

"It's not a burden, but I have a responsibility to that little girl who's 18, and has nobody, no one who can help her with her feelings of separation and isolation.

- Mina Shum, Vancouver filmmaker:
Double Happiness

1 - INTRODUCTION

From a resolution passed at the Annual Meeting of the Independent Film and Video Alliance, Toronto, summer, 1994:

"Be it resolved that: a practical handbook be developed to provide a role model to member groups to identify and problem solve around such issues as: Access and systemic barriers in programmes, services and memberships, policies and procedures for anti-racist, anti-sexist, anti-homophobic, anti classist and other pro-active processes towards full and equal representation. . ."

Several months later, you are now reading the results of this resolution. Because of the constantly evolving nature of the equity discourse, the "handbook" does not claim to be the final authority on this challenging and exciting topic. It is just one element of an ongoing process within the Alliance concerning equity. It is by necessity, incomplete. It is also intended to be open ended and interactive.

The aim of the handbook is to begin to reach a consensus on the issues involved in this discourse. Its object as well, is to share some experiences of other artists, filmmakers and arts groups.

We anticipate that the readers of this book will have questioning, critical minds. It is hoped that the readers will also become the next authors, when they begin to test out the theories and the models in the real world.

Some Background Information -

The Independent Film and Video Alliance was established in Yorkton, Saskatchewan in October, 1980. The concept of Canadian regionalism and its positive role in developing Canadian filmmaking and art, has always been important to the Alliance. In 1992 the Alliance hosted a landmark conference on racial equity, "About Face, About Frame" at Banff . Since that time, the About Face, About Frame caucus has taken on an autonomous role to do research and lobbying for improved access and representation of visible minorities in the media.

The traditions of independent filmmaking have always involved being outside of, and going against the mainstream. The tradition of co-ops and media centres are expressed in their commitment to universal access to production, distribution and exhibition. The concept of equity has always been one of the prime driving forces of the independent film and video movement.

Many Alliance members are endorsing a pro-active definition of access centres and co-ops. They feel it is the responsibility of Alliance members to represent the alternate voice in the

media. This social responsibility is part of an independent tradition to "walk it like you talk it!" - a challenge that we all must take. We must also confront our own racism and prejudice - not just point the finger at others. This past year ,(1994-95), a series of regional equity workshops were held with workshop leaders from local communities, and Alliance reps from coast to coast.

"But, what's in it for me, for my organization?" some might be thinking, but are too polite to actually ask out loud. The answer is, growth and renewal.

It is hoped that this handbook will help to expand the dialogue on cultural equity. As Alliance members focus on the issues and options involved, they should examine the limits of simplistic solutions and short-sighted recommendations

In conclusion, I'd like to thank everyone across the country who so generously shared their time, expertise and thoughts with me this past month.

Ian Reid
Ottawa, May 1995

"Art is the desire to see through the illusions that we create for ourselves."

- Marjorie Beaucage, filmmaker: Bingo,
writer, runner for the Aboriginal
Film and Video Art Alliance
from Parallelogramme vol. 19, no.

2 - PRINCIPLES, POLICIES

How can a community organization -- a media centre or film co-op for example -- begin its involvement in cultural equity undertakings?

In Alliance discussions about equity, a debate has emerged about the relative value of writing out equity policies as opposed to simply instituting equity activities and projects.

Written policies can be used to back up idealized statements of intent. They can give security and power to individuals who want to challenge racist or prejudiced behaviour of others in a group.

Written procedures can act as a plan or blueprint, and might help centres and organizations with the good will to initiate equity activities but little prior experience or awareness.

The group discussions involved in drawing up equity policies and procedures can help an organization sensitize itself to the issues involved.

On the other hand, complex procedural documents can cause alienation, tokenism or inertia. By plunging in, and developing a project -- initiating a **practical activity** -- a group can feel the energy of action, can immediately begin to feel some positive results and growth, can then have some real experience on which to hang a theoretical document.

Employment/Personnel Policies -

The debate continues, but in the interim, centres are drawing up, and revising policies - employment/personnel policies, for example.

Recruitment, job interviews, hiring and employment practices take on new meaning if approached with a cultural equity focus. If representatives from minority and "equity" communities are not applying for jobs which are advertised, does this mean that there are no potential applicants from these communities or does it mean that the jobs were not advertised properly? Were they advertised in community and neighbourhood newspapers, in foreign language publications in the community? Do disabled people apply for jobs; is there access in the access centre?

Recruitment: advertising in the right places to seek out a diversity of applicants:

- community, neighbourhood newspapers
- foreign language newspapers, publications
- organizational newsletters
- art magazines: Rung, Aboriginal Voices, Talking Stick, Take One, Reverse Shot, Diaspora etc.

- targeted faxing, mailout
- computer nets, freenet etc.
- word-of-mouth, networking etc.

Hiring committees:

- should include representatives of various equity communities

Job interviews:

- Questions to applicants should not be culturally biased.
- To find out an applicant's skills, use scenario questions e.g. "How would you handle a situation like this?"
- "Stress interview" techniques and trick questions may prove to be confrontational and alienating

Job descriptions, personnel and other policies - giving employees guidelines, tools and a solid structure in which to work:

- hours of work
- delegating authority with budget responsibilities/accountability
- budget estimates "from the ground up", "based on experience in the trenches"
- rules of conduct, especially with reference to racism, etc.
- management policies, lines of communications
- research e.g. - history of Canadian unions, anti censorship movement
- grievance procedures
- planning meetings
- statement of principles: artistic vision, social obligations, etc.
- anti censorship policies
- other

Outreach, Access and Training -

Community outreach and community involvement can be done with a cultural equity focus, to make a diversity of groups and individuals in your community aware of your existence, aware of the programs and activities you have to offer.

Specific cultural communities can be contacted through strategic use of community media: neighbourhood newspapers, community cable programs, community/campus radio programs. Various cultural and interest groups are broadcasting on the community media. Solicit their co-operation in seeking out members of their audience.

Seek out and share in common cause; offer your resources and expertise as a way of contributing to community spirit and good will.

There is a great element of elitism in many technical and creative aspects of media production. Recognizing this, production centres should develop access policies and procedures with an attitude of demystification.

Jargon and "in crowd" descriptions should be avoided. Equipment and procedures should be named and described in terms that can be logically comprehended by a wide variety of people.

Peer group workshops, such as training sessions for women only, have been shown to lower intimidation levels. Mentoring programs and other kinds of one-on-one training situations should be explored, especially in situations where language can be a barrier to learning.

Written Policies and Mission Statements -

Some of the Alliance member groups have found it positive and productive to draw up written policy and mission statements which express principles upon which equity activities can be built.

This past spring, Ed Video Media Arts Centre in Guelph, Ontario, for example, enacted an Ethnocultural Equity Policy Statement:

"On April 29th, 1995, the following statement was approved and accepted by the membership and will act as a starting point for a more detailed policy to be developed in the future. The statement is meant to provide guidance for staff, volunteers and the Board of Directors in the operation of Ed Video and does not discuss the rights of individuals producing video through the facilities of Ed Video.

"It is the policy of the Ed Video Media Arts Centre to provide and maintain a creative media arts production, education and presentation environment and programs of tolerance, fairness and equality for those within the communities it serves and staff, while recognizing and acknowledging the diversity of gender, race, colour, class, age, religious creed, ethnicity and sexual orientating.

"Ed Video Media Arts Centre is a community-based organization and refuses to ignore or to tolerate any negative expressions of racial, religious, ethnic, sexual, age or class bias in any form by its employees, volunteers or Board of Directors."

ALLIANCE POLICY:

The Alliance itself expresses its commitment to equity in its statement of principles, as well as its membership guidelines:

"The Alliance members make a commitment to take anti-racist, anti- sexist and anti-homophobic positions in terms of hiring, distribution, production and representation. Also they respect and support the autonomy of native cultural representation."

"IFVA/AVCI is firmly committed to actively assuring full participation in the organization and in access to its resources to all people, regardless of gender, race, language, sexual orientation, age or ability. This commitment will be reflected throughout the organization in IFVA/AVCI personnel, policies, practices, membership recruitment, recruitment of the board of directors, committees and positions of responsibility in the organization and in all other activities of the organization. It is the responsibility of the Board of Directors to ensure that members of the organization understand and adhere to this commitment in all of their activities pertaining to IFVA/AVCI."

It has been noted that there is a glaring omission in this statement of principles and membership guidelines - religion. Freedom of religion is a basic human right, and notwithstanding its inadvertent omission above, it is a principle which is **fully** supported by the Alliance. Religious bigotry is not, unfortunately, a behaviour which we can relegate to an intolerant past. It can be observed - behind many headlines of violent world events and, alas, sometimes in conduct and casual conversation much closer to home.

Evaluation and Follow-up -

Evaluation is a vital mechanism for the successful implementation and development of an organization's equity programs. The relative success or failure of a project can be ascertained by establishing goals and objectives when beginning the project, and then developing some measurable criteria that could be used to judge its outcome. This avoids the accusation of merely paying lip service to vague ideas and theories. All of the participants in a project should be asking the relevant questions:

- "What did we gain?"
- "How could things have been done better?"
- "What went wrong?"

The evaluation of previous activities should be used to plan future endeavours. Mechanisms of membership and community feedback should be established.

Statistics should be gathered and analyzed. Project and equity co-ordinators could be assigned to give "equity reports" -- at meetings, in newsletters and other publications.

The concept of **equity reports** as part of an organization's equity activities is worthy of informed discussion. The federal Employment Equity Act, for example, requires that organizations which come under its jurisdiction prepare a plan setting out their goals and also submit an annual report to assess progress made. Annual equity reports are also submitted to parliament by the Minister, giving aggregate results.

The bottom line results of equity initiatives in a film or video organization are the films and videos which eventually get produced, distributed and exhibited.

3 - MECHANISMS

"You don't need a lot of money to do equity; you just need the right mind-set."

- Gita Hashemi, Coordinator, Racial Equity Fund

An Introductory Workshop Drill: "Media Watch" -

To become aware of cultural representation in the mainstream media, conduct a survey, e.g. - the evening television news:

-How many journalists from the First Nations, African, Asian, East Asian etc. communities?

-How many with physical disabilities?

-How many men; how many women?

-Differences between CBC, CTV; BBC, American nets etc.

-Conduct a similar survey on filmmakers' representation in an average video store, Telefilm Canada-supported productions etc.

-Conduct a similar survey in your own media centre

-Now, analyze your results to see what they reveal about cultural representation and to help you develop a profile of where you want to go next.

Workshopping Equity -

"The formula 'This all happened long ago' is substituted with that of 'What we are going to speak of happened somewhere else, but it might well have happened here today and it might happen tomorrow.'"

- Frantz Fanon (1925-1961), American author, born in Martinique
from THE WRETCHED OF THE EARTH

Workshopping is a popular and successful mechanism to sensitize people to the human and emotional issues around cultural equity. Through transactional analysis and role playing - "putting yourself in the other person's shoes" - individuals can gain an immediate, visceral awareness of the human dimensions involved. Passive, assertive and aggressive behaviour can be examined in a safe environment. Theories can be tested in "life like" situations.

For a successful workshop, the participants must feel that they are, indeed, in a safe environment, that a condition of trust and sharing has been established. It is the workshop leader(s) who must play the central role in establishing this "trust zone". Once trust has been broken, it is virtually impossible to re-establish it.

Regardless of cultural background, everyone has had their own experiences which can act as avenues into the topic of cultural equity - experiences where he/she was made to feel marginal, an outsider, part of a minority. Workshop leaders should encourage all participants to recall these kinds of personal incidents and consider them valuable, instructional points of departure and references to the topic. Everyone in the independent media community is under pressure to some degree. By acknowledging this, it helps make people pull together; makes people want to support diversity.

Equity Activities and Projects in the Alliance -

The following is a selective overview of equity activities by Alliance member groups from across the country. Much more is happening than reported here. (The absence of reports from centres in Quebec is due to deadline contingencies.) Robert Villefranche from Images Creole has written about Quebec as "a society that is searching for its own identity. . . Quebec is busy trying to keep its historic culture alive; anything else seems distracting." (Take One, summer 1994)

There are no Alliance members "north of 60". The author sees this as a problematic situation, and reflects on the geographic dimensions of cultural equity.

NEW BRUNSWICK FILMMAKERS CO-OPERATIVE -

"If there's a problem with people feeling unwelcome at the co-op, the co-op should change."

- Chris Campbell, past President, New Brunswick Filmmakers Co-operative

The New Brunswick Filmmakers Co-operative, a small organization in a small city in a small province, is always on the lookout for new members. This makes them aware of who in the community isn't a member of the co-op. An important benefit of cultural equity activities for them, is the potential for growth of the organization. It's obvious to them, for example, that there are not enough women members. They also observe that, for the most part, their members have university backgrounds. Few of their members can be classified as "blue collar" types. At the N.B. Co-op, equity is a class issue, as well as a cultural issue.

The co-op has presented a number of workshops which were funded by New Initiatives in Film (NIF), the NFB's equity funding program, but have found it to be of limited benefit to them in attracting new members and new communities. A criticism of the NIF program is that it

ghettoizes certain communities within the NFB. Other studios are not interested in equity and shunt people to NIF.

There have been discussions at the co-op about instituting equity policies, such as certain kinds of membership quotas on the board. The problem they have found is that situations change faster than policy can be developed.

One of the co-op's most active and prolific members is Errol Williams, an Afro-Canadian filmmaker. Errol has produced a number of dramas, documentaries and commissioned films through the co-op and, because of his high profile, his energy and his workshop activities, he has been able to attract a number of new members to the co-op.

LIFT AND THE RACIAL EQUITY FUND -

In 1989, Toronto's Liaison of Independent Filmmakers (LIFT) was approached by the Ontario Film Development Corporation with a proposal that they act as administrators for a production fund to assist emergent filmmakers from the Aboriginal, African, Asian, Black, Caribbean, Central and South American communities in Ontario. At the time there were not a lot of other filmmaking organizations which seemed to be established enough to carry out such a task.

LIFT accepted the proposal without fully realizing what they were getting into. They began negotiating with OFDC, hatched out an administrative plan and the Racial Equity Fund (REF) was born. A steering committee was established; not all of its members were members of LIFT. A co-ordinator was hired (their first co-ordinator was the late Lloyd Wong) who work as a member of the LIFT staff. The OFDC gave the Fund a budget of \$80,000 in the first year (1990-91) and a five year mandate. During this period, 116 projects were given funding support, for development and for production. REF's budget for 1994-95 was \$300,000.

Grants are allotted through a peer jury process. Juries are selected from a list of nominees from the communities which are served by the Fund.

The project experienced growing pains from the beginning and some internal friction and stresses were felt at LIFT, which did not feel entirely comfortable in its new role as a granting agency. REF began to feel the need for greater autonomy and an expansion of the funding guidelines, which specify "short, drama-based films" only. Although the OFDC has a vested interest to support this specific genre, video artists and documentary filmmakers want access, too.

In the spring of '94, REF assumed a greater autonomy from LIFT in the form of an "amicable separation". Lobbying intensified for increased funding and a continuation of the program after its initial five year mandate. Activities began in Ontario centres outside of Toronto.

After five years, the consensus is that REF has been a success. Production funding is getting out to independent filmmakers who come from a diversity of important communities. Although not all of these filmmakers have produced through LIFT, the co-op has found that their membership has become more diversified, and as REF expands it is hoped that other media centers will benefit in terms of diversity.

Can the success of REF act as a model for possible provincial funding programs for cultural equity activities in other parts of Canada, perhaps British Columbia or Saskatchewan, provinces with similar political climates? LIFT administrator, Deborah McInnes recommends that, if other co-ops want to seek out this kind of funding, they should be establishing partnerships with the relevant cultural communities. In equity activities, self determination and

autonomy are critical, she affirms.

SAW VIDEO CO-OP COMMUNITY IN RESIDENCE PROGRAM -

"You have to give up power in order to let others have it."

- Penny McCann, past President, Galerie
Saw Video

In 1992, to undertake a workshop/production project with a group of African- Canadian artists, Ottawa's SAW Video had to do some creative management and seek out some funding in a hurry. A long standing item in the programming budget which had been called "Artist in Residence" was changed to "Community in Residence" and the project was able to begin.

A collective was formed and, in the next few months, workshops were held and participants began production on individual tapes. Eight artists were involved in the residency. They produced a comprehensive introductory resource manual which they called "BCIR (Black Consciousness in Revolution) Everyday People". Members of the collective headed up a committee to plan and host the African-Canadian Video and Film Festival which was presented at SAW in October, 1994.

Last year, using a similar funding strategy, initiatives were begun for a community in residence program with First Nations artists. Musician and producer, David Deleary was contracted to do some promotional and outreach work in the community which resulted in a group of First Nations artists forming the Dreammakers Collective. A number of production projects have since been initiated by members of the Collective, several members of whom are senior media artists. Willie Dunn, for example, began his filmmaking career back in the late 1960s as part of the NFB Challenge For Change program.

Saw has received funding this year from Dept. of Canadian Heritage to hire a Production/Equity Co-ordinator. The job has been shared by Donna Kakonge and Melina Young, and involves outreach work to various cultural communities as well as contributing to the development of policies and programming.

Melina is also assisting with the coordination of a video production project entitled "Changing Focus". Its aim: "giving voice to communities under- represented in the media arts". The communities which are being targeted include "all ethnic groups and people of colour, aboriginal peoples, Franco- Ontarians, women, lesbians and gays". Sixteen five minute productions are planned.

"It's been an organic process" says Penny McCann, former President of Saw, and current Board member of the Alliance, "You grow with it." She believes that Saw has some good equity programming but not yet any structural change. The fact that they have no cultural equity policies, is a problem, she believes, and is a task for the Board to undertake. "We're ready for more concrete language and policy."

ED VIDEO MEDIA ARTS CENTRE-

"Diversity is survival."

- **Nancy Hallas**, Co-ordinator, Ed Video

Ed Video is located in Guelph and is able to serve a number of southern Ontario communities which are outside of Toronto. Recently they have established partnerships with two Ontario First Nations groups to provide training in video production.

The Native Indian/Inuit Photographers Association (NIIPA) is based in Hamilton but has members from all across North America. Several years ago, some NIIPA members emerged who wanted to acquire video production skills, and came to Ed Video for workshops. From this, a loose partnership developed. Ed Video is also one of the partners which the Aboriginal Film and Video Art Alliance - Ontario has recruited to provide technical and other resources for their "Elder Voices" project, which has been established to give training in storytelling, video production and management skills. Through these partnerships, both members and knowledge have been shared. Video artist Joseph Lazore, for example, is a member of all three organizations and serves on the Board of Ed Video.

Ed has also pursued cultural equity activities independently. In 1992, with funding from the Ontario Department of Heritage, the project "In My Own Voice" was created. Three artists were given funding and support to produce video work about their own cultural heritage. The call for submissions was worded to encourage applications from people of colour and First Nations artists, but designed to be inclusive, the strategy being, to encourage a diversity of applicants without alienating any communities. Of the three projects selected, one artist, Peter Karuna, dealt with his Sri Lankan background, and another, Joseph Lazore, looked at his Mohawk heritage.

Ed Video Coordinator, Nancy Hallas, is a strong believer in the need to recognize regional differences, noting that a project which might work in a large, metropolitan centre such as Toronto, might not be so successful in a smaller city such as Guelph. Ed has not established a separate committee to deal with equity. Members of a specific community might first feel empowered by an equity committee but then feel dis-empowered as they realize they are only advisors. The goal at Ed is to bring representatives from diverse communities into decision making positions, such as service on the Board.

"Ethnocultural issues are very sensitive." Nancy advises, "Don't alienate the people who will do the nurturing - those with skills and experience."

SATELLITE VIDEO EXCHANGE SOCIETY: FNAP and REVAMP -

The First Nations Access Program (FNAP) was founded by Margo Kane in 1992 to fill a gap in video production by First Nations producers on the west coast. FNAP resides under the umbrella of the Satellite Video Exchange Society (SVES) but remains an autonomous entity managed by a First Nations Committee. FNAP has a mandate for production assistance, training, advocacy, exhibition and professional development. They maintain close ties with the Aboriginal Film and Video Art Alliance. Since 1993, a variety of video activities - production, documentation, workshops - has taken place through FNAP.

Some production support, in the form of access to equipment and facilities is available to First Nations artists and producers through a mini-grant program. Decisions are made collectively by the FNAP Committee and a Satellite staff representative. Video artist Cleo Reece works for FNAP as a one-day-a-week co-ordinator. Her urgent priority is fundraising for the program.

The Racial Equity Video Access Media Project (REVAMP) is an access and training program at SVES for artists of colour. The program has been in existence since 1992. One or two mini-grants are made available each year for REVAMP applicants, usually first-time producers. The program has no co-ordinator due to lack of funds. It is driven by the dedication and initiative of individuals.

Video Out is the distribution arm of SVES, with a mandate to maintain a collection of culturally diverse productions. They distribute a broad range of productions, not just material produced at their centre. A cultural diversity is maintained in the composition of their distribution and acquisitions committee. Works produced through FNAP and REVAMP are distributed by Video Out. There is a very strong market demand for material with a First Nations, Asian or gay/lesbian focus. This kind of work from the Video Out collection has been very popular and has been seen internationally - at the Los Angeles Asian Cinema Festival, the Hong Kong Festival, the Museum of Modern Art in New York, the Kino Arsenal in Berlin and other foreign venues.

FULL SCREEN -

Full Screen is a Toronto organization established to do advocacy and cultural equity work on behalf of Aboriginal people and people of colour in the media arts. Founded in 1989, Full Screen seeks to provide a bias-free environment where artists of colour and Aboriginal artists can professionally develop and exhibit their work. The organization works to bring down access barriers, bring artists together, and provide a forum for critical input and constructive exchange.

Recently they hosted a conference, "Media Colours", to address the critical media issues faced by Aboriginal communities and communities of colour. The conference featured screenings, panels and workshops. Guest presenters included filmmakers, video artists, performing artists, critics and writers as well as representatives from the CBC and NFB.

Full Screen co-ordinator, Saeed Khan is now beginning research on issues of resource allocation and hiring practices in the Canadian media. He is interested in the concept of equity reports, and is presently developing a questionnaire which he would put to a wide range of Canadian media organizations - from the CBC to community access centres.

EQUITY INITIATIVES AT THE ALLIANCE-

The commitment to the concept of cultural equity which the Alliance has expressed through the voice of its member groups and the advocacy on their behalf, has also been carried out at its managerial level.

In 1994, the Alliance received funding through the Cultural Human Resources Council Training Initiatives Program to provide an internship for an arts administrator in management and career skills. The proposal had been to seek out a person of colour or a First Nations person to receive this training. The Alliance Board placed the project under the guidance of National Coordinator, Peter Sandmark and the call for a suitable candidate went out to member groups across the country. Classified ads were also placed in Montreal, Ottawa and Toronto newspapers. Fifteen applications were received for the position, with a princely sum of \$150 per week being offered as a training allowance (the maximum allowable under the funding guidelines). The position was eventually offered to Shauna Beharry, a performance and media artist from Saskatchewan.

Peter recounts that several new immigrants had been among the applicants and regrets that their limited English or French skills went against them when the candidates were being considered. He hopes that in similar future projects, this language impediment can be addressed and workable solutions can be found which would overcome language barriers.

Shauna was, however, an ideal candidate, with an excellent background in the arts and a strong knowledge of equity issues. Her five months of training involved an apprenticeship component- working with Peter in the Alliance Montreal office, as well as French, computer and other job skill studies at Dawson College. Shauna also developed and carried out her own research component as part of the projet. Throughout her training period, Peter was adamant that she not be used as a cheap source of labour doing clerical tasks in the Alliance office. At the end of her training period, Shauna was contracted by the Alliance to work as a researcher for several months, doing work in areas of equity, membership needs, new technology and the information highway.

Shauna is singularly positive about her experience. She was given the chance to apply her new skills as she learned them, and to use skills which she already possessed. She was able to construct the training to meet her needs. The office environment was non hierarchical- she was included in all decision making; the work was shared, with everyone pitching in. The quality of life in the office was important, with an acknowledgement of the whole person. She was treated as a feeling individual and an equal. She always felt acknowledged for the skills she was able to bring to the job. There was an openness to the exchange of ideas. A spirit of mutual nurturing in the office was an effective remedy against staff burnout.

"It was a delight to work at the Alliance, an absolute dreamlike situation!" Shauna reports, "What made the position effective was that I had the support of the staff and the Board." As a result of her training experience, Shauna was recently hired by Groupe Intervention Video as an administrator.

The Alliance is now beginning to strategize an apprenticeship project which would bring together production centres and individual First Nations artists and artists from diverse cultural backgrounds for exchanges of skills and ideas.

"Individuals are bridges between communities." Peter Sandmark affirms.

Other National Media Organizations, Institutions -

ABORIGINAL FILM AND VIDEO ART ALLIANCE -

"The Aboriginal Film and Video Art Alliance is committed to this work of taking care of stories and creating anew. That is self-government. The making of images is a way of recognizing the many realities we live in and of participating in life. Storytellers create and re-create the cosmos giving form and meaning to the moment, connecting us to the sacred power that is in all things. Storytellers are the carriers of history and, at the same time, are creating history."

- Marjorie Beaucage

"A human being who has a vision is not able to use the power of it until after they have performed the vision on earth for people to see."

- Black Elk, Oglala Sioux (1881- 1973)

The Aboriginal Film and Video Art Alliance was formed in Edmonton in 1991. It is driven by a steering committee representative of the various regions and nations of Canada, and four advisors: Alanis Obomsawin, Wil Campbell, Bernelda Wheeler, Maria Campbell.

The objectives of the Alliance are:

- To promote and encourage the art of film and video production, within the principles, values and traditions of Aboriginal self-government.
- To conduct gatherings, workshops, seminars, conferences, festivals and other educational services related to film and video creation and other media applications.
- To foster communication and cooperation amongst Aboriginal artists, traditional storytellers and Aboriginal peoples.
- To foster and encourage communications and dialogue with non-aboriginal peoples through co-ventures, co-productions and other collaborations through the arts
- To uphold and practise, with respect, traditional copyright laws.
- To buy, lease, hire, produce, create, import and export and otherwise deal in and with films, videos, electrical and electronic transcriptions and all rights and interests therein.

The Alliance has taken the principle of Aboriginal self-government and applied it to artistic creation. They define self-government as the energy of creation, permitting people to govern their stories and their ways of telling stories. To become self-governing is to re-imagine and reclaim ground in the intimate, small, everyday things of life and community.

The concept of 'self-government of stories' relates directly to the principle of traditional copyright law. In her article, "Notes on Appropriation", Loretta Todd has referred to traditional copyright laws in this way: "Our concept of our ownership evolved independently of European concepts of ownership and it persists today. . . history and stories belonged to the originator and could be given or shared with others as a way of preserving, extending or witnessing history and of expressing one's world view."

One of their expressions of self-government is the negotiation and striking of cultural partnerships. One such partnership is with the Banff Centre. This project has involved training and production activities, and has resulted in the production of the self government psa video series, Talk About It. They are now involved in partnerships with V Tape in Toronto and the 25th Street Theatre in Saskatoon.

Marjorie Beaucage, "Banff Runner" for the Alliance, is extremely positive about the concept of cultural partnerships.

"Equity doesn't cut it." she says, and gives this advice: "Don't try to get an individual to come to your organization, try to get communities to work with."

"My people will sleep for one hundred years. When they awake, it will be artists that give them back their spirit."

- Louis Riel

THE BANFF CENTRE -

Sara Diamond co-ordinates the Television and Video Department at The Banff Centre. She, too, is enthusiastic about the Banff partnership with the Aboriginal Film and Video Art Alliance and is committed to a collective relationship with the Alliance. She sees it as being based on the history of Aboriginal rights in Canada and the traditional importance of the Banff location in Aboriginal culture.

Banff's partnership with the Alliance was initiated in 1992 at a formal meeting at the Centre with a group of First Nations media artists. At that time the decision was made to build activities based on self-government principles. At a meeting in the summer of 1993 with artists, elders and storytellers, expanded activities were planned -- in theatre, music and new media research. Since then, an advisory committee has strategized a three- year plan which involves hiring four First Nations people as Artistic Directors.

Sara identifies two key goals of the partnership -- to create programs and to make the Banff Centre a safe, comfortable place for Aboriginal people.

Independent of the partnership, the issue of demographic representation of staff members at The Banff Centre has emerged as being important to Sara. She also feels that institutions such as Banff should not enter into new cultural relationships in a token way, and they should be prepared to put resources aside from existing programs to support these relationships.

Some Public Sector Equity Policy Issues -

THE CANADA COUNCIL -

Being involved with the trust of large amounts of public dollars, The Canada Council is particularly preoccupied with the establishment of rules, guidelines and peer juries. They have done much research in the equity area, established several staff and advisory committees on equity, done programming with an equity focus and established an equity office with two co-ordinators. They have not drawn up any specific equity policies with regard to peer juries but they have made money available to expand juries to include First Nations artists and artists of colour.

In the late 1980s, the Council became intensely involved in research activities on "multiculturalism". In 1990, they hired a consultant, Chris Creighton-Kelly, to produce a report ("REPORT ON RACIAL EQUALITY IN THE ARTS AT THE CANADA COUNCIL", April, 1991). In the following years, they struck two advisory committees: Advisory Committee to the Canada Council for Racial Equality in the Arts and The First Peoples Advisory Committee; they hired Coco Amarteifio to work as their first Racial Equity Co-ordinator; they contracted, as part of a two-year pilot program, six equity interns to do on-the-job training as arts administrators; they invited Carol Geddes, a Yukon filmmaker from the Tingit nation, to sit on their Board.

Now, five years later, in a climate of 'government cut-backs', they are laying off or retiring 58 of their 238 person staff. They are maintaining their commitment to job equity with a "new approach" (Globe and Mail, May 11, 1995). They are expressing commitment to the

upcoming second round of their equity intern program. Also in the Council's Strategic Initiatives they have set up an Equity office that will function in a horizontal manner, across all disciplines.

It is presumed that the Council office will be flooded with job applications for these new positions, in spite of the fact that there were some criticisms of their first program. Indeed, things became so hot and heavy at Council, with reference to equity, that equity officer, Coco Amarteifio, resigned her position in protest in 1992.

Recently, the author had the opportunity to talk with Russell Kelly and Leila Heath, two members of that first program.

Russell was working in Halifax as a musician and music producer when he was informed about the intern program by Henry Bishop, member of the Council's Advisory Committee on Racial Equality.

The interns were hired for a two-year period. They worked under the direction of the Equity co-ordinator and, as well, they were assigned to specific sections in the Council. Part of the training was also to involve a three month apprenticeship with a community arts organization.

Russell was assigned to the Music Section and was given a number of jury facilitation, client liaison, program re-design duties. He also received hands-on training as an officer in the Section. Much of his work involved community outreach, which he felt was one of his most important tasks. Half way through his contract, he applied for, and was given a permanent position as an officer in the Music Section. He never did his outside apprenticeship in the community.

As a Music Officer, his work involves jury facilitation for a grants program in which there is competition between applicants with a diversity of musical disciplines and ethnic backgrounds. The Council's solution here is the use of "pod juries". The jury is made up of several "pods" (two or three people each) which make recommendations on the applications in their specific disciplines. The task of a facilitation juror is to combine and analyze the recommendations of the "pods" and make the final granting decisions. Russell sees this as a good solution for cultural diversity but surmises that issues of equity are easier to deal with in music than other art forms.

Russell also chairs the Council's staff Support Committee on Racial Equity. He is looking forward to the Council's next round of the racial equity intern program and says, "The best time to learn about an organization is when there is extreme change."

Leila Heath was a broadcaster and journalist when she was hired to participate in the Council intern program. Her experiences at the Council have made her question the philosophical framework of racial equity and how the intern program was executed within that framework.

She also has problems with the assumption that there is a need for equity interns at the Council, that there are not any people of colour in the arts community who already possess the abilities to do the job.

"Photography is an affirmation of opposites; the negative contains the positive."

- Victor Masayesva, Jr., Hopi
photographer, video artist, filmmaker and

poet
from HOPI PHOTOGRAPHERS/HOPI
IMAGES

CANADIAN RADIO-TELEVISION AND TELECOMMUNICATIONS COMMISSION -

In the 1970s, the CRTC introduced Canadian-content quotas for music played on Canadian radio stations. It is generally agreed that this legislation is responsible for the development of a successful and prosperous Canadian recording industry. Can this be used as a paradigm for instituting "equity quotas" for production or resource allocation at access centres or co-ops?

It is anticipated that the CRTC could have a bigger influence on the funding and activities of co-ops, access and distribution centres in the not too distant future. As construction begins on the information highway in the next few years, cable TV and telephone companies are expected to kick into a fairly substantial fund for production of Canadian content, and in support of the "public lane on the information highway" In a climate of government cut-backs, as we observe the possible decline of the influence of the Canada Council in these areas, it would serve us well to become aware of the many CRTC policies and guidelines in the area of cultural equity.

Being responsible for issuing communications licences in Canada, the CRTC produces a continuous flow of policies, public notices, guidelines and news releases which Canadian broadcasters and telephone companies must heed.

A few of the relevant CRTC documents in the area of equity:

- Implementation of an Employment Equity policy (#1992-59)
- Equity Policy and Gender Portrayal Announcement (September 1, 1992)
- Consultations Regarding On-air Job Categories to be Included in the Employment Equity Plans of Broadcasters (#1994-69)
- Industry Guidelines for Sex-role Portrayal (#1990-99)
- Native Broadcasting Policy (#1990-89)
- Policies for Community and Campus Radio (#1992-38)
- CTV Television Network Ltd. Decision (#94-33)
- Canadian Broadcasting Corporation Decision (#94-437)

Although these documents are the rules-of-the-road for licence holders, their effectiveness is often questioned. Few, if any broadcasters have ever lost their licences for failure to comply.

"The CRTC is like Mozart's accountant."

- CRTC Chairman, Keith Spicer

4 - DEFINITIONS

Cultural equity is a discourse which emerged only a few years ago, and is quickly evolving. Its definition seems to overlap onto several other coinciding terms and concepts. So, in the interests of clarity, we propose and present some basic definitions.

The Basic Definitions -

CULTURAL EQUITY - The Oxford dictionary defines "equity" using words such as "fairness" and "principles of justice". Funk & Wagnalls talks about "impartiality" and "concepts of fairness".

Cultural equity is a broader term than racial equity. Cultural equity involves more than equity for people of various so-called "races". We might also think of equity for men and women, people of different sexual orientations, the visible and visual minorities, disabled people, the rich and poor, people in different geographical regions. We are also aware of equity in terms of "communities within communities" (women's groups, gay/lesbian communities, etc.)

In 1992, Betty Julian prepared a report on cultural equity for the Toronto Arts Council in which she stated: "Cultural Equity ensures that all artists, arts organizations and artistic expressions are dealt with on a basis of fairness, respect for cultural difference and for the well being of all artists regardless of ethnicity, culture, gender, language, race and sex."

The author of this document would go further, and say that cultural equity also implies justice for the dispossessed, the voiceless, the outsider, the unrepresented.

Marjorie Beaucage spoke at the Alliance Conference in Newfoundland of the use of the term equity by financial institutions, in the sense of what is owned and how much is owed, and transferring this definition to the cultural sphere deepens the sense of "cultural equity."

The members of the "equity community(s)" are, therefore, constantly shifting and evolving. New communities emerge and become implicated; communities emerge within existing communities.

EMPLOYMENT EQUITY - In 1986, the federal government brought in the Employment Equity Act (EEA) which applies to employers under federal jurisdiction with one hundred or more employees (such as broadcasters and cable companies). The purpose of the Act is:

"to achieve equality in the workplace so that no person shall be denied employment opportunities or benefits for reasons unrelated to ability. . .to correct the conditions of disadvantage in employment experienced by women, aboriginal peoples, persons with disabilities and persons who are, because of

their race or colour, in a visible minority in Canada. . .employment equity means more than treating persons in the same way but also requires special measures and the accommodation of differences (section 2)

The Province of Ontario also has an Employment Equity Act, with some slightly different areas of application in the workforce and community. The Ontario equity legislation applies to all employers in the province with ten or more employees (public sector employers) or fifty or more employees (all others).

MULTICULTURALISM - In Canada, multiculturalism is an official federal government policy established in 1971 to complement bilingual/bicultural policies. In the United States it is a term used to challenge the "melting pot" theory of ethnic cultural interaction.

Many artists in Canada are uncomfortable with the limiting and superficial connotations of multiculturalism. South of the border, it has a more positive colouring in the artistic community, a rubric for many of the issues which we are discussing here.

RACIAL EQUALITY - Not the same as racial equity. Equality implies treating all in the same way - equally. Equity recognizes the possible need for special measures to create fairness.

Writer and performance artist, Chris Creighton-Kelly put it this way: ". . . there is no one generally accepted framework to discuss the issue of racial equality. The discourses are numerous - sometimes overlapping, sometimes conflicting. Some of these frameworks are multiculturalism; anti-racism, human rights, formation of racial/cultural identity, investigation of excluded artistic practices not considered 'Art'; employment equity; cross cultural aesthetics and forms. . ."

RACIAL EQUITY - Some thinkers believe that there is no such thing as race, that it is a word coined to justify European imperialism and domination of the world in the last 500 + years. In England in the 1700s, the Irish were considered to be a `race' and were much denigrated by the English. The concept of race would appear to be biologically unsupportable.

That being said, racial equity is an important aspect of the discussions at hand. For example, in 1988, Spike Lee wrote about his crewing priorities for the film *Do the Right Thing*: "On every film, I try to use as many Black people behind the camera as possible. A major concern I have about shooting with an all-union crew was whether this would prevent me from hiring as many Blacks as I wanted. There are few minorities in the film unions, and, historically, film unions have done little to encourage Blacks and women to join their ranks."

"White privilege is like an invisible weightless knapsack of special provisions, maps, passports, codebooks, visas, clothes, tools and blank checks."

- Peggy McIntosh, American writer and educator
from *Peace and Freedom* July/August 1989
(*Peace and Freedom* is an American cultural periodical)

5. Reflections and footnotes to discussion -

To give readers a taste of the broad range of discussions and declarations about equity - herewith, a brief and arbitrary lexicon:

ACCESS TO THE MEDIA -

"But when you look at the movies that get made, it's obvious some filtering is happening because we're not seeing the multiplicity of stories we'd like to see."

- Lorraine Chan, Vancouver film distributor, founding member of Invisible Colours Film Society; from REVERSE SHOT summer 1994
(REVERSE SHOT is a magazine published by the Pacific Cinematheque)

ANTI-SEMITISM -

"And what about anti-Semitism, one of the oldest and most virulent forms of racism in Euro-American discourse? Jews are rarely invited to the table of "race".

- Richard Fung, Toronto video artist
from Take One summer 1994
(Take One is a Toronto-based magazine on Canadian cinema)

"Richard Fung has hit the nail on the head. This kind of awareness is a very valuable starting point for people to build on. I'm ready to participate in this debate as a Jew, and I would invite other Jews to participate - as Jews."

- Bo Myers, member, Cineworks Board of Directors

CINEMA OF DUTY, CINEMA OF RESPONSIBILITY - In his 1990 essay, A Cinema of Duty, critic, Cameron Bailey analyzed the films of NFB documentary Filmmaker, Jennifer Hodge De Silva, as part of an artistic, social and political process. The institutional documentaries she made for the NFB in the early 1980s, particularly a film shot in the Jane-Finch neighbourhood of Toronto, Cameron described as being part of her "cinema of duty". At that time, Jennifer was one of the few African-Canadian artists making films at the NFB or anywhere else. She never lived long enough to make her own independent work.

"My friend Clement Virgo, who is shooting a feature in Toronto, and I have discussed this. We call it "the cinema of responsibility".

- Mina Shum, Vancouver filmmaker: Me, Mom and Mona, Double Happiness
from REVERSE SHOT summer, 1994

CONSENSUS BUILDING - uses techniques of conflict-resolution and compromise- forming in seeking group decisions and solutions. A compromise between opposing viewpoints is often stronger than any one of the viewpoints.

"The whole process made it very clear to us that there has to be collective will to succeed in implementing changes to any organization."

- Chris Cunningham & D.L. McGregor
from Splice, fall 1994
(Splice is the newsletter of the
Saskatchewan Filmpool Co-operative)

"If I want to be represented, I'd better go out and make it happen."

- Lisa LaCroix, actor: Dance Me Outside

CULTURAL APPROPRIATION -

"Appropriation occurs when someone else. . . describes the dreams of others for their own. . . when someone else becomes the expert on your experience."

- Loretta Todd, Metis filmmaker and
writer: Hands of History, Hands of Time,
The Learning Path
from Parallelogramme vol. 16 no. 1

EMPLOYMENT EQUITY LEGISLATION VS. HUMAN RIGHTS LEGISLATION -

Part of the public political debate in Ontario about equity, has been the issue of "reverse discrimination", the complaint that job applicants from "equity communities" are shunted to the front of the queue and given unfair advantage over other applicants, such as the white male. It is not improbable that similar issues will emerge in film and video centres as they institute various equity activities. Communities which have suffered from years (centuries?) of discrimination might feel that there is a bit of hypocrisy in the "reverse discrimination" view and will face a specific challenge for consensus building within this debate.

INSTITUTIONAL/SYSTEMIC RACISM -

"I remember my first appointments

with the guardians of cultural misunderstanding:
 I remember being thrown out of a deli
 'cause I said kidnap instead of napkin
 I remember being sent to a secondary inspection
 'cause I told a humourless border guard
 I had an appointment with freedom
 I remember each of the seven times
 the California police busted me for `looking suspicious'
 for `looking Iranian'
 for `looking exactly like the dealer they were after'
 for `stealing my radio'
 for wearing a wrestler mask on the 4th of July
 for walking at night in a country
 which has forbidden darkness
 I'm glad I'm able to remember these moments
 & share them with you as art
 with all my love & all my anger"

- Guillermo Gomez-Pena, interdisciplinary
 artist/writer
 from 1992, a performance chronicle of the
 rediscovery of America

MAPPING -

"the borders were drifting away
 the map was catching fire"

- ibid

The critic, Paulo Henkenhof has described mapping this way: "Artists in Latin America have used maps as a reference to the controversial social reality, rather than the flag, (which is) a conventional and unifying symbol of a nation, (but) subjected to political manipulation."

An example of this practice is the work of Argentine visual artist, Guillermo Kuitca, who produced a series of paintings - done on mattresses - of maps: cities of Europe and North American prairie road maps.

MARGINS, FOOTNOTES -

"It is a racist practice to judge marginalized work and new ideas that have never been given the opportunity to evolve."

- Paul Wong, Vancouver video artist and

curator
 from YELLOW PERIL: RECONSIDERED
 (YELLOW PERIL: RECONSIDERED was
 a photography and media exhibition of
 work by Asian-Canadian artists)

"I'm trying to expand the boundaries of what is culturally possible."

- Steven Williams, Toronto filmmaker: A
 Variation on the Key 2 Life, Soul Survivor

MENTORSHIP -

"Whenever I couldn't pay my rent, I knew that Wim liked my film."

- Clement Virgo, Toronto filmmaker: Save
 My Lost Nigga' Soul, Rude,
 relating his experiences at the Canadian
 Film Centre, where established and
 renowned filmmakers, such as Wim
 Wenders, were brought in to play a
 mentoring role with the students.

RE-MAPPING - Re-mapping describes the reclaiming of history and the land by First Nations
 people and others.

"History is the course that life dictates to itself. . . people universally come
 under the empire of its forces."

- George E. Sioui Wendayete, historian
 and author: Pour un autohistoire
 amerindienne
 from the Indigena catalogue
 (Indigena was an exhibition of
 contemporary work by First Nations artists,
 organized at the Canadian Museum of
 Civilization in 1992)

"But my whole life was defined by history. . . my life was defined by the time I
 was five by the history written on my brow."

- James Baldwin, African-American

author (1924-1987)

ROLE MODELS -

"(my film) doesn't represent community. It simply creates space to make more films, any kind of film anyone wants. And the fact that some asshole like me went out to do it, means others can too."

- Srinavas Krishna, Toronto filmmaker:
Masala
from Rungh vol. 1, no. 3
(Rungh is a south Asian quarterly of
culture, comment and criticism published in
Vancouver)

"When I was growing up, David Suzuki was my role model, but even if David Suzuki was the prime minister of Canada, I'd still be in the same boat."

- Ryan Takatsu, Ontario representative,
Alliance Board of Directors

TOKENISM -

"The policy of attempting to meet certain conditions by symbolic or partial efforts"

- Funk and Wagnalls Standard Dictionary

"Tokenism is an obvious stage we must go through in order to reach a truly representative society."

- Lee-Ann Martin, First Peoples Equity
Coordinator at The Canada Council

TRADITIONAL COPYRIGHT -

"Like Aboriginal elders, leaders, lawyers, researchers, historians and others that participate in the struggle to exercise and assert Aboriginal Title of land and

resources, artists similarly exercise Aboriginal Title over cultural expression and language."

- Loretta Todd

SOME CONCLUDING THOUGHTS

"If you're not seeing your own story up on the big screen, don't wait for Hollywood to do it. Make it yourself!"

- **Gene Siskel**, giving one of two thumbs up to Mina Shum's Double Happiness

Sometimes it might seem that cultural equity initiatives are completely out of step with the prevailing cultural and political climate - "Public support for the arts is shrinking; now is not the time to expand our community vision!", some might caution. Others - yes, even Siskel and Ebert among them - would give thumbs down to such a timid, shrinking and cautious response. These are times which call for moral courage and bold, tenacious leadership!

The kind of courage being shown by Alliance member organizations throughout Canada as they reaffirm historic principles and ideals, re-evaluate longstanding assumptions, and create new programs, structures and partnerships.

The kind of leadership which the Aboriginal Film and Video Art Alliance is taking as they set about to reclaim cultural entitlement.

This enthusiastic engagement with the concept and practice of cultural equity in all of its implications, is creating an exciting renewal in the independent media community which is truly exciting!

During the spring and summer of 1995, I had the opportunity to talk with many Alliance members, artists and other cultural spokespeople throughout the country about the many issues and activities around the topic of cultural equity. (Deadline pressures did not permit me to talk to more of you.) From the relatively short period of time between the beginning and end of my research, I was fascinated to observe a growth of awareness, activities and discourse - the germination of a zeitgeist.

Recently, I talked with Shauna Beharry, who has also been doing equity research for the Alliance. As we compared notes about our separate activities, some common thoughts emerged.

Cultural equity doesn't take artists away from their practice; they are already dealing with equity issues, and bringing many important skills to the discussions.

Movement on any one issue is a movement on all issues. This is an organic, holistic, self-reflective enterprise - part of an ongoing, dynamic process between communities and individuals. It is not about judging others; it's about building links; it's about exploration, with the goal of creating a safe place where artists can share and exchange. The more you know about the other, the more you are able to receive from the other.

It's about the use of open ended language and about learning how assumptions are relative. It is a fluid, unpredictable and ambiguous environment.

Policies created by organizations to deal with these issues, should be worded so that they can respond to change and also act as catalysts. Policies already in place should be interpreted in the context of real situations as they have evolved.

Each of us does know what it is to be and feel safe, to feel included and respected.

It is anticipated that, as this document is circulated and discussed throughout the Alliance, much comment and feedback will be stimulated. Our intention is that further information and new ideas will be shared and developed through regular supplements to the handbook.

Keep in touch. We need your input.

BIBLIOGRAPHY

Augustine, Karen; Crowston, Catherine; Eamon, Christopher; Maclear, Kyo; Pereira, Steve; Pirrie Adams, Kathleen (editors). *Fuse Magazine*, vol. XVI, no. 5 and 6, Toronto, 1993.

Banning, Kass; Forsyth, Scott, Jacobowitz, Florence, Lippe, Richard; Marchessault, Janine; Morrison, Susan; Wood, Robin (editorial collective). *CineAction*, no. 32. Toronto, 1993.

Bailey, Cameron. *A Cinema of Duty*. from *CineAction*, winter 1990-91, Toronto, 1990

Bailey, Cameron and Lee, Helen (guest editors). *Take One*, no. 5, Toronto, 1994

Berne, Eric. *Transactional Analysis in Psychotherapy*. New York: Grove Press, 1961

Beaucage, Marjorie. . . .here are your instructions *Aboriginal Film and Video*. Saskatoon: Mendel Art Gallery, 1994

Beaucage, Marjorie. *Self-Government in Art: To Create Anew/Etre Autonome. . . etre autochtone. . .se re-creer*. from *Parallelogramme*, vol 19, no. 1, Toronto, 1993

Beaucage, Marjorie (guest editor). *Talking Stick Magazine*, vol. 1, no. 3, Regina, 1994

Berry, John W. *Attitudes et education dans les societes pluralistes*. from *Pluralism et ecole: jalons pour une approach critique de la formation interculturelle des educateurs*, St-Laurent: Diffusion Prologue Inc., 1997

Black Consciousness in Revolution. *Everyday People*. Ottawa: Saw Video Co-op, 1994

Browning, Janisse. *Self Determination & Cultural Appropriation*. from *Fuse Magazine*, fall 1991, Toronto, 1991

The Canada Council. *The Canada Council and First Peoples Artists and The First Peoples Advisory Committee Report to the Canada Council*. Ottawa: The Canada Council, 1993

The Canada Council. *Recommendations of the Advisory Committee to the Canada Council for racial Equality in the Arts and the Response of the Canada Council*. Ottawa: The Canada Council, 1992

Chaat Smith, Paul. *Land of a Thousand Dances*. from *Sundance Film Festival '94*, Park City: Sundance Institute, 1994

- Chan, Lorraine. *A Conversation With Mina Shum*. from *Reverse Shot* vol. 1, issue 2, Vancouver: Pacific Cinematheque, 1994
- Chan-Marples, Lan. *Our Own Stories and Our Own Realities: Canada's First Nations Speaking Out Through Films*. *Canadian Journal of Native Education*, vol. 19, no. 1
- Creighton-Kelly, Chris. *Report on Racial Equality in the Arts at the Canada Council*. Ottawa: The Canada Council, 1991
- Cunningham, Chris and McGregor, D.L. *Identifying Barriers*. from *Splice*, fall 1994, Regina: The Saskatchewan Filmpool Cooperative, 1994
- Corvec, Daniel (editor). *Terres en vues*. vol. 3, no.1, Montreal, 1995
- Fanon, Frantz. *The Wretched of the Earth*. trans. Constance Farrington, New York: Dell Publishing, 1971
- Fernandez, Sharon and Fraticelli, Rina. *Culture Force*. Toronto: Toronto Arts Council, 1994
- Full Screen. *Media Colours*. Toronto: Full Screen, 1994
- Garneau, David. *Beyond the Pale: Looking for E/quity Outside the White Imaginary*. from *Parallelogram*, vol. 20, no. 1, Toronto: Association of National Non-Profit Artists' Centres, 1994
- Gomez-Pena, Guillermo. 1992. from *Walks on Water*, selected and introduced by Deborah Levy, London: Methuen, 1992
- Hall, Stewart. *The Whites of their Eyes*. from *The Media Reader*, edited by Manuel Alvarado and John O. Thompson, London: British Film Institute, 1990
- Hankwitz, Molly. *Jayce Salloum*. from *Front Magazine*, vol. VI, no. 4, Vancouver: The Western Front, 1995
- Hill, Richard. *One Part Per Million*. from *Fuse Magazine*, winter 1992, Toronto, 1992
- Indra, Doreen M. *South Asian stereotypes in the Vancouver press*. from *Ethnic and Racial Studies* vol. 2, no. 2, 1979
- Julian, E.A. *Cultural Equity*. Toronto: Toronto Arts Council, 1992
- Kelly, Richard S. *Filme nordamerikanischer Indianer*. from *Magazin fur Amerikanistik*, heft 4/4, Wyk auf Foehr, Germany, 1994
- Lee, Spike with Jones, Lisa. *Do The Right Thing*. New York: Simon & Schuster, 1989
- Lippard, Lucy R.,. *Mixed Blessings: New Art in a Multicultural America*. New York: Pantheon , 1990
- Lippard, Lucy R. (editor) *Partial Recall*. New York: The New Press, 1992
- Marks, Laura U. *Reconfigured Nationhood: A Partisan History of the Inuit Broadcasting Corporation*. from *Afterimage*, vol. 21, no. 8, Rochester: Visual Studies Workshop, 1994

- McIntosh, Peggy. White Privilege: Unpacking the Invisible Knapsack. from Peace and Freedom July/August 1989
- Masayesva Jr., Victor. The Indigenous Eye. from Aboriginal Voices, vol. 1, no. 4, Toronto, 1994
- Masayesva Jr., Victor and Younger, Erin. Hopi Photographers/Hopi Images. Tucson: Sun Tracks & University of Arizona Press, 1983
- McMaster, Gerald and Martin, Lee-Ann. Indigena. Vancouver: Douglas & McIntyre, 1992
- Mesquita, Ivo. Cartographies. Winnipeg: WAG Press, 1993
- Morris, Kevin. Workshopping Equity. from Video Text, June, 1994, Ottawa: Saw Video Co-op, 1994
- Rusk, James; Campbell, Murray; Mittelstaedt, Martin. Harris would junk 'unfair' equity hiring. from The Globe and Mail, Saturday, May 6, 1995, Toronto, 1995
- Said, Edward W. Inside Islam. from Harper's, January, 1981, New York, 1981
- Saw Video Co-op. African-Canadian Video and Film Festival. Ottawa: Saw Video Co-op, 1994
- Suleman, Zool (editor). Rungh, vol. 1, no. 3, Vancouver: Rungh Cultural Society, 1992
- Silvera, Makeda. Growing Up Black Toronto: Sister Vision Press, 1989
- Tobing Rony, Fatimah. Victor Masayesva, Jr., and the Politics of Imagining Indians. from Film Quarterly, vol. 48, no. 2, Berkeley: University of California Press, 1995
- Todd, Loretta. Notes on Appropriation. from Parallelogram, vol 16, no. 1, Toronto: Association of National Non-Profit Artists' Centres, 1990
- Verjee, Zainub. The Colours of Culture. from Parallelogram vol. 17, no. 4, Toronto: Association of National Non-Profit Artists' Centres, 1992
- Weatherford, Elizabeth. Starting Fire With Gunpowder. from Film Comment vol. 28, no. 3, New York: Film Society of Lincoln Center, 1992