Cultural Pluralism in the Arts
Movement Ontario
(CPAMO)

NOW IS THE TIME

CPAMOPOC
Resource Kit

ONTARIO ARTS COUNCIL
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1. Introduction

What is a Resource Kit? A moment to stop and reflect?To appreciate and analyze?To come to grips with the moment and to challenge oneself to go further? To question one's knowledge, skills, comfort levels in bracing to enter into the unknown? To think about what else must be done? And how to do it? And with whom?And by when? And what the outcomes might be? And how it will all be assessed? Made transparent? And how one will be accountable? And to whom?

These are the questions we grappled with in putting this docket of materials together for artists, arts organizations, communities interested in the arts, presenters of all kinds, arts and services organizations, funders as well as community and political leaders. The principal authors of this kit, and those who have contributed to the workshops provided online, have put forward our commitment to addressing head-on the importance of discourse on pluralism and the paths needed that go beyond diversity and equity, that are at first transformative and then inclusive so that all of us arrive together in a new space, fully sharing and absent the constructs of privilege – whatever their root.

This is why we have done this and will continue to do this work. This Kit illustrates both the process of how CPAMOPOC (Cultural Pluralism in the Arts Movement Ontario Pluralism for Organizational Change) came into being through CPAMO's own exploration and growth and how that led to this project and the involvement of its participants – those who worked with us for 2 years and those now about to join this movement.

As a result, these materials come to you by way of a collaborative project involving 14 arts services organizations that chose to work together over 2 years in intense exchanges aimed at supporting their pluralism for organizational change work. These organizations came together voluntarily and met monthly to learn, share their knowledge and experiences, participate in public forums, develop and implement their own pluralism initiatives, attend and engage in discussion during artistic showcases and, in some cases, develop shared approaches.

During this process, we developed the relationships needed to building safe and brave spaces in which participants explore and create. We developed a novel co-facilitation model where we recognized strong initiatives being implemented in the field by peers who then delivered educational sessions based on their experience in bringing about such changes and demonstrating evidence-based examples to their colleagues.

In doing so, we must point out – this Kit is not a magic bullet. It will not provide support to any artist or art's organization without the leaders of these and those they work with investing the time, energy, patience, hope and resilience needed to pursue a process of change work that requires a complete review and overhaul of mission, vision, mandate, programs, activities and resources – human and financial. Or, in brief, what cuts to the heart of an arts organizations' governance and operations.

This Kit, then, can be used in various ways. For those interested in the particulars of a change process, the sections on collaborative practices, demographics, the CPAMOPOC sessions are likely the spots to start. They describe the immediate needs and mechanisms to address them. The online materials (e.g., Model Action Plans, specific resource materials, educational session outlines and needs assessment formats) might also be of use as a planning tool for specific initiatives. Further, the online workshop presentations provided by a peer group of co-facilitators serve as evidence to changes taking place within the arts services field. The annotated bibliographies at the end of this Kit provide useful sites to explore models of activities in various areas, e.g., across Canada, the U.S. and U.K.

For those interested in the story of how this project came to be and the path CPAMO took that has led to this, there is the story of CPAMO's birth and its growth through engagement in the field at local, provincial and national levels. This narrative speaks to the importance of active learning and being able to read the environment in order to pursue the organization's goals in a climate that is, ideally, receptive to and engaged in this challenging work. This narrative has led to CPAMOPOC and the involvement of arts organizations in two phases from 2016-18, and, 2018-20 – an effort to build a community of meaning and action, with a shared analysis and commitment that seeks to dismantle barriers of privilege and disparity in the arts ecology and, in doing so, recognizing the central place of Indigenous, racialized, marginalized artists and arts practices.

The Gathering. May 2017.

2. CPAMO's Inception

In January 2009, CPAMO was founded - initially as CPPAMO (Cultural Pluralism in the Performing Arts Movement Ontario) and in a close partnership with Community Cultural Impresarios (CCI; now: Ontario Presents) to prioritize the building of constructive working relationships between Ontario performing arts presenters (CCI's members), and Indigenous and racialized performers.

Today, CPAMO is incorporated and governed by a very active Board of Directors and its scope of work has grown beyond the performing arts to include all categories in the arts; and its name consequently shortened to Cultural Pluralism in the Arts Movement Ontario.

CPAMO's mission remains to open opportunities for Indigenous and racialized artists and organizations to build capacity through access and working relationships with cultural institutions across Ontario that will result in productive mutually beneficial relationships.

CPAMO has stayed with a very lean administrative model that enables us to provide core services on an ongoing basis while at the same time being flexible when pursuing our principle activities:
1. Coordinating public forums;
2. Providing showcases of Indigenous and racialized artists;
3. Coordinating and delivering professional development opportunities;
4. Engaging in networking activities within the arts;
5. Conducting research;
6. Promoting activities of Indigenous, racialized, marginalized artists and arts organizations;
7. Presenting at conferences, symposia and similar events.

However, there was much that happened before then to get to this point: As early as 2002, the now Executive Director of CPAMO had begun meeting with artists and presenters to get a sense of the issues, challenges and concerns in the arts communities and to understand what might need to be done to promote more diverse performances on stages across Ontario. He then met with representatives of funding agencies, including the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council.

Throughout this process it became clear that all consulted felt there was an urgent need for some focus to increase the access of Indigenous and racialized artists to presenting venues.Presenters were seeing the dramatic demographic changes in their communities and were not very familiar with whom these new and rapidly growing communities were, how to communicate with them and the kinds of cultural productions they were interested in. Funders were concerned about the equally rapid growth in grant applications and how best to address these in terms of available funds, criteria for assessment, jurors who could assess the work and how successful funded artists might be in an environment of rapid demographic change.

After obtaining its first grants in 2010, CPPAMO provided support/education to build the CCI members' capacities, cultural competencies and understanding of pluralism in performing arts practices; through numerous presentations, workshops, performances and dialogue.

A Creators' Roundtable (now Artistic Associates) was formed and met quarterly; its members contributing to the planning, development and implementation of CPPAMO Town Halls and workshops. Serving as advisors, facilitators, workshop leaders and performers, the Roundtable members have offered a significant gesture to engaging with presenters. Their quarterly meetings gave them the opportunity to focus on collective and individual opportunities and growth.

In addition, the CPAMO website provides an online portal that connects interested artists, presenters and cultural workers to current and past research in the field of cultural pluralism, as well as toolkits.Regular newsletters are provided to a listserv of over 500, and are archived on the CPAMO website. These newsletters provide information on CPAMO activities, activities of Indigenous and racialized performing arts companies, research on contemporary issues and links to talks and lectures related to pluralism in society and in the arts.

Regular updates on Facebook and Twitter promote the work of the members, and other artists and organizations engaged in promoting pluralism in the arts.

Funding for these initiatives has been provided through various sources over time including: Canada Council for the Arts, the Ontario Trillium Foundation, the Ontario Arts Council, Ontario Ministry of Citizenship and Immigration, the Toronto Arts Council, and last but definitely not least the generosity of those who have responded to CPAMO fundraising events.

The activities in the Appendix 8.1 (Chronology) demonstrate CPAMO's work, its consistency and growth, adaptability, nimbleness in managing timely projects with precarious resources. This has given CPAMO many opportunities to review and reassess its mandate to ensure it remains relevant and urgent. This has led to CPAMOPOC as the story beyond these words convey.

Sponsorship and Fundraising workshop. Photo by Kevin A. Ormsby.

3. Building Collaborative Models for Indigenous and Racialized Artists and Arts Organizations

Regarding the development of CPAMO's Pluralism for Organizational Change project, it is important to note how it grew from CPAMO's first significant publication **Pluralism in the Arts in Canada: A Change is Gonna Come**. This collection included essays, texts of presentations and three Toolkits on Evidence-Based Strategies to engage in pluralism initiatives.

3.1 CPAMO Toolkit

Since its inception, CPAMO has explored evidence-based strategies for the realization of cultural pluralism in the Arts. In 2012, CPAMO launched a comprehensive toolkit for artists and presenters to refer to as they moved forward with implementing the knowledge, values and new approaches essential for making cultural pluralism in the arts a reality. It is a tool-kit about change - a phenomenon as simple as the turning of leaves. It fits naturally into the creative processes of arts communities and supports the arts ecology in expanding its horizons and including the voices of Indigenous and racialized communities as a central value and articulation of Canadian identity.

It reflects and addresses key issues that arts organizations have been discussing through the CPAMO Town Halls, workshops and consultation meetings since 2010, i.e., what is needed and what is being done to lead and build collaborations in bringing about different ways of seeing and understanding through the arts.

Further, it looks at practices by art organizations that have already found ways to successfully transform their organizations so that they are deeply engaged in change activities, particularly in building and sustaining relationships between arts organizations and Indigenous and racialized communities. As well, it gives concrete suggestions on how to go about implementing change work and establish a culture of pluralism in the arts that enables presenters to effectively engage with the rapidly changing communities in Canadian society today.

The toolkit is comprised of several distinct sections:

• **Background:** The first chapters are of introductory nature and provide rationale and context for why the tool-kit has been created and the need for it in the arts community. Depending on the reader's background and experience in the field, they need not be read first, or at all, but are included to tell the story based on developments happening locally, and through the context of the CPAMO experience.

• **Strategies and Practices:** This section addresses the integral functions of an arts organization and what arts organizations, presenters and creators, might want to look at and do to effectively implement cultural pluralism initiatives in their work. These functions are organized in a sequential way; to suggest what needs to be done first and how this will flow into other initiatives in other areas – from building organizational commitment to managing community engagement,

programming, audience development, and human resources within the organization, retention of staff, board, sponsors and volunteers. The section emphasizes the central requirement of organizational leadership, particularly as it relates to risk, and then suggests a sequence of key activities; demonstrated by case studies of strategies successfully employed by other arts organizations. In essence, one sub-section leads to the other. However, it is very possible that creative and spontaneous things might happen and arts organizations need to be open to these and to bring them in to the change processes. Oftentimes these developments can really ignite the change process as when the artists, presenters and communities are in agreement on needed areas of change and are open with each other about how to change and what each will commit to the process.

• **Assessing Results:** While short, it is a key component and of particular relevance today where accountability and measurable results take a seat at assessments of projects that are meaningful in today's arts environment.

• **Comprehensive annotated bibliography organized by strategies and practices at the end of the tool- kit:** This was included in order to provide artists and arts organizations with further resources for exploring change work. This is important because no tool-kit contains all of the answers to any or every organization. Each organization interested in and committed to the process of change needs to do its own work in order to gain the benefits of the change process. In this regard, the annotated bibliography is a source that can be used to find additional examples of change strategies that might be as relevant as the case studies summarized in each section.

In using this tool-kit as a reference, it must be kept in mind that no community is homogenous; there is diversity within each. Further, there may be particular protocols when working with Indigenous artists and communities. Given this, the suggested activities and case studies will need to be interpreted to fit with the circumstance of each arts organization and the relationships it is attempting to develop or enhance. To do this it is best to make direct connections with groups within these communities. The section on Community Engagement addresses this. At the same time, the Canada Council for the Arts and the Ontario Arts Council either have offices dedicated to these issues or staff that are very knowledgeable about access points to diverse communities. CPAMO also has this expertise amongst its resources as well as the Indigenous and racialized artists and arts organizations working with it.

The full tool kit is available online at: https://sites.google.com/site/cpamotoolkit/home
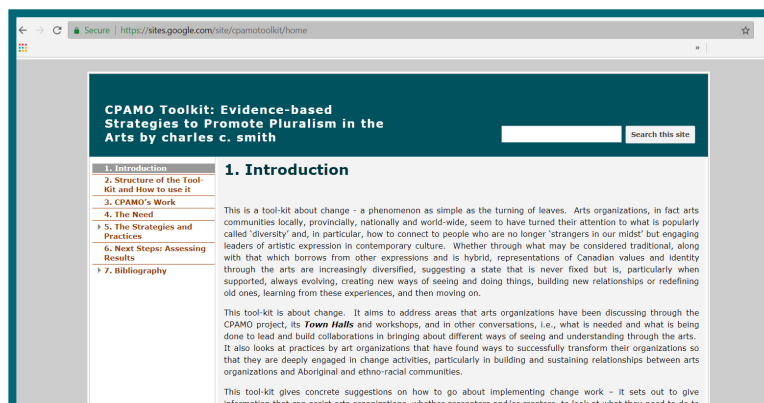
3.2 Developing Collaborative Learning Models:

Before Jane Marsland developed her report ***Thinking Collaboratively, Acting Collectively***, CPAMO surveys of roundtable artistic associates were key background documents in the process to establish a basis from which to develop a strategy for consultations with artists and others interested in collaborative models in the arts.

Based on those initial surveys, CPAMO then convened board meetings, focus groups and advisory committee meetings. The core questions were:

1. What do Indigenous and racialized artists want/need to be able to continue to create their work?
2. How could others who are working in the arts and committed to working in a pluralistic environment be involved?

The predominant need and desire expressed by those who participated in these sessions was to avoid incorporation as a non-profit, charitable arts organization to support their work. The reason was clear: The organizations that had already incorporated felt that they were always struggling to find the resources to sustain that organizational model. They all needed more resources and support to be able to produce the work they aspired to.

There was, however, strong agreement that a shared learning platform would be very valuable. Artists expressed the belief that working collaboratively would help them achieve the quality of work they wanted and bring a willingness to actively participate in the shared learning platform.

Based on those meetings, key reasons for establishing a shared learning platform included to:
• Live our values and promote an inclusive arts ecology that actively engages with diverse arts practices, with an emphasis on historically marginalized communities;
• Share our abundance – support, skills, pooling of resources;
• Establish conditions for learning and opening up creativity – peer to peer learning, engaging in developing process and principles;
• Stimulate peer support, networking, and mentorship;
• Develop relationships between audiences, artists, and presenters;
• Showcase our work – a new definition of Canadian contemporary art making;
• Promote leadership for change in the arts sector/arts practice;
• Provide a safe space/environment (not a building) for art making, learning, sharing, advocacy;
• Be an active clearing house/knowledge exchange in disseminating best practices, and how everyone can contribute;
• Open up the space for Indigenous and racialized artists and arts organizations and ensure inclusion into the whole arts eco-system;
• Provide individuals from Indigenous and racialized arts practices the opportunity to enjoy a sustainable career in the arts.

"There's little question that as a society we tend to suffer from an overemphasis on the decontextualized present, spending little time on what came before (either as points on a continuum, or in a more cyclical pattern); a whitewashed (pun intended), smoothed - out version of reality that gives short shrift to a multiplicity of events, voices, and struggles that don't make the hierarchical "cut" and deliberately conceals from the rest of us those in a position to decide "who' in / who's out". There's also no question that such amnesia - convenient, deliberate or unconscious - does us no favours, particularly given how high the stakes are today - in North America and elsewhere. We need to become more efficient at moving forward while looking back - blinkers off, minds open and privilege checked." [1]

Key principles of collaboration/shared platform included:
• Trust, respect and understanding, resulting in open dialogue;
• Peer to peer learning, reciprocity and willingness to share resources;
• Collaboration, transparency and commitment to making it work and to the values;
• Spirit of inquiry and clarity on collective roles/responsibilities.

Prospective participants committed to the values included:
• Artists/arts organizations who engage with the shared platform;
• Arts service organizations;
• Presenters – volunteer and professional;
• Audiences and volunteers in the arts;
• Businesses who share the same intrinsic values.

Thoughts on criteria for possible structure or organizing framework included:
• Groups invested in a particular area/various hubs based on interests;
• Constellation model or concept;
• Fluidity based on needs – collectively shared;
• Virtual vs. physical – hot office/online meet ups;
• Branding and mandate – philosophical statements – why we want to work this way;
• Facilitation (convening collectively);
• Check in – How? When?;
• Documentation of processes;
• Decisions on membership?;
• Agreement vs. free membership;
• Free vs. paid membership.

1. Erika Shaker (Editorial, Our Schools / Our Selves, Canadian Centre for Policy Alternatives, V.26 N.1 (#125), Fall 2016

Ode to a Lean Arts Administration Machine

As Cultural Pluralism in the Arts Movement Ontario (CPAMO) has emerged as an arts organization and convener of equity and pluralism workshops and training, we have always been vigilantly mindful of new ways support, information, network and strategies can be built, shared and organized. Collaborations usually start with "let's meet at your offices to discuss" or "where are your offices located?" Well, to the surprise of many, CPAMO does not have any. On the contrary – CPAMO has invested in:

• Not having physical office space
• Using programming to shape administrative needs
• Utilizing digital technology to communicate, have meetings, and store information
• Seeing how data shapes programming changes and implementation in our everyday operations.

The digital revolution has been argued by many to be the 2nd most significant shift in the history of humankind; the industrial revolution being the first and the Industrial Revolution was to the emergence of industries/production what the digital r/evolution is to the way we engage with and within the Arts. This is a statement that as Arts Administrators we considered with some depth: Like the Industrial revolution it means there is no going back to a time prior to where our dependence on technology will be "less".

For CPAMO we have sought to harness this reality to our benefits. Seeing the ways in which we work/ converse with technology every day, we have found that (while there are some days when technology just doesn't want to work with you), it's the medium we use most. This means that we have face to face meetings only once a month to counter-balance a dependency on the digital sphere; otherwise we have face-to-face meetings on an as-needed basis. This approach/model has been shaping how we experience, create and communicate; and how we assess and manage the resources required to survive in this new era of organizational operations in the Arts.

There are still larger questions CPAMO asks. As an organization, with limited resources, at times underfunded but with a mandate to provide service, how can we contextually think about conversing more with digital? If you, as arts organizations, consider how much more interconnected our work and organizations have become with digital technology to date, then how do we engage with the technological beast of the (very near) future? At CPAMO, we are all at different stages and places with how we converse with digital technology, but core staff supportive strategies arrive everyday where we are implementing or developing the knowledge needed to tame the beast.

3.3 Advancing Allyships

Through its investigating mechanisms for efficiencies and creating opportunities for partnership and collaboration, CPAMO helps strengthen allyships amongst Art organizations.

 It is significant to us that the word "allyship" is seen in this context:
 "[…] a lifelong process of building relationships based on trust, consistency, and accountability with marginalized individuals and/or groups of people. Allyship is not self-defined—our work and our efforts must be recognized by the people we seek to ally ourselves with." [2]

In this approach, CPAMO has been sensitive to and considered the demographic, geography and size of other Arts organizations, as well as their organizational structure and capacity so that our allyships are strategically aligned.

We use spaces mandated to support other organizations – e.g., the Artscape Buildings and the Centres for Social Innovation (CSIs), but also the facilities of our Roundtable Artistic Associates.

This has produced a better understanding of our organization's placement and potential shaping, supporting and educating on matters of Equity, Pluralism and inclusion with a focus on the training, workshops and articulation of impact in the Arts milieu.

It has also helped to create a community that knows its experts and resources and can call upon them if specific questions or projects arise (e.g., human resources, facilitation, research, etc.)

Our aspirations are that CPAMO's lean model continues to help re-imagine how organizations can work together rooted in the sensitivity of non-competitive structures in the Canadian Arts ecology.

Community Engagement Workshop. 2013. Photo by Kevin A. Ormsby.

2. http://www.peernetbc.com/what-is-allyship

3.4 Thinking Collaboratively – Acting Collectively: Creating a Collaborative Learning Community for Indigenous and Racialized Artists in Ontario

The pursuit of alliances led CPAMO on an adventure to create a community of artists interested in collaborative alliances. In this regard, responding to the current challenges of maintaining a stand-alone, non-profit arts organization (requiring too many resources within each organization, and growth in number or arts organizations has long outstripped growth of funding), CPAMO commissioned Jane Marsland to develop a report based on available data and literature, CPAMO surveys, and the findings of focus group sessions and advisory committee meetings on the subject, exploring the feasibility of Arts organizations working collaboratively and learning from each other about Indigenous, racialized and other marginalized artists, arts practices and their communities.

Marsland's report was the culminating point of the CPAMO project Advancing Pluralism – Developing A Collaborative Community of Practice to Support Indigenous and Racialized Arts' Organizations which had been initiated when surveys and subsequent interviews in 2012 indicated that many CPAMO associates had similar needs and challenges to developing and sustaining their arts organizations and promoting their artistic practice. In many instances, this had become a crisis, causing a need for immediate action. To support and assist in the development of the Collaborative Community of Practice project, CPAMO also established an Advisory Committee.

Common factors cited by the artists and arts organizations included:

• Demographic Change: In particular the growth of Indigenous and racialized communities, and the influence on/contributions to globalization, has led to the development of diverse stories and artistic traditions and the impact of these on a changing Canadian cultural identity;

• The Current Funding Environment: The era of historical exclusion of Indigenous and racialized artists still influences current funding patterns, as evident in the disparities in artists' incomes and funding. In an environment with little growth in public funding dollars for the arts, there is still an almost exponential growth in applications for funding from Indigenous and racialized artists which exacerbates this challenge;

• The 'Shared Platform' Conversation and Its Relevance to the Arts: This was a dialogue in the Arts that had been initiated following the release of the 'Shared Platform' report by Jane Marsland for the Metcalf Foundation and a lively dialogue had continued amongst foundations (e.g., Laidlaw, Metcalf, Trillium) and arts groups;
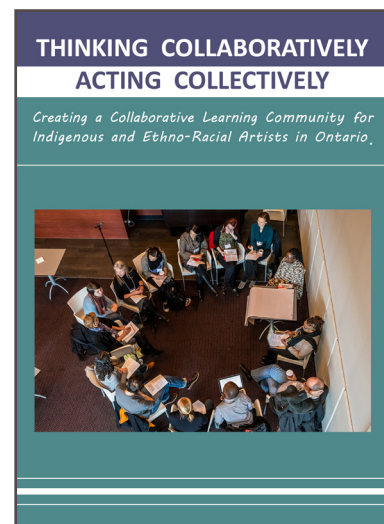
• Audience Development Initiatives by Artists and Presenters. Various reports and forums were already examining how artists and presenters were making efforts to address demographic changes and developing an understanding of diverse artistic expressions. This was also evident in dialogue on community engagement and in efforts to attract new audiences to the diverse artistic expressions of Indigenous and racialized artists.

Individually and cumulatively, these and other factors had a significant impact on Indigenous and racialized artists and arts organizations. In an effort to address this, CPAMO's project called for increasing collaborative activities between interested Indigenous and racialized artists and arts organizations; anticipating that such collaboration had the potential to reduce their costs, increase access to diverse communities and audiences, and establish a range of shared resources, e.g.,volunteers, marketing and promotional activities.

Social Media 101 workshop. 2013.

This approach was based on several examples of collaborations in the arts that have had a number of arts organizations work together for a common cause in which their own visions and creative outputs benefit, e.g., they receive higher attendance at their events and share outreach and communications with other artists and arts organizations, while at the same time they support the work of other artists and arts organizations.

It put forward the following vision and guiding principles:
   a. The commitment to equity, pluralism and shared learning in the arts;
   b. The involvement of Indigenous and racialized artists;
   c. The building of relationships, capacities, cultural competencies and understanding of pluralism
      in the arts;
   d. The need to enhance the profile of Indigenous and racialized artists, while also supporting
      the building of interest and capacities of presenters; and
   e. The desire to enable audiences across Ontario to access high quality artistic expressions
      from diverse communities.

The project involved selected arts' organizations and CPAMO Roundtable Artistic Associates in:
   a. Working together to share successful strategies and to implement collaborative approaches
      to developing and promoting their work; and
   b. Sharing with presenters to enhance mutual understanding, community engagement, curatorial
      competence and resource sharing.

In terms of the former, the limited resources available from arts funders required new ways of developing and promoting artistic creation and performance. Given the disparities in funding and how they impacted Indigenous and racialized artists and arts organizations, it was mutually beneficial to engage in developing collaborative approaches to supporting individual and collective efforts.

These efforts included:
- Resource sharing to promote the value and importance of the collective interest of participating arts organizations;
- Developing an annual calendar and promotional materials involving participating artists;
- Coordinating volunteers to assist participating organizations as needed, e.g., for front of house and other activities;
- Sharing audience data in order to develop and produce shared marketing and promotional materials;
- Sharing venues for performance purposes to enable participants to stage work for longer periods of time, enhance access to diverse audiences and reduce costs for rental and promotional/ marketing activities;
- Assessing ways to provide space to CPAMO Roundtable members who need such for rehearsals and workshops.

Based on the feedback received through focus groups, surveys of and interviews with a random sampling of CPAMO Roundtable Artistic Associates, a project proposal was developed to address:
- The elements of the project's service offerings, their relevance to Indigenous and racialized arts' organizations and the viability of the development and roll-out of such services;
- The feasibility of Collaborative Models to explore current models of shared services and the suitability of these models to support Indigenous and racialized arts practices;
- The Eligibility Criteria and Selection Process for selecting Indigenous and racialized arts' organizations to participate in this program.

Those engaged in the information gathering process were asked to comment on the following concerns for each area:
- Would (a) collaborative service(s) meet your needs? If so, how would it/they help?
- Are you willing to work with other artists and arts organizations to share resources and services? If so, what would you like to receive from such a shared platform? What would you be willing to contribute to such a shared platform?
- Are there other services that you think should be considered for inclusion in such a shared platform?
- Should there be an application process for artists and arts organizations to indicate their interest and commitment to joining in such a program? If so, what should the criteria be for this?

Recommendations from this report included the development of capacity-building workshops and the creation of online platform to provide easy access to a range of tools for collaboration and promote a sharing economy. The report emphasized that this is a new area for the arts, and that more substantive research will be needed on the scope of racialized and Indigenous artists and arts organizations.

The full document is available through CPAMO and online:
https://www.scribd.com/document/289617413/Thinking-Collaboratively-Acting-Collectively

## 3.5 Capacity-Building Collaborative Practice Workshops and Learning Circles

In response to the suggestions in Marsland's work, CPAMO developed and ran a series of seven full-day workshops beginning in the Fall of 2015 and ending in the Spring 2016. CPAMO began the project with peer-to-peer learning to demonstrate work already underway by Indigenous and racialized arts organizations. It was essential to start with these to illustrate practices already underway within these communities as models of evidence-based success stories with resource expertise worth sharing. Further, CPAMO invited two presenters to participate to illustrate the differences presenters take in approaching their projects and in connecting with their very different communities.

The focus of the workshops was to engage Indigenous, racialized/culturally diverse, and marginalized arts organizations and artists in learning how to develop collaborative practices with other artists to support their artistic growth and development, and to build collaborative between artists and presenters to promote their work. [3]

As a sectoral initiative, it was essential that those participating in the workshops had an opportunity to share with and learn from each other. This was done over three days in February 2016.Each project participant was invited to present their ideas for developing collaborative projects, reviewed by all and critiqued to assist participants in further development of their initiative(s).

Categories/themes for the participant presentations included:
- Community engagement;
- Programming;
- Promotion;

- Fundraising;
- Public education; and
- Audience development.

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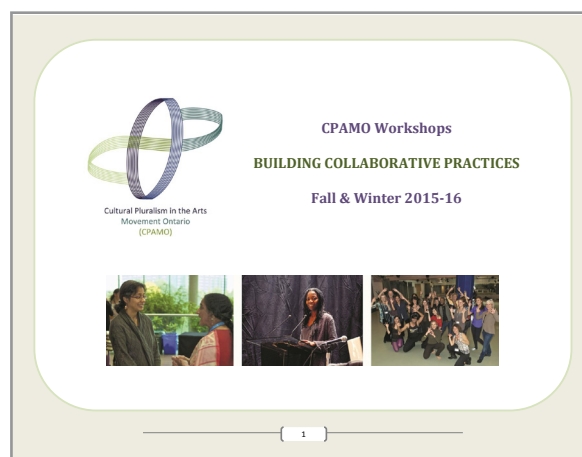
3. These workshops were delivered by Charmaine Headley (Collective of Black Artists) and Kevin A. Ormsby, Bea Pisano (Aluna Theatre), Eric Lariviere (Flato Markham Theatre) and Ronnie Brown (Oakville Theatre). See Tilling the Field:Unearthing Collaborative Practices in the Arts by Ormsby at 70-76.

3.6 Evidence From the Field and Terminology: A Guide for Members of Media Arts Network of Ontario

Shortly after releasing the Marsland report, CPAMO's Executive Director was invited by MANO (Media Arts Network Ontario) to develop an equity template for its member organizations and as a tool that can be used as reference by arts organizations in other fields. Using **Pluralism in the Arts: A Change is Gonna Come** as a reference, this template looked at the relationship of arts organizations and their values and positioned pluralism and equity at the centre of these in terms of model development required to move ahead on these issues.

This document also touched upon the thorny issue of terminology in the field and the contrasts between state sponsored terms in this field, considered to be dangerously homogenizing, and those being framed by communities, considered to be expressions of agency.

The report begins with the assertion that most arts organizations set about their work with some adherence to values that guide them. Mission, vision and artistic statements are some of the parameters these organizations operate within. This is supported by those engaged in the organization as volunteers (e.g., board members) and paid staff (e.g., executive director, administrative support). In working together, these components – written statement and the people who develop and work with them - give life to what an arts organization does, its values and criteria for selection of works, its networks and fields of influence, its strengths and needs, its communities and audiences.

A key issue that is emerging across Ontario and Canada - particularly with the Ontario Arts Council's Equity and Strategic Plans, the Toronto Arts Council's Equity Framework and Canada Council/s New Funding Model - is the question of what values should guide an arts organization to engage in work that will enable them to be contemporary. By its very nature, this prompts investigation into what the word 'contemporary' signifies, how it is defined and who defines it. One of the major influences on the definition of what is contemporary comes from historically-marginalized artists and the communities they come from.

Whether Indigenous, racialized, deaf, disabled, mad, LGBQT2, women and intersections between these identities, critical perspectives have been put forward that challenge prevailing Eurocentric values, their notions of universality and their systems of artistic creation, production, story-telling and meaning.

This is something that the MANO recognized and, as such, set about to develop a framework to guide its members in the development of strategic approaches to enable creation of a more inclusive media arts milieu involving a more diverse representation of Indigenous and historically-marginalized artists and communities. The purpose of this policy is therefore to provide an effective, consistently applied, and transparent method to address the organization as a whole. Such issues may arise in relation to MANO member functions in such areas as: internal operations (staffing), programming, governance, community and volunteer engagement, and audience development.

Key principles include:

• **Personal Responsibility and Engagement:** The arts organization must take responsibility for leading this initiative. In doing so, there must be agreement between staff and board on its purpose, strategies, timelines, action plans, assessment and evaluation.

• **Accessibility and Accommodation:** It is expected that the equity initiative is fully accessible and provides the necessary accommodations to be consistent with the Ontarians With Disabilities legislation and to address other potential challenges, e.g., languages (including ASL/LSQ), and those grounds included in human rights law. These principles have been adapted from: https://www.adralberta.com/Resources/Documents/Policies/ADRIA%20Complaint%20Resolution%20Policy%20June%202015.pdf

• **Transparency:** The organization will be fully transparent in its development, promotion and implementation of its equity initiatives. Such transparency is meant to engage all aspects of the organization (e.g., staff, board and volunteers) and to provide easy access to artists and communities interested in the organization's intent and initiatives.

• **Timeliness:** The organization should provide reasonable timelines for the implementation of its equity initiatives. This will provide a 'road-map' that will be useful to engage the organization's resources and external interests. Such a 'road-map' will be useful to measuring the success of the initiative in terms of goals met, assessment and development of next steps.

• **Thoroughness:** The organization's initiative should include all aspects of its policies and practices from selection of artists, criteria of selection, juries, recruitment of staff/ board/volunteers, purchasing of external services, etc.

• **Accessible and User-Friendly:** The process will be easily accessible and communicated to all involved and/or interested. It is designed to be clear and as simple to follow as possible.

• **Training and Professional Development:** The organization will ensure sessions are provided whenever possible and as a central part of annual staff and board training and professional development, and set aside time and resources to do so.

One of the most significant challenges in navigating paradigm shifts, particularly one that addresses sensitive and historically entrenched patterns, is in the leadership that is provided and its active engagement in both organizational structures and in abilities to understand and articulate the new paradigm, what it is and why it is essential.

Leadership by the arts organization is critical to ensuring the vision of the change is communicated, updated regularly, promoted in various forums and provided the resources needed to support its growth. Democratic leadership, or that which emerges within the organization or from outside its walls, is a critical ingredient. Democratic leadership recognizes the value of those with less or little organizational power but with important knowledge and appeal to others. Such leaders can

emerge because they believe the arts organization's commitment to the new values and they come forward to express their support, provide their insights and to encourage others to join in the effort.

The combination of organizational and democratic leadership is an important element of any change effort. While those responsible for the arts organization set forth their vision, it is absolutely critical that this be accepted, nuanced, added to and promoted by others within and outside of the organization.

3.6.1 A Word About Terminology[4]

One of the challenges in addressing these issues is around the terminology used to define them and the significance of this to public policy and community mobilization. The field is full of terms and concepts that seem to change constantly. Several contemporary texts provide glossaries with definitions for what appear to be a never-ending, exponentially growing minefield of words and phrases, and the ideas associated with them.[5] In perusing some of these resources, commonalities and differences and changes over time become clear. However, it may still be perplexing to some what these terms mean, how such meanings were constructed, which terms are most appropriate at this time, the implications of selected terms for the construction of social identities and, in the case of the arts, the responsiveness of the arts ecology to these factors, including and particularly funders and arts organizations.

This issue is disturbing even to writers and thinkers deeply engaged in this discourse. For example, the poet, novelist, playwright and essayist Marlene Nourbese Phillip once wrote:

> I always thought I was Negro
> till I was Coloured,
> West Indian, till I was told
> that Columbus was wrong
> in thinking he was west of India –
> that made me Caribbean.
> And throughout the '60s, '70s and '80s,
> I was sure I was Black.
> Now Black is passé,
> African de rigeur,
> and me a chameleon of labels.[6]

4. This section is based on research previously done for OCAD U as well as for the Big Dream Conference in North Bay (2015).
5. For example, see: Frances Henry, C. Tator, W. Mattis; *The Colour of Democracy: Racism in Canadian Society*. Nelson Education, 2009; Tina Lopes and Barb Thomas, *Dancing on Live Embers*: *Challenging Racism in Organizations*, Between the Lines, 2007; *Cultural Diversity in the Media Arts*, Independent Media Arts Alliance and National Indigenous Media Arts Coalition in *Pluralism in the Arts in Canada: A Change is Gonna Come* ed. charles c. smith, Canadian Centre for Policy Alternatives, 2012; and *Arts and Equity: A Toolkit for Community Engagement*, Skye Louis and Leah Burns, Neighbourhood Arts Network in P*luralism in the Arts in Canada: A Change is Gonna Come* ed. charles c. smith, Canadian Centre for Policy Alternatives, 2012; Mina Para Matlon et al, Figuring the Plural, , Art Institute of Chicago, 2014.
6. *What's In A Name?* in *Sad Dances in Field of White*, ed. charles c. smith for Is Five Press, p. 36

One can also see similar scenarios when looking at identifying terms for Indigenous peoples or persons with disabilities. For the former, do we refer to them as nations, people or peoples, Indigenous or Indian or Native; for the latter, do those who are hearing impaired fit here? What about those with mobility challenges, visual impairments or blindness? What commonalities do they share? What is different about each and how might this be considered?

In their glossary of terms, Lopes and Thomas provide an historical context for the terms they employ. They explore the contingent nature of such definitions and why they may change over time. They note several reasons for this, but the most significant likely stem from the binary positions of: (a) state determined categorization; and (b) community processes of self-determination, self-naming and agency.

In both scenarios, naming and definitions have changed and, for the latter, will likely continue to do so. Regarding the government's influence in this area, it can be seen as a process of categorization that contains and limits whereas community processes are much more exploratory and, thereby, expansive. The former often comes without or, at best, with little direct dialogue for those it names and defines; the latter often has little influence in obliging government to accept the process and outcomes of their chosen name(s). Both clearly have social, political, cultural, and artistic implications.

In her play *Fires in the Mirror: Crown Heights, Brooklyn and Other Identities*, Anna Deveare Smith creates the role of a human rights officer in the New York City administration who shares her perspectives on the conflict between African Americans and Hasidic Jews in Crown Heights Brooklyn. This character declares:

> "I think you know the Eskimos have 70 words for snow. We probably have 70 different kinds of bias, prejudice, racism and discrimination, but it's not in our mind-set to be clear about it. So I think that we have sort of a lousy language on the subject, and that is a reflection of our unwillingness to deal with it honestly and to sort it out."[7]

As a counter point, Audre Lorde quite clearly and irrevocably defines herself as a Black lesbian feminist socialist mother of two and often challenged feminism for its 'Whiteness' and reliance on patriarchy. In this context, Lorde critiques the Eurocentric philosophical tradition of binaries, explaining that notions of identity and being are much more complex and contingent rather than fixed between oppositions that determine positionality in terms of values, including ideas about dominance and subordination.[8]

Perhaps this is the starting point for this conversation – the link between power and naming and what this means in society, culture and the arts, and in institutions that are engaged in the arts, with commitments to equity and pluralism and must, as part of this, engage these notions within parameters of freedom of expression, scholarship, artistic practice and standards of excellence.

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7. Anna Deveare Smith, **Fires in the Mirror: Crown Heights, Brooklyn and Other Identities** Anchor Books, 1993, p. 63.
8. See "Age, Race, Class, and Sex: Redefining Difference". Also, see Ian Ang "Identity Blues" from **Without Guarantees: In Honour of Stuart Hall**, eds. Gilroy, P. et. al., , Verso 2000, p. 1-13.

To reflect on this, it may be useful to review the following areas:
• The Canadian Multiculturalism Policy and Law
• Self-Definition and Identity Movements

3.6.2 Multiculturalism - Challenges and Changes

A state project formed in the late 1960s and adopted by Parliament in the early 1970s, multiculturalism in Canada was intended to recognize a pluralistic society within a bilingual/bicultural framework.[9] While this ideology provided a clear demarcation from the past history of assimilation to Western values and norms, it has been roundly critiqued for its focus on cultural celebrations and avoidance of substantive issues of equality in law and practice, including the arts.[10] Despite such critiques from mostly Indigenous and racialized peoples, multiculturalism was not only Canadian government policy in the 1970s and 1980s, it was enshrined as a Canadian value in the Charter of Rights and Freedoms and then adopted into legislation in 1988.

However, the codification into law of the multicultural policy did little to curtail the many challenges from community advocates and scholars regarding the limitations of the Canadian government approach to substantive issues of Indigenous and racialized peoples. Further, the advent of the term 'employment equity', while proposing some advances in terminology, presented other challenges in its homogenization of 'designated' groups as 'Aboriginal', 'visible minorities', 'persons with disabilities', 'Francophones and 'women'.[11]

Parallel developments in feminist, Indigenous, racialized, deaf, disability and mad communities were evident during this time - Indigenous peoples seeking recognition for their inherent right to self-determination, including recognition of their land and diverse cultures; diverse racialized communities advocating for a particularized understanding of the impact of racism and its historical and systemic traits while feminism was broadening its understanding based on intersections with other identities.

As part of this, Indigenous and racialized peoples called respectively for reconciliation and reparations for past injustices[12] and these along with other challenges to government determination of terms brought about some changes in public discourse. For example, in terms of race, the first break from multiculturalism was the term 'race relations' that quickly changed to 'anti-racism', a term that has in recent years, however, seemingly disappeared in public policy discussions. Regarding Indigenous peoples, there continues to be demands to recognize the plurality of nations, languages and cultures as well as relationships to land and associated rights.

9. See Pierre Elliot Trudeau *A Just Society*, Viking, 1990; ,and Cecil Foster, *Blackness and Modernity: the colour of Humanity and the Quest for Freedom*, McGill-Queen's University Press, 2007.
10. See Natasha Bakht, Mere *"Song and Dance": Complicating the Multicultural Imperative in the Arts*, and, George Elliot Clarke, T*he Stage is Not White – And Neither is Canada*, in **Pluralism in the Arts in Canada: A Change is Gonna Come** ed. charles c. smith, Canadian Centre for Policy Alternatives, 2012.
11. See Justice R. Abella, **Report of the Commission on Equality In Employment**, Government of Canada, 1984. This document proposed these terms that then became codified in Federal employment equity legislation and the Federal Contractors Program.
12. For example, there are the following issues: Japanese Canadian Redress, Black Reparations for Slavery, Chinese Canadian Head Tax, South Asian Komagatu Maru, Hogan's Alley, Africville.

While one would think that these things might find home in a truly multicultural society, past and present discrimination and its impact on life opportunities for certain groups, has not been addressed adequately. As a result, it was and is not possible to realize the vision of such a society, one full of historically entrenched inequities resulting from subordinating particular groups.

It is for this reason, and others, that Canadian multiculturalism has had little success.[13]

3.6.3 Self-Definition and Identity Movements

As noted above, there have been considerable efforts expended by marginalized groups upon articulating their identities and to have these recognized in the broader society; that is, in law, institutional policies and practices, and artistic disciplines, including standards of excellence, practice, scholarship and adjudication These groups included Indigenous and racialized persons, women, persons with disabilities, the Deaf, the LGBTQ2 communities and those who self-identify as 'Mad'. West describes this as flowing out of the movements for national liberation globally, and civil and human rights within Western states, which emerged out of the 1950s and 60s.[14]

Further, we are witnessing in the contemporary a broad range of hybrid ties that address intersectionality and active 'becoming' through awareness/discovery of one's past and 'Blood Memory', the connections to disjointed ancestry and the value of orality as a source of authority and education. One of the major arguments in these and other writings has been about Western values of homogenization and hegemony versus the plurality of self-identification and creative expression.

As with any paradigm shift, there is the challenge of naming and the construction of meaning. As Said and Fanon suggest, terminology sits within the context of the times in which it is used and is often contested.[15] For example, in discussing the transition in social value of museums, Bennett details how a similarly constructed institution, the museum, can shift over time to reflect the values of those in power. This contestation owes itself to several sources, e.g., generational, educational, privilege and emerging constructs of political-economic interests, creating what is seen as 'the norm'.

Said and Fanon suggest that the times of European hegemony created 'norms' in which sexism, racism and other currently disparaged categories were common like breathing air. Therefore, unless these elements of the past have been totally identified, eliminated and remedied, they will find their way into the contemporary, a matter that has been seen in the arts in such contes-

13. See Cecil Foster **Blackness and Modernity**, McGill University Press, 2007.
14. See Cornell West, The New Cultural Politics of Difference, in **Out There: Marginalization and Contemporary Cultures**, eds., Ferguson, R. et al, West Publ. 1990. p. 11-23 .As well, see Constance Backhouse, **Petticoats and Prejudice: Women and Law in Nineteenth Century Canada**, Women's Press with Osgoode Society for Canadian Legal History, 1991; "Race", Rights and the Law in the Supreme Court of Canada, J. Walker, Wilfred Laurier University Press, 2006; The Racial Polity, in Charles W. Mills, **Blackness Visible: Essays on Philosophy and Race**, Cornell University Press, 1998.
15. Edward Said, **Culture and Imperialism of Civilization**, Vintage Books, 1994. Frantz Fanon, Racism and Culture, in **Toward the African Revolution**, Monthly Review Press, 1964,

tations around the Royal Ontario Museum's *Into the Heart of Africa*, The Art Gallery of Ontario's *Barnes Exhibit, TWUC's The Writing Through Race Conference* and in OCAD U's Black arts conference and its follow-up report, The Writers' Union of Canada and the controversy regarding its Spring 2017 *Write* magazine.

A sign of this difference can be seen in the following writings of William Butler Yeats and Chinua Achebe. Yeats wrote in '*The Second Coming*' the iconic lines:

> Things fall apart; the centre cannot hold;
> Mere anarchy is loosed upon the world.
> The blood-dimmed tide is loosed, and everywhere
> The ceremony of innocence is drowned;
> The best lack all conviction, while the worst
> Are full of a passionate intensity.

Written as a reflection on the devastation of Europe as a result of World War I, this poem was a cry about the Western world losing hold of itself and falling in to chaos. Taking one of these lines as the title for his first novel, **Things Fall Apart**, it would seem Achebe might agree with this but from an entirely different perspective. What the former sees as the end of what seemed both a desired and homogenous/ordered world, the latter sees as the chaos derived through the force of an homogenizing colonialism, a project that cut off access to things past in the colonized group and clearly evident in residential schools for Indigenous peoples or compelling slaves to speak the languages and adopt the religions and customs of their masters. In both scenarios, any practice of traditional languages and/or customs was punishable. Regarding Indigenous peoples, in particular, this has a legacy in Canadian society that is still unresolved.

For different reasons, the same could be said for the Chinese, South Asians and Blacks, (persons of African descent), persons with disabilities, and the deaf; and this difference is pronounced in various sectors and disciplines in the arts and academic education in the arts. Therefore, where equity and diversity is a challenge to a system built on Eurocentric values and standards, it becomes the cry of the 'other'. It is this 'other', acknowledged in fullness, that underlines what it might mean to live in a truly inclusive society, one that arts organizations should be developing. As part of this, acknowledgement must be given to the emergent field these expansive and expanding entities can and will occupy. As Hall might suggest, this would be the moment of a 'festival of revolution' or what Foster presents as the infinitude and variableness of Blackness in contrast to the idealized and static nature of Whiteness.[16]

And as the discourse continues regarding terminology and the importance of arts engagement with Indigenous, racialized and other marginalized artists, the Canada Council for the Arts, the

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16. See **For Allon White: metaphors of transformation** from **Stuart Hall: Critical Dialogues in Cultural Studies** ed. D. Morley and Chen, K., Routledge, 1996, p. 287-308; and Cecil Foster, **Blacks and Modernity**. McGill-Queen's University Press, 2007.

Ontario Arts Council, the Toronto Arts Council and other arts funders have incorporated criteria and processes into their granting that recognize the importance of engaging 'priority groups', e.g., Indigenous, racialized, deaf, disabled and mad, Official Language Minorities, youth and others. This context of intersecting factors presents many challenges and offers many benefits when taking leadership that combines both of these elements.

The full document is available here: https://mano-ramo.ca/wp-content/uploads/2016/03/Guide-2-Best-Practices-on-Equity_0229.pdf

3.7 Tilling the Field: Unearthing Collaborative Practices in the Arts

In following up on Marsland's report and in response to her findings and suggestions for further research, CPAMO's Program Manager delved further into the territory of collaborative practices in the Arts. His research highlighted and described the values and principles of collaborative practices in the arts to support pluralism, while addressing such critically important issues as transparency, clarity in roles/responsibilities, awareness in communications, and equitable sharing of resources. It continued the building on CPAMO's values since its inception, and promoted a transformation in arts practices, while subsequently providing a rationale and examples on why collaborative arts practices are so important in our rapidly shifting arts ecology.

The report turns its attention to practitioners in the field first and foremost and implies quite assertively that we – artists, arts organizations, presenters (which includes here theatres, publishers, galleries) – need to connect more directly with each other and form trusting and nurturing relationships that support emerging and established arts practices and artists which have, in the past, been marginal and are now forming some of the most exciting contributions to the Canadian arts ecology.

It represents another signal to funding bodies and arts policies regarding the need to transform systems of financial and human resource support to arts practices and to engage/support artists and arts organizations that seek a more inclusive and grass-roots and ground-up network to both identify and bring forward arts practices that are today extremely important.

In reviewing areas where collaboration can and does work, the report addressed organizational, administrative and artistic possibilities. It provided ideas on methods, processes and engagement activities to develop and sustain collaborative practices. It touched on collaborative content collection, model prototyping, design and negotiation, usage, refinement and assessment. It succinctly, pointed to such integral matters as decision-making, implementation, documentation while providing an annotated bibliography with evidence-based practices and theoretical approaches.

In providing such a review, the report followed in the tradition of practices CPAMO has set from the start of its existence – working with others to share, learn and grow together. As such, it was informed by interviews and surveys of CPAMO's associates and other artists and arts organizers interested and/or engaged in collaborative practices. It built from the field and extends into oth-

er forms of research to affirm and support what was taking place in some areas in order to point out the viability, importance and time-liness of collaborative artistic practices and how they are beginning to take root / shape in the arts, particularly on efforts to support arts practices that have been historically marginalized.

In conducting the research and releasing the report, CPAMO sought to engage the arts' communities in further discussion, debate, policy formulation and changes in funding arts activities. It provided one more stone in the foundation CPAMO has been building to promote the arts practices of historically-marginalized artists and their communities.

Tilling the Field:
Unearthing Collaborative
Practices in the Arts

Investigating ways to better serve organizations
and artists through comprehensive systems
of understanding collaborative practices.
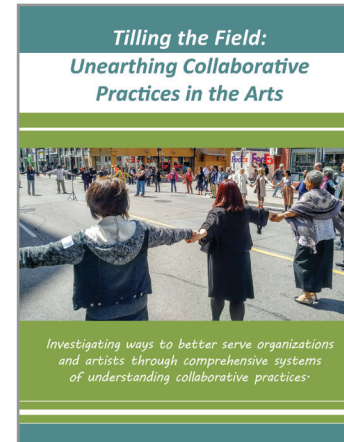
The full document is available through CPAMO and online: https://www.scribd.com/document/335474777/Tilling-the-Field-Unearthing-Collaborative-Practices-in-the-Arts[17]

Presentation during lunch event for Tilling the Field: Unearthing Collaborative Practices in the Arts. 2016.

17. Our research on collaborative practice models is included as an appendix in this report.

4. Why We Do This

As the preceding pages have shown, CPAMO has been exploring and promoting cultural pluralism from an organizational change perspective for almost ten years. The culmination of these efforts has been the ***Pluralism and Organizational Change Through Inclusive Equity Education in the Arts*** initiative (CPAMOPOC). The first cohort (2016-2018) of 14 participating organizations has completed the program in April 2018. A second cohort of the same size is committed to a similar program that will utilize and expand on the findings from the first cohort and the second cohort will commence in June 2018.

CPAMO believes that there are innumerable artistic, social and personal benefits of a pluralistic approach to culture and the arts, particularly given contemporary data on demographic changes, the growth of Indigenous and racialized communities, the explosion of arts activities coming from historically marginalized communities, and the challenges these artists and their communities face in supporting this growth.

This is an immediate and pressing issue. There is no more important time than now to invest in arts and culture and to ensure the funding and other essential resources are in place to support a sustainable and vibrant cultural life that is inclusive.

In this context, CPAMO has consistently articulated the importance of considering the following:
• Demographic Changes
• Growth and Socio-Economics of Indigenous and Equity Group Artists
• Indigenous and Equity Group Audience Engagement in the Arts
• Strategies for Moving Forward

The Gathering. 2017.

4.1. Population Projections

'Super-diversity'. This is the headline in the Saturday March 12, 2011 article in the Globe and Mail, an article whose by-line reads "Canadian cities are rapidly evolving into a fusion of cultures, religions, sexual orientations, experiences and values. While this mix is vibrant, some question whether social inequalities are putting this asset at risk."[18]

According to the 2006 Census, Canada had a population of 31,612,897. A key part of Canada's population growth has been the increased levels of immigration and the rapid growth of Indigenous communities and other key factors within Canada's population, e.g., persons with disabilities.

As part of these demographic changes, it is evident that in 2006:
a) Persons with disabilities currently comprise 14.3% of the Canadian population for all ages and 16.6% of those 15 years of age and older;[19]
b) 47% of Canadian citizens have an ethnic origin that is other than Anglo or French;
c) Immigration accounts for more than 50% of Canada's population growth and that immigrants are 100% of net labour force growth in Canada;
d) 16.2% of Canadians self-identified as racialized (i.e., visible minority);[20]
e) Indigenous peoples comprise 1,172,790 of the Canadian population for an increase of 45% between 1996 and 2006, almost 6 times more than other communities;
f) The Indigenous population has experienced significant growth in Ontario (68%); and 54% of Indigenous people live in urban areas, an increase of 50% from 1996;
g) The Métis are the most rapidly growing Indigenous group in Canada increasing by 91% since 1996, in 2006 they totalled 389,785.[21]

Resulting from changes to selection criteria, recent immigrants to Canada are highly educated, skilled and have significant economic capacities. For example, the Conference Board of Canada suggests that immigrants account for 33% of Canada's economic growth in the past ten years and by 2011 will account for all labour force growth. This report further suggests that racialized peoples currently account for 16% of those in the labour force and that this will increase to close to 18% by 2016. [22]

In the cultural sector, the Canadian Conference for the Arts has noted several issues related to the changing demographics of Canada, particularly its urban centres, and has stated that:

• The workforce in the cultural sector must become more representative of the 'culturally diverse population of Canada';

18. Globe and Mail, Saturday, March 12, 2011, Section F
19. See ***Participation and Activity Limitation Survey 2006: Analytical Report***, Statistics Canada 2006 at 9
20. Visible minority population, by age group (2006 Census) Statistics Canada http://www40.statcan.gc.ca/l01/cst01/demo50a-eng.htm. While Statistics Canada census data refers to racialized groups as visible minorities, there has been strong distaste amongst critical race scholars about the imprecision of this term. See footnote # 2 for some references to the term 'racialized' and 'racialization'.
21. See Indigenous Peoples in Canada in 2006: Inuit, Metis and First Nations, 2006 Census at 6-7
22. See ***Making a Visible Difference: The Contribution of Visible Minorities to Canadian Economic Growth***, 2004 at 3-5.

- The Canadian labour force is now growing as a result of immigration representing 70% of total labour force growth and that this will increase over the next decades;

- The Indigenous population is growing more quickly than the rest of Canadian communities and is much younger than its counterparts and Indigenous youth will form a major part of Canada's future workforce.[23]

Most population estimates suggest that these changes will only accelerate over time and the proportion of Indigenous, immigrant and racialized communities will continue to increase at rates faster than their European counterparts.[24]

For example:

- In 2017, racialized peoples will likely be between 19% and 23% of the Canadian population and that racialized communities in the country's largest urban centres (e.g., the Greater Toronto Area, Vancouver and Richmond B.C.) will be more than 50% of the population. Further, Indigenous peoples are likely to comprise 4.1% of the Canadian population;[25]

- Racialized peoples will likely comprise between 29-32% of the Canadian population by 2021 or between 11.4 to 14.4 million people. This population will also have more youth under the age of 15 (36%) and South Asians and East Asians will be the largest of all racialized groups;

- Arabs and West Asians are projected to grow the fastest between 2006 and 2031, increasing from 806,000 to 1.1 million Arabs and 457,000 to 592,000 for West Asians between 2006 and 2031;

- Muslims are anticipated to increase to being 50% of those who self-identify as non-Christian;

- Those whose Mother Tongue is neither English or French will increase to between 29% and 32% by 2031, up from 10% in 1981;

- 96% of racialized peoples would live in urban areas in 2031 with 72% of these residing in Toronto, Vancouver and Montreal;

- 55% of those living in urban centres are anticipated to be immigrants in 2031 with Toronto and Vancouver expected to reach 78% and 70% respectively;

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23. See *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century – A Proposed Action Plan for Creating Winning Conditions*, Jocelyn Harvey, 2003 at 21
24. See Alain Belanger and Eric Caron Malenfant E*thnocultural Diversity in Canada: Prospects for 2017*, and, Krishna Pendakur *Visible Minorities in Canada's Workplaces: A Perspective on the 2017 Projection*
25. See *Arts Fact Sheet Series: Cultural Diversity – Our Regenerative Strength in the 21st Century*, Sharon Fernandez, May 2006, unpaginated, from "Study: Canada's visible minority population in 2017" from 2005
http://www.statcan.gc.ca/daily-quotidien/050322/dq050322b-eng.htm

• 60% of those living in Toronto and Vancouver will likely be racialized peoples in 2031 and they will likely be 31% of those residing in Montreal.[26]

Several Ontario cities have already witnessed changes in the numerical majority of their communities and most of this has come about during the last twenty years, a short period of time.

In 2006, 19.1% of the Ontario population was comprised of individuals from racialized communities. This is the most significant population centre for these communities comprising over 2.2 million peoples and representing 54% of all racialized peoples in Canada.[27] Indigenous peoples comprised 3.3% of Canada's population with Ontario as the place where most of these individuals reside (188,315).[28]

Some of the key details for this diverse population are that:[29]

• Between 2001 and 2006, the non-English/non-French mother tongue speaking population grew 13% from 2,672,085 to 3,134,045, almost triple the province's total population growth of 6.6%;[30]

• Indigenous communities increased by 28.8% during this same period, growing from 188,315 to 242,490, and now comprising 2% of the Ontario population;[31]

• More than 25% of the province's peoples are foreign-born, far higher than the national average (19.8%), with 17% of this population arriving in Ontario between 2001 and 2006 or 580,740 people;[32] and

• There are 1,853,570 persons with disabilities in Ontario or 15.5% of the provincial population.[33]

These figures indicate an apparently irreversible trend in terms of the growth of the Canadian population over the next two decades. These changes will have significant impact socially and culturally and will require those in the arts to analyze and assess the significance of these demographic changes as they relate to artistic expression, funding policies and financial commitments, peer assessment and criteria and other elements of the arts ecology. Coming to accept and work with this is inevitable.

26. Projections of the *Diversity of the Canadian Population, 2006 to 2031*, Statistics Canada 2010 at 1-2
27. See Ontario Ministry of Finance Census 2001 Highlights: FactSheet 6: Visible Minorities and Ethnicity in Ontario, 1-2
28. Ibid at 5
29. Your Communities in Profile: Ontario 2008
30. Ibid 18
31. Ibid 20
32. Ibid 24
33. See Participation and Activity Limitation Survey 2006: Analytical Report, Statistics Canada 2006 at 16

4.2 Growth and Socio-Economic Characteristics of Indigenous and Equity Group Artists

The impact of Indigenous influence in the public domain combined with the change in demographics is evident in the growth of artists from Indigenous and equity group communities, i.e. racialized, the deaf, differently-abled, mad etc. Trends in these areas will increase almost exponentially given the growth of Indigenous and equity communities and artists. There is little statistical data on persons differently-abled in the arts; however, there is anecdotal information that is useful to understanding the challenges these artists face.

The socio-economic achievement for Indigenous and equity group artists is somewhat similar to the performance of these communities in other sectors of society. For example, it has been consistently documented that Indigenous and racialized persons as well as persons with disabilities do not fare as well as their counterparts in economic achievement. A recent report by the Wellesley Institute and the Canadian Centre for Policy Alternatives[34] suggests that racialized peoples:

- Earn 81.4 cents for every dollar paid to non-racialized persons;

- Have higher levels of labour market participation (67.3% v. 66.7%) but also experience higher levels of unemployment and that the work they get is temporary and low-paying and, further, racialized men are 24% more likely to be unemployed than their counterparts and racialized women are 48% more likely to be unemployed than racialized men;

- See their incomes decline between 2000 and 2005 by 0.2% while the earnings for their counterparts grew by 2.7% and while the economy grew by 13.1%;

- Particularly immigrant women, earn 48.7 cents for every dollar of a non-racialized male;[35]

- Occupy only 14.7% of all occupations compared to 85.3% for non-racialized groups. Within the arts and cultural sector, racialized people occupy 10.4% of all occupations compared to 89.6% for non-racialized groups;

- In terms of industry, are composed of 8.5% of the 'arts, entertainment and recreation' sector compared with 91.5% of their counterparts;[36]

- In terms of gender, racialized men make $48,631 compared to $60,044 for non-racialized men while racialized women make $37,932 compared to $52,345 for non-raciailized women. Combined the difference is $43,979 earnings for racialized peoples compared to $52,345 for non-racialized peoples;[37]

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34. See *Canada's Colour Coded Labour Market: The Gap for Racialized Workers*, Sheila Block and Grace-Edward Galabuzzi, 2011
35. Ibid 3-4
36. Ibid at 9-10
37. Ibid at 12

- while these gaps may narrow, they do not evaporate for second and third generation wage earners. There is still a significant gap that widens where racialized men in the second generation make $57,237 compared to $75,729 for non-racialized men and racialized women earn $42,804 compared to $46,391 for non-racialized women. The differential in the third generation indicates that racialized men earn $66,137 compared to $70,962 for their counterparts while racialized women earn $44,460 compared to $44,810 for their counterparts;[38]

- In terms of poverty, 19.6% live in poverty compared to 6.4% of their counterparts.[39]

Based on analysis of the 2001 census, Hill Strategies *Diversity in Canada's Arts Labour Force*[40] suggests many revealing pieces of information, including:

- Of the 131,000 artists in Canada, 11,700 (8.9%) are racialized, 3,100 (2.5%) are Indigenous and immigrants accounted for 20% of all Canadian artists. Racialized artists earnings were 11% less than other artists while earnings for Indigenous artists were 28% less than other artists;[41]

- Ontario accounts for 50% of the racialized and immigrant artists in Canada with the overwhelming number of these artists living in metropolitan areas while Indigenous artists tend to live outside metropolitan areas. By Comparison, B.C. is home to 25% of racialized artists with the highest concentration of racialized artists in its arts labour force with 13% of all provincial artists;

- 90% of racialized artists live in urban areas (Census Metropolitan Areas/CMAs) with Vancouver, Toronto and Montreal combining for 39% of all racialized artists. Of these racialized artists, Toronto's CMA has the highest concentration (39%), followed by Vancouver CMA (24%) and Montreal CMA (11%);[42]

- Corresponding with increases in immigrant settlement, racialized and immigrant artists grew 'strongly' between 1991 and 2001 by 74% and 31% respectively;[43]

- Ontario is home to 50% of all racialized artists and these artists comprise 11% of the province's artists while B.C. is home to 25 of these artists who comprise 13% of all B.C. artists and Quebec has 12% of these artists or 5% of all Quebec artists;[44]

- In the aforementioned CMAs, racialized artists earn less than their counterparts with Toronto 26% less, Montreal 27% less and Vancouver 22% less;

- Between 1991 and 2001, there was a 'slight widening' in earnings between racialized and other artists (9.8% to 11.3%), however, this small disparity is notably increased in such professions as

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38. Ibid at 13
39. Ibid at 15
40. *Statistical Insights on the Arts*, Vol. 3 No.3,February 2005
41. Ibid at 1
42. Ibid at 1-3
43. Ibid 4
44. Ibid 4

acting (-21%), dancing (-14%), as well as amongst musicians and singers (-18%), and producers/ directors/choreographers (-20%);[45]

- Racialized artists in Ontario have the highest average earnings ($22,800) when compared to their counterparts in other provinces, i.e., B.C. ($19,800) and Quebec ($19,400). However, these artists lag 15% behind all other artists in Ontario;[46]

- B.C. was home to 29% of all Indigenous artists who comprised 2.6% of the province's artists. This was followed by Ontario which was home to 20% of all Indigenous artists comprising 1.2% of all Ontario artists;

- Indigenous artists earned on average 28% less than all other artists with actors, dancers and other performers making 13% less, and, producers, directors, choreographers making 30% less;[47]

- While Indigenous artists have their highest earnings in Ontario, these artists make 21% less than the average earnings of all other Ontario artists;[48]

- Ontario is home to 49% of all immigrant artists while B.C. is home to 24% and Quebec to 13%. These three provinces combine for 86% of immigrant artists in Canada;[49]

- 83% of immigrant artists reside inside CMAs with Vancouver, Montreal and Toronto comprising 75% of these and Toronto has 33% of these artists, Vancouver 30% and Montreal 11%;[50]

- Immigrant artists' earnings are 1.4% less than the average for all other artists. However, between 1991 and 2001, their earnings increased 13% which is 50% less than the average increase for all other Canadian artists.[51]

In a report based on the 2006 Census, Hill Strategies note that[52]:

- There were 140,040 artists in Canada with 105,345 whose first language is English or 75% of all artists; 24,585 whose first language is French or 18% of all artists; 8,630 whose first language is a non-official language or 6% of all artists. Of these artists, 5,555 are English-language minorities residing in Quebec (4%) and 1,755 Official Language Minorities (Francophones) (1.3%);[53]

- Anglophone artists made $22,776 per year compared with Francophone artists who made $24,520, Non-official language artists who made $17,373, English-language minorities who

45. Ibid 7
46. Ibid 8
47. Ibid 2-13
48. Ibid 14
49. Ibid 18
50. Ibid at 17-18
51. Ibid 19
52. See *A Statistical Profile of Artists in Canada – Based on the 2006 Census*, Hill Strategies, 2009
53. Ibid at 18

made $26,069 and French-language minorities who made $22,738;[54]

- There were 3,295 Indigenous artists (2.4% of all artists), 14,910 racialized artists (11%) and 28,355 immigrant artists (20%). Respectively, these artists earnings were $15,883, $18,796 and 20,877;[55] and

- There were 6,300 artists with disabilities (5% of all artists) who indicated that they are often limited in their activities and 13,500 artists with disabilities (10% of all artists) who indicate that they are sometimes limited in their activities. Average earnings for the former are $15,300.00 or 42% less than other similarly situated workers and for the latter earnings are $17,700.00 or 43% less than other similarly situated workers.[56]

In terms of changes in artists' income from the 2001 to the 2006 Census, Hill notes that while all artists' income fell 14%, Indigenous artists' income fell by 16% and income for immigrant and racialized artists each fell by 20%.[57]

Unfortunately, the Hill's reports do not correlate racialized and immigrant artists. However, judging from the immigrant settlement patterns noted earlier, it is quite likely that many immigrant artists are also racialized. What is also very notable is the dramatic increase in the number of Indigenous, racialized and immigrant artists since 1991. While this has contributed to the diversity of Canadian and Ontario artists, and has likely provided a broader span of cultural forms, histories and artistic standards and values to audiences, it is also likely that the significant disparities in earnings for Indigenous, racialized and immigrant artists are attributable to them being less employed than other artists.

This may be due to a number of factors, including the relative newness of some of these artists as well as the diverse cultural forms and values they bring to the arts that are different than the Eurocentric values and practices of the current Canadian arts ecology. In fact, the latter may be directly related to the lesser rate of earnings of Indigenous, racialized and immigrant artists since their forms of cultural expressions and stories (including costumes, myths, iconography, references, techniques, etc.) may draw on the rich histories and traditions of their own cultures and not be based on Eurocentric norms. Many in the arts' field, including presenters, may see this as not being appropriate for 'their audiences.'

Another issue is that what's considered 'contemporary' by Indigenous, racialized and other marginalized artists are often not considered to be 'contemporary' by the current arts system.[58] This likely

54. Ibid at 19
55. Ibid at 20-21
56. Ibid at 22
57. Ibid at 36
58. See Natasha Bakht *Mere Song and Dance: Multicultural Imperative in the Arts*. This paper was first presented in 2009 at the Canada Dance Festival and then has been published by Between the Lines Press in *Unsettling Multiculturalism: Lands, Labours, Bodies*, May Chazan, Lisa Helps, Anna Stanley, And SonaliThakkar, (Eds.), (2011) and is included in *Pluralism in the Arts In Canada: A Change is Gonna Come*, compiled, written and edited by charles c. smith for the Canadian Centre for Policy Alternatives. See also Kevin A. Orms by *Between Generations Towards Understanding the Difference in Realities and Aspirations of the First and Second Generation of Culturally Diverse Artists*, and, George Elliot Clarke *The Stage Is Not White — And Neither Is Canada* included in *Pluralism in the Arts In Canada: A Change is Gonna Come*, compiled, written and edited by charles c. smith for the Canadian Centre for Policy Alternatives

occurs because of the given different evolution of styles, trends and artistic movements in different parts of the world. The contemporary arts milieu is very much based upon the standards of the West and has not reached a substantive level in addressing the important histories and artistic practices that had been suppressed during centuries of European domination and its insistence on universal values that were implicit in European systems of thought, governance, economics and civil society.

The change in demographics and Indigenous presence in the public domain are supplanting traditional notions of Canadian culture as Eurocentric and addressing issues concerning groups marginalized within that framework. The obvious challenge here is for the arts community generally to begin to understand that it is not possible to use traditional Western modes to assess the merits of diverse artistic forms and expressions of Indigenous and racialized communities.[59] Long-standing 'standards of excellence only' need to be re-assessed against the measure of a critical capacity, one that considers the 'standpoint' of presenters, i.e., their relationship to the production of knowledge and their adherence to a selective tradition that honours the notion that universal values in the arts derive from the European systems against which others are then measured. Such an approach cuts short dialogue about the values and selective traditions of Indigenous and racialized groups and their importance in influencing the creative expressions of artists from these communities.

Performance during CPAMO's 2014 Year End Showcase.

59. For a more in-depth discussion on this issue, see Cornell West *The New Cultural Politics of Difference* (1990), Homhi Bhabha *The Location of Culture* (1994), Frances Henry and Carol Tator *Challenging Racism in the Arts* (1998), Althea Prince *Being Black* (2005), Michael M. Ames *Cannibal Tours and Glass Boxes: the Anthropology of Museums* (1992), Natasha Bakht, *Mere Song and Dance* (2009), Michael Greyeyes *Notions of Indian-ness* (2009), Kevin A. Ormsby *Between Generations: Towards Understanding the Difference in Realities and Aspirations of the First and Second Generation of Culturally Diverse Artists* (2009), Little Pear Garden Theatre Collective *Demystifying Chinese Aesthetics* (2009), Mennaka Thakker Dance Company and Kalannidhi Fine Arts of Canada C*ontemporary Choreography in Indian Dance* (2009)

4.3 Indigenous and Equity Group Engagement in the Arts

In Trends in the Arts and Arts Funding,Malatest suggests that "(a)rts organizations are constantly looking to broaden, deepen and diversify their audiences. The focus on audience development has intensified in recent years as the competition for leisure time has increased and as the changing ethnic and cultural mosaic has caused professionals to re-evaluate the nature of the public and their target demographic."[60]

According to Hill Strategies, Canadians spent $1.426 billion on live performing arts in 2008 compared with $1.216 billion on movie admissions, $645 billion on sports events and $519 billion on museum admissions. Data also indicates that 37% of Canadian households spent money on live performing arts compared to 55% on movies, 29% on museums and 17% on sports events.[61]

Before the Hill Strategies report was released:

- A 2001 Decima research study indicated that 86% of Canadians were interested in seeing arts from different cultures and that, in 2004, 44% of Canadians attended a live performance or exhibit of diverse cultures;

- A 2001 Environics survey suggested that 75% of Canadians of 'ethnic minority backgrounds' were interested in arts activities expressing their own cultures; and

- A 2003 Ethnic Diversity Survey conducted by 63% (6.5 million people) indicated that maintaining ethnic customs and traditions was important.[62]

Cultural and Human Resources Council has identified a number of concerns amongst presenters related to audience development and engagement. These are:

- An aging population as both opportunity and challenge as this cohort may have both time and disposable income but requires attention to be on top of their interests in the arts;

- Accessibility for persons with disabilities who may require a range of accommodations in order to engage in arts activities;

- Challenges resulting from shrinking attendance of 'baby boomers' and the relative lack of engagement/development of younger audiences and the impact this will have on the market for live entertainment; and

- Changes in audience/community demographics and the implications this has for the evolution

60. See *Trends in the Arts and Arts Funding*, R.A. Malatest& Associates, Alberta Foundation for the Arts, 2007 at 25
61. *Patterns of Performing Arts Spending in Canada in 2008*, Hill Strategies at 3.
62. See *Arts Fact Sheet Series: Cultural Diversity – Our Regenerative Strength in the 21st Century*, Sharon Fernandez, May 2006, unpaginated

of new genres, challenging presenters to maintain core audiences while building new ones.[63]

• Individuals with disabilities attend performances at 33% compared to 43% who do not have such limitations;

• Attendance rates are higher for Canadian born, 43%, v. 36% for those born elsewhere. Of this latter figure, 46% were European v. 28% for other countries;

• Persons with disabilities were 23% less likely to attend a performance than those without such limitations.[64]

CPAMO sees this as a question of access and cite the findings of in-depth Ontario-wide study conducted by Wolf Brown and Associates for the Ontario Arts Council that provides ample evidence of the interests of Indigenous and racialized communities in the arts. For example, Wolf Brown notes the following:

• Racialized communities are more engaged than their White counterparts in arts learning and skills acquisition with persons of African-descent more engaged in community-based arts events;

• Indigenous peoples are more engaged in inventive activities than their White counterparts;[65]

• Study respondents connected to their own cultural heritage are more likely to be engaged in arts activities, particularly those interested in other cultures;

• Racialized and Indigenous communities appear to be more engaged in participatory music arts activities, i.e., music, dance, theatre, reading/writing, and visual arts/crafts and film;[66]

• Indigenous peoples are more actively engaged in visiting galleries and museums;[67]

• racialized and Indigenous communities reported higher engagement in community arts events;[68]

• Racialized groups are more engaged in media-based arts activities;[69]

• Indigenous and racialized groups are more engaged in inventive activities (i.e., activities that "engages the mind, body and spirit in the act of artistic creation that is unique…");[70]

63. Training Gaps Analysis: Presenters, kisquared, Cultural Human Resources Council, 2007 at 19
64. Ibid at 18
65. See Wolf Brown, *Ontario Arts Engagement Study: Results from a 2011 Province-wide Study of the Arts Engagement Patterns of Ontario Adults*, Ontario Arts Council, September 2011 at 5 and 50
66. Ibid at 23,26, 29,32,35
67. Ibid at 44
68. Ibid at 46
69. Ibid 1t 48
70. Ibid at 52 and 11 respectively

- Racialized communities are more engaged in personal practice activities than whites (a 15 point difference) and audience-based activities are also higher for these communities;[71] and

- Racialized and Indigenous communities, particularly persons of African descent, demonstrate a higher interest in their own cultural heritage'.[72]

Based on this evidence, Wolf Brown asserts:

...arts engagement is generally higher for Ontarians of colour, and highest for Black populations. This is driven primarily by higher engagement in arts learning activities and community-based events. (Visible minorities, as a group, have an arts learning index of 25 compared to 13 for whites (12 point difference)...

Patterns of engagement by race are partly driven by age as respondents of colour are, on average, seven years younger than white respondents (41 vs. 48 years old)[73] .

Further, WolfBrown suggests that there are four key "Implications for Arts Providers, Funders and Policymakers" based on the evidence from the research. These are:

I. "The question of 'where' arts participation happens, and how much emphasis should be given to informal vs. formal settings is an essential conversation for arts organizations when considering programming and audience development. (So) (h)ow can arts groups reach people in their homes and in community-based settings? What can policy makers and funders do to address this issue?

II. "Thinking about engaging diverse audiences means thinking broadly about arts activities in general. Conceiving programs that harness interest in participatory activities, like dancing, playing music, acting and storytelling, could help build relationships with certain populations, such as Indigenous people.

III. "Findings point to the key role that the arts can play in social bridging and bonding, which are both critical to a healthy arts ecology. Solidifying this message could help to connect the arts to larger community issues, such as the need for tolerance and dialogue amongst diverse communities."

IV. "...this study's findings serve to underscore the interconnections between various types of activities and disciplines – attendance, media and arts creation. Increasing engagement will require innovative approaches and collaborations across disciplines and delivery channels ..."[74]

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71. Ibid at 64
72. Ibid at 76-77
73. Ibid at 63
74. Ibid at 89

4.4 Impetus for Moving Forward

All of the above provides ample evidence for both the desire and need for change, immediate, substantial, long-term and engaging. It calls for a valuation of diverse values and their systems, modes of expression in the arts and within diverse communities. It calls for immediate attention to the desires and interest in arts and culture of Indigenous, racialized and other diverse communities and the need to address this now. It calls for increased public awareness of the importance of these changes and programs to support those in the arts who are interested in learning more about them and wish to engage in personal, professional and organizational development.

This is something CPAMO has been engaged in since its inception in 2010. Through its Town Hall, workshops, forums, research, showcases and social media, CPAMO has acted as a catalyst to engage the arts communities in this conversation. The evidence is there and is ample, it's now time for strategic shifts to address this fully.

The Gathering: The Gathering: Pluralism in Aesthetics. 2017. Photo by Ashley Bomberry.

5. The Approach to the CPAMOPOC Education Sessions

With funding from the Ontario Arts Council, the Greater Toronto Airport Authority Propeller Grants and the Ministry of Citizenship and Immigration Partnership program, and to develop Pluralism in Organizational Change (CPAMOPOC), a number of arts services organizations were invited to participate in this project. These organizations represented diverse artistic disciplines including dance, theatre, literature, visual and media arts, and human resources/organizational development. These organizations agreed to participate in this project and each had done some work in the area of pluralism/equity and all were executive directors with considerable expertise in their respective disciplines. It is also fair to say that these participants are passionate about their work and are very knowledgeable.

A key part of this is the learning process CPAMO is using to engage these organizations in to understand this matter, develop approaches to it and then implement changes embedding pluralism into their day-to-day practices. It was anticipated that:

1. This will lead to enabling these organizations to engage respectfully with Indigenous, racialized and other historically marginalized artists and communities, thereby enriching each organization, those artists and their communities;

2. These organizations will develop a 'community-of-practice' so that they remain engaged with each other as they continue to implement organizational change initiatives and assess/evaluate their outcomes; and

3. Some of the organizations are interested in mentoring new organizations that will become involved in future CPAMO pluralism organizational change education.

To achieve this, CPAMO shared transformative values and practices that have enabled arts organizations to address past practices of exclusion and develop viable strategies to become organizations that include historically marginalized artists and their communities in the organization's lifeblood, particularly as it relates to:

• Developing organizational commitment and personal leadership;

• Engaging pluralist aesthetic practices/artists and diverse communities;

• Involving Indigenous, racialized, marginalized artists and communities in organizational program decision-making and promotion;

• Building staffing, membership and/or audiences from Indigenous, racialized and historically marginalized artists and communities to support a continuum of engagement.

Given these factors, a key concern for CPAMO was how to engage these organizations in some type of needs assessment and to do this in an innovative manner so that each participant would be familiar with the others self-perceived strengths, desires and needs related to pluralism and equity. For CPAMO, this meant considering an appropriate and vital pedagogical approach to engage participants in a collaborative sharing process that could build on their self-identified strengths and lead to the creation of a community of practice while providing them with tools to discuss such sensitive issues amongst themselves and in public forums.[75]

It also assisted in developing shared goals for the this project which are to:

• Increase personal and organizational cultural competencies, and develop an understanding of the opportunities and challenges that they represent and how that presents opportunities/ challenges to pluralism;
• Assess barriers to participation and leadership by Indigenous, racialized, marginalized artists and communities, and how to remove them;
• Develop a community of practice to learn from each other and share;
• Develop resources/strategies to sustain this work; and
• Connect with Canada's rapidly growing Indigenous and racialized communities to engage them as creative and interpretive artists, board members, managers, volunteers, audiences.

Based on our experiences and the learning from our most recent reports and workshops and how they were received, we saw the need to create an environment to unlearn past practices, learn new ones and to focus on, address, take responsibility for actions that promote pluralism and are, thereby, anti-racist, anti-oppressive, anti-homophobic, anti-ableist, etc. To facilitate this, CPAMO elected to use the CRP developed by Liz Lerman/Dance Exchange.

In terms of pedagogical practice, the CRP nurtures the development of artistic works-in-progress and other creative enterprises through a four-step, facilitated dialogue between artists, peers, and audiences. It emphasizes the power of questions, the importance of facilitation, and the potential of informed dialogue between an artist and a group of responders. It offers an active role to makers in the critique of their own work. It enacts constructive critique as a working rehearsal for the connections that we seek when art meets audience or a product meets its purpose.

CRP also brings an inclusive and leveling spirit to the task of formative critical feedback, a function that has traditionally been dominated by hierarchy and the privilege of perceived expertise as assumed by professors, critics, and cultural brokers. Like cultural pluralism, CRP has been applied to artistic work with a social justice agenda and dimensions of community engagement. In these contexts CRP reveals its capacity to mediate diverse viewpoints and promote civil conversation.

As such, CPAMO has found it to be a valuable tool in our work. What follows provides background into how CPAMO became aware of CRP and two specific instances of how CPAMO is using this practice.

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75. Our research on such pedagogical practices is included in an appendix in this Resource Kit.

5.1 CPAMO's Work With The CRP

How CPAMO began to use the Liz Lerman/Dance Exchange CRP is an interesting story that highlights the continuous growth of CPAMO's interventions in the arts and its use of diverse methodologies to promote the values, practices and importance of pluralism and equity in order to transform the Canadian arts ecology into one that meaningfully engages Indigenous, racialized, the deaf, disabled, mad and other historically marginalized artists, arts practices and communities.

It started when CPAMO's Program Manager looked back at his own relationship to the CRP process in a creative context, first, how it has now lead to the galvanizing impact that the CRP is having on the arts sector in Ontario and second, from administration to performance. He sought to unearth where and how did this experience begin and the ways in which CPAMO as an organization could contextually use and shape the CRP differently as part of the "histo-graphy" of the CPAMO and CRP. He chose to look at the histo-graphy. This amalgamated term "histo-graphy" takes into consideration charting the historical context of history of the CRP as it is known in the Ontario/Canadian context and also the concept of "choreography", the ways in which the CRP has been choreographed into CPAMO's processes. This approach came out of his involvement through research into the artistic and administrative use of CRP while at the Dance Exchange; an organization for which he has been involved since 2009.

He initially was involved with the CRP in an administrative capacity as part of the Ontario Arts Council's Ontario Dances Program in 2012 while the Dance Animator at the Living Arts Centre in Mississauga, Ontario. Community Cultural Impresarios (renamed Ontario Presents) had a session at the Annual Member retreat in Ottawa in 2012 with Eric Olmscheid and Steve Busa who facilitated a session on what was coined Critical Response Protocol. This involved the "Descriptive Review" and the "Tuning Protocol"[76] which they developed in association with the Perpich Center for Arts Education[77]. He recalls the enthusiasm of his colleagues' who were unfamiliar with the CRP, Liz Lerman, John Borstal and the Dance Exchange.

In looking at the histo-graphy in the Ontario/Canadian context, the Critical Response Protocol appears to be the basis of what has become familiar in a few key arts spaces from this initial introduction in 2012 to the Ontario Dances Program, its regional presenters and similar national presenting bodies in their 2014 Conference[78]. Instigated by this, in acknowledging this moment, honouring the source, recognizing for himself a different experience with the CRP, and strategizing based on his knowledge and training with the CRP, he sought to explore how to have the CRP implemented into CPAMO's work.

In 2012, most of his colleagues were unfamiliar with the CRP. As such, the thought of embedding the CRP into CPAMO's work instigated the internal questioning rooted in Liz Lerman's archetypal phrase "turn discomfort into inquiry". What ensued were the ways in which the CRP could be a

76. See https://regionalinstituteforschoolleadership.wikispaces.com/file/view/Tuning+Protocol.pdf.
77. See https://vsainternational.files.wordpress.com/2015/10/descriptive_review_overview.pdf
78. For example, it was used in facilitation by Canadian Arts Presenting Association (CAPACOA). See http://www.capacoa.ca/en/conference/past-conferences/2014-the-culture-of-curiosity

valuable tool for CPAMO, one which has supported CPAMO's "commitment to a grassroots approach, always shaping its programs and activities from its members' needs and understanding across the lines of artistic and cultural difference." He sought to plant this seed starting with an opportunity first explored in the summer of 2013 with CPAMO's now Program Facilitator. During that summer institute, these two co-facilitated a class and carried that format into a workshop with racialized artists in Toronto with a CRP on work in development as part of the session.

Since then, CPAMO has used the CRP process in its communications, planning, design phase, facilitation and programming. Since 2015, we have realized that, given the work of racialized and Indigenous artists to arts service organizations, the CRP has been a catalyst for assessing and looking at the many levels of the Arts. In 2016, we began working with organizations through CPAMOPOC and The Gathering(s) where the CRP has been used to support the "big ideas" in pluralism and equity of the participating arts organizations.

The Gathering: Impact in the Arts. 2017.

5.2 Development and Applications Within the Field

As noted above, CPAMO is currently working with arts service organizations in Canada to bring about pluralism and organizational change. Each organization is represented by its Executive Director, with some organizations bringing a second staff member to meetings. The project sets out to enable each participating organization to implement strategies embedding pluralism in its governance and all of its core and project operations.

The group met one day a month to share ideas about action plans that they hope to see implemented within their organization. The organizations themselves vary greatly: some are Ontario regional organizations, some Canada wide; most are small, some with a staff of one or two; some with individual artist members and/or arts organization members; some have been around for years while others are fairly new. All the administrators in the group answer to a board. The people in the room are the visionaries- they see the need for change and are looking for guidance, tools and strategies to create this change.

In the past two years arts funding models have shifted to reflect a priority to support programs that are inclusive and diverse. The timing of the project could, then, seem opportunistic but the participants actually signed on before these new funding models became mandatory as they were seriously committed to developing a new culture and direction within their organizations.

CPAMO used the first few sessions to get to know one another and learn more about the various organizations. We set the tone by doing a "cake demo" of CRP and worked to make the framing of neutral questions almost second nature. While in facilitation, positive encouragement and coaching in framing of neutral questions, helped to support the participants understanding that neutral questions can provide more information. The rigor in effective facilitation with the insistence of how neutral questions are framed proved beneficial.

Many of the participants had some prior experience with the process and, through their organization action plans, CPAMOPOC participants were challenged to arrive with ideas that they were curious to implement.

A significant additional factor in this project was the fact that most of the participants are White and are attempting to lead the charge for pluralism. At a session someone asked, "How much do you want to see this change happen? Are you willing to give up your present job to make it happen?" Also of importance is that some of the organizations already have internal challenges and many have inter-organizational history with each other. CPAMO's Executive Director and Program Manager have worked with some of these organizations for years and are aware of the histories. Our Program Facilitator came in much later and it took a few sessions to be certain who represented participating organizations.

The central months of the project involved sessions in which three organizations presented their action plan facilitated through a CRP session for the presentation of each participating organization. Once the session was complete CPAMO moved on to what we now call "CPAMO Step 5" - a general, facilitated discussion with the whole group. The origin of the "CPAMO Step 5" arrived out of a

unique opportunity created through the process, reflecting the fact was many of the Executive Directors of the participating organizations had not convened in this manner before.

Discussion and conversation was important for galvanizing the "networking" that the CRP programming supported. For the most part, participants all spoke with the principles of neutral questions, deep listening, inquiry rather than opinion. They kept in mind the overall goal of each organization - to affect important organizational change that would increase pluralism and equity within their organization. Each organization's situation is different. Each plan would work only for that organization, although there were many things the groups learned from each other.

The use of CRP to flesh out each organization's plans had two goals. The first was looking at the plans as "work in progress" and being able to use a method of feedback that assisted in continuing working on an idea, plan or artistic work. The second was to create within the working group, a way of interacting with each other based on the principles of CRP that would allow for open, honest communication in a thoughtful framework. It was a manner of honouring change in radical fundamental ways that fostered support, nurturing and commitment in building community through allyship. In this case, it lead to organizational alliances that had never existed before. Further collaborative ventures have also ensued from the process. For example, women administrators in the project convened to foster the emerging women administrators in the field, an idea which took shape through the sessions. In this context, one of the many values of the CRP is its ability to allow for many contextual sources of meaning:

• We talked about what stood out as memorable or surprising or meaningful without placing a value judgment on it.
• We responded to questions from the presenter about issues that they are finding challenging.
• We heard what they are asking and respectfully answered that question, not something else.
• We asked neutral questions because we wanted to gain information in order to shape thoughtful and reasoned opinions.
• We talked to each other with an awareness of how the other might hear what we were saying. We listened well, we thought before we spoke.
• We recognized that a person's work matters to them and even if we totally disagreed with what they were doing, we needed to be caring in how we responded.
• We asked before sharing an opinion, and even when we have been told to share it, we were caring about what we said and how we said it.

For CPAMO, the original intention was that the process becomes second nature in the operations of the participating organizations. Some of CPAMO's main principles are rooted in listening to the voices of marginalized artists and discovering who hás been historically missing from the conversation in the Arts. It's about creating and supporting a platform where feedback, opinions and ideas can be actualized. It is interesting to assess the CRP process itself while using it as a framework for developing pluralism and equity projects. Further questions arise in assessing the efficacy of the initiative. Did it matter that CPAMO's Program Manager, a racialized man and Program Facilitator, and a Jewish woman were the facilitators of the process? Does CRP imply an "expert" in the facilitator? Perhaps naïve or not at all, the principles on which CRP is based are not culture specific, although we can assume that they are talked about in different ways by different peoples.

The process firmly demonstrated that the artist ultimately decides what his/her "best work" will look like, that the artist controls the conversation, teaches us all to respect the work and opinions of everyone. It may be a very different work based on the frame of reference, but, the agreement in this process is to respond to the work the artist made, the culture and world view from which that work has emerged. Questions should be asked to learn more as well as to offer comments to the artist. Throughout, it is a learning experience for all. Of extreme importance is that in facilitation or participation, no one is singled out as having more or better knowledge. In one instance, CPAMO's facilitations supported the comfort required in bringing up a non-judgmental conversation around problematic language that was no longer used. In this occurrence, there was a seamless comfort in the re-education of the terms currently used to represent the marginalized. The preparation received through the CRP allowed for a presenter and a participant to arrive at a place of shared understanding of how bureaucratic language shapes relationship in equity and pluralism. In this instance, by assuming no knowledge, everyone is a creator and supporter of information that shapes pluralist ideas.

As well, thinking of CRP as "feedback" or "criticism" does not reflect what the process accomplishes. Both those terms imply that the responders have information that the artist needs to hear and take into consideration. CRP says instead that the artist is at work on something. The responders then enter into dialogue with the artist to help inform, shape, frame the development of that work, but ultimately, it is the artist who chooses. If CRP can be embedded in the processes of Arts organizations, artists, facilitators and presenters with which CPAMO works then as a resource it becomes an integral tool in engaging with equity, inclusion and pluralism.

CRP during The Gathering: The Gathering: Pluralism in Aesthetics. 2017. Photo by Ashley Bomberry.

5.3 The Gathering(s)[79]

CPAMO has also used CRP in its event "The Gathering". This first of these three events was in May 2016, the second in May 2017 and the third in November 2017. Initiated as a public forum to provide opportunities for arts organizations to discuss their initiatives to promote pluralism and equity, CPAMO developed this event to provide an open and honest dialogue amongst Indigenous, racialized artists and arts organizations to share their views on this matter and to learn about each others' work.

The first event embedded artistic showcases into the sessions involving presentations by arts leaders. During the course of this, the artists engaged those attending in 'building a collective poem' and the engaging dance technique of 'building a phrase'. In the second event, Shula Strassfeld engaged those present using the CRP to discuss three artistic showcases featuring music, theatre and dance. Both of these events practiced deep listening and respectful sharing; however, it was not until May 2017 that the CRP was formally introduced in this forum.[80]

In the latest rendition of the event, "The Gathering: Pluralism in Aesthetics" artists/audience members engaged in the CRP. This was facilitated in two parts: (1) a facilitated panel discussion and (2) a facilitated dialogue between three performers and those present, primarily representatives of arts organizations along with Indigenous and racialized artists. Similar to CPAMOPOC, using the CRP in this context was vital to building respectful and revealing conversations between panelists, performing artists and those present. This both assisted in building understanding of the concepts discussed by the panelists and in unpacking the artistic practices of the performers.

The CRP approach blends very well with the goals of CPAMO that are aimed at enabling the voices of diverse artistic practices. The 'leveling' process employed by the CRP provides a constructive example of pluralism in action and how that then plays into balanced dialogue, shared perspectives and the construction of meaning between diverse individuals. In this framework, CPAMO has worked with the CRP to engage participants and their personal/organizational expertise. For example, the CPAMOPOC project has provided opportunities for all participants to share what they have learned and experienced as well as the knowledge they have gained from previous exercises focused on pluralism and equity. As part of this, they have also shared literature, case studies and other data that has informed their thoughts and actions. Through this, each project participant is both a learner and a teacher and the expertise of each participant is then shared with the others.

In addition to the extensive experience of CPAMO's team, the theory of change CPAMO has developed is based years of research, including convening many Town Halls, workshops and artistic showcases that resulted in the release of Pluralism in the Arts in Canada: A Change is Gonna Come and the many reports and other pieces of research CPAMO has produced. Both this book and subse-

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79. See: https://cpamo.org/2016/04/13/the-gathering; https://cpamo.org/2017/04/21/the-gathering-2017; and https://cpamo.org/2017/11/22/pluralism-in-aesthetics
80. At this forum, our research on impact assessment/equity/pluralism was released and is included as an appendix in this report.

quent publications have put forward CPAMO's theory and approach to organizational change in the arts. They articulate the importance of building on the strengths of arts leaders and adding to these leaders a repertoire of knowledge and skill through an immersive engagement in critical education in a safe space focused on guiding arts organizations through a logical, practical and sequenced process of work to embed pluralism into their organization's core values and functions.

Starting with evidence of contemporary social, cultural, artistic and demographic changes, the CPAMO approach identifies core organizational functions and sets priorities for interested organizations to begin the process and to carry it forward in a sequenced and logical way. This is supported by evidence-based research gathered from English-language speaking countries, i.e., The U.K., U.S.A., Australia, Canada and the United Nations.

These efforts present challenges to exclusionary practices built on notions of universality and absolute standards that define excellence. CPAMO's work addresses these practices and offers ways to establish approaches that uphold the particular v. the universal and the abstract, that challenge homogeneity with heterogeneity and invites those interested and committed to enter into an exploratory process to both discover and create new ways of seeing and assessing art, and new ways of seeing, assessing and engaging historically marginalized artists and their communities.

They are also the basis for CPAMOPOC.

The Gathering: The Gathering. 2016.

6. CPAMOPOC

CPAMOPOC has been in place over the past 2 years as a comprehensive program designed to help develop and facilitate a comprehensive and community-based approach to transformative, pluralistic practices within the Canadian arts ecosystem, working closely with the representatives of 14 arts service organizations.

The participating organizations in the first cohort represent diverse artistic disciplines (including dance, theatre, literature, visual and media arts), as well as human resources and organizational development. Each organization had already done some work in the area of pluralism/equity; their executive directors brought considerable knowledge and expertise in their respective disciplines to the table.

First Cohort of CPAMOPOC:

- Ontario Presents
- WorkinCulture
- Ontario Association of Art Galeries
- Media arts Network of Ontario
- Playwrights Guild of Canada
- Dancer Transition Resource Centre
- Theatre Ontario
- Toronto Alliance for the Performing Arts
- Writers Union of Canada
- Opera.ca
- Canadian Dance Assembly
- CanDance Network
- CARFAC Ontario
- CPAMO

6.1 Co-Facilitation

In implementing CPAMOPOC, CPAMO invited heads of arts services organizations to co-facilitate specific sessions. These included sessions on organizational leadership, human resources and equity (including conflict resolution), programming Indigenous/racialized/marginalized artists, developing mentoring projects with these artists, and engaging Indigenous/racialized/marginalized communities.

This approach worked well as it involved leaders in the field working with their peers to foster actions that promote equity and pluralism. These leaders have been selected as they have developed particular initiatives in the areas they are co-facilitating. Their participation as co-facilitators and their experiential examples/case studies give evidence that this work can be done, is being done and is beneficial to do.

Their involvement also provides this project the opportunity to have preparatory sessions with all of the co-facilitators to build a common approach and shared critical analysis to this work, understanding our personal social identities, our organizations and their mandates, the challenges these organizations are addressing and how this effects our engagement.

For specific sessions, CPAMO worked with the co-facilitators as follows:

1. For Organizational Change and Personal Responsibility: Warren Garrett of Ontario Presents was the co-facilitator. Ontario Presents and CPAMO have a working relationship that started

in 2010 and Ontario Presents has emerged as a leader in the field in its engagement with Indigenous and racialized artists.

2. Involving Indigenous/Racialized/Marginalized Artists in Programming Decision-making, and, Community Engagement: Robin Sokoloski, Playwrights Guild of Canada, who has been leading PGC's efforts to involve non-members in decision-making on its national and local reading series, with a focus on Indigenous/racialized/marginalized Artists.

3. For Conflict Resolution: Clayton Windatt, Aboriginal Curatorial Collective, Diane Davey, WorkinCulture, and Sheila Wilmot. This session addressed identifying systemic issues that need to be addressed before and during the on-boarding of Indigenous, racialized, marginalized peoples as staff, board and volunteers.

4. Increasing Indigenous/racialized/marginalized communities in board,staff and volunteers: Diane Davey and StephanieDraker, WorkinCulture. WorkinCulture has developed several tools to assist arts organizations in diversifying their staff, boards and volunteers.

5. Mentoring Indigenous/racialized/marginalized artists/administrators for leadership positions in arts organizations: Diane Davey, WorkinCulture, with Zainub Verjee, Executive Director Ontario Association of Art Galleries (OAAG). WorkinCulture has built resources on this and facilitated several mentoring projects (http://www.workinculture.ca/Inclusion). OAAG implemented a successful mentorship program focusing on pluralism, governance and human resources to enable Indigenous/racialized/marginalized arts administrators/artists to gain curatorial and administrative knowledge/skills to run public art galleries (http://www.ontarioartsleadership.com). It is worth noting that some of the OAAG mentees are now engaged as follows: Board Member Ontario Arts Council, Curator McMichael Gallery, Board Chair CPAMO, Program Director Biindigen Healing and Art.

In joining this project, all participants recognized that each organization has its own specific purpose and goals, stories and needs. Some have inter-organizational history, and we are all working both collectively and individually to create organizational change. Further, the participants' objective was to effect fundamental transformation rather than a cosmetic cultural adjustment in their organizations. Given these factors, a key concern for CPAMO was how to engage them in a needs assessment and to do this in a sensitive manner so that each participant would be familiar with the others' self-perceived strengths, desires and needs related to cultural pluralism and equity. For CPAMO, this meant finding an approach that would help participants to articulate (and reflect on) their intent and issues to be addressed to engage participants in a collaborative sharing process where each is open to learn something of value from others that would apply to their own organization's future work.

6.2 Phase I: Needs Assessments (March-September 2017)

Introduction and Needs Assessment: Because this is a collaborative process, we began with a general introduction session in which we set out CPAMO's goals and guiding principles and asked each member organization to explore the commonalities amongst all the groups and to, at the same time, articulate the uniqueness of their own organization. To facilitate this, CPAMO elected to use the Critical Response Process (CRP).[81]

Protocols and Agreements: Following that, we had a session that established the etiquette of our interactions and began the practice of asking questions rather than jumping to conclusions and offering opinions. Each participant was asked to come to the session with a question regarding pluralism and inclusion that was a priority for their organization; the premise being that each final action plan would work only for that organization, while there would be much the participants learned from one another. For more information: https://cpamo.org/equity-education-in-the-arts

- Whole Group: Introduction of questions you are posing for your organization.
- Whole Group: Compiling a document of agreements: How we plan to interact throughout this process, what ideas and principles we would like to see included. Walk and Talk activity, which allows for moving through space to open one's thinking. Everyone walks and talks at the same time, to open an inner dialogue about the questions we have all brought to the session. Usually, some will have refined or rephrased their original question.
- Small group work: Sharing our questions to give each person in the group time and space to be heard.From these conversations, we will get to the underlying questions, the broader picture questions that underpin our own questions.
- Sharing to whole group: Outcomes will be presented in a formal structure that is a bit of a performance and then will also be written on large sheets of paper and stationed around the space. There will be time for all to wander and comment on these questions before discussion in the large group.
- Break
- Partner work: Using a structure called mutual coaching (developed from CRP) to further centre questions and thoughts on next steps.
- Sharing to whole group: Discussion of this set of questions and the planned next step for each of us in the full group.
- Concluding thoughts: General conversation about the day, what worked, what we might want to see happen in the next session.

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81. Liz Lerman, Critical response process: A method for getting useful feedback on anything you make, from dance to dessert. DanceExchangeInc, 2003.

Planning Process: Each of the following sessions included two or three facilitated Critical Response components in which individual organizations presented their plan for organizational change and had an opportunity to receive feedback from and ask questions of the rest of the group. This work was intended to open further possibilities that could be explored in order to further support the process of determining concrete steps for each organization. We asked each organization to then come up with an action plan to implement their next steps. Following this, the CPAMO facilitators worked one on one with the individual participants to help structure these plans.

Once each organization had had an opportunity to present their plan in this manner, Phase I of the project was completed. A report of Phase 1 is available through CPAMO and online: https://cpamo.files.wordpress.com/2018/02/cpamopoc-1st-phase-report-v-3-1_final-2016-2017.pdf

Shaw Festival session 2017-18.

Shaw Festival session 2017-18.

6.3 Phase 2: Learning Sessions and Action Planning (September 2017- April 2018)

Overall, several core themes had emerged during Phase 1. These are consistent with the categories identified as critical to organizational change work within the arts set out in the CPAMO Toolkit in *Pluralism in the Arts In Canada: A Change is Gonna Come* and are:

- Organizational leadership;
- Engaging artists and communities;
- Achieving inclusive programing and decision-making; and
- Diversity of board, staff, volunteers, membership.

In the second part of the program, CPAMO therefore convened and co-facilitated educational events which focused on those key steps to begin the process of organizational change to further pluralism/equity in the participating arts organisations. The participants attended monthly work-shops, each event being structured as a combination of learning session with a colleague from the field presenting, and facilitated action-planning sessions. These full day sessions included new approaches, new resources and much lively conversation as the participants shared their skills and expertise.

The sequence of the workshops was as follows:

A. September 2017: Leading from the Inside. Co-facilitator: Ontario Presents

This session was led by Warren Garrett of Ontario Presents (https://cpamo.org/equity-educa-tion-in-the-arts/cpamopoc-sessions-presentations) who provided participants with several ma-terials to use to do a self assessment, i.e., Reflected Best Self Exercise, The Three Horizons and Working With Change, The Golden Mean, The Via Classification of Strengths. The latter was provided to participants in advance of the session to do on their own in preparation. The other materials were hand-outs provided at specific points in the session.

Topics included:
- Advancing culturally diverse leadership within ASOs
- Discover/ working with strengths
- Strategic thinking frameworks
- Tools for goal setting

B. October 2017: Community Engagement. Co-facilitator: Playwrights' Guild of Canada

This session began with a guided meditation offered by one of the project participants. Following this shared opportunity for self-reflection and consideration of our relationships to each others in this time and space, the session was then led by Robin Sokoloski (https://cpamo.org/equity-ed-ucation-in-the-arts/cpamopoc-sessions-presentations) who provided participants with several materials to use, including a self assessment exercise World View Challenge. Session participants

also viewed the TED Talk How We Cut Youth Violence in Boston By 79 Percent (https://www.youtube.com/watch?v=yeVz0rtXCmw). During the session, participants also received: Exploring Common Ground, Turf, Trust, Co-create and Collective Impact materials were hand-outs provided at specific points in the session.

The topics for this session included:
• Understand your worldview;
• History lesson: Massey-Leveque Commission and the purpose behind Exploring Common Ground: Mass culture/Mobilisationculturelle; and
• Resources required for effective community engagement.

C. December 2017: Conflict Resolution & Cultural Mediation. Co-facilitators: Diane Davey, Sheila Wilmot and Clayton Windatt

The project's participants had significant interest regarding how best to recruit 'for diversity'. The next three sessions critically challenged that notion as needing to be grounded in the content covered in the previous learning sessions. In this context, this session focused on the importance of barrier removal and remedy in order to begin an on-boarding of Indigenous, racialized, marginalized staff.

As such, this particular session focused on conflict-resolution and things to look for in setting up hiring that will meaningfully diversify the office, board and volunteers. It began with an overview provided by WorkinCulture, followed by a presentation of a paper by Clayton Windatt and an afternoon session with Sheila Wilmot which involved case studies for small and large group work (https://cpamo.org/equity-education-in-the-arts/cpamopoc-sessions-presentations)

The topics covered included:
• On-boarding and Connections to Organizational Change:
   – Relationship between hiring new voices and having supports in place;
   – Is it only about hiring or about changing?;
   – Soup to dessert – how to see the full picture from job ads to preparing staff to reviewing what the organization does and how that will reflect the diversity of bodies in the organization.

• Cultural Mediation
   – Communication beyond mere motives and benefits;
   – Representation and terminology;
   – Understand that marginalized groups may challenge a peer who engages on their own with a powerful organization: Prevalence of suspicion of tokenization;
   – Engaging marginalized groups: Shared space for all;
   – Challenges around educating;
   – Forming personal connection vs. formally representing one's marginalized community;
   – Asking questions vs. asking for advice;
   – Role of a cultural mediator.

- Conflict Resolution
  – Recognizing conflict;
  – Creativity in responding to conflict;
  – Active Listening: A critical skill;
  – Disputes and diversity vs tokenism;
  – Cultural Competency vs appropriation;
  – Organizational policies;
  – Collaborative conflict resolution practices: negotiation and mediation.

D. January 2018: Inclusion in the Creative Workplace: Recruitment and Retention. Co-facilitator: WorkinCulture.

This session was led by Dianne Davey and Stephanie Draker who set up a very participatory learning environment to address Inclusion in the Creative Workplace (https://cpamo.org/equity-education-in-the-arts/cpamopoc-sessions-presentations/). This session introduced several exercises aimed at enabling participants to develop their knowledge and practice. It began with a self-assessment exercise participants completed before the session and the day itself provided several opportunities for participants to articulate their key priorities in terms of leadership, communications within their organizations, and their approaches to diversity.

Topics for this event included:
- Recognizing and identifying relevant resources to increase capacity to be more inclusive in workplace strategies, practices and culture;
- Finding talent – take your time;
- Managing talent;
- Accessibility;
- Inclusive leadership;
- Practical applications;
- The importance of action planning.

E. March 2018: Mentoring. Co-facilitators: Ontario Association of Art Galleries, WorkinCulture

One aspect of organizational change is preparing tomorrow's leaders today. While stated very simply, it is quite the challenge as it forecasts succession planning as a needed element in enabling Indigenous, racialized, marginalized peoples to assume key responsibilities in arts organizations outside of their own communities. Whether as board, staff or volunteers, this is a challenge to current arts leadership to both acknowledge privilege but, as well, to step up and engage Indigenous, racialized, marginalized peoples in a process of shared learning, fully aware of the goal to change the face of leadership in the arts and, by extension, the forms of art that are included as central to any consideration of contemporary expression in Canada.
This session was based on a project of the Ontario Association of Art Galleries (https://cpamo.org/equity-education-in-the-arts/cpamopoc-sessions-presentations).

Topics for this session included:

• Example of Mentorship Initiative (OAAG)
  – Matching: Culturally diverse arts professionals being mentored by senior arts managers to help them transition into leadership positions in public art galleries across the province. Mentorships last 9-12 months;
  – Learning: Two workshops on leadership and cultural pluralism in the public art gallery were presented and open to all registrants;
  – Documenting: Website with resources and knowledge from this project.

• Principles of Mentoring Program (WIC)
  – Traits required: Mentee and Mentor;
  – Key long-term benefits for Mentee;
  – Framework and structure;
  – Recommended resources.

F. Action Planning Sessions:

Each of the full day sessions noted above was followed by an action planning session when the individual organizations were asked to take the new information and use it to expand on their organizational plans for change. To assist in this CPAMO developed Model Action Plans (https://cpamo.org/equity-education-in-the-arts/cpamopoc-sessions-presentations/) in an effort to normalize the process of change looking at the planning format and its relationship to goal-setting, resource allocation, accountability, transparency, assessment and evaluation.

In this context as well as considering other issues, some participants set out actions that either were taken or would be in the next six months. This included actions taken by:

I.   The CanDance Network. This project participant is developing approaches for ongoing professional development, increasing representation on its board and in its member recruitment, publicizing this initiative and sharing resources on it with members as well as developing an immersive Indigenous-led professional development experience for presenters and convening related artistic showcases for presenters.

II. The Canadian Dance Assembly (CDA). CPAMO and the CDA have had a long relationship where CPAMO assisted the CDA in setting up its Pluralism Committee, establishing structural support for its work and developing its definition of Pluralism (http://www.cda-acd.ca/en/advocacy/cdas-pluralism-committee). The CDA has gone on to address the importance of this topic as part of its Decolonizing Dance.

III. The Writers' Union of Canada (TWUC). TWUC had worked directly with CPAMO's Executive Director to do a full organizational review/audit, including convening focus groups and involving its Equity Task Force, National Council and a full discussion at its 2017 Annual Members Meeting.

IV.   Ontario Presents has been working with Indigenous artists since 2013 and is now committed to developing a Diversity, Access and Inclusion Plan with its members.

V.   Dancer Transition Resource Centre has committed to addressing these issues in its hiring and board recruitment as well as centering pluralism as a core value and activity in its On the Move program and in providing its services to a broader range of dance artists.

VI.   Toronto Association of Performing Arts (TAPA). TAPA has made several changes to its juries for the Dora Mavor Moore Awards, increasing the presence of Indigenous and racialized artists. TAPA also initiated a process to support non-binary gender identified artists in regard to these awards. This was a key part of TAPA's Town Halls in 2017-18.

VII. WorkinCulture. This organization has developed a series of learning and action planning sessions related to increasing the presence and involvement of Indigenous, racialized, marginalized peoples as staff in arts organizations.

VIII. The Playwrights' Guild of Canada has included the principles of equity and pluralism as part of its collaborative project, Mass Culture and has also engaged this thinking in its plans to distribute funding for its national reading series.

IX.   Theatre Ontario includes a statement on diversity in its vision, mission and mandate document, has a staff team that is very diverse and encourages its members to develop similar approaches to community theatres.

X.   Opera.ca's Civic Engagement project began 2 years ago depicting diversity as a tool important for individual opera companies to use, asserting that where there is increased diversity there will be more civic engagement. It has convened 10 programs in 10 months focused on equity, civic action and diversity and has surveyed its members on this issue, particularly as it relates to programming, human resources and audiences.

CPAMOPOC Session. December 13, 2017.

7. What We Learned From All This

This has been a long process with many twists and turns in CPAMO's efforts to support the project participants and, as well, how they supported each other. We were a large group of skilled and knowledgeable people coming together to work through collaborative solutions to pressing issues of cultural pluralism. As suggested by the CPAMO logo, we work in a circle, everyone has something to teach and everyone has something to learn. By using collaborative strategies and co-facilitation of sessions, by encouraging the participants to share their areas of expertise we were able to develop a unique program for this group of organizations.

The culture of inquiry and respectful communications we developed led to new perspectives and unexpected solutions. The ability to share successes as well as failures in an atmosphere that was non-judgmental offered everyone the opportunity to take risks and dig deep for solutions.

And, as the actions above point out, the project participants were prepared to act – to assume responsibility for their role in their organization and in the community and to engage with Indigenous, racialized, marginalized artists and communities. While this may be only the beginning in a field in which much needs to change, each project needs a start and this seems to have been a very successful one.

CPAMOPOC Session. December 13, 2017.

8. Appendices

6.3 CPAMO's Chronology

Sep 2009   **Presentation and Workshop at Ontario Contact:** charles c smith contributed a presentation and workshop to the 2009 Ontario Contact event. This workshop drew close to 40 presenters and stimulated dialogue and information sharing on demographic changes, diversity in artistic standards and traditions, interesting initiatives being implemented to address these challenges and opportunities to do so in partnership through the CPPAMO/CCI project.

Jan 2010   **Town Hall:** This event was co-sponsored by the University of Toronto (Scarborough) and attended by about 100 individuals. It included a panel session, a keynote address by Sara Diamond (President of OCAD) as well as several workshops, captured subsequently in a meeting report. The event also showcased two dance performances by Kevin Ormsby of Kashedance and Sampradaya Dance Creations.

Jun 2010   **Town Hall:** CPAMO partnered with the Kitchener-Waterloo Region Coalition of Performing Artists (COPA) and Magnetic North to convene a Town Hall. The event included a plenary and two workshops, and was attended by over 150 people.

The session aimed to facilitate learning and relationship building between creation-based culturally specific performing artists and presenters, and focused on creating homes and audiences for performance both within and without the conventional presenting networks and festival circuits. The panelists for this session were: Majdi Bou-Matar (The MT Space/IMPACT, Kitchener–Waterloo), Shivani Lakhanpal (Toronto International Film Festival), Eric Lariviere (Markham Theatre for Performing Arts), ahdri zhina mandiela (b current, Toronto) and Helen Yung (Culture Days, Montreal). The session was facilitated by charles c. smith (CPPAMO, Toronto).

Building on the above-noted plenary session, a hands-on workshop offered ways to renew presenting practices and attract new audiences. While it is crucial to bring in work that appeals to the cultural communities in our neighbourhoods, a key focus of this workshop was the importance of not making curatorial assumptions that create ghettos for intercultural art. Facilitators: Shivani Lakhanpal (Toronto International Film Festival), Eric Lariviere (Markham Theatre for Performing Arts), Helen Yung (Culture Days, Montreal) charles c. smith (CPPAMO, Toronto).

The second workshop focused on teaching an audience what to expect from artist / presenters and how they search out the work of others. This session was led by MajdiBou-Matar (The MT Space, K–W), Brenda Leadley (Presentation House, NorthVancouver), ahdri zhina mandiela (b current, Toronto), Janet Munsil (Intrepid Theatre,Victoria) and Marcus Youssef (neworld theatre, Vancouver.)

Jun 2010   **Workshop on Audience Development (#1):** This full day session examined the importance and extent of community-based organizations in diverse communities and how to work with them in attracting racialized communities to the arts.

Held at Hart House at the University of Toronto and attended by over 80 people, this event examined demographic changes taking place across Ontario and the implications these changes are having for connecting with communities.

The workshop included presentations by Professors Myer Siemiatycki, Sandeep Agrawal and Shuguang Wang related to data on immigrant settlement and the capacities and interests of immigrants, followed by facilitated discussions to carry this discussion further and to learn from each other what presenters and performers are doing to connect with these growing communities, what's working and where there is need for assistance.

Sep 2010   **Culture Days Ontario:** Convening of performance event in partnership with the Coalition of Performing Artists (COPA) of Kitchener-Waterloo, as part of Culture Days in Ontario. This event, attended by over 80 people, featured local musicians, poets and theatre artists and was held at the Conrad Centre for Performing Arts.

Nov 2010   **Town Hall &Workshop:** Town Hall convened in partnership with CAPACOA and held at CAPACOA annual meeting. A keynote address was given by Governor-General Award-winning poet George Eliot Clarke; and presentations were given by Shahin Sayadi (Artistic Director One Light Theatre, Halifax), Jeanne Holmes (Chair, Can-Dance Network) and Sandra Laronde (Artistic Director, Red Sky Performance).

Workshop on Audience Development (#2): Further, two workshops were held, which represented the second workshop on audience development.

Lastly, the event included dance performances by the Collective of Black Artists (COBA), Ipsita Nova and Kaha:wi Dance Theatre.

Nov 2010   Workshop on Audience Development (#3): This event focused on the history of colonization and important developments in the history of Indigenous artists, e.g., the important work of Daphne Odjig, Thomson Highway, Alannis Obansawin and others whose practice was both advocacy for art created by Indigenous peoples and resistance to colonization.   The session also discussed strategies on partnering with Indigenous artists and arts organizations with examples: from Harbourfront Cultural Centre and Planet IndigenUS, a multi-disciplinary arts festival coordinated through a partnership between Harbourfront and the Woodlands Cultural Centre located on Six Nations; Soundstreams work with the Thomson Highway opera, Pim-weeotin, and the Ottawa Art Gallery's ongoing commitment to present Indigenous art through development of long term relationships and collaboration with Indigenous artists and arts organizations. In addition, there was also a presentation on information gathering practices of immigrant, racialized and Indigenous communities.

Jan 2011   **Workshop on Audience Development (#4)** was held at Markham Theatre. This full day session built on the previous workshops and provided an opportunity for presenters and performers to discuss common issues and concerns related to staging performances by Indigenous and racialized artists. This workshop involved presentations by general managers of performing arts venues who discussed what presenters need to do to set up a season's schedule, the criteria and methods they use to select performances and how performers can build a relationship with presenters. A number of performers also made presentations on how their companies create their work, the influences (traditional, modern, contemporary) on their work and how it fits into Canadian culture today.

Mar 2011   **Workshop on Audience Development (#5)** was held in partnership with the University of Toronto Scarborough Campus Cultural Pluralism in the Arts Program. It focused on audience engagement studies, results and ongoing work in building audiences from diverse communities, particularly Indigenous and racialized. The session involved presentations by Creative Trust, Creative Mosaics (Scarborough Arts Council), the Neighbourhood Arts Network (Toronto), CCI/CPPAMO, Kashedance and Menaka Thakker.

Jun 2011   **Launch Event with Workshop: Toolkit on Pluralism in the Arts – Evidence for Change:** CPAMO developed a toolkit for presenters and artists to refer to as they move forward with implementing the knowledge, values and new approaches they have learned to embrace cultural pluralism in the arts.

Issues related to the following areas were addressed in the workshop:

1. Employment and Professional Development, e.g., staff recruitment, training and promotional opportunities for individuals of diverse backgrounds;
2. Programming and Curatorial Decision-making, e.g., assessing productions from diverse communities as well as the collaboration with, and between these communities in programming development and promotion;
3. Community Engagement, e.g., making connections and building constructive relationship with organizations and community groups from Indigenous and racialized communities;
4. Audience Development, e.g., marketing and outreach in diverse communities, and various means of effective communications; and
5. Governance, e.g., the development and involvement of governance diverse communities in organizational decision-making, as well as the cultural pluralist awareness and practices of people in governing positions.

In each of these sections, there are summaries of some case studies and references to others. These cases highlight what arts organizations have done and/or are doing to address the issue under consideration. The toolkit further includes comprehensive annotated bibliography for reference.The toolkit was also made available online: https://sites.google.com/site/cpamotoolkit/2-structure-of-the-tool-kit

Sep 2011   **Town Hall:** IMPACT CPAMO participated in the planning and implementation of the MT Space biennial IMPACT Theatre and Performing Arts Festival held in September 2011. As part of this project, CPAMO also presented two showcases.

Oct 2011   **Workshop on Cultural Competence and Curatorial Development (#1):** Beginning with a presentation by Mimi Beck of the CanDance Network which regularly co-commissions work, this workshop involved all presenters and performers in a discussion on what is needed to develop guidelines and criteria for the selection of presenter-performer partnerships and the co-commissioning of performer works by presenters. The guidelines and criteria for presenter-performer partnerships determined the purpose of the partnerships, the role to be played by performers and presenters, the desired outcomes and timeframes for implementation. Regarding co-commissioning, this session will develop the application/selection process, including criteria, for the co-commissioning of performers work and the intentions of presenters to present the work within their communities, share it with other Ontario presenters and promote the work in other national and international forums. Once the criteria for co-commissioning performer work has been established, the presenters and performers agreed upon a jury to review and select the work.

Nov 2011   **Workshop on Cultural Competence and Curatorial Development (#2):** Beginning with a presentation by Patty Jarvis of Prologue to the Performing Arts, this workshop discussed the importance of arts education in schools and the importance of such education to building communities. Following the presentation, this workshop paired presenters and performing arts organizations based on the guidelines and criteria drafted at the first session and including ideas related to arts education in schools.

Dec 2011   **Workshop on Cultural Competence and Curatorial Development (#3):** Beginning with a presentation by Skye Louis and Leah Burns of the Neighbourhood Arts Network/Toronto Arts Foundation, this workshop focused on the importance of community engagement as an integral component of building audiences amongst Indigenous and racialized communities. The workshop also provided opportunities for presenters and performers to begin to share the results of their work, network with each other and receive information on other similar collaborative projects within Canada and from other countries. The latter were provided by CPAMO Project Lead, charles c. smith, based on research into 'best practices' of audience development with Indigenous and racialized communities.

April 2012   **CPAMO supported a MASC (Multicultural Arts in Schools and Communities) and Coalition of New Canadians for Arts and Culture (CNCAC) performance.**

Jun 2012   **CPAMO contributed a presentation by charles c smith** at the CARFAC annual meeting; to address matters of concern to Indigenous and racialized visual artists.

Jun 2012   **Launch of Publication Pluralism in the Arts in Canada: A Change is Gonna Come**, published by the Canadian Centre for Policy Alternatives in May 2012.

This launch was part of the Community Cultural Impresarios' annual meeting. Compiled and edited by charles c smith, this volume reflects the increasing role of Indigenous and racialized artists in Canada and "chronicles a contemporary dialogue and points in the direction the [...] arts must go." (Lata Pada, Sampradaya).

The book is comprised of:

- Nine essays arguing for or showing examples for a pluralistic expansion of the base of valued knowledge and artistic expression in dance, theatre, literature, and music; authors including award-winning poet George Elliot Clarke and award-winning presenter Ajay Heble (Guelph Jazz Festival), and a number of performing artists such as Natasha Bakht, Kevin A. Ormsby, Shahin Sayadi, Charmaine Headley, Helen Yung and the catalysts for the NAN toolkit, Leah Burns and Skye Louis.

- Three toolkits on promoting cultural pluralism and community engagement – provided by CPAMO (see above), by the Independent Media Arts Alliance/ National Indigenous Media Arts Collective, and by the Neighbourhood Arts Network (NAN) of the Toronto Arts Foundation.

Sep 2012   **Town Hall on Pluralism in the Arts - Ottawa:** This full day event examined Indigenous and Racialized Communities in Ottawa and Implications for Arts and Culture. It provided an opportunity for Ottawa artists and arts organizations to discuss the demographic changes in the Ottawa region and to share strategies for engaging these changing racialized communities and building audiences for and from them. This first Town Hall in Ottawa focused on the characteristics of Indigenous and racialized communities and relationship to community engagement and audience development. This full day session involved presentations by Cathy Shepertycki (City of Ottawa Cultural Services), Professor Brian Ray (University of Ottawa) and Jerry Longboat (Artistic Director Circadia Indigena).

These panelists addressed issues related to Indigenous communities and their engagement in the arts as well as on racialized and immigrant communities, their interests in the arts and their social capital. This was followed by facilitated discussions on the importance and extent of community-based organizations in Indigenous and racialized communities and how to work with them.

Organizations involved included, among others, MASC (Multicultural Arts in Schools and Communities), Coalition of New Canadians for Arts and Culture, the Ottawa Art Gallery, Shenkman Centre for the Arts and Centre Point Theatre, One World Dialogue, CARFAC National, and the Ottawa Local Immigration Partnership.

Sep 2012   **CPAMO co-sponsored the One World Dialogue Peace Art Exhibit** at Shenkman Centre for the Arts Ottawa.

Oct 2012   **CPAMO co-sponsored** the Flato Markham Theatre's full day conference D*iversity in Dance*. This conference featured as panelists CPAMO Roundtable members from Little Pear Garden Theatre Collective and Dance Immersion.

Nov 2012 -   **Capacity Building Workshops in partnership with Creative Trust, Neighbourhood**
Feb 2013   **Arts Network and Young & Associates.**
These workshops were designed to help participants optimize the use of their database for advancing marketing and fundraising. 60 people attended. The workshops were funded by Creative Trust with support from the Trillium Foundation, and co-sponsored by the Neighbourhood Arts Network, and delivered by Young and Associates.

Sessions delivered by Young and Associates were held in November and December 2012 and repeated in January and February 2013. Each session focused on a variety of aspects of database management and session participants learned how to manage data, research databases, creating organizational consistencies about retrieving/entering data and central management of databases.

Topics included:
• Singing from the same songbook: Harmonizing database and accounting software
• Garbage into Gold: Housekeeping for your database
• Managing data: Policies and procedures for populating your database
• Researching your database: Advancing marketing and fundraising
• Managing up, down and across: A peer exchange about buy-in on database investment, training and policies

Dec 2012   **"Fall in Love with the Arts Speed Dating" Volunteer Recruitment Session:**CPAMO convened a volunteer recruitment session (co-hosted by COBA) at the Daniel's Spectrum in Regent Park. This event matched individuals interested in volunteering with CPAMO Creators' Roundtable members who were looking to recruit volunteers for specific functions within their organizationsattracted. The event provided opportunities for the Roundtable members to showcase their organization and to attract needed volunteers. Close to 40 potential volunteers attended.

Dec 2012   **Workshop: Expanding Capacity for Connections:** This workshop was presented in partnership with Tech Soup Canada, and was designed to explore emerging trends in online meeting capabilities for artists and arts organizations.

The workshop was designed to build/increase capacities for utilizing Google+ Hangout with demonstrated features such as the video chat, screen sharing, document collaboration, etc. Participants were asked to brainstorm scenarios where this would be applicable and to practice using online meeting tools during the session.

Jan 2013   **Report on Pluralism in Dance:** During the fall of 2012, the Canadian Dance Assembly (CDA) worked with Cultural Pluralism in the Arts Movement Ontario

(CPAMO) on to address issues related to pluralism in dance across Canada. This was one of the key focal points of the CDA's 2012 National Conference which took place in Ottawa in October 2012.

The CDA commissioned CPAMO to provide a report and recommendations. In January 2013, charles c smith delivered a report on the state of pluralism in dance to the Canadian Dance Assembly (CDA). The findings demonstrated that dance artists from racialized backgrounds confront inequities in terms of their access to resources, performance opportunities and thus funding/incomes. The report recommended that the CDA establish an Advisory Council on Pluralism which was adopted by the CDA Board. Subsequently, CPAMO's ED and Program manager helped establish a standing pluralism committee which is still in place and in which CPAMO remains involved

| Feb 2013 | **Workshop Smart Data: Getting your Data Working for You (Ottawa).** This full day session was delivered by Young & Associates in partnership with Creative Trust and CPAMO. |

The session featured a seminar from Young & Associates designed to provide an overview of good database management practices for the arts and cultural sector. The seminar covered goal setting, policies and procedures, and tips and tricks, and was geared to those working in both a spreadsheet or relational database environment; as well as a peer exchange session where participants were able to share best practices, challenges, goals, and questions around data management and discuss case studies presented by the instructors.

Feb 2013 **CPAMO co-sponsored Circadia Indigena's Winter Festival:** This weekend-long Winter Festival coordinated by Circadia Indigena as the first First Nations artists gathering in the National Capital Region (Ottawa). This event featured storytelling, music, dance, video/film and panel presentations by Indigenous artists such as Ron Naganok, Leanne Simpson, Louise Proffet-Leblanc and others.

Mar 2013 **Workshop Connecting the Dots - A path to effective technological and administrative practices:** This final (live and online) workshop was facilitated by CPAMO. It pulled together all of the information provided in the respective capacity-building workshops since the fall of 2012. it was designed as a working session to further explore the applicability of the skills gained in the original workshops in the CPAMO members' own organizations

Mar 2013 **Community Engagement in the Arts:** CPAMO convened a gathering with the purpose to reinforce the work already taking place in communities across Ontario, highlight what we've learned, and explore what we need to do to build on this foundation. The event featured a keynote presentation by Sandra Laronde of Red Sky Performance and panel presentations by Robert Daly, Pan Am Games, Nadia Caidi, Professor of Information Management at U. of T., Jini Stolk of Creative Trust and Bea Pisano of Aluna Theatre.

Apr 2013   **CPAMO co-sponsored** the Latino Film Festival Alucine.

Apr 2013   **Dancing in Diversity:** As part of the Canadian Dance Assembly National Dance Awareness Week, CPAMO, the Canadian Dance Assembly (CDA), and Dancemakers presented a unique showcase of culturally diverse dance artists, featuring ten dance artists/companies: Red Sky Performance, Sampradaya Dance Creations, Sheyenne Productions, Little Pear Garden Theatre Collective; Sashar Zarif, Olga Barrios, Kashedance, Lucy Rupert/Nova Dance, Roshanak Jaberi, and Jasmyn Fyffe.

Apr 2013   **CPAMO Advisory Committee established** to contribute to its project proposal Strengthening Voices: Advancing Pluralism in the Arts Through Collaborations and Resource Sharing.

                  Some of the members of this Advisory Committee included: Jeff Melanson of the Banff Centre, Tim Jones of Artscape, Kathleen Sharpe of Ontario Cultural Attractions Fund, Patty Jarvis of Prologue to the Performing Arts, Mimi Beck of CanDance Network, Carol Beauchamp of Theatre Ontario, Cindy Yip of Little Pear Garden Theatre Collective, Charmaine Headley of Collective of Black Artists.

May 2013   **CPAMO co-sponsored** the Red Revue of the Association of Native Development in the Performing and Visual Arts. This event featured a performance and cd release by Cheri Maracle.

May 2013   **CPAMO coordinated** a panel on pluralism in theatre with Theatre Ontario. Convened at Theatre Ontario's annual meeting, this panel featured the following speakers: Yvette Nolan (former Artistic Director of Native Earth Performing Arts); Ravi Jain of why not theatre; Trevor Schwellnuss of Aluna Theatre; and Soheil Parsa of Modern Times Theatre.

Jun 2013   Workshop: Crowdsourcing Who: Understanding online Fundraising Strategies. CPAMO teamed up with Business for the Arts and Sudarshan Jagganathan to deliver a workshop on effective alternatives to traditional fundraising.

                  Topics included:
- What guides your sourcing?
- Who is the crowd?
- Have they interacted with you?
- How big is your ask?
- Are many small fishes easier to catch than a few big ones?

Jun 2013   **Town Hall in Ottawa: Collaborations, Partnerships and Resource Sharing: Advancing Pluralism in Tough Times.** As part of the first Welcome Ottawa Week coordinated by the City of Ottawa and the Ottawa Local Immigration Partnership, CPAMO convened a volunteer recruitment event and a Town Hall on Collaboration in the Arts.

The Town Hall focused on collaborations in the arts to promote pluralism and inclusion. The session consisted of a keynote presentation, panel discussion and workshops. The keynote was given by renowned dancer and choreographer Natasha Bakht and the panelists were journalist and arts administrator Lisa Zanyk (Arts Centre Programmer, City of Ottawa) and Rima Zabian (ED of Under One Roof, an exciting new registered non-profit organization that houses other non-governmental organizations (NGO's) and progressive individuals created to meet their needs and get them out of isolation. UOR is dedicated to creating, for downtown Ottawa, an innovative workspace that, over the next few years, will house dozens of NGO's and progressive individuals to pool resources and foster an environment of collaboration, learning, and multi-sectoral knowledge-sharing.

The volunteer recruitment event featured panelists Will Coukell of Volunteer Ottawa and Gabriel Jean-Simon of Business for the Arts

Jun 2013	**CPAMO co-sponsored** with Luminato an artist meet-and-greet session featuring Long Shen Dao, a Chinese reggae band from Beijing contracted by Luminato, and the showing of the film Rasta: A Soul's Journey that featured a journey of discovery by Donisha Williams, granddaughter of Bob Marley.
Sep 2013	**CPAMO co-sponsored** the IMPACT Festival 2013 coordinated by MT SPACE in Kitchener-Waterloo.
Oct 2013	**Workshop Social Media – Making Sense of it all:** This workshop was presented in collaboration with the Black Chick Media Group. It addressed the constantly changing nature of social media and its use in the everyday reality of the Arts and was designed to help participants better understand and utilize Social Media and build a robust Social Media Strategy. Centered around when and where to engage and understanding Socials, Big 6 and what they're good for- (Facebook, Twitter, YouTube, Google+, LinkedIn, Pinterest)it also addressed the experiential review leading to the creation of a bolder social media strategy, being clear on social goals, learning ways of designing a strategy for results, and content marketing.
Nov 2013	**Town Hall Collaborations and Resource Sharing (Ottawa):** The event held on June 29, 2013 was deemed so important that participants wanted a follow-up which was held on November 19, 2013. The keynote for this session was provided by Audrey Churgin, Executive Director of MASC (Multicultural Arts in Schools and Communities). Audrey was joined by Peter Honeywell, Executive Director or Arts Ottawa, and Nancy Oakley, Arts Administrator.

Audrey led the presentation with a summary of a major report commissioned by MASC in 2009 and completed in 2011. Peter Honeywell and Nancy Oakley contributed their perspectives to this ground-breaking report and its relevance to the Ottawa arts communities.After an open discussion on the keynote, there were presentations made on the theme of collaboration by: Jerry Longboat (Circadia Indigena) regarding the efforts to coordinate and present the first Aboriginal

Winter Festival in Ottawa; Rima Zabian (Under One Roof) regarding the intention of this physical space to offer areas for artists to meet and work;Jaime Koebbel (Independent Artist) regarding her work with the National Arts Centre on the exhibit of 2013; andApril Britski (Carfac National) regarding the availability of affordable legal services for Ottawa-based artists.

As a result of the session, those present agreed to develop a shared calendar of activities and promote each other's programs; convene 2 Town Halls in 2014 to further the conversation and develop an action plan, sharing information about the Canadian Arts Coalition's advocacy toolkit.

Dec 2013   **Workshop Marketing Deck Fundamentals & Importance of Bilingual Marketing:** In collaboration with Business for the Arts, this workshop was designed to help participants to effectively use strategic information of their organization to create effective messaging that can help prospect, and secure investment from potential corporate and individual sponsors.

It further addressed the topic of effective communications for non-English/French speaking audiences as artists and arts organizations are responding to the changes in Canadian demographics

Dec 2013   **"Fall in Love with the Arts Speed Dating" Volunteer Recruitment Session.** CPAMO convened this event in partnership with Business for the Arts, Maytree Foundation's DiverseCity onBoard, and the Neighbourhood Arts Network.The event matched individuals interested in volunteering with CPAMO Creators' Roundtable members who were looking to recruit volunteers for specific functions within their organizations. The event provided opportunities for the Roundtable members to showcase their organization and to attract needed volunteers.

This event was co-hosted by CPAMO Roundtable member COBA (Collective of Black Artists) and was the fourth annual Fall in Love with the Arts [formerly Spring Fling] event.

Feb 2014   **Workshop: Making a successful pitch:** Session for its Roundtable members and others interested in learning best approaches to making a 'pitch' to presenters to stage their works. Over the past years, CPAMO Roundtable members such as Manifesto, KasheDance, FuGen Asian Theatre, Sampradaya Dance Creations, IMAGINATIVE Film Festival, Red Sky Performance, South Asian Visual Arts Collective, why not theatre and others have made successful 'ptiches' to Luminato, University of Toronto Scarborough, Hart House, the Art Gallery of Ontario, Rose Theatre (Brampton) and other venues. Such a session would pair the aforementioned CPAMO members with the presenters across the GTA. Speakers included Lata Pada, Sampradaya Dance Creations; Naomi Campbell, Luminato Festival; Ronnie Brown, Oakville Centre for the Arts; Ravi Jain (tentative- check), why not theatre; Daniel Northway-Frank, Imagi-Native Film Festival; and Eric Lariviere, Flato Markham Theatre.

Oct 2015   **Launch Event for Report: Thinking Collaboratively, Acting Collectively: Creating and Operating a Collaborative Learning Community for Indigenous and Racialized Artists in Ontario.** Responding to the current challenges of retaining status as a stand-alone, non-profit arts organization (requiring too many resources in the organization, and growth in number or arts organizations has long outstripped growth of funding), CPAMO commissioned Jane Marsland to develop this report, for which she examined the available literature, a CPAMO member survey, and the findings of two focus group sessions and three advisory committee meetings on the subject.

Recommendations included capacity-building workshops and the creation of online platform to provide easy access to a range of tools for collaboration and promote a sharing economy. The report emphasized that this is a new area for the arts, and that more substantive research will be needed on the scope of racialized and Indigenous artists and arts organizations.This launch event included panel discussions as well as artistic showcases.

Oct 2015-   **Workshop Series on Collaborative Practices:** 7 full day workshops designed to
Apr 2016   develop participants' knowledge of collaborative concepts, strategies and evidence-based benefits and strategies; therefore, enabling participants to build collaborative practices between artists and between artists and presenters. NEW ground in the arts at the time, and this initiative was seen as urgently needed to firstly create a stronger community, and secondly, establish best practices for sustainability, and the scale, development and contribution of artists and arts organizations, respectively. The workshops included presentations, facilitated panel discussions and small group work.

1. Workshop: Creating creative collaborations: KasheDance & COBA. Oct 2015. Topics included:
• Creating a contract collectively
• Collaborative agreements
• Maintaining and nurturing the relationships
• Meaningful collaborations
• Value of investing in collaborations
• Time commitments
• Space for intergenerational collaborations: Mentor next generation
• Sharing resources

2. Workshop: Building Collaborative Practices: Oakville Centre for the Arts. Nov 2015. Topics included:
• Understand presenters' expectations
• Collaborative transparency
• Building relationships
• Creating the communication strategies
• Debrief, follow-up and impact statement
• Make it fun!

3. Workshop: Curating Collaborative Performances and Engagements: Aluna Theatre/ Pan American Routes. Dec 2015.
Topics included:
• Develop common themes
• Funding & fundraising
• Audience development and engagement
• Timing and logistics
  - Timing of grants
  - Responsibility for rehearsal space, design, recordings, promotional materials, touring logistics if applicable, permits, visa etc.
  - Utilizing internships
• Follow up and evaluation

4. Workshop: Collaborations in Practice Scenarios: Flato Markham Theatre. Feb 2016. (Following this event, the presenter had a number of the CPAMO Round-table artists booked.)
Topics included:
• Negotiating space
• Understanding program development, promotion and education
• Consulting with community/ community engagement
• Defining success
• Open up networks and maximize visibility
• The key success factors

5. Learning Circle I: Facilitated by CPAMO's Executive Director. Feb 2016.
• Review and discussion of project participants' ideas and draft proposals for collaborative projects; to assist them in finalizing the respective project plans.

6. Learning Circle II: Facilitated by CPAMO's Executive Director. Mar 2016.
• Review and discussion of project participants' ideas and draft proposals for collaborative projects; to assist them in finalizing the respective project plans.

7. Learning Circle III: Facilitated by CPAMO's Executive Director. Apr 2016.
• Review and discussion of project participants' ideas and draft proposals for collaborative projects; to assist them in finalizing the respective project plans.

Feb 2016   Coordinating National Arts Services and Canada Council for the Arts Annual Meeting: Organisation and facilitation of annual meeting and exchange between NASO representatives and Canada Council for the arts.

This is an important annual meeting between representatives of National Arts Services Organizations and Canada Council for the Arts: It brings together representatives of about 60 national organizations to discuss such issues as equity, digital technology and impact assessment/measures for arts organizations.

The Coordinating Committee included: Canadian Dance Assembly, Stage Left, Federation Culturelle Canadienne Francais, Ad Hoc Assembly Canadian Crafts Council, and the Canadian Museums and Galleries Association.

May 2016   **The Gathering: Arts Organizations Promoting Equity/ Pluralism:** This is a regularly held public forum convened by CPAMO to provide artists and arts organizations opportunities to share with and learn from each other regarding issues, concerns, actions to promote pluralism in the arts.

Jan 2017   **Launch: Tilling the Field: Unearthing Collaborative Practices in the Arts:** In follow-up to Jane Marsland's 2015 report and findings, CPAMO (Kevin Ormsby and Vanessa Harris) conducted extensive research into arts practices that supports and enables pluralistic arts practices to be sustained.

The resulting report provides tools, process plans, definitions and evidence-based examples of collaborations in the arts with Indigenous and racialized artists/arts organizations.It was launched in a public forum with panel discussions and with presentations by arts organizations working in collaborative practices

Nov 2016
Jan 2017   **CPAMO-POC: Needs Assessment and Fact Finding on Pluralism / Organizational**
Feb 2017   **Change**
Mar 2017   This process started with monthly information gathering sessions designed to establish
Apr 2017   a baseline, sharing with/learning from each other to assess their strengths and
May 2017   needs to develop and implement equity and pluralism initiatives, and develop an
Jun 2017   achievable action plan for each organization.

Using the information and questions emerging from our first meeting, each facilitator was assigned to participatingorganizations with the directive of supporting that organization's engagement over the first phase of the project. Out of this, working groups were stablished, facilitated by charles c. smith, Kevin A. Ormsby, and Shula Strassfeld, respectively.

Participants included: Media Arts Network Ontario, Ontario Association of Art Galleries, Ontario Presents, Carfac Ontario, Theatre Ontario, Toronto Association of Performing Arts, CanDance Network, Dancer Transition Resource Centre, Canadian Dance Assembly, WorkinCulture, The Writers Union of Canada, Playwrights' Guild, Toronto Association for the Performing Arts, Orchestras Canada, Opera.ca.

May 2017   **The Gathering: Impact Assessment in the Arts and Pluralism:** This was a public forum organized to provide artists and arts organizations opportunities to share with and learn from each other regarding issues, concerns, actions to promote pluralism in the arts. There were 24 arts organizations making presentations at this, e.g., PACT, Playwrights Guild of Canada, Dance Umbrella Ontario, Prologue to the Performing Arts, Canadian Dance Assembly, Toronto Association for the

Performing Arts, SKETCH, Theatre Centre, and others. Representatives from 40 arts organizations attended. The event also showcased performances by Whitney French (spoken word), Victoria Mata Soledad (dancer), Yui Ugai (dancer) and Ronald Taylor (dancer).

Sep 2017   **CPAMO-POC Educational Session: Leading from the Inside. Co-facilitator: Ontario Presents.** Following the Needs Assessment sessions earlier in the year, CPAMO convened and co-facilitated educational events which focused on organizational leadership and personal responsibility to begin the process of organizational change to further pluralism/ equity in the respective organisations.

Topics included:
• Advancing culturally diverse leadership within ASOs
• Discover/ working with strengths
• Strategic thinking frameworks
• Tools for goal setting

Oct 2017   **CPAMO-POC Educational Session: Community Engagement. Co-facilitator: Play-wrights' Guild of Canada.** Following the Needs Assessment sessions earlier in the year, CPAMO convened and co-facilitated educational events which focused on organizational leadership and personal responsibility to begin the process of organizational change to further pluralism/ equity in the respective organisations.

Topics included:
• Understand your worldview
• History lesson: Massey Commission
• Exploring common Ground: Mass culture/Mobilisation culturelle
• Resources required for effective community engagement

Nov 2017   **CPAMO-POC Educational Session: Action Planning. Co-facilitator: CPAMO**
Following the Needs Assessment sessions earlier in the year, CPAMO convened and co-facilitated educational events which focused on organizational leadership and personal responsibility to begin the process of organizational change to further pluralism/ equity in the respective organisations.

Dec 2017   **CPAMO-POC Educational Session: Conflict Resolution & Cultural Mediation. Co-facilitators: Sheila Wilmot and Clayton Windatt.** Following the Needs Assessment sessions earlier in the year, CPAMO convened and co-facilitated educational events which focused on organizational leadership and personal responsibility to begin the process of organizational change to further pluralism/ equity in the respective organisations.

Topics included:
Conflict Resolution (Sheila Wilmot)
• Recognizing conflict

- Creativity in responding to conflict
- Active Listening: A critical skill
- Disputes and diversity vs tokenism
- Cultural Competency vs appropriation
- Organizational policies
- Collaborative conflict resolution practices: Negotiation and mediation

Cultural Mediation (Clayton Windatt)
- Communication beyond mere motives and benefits
- Representation and terminology
- Understand that marginalized groups may challenge a peer who engages on their own with a powerful organization: Prevalence of suspicion of tokenization
- Engaging marginalized groups: Shared space for all
- Challenges around educating:
  - Forming personal connection vs. formally representing one's marginalized community
  - Asking questions vs. asking for advice
- Role of a cultural mediator

Dec 2017   **National Arts Services and Canada Conference for the Arts Annual Meeting.** Organisation and facilitation of annual meeting and exchange between NASO representatives and Canada Council for the arts.
This is an annual meeting between representatives of National Arts Services Organizations and Canada Council for the Arts. It brings together representatives of about 60 national organizations to discuss such issues as equity, digital technology and impact assessment/measures for arts organizations. Coordinating Committee included: Canadian Dance Assembly, Stage Left, Federation Culturelle Canadienne Francais, Ad Hoc Assembly Canadian Crafts Council, Canadian Museums and Galleries Association.

Jan 2018   **CPAMO-POC Educational Session: Inclusion in the Creative Workplace: Recruitment and Retention. Co-facilitator: Workin Culture.** Following the Needs Assessment sessions earlier in the year, CPAMO convened and co-facilitated educational events which focused on organizational leadership and personal responsibility to begin the process of organizational change to further pluralism/ equity in the respective organisations.

Topics for this event include:
- Recognizing and identifying relevant resources to increase capacity to be more inclusive in workplace strategies, practices and culture
- Finding talent – take your time
- Managing talent
- Accessibility
- Inclusive leadership
- Practical applications

- Action planning

Mar 2018   **CPAMO-POC Educational Session: Mentoring. Co-facilitators: Ontario Associa-tion of Art Galleries, WorkinCulture**
Following the Needs Assessment sessions earlier in the year, CPAMO convened and co-facilitated educational events which focused on organizational leadership and personal responsibility to begin the process of organizational change to further pluralism/ equity in the respective organisations.

Topics for this event include:
- Example of Mentorship Initiative (OAAG)
  - Matching: Culturally diverse arts professionals being mentored by senior arts managers to help them transition into leadership positions in public art galleries across the province. Mentorships last 9-12 months.
  - Learning: Two workshops on leadership and cultural pluralism in the public art gallery were presented and open to all registrants.
  - Documenting: Website with resources and knowledge from this project
- Principles of Mentoring Program (WIC)
  - Traits required: Mentee and Mentor
  - Key long-term benefits for Mentee
  - Framework and structure
  - Recommended resources

April 2018   **CPAMO-POC Educational Session: Action Planning. Facilitators: CPAMO.** Following the facilitated educational sessions on beginning process of organizational change to further pluralism/ equity in the respective organisations, CPAMO facilitated a working session on action planning

May 2018   **CPAMO-POC: Launch of Phase I Project Report &Resource Kit.** For a number of years, CPAMO has been exploring and promoting cultural pluralism from an orga-nizational change perspective; which lead to research, needs assessments, and countless conversations in Town Halls and workshops.

The culmination of these efforts has been the Pluralism in Organizational Change initiative (2016-present), during which the CPAMO-POC group has investigated pluralism in the arts from a wide range of perspectives and with a diverse group of arts organizations, with the objective to clearly identify the support that is required to achieve a truly pluralist arts ecosystem in Canada.

Numerous presentations, research reports and other learning resources are the result of this initiative. CPAMO has collated those materials in a resource kit that provides an overview of the whole process and a wealth of information in the individual documents that are included.

June 2018   **CPAMO-POC: Orientation session** for next group of CPAMO-POC participants Organizations committed to date include: National Ballet School, Museum of Contemporary Canadian Art, Gallery 44, Open Studio, Ontario Culture Days, Canadian Association of Dance Artists, Business for the Arts, The Dance Current, Dance Collection Dance, Literary Press Group, SKETCH, Jaberi Dance, Modern Times Theatre, Cultural Human Resources Canada

June 2018   **Promotion of CPAMO-POC**; inviting interested artists to submit proposals to do a panel presentation and/or a live performance for the public and arts organizations involved in CPAMO-POC; artists will be chosen through jury process.

8.2 Annotated Bibliography on Building Collaborative Practices by Kevin A. Ormsby and Vanessa Harris

Bhaskaran, Vivek. "How to Tap Into the Collective Intelligence of Your Workforce." eWeek26 May 2010. Print.

In our current landscape of workplace environments, harnessing collective intelligence should be a vital part of any organization's planning and strategies. Aspects of putting this into practice include (i) collaboration—specifically through use of the internet; (ii) competition—but in a way that encourages employees to work hard as opposed to cutting corners to get ahead; and (iii) rewards and incentives—which can work to promote both collaborative and competition productivity in the real world.

Boehm, Mike. "Study sends 'wake-up call' about black and Latino arts groups' meager funding" Los Angeles Times. 12 Oct 2015. Web.
http://www.latimes.com/entertainment/arts/culture/la-et-cm-diversity-arts-study-devos-black-latino-groups-funding-20151009-story.html

This article is a response to "Diversity In The Arts: The Past, Present, and Future of African American and Latino Museums, Dance Companies, and Theater Companies," a study conducted by DeVos Institute of Arts Management at the University of Maryland. It highlights the main points of the report (which can also be found in this bibliography) and adds anecdotes from an interview with Michael Kaiser, the current leader of the institute. Kaiser explains that the report was published as a 'wake up call' for donors and smaller arts organization indicating that the solution to financial disparities is to "let weaker organizations wither so that the strongest ones can grow." Another solution includes smaller organizations collaborating with better-funded mainstream organizations "by co-producing star-powered productions of well-known titles with small companies of color in their communities."

Centi, Micheal et al. "Creating Learning Organizations Through Shared Space." Prepared by Peabody College at Vanderbilt University. n.d. Print
https://my.vanderbilt.edu/michaelcenti/files/2013/07/Shared-Spaces.pdf

Through the use of studies, this report examines the trend of sharing space among not-for-profit organizations. The main objective of this trend seems to be the desire to better serve the community, as opposed to for cost efficiency. It has been found that organizations that share space improved their effectiveness in the following ways: "cost saving, improved quality, increased visibility in the community, increased morale and collaboration." With money saved, organizations are able to create new programs for the community, or hire new staff, thus creating jobs within the community. Recommendations for how to implement a successful shared space are included in the report, such as choosing an organization with similar mission, values and/work place culture, and having an exit strategy in place in case things don't work out.

Coldwell, Will. "Art collectives help students get their work noticed." The Guardian. 03 Apr 2013. Web.
https://www.theguardian.com/education/2013/apr/09/art-collectives-get-student-work-noticed

Collaboration is a popular option for recent arts graduates, as many form collectives as a way to have their work stand out. The article quotes a few members of visual arts collectives, who agree that the process is beneficial because it allows for ways to step outside your work, to make connections, and to form a strong foundation. It is also noted that, with the use of digital technology, collaboration is easier than ever, as access is widened. The result, according to interviewees, is an increase of opportunities.

"Diversity In The Arts: The Past, Present, and Future of African American and Latino Museums, Dance Companies, and Theater Companies." Prepared by DeVos Institute of Arts Management at the University of Maryland. Sept 2015. Print.
https://assets.documentcloud.org/documents/2455148/diversity-in-the-arts-the-past-present-and.pdf

This study conducted by the DeVos Institute of Arts Management at the University of Maryland provides a brief history of the current landscape in which small to medium sized arts organizations serving historically-marginalized groups in America (particularly African Americans and Latino communities) are struggling to survive, as they are less secure than mainstream organizations. The report indicates that "the majority [of these organizations] are plagued by chronic financial difficulties that place severe limits on what can be produced, how much can be produced, how many artists are trained, and how many people are served." The report cites one of the main issues for this is the inability for these organizations to cultivate individual donors, who make up more cumulative funds than government funding. The following recommendations are offered: (i) build stronger boards that lead arts organizations of color; (ii) invest in management education and effective staff leadership; (iii) prioritize great art rather than new buildings; and (iv) encourage responsible philanthropy that promotes long-term growth and fiscal health.

Funnell, Antony et al. "Remix: Technology, Creation and Participation." Future Tense. 18 May 2014. Audio.
http://www.abc.net.au/radionational/programs/futuretense/remix:-technology,-creation-and-participation/5447620

Antony Funnell, host of podcast Future Tense, and guests Amber Naismith (Animal Logic), Lauren Nemroff (Google Cultural Institute), Dr. John McGhee (College of Fine Arts, University of New South Wales) and Allegra Burnette (Museum of Modern Art) have a panel discussion about arts and technology at the Remix Summit in Sydney, Australia. There is an opportunity to collaborate in the arts by using technology, however it seems that this collaborative process needs to be facilitated by exterior organizations, such as Google, who are in the technology sector. That said, arts organizations have collaborated well physically for years. Furthermore, everything that's going on really in the arts space with technology is really a bit of an ongoing experiment, but it's important to utilize it in some capacity, because "it means you can get material out to the public a lot quicker, that you are actually more relevant as well, the quicker that you can get it out." There

is a need to education surrounding tech programs, in post-secondary school especially, for creative individuals, thereby eliminating a need to addition technicians. The use of technology in art has a way of attracting younger generations, but one drawback is the expectation people have that "when [they] look at art in this digital world they not only want it to be interactive, they want it to be immersive."

Galenson, David & Clayne Pope. HuffpostArts& Culture. 02 Dec 2012. Web. http://www.huffingtonpost.com/david-galenson/collaboration-in-art-ii_b_1930264.html

Professors David Galenson & Clayne Pope outline the collaborative success of visual artists Gilbert Proesch and George Passmores before making three predictions—(i) "successful collaborations will be based on a shared praxis" i.e. either experimental or conceptual; (ii) "most collaborations will be conceptual;" and (iii) larger and more diverse artistic projects will have a more likely collaboration rate.

Guillamet, Laia & David Roca. "The Double Face of Collaborative Art: The Exchange of Theory and Practice." InterArtive. n.d. Web. http://interartive.org/2013/10/collaborative-art

Collaborative art was seen widely in the early 70s, particularly by performance artists, including those of historically-marginalized groups, in support of social protest. This type of collaboration raises the visibility of these groups and ultimately establishes support of identity on both an individual and group level. In creating this social dialogue, a learning environment emerges—one that "[allows] the development of knowledge and tools that contribute to the 'empowerment' of the group to which these efforts are directed." Furthermore, collaborative art projects encourage the development of "a network of relationships between members of different groups that coexist in a given social context but which are subject to significant constraints that prevent them relate differently to imposed by tradition and stereotypes."

Gupta, Amit. "Artist Collaboration Fuels Creative Exploration." Huffpost Arts& Culture. 22 Oct 2013. Web. http://www.huffingtonpost.com/amit-gupta/artistic-collaboration-_b_3763586.html

CEO and Founder of Tenlegs (an education-bases tech company in New York) Amit Gupta uses examples of numerous notable duos—Walt Disney & Salvador Dali, Andy Warhol & Jean Michel Basquiat, Jackson Pollack & Lee Krasner, and David Byrne & Brian Eno—to outline that, despite the initial reasoning for the collaboration, the process always sparks a new creativity that would not have existed otherwise.

Kitchener, Amy & Ann Markusen. "Working with Small Arts Organizations: How and Why It Matters." GIA Reader: Vol 23(2). Summer 2012. Web. http://www.giarts.org/article/working-small-arts-organizations

This article indicates that small organizations often "foster artistic expressions not adequately served by larger organizations," which naturally includes historically-marginalized communities

(who are often underrepresented). It is also noted that the work of these organizations "often challenges the dominant concepts and definitions of art, artistic quality, and value." Despite this importance, the report indicates that small non-profit arts organizations are often undercounted which "reinforces under appreciation" and subsequently perpetuates underfunding, especially among ethnic, non-Euro-American, and low-income community-serving arts organizations. Underfunding is also attributed to the difficulty in stating quantifiable impact. Recommendations for supporting these organizations include (i) "offering flexible funding;" (ii) "including specialized cultural expertise in review processes;" (iii) "offering technical assistance and fostering peer learning networks;" (iv) "helping to define appropriate outcomes and approaches to evaluation;" (v) "working with intermediaries;" and (vi) "learning from other non-profit sectors."

Kelly, Maura. "Does Artistic Collaboration Ever Work?" The Atlantic. 25 Jul 2012. Web.
http://www.theatlantic.com/entertainment/archive/2012/07/does-artistic-collaboration-ever-work/260319/

Using the notable collaboration of Andy Warhol and Jean-Michel Basquiat in the early 1980s as an example, author/freelance writer Maura Kelly examines whether collaborative artistic practices work well. Though it has been stated that "when it is pure art or self-expression or a deeply original idea that needs to be developed, solitude serves," Kelly distinguishes between working independently and working in absolute solitude. She contends that successful collaboration is dependent on the stage of the project—specifically at the beginning, or the 'idea-generating' stage. Most artists can benefit from the dialogue associated with collaborative practices.

Kolsky, Esteban. "Five Benefits of Using Collective Knowledge." Stone Cobra. 16 Jan 2014. Web.
http://www.stonecobra.com/five-benefits-of-using-collective-knowledge

This article describes "collective knowledge" as "using social networks to create, maintain, and provide access to knowledge heretofore unavailable." The goal is building a "knowledge ecosystem" that benefits an organization, as people who are particularly knowledgeable on a certain topic can weigh in despite the fact that they aren't directly involved with that organization. That said, the information must be open and accessible, meaning collaborating members should be willing to offer insights freely. The article cites five ways organizations can benefit from collective knowledge: (i) "access to-the-moment expertise;" (ii) "validation for their actions and knowledge;" (iii) "feedback for their products and services;" (iv) "reduced costs through indirect outsourcing;" and (v) "source of knowledge to augment and improve repositories."

Lyman, Peter et al. "Culture 3.0: Impact of Emerging Technologies on Human Resources in the Cultural Sector." Prepared by The Cultural Human Resources Council. Oct 2011. Print.
http://www.culturalhrc.ca/research/digitalimpact/Culture3.0_Executive_Summary_and_Recommendations.pdf

Because digital technologies are becoming increasingly more relevant, this report—through the use of literature review and consultation with 250 arts practitioners and cultural workers—aims to assess its impact on the cultural sector, address its challenges, and provide recommendations take advantage of the opportunities it offers. Many subsectors are already embracing digital technology

as part of their branding and production. Subsectors that aren't able to fully embrace it as part of production are still active in terms of using it for marketing purposes. The levels of digital adoption by each sub-sector varies. It is generally recommended that "improvements in existing mechanisms and the creation of new ones are needed to improve digital skills across all employment levels of all sub-sectors." Specific areas of interest include business skills learning modules, digital business and marketing skills, continuous learning workspaces and leadership, mentorship programs, and collaboration tools.

McNally, Owen. "Struggles Of Historically-marginalized Artists Described." Hartford Courant. 18 Oct 1993. Web.
http://articles.courant.com/1993-10-18/news/0000003265_1_mainstream-art-cultural-diversty-haitian-art

This article tackles the issue of historically-marginalized artists being unable to make it into mainstream art, causing them to burn out and eventually leave the field or relocate. One main issue is mainstream organizations representing historically-marginalized groups without having consultations from members of those groups. This was recognized as a problem in Hartford, CT, resulting in the creation of a plan of action that stressed the importance of education, calling it "a key tool in enriching the mainstream with cultural diversity." It was noted that, due to the increasingly diverse market, arts organizations would have to change and accommodate in order to avoid dying "just as symphonies have died and ballets have died around the country."

Miranda, Maria. "Small is beautiful: artist-run collectives count, but they're facing death by a thousand cuts." The Conversation. 23 Mar 2016. Web.
http://theconversation.com/small-is-beautiful-artist-run-collectives-count-but-theyre-facing-death-by-a-thousand-cuts-52684

Discounting the myth that artist-run centers are solely meant to serve as a starting point for emerging artists, this article argues the necessity of ARCs throughout an artist's career. The most important benefit cited is that ARCs "point of connection for artists, audiences, ideas and projects." As a result, they provide invaluable opportunities for the community in which it is located, especially its historically-marginalized members. However, because funding agencies don't always recognize this importance, ARC are often underfunded. This article advocates for fair funding practices in regards to non-hierarchical and collaborative organizations.

MIT Sloan Executive Education. "Will collective intelligence change the way we work?" MIT Sloan School's innovation@work Blog. 03 Apr 2016. Web.
http://executive.mit.edu/blog/will-collective-intelligence-change-the-way-we-work#.V8h_Nz-4rJ-U

Collective intelligence is most rapidly expanding through the use of the Internet. Through real time connections, it's possible for humans and machine to "act more intelligently than any one person, group, or computer has acted before." In organizational structures, this type of collaboration leads to a flattening of traditional hierarchies. As a result, there arises a "paradox of power," meaning when the leader gives decision-making power to the group, they subsequently gain a

different type of power. That said, the article suggests that leaders will not become obsolete, but rather just need to focus on developing specific qualities such as vision, encouragement, and inclusion. One challenge cited in the article is the fact that some groups are not as smart as others, which is dependent on factors such as "the degree to which all group members participate equally, social perceptiveness within the group, and the number of women in a group." Issues also arise when herd mentality is in play. Thomas Malone, MIT organizational theorist, describes benefits of collective intelligence including the fact people are more motivated, hardworking, often more creative, and able to adapt to changing situations more easily.

Moosajee, Saad. "Advantages Of Collective Collaboration in Online Art Collectives." Envato Tuts+. 17 Aug 2010. Web.
http://design.tutsplus.com/articles/advantages-of-collective-collaboration-in-online-art-collectives--psd-9979

While this article offers benefits to joining an art collective (i.e. access to unique critiques, ability to create a fusion of styles, being part of a community, etc.), it's truly illuminating insight is how virtual relations have impacted collaboration. Online art collectives have the advantage of including members in remote locations, thereby allowing participation of unique styles.

Novick, Rebecca. "Please, Don't Start a Theater Company!" GIA Reader: Vol 22(1). Spring 2011. Web.
http://www.giarts.org/article/please-dont-start-theater-company

This article opens by explaining that while the amount of nonprofit theater companies has increased over the past few years, funding has decreased. One reason cited for the increase of companies is the lack of jobs in theatre for emerging artists, prompting them to create their own work. This article provides some suggestions to combat the issue, the most important being an urge for flexible funding possibilities. As it stands now, funders have constrained the structures of companies, missing that "because organizations do different work, they may need different structures to support their work."

Olivia, Sandy & Cindy Scott. "Collaboration and Co-Location: How Two Nonprofits Are Beating the Recession and Helping More People." onPhilanthropy. 28 Jun 2010. Web.
http://onphilanthropy.com/2010/collaboration-and-co-location-how-two-nonprofits-are-beating-the-recession-and-helping-more-people

This article serves as a case study for two organizations in Long Island, NY—Nassau County Coalition Against Domestic Violence and the Coalition Against Child Abuse and Neglect—who came together create a new center called The Safe Place. Their collaboration was successful both economically and in terms of community impact. The article cites collaborative fundraising and strong communication as a major benefit of the center, as having a compelling joint story and telling it effectively was necessary to keep the endeavour afloat.

Orsi, Janelle. "How Nonprofits Can Share Down Their Costs (Part I)." Sharable. 21 Jan 2010. Web.
http://www.shareable.net/blog/how-nonprofits-can-share-down-their-costs-part-i

When not-for-profit organizations collaborate, it's typically with the intention of jointly delivering services, which is attractive for grant makers, as their funding is thought to have a higher impact. This article suggests additional ways for collaboration, aside from the traditional objectives. Sharing space is the most relevant form of collaboration, and can even be done with partners who don't necessarily have similar missions. This is ideal, as it "creates opportunities for cross pollination, incubation of ideas [and] greater visibility." Additional forms of collaborations include combining functions, sharing physical items, and sharing bargaining power. All of these forms of collaboration are good for saving costs but also expanding operations.

Penn, Joanna. "7 Benefits Of An Author Collective." The Creative Penn. 05 Aug 2012. Web.
http://www.thecreativepenn.com/2012/08/05/author-collective

Written by a member of Triskele Books, an author collective in the UK, this article highlights some of the benefits of collaboration in the publishing industry (though these concepts are not exclusive to only publishing and can be considered on a broader arts landscape): (i) "independence" – the ability to have freedom, but with the comfort of unity; (ii) "identity" – motivation to be strive for the higher standard associated with the group; (iii) "support" – opportunity to learn from others and improve; (iv) "Twelve-eye principle" – multiple people fine tuning work to perfection; (v) "networks" – higher chances for outreach and opportunities; (vi) "finances" – ease on monetary strain due to shared resources; and (vii) "trust" – growth based on " trusted opinions and valued integrity."

Poole, David & Sophie Le-Phat Ho. "Digital Transitions and the Impact of New Technology On the Arts." Prepared by the Canadian Public Arts Funders (CPAF) network. Jun 2011. Print.
http://www.cpaf-opsac.org/en/themes/documents/DigitalTransitionsReport-FINAL-EN.pdf

This report summarizes the current digital transition and outline its impact on the arts, as well as supply recommendations for change regarding public art funders. Social media is used commonly among the sector in three ways: "helping to bring audiences to performances and to artworks by matching art to people who are looking for it, providing a platform to create art and carry on dialogue and debates around communities of interest and giving organizations tools to listen to the public and build arts awareness." General findings include: digital technology is utilized more efficiently in sub-sectors which are not live in nature, consumers are not willing to pay for arts online, and many funders are looking to switch to an online application process.

"Racial Equity in Arts Philanthropy: Statement of Purpose." Prepared by Grantmakers in the Arts. 20 Jan 2016. Print.
https://www.giarts.org/sites/default/files/GIA-racial-equity-statement-of-purpose.pdf

American granting agency Grantmakers in the Arts put out a statement declaring their dedication to increase arts funding for African, Latino, Asian, Arab, and Native American artists. The reasoning

behind this decision was based on evidence proving that "sustained racialized public policies and institutional practices ... have resulted in unequal access to resources." Because all people have a right to celebrate their culture, and because artists have a unique ability to resolve societal inequity and injustice, funding underrepresented artists this has become a priority for the agency. They have created a list of actions to achieve this objective, including "intentionally [considering and selecting] members from ALAANA populations for the GIA board of directors and staff."

Rosenblatt, Lauren. "For historically-marginalized artists in Pittsburgh, race plays a factor in the hunt for funding." PublicSorce. 11 Apr 2016. Web.
http://publicsource.org/investigations/for-historically-marginalized-artists-pittsburgh-race-plays-factor-hunt-for-funding#V3T-9mQrLjA

This article highlights the uneven distribution of funding available to historically-marginalized artists in Pittsburgh, PA, but notes that the issue is not specific to that region. Referencing the disproportionate gap between the percentage of the population represented by individuals of colour verses POC working in arts organizations, it is suggested that grants tailored to specific historically-marginalized groups is a necessity. That said, sometimes artists of colour feel "pigeon-holed into representing 'her blackness,'" and often have a difficult time obtaining general grants. Furthermore, once the power dynamics in the art world are understood, solutions are possible, provided that they originate from within the community.

Segedin, Leo. "Making It: Race, Gender and Ethnicity in the Artworld." Segedin. 26 Jan 1993. Web.
http://www.leopoldsegedin.com/essay_detail_making.cfm

This article looks at the difficulties historically-marginalized artists experience while trying to "make it" within the art world, which has a tendency to be very outwardly racist, sexist and ethnophobic. Attempts at diversity are often offensive, because they are usually not coming from the group in which they represent (i.e. they are often filtered through a colonialist perspective). The article cites a history of exclusion regarding who defines "quality art"—art critics had very seldom included anyone other than wealthy cist straight white males. Work outside of what was created by these groups (i.e. that of historically-marginalized groups) became considered low quality, thereby excluding it from prestigious galleries and museums. In other words, "no area of modern intellectual life has been more resistant to recognizing and authorizing people of color than the world of the 'serious' visual arts." In a slow changing environment, there conflict among historically-marginalized artists who must choose between attempting to "make it" in the mainstream art world which is resistant to accept their works, or to be content making works outside of the mainstream, where they will not be attacked for presenting work that is "too 'ethnic' on the one hand or too personal, emotional or political on the other"—an unjust criticism that is voiced much too often.

Scutari, Mike. "What Can Other Cities Learn from the Advancing Black Arts in Pittsburgh Program?" Inside Philanthropy. 03 Jun 2014. Web.
http://www.insidephilanthropy.com/arts-education/2014/6/3/what-can-other-cities-learn-from-the-advancing-black-arts-in.html

By focusing on the "Advancing Black Arts in Pittsburgh" program funded by The Pittsburgh Foundation and the Heinz Endowments in Pittsburgh, PA, this article indicates the benefits of targeted funding, as well as what other cities can learn. It lays out successful aspects of the program (i.e. "identifies the 'root causes' of a traditional lack of funding" and "speaks to the impact of these problems") before outlining the important objectives programs like this should adopt: "(i) build the careers of artists; (ii) increase the sustainability of cultural organizations that focus on black art; (iii) build community awareness around the black arts sector; and (iv) support connections to 'larger and predominantly European-based arts organizations.'"

Scutari, Mike. "There's a Disparity in Arts Funding Along Racial Lines. How Can It Be Fixed?" Inside Philanthropy. 19 Apr 2016.
Web.http://www.insidephilanthropy.com/home/2016/4/19/theres-a-disparity-in-arts-funding-along-racial-lines-how-ca.html

This article reacts to the evident national problem caused by lack of resources and disparity in arts funding for historically-marginalized artists, which is directly related to seemingly unconscious discrimination. Major factors cited include (i) inability to retain exceptional in-house talent, as they often find higher-paying jobs at larger organizations; (ii) lack of diversity on grant-making panels; (iii) granting panels overthinking allocation by only rewarding money to projects that explicitly deal with issues relating to ethnicity and/or culture, as opposed to general works by POC; and (iv) "the perverse notion … that people are being reverse racist by creating their own cultural provide grants for "general opportunities," as opposed to only project specific grants, as this would allow for artists to improve their skills before embarking on specific projects.

Sherwin, Brian. "Collaboration in Art — mutual respect, mutual work, mutual exposure." Fine Art Views. 21 Aug 2011. Web.
http://faso.com/fineartviews/34275/collaboration-in-art-mutual-respect-mutual-work-mutual-exposure

As implied by the title, the tangible benefits to collaborative artistic practices include a mutually created work that gains mutual exposure for all artists involved. The process of completing this work becomes important, as it requires respect and an open mind from both artists, as well as the setting aside of egos. Brian Sherwin—an art critic, blogger, curator, artist and writer based near Chicago—asserts that art is always somewhat of a conversation between the work and the artist, meaning that collaborations simply extend that conversation to involve the work and multiple artists, as opposed to just one. Collaborative art can be a powerful experience, as "each artist will likely inform the other on how to improve the direction of the combined effort."

Siegel, Beth et al. "Measuring Collaboration: The Benefits and Impacts of Nonprofit Centers." Prepared by The NonprofitCenters Network and Tides. 2011. Print.
https://www.tides.org/fileadmin/user/ncn/Measuring_Collaboration_Executive_Summary.pdf

This report is the first impact study of shared non-profit facilities (also known as "non-profit centers") in the US and Canada. After providing an overview of non-profit centers, citing benefits (e.g. revenue generations, productivity, community infrastructure, etc.), and citing impacts for

people, place, and society (e.g. more community members served, revitalization of surrounding area, environmental improvements, etc.), the report lists a number of key findings that inform how organizations are taking advantage of this type of collaboration. The most important finding is that "centers produce tangible positive impacts—increasing the availability and quality of services to local residents, supporting the revitalization of economically distressed areas, and promoting the broader social welfare through applying sound environmental design and operations, and serving as a catalyst for improved public policies."

Smith, Sarah E. K. "'Working in the Space Between': Understanding Collaboration in Contemporary Artistic Practice." Reviews in CulturalTheory. 01 Nov 2012. Web.
http://www.reviewsinculture.com/?r=97

Reviewing the work of Grant Kester, Queens University Professor Sarah E.K. Smith comments on the recent growth of collaborative practices, describing it as a "paradigm shift within the field of art." The shift is broken down into the move toward collective production and the changing focus to processed-based work (particularly those with audience participation in mind). Furthermore, Smith highlights that collective projects produce a different form of knowledge that can only form based on the participants' unique personal experiences. She concludes by quoting Kester, who explains, "thorough evaluation of collaborative art can reveal a more complex model of social change and identity."

Sullivan, Patrick. "Sharing Spaces, Costs." The Non Profit Times. 02 Dec 2014. Web.
http://www.thenonprofittimes.com/news-articles/sharing-spaces-costs

While this article explains many benefits of shared space arrangements, it is also one of the few that outlines some of the obstacles. The main issue cited is, understandably, scheduling of common spaces such as meeting or conference rooms. Challenges can easily arise in situations where there are no set rules in place. In agreeing to share space, sometimes an organization becomes a landlord for the first time and thus may be inexperienced with handling such conflicts. Other times, however, if both organizations have equal power in the collaboration agreement, it's easy to get stuck during conflict resolution. This issue can be combatted with proper planning and documented procedures, which have been agreed upon be all affected partied, in place.

Thomson, Kristin et al. "Arts Organizations and Digital Technologies." Prepared by Pew Research Center's Internet & American Life Project. 04 Jan 2013. Print.
http://www.pewinternet.org/files/old-media//Files/Reports/2013/PIP_ArtsandTechnology_PDF.pdf

Using a survey that polled 1258 arts organizations, this report confirms that "cultural organizations like theater companies, orchestras, and art museums are using the internet, social media, and mobile apps to draw in and engage audiences, provide deeper context around art, and disseminate their work beyond the stage and the gallery." Key Findings include: technology use is pervasive in arts organizations, social media allow new forms of audience participation in the arts, and technology expands access to the arts. New challenges with the digital include getting tech funding and bringing staff up to speed. Arts organizations agree the technology is very useful

to their organization, however there are negative aspects, including that digital technology negatively impacts the experience at in-person events.

Woodard, Benjamin. "Rogers Park Art Collective Would Help Lonely Artists, Organizers Say." DNAinfo Chicago. 9 May 2014. Web.
https://www.dnainfo.com/chicago/20140509/rogers-park/rogers-park-art-collective-would-help-lonely-artists-organizers-say

This article serves as a call for artists to join a new arts collective in Chicago's Rogers Park to combat the issue of artists in the area working in isolation. Incentives cited for joining are two-fold—there is a benefit to the artists, in that they may gain inspiration and motivation, as well as a benefit to the community, who have the opportunity to be exposed to new works and who may gain inspiration themselves.

Documents produced by funding and/or researcher agencies that suggest collaboration promotes equity in the arts:

Louis, Skye & Leah Burns "Arts& Equity Toolkit." Prepared by Neighbourhood Arts Network. n.d. Print.
http://avnu.ca/avnu/uploads/2014/03/NeighbourhoodArtsNetwork_ArtsEquityToolkit1.pdf

Mathur, Ashok et al. "Equity within the Arts Ecology: Traditions and Trends." Prepared by the Centre for Innovation in Culture and the Arts in Canada (CICAC). Oct 2011. Web.
http://www.cpaf-opsac.org/en/themes/documents/CPAFEquityWithintheArtsEcology-FINAL-EN_000.pdf

"Supporting Cultural Advocacy, Policy, and Equity in New York City." Prepared by New YorkCity Cultural Agenda Fund in The New York Community Trust. n.d. Web.
http://www.nycommunitytrust.org/AboutTheTrust/CollaborativeFunds/NewYorkCityCultural-AgendaFund/tabid/729/Default.aspx

Torres, F. Javier et al. "Advancing Equity in Arts and Cultural Grantmaking: Perspectives from Five Funders." GIA Reader: Vol 23(1). Winter 2012. Web.
http://www.giarts.org/article/advancing-equity-arts-and-cultural-grantmaking

Yoshitomi, Jerry et al. "Cultural Equity Dialogues: Artistic Marginalization." GIA Reader: Vol 23(3). Fall 2012. Web.
http://www.giarts.org/article/cultural-equity-dialogues

8.3 Annotated Bibliography on Pluralism and Impact Assessment by Coco Murray and Christian Morey edited Paulina Rousseau

Belfiore, Eleonora, and Oliver Bennett. "Beyond the "Toolkit Approach": arts impact evaluation research and the realities of cultural policy-making." Journal for cultural research 14.2 (2010): 121-142. Web. 19 April, 2017.
http://www.tandfonline.com/doi/full/10.1080/14797580903481280

In this theoretical essay, the authors critique the notion that assessments of the impacts of arts-related programming should be conducted exclusively through the methodology of the social sciences. In contrast to this "toolkit approach", the authors propose a humanities-based methodology that avoids the simplifications required in analogizing between different art forms and their impacts on different communities. The authors' proposed approach involves scrutinizing the values and beliefs that are at stake in matters of cultural policy practice. The authors argue that assessing the value of cultural policies in merely instrumental terms affects the way in which policy-makers frame and orient themselves towards problems – by broadening the sphere of research to include evaluations grounded in the humanities, the authors hope to "raise issues, probe assumptions, [and] stimulate debate" regarding existing approaches to policy- making.

Boschma, Ron A., and Michael Fritsch. "Creative class and regional growth: Empirical evidence from seven European countries." Economic geography 85.4 (2009): 391-423.

This empirical study seeks to test the theory that the presence of members of the "creative class" in specific geographic regions has a causal relationship with economic growth in those areas. In order to test this hypothesis, the authors conduct multivariate regression analyses of demographic and economic data for approximately 500 regions in in Europe. The author's findings indicate that there exists evidence of a correlation between the presence of members of the creative class and increased levels of employment and entrepreneurship. However, the authors note that the nature of the nature of the causal relationship between the two is not clear, in that it could be that the presence of the creative class is a cause of improved economic outcomes, or the reverse, or a combination of the two. Creative class membership is also found to be strongly associated with a climate of tolerance and openness (i.e. demographic diversity), as well as population density. In further distinguishing between members of the "creative core" (idea-generators), "creative professionals" (lawyers, business people, etc. who work for arts-based organizations), and "bohemians" (those engaged in cultural and artistic occupations), the authors find that these sub-categories show different levels of correlation with other regional factors; public infrastructure (health and education) is shown to a significant factor for the creative core, but not creative professionals or bohemians, A "cultural opportunity index" (representing the percentage of the population working in cultural industries) is strongly correlated with the presence of bohemians, but is only found to be significant for the creative core and creative professionals when bohemians are excluded from the analysis, which may indicate that bohemians are particularly attracted to regions with high levels of employment opportunity in the cultural sphere. The presence of cultural and regional amenities were found to have negligible effects on the presence of the creative class.

Brandellero, Amanda. Crossing Cultural Borders? Migrants and Ethnic Diversity in the Cultural Industries. Amsterdam: Amsterdam Institute for Metropolitan and International Development Studies University of Amsterdam, 2009. Web. 24 Feb. 2017.
https://pure.uva.nl/ws/files/870607/79722_brandellero01.pdf

This study investigates the extent to which cultural industries enable the expression of diversity within a community, with a particular focus of the contributions of migrant artists working in Europe. The study aims to shed light on three main dynamics within these industries: 1) the extent to which ethnic diversity fuels innovation in the processes of commodification of culture; 2) the dynamics through which cultural industries shape the boundaries between "ethnic" and "non-ethnic" cultural products; and 3) the ways in which ethnicity acts as an advantage or disadvantage from the perspective of creative workers. The original research presented in this paper is drawn from interviews with thirty cultural entrepreneurs working within the architecture, music, and fashion industries. The authors note that the role of ethnicity in cultural production and consumption is strongly affected by globalization – the broadening awareness of other cultures creates increased demand for creative output grounded in those cultures, while at the same time creative workers are themselves exposed to a greater variety of cultural influences. In this sense, interactions between majority and minority cultures are not so much a matter of one-way assimilation as they are a process of "interpenetration of cultural practices and beliefs". Applying an approach grounded in economics, the authors suggest that that diversity within large cities serves to shape an opportunity structure that enables migrant cultural workers to make use of their backgrounds as a valuable resource, but which can also act as a constraint by shaping the expectations of consumers and gatekeepers within the cultural marketplace. Based on their findings, the authors identify values and methods to be applied in the areas of advocacy, access, and development, with the aim of enhancing intercultural dialogue through the activities of cultural industries.

Bridgwood, Ann, et al. Focus on Cultural Diversity: The Arts in England Attendance, Participation and Attitudes. Arts Council England, 2003. Web. 24 Feb. 2017.
http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/uk-film-council-focus-on-cultural-diversity-the-arts-in-england.pdf

A survey exploring the state of the arts scene in London, England as of 2013. Explored various detailed facets of the diverse communities that make up the London arts and culture scene, with exact numbers and feedback from survey participants. Paid particular attention to African-English and Asian-English participants in the audience and artists sub-groups. In the later half of the project, the paper also explored general sentiments and attitudes towards the arts from respective minority groups. Unfortunately, there were no specific recommendations made based off of these survey results, seeming to have been designed for the purpose of reference for future policy makers and programming coordinators and designers.

Brown, Alan, and Noval. Jennifer. "ASSESSING THE INTRINSIC IMPACTS OF A LIVE PERFOR-MANCE." N.p., 2007. Web. 27 Mar. 2017.
http://kristinalemieux.com/wp-content/uploads/2013/01/WB-Intrinsic-Impacts-Live-Performance.pdf

This research explores the multi-dimensional, intrinsic impacts of live performance programming from surveying individuals attending a cross-section of 19 theatre, music and dance presentations over a six-month period in 2006. The purpose of the study was to examine individual, short-term benefits of intrinsic impact in order to spark discussion on how the information can be used by presenters in their programming choices and achieve a higher level of effectiveness going forward. This qualitative research explored and tested a number of hypotheses and several research questions.   The author argues that intrinsic impact, instead of satisfaction measures, provide art presenters with strategic evidence for mission fulfilment on touring programs and outcomes. The methodology design included a two-tiered use of questionnaires focused on three constructs to understand readiness-to-receive the art (context, relevance and anticipation) before a show and six constructs on its intrinsic impact (captivation, intellectual stimulation, emotional resonance, spiritual value, aesthetic growth and social bonding) after the performance. Focusing on eight presentations from indigenous and ethno-racial artists, a positive correlation exists between context about the performers/ work and higher levels of impact. Two prominent companies (Ailey and Soweto Gospel Choir) achieved the highest responses of intrinsic impact with inspirational dance and songs; high captivation, spiritual value; and anticipation and focus by the audience. Marketing/communication methods revealed that buyers opt into art experiences that reinforce cultural identity and validate preference and tastes. The authors specifically highlighted that artists (companies) of color dominated with high levels of intellectual stimulation and emotional resonance among diverse audiences. Aesthetic growth was high among indigenous and ethno-racial presentations based on exposing creativity that is new or unusual, therefore the intrinsic value is attracting new audiences, evoking the audience to become more creative and changing how they feel about the presented art form. Social bonding during a Soweto Gospel Choir performance revealed a high level of connectedness transcended racial/ethnic boundaries among its audience. This study claims that the social impact of culturally-specific programming supports celebration of cultural heritage, intercultural learning for those who are from other cultures and broadens perspectives on social issues. Limitations in the data include the fact that each performance or art discipline does not generate results for all construct categories. Additionally, due to sample size from respondents of color, there was an inability to determine a high level of empathy when cultural backgrounds of artists and audience aligned. After individual analysis on each construct, the relationships between readiness and impact conclude that 1) intrinsic impact can be measured; 2) different performances have different impacts and 3) intrinsic impact is too unpredictable and dependant on the performance. Strategic implications were provided to arts presenters to consider an engagement approach and to critically explore additional impact constructs based on a snapshot of an impression an artist leaves on its audience.

Canadian Arts Presenting Association. The Value of Presenting - Value of Presenting_Final.pdf. Ottawa, Canada: N.p., 2013. Web. 3 Mar. 2017.
http://www.capacoa.ca/valueofpresentingdoc/ValueofPresenting_Final.pdf

This extensive research of the Canadian arts and culture sector from the past 5-6 years highlights the changing paradigms and demographics of the sector's audiences. The act of attending to experience any art form has become a "mainstream of ordinary Canadians" (p. 20) regardless of socio-economic status, and the 25-34 years age bracket has exceeded the "baby boomers" audience by another 14%. Despite these changes, however, the report shows that the paradigm of the arts being only for an exclusive elite has yet to change, represented through inaccessible pricing of tickets, unavailability of support for non-downtown core arts facilities, and the sector's continuing futile focus on an audience that is dwindling in numbers. CAPACOA recommends that arts presenters and organizations come to engage with their public as two different groups: the usual audience base known for purchasing the tickets to see the productions and shows, and the public community which also consists of members that are not a part of a presenter's audience base. This responsibility to giving back to the community that supports these organizations through taxpayers' money is to also give insight into how to plan future programming for an untapped potential audience pool within the community.

Cohen, Gene D. et al. "The Impact of Professionally Conducted Cultural Programs on the Physical Health, Mental Health, and Social Functioning of Older Adults." The Gerontologist 46.6 (2006): 726–734. academic.oup.com. Web. 27 Mar. 2017.
https://academic.oup.com/gerontologist/article/46/6/726/584645/The-Impact-of-Professionally-Conducted-Cultural

The results and of a multi-site, longitudinal study on the impact of arts programmes on the general, mental and social health conditions of 65+ years adults in Washington, Brooklyn and San Francisco explore the seldom explored aspects of regenerative geriatrics, where the conditions of the elderly and aging can be improved - not left to deteriorate - through participation of various arts programmes. The report is part of a larger change in approach to later-life care that claims those entering later adulthood can find renewed independent lifestyles with the right approaches, and that serious transformation of the current support system is needed to properly provide for this part of the population. The intervention group explored in this study were mainly focused on those who joined the local homes' chorale. Drastic improvement in all aspects of the previously-mentioned health categories across all of the observed arts programmes, but the most significant numbers came from the chorale. Inferring into the data provided and the scientific health benefits of singing (especially in a supportive group), these higher ratings could be due to singing itself being a physical and cognitive exercise, known to build the core and diaphragm with regular practice, as the chorale would need. There is also the cognitive practice that comes from learning a new skill, such as note-reading. Such cognitive exercises have been known to keep the brain refreshed and active even in later years in life. Along with other detailed findings noted in the study, the paper provides valuable instrumental value benefits (see Malatest for definition) of societal involvement in the arts sector.

Comunian, Roberta. "Rethinking the creative city: the role of complexity, networks and interactions in the urban creative economy." Urban Studies 48.6 (2010). Web. 19 April, 2017. https://xa.yimg.com/kq/groups/86435364/1476161063/name/Rethinking+the+Creative+City+The+Role+of+Complexity,+Networks+and+Interactions+in+the+Urban+Creative+Economy.pdf

This study contrasts two methodological approaches to cultural program funding - the "flagship program" model and a process-oriented model - in the context of "creative city" policies. These policies are based on the theory that a city's economic success can be stimulated by fostering support for the "creative class". Here, cultural infrastructure such as museums and art galleries are used as proxies in calculating indices designed to measure the strength of the creative industry. In keeping with this approach, many cultural initiatives are modeled as "flagship programs" wherein a specific area is targeted for a large top-down infusion of funds and support . However, this approach may neglect the networks and agents that are responsible for cultural production in the city at large. The author draws on interviews with creative workers in the North West region of the England to demonstrate that the "creative class" and the "creative industry" (i.e. cultural workers) represent two different polities, and that interventions that favour one group may not benefit the other. In addition, the author draws on complexity theory in portraying urban cultural industries as open-ended, dynamic, path-dependent, and non-deterministic; these features indicate that cultural policies should be centred around processes rather than outcomes. In particular, the author notes that the goal of attracting new talent from without should be balanced against the need to provide funding and support for local workers in creative industries.

Creative City Network of Canada. Arts and Positive Change in Communities. Vancouver, BC: Creative City Network of Canada, 2005. Web. 6 Apr. 2017. https://www.creativecity.ca/database/files/library/arts_positive_change(1).pdf

This report by the Creative City Network of Canada explores how the arts provide positive changes in our communities through public dialogue, creative learning and development, empowering communities and encouraging activism and advocacy, as well as building capable leaders of tomorrow. Public dialogue is seen to encourage inter-disciplinary and inter-cultural intellectual property exchange, which would encourage the utilization of platforms for self-expression across different backgrounds. The art that is generated through this public dialogue would also open up more pathways into discussions than before. The creative learning and development aspect of the report takes a look at how the arts stimulate creative problem-solving and innovation within groups. The alternative, individual expressions of oneself and one's ideas and beliefs would go on to encourage different methods of approaching the topics that the artworks would present across all sensory paths. The lack of hierarchy in art forms encourage positive social interactions and mutual support, which in turn encourages open-mindedness. The following three aspects: Empowering communities, activism/advocacy and growing leadership hones in on the importance of encouraging participation in the previously-mentioned active art forms, ultimately making citizens "cultural participants", who all have different experiences to bring to the table to contribute to important social discussions. This aspect of the report also notes that part of empowering communities includes reaching out and including rural

satellite communities with the downtown core, with art forms acting as that bridge between experiences. ("Art often has the power to captivate - that is, the intrinsic ability 'calling us out of ourselves and stimulating rapt involvement'." (p.7)) With a heightened exchange of information and ideologies, there would be more skills available for young members to start becoming future leaders, which would also allow ease in crossing into other fields. In short, the ultimate conclusion Creative City's report comes to is closing all gaps, across all socio-economic standings, and coming to understand each other for our differences rather than being averted by them.

Cultural Participation by Persons with a Disability and Older Persons. National Centre for Culture and Recreation Statistics, 2003.
http://www.abs.gov.au/ausstats/abs@.nsf/Previousproducts/4147.4.55.001Main%20Features9 Mar%202007?opendocument&tabname=Summary&prodno=4147.4.55.001&issue=Mar%20 2007&num=&view=

This is a purely statistical survey results document on the participation rates of older people (55+ years) and for people with disabilities in the arts sector in Australia. While it is unclear how these statistics could be of use in the Canadian context, the categories and definitions of different disabilities that could keep people at bay from participating in cultural and artistic activities could be a good launchpad for a similar analysis of Canadians, including refining the definitions stated in the AODA.

Culture on Demand Ways to Engage a Broader Audience. Department for Culture, Media, and Sport, 2007. Web. 24 Feb. 2017.
http://www.maximsurin.info/wp-content/uploads/pdf/ways-to-engage-a-broader-audience.pdf

This report is the result of a six-month investigation into the driving forces behind the demands of "priority groups", namely those from BME (Black and minority ethnic) and low socio-economic groups. It should also be noted that this is the capsulated version of the full report, so certain details are missing. The report focuses on the following categories: children/family, social, identity, place, experience and trust. Within these six categories, a handful of strategies and program-ming tactics are recommended for each group. The report chooses to focus on these priority groups due to statistics showing that members of these groups are less likely to engage with the arts sector compared to other groups. The report argues that cultural engagement is entirely reliant and is a part of a self-reinforcing process that all human individuals partake in. The context of our upbringings influence our personal experiences throughout life, which ultimately guides in deciding how involved with the arts we wish to be. This method of approach to the research has heavy roots in sociology and psychology, as well as some influence from urban studies. At the children/family level, the topic of "early impression" is discussed, stating that many par-ents want their children to be engaged with and aware of history through interactions with the heritage sub-sector (approx. 81-95% of parents, depending on which study is being referenced). As a way to answer these calls, the report recommends implementing education programmes even in more non-central schools, creating family-friendly entertainment that can be experienced by the whole family (to encourage better familial relationships), and to make partnerships with non-central schools more accessible, allowing an opportunity for education through school trips to museums and art galleries. Aside from the children/family debate, all other categories

are closely interrelated. It begins with how the individual perceives themselves through self-esteem and self-identity, and being aware of who they are. From there, they begin to engage with art forms that connect with the criteria discovered within themselves, which leads to social networks and connections that grow the aspects of the individual that are in common with the group. In this new environment of belonging, we are then inspired to return that favour to our community groups and eventually take on leadership roles to provide as much of our individual services to the cause as needed. The report calls these people "cultural drivers": individual and societal drives that ultimately decide for us whether we participate openly or not. With the rise of new technologies and improved interfacing of the Internet, it's now easier than ever to access the arts and the communities for them. With this change in available technology, and the case that many minority groups are being excluded from the current system, the report also recommends that changing marketing and programme planning set-ups according to the information provided. This, however, is incredibly vague, and no actual methodologies are recommended. However, the suggestions for programming made in their graphics are well-worth the look for referential purposes.

Daykin, Norma et al. "The Impact of Participation in Performing Arts on Adolescent Health and Behaviour: A Systematic Review of the Literature." Journal of Health Psychology 13.2 (2008): 251–264. PubMed. Web.
https://www.ncbi.nlm.nih.gov/pubmedhealth/PMH0026793/

This article uses a systematic review method to evaluate literature that discusses the impact of participation in arts for health for young people in non-clinical settings. The assessment is based on an emerging 10-year period (1994-2004), where research and evaluation in arts and health was fairly new and open to diverse methodologies. Out of 9 quantitative and 6 qualitative studies, most focused on drama with little data on non-drama interventions among the adolescents aged 11 - 18. With the heterogeneity and diversity of results, it was difficult for authors to compare and generalize findings. Overall, four key areas of impact did emerge: peer interaction, social skills and empowerment; improved attitudes and knowledge on drug use and sexual health. One study identified a theatre program addressing health related topics that benefited African-Canadian youth. Impact assessment of this specific case used thematic grounded theory to categorize positive themes: development of social and performing arts skills along with increased health knowledge. In this case, drama intervention was usefully applied by involving young people through action and addressing their concerns through group work. The article did not address the need or impact for culturally-specific arts interventions. In conclusion, the review revealed innovative studies but challenges in researching performing arts interventions. This includes study design, reported procedures of data collection and analysis of qualitative research with inappropriate comparisons and a need for reduced bias with self-selected samples. The authors argue for a need for both quantitative and qualitative research on health impact of arts interventions.

EKOS RESEARCH ASSOCIATES. Survey of Performing Arts Presenters Value of Presenting: A Study of Arts Presentation in Canada. Ottawa, Ontario: Strategic Moves & CAPACOA, 2012. Web. 26 Mar. 2017.
http://www.capacoa.ca/valueofpresentingdoc/Presenters_Survey_Report.pdf

The results of this Arts Presenters survey led by CAPACOA and gathered together by EKOS Research examines the demographic reach and organizational structures of the participating

organizations. Presenters were examined in five priorities: fostering art/artist development, initiating and sustaining partnerships between local stages and new artists, the organization's role as a "nurturer", community building/economic participation, and organizational partnerships. The survey found that many presenters were least concerned with government funding, choosing to opt for outreach instead, leading to a potential instability in financial status for certain organizations who choose to focus on audience groups that are losing numbers in the population. Larger organizations who have enough support for their own venues were found to be less likely to put a mandated emphasis on arts presentation, especially that of new talent. Instead, they would choose to opt for staff support, education and venue support, as well as programming (most often from an existing pool of artists). From this information alone, finding ways to support smaller arts presenter organizations is recommended, as they are often the most likely to desire to support new and irregular artists. Regardless of these differences in mandate-driven activities, 50% of performing arts presenters (which already makes up a huge chunk of the Canadian arts sector) put an emphasis on cultural diversity and minority languages, including Indigenous communities. This shows that there is a common goal across most word-based art forms to be as inclusive as possible, albeit we see this more with smaller organizations, which calls back to the earlier recommendations of providing extra support for smaller organizations with artist-driven mandate activities.

Equality, Diversity & the Creative Case A DATA REPORT, 2012-2015. London, England: Arts Council England.
http://www.artscouncil.org.uk/sites/default/files/download-file/Equality_Diversity_and_the_Creative_Case_A_data_report_2012-2015.pdf

In this equity and diversity report by the National Portfolio Organisation and Major Partner Museums, the state of equality amongst artists and arts managers are explored through a series of captivating graphics with mind-boggling statistics showing a disparage of minority representation in higher-level positions in comparison to lower ones. To combat the growing inequality, the NPO and MPM have made it that all organizations and creative parties funded by them between 2015 and 2018 (and implied to go beyond as well) must also submit an Equity Action Plan as a bare minimum. NPO and MPM would also continue to check-in with these funded organizations and parties to make sure that this Plan is followed through with. A Change Makers fund worth 2.1 million pounds was also designed to "develop a cohort of diverse (Black and minority ethnic and disabled) leaders who [would] participate in a senior leadership training and development programme hosted by NPO & MPM." The program implies that there would be opportunities for graduates of this programme to compete for executive roles on their merit alone in the future, not for their cultural backgrounds, sexual orientations, etc.. This also gives organizations an opportunity to develop new systems that adapt to the cultural changes happening in their sector, which would eventually lead to long-term paradigm shifts.

Evans, Graeme. "Measure for measure: Evaluating the evidence of culture's contribution to regeneration." Urban studies 42.5-6 (2005): 959-983. Web. 19 April, 2017.
http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.1031.475&rep=rep1&type=pdf

This study evaluates the impact of cultural funding in the context of "regeneration programs" - that is, efforts to revitalize post-industrial urban centres. The author identifies the various

means by which government and academic researchers have attempted to obtain empirical evidence to support the theory that cultural intervention can lead to positive economic outcomes, and reviews both supporting and counterfactual evidence from real-world case studies. In the course of this analysis, the author distinguishes between competing goals of cultural intervention; here, the goal of economic development is seen to be separate from the goal of community self-development and self-expression, and it is argued that the latter does not necessarily contribute to the former. A major difficulty with the goal of implementing evidence-based policy in respect of culture is that desirable cultural outcomes (as opposed to economic outcomes) are not defined a priori. The author reviews various means of presenting evidence of cultural regeneration, including advocacy/promotion, project assessments, program evaluations, performance indicators, and impact assessments, and notes that recent studies have begun to assess impacts that go beyond economic indicators, such as those related to quality of life and well-being. In particular, the author notes the current impetus towards identifying policies that can provide both economic and social benefits in the long-term, and notes that the "flagship" approach to cultural development has been lacking in this regard. In addition, the author argues that since interventions at the neighbourhood/community level are highly context-specific, standardized performance indicators and quantitative benchmarks are neither useful nor desirable in such cases.

Ewing, Robyn. The arts and Australian education: Realising potential. Camberwell, Australia: ACER Press, 2011. Web. 19 April, 2017.
http://research.acer.edu.au/cgi/viewcontent.cgi?article=1020&context=aer

In this review of the role of arts in the Australian educational system, the author canvasses a wide range of research regarding the instrumental (cognitive, attitudinal, health, social, economic) and intrinsic benefits of arts programming, as well as the specific impacts of arts programming in Australian schools. The author notes that much of this research takes the form of case studies rather than longitudinal analyses; this is attributed in part to ethical concerns regarding the unequal provision of arts programming to comparable groups, which makes experimental and quasi-experimental settings less viable. Nevertheless, the author identifies a broad consensus in the literature regarding the positive effects of arts programming, and notes that these findings are supported by recent studies of long-term outcomes for former students. The author also notes the beneficial applications of the arts as pedagogical tools, and comments on the potential for art to serve as a catalyst for social transformation. With respect to the latter issue, the author notes that social impacts are harder to quantify than other learning-based outcomes (such as test scores), and notes the need for additional research in this area. Nevertheless, the author notes that arts programming has been found to be associated with a number of positive social outcomes, including personal development, social cohesion, and community regeneration.

Federal Government Policy of Arts and Culture. Ottawa, Canada: Library of Parliament, 2010.
http://www.lop.parl.gc.ca/Content/LOP/ResearchPublications/2008-41-e.pdf

This background paper (an in-depth study of policy issues) on arts and culture policies in Canada begins with a short history of Canadian arts and culture policy history before focusing on what the federal government feels are its biggest hurdles in tackling new arts policies. The most notable

priorities on the list are: taking full advantage of digital technology, investing in "our communities", and ensuring "financial stability and service excellence". In terms of new digital technologies, it should also be mentioned that Statistics Canada has found that the number one form of consumed arts product in Canada was in the Broadcasting category (TV, film, radio), with the second being Heritage (museums, parks, community centres, etc.). Participation of the arts in groups of 15+ years of age have also increased in 2010 compared to previous years, implying higher revenues from the younger audience. With a new growing audience and the dwindling of an older one, the government is faced with the challenge of an array of demands coming from various advocacy groups all asking for different requests, making it hard for policies to be implemented that can please everyone. A crossing with independent groups and artists complicate this issue even further. With the rise of new technologies, disseminating those technologies into more rural areas also proves to be a challenge, with certain ethnic and diverse groups being excluded from these technologies as a result. With the rise of the Internet as well, it becomes more difficult to track content creation and dissemination according to CRTC guidelines. (Which contents are Canadian-made, and how much of it is Canadian-made becomes increasingly ambiguous the more it's disseminated, shared and altered online.) This also poses some Canadian copyright issues in competition with copyright laws of other countries and regions. With the rise of digital technologies as well, the states of more traditional formats such as print and book publishing are also challenged.

Guetzkow, Joshua. How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies. Princeton, N.J.: Princeton University, 2002. Web. 7 Mar. 2017. Working Paper Series. https://www.princeton.edu/~artspol/workpap/WP20%20-%20Guetzkow.pdf

This was an overview of how arts impact studies carries heterogenous definitions for "art', "impact" and "community", which create variety of ways to measure impact. The author outlined theoretical and methodological issues to consider when thinking about and studying how the arts impacts communities. The level and types of artistic inputs relate to different types of outputs for individual, audience and community impact. The research was organized by three broad claims about the impact of arts: 1) its builds social capital and community cohesion; 2) improves economy and; 3) arts are good for individuals (health, well-being, creativity, skills and cultural capital). The author argues that the scope of impact must be clarified for an individual or group; the dimensions of whether impact is direct or indirect; short or long-term; or the type of impact is social, cultural, economic, psychological, etc. One important distinction is researcher-imposed and self-identified definitions and if it leads to subjective outcomes especially when programming arts in a community. Positionality to a given community was missing from the dialogue. The author focused on whether a community was defined by a researcher or its community members and how can it lead to a researcher's failure to find evidence when thinking about how arts impacts a community directly. A final argument is aggregation, the ability to understand arts impact by questioning how to link micro-level effects on individuals to a macro community level. Specific claims about political and transformative community arts projects tend to serve disadvantaged peoples, such as at-risk youth or ethnic minorities, with the design goal of improving a neighbourhood or learning and teaching about diverse cultures. This type of art impact builds social capital by drawing people together who would not engage in a social activity; boosts community pride, civic engagement and further collective action by fostering mutual trust of others. In general, economic impact of arts create concerns over distinguishing revenue from local economy versus the

investment from tourists. Additionally, the overall distinction between active and passive participation in art events and the ability to compare different socio-economic climates to see if arts impacts are uniform among participants is a concern. The research limitations include selection bias, a lack of appropriate comparisons among programs or industries; the exclusion of the negative impact of arts; a lack of long-term data and reliance on self-selected participants; along with contextual or intervening factors that influence outcomes. In conclusion, the article's was an introduction that offers additional suggestions to explore how to measure arts impact over class and diversity. Cultural policy is a field that is scarce, where the author calls for careful definitions and critical thinking about theoretical and empirical issues when measuring culture.

Hawkes, Jon. The fourth pillar of sustainability: culture's essential role in public planning. Melbourne: Common Ground, 2001.
http://burgosciudad21.org/adftp/Jon%20Hawkes%20-%20Fourth%20Pillar%20of%20Sustainability.pdf

This paper proposes that cultural vitality is an important societal goal, and that the methodology of public planning should therefore incorporate an integrated framework for cultural evaluation. In particular, this requires identifying cultural goals and outcomes as being distinct from economic outcomes associated with cultural programs. To this end, the author proposes a "value system" definition of culture which allows policy-makers to target and evaluate the effects of cultural programs on processes and outcomes such as sustainable development, well-being, diversity, innovation, and social capital. The author proposes a restructuring of public initiatives to incorporate the adoption of a "cultural framework", so as to ensure that cultural ends are given the same consideration as social, economic, and environmental concerns. In addition, the paper identifies cultural indicators to assist in measuring the effects of cultural programs in terms of their content, practice, and results. The author also highlights the hazards of treating culture as a catch-all category, and notes the advantages of tailored policies to address specific areas such as theatre, dance, literature, museums, etc.

Hill, Kelly. Factors in Canadians' Arts Attendance in 2010. Ottawa, Ontario: Canada Council of the Arts; Ontario Arts Council; Department of Canadian Heritage, 2012. Web. 27 Mar. 2017.
http://www.hillstrategies.com/sites/default/files/Factors_Arts_Attendance2010.pdf

This report analysed individual demographic factors from Statistic Canada's the 2010 General Social Survey for conclusion on what influences arts attendance during a 12-month period prior to the survey. Beyond factors such as age, education, income, etc, the survey did not inquire on motivations, values and beliefs related to arts attendance. This in-depth telephone survey of 7500 Canadians residents aged 15 years and older responded to questions on attendance in the following categories: art galleries, theatres, classical music performances, popular music performances and cultural festivals. The analysis of 'cultural crossovers' measured whether a participant in one cultural activity are more or less likely to attend other artistic activities, as well. Results determined that cultural experiences and exposure are most influential on arts attendance than demographic factors. For each category, multivariate logistic regression models identified factors positively associated with arts attendance. In relation to arts engagement from diverse groups of Canadians, Indigenous people (First Nations, Metis and Inuit) and individuals with different

embodiments (visible or invisible disability) were less likely to visit in art gallery but those with an overall high level of education and income did. For theatre attendance, visible minorities, Indigenous peoples and first-generation immigrants were less likely to partake. English-speaking, high level of education and income in urban centres were the dominant theatre attendees. A key finding was that high theatre attendance (67%) were for performances of cultural heritage, music or dance activity and cultural crossovers in other categories were strongly correlated with theatre attendance. Classical music performance was the least attended by all Canadians but positively correlated with high education and crossover activities of theatre and gallery attendance. With live popular music performance (which includes folk), age and income were strong demographic factors, while those with different embodiments less likely to attend. With cultural festivals, high education, age and income were dominant factors. Visible minorities are most likely to attend than Indigenous peoples. An important result was that impacts of 12 demographic factors and 17 cultural crossover activities had positively correlated with festival attendance. This supports an important claim that Canadians who attend a cultural or heritage performance in 2010 were four times likely to visit a festival. The report suggests that marketing should be directed to such attendees at other cultural activities: pop concerts, cultural/heritage performances and art galleries. In conclusion, the report was a snapshot to highlight that cultural performance is the 2nd highest among art attendance among Canadians. A limitation is how intersectionality is not present among the analysis and the categories of race, indigeneity, disability, class appear as separate entities.

Jennings, Mel. A Practical Guide to Working with Art Ambassadors. London, England: Arts Council England, 2003. Web. 24 Feb. 2017.
http://www.kultur-vermittlung.ch/zeit-fuer-vermittlung/download/materialpool/MFV0209.pdf

A training guide for potential and existing arts ambassadors (i.e. arts administrators in North American terms) using case study examples on how diversity is and has been approached by various English arts organizations. Other than the case studies, there is little talk on the topic of diversity, and the examples given in the cases show a very divisive form of diversity: organizations that are highlighted in this guide are more often than not organizations that focus exclusively on minority groups, rather than going for more inter-cultural methods of sharing information, art methods and histories. There is also an underlying tone of focusing on "which audience you want your organization to attract", where the cultural intelligence being shared is limited to a specific demographic target. Programming suggested in the guide through the case studies are categorical in nature, with very narrow focus points based on race and/or social status.

Kawashima, Nobuko. "Audience development and social inclusion in Britain: Tensions, contradictions and paradoxes in policy and their implications for cultural management." International journal of cultural policy 12.1 (2006): 55-72. Web. 19 April 2017.
http://www.academia.edu/download/38670958/Social_Exclusion_Printed_version.pdf

In this paper, the author explores the relationships between the concepts of "audience development", "social inclusion", and "access" in the context of British cultural policy. While both audience development and social inclusion speak to the need to reach a broader range of people in planning cultural projects, these goals reflect distinct priorities; audience development is concerned with

ensuring the vitality and relevance of the arts themselves, while social inclusion seeks to alleviate socio-economic challenges (e.g. low income, poor health, paucity of education) faced by specific groups within society. Cultural planners in Britain have been charged with advancing both goals simultaneously. However, the author notes that there is a lack of clarity regarding the precise meaning of social inclusion, and its relationship with arts programming in particular. In order to draw out the similarities and differences between these goals, the author first reviews the meaning associated with these terms. The author notes that while exclusion is often defined in economic, social, and political terms, it is also possible to speak of exclusion from cultural systems. Using museums as an example, the author reviews various measures that have been adopted to alleviate social/cultural barriers to access for previously excluded communities. Many strategies have been identified as serving the goals of both audience development and social inclusion; however, the measures of success for each goal remain different; in particular, social inclusion initiatives are deemed to be successful only if participants "become empowered to positively change their lives, or [if] the problems attributed to... specific communities become less severe" (p. 60). Nevertheless, policy documents often conflate the concepts of social inclusion, audience development, and access (the last of which has been historically understood primarily in terms analogous to audience development), even where it is social inclusion in particular that is at issue. The author notes that museums, as curators of historical context and meaning, can themselves act as agents of social exclusion by presenting culturally dominant perspectives as authoritative. To remedy this problem, the author highlights the need for museums, theatres, etc. to become inclusive organizations; this means not just guaranteeing access to prospective audience members, but also ensuring that cultural programming reflects a diversity of perspectives.

Matarasso, François. Use or Ornament: The Social Impact of Participation in the Arts. Stroud, U.K.: Comedia, 1997.
http://www.culturenet.cz/res/data/004/000571.pdf

This report provides an overview of evidence obtained from studies of cultural initiatives in Great Britain in the late 1990s, as well as a review of the methods by which this evidence was obtained. This research is presented in the context of Britain's efforts to address various socio-economic problems through cultural initiatives. The report focuses primarily on the social impacts of participation in the arts; such participation was found to provide a variety of benefits including personal growth, improved social cohesion, social change, and community development. The empirical evidence presented in the report was obtained from case studies conducted in the UK, Finland, and the United States, as well as questionnaires, interviews, discussion groups, and other survey techniques. The authors also provide a set of indicators which can be used to assess the impact of cultural programming on participants and communities.

Markusen, Ann, and Anne Gadwa. "Arts and culture in urban or regional planning: A review and research agenda." Journal of planning education and research 29.3 (2010): 379-391. Web. 27 April 2017.
http://www.musikzone.dk/media/43775/culturalplanningresearch.pdf

The authors review the state of knowledge regarding the role of arts and culture in regional development. These initiatives are designed to target a range of competing goals (economic impacts,

regenerative impacts, and cultural impacts) and norms (growth, efficiency, and equity); however, empirical evidence to support the claim that these initiatives succeed in achieving these targets is often lacking. The authors recommend that norms should be clearly stated at the outset of projects, and that cost-benefit analysis should play a greater role in planning. With respect to the causal role of arts and culture initiatives in promoting economic growth, the authors note that many studies seeking to measure economic growth are vulnerable to criticism with respect to their methodologies; for example, studies estimating the returns to investment in cultural vehicles may not account for revenue that is displaced from other sectors of the local economy (the "substitution effect"). The authors recommend the use of more rigorous methods to distinguish between correlation and causation in data analysis (such as multivariate regression), as well as increased emphasis on issues relating to efficiency and equity norms. The authors also review the effects of different institutional and planning structures on outcomes related to arts and culture programs, and note that more research is needed to assess the effects of different levels of stakeholder participation. Finally, the authors review two popular urban cultural strategies – cultural districts and cultural tourism. The authors note that efforts to concentrate cultural spending in specific geographic have been criticized by those who favour a more decentralized approach to cultural development; however, little comparative/counterfactual research has been conducted on this point. With respect to the question of whether cities should attempt to promote external tourism or stimulate local demand for arts consumption, The authors note that while visitors are likely to spend more than locals on a per capita basis, tourist patronage generally accounts for only a small percentage of arts revenue.

Markusen, Ann, and David King. The artistic dividend: The arts' hidden contributions to regional development. Project on Regional and Industrial Economics, Humphrey Institute of Public Affairs, University of Minnesota, 2003. Web. 27 April, 2017.
https://www.giarts.org/sites/default/files/The-Artistic-Dividend.pdf

In this exploratory study, the authors identify a regional dividend associated with artistic projects; in other words, it is argued that arts programming has positive and significant effects on regional development. The authors argue that artistic industries promote economic growth by enhancing the design, production and marketing of products in other sectors, by attracting talented workers, and by generating revenue from extra-regional sources. Using the percentage of artists within the regional population as a proxy for artistic output, the authors identify regional hubs for artistic activity in the United States, and apply qualitative methods to determine what factors make these cities attractive to artists. These factors include amenities (e.g. environment, parks, and public infrastructure), quality of life, and a vibrant arts community. The authors also outline recommendations for artist-centred public policy choices, including providing tax breaks and subsidies for arts groups, increased funding for public infrastructure, and expansion of spaces devoted to artistic development.

"Measuring the Impacts of Cultural Programming - Impacts 08 - University of Liverpool." N.p., n.d. Web. 3 Mar. 2017.
https://www.liverpool.ac.uk/impacts08/seminars-and-events/measuring-the-impacts-of-cultual-programming/

Impact 08 is joint research initiative between the University of Liverpool and Liverpool John

Moore's University that evaluated the progress and impact the European Capital of Culture experience on its city and its people. A public forum in 2007 invited speakers from the UK cultural sector, academic and consultants in the area of cultural policy, city regeneration, impact research and event evaluation. Presentation slides outlined discussions to develop appropriate research methodologies and frameworks to measure impacts from cultural programming.   With multiple impacts, challenges addressed the need to use social science approaches; use existing data and research while recognizing limitations of definitions; and to build an academic model to inform program and policy change. This dialogue presents an opportunity for cultural practitioners to evidence the value of culture beyond attendance and quantifying outputs. A key argument is to measure impact assessment using a holistic approach that includes political, environmental, economic, political, social and cultural dimensions. The tools suggested are monitoring systems, creative evaluation techniques and wider questions on take outputs to outcomes to longer term impacts. In the case of disability, the suggestion is for creative solutions required by cultural practitioners and researchers to respond and ensure inclusion. The presenter outlines research strands to measure cultural participation that include benchmark indicators, secondary data analysis and contextualised data collection and analysis by working together with practitioners to enhance the data available. A combination of statistical assessment with qualitative and exploratory research to understand changes was recommended.

Moss, Adrian. "Community Arts Programming as a Factor in Newcomer Youth Inclusion: The Toronto Situation | Digital Repository." Ryerson Web. 6 Apr. 2017.
http://digital.library.ryerson.ca/islandora/object/RULA%3A799

Building upon existing literature and studies on newcomer youth settlement needs, the author uses theoretical frameworks of social inclusion, social capital and critical youth empowerment to analyse this qualitative study of impact assessment of youth- oriented arts programming. Using a triangulation approach, interviews with Laidlaw Foundation and a Toronto-based community arts program titled "Beatz to Da Streetz" as a focus group allows multiple perspectives on how arts are impactful, in a Canadian context. This study highlights the assumption that newcomer youth will integrate into formal and existing program models in schools and institutions. Barriers such as language; racism and discrimination in institutionalized settings; social and cultural familiarity of environment; along with challenges with cultural identity formation is most challenging among racialized groups. In the absence of government and social supports for newcomer youth needs, the politics of space point to a concern of increased neighbourhoods with racialized and spatialized poverty in Ontario. To counter a subculture of marginalization, community arts programming is one method for youth artistic engagement. Goals for such positive arts-based programming are to engage in identity formation, development and social inclusion and empowerment. This study refers to extensive research from United States that encourages a separate space for engagement in a creative process as it is non-institutional, non-judgmental and offers both structure and freedom. From a Canadian context, the small and culturally diversified sample does not allow for conclusion to all newcomer youths. Additionally, socioeconomic status and accessibility to cultural centres vary within ethno-specific communities. Additionally, it is important to consider intersections of culture and gender, as the arts can be specified to cultural gender roles that guide what is acceptable. Results from this case study conclude that among difficulties from a lack of government funding and formal education structures in public schools, the community arts program demonstrated 1) a safe

space for newcomer youth to engage in identity development relevant to their own lives; 2) how the arts promotes inclusion of different learning styles and individual development; 3) an opportunity for negotiation and socio-political reflections and 4) to gain social networks. The author calls for a forum where newcomers can voice their own needs and for further research to incorporate youth first-hand experiences as sources for policy and program development.

Ontario Arts Council. "Ontario Arts Engagement Study Points to Opportunities for Arts Organizations to Build Audiences." N.p., 28 June 2016. Web. 27 Mar. 2017.
https://web.archive.org/web/20160628162325/http://www.arts.on.ca/Page4400.aspx

The Ontario Arts Council commissioned a research study, conducted by research firm WolfBrown, to measure the arts and cultural engagement patterns of Ontario adults from a holistic perspective. Outside of arts participation based on attendance patterns, formal engagement was not a priority. This 115-page study addresses audience-based, participatory or personal arts practices and its implications for arts providers, funders and policymakers. Additionally, a broader definition of 'culture' that is inclusive of interests and practices of a diverse population was necessary. A survey of assessed cultural engagement in 45 different arts activities to capture inventive, interpretive, curatorial and observational modes of participation. Questions explored the respondent's own interest as well as in others' cultural heritage. This study used four analytical measures which were frequency distributions, salience, frequency and arts engagement indexes to compare subgroups of respondents on individual arts activities. The analysis groups include difference among demographic categories and sub-groups that are inclusive of urbanicity, race, gender, class, indigeneity and Francophone/Anglophone status. Complex findings revealed that media-based arts engagement is pivotal to participation practices, where the younger generation engaged in online activities (downloading music) predominately. Subsequently, Ontarians place a high value on live arts; actively participate through creation and interpretation by way of personal activities in informal/home settings; and link attendance at audience-based activities and cross-cultural interest in learning the heritage of others. Overall, the highest arts engagement of racial/ethnic groups was among Black Ontarians, especially in dance. Visible minorities are interested in activities of their own heritage across all domains; highly engaged in personal practice activities; and arts learning of music, theatre and visual arts activities in informal and social settings. Indigenous respondents were most engaged in arts-based programs based from their culture and traditions, along with skills acquisition, inventive engagement and community-based arts. In conclusion, arts plays a multifaceted, pivotal role in social bridging and bonding which connects arts to community issues. The study calls for a need for tolerance and dialogue among diverse communities and highlight that policy makers and arts institutions must consider a holistic approach to understand the variety of ways individuals enjoy, consume, attend, create and learn about arts in Ontario. A limitation was a lack of input or analysis surrounding participation of Ontarians with different embodiments, where the focus seems to be on able-bodied arts participation.

Ontario Trillium Foundation. "Grow Grant Survey Tools." Web. 28 Mar. 2017.
http://www.otf.ca/sites/default/files/grow_grant_survey_metrics_and_tools.pdf

This 3 page report discusses a pre/post survey metric as a tool to measure positive impact over a course of a grant project. A benefit to this initiative is where the grantee has access to an evaluation tool built into the funding and reporting structure. To assess arts impact, a comparison of the baseline data identifies progress over the length of their individual program. The funding organization, Ontario Trillium Foundation, provides written guidelines and an orientation webinar conducted by research partner (Forum Research). The survey structure identifies when and how often participants are confidentially surveyed. Upon review of the available standardized reports, there lacks any input to customize for culturally-specific or diverse experiences. If the funding structure allows for a member of the research firm to work with grantees who may seek different types of metrics for arts impact, it can create equitable data that is captured for diversity and culturally-relevant program experiences.

Patton, M.Q. Utilization-Focused Evaluation (U-FE) Checklist. Detroit: Western Michigan University, 2013. Web. 27 Mar. 2017.
https://wmich.edu/sites/default/files/attachments/u350/2014/UFE_checklist_2013.pdf

A general-worded, detailed lecture-based approach to the UFE methodology. See annotation of source below for more details on the method itself.

Ramirez, Ricardo, and Dal Broadhed. Utilization Focused Evaluation: A Primer for Evaluators. Ottawa, Canada: International Development Research Centre, 2013. Web.
https://evaluationinpractice.files.wordpress.com/2013/04/ufeenglishprimer.pdf

"Utilization-focused Evaluation" (UFE) is a "learning process in which people in the real world apply evaluation findings and experiences to their work" (intro), which provides important insight into how a theoretical approach could be applied to contemporary sector analysis research. The process is based on the concept of "walking the talk", with the "talk" being whatever theory/ies are presented to be tested. It puts those theories directly into practice, depending on how the early stages of analysis and evaluation go. The practice is executed with a reflective lens, with the third step being data collection and data analysis, allowing an almost-instantaneous look at the results of the theory being executed. The final step is actual facilitation of these new theories and methods that passed the first three stages, followed by a meta evaluation. Because the method itself runs on whatever the theory presented is, the method itself has no biases, and runs entirely on the same principles of scientific experimentation and testing.

R.A. Malatest & Associates Ltd. Trends in the Arts and Arts Funding Secondary Research Final Report. Edmonton: Alberta Foundation for the Arts, 2007.

The third-party report commissioned by the Alberta Foundation for the Arts explores the new trends arising in the Canadian arts and culture sector in recent years, putting a focus on globalization, new technologies, changing demographics and increased expectations of the public from the sector based on newly-developing paradigms and values of the society as a whole. Similar to the Salvaris paper (see

below), the Malatest final report highlights the on-going debate on the tangible benefits of investing taxpayers' money into the arts sector for the whole of the community. The arguments are broken down by values: intrinsic values (those of individuals), instrumental values (those socio-economic in nature) and a brand new value system: institutional values (courtesy of John Holden and Demos in the UK, which reflects those "that relate to the processes and techniques that organizations adopt in how they work to create value for the public" (p. 13, via Holden (2006)), which brings the responsibilities of the value systems around full-circle. Malatest et. al cite AEA Consulting's report on how "lawmakers are increasingly reluctant to spend money on social services that are perceived as frills" (p. 11), which implies that the paradigm of the arts being exclusive to the select elite still permeates today's social fabric, despite that notion having been proven false with statistical research. Institutional value is most strongly represented through granting bodies and the criteria that these bodies follow when presenting funds to select organizations in the sector. Not only is this criteria limited in terms of equity and diversity (a demand that has been heavily vocalised in recent years by advocacy groups), but the categories of these funding programmes are restrictive to traditional forms: dance, literature, music, theatre and visual arts. These forms exclude multi- and interdisciplinary forms, as well as new digital forms of media that had never existed 10 years prior. The report suggests that simplifying these categories and processes into more overarching themes and criteria will open up eligibility of potential funding applicants than ever before. Following the ideas of multi- and interdisciplinary forms, the report also put emphasis on the importance of information sharing among artists and disciplines - and as a result, their presenters - which would make way for new research on current states of the sector, and eventually lead to advocacy for the support and publicization of findings from said research to improve the sector as a whole. To avoid any biases and potential of falling back onto old ways, the report suggests relying on "narrative analysis", which approaches information from an analytic, third-party perspective, unlike the intrinsic methods of analysis in recent years. If done well, this form of analysis will present a strong base of criteria for others to follow suit. Throughout these changes, funders and organizations in the arts sector are reminded to "remain flexible, adaptable, and responsive to the arts and cultural environment around them" (p. 14), which would make the much more prepared to be able to support the sector.

Reeves, Michelle. Measuring the economic and social impact of the arts: a review. London: Arts Council of England, 2002. Web. 19 April, 2017.
http://is.muni.cz/el/1456/jaro2011/BPV_CMME/um/Impacts_of_art_Michelle_Reeves.pdf

This report provides a general overview of approaches to conducting impact assessments in respect of arts projects. The author conducts a literature review of 55 studies and reports published between 1988 and 2002, and analyzes their findings with respect to definitions of impact, methodologies, and empirical outcomes, where, outcomes are defined to include both the economic and social effects of arts programming. The author notes that while "impact" is defined broadly as an assessment of the inputs, outputs, and outcomes associated with a given project, a more precise definition is generally lacking in the literature reviewed (the author does note that "impact" is distinguishable from "importance", and that different methods of assessment may be required for the latter). In particular, while economic impacts are reasonably well-defined, social impacts are not. Accordingly, research on the long-term social effects of arts programs (outcomes as opposed to outputs) is generally lacking, and often not presented in empirically robust forms. The author identifies

data that would be useful in generating such assessments, including the number of users (total and percentage of local population), their socio-demographic characteristics, the proportion of specified social groups among current users, frequency of use, and rates of adoption/retention for new/existing users. However, the author also notes that the types of outcomes that should be valued is a contested concept, and that the impact-based approach has been criticized as potentially devaluing art for its own sake. In particular, this argument suggests that art provides value that is difficult to quantify, and which may be perceived differently by different stakeholders. Various approaches to this problem are discussed, including distinguishing between "intermediate" and "strategic" outcomes - the latter being broader social effects (social cohesion/inclusion, sustainable development, community safety) that follow from direct impacts (economic impact, job creation, personal impact of participation). The author also reviews proposed indicators and methodologies for use in future studies, including both empirical/quantitative and value-driven approaches.

Ripley, Sabra. Culturally Diverse Arts and Culture Programming in After-School Settings for Diverse Children and Youth: A Review of Literature. Scarborough, ON: Creative Mosaics, 2010. Web. 3 Mar. 2017.
http://scarborougharts.com/wp-content/uploads/2012/10/Culturally-Diverse-Arts-and-Culture-Programming-in-After-School-Settings-for-Diverse-Children-and-Youth-Literature-Review.pdf

The Creative Mosaics Project was the result of a collaboration among Children's Aid Society of Toronto (CAS), Scarbourough Arts Council (SAC), Cultural Pluralism in Performing Arts Movement Ontario and Catholic Crosscultural Services (CCS). As a funded one-year initiative with Ontario Trillium Foundation, its purpose was to understand the needs and capacity for culturally inclusive arts and culture programming for newcomers, children and youth in Scarbourough (Toronto). This paper is a literature review taken from the project's research, emphasising on after-school based programming as one means to fill the gap of support services for culturally diverse young people. The goal is to understand debates connected to issues of culturally diverse arts and culture programming for children and youth, from a Canadian context. First, definition and scope of cultural diversity in Canada, Toronto and Scarbourough's population is explored. With Toronto's increasing diversity, 7 out of 10 students in the Toronto District School Board are racialized and holds the largest urban indigenous population. Secondly, the value of diversity and challenges facing culturally diverse children and youth were analysed. Research highlight that youth of global groups were socially isolated, living in low income and facing increasing rates of spatial-ized poverty. A lack of support for newcomers and the issue of the school achievement gap for disengaged visible minority groups contextualize a need to eliminate barriers. The study identified a priority policy to address the social, health and racialization inequities to attract and keep new immigrants and culturally diverse groups in Toronto. Then the impact of arts and culture program-ming for youth yielded the following benefits: building on existing strengths, celebrate heritage; explore differences and address imbalance, and create strong foundations that are creative and non-competitive. Additional impacts include empathy towards others, intercultural dialogue, com-munity development; positive identity formation, and freedom to explore one's culture or cultures in a broad community context. This study highlights scholastic benefits such as problem solving, taking risks, resilience, self-esteem and motivation to engage in learning. Another benefit of struc-tured programming is the skills development that contribute to a youth's future employment and its preventative effects of being involved in potential social, economic and health problems.

Overall, the analysis of arts in culture in school and after-school based settings, highlight how educators, staff and mentors must understand the need for culturally relevant programming for children, youth and newcomers. Suggestions on design and delivery highlight a need for community leaders, input from youth and programming that acknowledge and address barriers. This study failed to substantially address how artists can be seen as champions and stakeholders in this process outside of being potential grant recipients engaged in culturally diverse arts as a means to support cultural diversity. The research can support professional and emerging artists from immigrant and culturally diverse communities in Toronto; involve their mentorship, intergenerational components and skills development in cultural arts.

Salvaris, Mike. "The Role of Cultural Facilities in Community Strengthening". Victoria University, 2006.

This short paper presenting the results of an urban studies/community building research venture with a focus on the arts sector presents the notion of "cultural wellbeing": a term used by Salvaris to describe how the state of a community's arts/culture sector contributes to its community's well-being on the socio-economic level. This implies the importance of government participation in managing cultural and community well-being, and how those responsibilities are tightly interconnected. "Wellbeing" is defined as the quality of life of individuals, communities and their economies. Factors such as health, experiences, education, community participation rates, jobs and economic activities are also counted towards this. The report also points out potential reasons why it is difficult for communities and their government bodies to adapt to the new socio-economic scenery of their communities, with a disparage of beliefs on the concept of the Arts in modern society being one of the major reasons. With a lack of a proper, solid evidence base to support any ideas of societal benefits the Arts may bring, and the fact that there is no theoretical base that is universal to the ideas being presented in community discussions makes it difficult for the arts sector members to prove themselves against the pressure of the government, the community institutions and the members of the public community themselves. Salvaris recommends a diagnostic approach: to approach the arts sector no differently than how a government would approach infrastructure or economic issues. The Australian government has been cited as an example of fulfilling these responsibilities, but including "Social Inclusion & Cultural Diversity" as one of 7 key priorities of community well-being support. Markers of success could be numbers in attendance of arts events, facility availability to arts and cultural programming, and activities that foster relationships within the community, as well as the quality of the administrative systems behind the programmes.

Stanley, Dick. "The Social Effects of Culture." Canadian Journal of Communication 31.1 (2006): n. pag. www.cjc-online.ca. Web. 6 Apr. 2017.
http://www.cjc-online.ca/index.php/journal/article/view/1744

Resulting from a series of commissioned research papers, the Department of Canadian Heritage to gain a greater understanding on the social effects of culture through case studies and empirical evidence. The definition of culture encompasses creative arts, the organizations and industries that are related to its existence; and heritage activities to recognize and preserve traditions. Discussions from a past Montreal workshop identified six interrelated social effects of arts, culture and heritage: 1) creating and retaining identity, 2) to enhance understanding and capacity for

action, 3) to modify values and preferences for collective choice, 4) build social cohesion, 5) for community development and 6) foster civic participation. Each effect was addressed individually on the premise of ongoing engagement with arts and heritage activities. The author is a research consultant that speaks of Swidler's term 'social repertoire", which is an individual's social toolkit. The reader has to understand how the author outlines social repertoire and how it operates within each social effects of art. For instance, the social participation in culture challenge existing ideas, ignite new ways of think or affirm current beliefs. A group identity that a group validates is one's social repertoire, where such social understandings is derived from cultural traditions of a group. If a sense of belonging is not present, it limits one's capacity for social participation. Social values can be negatively or positively affected, where the author argues that exposure to a diversity of ideas from cultural experiences will change attitudes and values over time. Shared social repertoire and social values help individuals to identify an opportunity for cooperation, create trust and social cohesion, where participation in heritage experiences have the most effect than the arts. As culture provides social repertoire to understand and interpret human actions and motivations, when a group shares understanding and cooperation, then increased civic citizenship is a consequence of changes that arts and heritage experience have affected. In conclusion, the author states that cultural participation is important to the individual and health of a society and the case studies demonstrate how important culture is. As culture is powerful and increases the diversity of ideas, the society will gain long-term benefits from better decisions in public issues, whether individuals participate in cultural activities or not.

Sullivan, Tara M. *Guide to Monitoring and Evaluating Health Information Products and Services.* **N.p. Web. 16 Feb. 2017.**
https://www.k4health.org/sites/default/files/guide-to-monitoring-and-evaluating-health-information.pdf

This bibliography will be focusing on the "focus indicators" section of the guide, as it is the most applicable to the arts sector, despite its medical/scientific bias. Reach is defined as "the breadth and saturation of dissemination, distribution, or referral of the product in both hardcopy and/or electronic forms" (p. 11), with these forms of dissemination being divided into Primary, Secondary and Referral Distributions, also known as a "push and pull" system of influence in the market. Primary distribution is the initial distribution stage done by the producer of the product, while Secondary distribution is a distribution of product that occurs after the request for it by the consumer, and Referral distribution being more informal methods of dissemination of the product, such as word of mouth and personal recommendations. Primary distribution information is important as a basic data indicator of the ins and outs, while Secondary distribution information gauges the extent of the reach the product has. Referrals, while being the most closely connected to Secondary distribution, gauges frequency of product use (in the case of this study, the use of the product source as a reference or citation in a paper or report), which in the arts sector could be considered as the difference between positive, neutral and negative feedback from our audiences. This methodology could have the potential problem of being too specific to tangible objects for a detailed guide or reference read on arts sector research methodologies, but there are aspects of it that can be crossed over into parts of the sector with tangible aspects (i.e. ticket sales, merch sales, etc.), making it a possibility for sector research and data collection. It should be noted that another "category" of measurement in this guide was "customer satisfaction", but it is pretty

evident that the arts sector also has this part down pretty pat since decades before, so it is not worth going into detail here.

Thorsby, David. "Determining the Value of Cultural Goods: How Much (or How Little) Does Contingent Valuation Tell Us?" Web. 4 Apr. 2017.
https://culturalpolicy.uchicago.edu/sites/culturalpolicy.uchicago.edu/files/Throsby.pdf

This paper is a theoretical analysis on an economic method used to potentially understand the value of arts and culture. Contingent valuation methods (CVM) was applied to answer the question of the value of cultural goods in the artistic realm. CVM is an economic model where individual decision makers use behaviours as a rationale to maximize use of a good in the face of constraint. Individual preferences, judgements or value assessment for a good is difficult to generalize and accrue for a group. The author explores the definitions of culture as a set of beliefs, traditions and customs that bind a group of individuals together and art is a manifestation of shared cultural experiences that express the human condition and interpreted by artists. Therefore, the author argues that culture is not captured by individual expression and identified by economic terms but as a good or service with nonmarket values. Culture is multi-dimensional, lacks a common unit value and is difficult to express in any quantitative or qualitative scale. For example, culture has symbolic meaning, spiritual significance, historical reference, and an aesthetic quality, etc. In conclusion, the author highlights that decision makers are to assess the value using an economic and cultural criterion. The author claims that cultural cultural values influence decision makers on cultural goods and affect the favorable pattern of resource allocation that cannot be determined by a standard economic analysis. A call is made for the development of new and alternate techniques of measurements in the realm of arts and culture.

UNESCO. Cultural Diversity Programming Lens: General Frameworks of Analysis. Paris: UNESCO, 2008. Web. 26 Feb. 2017.
http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/pdf/The%20Cultural%20Diversity%20Lens_Pedagogical%20guide.pdf

A lengthy report and list of recommendations generated by UNESCO concerning the topic of diversity and the exchange of cultural intelligence. The report is generalized, and intended to be viewed by anyone, anywhere who happens to come across the report. The report is divided into three major parts, with 8 chapters or sub-categories: Cultural Diversity, Intercultural Dialogue, Languages, Education, Communication and Cultural Contents, Creativity and the Marketplace, Cultural Diversity and Sustainable Development, and Cultural Diversity, Human Rights and Democratic Governance. Each chapter has their own list of specific recommendations to policies that go into deeper detail than the overarching themes covered in the general recommendations. Overall, the recommendations look at encouraging inter-cultural diversity through the translation, trade and communication of cultural property and intelligence across geographic and demographic borders. Another aspect covered in the recommendations shown in the report are based on the concept of active participation: encouraging policies that involve discussions with members of minority groups (especially discriminated groups), artistic and active use of public spaces for education and reconciliation of minority groups, etc. The understanding is that a promotion of awareness of other cultures will lead to a collaborative reformation of social views about and

through inter-culturalism. The participatory nature of diversifying social infrastructures is underlined due to the collaborative nature of the structures themselves, namely city development and policy formation. Another recommendation made by UNESCO in this piece is that a vast and growing collection of Cultural records be compiled as a form of statistical reference when creating programmes and policies.

UNESCO. Investing in Cultural Diversity and Intercultural Dialogue. Paris: N.p., 2009. Web. http://unesdoc.unesco.org/images/0018/001847/184755e.pdf

This report provides a detailed overview of UNESCO's work in promoting cultural diversity as part of its broader mandate to promote sustainable development. Here, cultural activities, goods, and services are understood to act as vehicles for identity and values; to this end, the report reviews UNESCO's prior work in promoting and protecting cultural diversity, including a number of Recommendations, Conventions, and Charters enacted in this area (p. 31). Chapter 2 of the report highlights the importance of intercultural dialogue, and recommends the development of real and virtual spaces to facilitate cultural interaction. In Chapter 4, the report details the relationship between cultural diversity and education. Here, the core objectives of UNESCO's Education for All initiative ("ensuring quality basic education for all, especially in literacy, numeracy and essential life skills" - p. 98) are tied to cultural diversity through the recognition that these goals cannot be attained without contextually adapted pedagogies. The report describes proposed responses to these challenges in terms of inclusive education and diversified teaching methods, and outlines strategies for marginalized groups, including Indigenous peoples. The report also notes that arts and humanities education helps to "develop the critical capacities — curiosity, humility and hospitality — that are indispensable to combating unilateral points of view and building confidence, both in oneself and in others" (p. 114). The chapter concludes with guidelines for the implementation of intercultural education. Chapter 6 of the report focuses specifically on the relationship between culture and the marketplace. Here, cultural diversity is seen to enhance economic performance through three main channels - artistic creation, tourism, and business innovation. The report outlines the benefits and challenges of globalization as they relate to the traditional art forms of individual cultures, and notes the hierarchical relationship between geographic regions in the globalized arts market. The report also notes the increased commercialization of cultural products and art forms, as well as intercultural experiences as mediated by tourism. However, the report observes that local crafts and tourism can promote the attainment of long-term development objectives, provided that excessive "culturalization" of these sectors is avoided (p. 171). In addition, the report notes that business are increasingly incentivized to take cultural diversity into account when planning marketing and growth strategies. Cultural competencies are identified as a major asset for companies doing business on a global scale, and study of French companies is cited to show a correlation between cultural diversity and economic performance. The chapter concludes with recommendations for promoting cultural diversity to corporate audiences. Finally, Chapter 7 canvasses the relationship between cultural diversity and development. The chapter notes that while development is often portrayed in primarily economic terms, developing societies have a range of social, political, and cultural needs that require attention in the process of development. The chapter notes that while culture has been recognized as an important aspect of the sustainable development process, "the cultural factor has yet to be fully integrated into the development equation" (p. 189). Culture is shown to have been historically perceived as an

impediment to development; in the contemporary context, the report notes the hazards of identifying development as a linear or evolutionary process, which is problematic when dealing with the imposition of cultural norms by developed countries. Accordingly, the report provides guidelines for the adoption of a multi-dimensional approach to development based on an "expansion of capabilities" (p. 199), in which culture becomes a means by which empowerment becomes possible.

Wesley-Esquimaux, Cynthia, and Brian Calliou. Best Practices in Aboriginal Community Development: A Literature Review and Wise Practices Approach. Banff, Alberta: Banff Centre, 2010.
http://communities4families.ca/wp-content/uploads/2014/08/Aboriginal-Community-Development.pdf

Released under the Banff Centre for the Arts, the report explores the concept of the "Best Practices" method used in Indigenous communities in Canada. "Best Practices" is described as a method that is based on previously-proven methods/techniques/processes to a specific outcome, based on lessons learned by a specific group or community that can be shared with other groups and communities who find themselves in similar situations. "Best Practices" according to the article's case studies and examples revolve around concepts of genuine self-governance within Indigenous communities (dubbed "local sovereignty" in one case), where the institutional make-up of a social construction matches that of the culture's past constructions of similar institutions, instead of relying on those made by other, vastly different cultures. Another facet to Indigenous community development emphasized across various case studies are those that develop Indigenous leadership in youth that go against the "deficit paradigm", which is defined by Ponting and Voyageur (2001) as a phenomenon where "social pathologies are often the focus of research and media stories of Indigenous peoples" instead of direct information from cultural histories, often not recorded onto paper in Indigenous culture. The article also highlights that in putting emphasis on educating future Indigenous leaders, their culture can not only be conserved, but further developed to put the Indigenous arts and culture in a positive light.

8.4 Annotated Bibliography on Pedagogies and Pluralism Education by Coco Murray

Key points: CPAMO pedagogical approach is fluid using such methods as anti-racism, anti-oppression, liberating structures, Critical Response Process.

Arnold, R., et al. (1991). Educating for a Change. Doris Marshall Institute, 818 College Street,# 3, Toronto, Ontario M6G 1C8.

This book unmasks power relations operating in Canadian democratic education and provides tools for educators to strategize and create education for social change. The definition of educators also includes those in community groups, educational institutions or broad-based social movements. The chapters include the educator analysing the broader social context in which the educator's work takes place and a discussion on planning an educational program with a checklist for effective design.   Educational examples were used to examine components of the source, variations, how is it done, what one needs, why, what and the time it takes. The challenges of facilitating a group and working through conflicting agendas. The power relations in learning situations considers how one may increase one's impact on the process of social change. The final chapter examines the 1990s challenges: ideological, political, social and cultural. The goal is for a wide network of Canadian and international educators to critically analyse and apply the outlined methodologies and practices to contribute to the learning environments they promote. The source is useful for CPAMO to consider its pedagogical approach.

Bennett, C. (2001). Genres of research in multicultural education. Review of educational research, 71(2), 171-217.

This article gives educators and educational researchers a lens into the research genres that constitute the complex, multidisciplinary roots of multicultural education. Multicultural education emerged as a reaction to American Civil Rights era of the 1950s and 1960s, where a disproportionate number of Native American, African American and Latino children and youth were subject to teachers and curriculum based on Anglo-Eurocentric American perspectives. The purpose of the article is to encourage a rethinking of the conceptual framework of multicultural education and consult original research during the inquiry, design and preparation and praxis. The author maps four research clusters for critical inquiry, followed by an overview of multicultural education origins. An overview of each of the twelve research genres includes examples among various ethnic cultures such as Asian, indigenous groups and African descendents. The research genres provide a tool to comprehend, to think critically about multicultural education and to engage in comprehensive decision making about multicultural education and practices. Relevance to the CPAMO pedagogy are the principles of multicultural education. This includes Horace Kallen's cultural pluralism concept that was transformed by scholars of color to affirm the democratic right to retain one's culture/heritage while coexisting among different cultures living together in a nation. The second principle is the ethnicity paradigm that embraces multiple diversities and the elimination of structural inequities. The importance of culture in teaching and learning is the final principle, where academic excellence and equity is the philosophy to provide equal opportunities

for learners to reach their full potential. These principles inform the ideology for the following four research genres that build the conceptual framework of multicultural education: curriculum reform, equity pedagogy, multicultural competence and societal equity. In regards to CPAMO's mandate, the article supports the idea of a learner understanding how knowledge is constructed in multicultural education, with opportunity to investigate and identify how cultural assumptions, biases, frames of reference, and perspectives can influence knowledge construction. Additionally, transformative knowledge building supports the mandate in which learners understand that all knowledge reflects power and social relationships; a rethinking of history is challenged when a learner detects bias; and skills are in place to conduct ideological and content analysis of the various sources of curriculum on ethnic and cultural diversity. Lastly, developing multicultural competence, the maintenance of ethnic identity formation, and prejudice reduction were key rationales. The organization's pedagogy is supportive of the idea of students being given the opportunity to create knowledge themselves and determine how knowledge constructions are influenced and limited by their own personal experience, positionality and assumptions.

Bonnett, A. (1996). Anti racism and the critique of 'white' identities. Journal of Ethnic and Migration Studies, 22(1), 97-110.

The author deconstructs whiteness as having a slippery presence and invisible absence within the anti-racism debate. The notion of 'whiteness' has been a fixed, untouchable category occupying privilege that passively observes and defines the Other rather than as a mutable social construction. Non-white groups are subject to constant processes of challenge and change that 'whiteness' is not exposed to. The author provided three instances of how 'whiteness' is objectified and erased in anti-racism. First, the term 'whiteness' is reified as a normal, distinct category from an obvious group of people, left out of accepted racial nouns utilized. Secondly, constructions of 'blackness' are part of racial monoliths that are dismantled and forced into existence because of a dominant, unchallenged "white" identity that holds political and theoretical naivety. Lastly, 'white racism' is an essentialist category with unchanging moral attributes. The author argued that the plurality of whiteness is outside history and geography, where the term is the conceptual centre and the 'other' of anti-racism. The article provided examples of anti-racist work, literature on anti-racism in 'white' areas, and critiques antiracist confessions of 'whiteness'. The goal was to see that the existence of a 'white' racial identity is not confused with an anti-essentialist agenda. The author argues that the construction of 'whiteness' assumes a fixed role as a community and as a site of confession, yet, its invisible centering does not require its members to engage with and have a stake in understanding their own identity and history as racialized subjects. Anti-racism does not fulfil this role but is a way to encourage 'whites' and people to rethink their attitudes to 'non-white' people, even though the anti-racist is conceptually structured around representations of 'non-whites' in the untouched 'white' imagination. In relation to the CPAMO pedagogy, this article outlines how an identity label is assumed to be fixed and encourages the reader to step away from essentialism to a rethinking that 'whiteness' in anti-racism involves a willingness to engage with it as a mutable construction, how racial identities are fluid, along with the hybrid nature of 'racial' subjectivities.

Chin, M. D. (2016). Enacting Politics through Art: Encounters between Queer and Trans of Color Organizers and the Canadian City. Ph.D. Dissertation, U. Michigan.

This ethnographic study explores the role of the arts in relations to urban government institutions and Toronto organizations supporting and representative of queer and trans people of color. The author identifies the dilemma where the arts are a solution to counter challenges that government institutions and minority organizations face. These challenges include homophobia, racism, sexism, transphobia and municipal imperatives to promote economic growth and address social inclusion of marginalized populations. The author questions how time, space, feelings, humanity and political economy are implicated in making racialized, gendered and sexual difference. This qualitative research draws from fields of social work, anthropology, queer studies and critical ethnic studies, using ethnographic fieldwork and semi-structured interviews with funding bodies, arts institutions and community initiatives. Some international states utilized the arts as a site to deal or contain racialized others, and in the case of Canada, this study makes the claim it is through the operating use of funding structures of 'community arts'. The inclusion of ethno-racial and linguistic groups in community arts programs by advocacy of artists of color and its funding is a form of state welfare in a different packaging, according to the insights by Honor Ford-Smith (2001) with the City of Toronto supporting the narrative that funding community arts is a solution to reduce violence for at-risk youth of color. In addition to the political nature, the arts can be empowering to a population for a particular end, like lifestyle interests. This dissertation speaks of Toronto as a 'creative city' and claims that the arts operate as an instrument of governance to contain the threat posed by racialized groups but foster economic development supported by gay inclusion. White privilege operates in the claims from Richard Florida (2002) that gay people are the last frontier of diversity for society, important to urban governments to concentrate on creativity. Race and sexuality were viewed each as distinct categories rather than understanding their intersectionality. The author questions how queer and trans people of color fit into the narrative and how the state uses the arts to contain people of color and assimilate (white) gays in economic development. Calling for an attentive mode of analysis, the author discussed affective dimensions of QTPOC social relations using feelings and actor network theory. The research examines productive and constraining ways QTPOC organizers use 'safe space' to mobilize community initiatives, by supporting participants with feelings-based engagement. The discussion speaks of organizers engaging in entrepreneurship-based funding but facing personal sacrifices as resources are funnelled into community initiatives; how temporality, affect and political economy are negotiated in community work. Additionally, a chapter outlines how accessibility efforts construct relationships with inclusion of newcomers and tensions of disability justice. In conclusion, the People Project is traced as one of grassroots initiatives and its struggle of sustainability in the face of assimilationist practices.

Druick, Z. (2006). International cultural relations as a factor in postwar Canadian cultural policy: the relevance of UNESCO for the Massey Commission. Canadian journal of communication,31(1).
http://www.cjc-online.ca/index.php/journal/article/viewArticle/1742/1853

This paper examines cultural policy history in postwar Canada, during an influx of polarized ideologies in the early Cold War period. Exploring the connection between nationalism and internationalism in policies concerning the arts and media, along with the influence of UNESCO at the

national level was key in shaping Canadian cultural institutions. The author argues that despite ambivalence to mass media technology, the Cold War pressured to align Canadian arts with objectives of the UN's cultural unit, UNESCO. The Royal Commision on National Development in the Arts, Letters and Sciences (The Massey Commission, 1949-1951) is revered as a compelling, national cultural policy that negotiated conflicting sentiments. The significance of international political language and its tensions legitimized Canada to re-position itself in regards to public funding for the arts. Relevant to CPAMO are the dominant interpretations of the Commission's impact on cultural funding and production and the consistency with the commission's intention. Culture was not only seen as a positive resolve, but as freedom from a pressuring marketplace and a form of defence against internal and external threats.

This report and snapshot does not mention any other cultures living in Canada at this time. Nation-building and the production of Canadian culture by participation in the international dialogue highlighted the role of culture and education from an assimilationist lens, which is tied to traditions and values from European culture and religion. As the most important document in Canadian cultural policy, it is argued that the report is an example of how intellectuals and artists negotiate with governmental, ideological and economic language for the arts.

Combahee River Collective (1977). 'A Black Feminist Statement'

This chapter is a first-hand account of Black feminists in the 1970s , who identify as lesbians stating their positionality as Black women. The collective was combating the simultaneous oppressions that women of color face. Meeting since 1974, they have undergone a fluid process of defining and clarifying their politics, engaging in political work within their group and in alliance with other organizations. The paper provides the genesis of contemporary black feminism, the political beliefs and herstory of Combahee River Collective, the problems in organizing Black feminists and Black feminist issues and practice. Rooted in identity politics, the collective focused on their own oppression with an interlocking reality that cannot separate race, class and sex oppression because they operate simultaneously in Black women. The purpose of this examination was to give voice to the cultural, experiential and multilayered texture of Black women's lives while rejecting the stance of lesbian separatism. The paper argues of the racism in the white women's movement and how aware this collective is of minimal effort white women made to understand and combat racism beyond a superficial comprehension of race, color, black history and culture. In relation to CPAMO, this account is a positioning of people of color who engage themselves in a continuous examination of one's politics through self-criticism; who believe in collective process and a nonhierarchical distribution of power within their group and among a vision of a revolutionary society.

Gay, G. (2002). Preparing for culturally responsive teaching. Journal of teacher education, 53(2), 106-116.

This author makes a case to improve the achievements of ethnically diverse students through culturally responsive teaching and to prepare teachers in preservice education with the attitudes, skills and knowledge required to do so. Culturally responsive teaching is based on the assumption that when academic knowledge and skills are situated within the lived experiences and frames of references of students, they are learned thoroughly, are personally meaningful, and hold higher

interest. The author argues for instructional change for ethnically different students that is already being done for middle-class European American students, which is the right to grapple with learning challenges from points of strength and cultural frames of reference. The article organizes the discussion by using some suggestions teachers can think, do and prepare. First, educators are to develop a cultural diversity knowledge base that goes beyond awareness, respect for and recognition that ethnic groups have different values, cultural particularities or express similar values in a variety a ways. Designing culturally relevant curriculum reverses trends to address controversy and is inclusive of race, ethnicity, class, gender and multiple kinds of knowledge and perspectives. Educators are called to demonstrate cultural-sensitive caring and build a learning community using cultural scaffolding, which is using the cultures and experiences of students of color to expand their intellectual horizons and academic achievement. Thirdly, cross-cultural communication, is where the different communicative styles of different ethnic groups reflect the cultural values and shape the learning behaviours. Additionally, the importance of understanding different ethnic groups' patterns of task engagement and organizing ideas vary from the mainstream. Finally, preparation for cultural congruity in classroom instruction that tries to match instruction techniques with the learning styles of ethnically diverse students. CPAMO pedagogy views culture not as a didactic, passive-receptive style of communication but as a multi-modal, dialectic, active-participatory one. The work of CPAMO and its artists are representative of action-oriented, cultural educators using culturally relevant teaching to build audiences from a basis of cultural validation and strength.

Howard, T. C. (2003). Culturally relevant pedagogy: Ingredients for critical teacher reflection. Theory into practice, 42(3), 195-202.

This article highlights critical teacher reflection as a tool for creating culturally relevant pedagogies at a time when the demographic divide brings educators in contact with students whose cultural, ethnic, linguistic, racial and social class backgrounds differ from their own, The reflexive activity involves having the skills to honestly look at one's own racial and cultural identities and to recognize how identities coexist with the cultural compositions of their students. This positionality also includes recognizing how harboured racist and prejudiced notions of racially diverse groups have been passed down in families from generation to generation. The author examines why race and culture are important in teaching and learning; why critical teacher reflection is important to develop culturally relevant pedagogy. The final section offers a case study in an urban school with solutions and skills teachers and teacher educators can use to conduct critical reflection and help teachers effectively develop pedagogical practices with students from culturally diverse backgrounds. The author concludes that facilitation of a critical reflection must be sensitive and considerate of the lived experiences that people bring to their current time and space. In relation to CPAMO's pedagogy, critical reflection is partially embedded in the Critical Response Process, where it forces individuals to ask challenging questions that pertain to one's construction of individuals from diverse racial, ethnic and cultural backgrounds. Issues of equity, access and social justice are ascribed in critical reflection of the moral, political and ethical contexts of teaching a given audience. The increasing homogeneity among teachers in the institutions and the heterogeneity among students can parallel among other homogenous societal institutions that ethnoracial and indigenous artists navigate to showcase their heterogeneity.

Khan, C., & Chovanec, D. (2010). Is participatory action research relevant in the Canadian work-place?. Journal of Contemporary Issues in Education, 5(1).

This paper is a summary of key theorists, principles, methodology, researcher's role, strengths and limitations of traditional Participatory Action Research (PAR) and a review of current critiques and revisions of PAR. This qualitative method is favoured for research with marginalized communities, with emphasis on grassroots empowerment and local control. Emerging from the 1970s from scholars from the Global South in an industrialized setting, PAR can be viewed as a non-Eurocentric method that pays attention to individual agency and includes the researcher and the researched in collaboration. In the application to a Canadian space, multiple challenges were outlined. One of the co-authors outlines an adjustment to PAR, called neo-PAR that reflects on its strengths and limitations, along with the implications of applying PAR within a capitalistic social-economic structure. The goal is to have an approach that allows researchers to work in an empowering way with racialized workers, to advocate and collectively resist oppression and unjust social practices. In relation to CPAMO pedagogy, is the feature of PAR to create space for marginalized members to examine power relationships and conflicting interests. What is key is to have "buy-in" from the institutions that have a greater voice, more decision making power, and policies that are beneficial that for the marginalized individuals, groups and employees who engage with such institutions.

Kumashiro, K. K. (2000). Toward a theory of anti-oppressive education. Review of Educational research, 70(1), 25-53.

The article reviews developing literature on anti-oppressive education. The author summarizes and critiques four ways to conceptualize and work against oppression. These approaches are the Education For the Other; Education that is Critical of Privileging and Othering; Education that Changes Students and Society and Engaging in Anti-Oppressive Education. Cognizant that different approaches help to achieve different goals, the author argues that educators need use of poststructuralist perspectives to address the multiplicity and situatedness of oppression and the complexities involved in teaching and learning. Suggestions include strategies to challenge oppressions, address normalcy and normalizing certain identities and make processes visible. An assessment of assumptions and limitations highlighted difficulties among each approach. Overall, the author concludes that anti-oppressive education needs to involve self-reflexivity, overcoming resistance to change and learning, and a desire towards change and difference, calling for researchers to explore the implications of the marginalized or yet-unexplored perspectives on anti-oppression. This engagement is a committment to view the purpose of education, the roles and responsibilities of teachers and how educators want students and society to change. As part of CPAMO's mandate, educating oneself on the need to engage in anti-oppressive education is making a positive difference to changing the privileged Self and seeing the Other as an equal on different terms.

Ladson-Billings, G. (1995).Toward a theory of culturally relevant pedagogy. American educational research journal, 32(3), 465-491.

This article is an educational theorizing about teaching and proposes a theory of a culturally focused pedagogy that can be categorized as educational reform. This is a theoretical perspective to address concerns of educating teachers for success with African-American students, situated in the Black feminist thought. The intersections of teaching and culture include speech, language interactions, as well as an accommodation of student culture to mainstream culture. Upon reflection of literature, which provided ways to think as a researcher, sources did not provide a way to theorize about teacher's practices. With an environmental scan, little research had been done to examine academic success among African-Americans by the mid-1990s, yet among the scholarship that did indicate African-American students' progress, the successful students were social isolates. To counter the dilemma of being ostracized among peers and associated among negative stereotypes that teachers can hold about African American students, suggestions were made to have an ethic of personal accountability; focus on building cultural competency; learning collaboratively and building a community of learners rather than competitive, individual achieve-ment. This proposal of an alternate pedagogy was a beginning look at the ways that teachers might include student culture in the classroom as authorized or official knowledge that moves towards a theory of culturally relevant pedagogy. CPAMO can use this practice to help others understand culture (their own and others) and the ways it functions in how artists deliver knowledge, a form a education in the arts.

Ladson-Billings, G., & Tate, W. F. (1995).Toward a critical race theory of education. Teachers college record, 97(1), 47.

This article theorizes race as a tool to understand educational inequity.   Race and property rights are used to determine three central propositions. These propositions are the following: race continues to be a significant factor in determining inequity in the United States; US society is based on property rights and the intersections of race and property are tools to understand social and school inequity. The master narrative of US history has tension and struggles over property, in relation to groups of color. Removal of indigenous peoples (later Japanese Americans) from the land, military conquest of Mexicans to the construction of Africans as property. Curriculum is a form of intellectual property, in a public school that requires resources (property) such as tech-nology and certified teachers. Some students are unlikely to access resources or opportunity to learn among mandated educational standards. The authors defined an understanding of race and property, then described ways that critical race theory can be applied to understand educational inequity. To challenge neutrality, colorblindness, objectivity and meritocracy, the use of 'voice' is a way to communicate the experience and realities of the oppressed. The authors attempted to make linkages between Critical Race Theory and education, using the once silenced voice of people of color for a complete analysis of the educational system. Parallels between critical race legal theory notion of whiteness as property and educational inequity were made. The final section discussed the theoretical tensions between critical race theory and the multicultural paradigm. It was problematized how cultures are reduced to demonstration of artifacts, foods, songs, dances, folktales or curriculum inclusion. Additionally, the growing tensions and perspectives between and among the groups that are under the umbrella of multiculturalism is rarely interrogated and

presumes a 'unity of difference'. The authors argued that the current multicultural paradigm functions in a similar way to civil rights law, whose foundation has been in human rights rather than property rights. A paradigm that attempts to be everything to everyone but simultaneously allows the status quo is what critical race theory scholars reject. To conclude, critical race theory in education is a radical critique of the status quo and the reforms. In regards to CPAMO pedagogy, the limitations and further interrogation on oppression will consider questions of and the centrality of race.

McCarthy-Brown, N. (2009). The need for culturally relevant dance education. Journal of Dance Education, 9(4), 120-125.

This paper examines culturally relevant teaching methods in dance education and provides suggestions for further development in this field. The question of what impact traditional dance training has on students of color, their artwork and their teaching methods are explored. A personal interrogation of the author - a person of color - with a dancer from Africa who felt devalued until studying Western dance styles, was a catalyst to transition thinking. For a dance student who is rooted in a culture where dance is integral to social life, a Western dance teaching methodology fails to nurture movements rooted in student's culture when producing competitive, technically trained dancers. The question of how culturally relevant teaching was applicable to dance is explored through a self-reflexivity of the author. Privileging one's Eurocentric dance aesthetic and judgements in curriculum at the expense of devaluing the dance, culture and identity of the students may have an impact later in their lives because they were placed in a position to choose. The author identifies herself perpetuating the same instructional practices that alienate students. Students of color are expected to adapt, assimilate while others turned-off by the exclusive approach may never reach their full potential as dancers. The author discussed strategies for inclusiveness for dance educators and proposed a culturally sensitive and responsive teaching methodology to diverse classrooms. Relative to CPAMO, dance educators are called to examine pedagogy used previously and incorporate inclusiveness and pluralism in the present and model behaviours that we want students to embody.

McIntosh, P. (1988). White privilege and male privilege: A personal account of coming to see correspondences through work in women's studies. Working Paper 189, Center for Research on Women, Wellesley College, Wellesley, Mass., 1988.

The article speaks of unacknowledged male and white privilege, through the personal observation and daily experiences of the author. The author states that the conditioned obliviousness of unearned skin privilege is paradoxically damaging yet it could or should be changed. Listing four-six conditions of daily experience that are taken for granted by whites, similarly a male-focused curriculum is as neutral and universally available. By unpacking privileges, the article indirectly speaks of moments where racialized peoples are unable to escape fear, anxiety, insult, a sense of being unwelcome, a sense of being in disguise, or feeling sick or crazy, in order to negotiate each transaction with another due to racism. Yet very few are distressed about unearned race advantage and unearned male advantage. This paper distinguishes between earned strength and unearned power that gives permission to escape or dominate due to advantaging systems. Additionally, the parallels of racism, sexism and heterosexism are not similar. The oppressions are

distinct and interlocking, active and embedded in ways that members of a dominant group are not taught to see. The author argues that a redesign of social systems requires acknowledgement of unseen dimensions. The myth of meritocracy remains in the silence and denials of privilege. To conclude, an open question remained of whether people will choose to use unearned advantage to weaken invisible privilege system and take awarded power to reconstruct power systems on a broad scale. In connection to CPAMO pedagogy, the organization can embrace the task to use advantages and disadvantages to bring light to privileges that further disadvantage an oppressed group, systemically.

Okun, T. (2010). The emperor has no clothes: Teaching about race and racism to people who don't want to know. Ph.D. Dissertation, UNC Greensboro

The dissertation provides an overview of the role western culture plays in maintaining systems of institutional and cultural oppression in relation to race, class, gender and sexuality. The positionality of the white, Jewish author outlined that he was raised with a family politic to not only believe in race equity but to actually do something about it, as white people. The dissertation is a contribution to the literature to the pedagogy of cultural transformation, intervening into the foundations of curriculum that focuses on how to assist prospective teachers and activists to think critically and compassionately about race as they teach inside institutions shaped by white supremacy. The methodology integrates his "situated knowledge with pedagogic theory based on experiences of those who share a cultural, social and psychological analysis of how racist consciousness is constructed and maintained.
The author explores the dynamics of cultural shift; scientific, spiritual and cultural theories about cultural transformation are investigated, along with historical periods of cultural change. An examination of psycho/social history of resistance is offered, along with successful strategies to address resistance, fear and denial in classrooms. This feminist/qualitative research uses theory, storytelling, history, effective strategies for teaching about dominance, internalization and privilege for its importance of working with students to apply theory and collectively create a just world. The chapter on the process of anti-racist pedagogy outlines a collaborative process to teach about race and racism effectively. This process includes personal reflection to take apart oppressive constructs, relationship building, then moving into analysis, application and ending with a visioning to enhance individual and collective awareness of our relationship and response to oppressive constructs. CPAMO can examine this process to incorporate within its pedagogy.

Paris, D. (2012). Culturally sustaining pedagogy: A needed change in stance, terminology, and practice. Educational Researcher, 41(3), 93-97.

This essay is an interrogation of the terms "relevant' and "responsive" from Gloria Ladson-Billings (1995) culturally relevant pedagogy to see if they go far enough in their orientation to language, literacies and other cultural practices of communities marginalized by systemic inequalities. The term and stance of culturally sustaining pedagogy is offered to perpetuate and foster linguistic, literary and cultural pluralism as part of the democratic school project. This research and practice is proposed to support a multiethnic and multilingual present and future. A brief description of major conceptual moves in educational research moved from deficit and difference approaches to decades of cultural and educational justice research. The author questions if relevance and

responsiveness maintain heritage ways, and value cultural and linguistic sharing across difference, in order to sustain and support bi- and multilingualism and bi- and multiculturalism in a pluralistic society. The author calls researchers to sustain African American, Latina/o, Asian American, Pacific Islander American and Indigenous America languages and cultures in pedagogies, in both traditional and evolving ways as they are lived and used by contemporary young people. Without resistances students continue to lose heritage and community ways of language, literacy and culture in order to achieve in U.S. schools. In conclusion, the inquiry is part of a project of social and cultural justice. The alignment with cultural pluralism, is where CPAMO can extend its pedagogy to include sustainability of cultural ways, languages, heritages and literacies that communities embody.

Scheurich, J. J., & Young, M. D. (1997). Coloring epistemologies: Are our research epistemologies racially biased?.Educational researcher, 26(4), 4-16.

Raising a race-oriented issue, the authors wonder why their efforts to argue that epistemologies of educational research were racially biased, were met with no response from scholars who author quantitative and qualitative research method texts. As authors who position themselves as White researchers, they offer a response to scholars of color who contend that their research epistemologies are racially biased. The discussion showcases how a range of research epistemologies can be understood in ways that 1) facilitate an understanding of what epistemological racism is; 2) spark a debate around other research issues; 3) draw from prominent research epistemologies into the debate and 4) provoke additional efforts among scholars of all races to address the issue. The article pursues this purpose by discussing five categories of racism and their links to research: covert , overt , institutional, societal and civilizational. A central argument is that epistemologies arise out of the social history of a particular social group. Therefore, different social groups, races, cultures, societies or civilizations evolve from different epistemologies. Some negative conse-quences occur in the education field. Epistemologies are exclusively from the social history of the dominant White race, logically reflecting and reinforcing one racial group at the expense of other epistemologies from other races/cultures. With traditional Eurocentric perspectives used to evaluate and legitimize scholarship from researchers of color, disadvantages toward non traditional [race-based research] occur because white-male academics not only dominate but they lack the appropriate cultural perspectives to judge its merit. In conclusion, suggestions are outlined on what needs to be done to address epistemological racism with a legitimization of "new" race-based epistemology in research methods courses and among the academy. Examples include: black feminist thought (Collins, 1991); culturally responsive teaching (Ladson-Billings, 1995) and Assante (1993) on Afrocentricity, a perspective allowing Africans to be subjects of their own historical experiences rather than objects on the periphery of Europe. CPAMO pedagogy would serve as a an organization using non-traditional and pluralistic epistemologies that can emerge out of one's race/culture's social history and advocating for its visibility and inclusion in spaces and institutions.

Tate IV, W. F. (1997). Chapter 4: Critical race theory and education: History, theory, and implications. Review of research in education, 22(1), 195-247.

This chapter exposes various sources of Critical Race Theory (CRT), articles and philosophers who influenced them, followed by commentaries that summarize and critique CRT writing and asks whether methods of analysis, argument and research agenda are valuable in two ways. First, do they provide insight to transform educational policy of the study of education? Second, do they provide substantial and novel insight into equity issues in education? The purpose of the chapter's structure is to describe major theoretical elements that undergird CRT and discuss potential implications of CRT literature for scholarly articulation of race and equity in educational policy and research. The discussion outlines theoretical elements of CRT that are relevant for educational researchers. The first section describes how educational research and legal structures contribute to existing belief systems that legitimize social frameworks and policy that produce educational inequities for people of color, calling for conceptual intervention. The next section discusses the historical origins and shifting paradigmatic vision of CRT from Critical Legal Studies. Within the final remarks, Tate describes CRT goal as the elimination of racial oppression as part of a larger eradication of all forms of oppression by listing five elements with new questions that seek further inquiry. As CRT scholars engage in a process to explain the realities of race in a fluid society, the author claims that their theoretical positions, along with the five elements should be part of a repetitive sequence of scholarship and social justice. CPAMO can engage in the suggested contributions that set equity apart from equality; using voice as narrative in education and providing insight into political and structural aspects of institutions; and to examine ever-changing concepts of justice.

Taylor, P. (2008). Higher Education Curricula for Human and Social Development, in Higher Education in the World 3: new challenges and emerging roles for human and social development, pp. 89-101. London: Palgrave Macmillan

This paper examines issues related to the development, delivery and evaluation of higher education curriculum aimed for human and social development.With different perspectives on knowledge and power, higher education curricula has many challenges in a globalized world. With constant shifts in policy and politics, knowledge is increasingly seen as a powerful commodity and higher education is the critical service company that is now a global player operating based on economic considerations. Use of a technocratic management style forms corporate alliances in the private sector and reduces the autonomy of university teaching staff, while higher education is alienated from poor and socially excluded communities and local concerns. The author calls for an exploration of ongoing transformations and of the purpose and priorities of higher education, according to new global standards and an exploration of the transfer of policy, curricula and assessment methods between countries. The author argues that pedagogical approaches associated with curricula vary in many different forms worldwide and are rooted in interrelationships between knowledge and power. As higher education struggles to meet increasing global demands, where economic growth is in tension with the need to assure basic human rights of all the world's people, curricula offer the opportunity to reimagine and demonstrate educational function and purpose. The discussion begins with exploring curricula and pedagogy in higher education, the making of a curriculum, along with relationships within formal education systems and their impact on the

curricula. Additional sections include a review of pedagogical considerations, trends and emerging areas in higher education curricula and pedagogies. The discussion includes curriculum innovations such as education for multiculturalism, peace and addressing conflict; the implications of ethics and values of curricula, and curriculum development and sustainability issues involving university environments that help students to be effective problem solvers and professionals. In conclusion, curricular possibilities for human and social development identify two broad thrusts that determine the nature of higher education curricula. The first thrust is arguments in favour of effectiveness and efficiency in a globalizing world to produce critically conscious graduates competing as part of a global workforce. The second thrust is related to understanding human and social development, where scientific and academic inquiry allow for a plurality of visions and imagination linked to the spiritual, ecological and emotional. A key obstacle of curriculum reform is how innovative higher education programs, led by champions of alternative educational forms, are mostly engaged in human and social development yet marginalized within universities. By receiving little university funding, they are not considered marketable and become vulnerable irrespective of their strength and effectiveness. Further suggestions include attention to teaching methodologies and transformative pedagogies, understanding the needs of future global citizens, focus on social engagement, and more emphasis on marginal areas of educational programs such as emotional intelligence. Intensive work is needed to bring institutional change in curriculum design in higher education that is decentralized, participatory, open to local needs, and grounded in holistic pedagogies that systemically benefit personal and professional development. Collaboration among internal and external stakeholders in the higher education sector who function as co-learners constructing knowledge through an equitable dialogue, with less emphasis on knowledge as a commodity to be bought, is a strategic dialogue and partnership with policy-makers and funding agencies to sustain curriculum innovations. CPAMO can review the many suggestions to see how its pedagogy can engage in this dialogue.

Wallerstein, N., & Duran, B. (2008). The theoretical, historical, and practice roots of CBPR. Community-based participatory research for health: From process to outcomes, 2, 25-46.

Community-based participatory research (CBPR) is about knowledge creation and valuing practical and critical emancipatory reason to understand power dynamics, to recognize interconnections between the personal and the social, between life worlds and system worlds; and to identify barriers to and facilitators of human action towards social change. This chapter articulates the historical roots of two historical traditions of community based participatory research (CBPR) that represent two distinct approaches: collaborative utilization-focused research with goals of systems improvement (Northern tradition) and openly emancipatory research that challenges colonizing practices of research and political domination of knowledge by elites (Southern tradition). Additionally, a discussion of the contributions of theories of knowledge: postmodern, poststructural, postcolonial and feminist theories; and theories of power followed to clarify points of convergence and difference within current theory and practice. The chapter ends with practical approaches for implementing Freirian dialogical education in community-based participatory research. The chapter argues that the public health goal to eliminate disparities demands a research practice within the emancipatory perspective, which involves democratic participation of community members to transform their lives. A key point lies in the fact that researchers and community partners need to understand how their personal biographies inform

their ability to interpret the world, understand problems and vision community strengths. The goal is to be open to mutual learning and to how community knowledge can greatly enrich everyone's understanding of the world. A major challenge for those in community-based participatory research is the potential limits in the face of globalization, the imposition of Western cultural and economic structures on the rest of the world, and difficulties for local communities to make change. The term 'scaling up' from Gavanta and Cornwall (2008) was introduced as a buzzword in global institutions seeking to bring the lessons from small communities to nation states. A concluding question of whether CBPR can be scaled up when it depends on relationship building and commitment to collaborative work was raised to demonstrate that critiques and challenges of CBPR do not play into conservative strategies. CPAMO can consider its theoretical approach to CPBR and the components that coincide with its pedagogy.