of and attentive to regional and local developments, not at the expense of larger movements, but in response to them. When the concept of race and ethnic identity is at the forefront of a discussion (as it was nationally in the 1990s), the most productive regional ways of addressing racial equity concerns come about from an ‘understand nationally, act locally’ response.

While there has been little material published to illustrate this principle on an artistic scale, there are examples of local direct and focused action that do provide substantial anecdotal evidence. For instance, instead of seeking to create equal representation from nationally-targeted groups, a provincial organization in Nova Scotia, therefore, could most benefit its constituencies by investing time and energy in, among others, African-Canadian and

Acadian communities, whereas a Manitoban organization might focus on urban Aboriginal and/or Métis communities.

Similarly, a great deal of work on minority languages in Canadian arts and cultural institutions, particularly in the context of bilingualism and French language rights, as well as more recently in the support for Aboriginal languages, makes sensitivity to and knowledge of often complex and intersecting local contexts paramount. This is not to suggest that the focus on including, say, disability or socio-economically disadvantaged groups can be overlooked by regional funders, only that they can do themselves and the communities they support a great service by investigating how best to incorporate these issues locally, and by using their participation in their own communities to renovate and re-energize strategies that strongly address equity.

All of this noted, it is clear that most federal, provincial and territorial arts councils have earmarked funding for culturally diverse artists, capacity-building, and particularly for Aboriginal communities and artists. While specific mention may not be made of diversity funding—this is most notable for other above-mentioned equity seeking groups—funding support will still often go to individual artists and organizations from diverse groups. Important here is to recognize whether it is necessary to have a practicable and focused equity action plan as part of overall strategic planning.

International Comparisons

As in Canada, in the U.K., Australia, New Zealand, and Europe, there have been efforts to address equity, always informed by community concerns and awareness and by national dialogues and conflicts as they are articulated in artistic communities. Nevertheless, it should be noted that the specificity of equity issues is always of paramount importance, and attention to particularity is most often informed by constituent and invested communities. A trend, therefore, led by a national or international commitment to equity based on certain notions of disenfranchisement will have differing resonances and meanings within regional arenas, as well as across a range of disciplines.

UNESCO is the focal point for international definitions and perspectives on culture, cultural diversity, ideas about heritage, Aboriginal peoples, youth, and the like. Among the many themes under UNESCO's "Culture" banner, most significant and applicable for Canada, at all levels of engagement, are its articulations of cultural diversity, including the Global Alliance for Cultural Diversity and, within the arts sphere, the ongoing work on both the Conventions on the Protection and Promotion of the Diversity of Cultural Expressions and Safeguarding Intangible Cultural Heritage, the last of which has particular resonance for Aboriginal peoples [7]. It is to these UN conventions, meanings and definitions that international, national and local communities and organizations may turn for foundational and comprehensive contexts from which to understand cultural diversity.

Both Australia and New Zealand offer instructive comparisons in other ways, as Aboriginal/indigenous programming, funding and diversity initiatives are exemplary in many cases. As is the case with both regional and national institutions in Canada (most provincial and territorial councils and many larger local ones offer specific diversity funding initiatives directed at Aboriginal peoples), Australia and New Zealand have distinct and multi-faceted arts and interconnected government programs for Maori, Aboriginal, and indigenous peoples. In New Zealand and Canada, indigenous youth are a strong target for diversity

initiatives, reflecting demographic trends. As is the case here, non-arts bodies in Australia will fund artists groups. Thus Australia's state health services and cultural development networks collaborate to offer some of the few "sexual diversity" grants to LGBT artists and communities, especially youth; elsewhere, the needs of queer, LGBT, and sexually diverse artists and groups are met through general arts and community diversity grants and awards that use human rights language to identify areas of diversity and access.

The Council of Europe has for many years, through consultation with its member and observing nations been exemplary in gathering data, consulting and reporting on comparative cultural policy, including creative and artistic policy, heritage, cultural diversity and the like. Its work with Canadian Heritage and other government departments in the past 15 years or so has resulted in Canadian cultural policy being included in COE's Compendium site [8], regularly updated through contributions from federal sources here.

Conclusions, Implications and Directions

The bottom line in this scan of development of trends is to recognize how public arts funders may draw on current developments without unreasonable commitments that can only do an eventual disservice to their constituent communities, as follow-through in the area of equity and diversity is critical. Clearly, it is important to recognize that the process is symbiotic, that what happens on a national and international scale has great relevance regionally and locally, as well as vice-versa.

This recognition that there is no single set of tools, strategies or analyses, nor a necessary conflict between perspectives, is not a case of bucking a trend, but riding a wave toward more positive, compassionate, and inclusive operations in arts communities—lessons that leverage mentoring possibilities in efforts to address strongly and ethically the needs of various disenfranchised and/or equity-seeking groups.

Such an approach also allows for increased awareness of the gaps or partial commitments that have been made: there has been great progress in many instances that nevertheless reveals what work remains to be done. The issue of disability within the arts, for example, is currently on the agenda of some public arts funders, with a number of initiatives being made to address this fourth of the original groups identified in the Abella report. However, in public discourses about disabilities as an equity issue, there remains a strong emphasis on issues of accessibility (physical access), as well as access to funding, while far less attention has been paid—as was witnessed in the debates on gender, race and ethnicity—to complex issues of artistic representation, and specifically to audience development: essential outreach to communities of people with disabilities who might form the audiences, readers, and critics of artistic production.

In addition, while it is important to acknowledge the concrete steps that have been made to advance equity in a range of areas and for several groups, the painful conundrum of equity work is acknowledging that the systemic gaps that led to the imbalances and discrimination that Abella identified over 25 years ago remain and continues. This indeed has traditionally been a blind spot, as well as the most pragmatically difficult issue to deal with in any equity context: first noticing and identifying the problem and then conceiving of the often-radical changes required in thought and practice that will transform the communities engaged in, addressed and served by artistic work.

Inclusive Futures

Cultural diversity remains very much at the forefront of institutional, artistic and cultural agendas in Canada, and yet there remains in certain areas some lag behind international understandings and articulations of cultural diversity, to take only one example, as well as of practicable, sustainable diversity initiatives. It is clear that arts disciplines are quite disparate in the work they embark on in specific and general areas of diversity and equity.

The problem posed for funders then is determining how to monitor and track the ways in which the ecology of each discipline (let alone interdisciplinary, multi-arts and emerging forms) evolves. Clearly, the contemporary moment in Canada that seeks more equitable, accessible and diverse processes, art forms, artists and audiences is a critical one, and needs to be addressed despite and because of the urgency and complexity of demands for equity from what appears to be an increasing number of constituencies.

Synthesis of Observations and Sustainable Practices

In reviewing equity literature and through an analysis of trends and developments, we have created a series of observations and sustainable practices that could serve as a useful template for CPAF's purposes.

Synthesis of Observations

For visual convenience we are providing this as a standard Strengths/Weaknesses/Opportunities/Threats (SWOT) chart, which could complement the following elaboration and analysis and assist in your organization's future work.

Potential Strengths

- A uniform understanding of the need and scope of equity action within your organization
- The ability to build an action plan custom-built to each organization member (no cookie cutter or externally prescribed models)
- An allocation of resources which include but are not limited to financial ones
- Identifiable targets for progress tracking (which might include numbers but would also strongly focus on narrative forms of expression)
- Mechanisms for reporting to the community (for example, why the organization is following certain initiatives, what results can be expected)
- Transparency in communication
- An extended understanding of what equity means and can mean.

Potential Weaknesses

- Top-down bureaucratic processes that can be, or perceived to be, non-responsive to community needs
- Prior reports indicating that artists and artist organizations are somewhat skeptical about the agenda of bureaucratic processes
- Top-down or organization-initiated consultation that can be problematic if lines of communication are not ongoing or initiatives that are not fully supported hierarchically
- Lack of recognition that, although equity-seeking groups are defined constitutionally, bureaucratically and culturally, there is a huge differential in how these have been addressed. That is, there must be attention paid to distinct disciplinary differences where gender, as one example, might be far less of a concern in certain arts disciplines than others
- Differential access for disadvantaged groups (e.g. while there appears to be attention given to Aboriginal/First Nations art and artists, there is not as much evident attention being given to disabled artists, less to LGBT artists etc.).

Potential Opportunities

- The grand potential of inclusivity for all
- New and interactive technologies that give more immediate access and stronger possibility for outreach, transparency and responsiveness. Websites and blogs are the most immediate way of accessing information; public arts funders might focus design of sites on maximum readability and information (where an accurate search function is a must), providing resource information about other organizations

- Face to face or other forms of feedback/information sessions that aid in transparency
- Addressing diversity not merely through numbers or information about grants and awards, but through clearly articulated vision/mission statements, some of which are already found in strategic plans and annual reports but may not be integrated with other forms and methods of reporting to the public
- Greater access to or knowledge of shared resources for groups and organizations/regions /councils providing funding, especially those who find themselves working in relative isolation
- Opportunities for development of and specific outreach to diverse audiences.

Potential Threats

- A fear of change, which can often be interpreted as a loss
- Factors that will suggest maintenance of a status quo or a reversion to earlier, non-equitable models, particularly if they threaten funding. An aspect of this particular threat is the tendency to refer to fiscal “bottom-lines”: that is, to suggest that lack of funding prevents strong action on behalf of those groups seeking equity
- The risk of a) duplicating the work of other organizations and individuals as a result of a failure to research and share information, or b) widening of gaps in knowledge, perception, and/or action that result in further disenfranchisement and differential access for equity-seeking groups.

Sustainable Practices

This overview of sustainable practices looks at what has worked in the past as well as how it is possible to ladder these histories into successful futures. The critical framework employed here is one that synthesizes source material from the extended bibliography in the last section of this report to develop the picture presented below. For example, sources such as Trienekens (2004), Arnaud (2008), and Noble (2009) show how urban equity concerns differ from rural ones, and sources such as Glaser (2007), Kuzetsov (2009), and others (see full bibliographic section on Minority Languages) indicate the pressing needs of language groups to address inequities.

Considerable work has been done on regional, national, and international stages, and the opportunity to build on this is pressing and yet has great potential. Most critical here is a deeper understanding of intricacy of progress in equity itself, as indicated in the “strengths” component of the SWOT chart. CPAF can learn from the successes (and untimely failures) of the recent past, most specifically by developing a uniform understanding of the need and scope of equity action.

Federal Frameworks

As a federal government organization, the Canada Council is required to comply with the *Employment Equity Act*; for last twenty years it has made great progress in increasing the number and range of equity strategies and audits, most prominently in the areas of cultural diversity and Aboriginal initiatives and programming [9].

These models and histories have provided strong templates for capacity-building in many areas. The Council’s work in collaboration with other government departments, regional and local organizations and international organizations such as the Council of Europe, demonstrate at all levels the importance of high-level bureaucratic support, as well as funding, for new and ongoing equity initiatives.

Collaboration with other organizations, of course, is key in the arts, especially in advancing equity, as well as in practicing sensible and sustainable plans, and has resulted in the support of a number of groups because of equity initiatives at all levels. These are by no means limited to the following selected examples that demonstrate the importance of mentoring this form of outreach in showcasing artistic production: Teesri Duniya Theatre, Stage Left/Balancing Act, Buddies in Bad Times, Kegedonce Press, Sampadaya Dance, Music Africa, Native Earth Performing Arts, Diaspora Dialogues, Gabriel Dumont Publishing, Queer Urban Space Voice/Art), Puente Theatre, Exposure, Out on Screen, Queer Arts, Urban Shaman, Filminutes, Debajehmujig, Nakai Theatre, Saskatchewan Native Theatre, Turtle Gals, Nightwood Theatre, Ondinnok Theatre, Prise de Parole, Vivacité, Open Sky, Arctiq, OneLight Theatre, RicePaper, Word is Bond, Montreal Serai. [10]

Regional Specificity

However, uniformity must be tempered with regional specificity; otherwise any action plan risks blindsiding its constituents and creating an atmosphere of distrust and resistance (see case studies in the extended bibliography: Gagnon 2000 and 2002; Tator, 1998 and 2000). Undoubtedly, equity action represents change and, by its very nature, might create at least a temporary dis-ease in affected communities. However, driven by an appropriate model where transparent, open lines of communication rule, these same communities will not only be full and willing participants, but will reap many benefits as previously disenfranchised sectors become actively engaged in the entire system.

At the root of this movement toward systemic change, therefore, is a need for fluidity and responsiveness. The imposition of models that might work very well in, for instance, an umbrella/national framework, may do disservices to regional communities who themselves possess the capacity to identify equity concerns that are paramount and pressing.

That said, educational principles need also be kept at the forefront, because without shared knowledge and the ability to perceive shifting grounds, there can be resistance to otherwise beneficial plans. To pursue sustainable practices is to learn from collective pasts and to speculate openly and without fear on future possible worlds. This pursuit will involve challenge and risk.

Centrality of Technology

These findings also point to the centrality of technology in creating a shared environment for knowledge and action. For instance, a solid, informed, and informative web presence can engage communities in continued dialogue and practice, such as that provided by the International Federation of Arts Councils and Culture Agencies (IFAACA) [11] which is also a well-organized digital clearinghouse for member councils' news, publications, and events.

Others, including the Arts Council of Australia and Creative New Zealand websites, and Aboriginal organizations in Canada such as the Indigenous Performing Arts Alliance [12] have developed resource sites for multiple purposes, including the sharing of information for a) funders b) individual artists c) arts organizations and d) the public.

The Arts Council of Australia website [13] is an effective international example of a portal providing access for the public and artists to information about programs, initiatives, and funding, with a good deal of necessary redundancy built in. Its search engine allows for strong research into, for example, "cultural diversity" and further breaks down that search contextually. This search reveals, for example, that within disciplines such as Dance there are specific cultural diversity plans, that diversity and audience development is a priority, as

well as how access and links to social media, prominent on the website, will aid in this process. Similarly, a “disability” keyword search reveals a range of resources, from plans to reports and papers on access, what forms of disability (including mental and intellectual disability) are addressed, issues for artists with disabilities, partnerships, and elements of their strategic plans that might address people with disabilities.

The Creative New Zealand website [14], as well, while not as contextually strong for research purposes, is a transparent and accessible website that provides information for artists and members of the public on their diversity plans and strategies. A closer look at funding patterns reveals that cultural diversity in arts funding in Aotearoa/New Zealand is not practiced as inclusively as it is in Canada, its primary focus being on Maori arts. However, the legislative and bureaucratic work being done by Creative NZ and by other linked government organizations makes it clear that certain areas of diversity (disability, cultural diversity, particularly in the Maori and Pacific Islander context, alongside youth) are high priorities at least. This site is not as strong as the Australian one (and that government’s site in general) in linking with social media sites. Both websites, however, are solid examples of user-friendly, transparent arts council sites with immediately accessible information that foreground diversity, capability-building, and are most importantly welcoming to artists and arts organizations in particular. Both also offer sections on alternative funding for artists.

Important to realize here is that as the Canadian art world enters into a new realm of social and critical media, what remains essential are not the bells and whistles provided by the best and newest technology, but the depth and reach of these technological resources. The most beautiful and award-winning website pales by comparison to the most accessible and frequented portal, where the latter allows for real and sustained interactivity and sharing of resources in a manner that benefits all members of the affected communities.

In addition, all provided resources, web, print, and other, must adhere to and recognize the important of access by the disenfranchised groups that funders are seeking to engage: a website that does not provide full access to those with hearing or visual impairments, as one example, or one that does not integrate awareness of intermittent access to many technologies, risks undoing a good deal of the beneficial work it sets out to do.

Finally, for CPAF to maintain both rigorous attention to consistent equity action and an understanding of regional/provincial/territorial needs and differences there needs to be consistency in knowledgeable monitoring of and research into national and international trends. The ongoing work on diversity and equity, with strong technical expertise, can best be accomplished through continued connectivity between the member councils and regular reportage and review.

<ul style="list-style-type: none"> • Uniform understanding of the need and Scope of equity action • Action plan custom built to the organization • Allocation of resources possible, • Manageable targets • Reporting mechanism to the community • Transparency in communication • Expanded definitions of equity <p style="text-align: center;">Strengths</p>	<ul style="list-style-type: none"> • Top-down, bureaucratic processes perceived to be non-responsive to community • Prior reports indicate suspicion that artists and orgs have about bureaucratic processes. • Top-down or organization-initiated consultation can be problematic if not ongoing • Differential access for equity-seeking groups • Information and knowledge duplications and gaps <p style="text-align: center;">Weaknesses</p>
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none"> • Potential for inclusivity for all • New technologies give more immediate access and more possibility for Transparency and responsiveness • Diversity addressed through clearly articulated vision/mission statements • Access to or knowledge of shared resources for groups and organizations/regions /councils providing funding who find themselves working in relative isolation • Audience development and expansion 	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none"> • Factors that encourage a status quo • A fear of change, but can be addressed through best practices • Opacity of communication

Endnotes

1. *Equality in Employment: A Royal Commission Report* (1984). Commission Chair: Rosalie Silberman Abella : bit.ly/cUCxoe
2. *Canadian Charter of Rights and Freedoms* (1982): bit.ly/kg1C1B
3. *Quebec Charter of Human Rights and Freedoms* (1976): bit.ly/mbMTr5
4. Human Resources Canada: Employment Equity Act, Federal Contractors Program, Legislated Employment Equity: <http://bit.ly/m2pE85> and bit.ly/kP2C0m
5. Human Resources Canada: Canadian Multiculturalism Act (1988), bit.ly/m2pE85
6. PAL Canada “provides assistance to older, disabled or needy members and associates of Canada’s Performing Arts Community, in the areas of health, well-being and affordable accommodation.” palcanada.org
7. UNESCO: Cultural Diversity bit.ly/mo4wFY, Global Alliance for Cultural Diversity bit.ly/izW3nJ. Conventions on the Protection and Promotion of the Diversity of Cultural Expressions bit.ly/kTLwrk and Safeguarding Intangible Cultural Heritage bit.ly/j0CFOX.
8. Arts Council of Australia: bit.ly/kRMfD2
9. Creative New Zealand: bit.ly/j0ei8j
10. Compendium: Cultural Policies and Trends in Europe bit.ly/iH2SW5
11. Canada Council for the Arts: Equity Office canadacouncil.ca/equity/
12. Canada Council for the Arts. (2010). Funding to artists and arts organizations: National overview. bit.ly/mnPOVJ. Other funding information from artists’ websites.
13. International Federation of Arts Councils and Culture Agencies (IFACCA): ifacca.org
14. Indigenous Performing Arts Alliance (IPAA): ipaa.ca

Resources

To complement this report on equity in the arts, we have provided an extensive multi-part resource list, divided into three sections:

1. The first is a partial annotation of key texts, including significant reports and websites. Its intention is to provide the reader with a very brief summary of articles whose contents are not entirely evident from their titles. Where content is self-evident, annotations have not been provided, and in general, annotations have been limited to a cursory overview for the reader's benefit.
2. The second is a selection of reports and commissioned papers addressing equity in Canada and abroad. Distinct from the other resources collated here, these reports address, tactically and analytically, very specific concerns, sometimes for specific agencies. As a whole, these provide a good overview of work commissioned and conducted to date.
3. The third section is an extended bibliography that represents the most recent sources available to date.

Although all three sections are relatively detailed, they are neither exhaustive nor definitive. The overarching intent is to give the reader an overview rather than a complete list of existing resources.

For readability, subject subdivisions have been created and some short form URLs (bit.ly) have been provided where possible to provide easier access to original documents.

Partially Annotated Resources

Equity and Diversity: General

- Battle of Ideas. (2007). Cultural diversity: A straitjacket for the arts? <http://bit.ly/kscWXE>
Forum with six recommended readings on whether cultural diversity policies are divisive.
- Berkers, P. (2009). Ethnic boundaries in American, Dutch, and German national literary policies, 1965-2005. *International Journal of Cultural Policy*, 15(1), 35-52.
Upon analyzing policy documents, Berkers finds that ethnic boundaries are weak in the USA, moderate in the Netherlands, and strong in Germany.
- Caffyn, A., & Lutz, J. (1999). Developing the heritage tourism product in multi-ethnic cities. *Tourism Management*, 20(2), 213-221.
Analyzes policies designed to encourage a focus on urban heritage tourism projects and addresses such things as achieving a balance between economic and social goals, being socially inclusive, and recognizing the needs of minority ethnic groups.
- Floch, Y. (2007). Street artists in Europe: European Parliament. <http://bit.ly/iJg3i0>
Develops policy recommendations at the EU level to promote geographic mobility and support for street artists in Europe. Fits into the cultural dialogue theme of EU level policy.
- Freeman, S. (2006). Writing the history of an alternative-theatre company: Mythology and the last years of joint stock. *Theatre Survey*, 47(1), 51-72.
Introduces previously unexamined information about Joint Stock Theatre Company, including its anti-discrimination policy regarding the representation of race and gender.
- Glaser, K. (2007). Minority languages and cultural diversity in Europe: Gaelic and Serbian perspectives. <http://bit.ly/mP963S>
Focusing on Scotland's Gaels and Lusatia's Sorbs/Wends, this book analyses and evaluates competing assumptions, rationales and ideologies that shaped past and present language revitalisation initiatives and continue to pose dilemmas to language planners and politicians.
- Grams, D., & Farrell, B. (2008). Entering cultural communities: Diversity and change in the nonprofit arts. Piscataway, NJ: Rutgers State University Press. <http://bit.ly/kd9KYT>
Based on interviews with arts organizations in the United States. Some excellent insights and resources, especially bibliography.
- Klages, R. (2005). Cultural diversity in the middle of Berlin. In R. Kstemaker (Ed.), *Proceedings of the city museums as centres of civic dialogue?* (pp. 97-101). Amsterdam: Amsterdam Historical Museum. <http://arno.uvt.nl/show.cgi?fid=73960>
Discusses cultural diversity in the middle of Berlin – a project that was initiated in 2002 by the Arts Council of Central Berlin in cooperation with the Heimatmuseum Wedding and the *Nachbarschaftsmuseum e.V.*

Korza, P., & Bacon, B. S. (2005). Museums and civic dialogue: Case studies from animating democracy. Washington D.C.: Americans for the Arts.

Analyzes how three museums have functioned as provocative and effective forums for civic dialogue, and the institutional challenges that led to changes in practice.

Kuzetsov, N. (2009). The role of pop music and other phenomena of modern culture in the preservation of Komi language. *Folklore*, 41, 119-130.

Explains how cultural hybridity is a strategy that might be most effectively targeted at youth, adopts "children as future" metaphor, and addresses the conflation of mass culture and progress.

Murray, C. A., (2009). Designing monitoring to promote cultural diversification in TV. *Canadian Journal of Communication*, 34(4). <http://bit.ly/l8V9Nn>

Reviews key international and national precedents in democratic media monitoring of race relations, and argues for an independent institute for media monitoring.

Moisdon, S. (2009). SOS gratuite (Language: French). *Beaux Arts Magazine*, 301, 20.

Describes how the SOS Racisme organization undertook a court case against 18 museums in Paris that it accused of discrimination because of the nationality criteria.

Newman, C. (2010, April 26). Cultural revelation: After 13 years of investment, the arts are no longer the privilege of a wealthy few. Labour should be proud, says the broadcaster and peer Melvyn Bragg. *New Statesman*, 50-51.

Describes how the UK's arts industry has come from private support, box-office receipts and the "determination to increase access as much as excellence."

Tolia-Kelly, D. P. (2007). Fear in Paradise: The affective registers of the English Lake District landscape re-visited. *Senses & Society*, 2(3), 329-352.

Describes a project that examines paintings as representing the values, sensory meanings, and embodied relationships that exist for migrant communities.

Aboriginal/Indigenous Peoples

Anderson, J., & Younging, G. (2010). Discussion paper on protocols. Prepared for the Canadian Public Art Funders (CPAF) Professional Development Meeting on Aboriginal Arts Session on Protocols. <http://bit.ly/lN6uTM>

Explores the pragmatic utility of intellectual property protocols for Indigenous Knowledge protection.

Glow, H., & Johanson, K. (2008). Australian indigenous performing arts and cultural policy. Paper presented at the International Conference of Cultural Policy Research, Istanbul, Turkey.

Examines how, since the early 1990s, Australian Indigenous cultural policies have contributed to the development of Aboriginal theatre and to the growth of Indigenous theatre companies and the professional development of their artists.

Glow, H., & Johanson, K. (2010). Building capacity Or burning out?: Supporting Indigenous

performing artists and filmmakers. *Media International Australia, Incorporating Culture & Policy*, 136, 71-84.

Reviews the strategies used by funding agencies in relation to Indigenous filmmaking and performing arts, and the obstacles experienced in capacity building.

Philipps, Ruth. (2006). Disrupting past paradigms: The National Museum of the American Indian and the First Peoples Hall at the Canadian Museum of Civilization. *The Public Historian* 28(2), 75-80. <http://www.jstor.org/pss/10.1525/tph.2006.28.2.75>

Van den Boscha, A., & Rentschler, R. (2009). Authorship, authenticity, and intellectual property in Australian aboriginal art. *The Journal of Arts Management, Law, and Society*, 39(2), 117-131.

Investigates legal cases and research concerning authorship, intellectual property and authenticity in Aboriginal art.

People with Disabilities

Barnes, C. (2008). Generating change: Disability, culture and art. *Journal of Disability and International Development*, 1, 4-13. <http://bit.ly/js6kiZ>

Explores the links between disability politics, culture and art; provides a broad overview of the disability arts movement; and evaluates the implications of these phenomena for both disabled and non-disabled people in the struggle for a more inclusive society.

Brown, M. (2008, February 8). Bafta bitterness after film about disability axed.

<http://bit.ly/knoG9e>

Discusses Bafta refusal to screen Richard Buchin's film "The Last American Freak Show," in favour of "Lars and the Real Girl."

Boeltzig, H., Sullivan Sulewski, J., & Hasnain, R. (2009). Career development among young disabled artists. *Disability & Society*, 24(6), 753-769.

Discusses a study that focused on the experiences of 47 finalists in the VSA arts/Volkswagen of America Inc. program and investigates the interaction between disability, impairment, education/career paths, and the arts.

Derby, J. (2011). Disability studies and art education. *Studies in Art Education*, 52(2), 94-111.

Promotes disability studies as a way of expanding art education's concept of disability and a promising venue for interdisciplinary dialogue; explores possibilities for art education researchers.

Mallett, R. (2008). Claiming comedic immunity: Or, what do you get when you cross contemporary British comedy with disability. *Review of Disability Studies: An International Journal* 6(3), 5-14. <http://www.rds.hawaii.edu/counter/count.php?id=46>

Addresses how contemporary British comedy about disability is allowed to be funny and argues that the available academic literature on the phenomenon is scarce and a critical public vocabulary absent.

Martin, N. (2010). A preliminary study of some broad disability related themes within the Edinburgh Festival Fringe. *Disability & Society*, 25(5), 539-549.

Explores some broad disability-related themes present in the Edinburgh Festival Fringe performances and discusses the impact of disability equality legislation.

Pullen, M., & Matthews, S. (2006). Creating art and social change in Vancouver's downtown eastside. *Women & Environments International Magazine*, Fall/Winter, 82-83.

Describes the organization, "Enterprising Women Making Art" and its "Creative Women Craftworks" initiative.

Reid, D. K., Hammond Stoughton, E., & Smith, R. M. (2006). The humorous construction of disability: 'stand-up' comedians in the United States. *Disability & Society*, 21(6), 629-643.

Examines the role of stand-up comedy in constructing, perpetuating, disrupting, and circulating images of disabled people in the U.S.

Saltes, N. (2010). Capturing disability on camera: An analysis of disability representation in television programming with a focus on Canadian regulatory initiatives. *Canadian Journal of Media Studies*, 8, 1-37.

Argues that while the Equitable Portrayal Code is a timely and much needed; its efficacy is mired by several factors including its lack of guidance on what constitutes a stereotypical portrayal.

Sandahl, C. (2008). Why disability identity matters: From dramaturgy to casting in John Belluso's *Pyretown*. *Text and Performance Quarterly*, 28, 1&2, 225-441.

Schechner, R. (2010). Casting without limits: What if theatres stopped using actors' gender, age, race and body type to assign roles? *American Theatre*, 27(10), 26-30. <http://bit.ly/ID2DRd>

Explores the idea of assigning roles to actors with no concern for factors such as age, gender, body type.

Sethi, M. (2002). The mainstreaming of dissent: women artists of colour and Canadian arts institutions. *Resources for Feminist Research*. <http://bit.ly/iiAIP9>

Investigates the relationship between Canadian art institutions, women artists of colour, and the framework that provides meaning to their art.

Speed, L. (2010). A handshake and a smile: Video-making, young people and mental health. *Screen Education*. 59, 52-57.

Offers information on the community-run video-making program that teaches basic videomaking skills to young people with mental disabilities in the rural areas of Ballarat, Victoria.

Minority Languages

Alim, H.S., Ibrahim, A., & Pennycook, A. (Eds.). (2009). *Global linguistic flows: Hip hop cultures, youth identities, and the politics of language*. New York: Routledge.

Addresses some of the unique features of hip hop and the role that this plays in national, ethnic, cultural, linguistic identity/hybridity.

Anderson, J., & Chung, Y. (2010). Finding a voice: Arts-based creativity in the community languages classroom. *International Journal of Bilingual Education and Bilingualism*, iFirst, 1-19.

Examines the contribution that arts-based creativity (involving stories, art works, dance, drama and multimedia) can make to the learning and teaching of community/ heritage languages in the British context.

Bourhis, R. (2008). The English-speaking communities of Quebec: Vitality, multiple identities and linguisticism. In R.Y. Bourhis (Ed.), *The vitality of the English-speaking communities of Quebec: From community decline to revival* (pp. 127-164). Montreal, Quebec, Canada: Centre d'études ethniques des universités montréalaises (CEETUM), Université de Montréal and Canadian Institute for Research on Linguistic Minorities (CIRLM), Université de Moncton. <http://bit.ly/iGqckK>

Analyzes how language laws succeeded in changing the vitality of the Francophone majority and the Anglophone minority in Quebec; offers a review of related studies; explores: multiple identities, belonging, threat, linguisticism in Quebec.

Duxbury, N. (Ed.). (2008). *Under construction: The state of cultural infrastructure in Canada*. Vancouver, B.C., Canada: Centre of Expertise on Culture and Communities, Simon Fraser University.

Discusses the cultural infrastructure in Canada and makes recommendations about policy and legislative priorities for federal infrastructure initiatives, funding, intergovernmental coordination, enhanced federal programs, planning, capacity building, and knowledge.

English-Language Arts Network. (2010). Review of key documents on the English-language film/TV/media production industry in Quebec. <http://bit.ly/lpPFoB>

Contextualizes the decline of Canadian English media production (across Canada, but especially in Quebec) after a change in CRTC's television policy in 1999.

Gaboury-Diallo, L. (2009). Le théâtre franco-manitobain: mythes de la mémoire collective. In A. Gilbert, M. Bock, & J. Y. Thériault (Eds.), *Entre lieux et mémoire: L'inscription de la francophonie canadienne dans la durée* (pp. 317-336). Ottawa, ON: Le Presse de l'Université d'Ottawa. <http://bit.ly/mjyEqV>

Argues that art (theatre) is self-expression and representation for French linguistic minorities in Manitoba. Together the French language and themes of the plays/performances discussed facilitate a consciousness of community, history, recognition, and memory.

Hill, K. (2007). Francophone artists outside Quebec (in French). Presentation given at the 30th anniversary celebrations of the Fédération culturelle canadienne-française, Edmonton. <http://bit.ly/js15SD>

Jacques, M., Donaldson, I, & Dufresne, F. (2010). New vitality factors for official language minority communities: The impact of arts, culture, intercultural dialogue and immigration to minority communities. In N. Gallant (Ed.), *A current research compendium on Francophone immigration in Canada* (pp.38-42). Quebec: Metropolis Centre. <http://bit.ly/ITbHkR>

Examines the interplay between culture and immigration by showing how culture contributes to the attraction, integration, and retention of immigrants and how immigration leads to cultural evolution and changes in cultural identity.

Knopf, K. (2005). "Oh Canada": Reflections of multiculturalism in the poetry of Canadian women dub artists." *Revue LISA*, 3(2). <http://lisa.revues.org/2562>

Critiques Trudeau's conception of bilingualism as normative, and argues that multilingual dub poetry challenges hegemonic literary and musical canons and "the colonizer's poetic traditions, language, and ideologies."

Leith, L. (2007). Blue Metropolis and the evolution of Quebec literature. <http://bit.ly/liqQnX>
Reflections of a literary festival organizer on serving the literary Anglophone community in Quebec.

Low, B., Sarkar, M., & Winer, L. (2009). 'Ch'us mon propre Bescherelle': Challenges from the hip-hop nation to the Quebec nation. *Journal of Sociolinguistics*, 13(1), 59-82.

Examines members of the Montreal hip-hop community's use of and attitudes towards language in relation to Quebec language-in-education policies. Argues that the dominant language hierarchy has been both flattened and reordered by the community.

McLeod, W. (2006). Securing the status of Gaelic? Implementing the Gaelic language (Scotland) Act 2005. *Scottish Affairs*, 57, 19-38.

Reflecting on the Gaelic Language Act, an argument is made that emphasis on the arts risks marginalizing the efforts of preserving minority languages.

Ridanpää, J., & Pasanen, A. (2009). From the Bronx to the wilderness: Inari-Sami rap, language revitalisation and contested ethnic stereotypes. *Studies in Ethnicity and Nationalism*, 9(2), 213-230.

Discusses how rap music operates as an emancipatory 'tool' in the processes of language preservation and the deconstruction of ethnic stereotypes.

Rodgers, G., Needles, J., & Garber, R. (2008). The artistic and cultural vitality of English-speaking Quebec. In R. Y. Bourhis (Ed.), *The Vitality of the English-speaking communities of Quebec: From community decline to revival* (pp. 107-126). Montreal, Quebec: Centre d'études ethniques des universités montréalaises (CEETUM), Université de Montréal Canadian Institute for Research on Linguistic Minorities (CIRLM), Université de Moncton.

<http://www.qcgn.ca/storage/website-resources/library/documents/Bourhis%20publication.pdf>
Explores the development of the English-speaking arts community in Quebec and its relationship with the French-speaking community.

Rodgers, G. (2010). Quebec's English-speaking artist: Reinventing a cultural landscape. *Canadian Diversity*, 8.2, 13-17.

Looks at the history of English-speaking in Montreal, from pre-1976 onwards, and examines questions of immigration, integration, and belonging among Quebec's anglophone artists.

Soukup, B. (2006). Language news in review: UNESCO and the quest for cultural diversity. *Language Policy*, 5(2), 209-218.

Analyzes UNESCO initiatives and their implications for language policy on the international level (e.g., Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the Convention for the Safeguarding of Intangible Heritage.)

Théberge, M. (2007). On being or becoming a secondary school drama/theatre teacher in a linguistic minority context. *Theatre Research in Canada*, 28(2). <http://bit.ly/jEHgfr>

Discusses motivations of being/becoming a drama teacher in a linguistic minority context;

alienation of francophone drama teachers; inaccessibility of French theatre productions; discrepancies between desires and realities of classroom activities.

Trienekens, S. (2002). 'Colourful' distinction: the role of ethnicity and ethnic orientation in cultural consumption. *Poetics*, 30(4), 281-298.

Studies the relationship between conventional class indicators of cultural consumption and ethnicity by focusing on three kinds of cultural capital (highbrow, popular and community based), and two dimensions of ethnicity (country of origin and ethnic orientation).

Trienekens, S. (2004). Urban paradoxes: Lived citizenship and the location of diversity in the arts. <http://bit.ly/mhsAAT>

Examines the changing relationship between citizenship, the arts, and the contemporary ethnic diversity in European national states.

Queer/LGBT/Gender

Austin-Smith, B., & Melnyk, G. (2010). *The gendered screen: Canadian women filmmakers*. Waterloo, ON: Wilfrid Laurier University Press.

Emphasizes a diverse feminist study of film that is open, inclusive, and self-critical and addresses issues of hybridity, transnationality, race, sexual orientation, and the diverse identities of Canadian women filmmakers working in both commercial and art cinema.

Buschmann, R. (2008). 'When is "the artist" a woman?' The conception and reception of the Künstlerinnen International 1977-1977. *n.paradoxa: the only international feminist art journal*, 22, 5-15.

Recounts the conception and reception of the exhibition, Künstlerinnen International 1877-1977, which was held initially in Berlin, then in Frankfurt am Main in 1977 - the first large-scale exclusive presentation of the artistic output of women.

Brocka, Q. A. (2008). A theatre full of queer people. *GLQ: A Journal of Lesbian and Gay Studies*, 14(1), 124-126.

Shares experiences of being part of GLBT film festivals and notes the importance of these festivals.

Chadwick, W. (2007). *Women, art, and society*. London: Thames & Hudson.

Challenges assumption that great women artists are exceptions who transcend their sex. Discusses feminism, ethnicity, class, sexuality, personal vs political, public vs private, the turn toward autobiography and differences between women's art today and historically.

Collard, J. (2006). Spiral women: Locating lesbian activism in New Zealand feminist art, 1975-1992. *Journal of the History of Sexuality*, 15(2), 292-320.

Focuses on lesbian artists and analyzes how the original Spiral collective and journal developed as much out of the activist background as from a concern with women's art.

Dolan, J. (2010). Making a spectacle, making a difference. *Theatre Journal*, 62(4), 561-565.

Discusses the complex ways of understanding gender in theatre and performance through last decade of feminist theatre scholarship and the need to popularize this work through arts writing; stresses the importance of gender equity and political perspective on women's plays.

Dumlao, M., Kaufmann, E., Mysliwiec, D., & Polashenski, A. (2007). Brainstormers and gender inequality in the art world. *Women's Studies Quarterly*, 35(3/4), 144-149.

Discusses New York study of discrimination and gender inequality in art. Reveals that women have fewer opportunities in exhibition and receive less pay than men. Some art professionals state that their decisions are based on fact that men are better than women.

Ercone, K. (2008). The New York Feminist Art Institute. *n.paradoxa: the only international feminist art journal*, 22, 49-56.

Offers information on the New York Feminist Art Institute (NYFAI), a new feminist art institute founded by a small collective of women.

Fernandez, S. (2006). More than just an arts festival: Communities, resistance, and the story of Desh Pardesh. *Canadian Journal of Communication*, 31, 17-34.

Discusses impact of Toronto-based arts festival Desh Pardesh, which represented those who are most silenced within the South Asian community and society as a whole: gays, lesbians, bisexuals and trans-gendered people.

Fisher, J. (Ed.) (2008). "We will be citizens": New essays on gay and lesbian theatre. Jefferson, NC: McFarland & Company Inc., Publishers. <http://bit.ly/infWng>

Addresses post-1969 American gay and lesbian theatre, the breadth of roles, and the dramatic representation of homosexual characters from various perspectives: the impact of AIDS, contemporary American politics, images of homophobia, and gay-themed plays.

Friauf, H. (2011). On the "grotesque working conditions" of women artists. *n.paradoxa: the only international feminist art journal*, 27, 60-66.

Discusses discrimination against several women artists, including the that felt by these artists due to lack of recognition; prevalence of feminism in the masterpieces of women artists and the contributions of women in arts.

Gardner-Huggett, J. (2007). The women artists' cooperative space as a site for social change: Artemisia Gallery, Chicago (1973-1979). *Social Justice*, 34(1), 28-43.

Explores the contribution of the Artemisia Gallery to the evolution of women's art in Chicago. Notes that gallery had an exhibition (1973-9) promoting social justice for women in the arts that provided chances for artists, regardless of race, class, ethnicity, religion and sexuality.

Kruse, H. (2010). Goldrausch Kuenstlerinnenprojekt in Berlin: A network and training ground. *n.paradoxa: the only international feminist art journal*, 26, 78-83.

Delves into Goldrausch Kuenstlerinnenprojekt programme – started in late 1980s in Berlin, Germany. Program goal is to enable female visual artists to participate in the contemporary art world by helping women establish their own business and giving entrepreneurial advice.

Langa, H. (2010). Seeing queerly: Looking for lesbian presence and absence in United States visual art, 1890 to 1950. *Journal of Lesbian Studies*, 14(2/3), 124-139.

Suggests new possibilities for discerning lesbian presence and resisting absence, given extant historical and visual evidence.

Lim, E.B. (2005). Glocalqueering in new Asia: The politics of performing gay in Singapore. *Theatre Journal* 57(3) (2005): 383-405.

Argues that the global queering lens is inadequate for understanding the predicament of queer men in global cities and turns to "Asian Boys Vol. 1" as an example of a queer/trans/national theatre production that unravels the politics of performing gay.

Madra, B. (2006). Curating women artists: A Turkish intervention. *n.paradoxa: the only international feminist art journal*, 18, 50-56.

Describes women artists in curatorship in Turkey and suggests that there is no direct discussion about feminist art being expressed as a political manifesto through artworks.

Palacek, R. (2010). *Good practices to combat gender stereotypes and promote equal opportunities in film, television and theatre in Europe*. Sweden: European Commission and FIA.

Identifies over several European nations issues of gender access, stereotyping, and other gender-related inequities, and includes sections on the UK and North America.

<http://bit.ly/mEpg7s>

Rollie, E.A. (2010). Rev. of "Queer Theatre In Canada (review)" *Theatre Journal*, 62(4), 695-696.

Reviews Rosalind Kerr's 2007 collection Queer Theatre In Canada, noting that there is a near-absence of queer voices from racial or ethnic minorities.

Screen Actors Guild (2007, March 15). Screen Actors Guild forms lesbian, gay, bisexual and transgender actors caucus. <http://bit.ly/mUozi8>

Thompson, M.H. (2010). DIY identity kit: The great American lesbian art show. *Journal of Lesbian Studies*, 14(2/3), 260-282.

Describes The Great American Lesbian Art Show, which opened at the Woman's Building in Los Angeles in May 1980.

Waugh, T.(2006). *The romance of transgression in Canada: Queering sexualities, nations, cinemas*. Montreal: McGill-Queen's University Press. <http://amzn.to/kChAXE>

The first mini-encyclopedia of Canadian queer cinema.

Wilson, D. M. (2007). Post-porno hip-hop homos: Hip-hop art, gay rappers, and social change. *Social Justice*, 34(1), 117-140.

Investigates the role of lesbian, gay, bisexual, transgender, and queer hip-hop artists in creating social change and transforming cultural spaces.

Wolf, S. (2006). "We'll always be bosom buddies": Female duets and the queering of Broadway musical theater. *GLQ: A Journal of Lesbian and Gay Studies*, 12(3), 351-376.

Discusses gay identity in theatre, female characters performing duets, and heterosexuality in musicals.

Racial and Cultural Diversity

Arnaud, L. (2008). Identity as a project: Art and sport in the service of urban development policies. *International Journal of Cultural Policy*, 14(4), 431-444.

Shows how art and sport have helped the cultural productions of ethnic minorities move from the status of fringe cultures to the status of resources for local development.

Banks, P. A. (2010). Reflecting the nation: Race, ethnicity and a culturally inclusive arts policy. *Journal of Race & Policy*, 6(1), 95-105.

Argues that "American" art is being expanded by the inclusion of African American art and culture, due in part to the culturally inclusive arts agenda of the Obama administration.

Bateman, K., & Karim, K. H. (2009). Report: Canadian legislation, regulations, and guidelines on the representation of diversity. *Canadian Journal of Communication*, 34(4), 741-748.

Provides annotations on Canadian legislation as it relates to representation of diversity. This representation is addressed in the finished media product and in legislation surrounding hiring practices.

Cultural Pluralism in Performing Arts Movement Ontario (CPPAMO).

<http://cppamo.wordpress.com/>

A movement of Aboriginal and ethno-racial artists working with presenters to empower the performing arts communities of Ontario.

Goa, D. (n.d.). Communities and museums: Building lasting relationships.

http://www.museums.ca/filestorage/DGoa_Communities_and_Museums_Building_Lastng_Relationships.pdf

Published by the Canadian Museum Association's two programs: Cultural Diversity and Museums II and the Canadian Image Project. Suggests two models of a working relationship between the museum and cultural communities.

Ming Wai Jim, A. (2010). Asian Canadian art matters. Perspectives. <http://bit.ly/jh6iPT>

Discusses why Asian Canadian art matters, especially given the cultural and political shifts that have occurred since the new millennium.

Ramirez, B. (2008). Immigration and minority cultures on Canadian screens. *Migration Studies*, 45(169), 73-85.

Discusses the impact that demographic/political factors, such as immigration and multicultural policies, had in encouraging immigrants and their children to enter the arts as directors, screenwriters, producers, and actors in Canada.

Ropero, L.L., & Alvarez, A.M. (2011). Multiculturalism in a selection of English and Spanish fiction and artworks. *Social Identities: Journal for the Study of Race, Nation and Culture*, 17(1), 93-104.

Discusses how discourses of cultural pluralism in literature, cinema and art today prove that inter-ethnic relations in Europe are moving towards, and in some spaces have already achieved, a spontaneous conviviality.

Verdi, L. (2008). New arts for a new citizenship. *Theory in Action*, 1(3), 35-72.

Explains how art can facilitate meeting and exchange practices, strengthen the exclusiveness of cultural and ethnic identities, and how art can lead to new spaces of citizenship by exploring processes for overcoming social exclusion and fostering public creativity.

Walcott, R. (2009). Field notes: Artists, academics dialogue the past and future of diaspora literary expression. *Callaloo* 32(2), 624-627.

Wasserman, J. (2009). All white all right? Vancouver theatre artists talk about Vancouver's monochrome stages. *Teesriduniya* 7(1), 8-19. http://www.teesriduniya.com/7_1.pdf
Notes that Vancouver's stages do not reflect the diversity in the greater community. Letters from the community are included.

Background Resources

These pre-2005 sources provide necessary context for more recent information.

Chartier, D. (2003). Les origines de l'écriture migrante. L'immigration littéraire au Québec au cours des deux derniers siècles. In M. Weidmann-Koop (Ed.), *Le Québec aujourd'hui: Identité, société et culture* (pp. 231-246). Saint-Nicolas, QB: Les Presses de l'Université Laval.

Provides empirical evidence to support the notion that Québec literature is expanding to include works by newer immigrants. Discusses the way diasporic and non-Canadian national identities can transform definitions of Québec literature.

Deitz, R. (2003). Up Against the Joul: Dé[a]ysments linguistiques et le théâtre québécois. In M. Weidmann-Koop (Ed.), *Le Québec aujourd'hui: Identité, société et culture* (pp. 213-230). Saint-Nicolas, QB: Les Presses de l'Université Laval.

Provides historic context for French-Canadian theatre and linguistic identity and discusses the national/linguistic values embedded in *Belles-Soeurs* – the French-Canadian play written in the Montreal French dialect.

Fournier, L. (2003). Arts et traditions populaires du Québec: La protection de la culture << vivante >>. In M. Weidmann-Koop (Ed.), *Le Québec aujourd'hui: Identité, société et culture* (pp. 181-194). Saint-Nicolas, QB: Les Presses de l'Université Laval.

Maintains that the arts in Québec help foster a unique sense of Québécois identity, which includes a sense of history and tradition. Interested in the relationship between arts and "le patrimoine immatériel".

Gagnon, M.K. (2000). *Other Conundrums: Race, Culture and Canadian Art*. Vancouver: Arsenal Pulp Press/Artspeak/ KAG.

Collected essays on racial diversity in Canadian arts.

Gagnon, M.K., & Fung, R. (2002). *13 conversations about art and cultural race politics*. Montreal: Arttextes Editions, 2002. Translated into *Territoires et Trajectoires*. Adapted and translated by Colette Tougas. Montreal: Arttextes Editions, 2006.

A series of interviews conducted with artists and cultural producers in Canada.

Grutman, R. (1997). *Des langages qui résonnent: l'hétérolinguisme au XIXe siècle québécois*.

Les Editions Fides.

Uses neologism, “hétérolinguisme” to describe contemporary Quebecois literature, which incorporates France/Canadian French, British/American/Canadian English, among others. Attempts to situate literature’s role in the linguistic development of French in Quebec.

Hall, S. (2003). Cultural identity and diaspora. In J. Rutherford (Ed.), *Identity: Community, culture and difference* (2nd ed., pp. 222-237). London: Lawrence and Wishart..

<http://bit.ly/lAdqeO>

Jagodzinski, J. (1999). Thinking through /difference/ in art education contexts: Working the third space and beyond. In D. Boughton & R. Mason (Eds.), *Beyond multicultural arts education: International perspectives* (pp. 303-330). New York: Waxmann Publishing.

Promotes pluricultural, anti-oppressive arts education that avoids the pitfalls of essentialism, liberal humanism, and particularism.

Jedwab, J. (2004). Arts and diversity in Montreal: Preliminary findings and recommendations for further research. Montreal: Association for Canadian Studies. (Presentation at La diversité de Montréal: Une richesse à partager – journée de concertation sur la diversité culturelle dans les arts organisée par le Conseil des arts de Montréal, March 29, 2004). <http://bit.ly/mlivCH>

Focuses on the specific needs of arts communities in relation to shifting ethnic, immigration, language statuses in Montreal, and the changing relationship of the population to the arts community.

Kárpáti, A. (1999). When pedagogy becomes politics: Folk art in Hungarian art education. In D. Boughton & R. Mason (Eds.), *Beyond multicultural arts education: International perspectives* (pp. 151-169). New York: Waxmann Publishing.

Addresses the historical transformation of Hungary’s folk arts education in relation to nation building, language training, cultural identity, and propaganda.

Li, P. S. (1994). A world apart: The multicultural world of visible minorities and the art world of Canada. *The Canadian Review of Sociology and Anthropology*, 31(4), 365-391.

Discusses how Canada’s policy towards Occidental arts and the arts community and its multicultural policy towards minority arts and cultures have produced two different support structures and art worlds.

Williams, T. M., Phillips, S., Travis, L., & Wotherspoon, D. (1990). Windows on the World: Canadian versus U.S. television voices. *Canadian Journal of Communication*, 15(1), 19-44.

<http://www.cjc-online.ca/index.php/journal/article/download/537/443>

Examines the similarities and differences in the portrayal of Canada, the U.S.A., and other world regions by Canadian and U.S. television programming.

World Commission on Cultural Development. (1996). *Our Creative Diversity*. <http://bit.ly/IVLLwq>
Proposes that texts and recordings are ways to preserve disappearing languages.

Young, D. (1999). Celine Dion, the ADISQ controversy, and the Anglophone press in Canada. *Canadian Journal of Communication*, 24(4), 1-22.

Examines Anglophone press coverage of the ADISQ controversy involving Céline Dion’s refusal to accept the Anglophone Artist of the Year award in 1990.

Selected websites and portals

Aboriginal Canada Portal <http://bit.ly/ITi387>
Arts Access Australia: <http://www.artsaccessaustralia.org>
Arts Council England: <http://www.artscouncil.org.uk>
Canadian Charter of Rights and Freedoms: <http://bit.ly/kg1C1B>
Australia Council for the Arts: <http://bit.ly/kRMfD2>
Canada Council for the Arts: <http://bit.ly/mzr5MA>
Canadian Film Centre - Diversity Scholarship: <http://bit.ly/IQ6lhw>
Canadian Heritage: <http://bit.ly/lyLW9c>
 Human rights information: <http://bit.ly/jxFiUd>
 Human Rights Grants and Contributions Program (grants): <http://bit.ly/irkEuz>
Chinese Canadian Artist Federation in Vancouver: <http://bit.ly/imdyy0>
City of Fredericton, Community and Culture: <http://bit.ly/k2rig8>
City of Halifax Arts Culture Heritage: <http://www.halifax.ca/cah>
City of Moncton Arts and Culture: <http://bit.ly/jAPJor>
City of Regina, Culture and Arts: <http://regina.ca/Page23.aspx>
Coalition of New Canadians for Arts and Culture: <http://www.cncac.ca>
Conseil des arts de Montréal: <http://www.artsmontreal.org>
 Cultural diversity in the arts: <http://bit.ly/kferJ0>
Conseil des arts et des lettres Quebec: http://www.calq.gouv.qc.ca/index_en.htm
Conseil provincial des sociétés culturelles, NB: <http://www.cpscncb.com/cpsc/index.cfm>
Council for the Arts in Ottawa: <http://www.arts-ottawa.on.ca/>
Community Arts Council of Vancouver: <http://www.cacv.ca/activities>
Creative Scotland: <http://www.creativescotland.com/>
Creative New Zealand: <http://www.creativenz.govt.nz/>
Creative Nova Scotia (NSACPC): <http://www.nsacpc.com/>
Cultural Pluralism in Performing Arts Movement Ontario (CPPAMO): <http://bit.ly/legNDf/>
Culture, Communications et de la Condition féminine, Québec: <http://www.mcccf.gouv.qc.ca/>
Culture, Language, Elders, and Youth (Nunavut): <http://www.cley.gov.nu.ca/en/>
Edmonton Arts Council - Cultural diversity in the arts awards: <http://bit.ly/iwiYik>
English-Language Arts Network, Québec: <http://bit.ly/ICBwlt>
European Commission, Culture: http://ec.europa.eu/culture/index_en.htm
European Cultural Foundation: <http://www.eurocult.org/>
Human Resources Canada, Workplace Equity,: <http://bit.ly/m2pE85>
 Links to Charter, Multiculturalism, Employment Equity, Human Rights etc.
Indigenous Performing Arts Alliance: <http://ipaa.ca/>
International Federation of Arts Councils and Culture Agencies: <http://www.ifacca.org/>
 Canadian Resources: <http://bit.ly/mdgs2n>
 Good Practice Guide: <http://bit.ly/IT1L37>
The Last American Freak Show: <http://www.lastamericanfreakshow.com/>
Manitoba Arts Council: <http://artscouncil.mb.ca/about/>
Newfoundland and Labrador Arts Council: <http://www.nlac.nf.ca/index.htm>
Norsk Kulturråd (Norway Arts Council): w.kulturrad.no/toppmeny/english/
NWT Arts Council: <http://www.pwnhc.ca/artscouncil/>
Ontario Trillium Foundation: <http://bit.ly/ldNgS2>
Ontario Arts Council: <http://www.arts.on.ca>
 Culturally diverse dance training projects: <http://bit.ly/kubqiM>

Ouch!: <http://www.bbc.co.uk/ouch/>
Project Art Works: <http://bit.ly/m4jH2X>
Quebec Community Groups Network (QCGN): <http://www.qcgn.ca/>
Quebec Charter of Human Rights and Freedoms: <http://bit.ly/mbMTr5>
Quebec Drama Federation: <http://www.quebecdrama.org/>
Stage Left Productions: <http://www.stage-left.org/>
Swedish Arts Council: <http://www.kulturradet.se/en/in-English/>
Swiss Arts Council/Prohelvetia: <http://www.prohelvetia.pl/28.0.html?&L=2>
Toronto Arts Council: <http://www.torontoartscouncil.org/>
Yukon Tourism and Culture, Arts Section: <http://www.tc.gov.yk.ca/arts.html>

UNESCO:

Cultural Diversity <http://bit.ly/mo4wFY>
Global Alliance for Cultural Diversity: <http://bit.ly/izW3nJ>
Protection and Promotion of the Diversity of Cultural Expressions: <http://bit.ly/kTLwrk>
Safeguarding Intangible Cultural Heritage: <http://bit.ly/j0CFOX>
World Observatory on the Social Status of the Artist: <http://bit.ly/kdSIGg>
Yukon Tourism and Culture, Arts Section: <http://www.tc.gov.yk.ca/arts.html>

Selected reports and commissioned papers

From government organizations and councils, Canada and international

Abella, Rosalie Silberman. (1984). Report of the Royal Commission on Equality in Employment, 1983. Summary. <http://bit.ly/ieVUZM>

Andrews, J. (2008). The need for support: Toward a patronage program for emerging Quebec visual artists. Montreal: Stephen R. Bronfman Foundation.
<http://www.artere.qc.ca/upload/etude/artere-conseil-des-arts-de-montreal-the-need-for-support-visual-artists.doc>

Discusses funding organizations in Quebec, the funding environment for individual artists in Quebec, roles of organizations in the development of artists and their careers, and the role of foundations in Canada.

Arts Council England. (2005). Respond: A practical resource for developing a race equality action plan. <http://bit.ly/iSFiso>

A resource to help develop a race-equality action plan. Although designed for regularly funded organisations, the resource may help others in their approach to race equality.

Arts Council England (2010). Annual equality report 2009/10. <http://bit.ly/mo810v>

Arts Council England (2010). Disability equality scheme 2010-2013. <http://bit.ly/iey1is>

Arts Council England. (2010). Gender equality scheme. <http://bit.ly/iTmCDc>

Arts Council England (2010). Race equality scheme 2009-11. <http://bit.ly/lgFiCy>

Arts Council Ireland. (2010). Cultural Diversity and the Arts: Language and Meanings. Dublin: Office for the Minister of Integration and Arts Council Ireland. <http://bit.ly/mL61xU>

Addresses key terms of equity in art policies and argues for Ireland to adopt an anti-essentialist perspective on ethnicity and identity in relation to arts policy.

Arts Council of Northern Ireland. (2007). Arts form and specialist area policy 2007-2012: Language arts. <http://bit.ly/jcHIN7>

Discusses the Art Council's proposed strategies for fostering minority languages (Irish and Ulster-Scot language).

Bartle, H., & Nesus, C. (November 2006). Creative New Zealand, cultural diversity and the arts. Aotearoa Ethnic Network (AEN) Journal 1.2. <http://bit.ly/m9w8Fx>

Canada Council for the Arts. (n.d.). Annual report on the operation of the Canadian Multiculturalism Act 2006-2007, 2007-2008, 2008-2009, 2009-2010 (Federal institution submission template).

Reports on and outlines how multiculturalism is reflected in Council's projects and programs.

Canada Council for the Arts (2008, August). Contemporary Aboriginal arts in Canada. Arts & culture in Canada: Fact sheet. <http://bit.ly/kKz6Wv>

Canada Council for the Arts (2009, July). Contemporary Inuit arts in Canada. Arts & culture in Canada: Fact sheet. <http://bit.ly/lKVJ8R>

Describes the goal to improve physical conditions for artistic creativity and innovation and to increase access to performing arts, visual arts, media arts, and to museum collections and heritage displays.

Canadian Radio-Television and Telecommunications Commission (2009). Report to the Governor in Council on English- and French-language broadcasting services in English and French linguistic minority communities in Canada. <http://bit.ly/iU88nl>

Examines the media services available within the Canadian broadcasting system to determine whether official-language minority communities have access to appropriate services and are adequately represented in programming.

Cliche, D., & Wiesand, A. (2009). IFACC D'art report No. 39: Intercultural dialogue through the arts and culture. Paper prepared for the 4th World Summit on Arts and Culture, Johannesburg. Bonn: European Institute for Comparative Cultural Research. <http://bit.ly/mc0RQM>

Presents results of a survey that focused on the intercultural dialogues within the European artist contexts and offers suggestions for increasing intercultural dialogue.

Council of Europe/ERIC. Cultural policy in Canada. (2011). Compendium: Cultural Policies and Trends in Europe. <http://www.culturalpolicies.net/web/canada.php>

The Council of Europe's "Compendium of Cultural Policies and Trends in Europe 2011" is a web-based and permanently updated information and monitoring system of national cultural policies in Europe; a long term project which aims to include all 50 member states co-operating within the context of the European Cultural Convention, as well as observing members.

Conseil des arts de Montréal. (n.d.). Diversité culturelle dans les arts. <http://bit.ly/jrbeA8>

Discusses policies put into place to ensure diversity in artistic production in Montréal, with an emphasis on diversity relating to artists who identify as "identitaire minoritaire, non occidentale, métissé ou autochtone."

Conseil des Arts et des lettres Québec. (2011). Plan d'action à l'égard des personnes handicapées. <http://bit.ly/mhp2WY>

Includes a list of ways that the Conseil des Arts et des lettres Québec has made their office space and website more accessible for persons with disabilities.

Conseil des Arts et des lettres Québec. (2010). Politique linguistique. <http://bit.ly/iJpTML>

Describes the Conseil des Arts et des lettres Québec's regulations concerning French fluency. The report does not address equity issues of minority language but focuses on the ability to function in Québec's official language.

Conseil des Arts et des lettres Québec. (2011). L'expérience du Québec dans le soutien aux artistes et à la création: pour la promotion et la protection de la diversité des expressions culturelles. <http://bit.ly/ka8Mp2>

Arts “diversity” defined only within the potential of specific regions addressing the artistic needs of Aboriginal and Inuit people.

Conseil des Arts et des lettres Québec. (2009). Plan stratégique 2009-2012: Soutenir l'excellence de la création et le dynamisme des arts et des lettres du Québec.

<http://bit.ly/jyb5NV>

Refers to diversity in literary production. Section 2 approaches to EU focus on “intercultural dialogue,” stressing the need to make art that is relevant to Quebec communities and to have Quebecois artists’ works accessible to a (national/international) community.

Creighton-Kelly, C. (2007). A cultural diversity guide for officers at the Canada Council for the Arts. Ottawa: Canada Council for the Arts.

Examines how Canada Council might operationalize its strategic priority of cultural diversity across the sections and what mechanisms officers use both as entry points and fair access when considering eligibility criteria, communications, peer assessment, policy development and program delivery.

Culture Development Network. (2009). Picture this: Community consultation report and analysis, September 2009. Increasing the cultural participation of people with disability in Victoria. Victoria, Australia: State Government of Victoria, Office for Disability, and Arts Victoria and Disability Services Division. <http://bit.ly/iyD4rN>

De Rosa, M. and Burgess, M. (2011). Building to last: A review of the capacity building initiative. Ottawa: Canada Council for the Arts.

Délégation sur la diversité culturelle dans les arts. (2005). Mémoire présenté à l'Office de consultation publique de Montréal à l'occasion de la consultation publique sur le projet de politique de développement culturel pour la Ville de Montréal. <http://bit.ly/j2HJhe>

Discusses systemic issues (prejudice, language barriers, accessibility of information, citizenship requirements for support) that participate in creating cultures of exclusion (mostly understood through ethno-cultural terms) within Montreal's artistic communities.

Duxbury, N., Simons, D., & Warfield, K. (2006). Local policies for cultural diversity: Canada and the United States. Barcelona: Barcelona City Council, United Cities and Local Governments' Working Group on Culture, and Division of Cultural Policies and Intercultural Dialogue of UNESCO. <http://bit.ly/jQUrRX>

Investigates what types of public policies, at the local level, support diverse cultural expressions and analyses the related policies and programmes developed by departments.

Dwyer, M.C. (2011). Reinvesting in arts education: Winning America's future through creative schools. Washington, D.C.: President's Committee on the Arts and the Humanities, John S. and James L. Knight Foundation, Stephen and Myrna Geenberg Philanthropic Fund of the Jewish Communal Fund. <http://1.usa.gov/mkPA0S>

Reviews the condition of arts education and art education-related research, identifies opportunities for advancing arts education and provides five recommendations for action.

EUROCITIES. (2009). Intercultural cities: A Journey through 23 European cities.

<http://bit.ly/lq30Qt>

European Institute for Comparative Cultural Research. (2008). Sharing diversity: National

approaches to intercultural dialogue in Europe. Bonn: European Institute for Comparative Cultural Research and European Commission, Directorate General for Education and Culture. <http://bit.ly/k65SX6>

Addresses the issue of “linguistic minorities” and notes that there are policies in the UK to maintain equity (in reference to combating racial discrimination) in grant funding to artists.

Fernandez, S. (2001). Cultural diversity how do we define this term as a council and why? Ottawa: Canada Council for the Arts.

Reviews the term cultural diversity as used by the Canada Council and the Equity Office mandate. Provides definitions of terms such as “race”, “ethnicity”, “culture”, “equality”, “visible minorities”, “equity”, “access”, and “racism”.

Fernandez, S. (2006). Cultural diversity: Our regenerative strength in the 21st century. Ottawa: Canada Council for the Arts.

Presents statistic related to visible minority arts and data on demographics, labour force, participation and audiences. Reviews the Canada Council’s engagement with cultural diversity.

Fernandez, S. (2007). Cultural diversity: A Canadian model: Canadian initiatives in the development and support of cultural diversity in the arts. Ottawa: Canada Council for the Arts.

Looks at cultural diversity in Canada, provides insights into what makes Canada unique in its approach to diversity, and highlights the efforts of the Council in addressing cultural diversity.

Fernandez, S. (2008). Outcome assessment of the Canada Council’s Aboriginal and culturally diverse capacity-building programs. Ottawa: Canada Council for the Arts.

Describes how cultural diversity became one of Canada Council’s strategic priorities and the related actions taken. Assesses capacity-building programs for Aboriginal and culturally diverse artistic practices.

Galloway, S., Lindley, R., & Behle, H. (2005). Working in the presentation of the contemporary visual arts. Coventry, U.K.: The University of Warwick and Arts Council England. <http://bit.ly/mSh3yU>

Focuses on the representation of black, minority ethnic group, and disabled people in visual arts - audience and artist. While not under-represented in cultural occupations when compared to other occupations, this may be influenced by the resistance to be categorized.

Goa, D. (n.d.). Working with our communities.

http://www.museums.ca/filestorage/DGoa_Working_With_Our_Communities.pdf

Published by the Canadian Museum Association’s two programs: Cultural Diversity and Museums II and the Canadian Image Project. Features initiatives and work done to develop partnerships between the museum and cultural communities.

Government of Sweden. (2007). Sweden’s report on the Council of Europe Charter for regional or minority languages. <http://bit.ly/IGGT6e>

Indicates how the Arts Council integrates artistic production in Sweden by addressing the needs of language minorities. Arts, language, and cultural exchange are discussed in terms of translation.

Hill, K. (2008). Research into the arts, culture and official language in Canada: Facts and gaps. Presentation given at Conference on Official Language Research Issue, Ottawa: Department of Canadian Heritage. <http://bit.ly/mLQMiz>

Hill Strategies Research Inc. (2005). Diversity in Canada's arts labour force. Ottawa: Canada Council for the Arts, Department of Canadian Heritage and Ontario Arts Council.

<http://bit.ly/m3uowP>

Analyzes 2001 census data concerning visible minority, Aboriginal, and immigrant Canadians in the arts labour force – the number of visible minority and Aboriginal artists, changes between 1991 and 2001, and artists' average earnings.

Hill Strategies Research Inc. (2008). Factors in Canadians' cultural activities: Demographics and cultural crossovers involved in book reading, performing arts attendance, art gallery attendance and movie-going. Ottawa: Canada Council for the Arts, Canadian Heritage, Ontario Arts Council. www.arts.on.ca/AssetFactory.aspx?did=2510

Provides insights into demographic and other factors involved in four cultural activities, investigates the relationship between various categories of cultural attendance and reading, and analyzes the cultural activities of disabled Canadians and minority-language Canadians.

Hill Strategies Research Inc. (2009). A statistical profile of artists in Canada: Based on the 2006 census: Canada Council for the Arts. Statistical insights on the arts, 7(4). Ottawa: Canada Council for the Arts, Department of Canadian Heritage and Ontario Arts Council.

<http://bit.ly/k358jD>

Profiles, according to census data on gender, age, education, and other determinants, employment and discipline backgrounds of artists in Canada.

Hill, K. (2008). Research into the arts, culture and official language in Canada: Facts and gaps. Presentation given at Conference on Official Language Research Issue, Ottawa: Department of Canadian Heritage. <http://bit.ly/mLQMiz>

Hill, K. (2010). Mapping artists and cultural workers in Canada's large cities. Ottawa: City of Vancouver, City of Calgary, City of Toronto, City of Ottawa and Ville de Montréal.

http://www.hillstrategies.com/docs/Mapping_artists.pdf

Provides an analysis of artists residing in Montreal, Ottawa, Toronto, Calgary and Vancouver in 2006. Includes statistics on the number of artists, earnings, education levels, gender and changes between 2001 and 2006.

Hutchinson, M. (2005). Making the journey: Arts and disability in Australia. Walsh Bay, NSW: Arts Access Australia. Lambs Printers Pty Ltd. <http://bit.ly/i0D5qo>

Provides 12 case studies that provide examples of approaches, issues, and achievements in the Australian field of art and disability.

Hybrid. (2008). The elephant in the room: A report on the African, Caribbean and Asian visual arts sector in the West Midlands. London: Arts Council England and West Midlands.

<http://bit.ly/looJmv>

Maps the opportunities and barriers facing the region's African, Caribbean and Asian visual arts sector, including crafts, photography, digital media, film and fine art.

INIVA and Arts Council England. (2008). Beating the odds: Enhancing the engagement of young people from cultural diverse backgrounds with careers in the arts. <http://bit.ly/iOTwMB>
Explores how to attract young people, from diverse cultural backgrounds, into visual arts careers.

Jacobson, R., & McMurchy, G. (2009). Focus on disability and deaf arts in Canada. Ottawa: Canada Council for the Arts. <http://www.picassopro.org/focus.pdf>
Provides examples of networks, projects and organizations that constitute Disability Arts in Canada and beyond, and gives recommendations to funders, arts service organizations, and theatre/dance producers and trainers.

Kidd, B., Zahir, S., & Khan, S. (2008). Arts and refugees: History, impact and future. London: Arts Council England, The Baring Foundation, and The Paul Hamlyn Foundation.
<http://bit.ly/k3vycc>
Provides a national survey of the arts and refugees across the UK, in the context of government policies and demographic changes that have shaped the cultural climate at both local and national levels.

Koivunen, H., & Marsio, L. (2008). D'Art report number 24: Ethics in cultural policy. Finland: IFACCA and Ministry of Education, Science and Culture. <http://bit.ly/k3vycc>
Looks at the value of art at a policy level through lenses of "virtue/freedom," "responsibility/rights," and "corollary/benefit." Draws heavily on a language of "cultural identity," "accessibility," and "inclusion."

Maitland, H. (Ed). (2006). Navigating difference: cultural diversity and audience development. London: Arts Council England. <http://bit.ly/kB7SPA>
Debates issues that are at the heart of what it means to be British today. Leading voices from the art world discuss the relevance of cultural diversity and cultural identity to the arts.

Marsland, J. (2004). An interim report on the capacity building initiative. Ottawa: Canada Council for the Arts.
Describes how observations obtained were important for the evaluation of the Capacity Building Grants and Stand Firm – an initiative taken to ensure the equitable development and sustainability of culturally diverse artistic practices.

Motion Live Entertainment & Saada STYLO. (2006). The northside research project: Profiling hip hop artistry in Canada. Ottawa: Canada Council for the Arts. <http://bit.ly/lnkRpM>
Seeks to define and describe Hip Hop Arts in Canada, develop a practical profile of Hip Hop arts, and gauge the degree to which artists working in Hip Hop art forms have access to the Canada Council's funding and services. Race dynamics are also discussed.

National Endowment for the Arts. (2008). Women artists: 1990 to 2005. NEA Research Note #96. <http://bit.ly/iqFrjA>
Provides a detailed view of women artists, including female composition in various artist jobs and earnings discrepancies between men and women.

Office of the Commissioner of Official Languages. (2009). Shadows over the Canadian television landscape: The place of French on the air and production in a minority context. <http://bit.ly/ixcXWP>

Identifies obstacles facing Canadian television producers for official language minority communities. Recommends ways of promoting the continued development of a television production industry in these communities and the vitality of French on Canadian airwaves.

Peerbaye, S. (2003). Building a cultural future: Cultural equity and diversity at the Canada Council for the Arts.

Reflects on the Council's understanding of cultural equity, cultural diversity and systemic equity, in response to the federal government's renewal of the Tomorrow Starts Today parliamentary appropriation. Discusses challenges associated with culturally diverse artistic practices among arts organizations and provides suggestions.

Phoenix Strategic Perspectives Inc. (2007). The arts and heritage in Canada: Access and availability 2007. Ottawa: Department of Canadian Heritage. <http://bit.ly/iuWIM3>

Investigates people's perception of government funding for arts activities involving culturally diverse communities and Aboriginal communities.

Poulin, L. (2004). Stories from the field: Perspectives on innovative management practices for Aboriginal and culturally diverse arts organizations. Ottawa: Canada Council for the Arts and Canadian Heritage.

Examines Aboriginal and culturally diverse arts organizations, proposes models for organizational development, and identifies the optimum practices observed. Discusses management practices, factors of success, and skill development.

The Quebec Community Groups Network. (2005). Community development plan for the English-speaking communities of Quebec 2005-2010: Strengthening communities...by working together. Montreal: Quebec Community Groups Network and Canadian Heritage. <http://bit.ly/jSKLZX>

Describes initiative to reassure the Francophone community that increased vitality of the English-speaking minority communities is not synonymous with decreased vitality of French and culture in Quebec.

Rosenstein, Carole. (2006). Cultural heritage organizations: Nonprofits that support traditional, ethnic, folk, and noncommercial popular culture. Washington, DC: The Urban Institute. <http://bit.ly/joKHtE>

Cultural heritage organizations are fundamentally community oriented; their primary intent is to preserve communities and to benefit youth, elders, immigrants, ethnic groups, neighbourhoods, towns, and cities; but they are small and lack financial resources.

Selmer, J. (2005). Towards new target groups: Refugees and businessmen in Copenhagen. In R. Kstemaker (Ed.), City museums as centres of civic dialogue? Proceedings of the fourth conference of the International Association of City Museums. (pp. 103-106). Amsterdam: Amsterdam Historical Museum. <http://arno.uvt.nl/show.cgi?fid=73960>

Discusses the Museum of Copenhagen's new approach to broadening access to the museum, which includes telling the history of the city from a multicultural point of view by means of special guided-tours and audio-guides.

Standing Senate Committee on Official Languages. (2009). Francophone arts and culture: Living life to its fullest in minority settings. <http://bit.ly/m3FAXC>

Discusses support for: francophone communities and artists, diversity, education, media, as well as other economic and political aspects.

Standing Senate Committee on Official Languages. (2010). Implementation of part VII of the official languages act: We can still do better. <http://bit.ly/k4zKBA>

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Aboriginal Canada Portal <http://bit.ly/ITl387>
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Arts Access Australia: <http://www.artsaccessaustralia.org/>
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ArtsNB (New Brunswick Arts Board): <http://www.artsnb.ca/en/home.php>
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Human rights information: <http://bit.ly/jxFiUd>
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City of Moncton Arts and Culture: <http://bit.ly/jAPJor>
City of Regina, Culture and Arts: <http://regina.ca/Page23.aspx>
Coalition of New Canadians for Arts and Culture: <http://www.cncac.ca/>
Conseil des arts de Montréal, Cultural diversity in the arts: <http://bit.ly/kferJ0>
Conseil des arts et des lettres Quebec: http://www.calq.gouv.qc.ca/index_en.htm
Conseil provincial des sociétés culturelles, NB: <http://www.cpscncb.com/cpsc/index.cfm>
Council for the Arts in Ottawa: <http://www.arts-ottawa.on.ca/>
Community Arts Council of Vancouver: <http://www.cacv.ca/activities>
Creative Scotland: <http://www.creativescotland.com/>
Creative New Zealand: <http://www.creativenz.govt.nz/>
Creative Nova Scotia (NSACPC): <http://www.nsacpc.com/>
Cultural Pluralism in Performing Arts Movement Ontario (CPPAMO): <http://bit.ly/legNDf/>
Culture, Communications et de la Condition féminine, Québec: <http://www.mcccf.gouv.qc.ca>
Culture, Language, Elders, and Youth (Nunavut): <http://www.cley.gov.nu.ca/en/>
Edmonton Arts Council, Cultural diversity in the arts awards: <http://bit.ly/iwiYik>
English-Language Arts Network, Québec: <http://bit.ly/lCBwlt>
European Commission, Culture: http://ec.europa.eu/culture/index_en.htm
European Cultural Foundation: <http://www.eurocult.org/>
Human Resources Canada, Workplace Equity,: <http://bit.ly/m2pE85>
Indigenous Performing Arts Alliance: <http://ipaa.ca/>
International Federation of Arts Councils and Culture Agencies: <http://www.ifacca.org/>
IFAACA Canadian Resources: <http://bit.ly/mdqs2n>
IFAACA Good Practice Guide: <http://bit.ly/IT1L37>
The Last American Freak Show: <http://www.lastamericanfreakshow.com/>
Manitoba Arts Council: <http://artscouncil.mb.ca/about>
Newfoundland and Labrador Arts Council: <http://www.nlac.nf.ca/index.htm>
Norsk Kulturråd (Norway Arts Council): w.kulturrad.no/toppmeny/english
NWT Arts Council: <http://www.pwnhc.ca/artscouncil/>

Ontario Trillium Foundation: <http://bit.ly/lDNgS2>
Ontario Arts Council - Culturally diverse dance training projects: <http://bit.ly/kubqiM>
Ouch!: <http://www.bbc.co.uk/ouch/>
Project Art Works: <http://bit.ly/m4jH2X>
Quebec Community Groups Network (QCGN): <http://www.qcgn.ca/>
Quebec Charter of Human Rights and Freedoms: <http://bit.ly/mbMT5>
Quebec Drama Federation: <http://www.quebecdrama.org/>
Saskatchewan Arts Board: <http://www.artsboard.sk.ca/about-u>
Stage Left Productions: <http://www.stage-left.org/>
Swedish Arts Council: <http://www.kulturradet.se/en/in-English/>
Swiss Arts Council/Prohelvetia: www.prohelvetia.pl
Toronto Arts Council: <http://www.torontoartscouncil.org/>
Yukon Tourism and Culture, Arts Section: <http://www.tc.gov.yk.ca/arts.html>

UNESCO:

Cultural Diversity <http://bit.ly/mo4wFY>
Global Alliance for Cultural Diversity: <http://bit.ly/izW3nJ>
Protection and Promotion of the Diversity of Cultural Expressions: <http://bit.ly/kTLwrk>
Safeguarding Intangible Cultural Heritage: <http://bit.ly/i0CFOX>
World Observatory on the Social Status of the Artist: <http://bit.ly/kdSIGg>

About the Consultants

The Centre for innovation in Culture and the Arts in Canada (CiCAC) is an arts research institute located at Thompson Rivers University (Kamloops, B.C.) and developed through a Canada Foundation for Innovation grant. CiCAC is directed by Dr. Ashok Mathur, Canada Research Chair in Cultural and Artistic Inquiry at TRU, who acted as Consulting Manager for this report. Dr. Aruna Srivastava, Associate Professor at the University of Calgary, acted as Lead Consultant, co-coordinating the CiCAC team of graduate students and researchers in developing all elements of this report.