

IMAA / NIMAC

Cultural Diversity in the Media Arts

A toolkit to promote the presence of media artists
and audiences from ethno-racial and Indigenous communities

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The Independent Media Arts Alliance is a non-profit national arts service organization that promotes and advances the interests of a vibrant media arts community.

¹ — ACKNOWLEDGEMENTS —

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INTRODUCTION

About the IMAA
Founding Principles
About the NIMAC

In 1995, the Independent Media Arts Alliance (then called Independent Film and Video Alliance) published the “Cultural Equity Handbook”, written and researched by Ian Reid. In June 1994, the Alliance members passed a resolution for “a practical handbook to provide a role model to member groups to identify and problem solve around such issues as: access and systemic barriers in programs, 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.”

The handbook did not claim to be the final authority on the topic of equity. It was intended to be open-ended and interactive. It shared experiences of other artists, and arts groups, it suggested principles and policies, outreach strategies, and fundamental definitions amongst other relevant topics. In fact, the handbook hoped that the readers would become the next authors, after the theories and models were tested in the real world.

Now, nearly two decades later, the real world has given the IMAA ample time to reflect on the developments within the sector. And IMAA members have expressed interest in continuing the discussion. So, it is time to renew the handbook and re-open the dialogue about diversity within the media art world. In the spirit of the original handbook, this revised handbook includes experiences and recent examples of best practices from media arts organizations, up-to-date links and resources. It also includes some of the original material that has been updated from the 1995 handbook that remains relevant and important to promote. Like its predecessor, this toolkit can be seen as a work in progress and welcomes further contributions from the media arts community.

About the IMAA:

The Independent Media Arts Alliance is a non-profit national arts service organization that promotes and advances the interests of a vibrant media arts community. It was established in Yorkton, Saskatchewan in October 1980 as the Independent Film Alliance. Since then it has expanded to include over 80 independent film, video, audio and new media production, distribution, and exhibition organizations in all parts of Canada. The IMAA membership is divided into 6 regions: Atlantic, Pacific, Quebec, Ontario, Prairies and NIMAC (National Indigenous Media Arts Coalition).

Founding Principles:

Our groups are distinct from one another and we value these differences. Just as we, as individuals, are able to pool our resources to mutual advantage in organizations which protect and promote individual free expression, it is possible and desirable to unite film, video, audio and new media groups, each with its own character, in an alliance. The IMAA does not limit itself to one genre, ideology or aesthetic but furthers diversity of vision in artistic and social consciousness.

The IMAA believes that independent film, video, audio and new media are valuable and vital forms of expression of our respective cultures, which can uncover the prevailing illusions and expose the formulas that underlie the vast majority of commercial and institutional messages.

In 1992 the IMAA hosted a landmark conference on racial equity, "About Face, About Frame" in Banff. Following that Conference, the About Face, About Frame caucus took on an autonomous role to do research and lobbying for improved access and representation of ethno-racial people in the media.

Since that time, the IMAA has upheld a diversity committee which

has functioned to ensure participation from under-represented groups in the functioning of the organization. In recent years the committee has worked to promote equity development within the membership at large resulting in this toolkit.

The IMAA has prioritized Indigenous concerns in its advocacy work over the past several years working closely with the National Indigenous Media Arts Coalition (NIMAC) which has existed as a caucus under the IMAA umbrella since 2005. In 2009, the IMAA Board of Directors conducted a strategic initiative to increase and strengthen the involvement of the Indigenous media arts community in the governance and affairs of the IMAA.

About the NIMAC:

National Indigenous Media Arts Coalition was formed to meet the needs of Indigenous media producers in Canada with the Independent Media Arts Alliance organization members, while at the same time providing opportunities for exhibition, presentation and dialogue, and fostering the development of Indigenous media artists as members of the IMAA. NIMAC achieves its purpose by partnering with IMAA member organizations for presentation, residencies and exhibition, as well as engaging in other complementary programming. NIMAC registered as a not for profit organization in 2010, with board members and is establishing committees for Bylaws, Fundraising and Policy and Procedures.

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DEFINITIONS

Cultural equity is a discourse that became more prevalent about two decades ago, and continues to evolve. Since 1995 many other terms have surfaced and concepts have developed under the same umbrella. Definitions seem to overlap onto several other coinciding terms and concepts.

Also, the federal government uses certain terms and definitions that have been around for decades and some individuals might feel uncomfortable about the use of some of these terms. For example “Ethnic” has been used to mean a variety of things. It is a politically sensitive term, in part, because of its derivation from the Greek word *ethnos*, or “heathen,” which continues to be felt in the negative connotation that it carries for many.¹

So, in the interests of clarity, we propose and present some basic definitions with the understanding that these are not formulated by the IMAA, rather this is a range of terms and concepts associated with cultural diversity taken from a variety of sources.

Aboriginal - Refers to those persons who reported identifying with at least one Aboriginal group, i.e. North American Indian, Métis or Inuit, and/or those who reported being a Treaty Indian or a Registered Indian as defined by the Indian Act of Canada, and/or those who are members of an Indian Band or First Nation. At the Canada Council for the Arts, the term “Aboriginal” is used as an inclusive term referring to First Nations, Inuit and Métis peoples.

Active Listening – The active process of hearing and understanding what someone is saying. To be a good listener, one must learn to empathize with the speaker(s) by trying to put oneself into another person’s place in order to understand his or her perspective(s) and stories.

¹ Multicultural Canada. “Canadian Culture And Ethnic Diversity” (from: The Encyclopedia of Canada’s Peoples/Canadian Culture And Ethnic Diversity). <http://www.multiculturalcanada.ca/Encyclopedia/A-Z/c2>

Classism – Attitude, action, and institutional practices that subordinate one class to a dominant class.

Cultural Equity – Describes the goal of a movement by artist and organizers, to ensure a fair sharing of resources for artists and institutions focusing on non-European cultures. The goal of cultural-equity organizing is to redress and correct historic imbalances in favour of European-derived culture. 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/transgendered communities, etc.)

Cultural Diversity – A term used to describe the many cultures that are part of Canadian society. This term is replacing the term multiculturalism. Another similar term, but more encompassing is the term pluralism.

Cultural Policy – Describes the values and principles that guide any social entity in cultural affairs. Cultural policies are most often made by governments, from school boards to legislatures and the executives of cultural agencies, but also by many other institutions in the private sector, from corporations to community organizations.

Discrimination (Opposite: Non-Discrimination) – Distinction between individuals not based on legitimate terms; arbitrary bias for or against an individual or a group that fails to take true account of their characteristics or treat an individual or a group in a just and equitable manner. Discrimination can be based on age, birth, color, creed, disability, ethnic origin, familial status, gender, language, marital status, political or other opinion, public assistance, race, religion or belief, sex, or sexual orientation.

Diversity – The representation of multiple groups within a larger group, community, or area, such as a school or a workplace.

Equality – This human rights principle mandates the same treatment of persons. The notion of fairness and respect for the inherent dignity of all human beings, as specified in Article 1 of the Universal Declaration of Human Rights: “All human beings are born free and equal in dignity and rights.”

Equity – The Oxford dictionary online defines “equity” as “quality of being fair and impartial: equity of treatment”

Ethnocentrism – A practice of consciously or unconsciously privileging one’s own ethnic group over others that involves judging other groups by the values of one’s own group.

Ethno-racial – The terms ethnicity and ethnic group are derived from the Greek word *ethnos*, normally translated as “nation.” The terms refer currently to people thought to have common ancestry who share a distinctive culture.

Examining Assumptions – Process of deconstructing and analyzing the bases of ideas generally taken for granted in a given society or school of thought. An assumption is something taken for granted or accepted as true without proof, and can be a generalization based on limited or nonexistent experience. Identifying and considering the validity of assumptions are critical thinking skills.

Immigrants – People who are or who have ever been landed immigrants. Landed immigrants are people who have been permitted by immigration authorities to live in Canada permanently; some will have lived in Canada for a number of years, while others have arrived recently.

Indigenous – Refers to those persons who reported identifying with at least one Aboriginal group, i.e. North American Indian, Métis or Inuit.

Non-Discrimination (Opposite: Discrimination) – Non-discrimination is vital to the concept of equality. It ensures that no one is denied the protection of their human rights based on external factors. Such factors include age, birth, color, creed, disability, ethnic origin, familial status, gender, language, marital status, political or other opinion, public assistance, race, religion or belief, sex, or sexual orientation. These categories, however, are only examples; they do not mean that discrimination is allowed on other grounds.

March 21st – is designated by the United Nations (UN) as the International Day for the Elimination of Racial Discrimination. It's a day observed all around the world to focus attention on the problems of racism and the need to promote racial harmony.

Pluralism – is a term used when smaller groups within a larger society maintain their unique cultural identities, and their values and practices are accepted by the wider culture.

Prejudice – An attitude, opinion, or feeling formed without adequate prior knowledge, thought, or reason. Prejudice can be prejudgment for or against any individual, group, or object. Any individual or group can hold prejudice(s) towards another individual, group, or object.

Race – Refers to classifications of humans into relatively large and distinct populations or groups often based on factors such as appearance based on heritable phenotypical characteristics or geographic ancestry, but also often influenced by and correlated with traits such as culture, ethnicity and socio-economic status.

Racism – An ideology of racial superiority and hierarchy based on discrimination.

Self-Determination – Political independence on the part of a group without control by people outside of that area.

Sexism – Attitudes, conditions, or behaviours that promote stereotyping and oppression based on sex and gender; discrimination

based on sex or gender.

Visible minorities – The Employment Equity Act defines visible minorities as “persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour”.

The visible minority population is derived from a census question regarding the respondent’s ethnicity and race, including the following options that are classified as visible minorities: Chinese, South Asian, Black, Filipino, Latin American, Southeast Asian, Arab, West Asian, Japanese, Korean and Pacific Islander. Other responses could be specified in the space provided.

Definitions are in part derived from the 1995 Cultural Equity handbook, the online census dictionary, the United Nations Universal Declaration of Human Rights, the oxford dictionary online, the community cultural development website and other human rights websites:

Statistics Canada. “Table of Contents – Population Universe, 2001.” April 27, 2011.

<http://www12.statcan.ca/english/census01/Products/Reference/dict/poptoc.htm>

Community Cultural Development in Australia. “Glossary of Resources (A-E).”

<http://www.ccd.net/resources/guide/glossary/glossary1.html>

Oxford University Press. 2011. Web. “Oxford Dictionaries”.

<http://oxforddictionaries.com>

University of Minnesota Human Rights Center. “This is My Home – A Minnesota Human Rights Education Experience: Glossary of Terms.” 2011. Web.

United Nations. "The Universal Declaration of Human Rights."
<http://www.un.org/en/documents/udhr/index.shtml>

Wikipedia, The Free Encyclopedia.
<http://www.wikipedia.org>

The Canada Council for the Arts.
<http://www.canadacouncil.ca>

Multicultural Canada. "Canadian Culture And Ethnic Diversity"
(from: The Encyclopedia of Canada's Peoples/Canadian Culture
And Ethnic Diversity).
<http://www.multiculturalcanada.ca/Encyclopedia/A-Z/c2>

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CONTEXT

The United Nations Educational Scientific and Cultural Organization (UNESCO) defines cultural diversity as a reality of today. "There exists a wide range of distinct cultures, even if the contours delimiting a particular culture prove more difficult to establish than might at first sight appear. Moreover, awareness of this diversity has today become relatively commonplace, being facilitated by the globalization of exchanges and the greater receptiveness of societies to one another. While this greater awareness in no way guarantees the preservation of cultural diversity, it has helped to give the topic greater visibility."²

Within the cultural diversity framework, this toolkit distinguishes ethno-racial communities from Indigenous cultures. It is important to note that ethno-racial refers to people who identify with a distinct cultural heritage whereas Indigenous people are the First Peoples of Canada. The history of Indigenous people must be considered in order to understand the current context in which Indigenous artists and organizations operate.

Canada has a horrific track record relative to its treatment of Indigenous people. The implementation of the most oppressive laws banning key customs - including potlaches, and other cultural ceremonies in addition to numerous atrocities with the sole purpose of destroying Indigenous culture has had a lasting and devastating impact on Indigenous people. In a report published in 2007 by the Aboriginal Arts Research Initiative at the Canada Council for the Arts, this history is outlined.

"In Canada, the process of colonization has had a profound and lasting impact on Aboriginal peoples, their land, their languages, their cultures and their art practices. Today, many artists consider contemporary art practices to be a process of decolonization, re-appropriation, reclaiming and healing."³

² UNESCO. "UNESCO World Report 2: Investing in Cultural Diversity and Intercultural Dialogue." 17 May, 2010. http://portal.unesco.org/culture/en/ev.php-URL_ID=39896&URL_DO=DO_TOPIC&URL_SECTION=201.html

³ Canada Council for the Arts. "Aboriginal Arts Research." October 12, 2009. http://www.canadacouncil.ca/publications_e/research/art_abo/tj128945779310055866.htm

The history of Canada's treatment of immigrants is equally reprehensible made evident by immigration policy over the last century. In 1910, the Immigration Act allowed the government to prohibit landing of immigrants "belonging to any race deemed unsuited to the climate or requirements of Canada, or of immigrants of any specified class, occupation or character"⁴. In 1947, Prime Minister Mackenzie King made a statement in the House outlining Canada's immigration policy. Regarding discrimination, he made it clear that Canada is "perfectly within her rights in selecting the persons whom we regard as desirable future citizens. Large-scale immigration from the orient would change the fundamental composition of the Canadian population".⁵

As recently as February 1995, as part of the federal budget, the government imposed the Right of Landing Fee, which became known as the Head Tax. The fee of \$975 applied to all adults, including refugees, becoming permanent residents. In February 2000, the government rescinded the Right of Landing Fee for refugees, but maintained it for immigrants.

The history of the federal government privileging one cultural group over another has perpetuated discrimination by the broader Canadian population which has brought about greater challenges and obstacles for individuals from ethno-racial and Indigenous communities.

In 1986, the federal government recognized this to a certain extent and 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).

⁴ QPIRG Concordia - Peoples's Commission Network. "A History of Racism in Canada's Immigration Policy." http://www.peoplescommission.org/files/poped/05_%20A%20History%20of%20Racism.doc.pdf

⁵ QPIRG Concordia - Peoples's Commission Network. "A History of Racism in Canada's Immigration Policy."

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).

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.

A report published in 2005 by Hill Strategies and funded by the Canada Council for the Arts, Ontario Arts Council and the Department of Canadian Heritage; **Diversity in Canada's Arts Labour Force** analyzes 2001 census data concerning visible minority, Aboriginal and immigrant Canadians in the arts labour force. The results are disconcerting considering visible minority artists had average earnings of \$20,800. This figure represents an 11% earnings gap between visible minority artists and the total arts labour force (average earnings of \$23,500) Visible minority artists also have average earnings that are 34% less than the average earnings of all Canadian workers (\$31,800).⁶

In August 2009, the Canada Council for the Arts published a "Fact Sheet" on **Contemporary Aboriginal Arts in Canada**. Amongst

⁶ Canada Council for the Arts, Hill Strategies Research Inc, Ontario Arts Council. "Diversity in Canada's Arts Labour Force: An Analysis of 2001 Census Data." February 2005. Downloadable PDF File. Hill Strategies Research Inc. http://www.canadacouncil.ca/publications_e/research/art_cult_hr/ud127541687301610000.htm

many interesting facts related to cultural production within Aboriginal communities, it states that “Aboriginal artists have low average earnings (\$16,900), 28% lower than the average for all artists (\$23,500). The average earnings of Aboriginal artists reflect the low earnings for Aboriginal people in Canada’s overall labour force.”⁷ In the media arts Rebecca Belmore and Zacharias Kanuk are listed as nationally and internationally acclaimed.

In July 2009, the Canada Council for the Arts published a “Fact Sheet” on **Contemporary Inuit Arts in Canada**. It describes traditional Inuit culture and how the arctic environment provides inspiration and creativity. “Inuit have been using their surrounding materials to create art for millennia...Today, Inuit artists are reinventing old traditions and embracing forms of new media such as digital art and spoken word performances.”

It reports that Nunavut’s 250 artists represent 1.86% of the territory’s labour force - more than double the national average of 0.77%. It also states that the average earnings of artists in Nunavut are \$20,300, compared with average earnings in the cultural sector are \$33,200 and an average of \$38,000 for all Nunavut workers, a gap of 47%. Furthermore, one-half of these artists earn \$10,000 or less (median earnings of artists in Nunavut). In 2007, Statistics Canada defined the “poverty line” (or low-income cut off) for a single person living in a major city as \$21,666 (before tax). To put this information into context, it is important to note that the cost of living in the north is extremely high, almost 75% higher than the Canadian average.⁸

⁷ Canada Council for the Arts. “Aboriginal Arts Research.” October 12, 2009.

⁸ Canada Council for the Arts. “Aboriginal Arts Research.” October 12, 2009.

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CURRENT DIALOGUE

One of the questions posed to IMAA members was whether their organization actively dialogued about diversity, and if yes, what were some of the most prevalent issues discussed?

Discussions presented by several organizations have been about how to make appropriate inroads to the cultural communities and sustainable relationships with those communities so that they are fully engaged at all steps of the project from planning to curation, to marketing and promotion to ancillary events.

Another topic is how to overcome some of the challenges related to enforcing tolerance. It is not always overtly clear. These discussions can end up quite heated and difficult and remind the board and staff how important it is to hold diversity workshops even when it can make people extremely uncomfortable to be invited to attend.

One respondent noted that media artists are in and of themselves an underrepresented segment of society so it is crucial to our work to encourage participation from members of marginalized communities and to continually find ways of presenting those works to the larger public.

Some organizations raised the issue of balance, being supportive of emerging and established artists in addition to having programming objectives and outreach projects that will bring works to specific groups and also bring new works and/or artists to them.

In some Québec organizations recurring topics that are discussed include the French language, religion, the status of women and integration within Québec society. Organizations based in Montreal expressed how important it was for them to serve the largest possible number of creators and to offer services in English and French and to meet the needs of a diverse membership base.

Media arts have been embraced by Indigenous people in all parts of Canada. For example, today the film, television and new media industry is an exciting new sector in Nunavut's economy, and a vi-

tal part of the promotion of Inuit culture and language world-wide. Igloodik Isuma Productions is one example of this as their films extend the ancient art of storytelling into the digital age through video art and filmmaking, appropriating these technologies to present to the world a discourse from a distinctly Inuit point of view.⁹

For the National Indigenous Media Arts Coalition, an important question is how to increase opportunities for exhibition, promotion and critical writing on Indigenous media artists and how to actively support the artists. NIMAC works closely with the IMAA and participates on steering committees within IMAA events including its national conferences, meetings and festivals. In recent years, NIMAC has formed partnerships with the Winnipeg Film Group, AFCCOP and Faucet Media Arts, and has established residencies with Oboro, and programming at PAVED.

NIMAC is continually seeking new opportunities to collaborate with galleries and media arts organizations across Canada. Current goals include developing a new media curatorial project that would present Indigenous media art within an IMAA member organization and to produce critical discourse on exhibitions/presentations within the member organization. So NIMAC's goals are two-fold: more indigenous programming, and more critical discourse by indigenous curators on non-indigenous media art.

There are a few strong examples of successful partnerships between media arts organizations and Indigenous communities.

Founded in 1980, Vtape is an international distribution, exhibition and resource centre with an emphasis on the contemporary media arts. Vtape is committed to supporting the work of Aboriginal artists and to connecting producers with international exhibitors. Since co-founding the Centre for Aboriginal Media in 1994, Vtape has continued to work closely with Aboriginal media artists and organizations, and collaborates annually with the imagineNATIVE

⁹ Canada Council for the Arts. "Arts & Culture In Canada – Fact Sheet: Contemporary Aboriginal Arts in Canada. August 2008. www.canadacouncil.ca/NR/rdonlyres/E1818F5A-AD2F-4333-B719-BFF290B25146/0/FactSheetAboriginalENG.pdf

Film and Media Arts Festival to present programs and publish catalogues. Recent examples include The Double Entendre of Re-enactment, curated by the AGO's Gerald McMaster CULTURE SHOCK, curated by Steve Loft; Aboriginal Screen Culture, curated by award-winning artist Dana Claxton; and in fall 2010, Vtape hosted The Evolution of Curatorial Consciousness, a dynamic panel featuring Steve Loft, Jessica Bradley, Gerald McMaster, Daina Warren and Lisa Steele, dedicated to discussing the role of non-traditional Aboriginal media as an essential facet of contemporary art. Vtape also annually sponsors two major awards, one for \$1,000 to an emerging artist and another of \$1,000 for the best New Media project.

VIVO MEDIA ARTS CENTRE, incorporated in 1973 as the Satellite Video Exchange Society (SVES), is Vancouver's oldest media arts access centre. VIVO continues to fulfill its founding vision by directly supporting independent artists, community-based producers and activists to develop and exchange their skills in a supportive environment. VIVO is credited for founding an Indigenous community initiative entitled the First Nations Access Program (FNAP) that was started in 1991, eventually becoming the independently-run non-profit society known as the Indigenous Media Arts Group (IMAG).

Excerpt from:

Stitching the Fabric

Cultural and Community Development

By Tracey Jack

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The process of creating community means coping with a continuous dynamic of change. If we examine our communities in today's multicultural society, we perceive that each of us is a participant in the continuous multicultural threads that form the social fabric of cultural diversity. Cultural development and the dilemma of inclusiveness in the 21st century continue to be a compromise between the variety of cultural groups and individuals within society.

In this essay I will speak from my professional experience as an indigenous arts administrator and draw upon knowledge from my community with the understanding that inclusiveness is our ultimate goal. My intent is to accentuate the need for an ongoing examination of the way in which community relations' work within the current art practice. Of particular concern is identifying and promoting good examples of arts practice. For Indigenous people, cultural development in communities means the opportunity to strengthen the fabric of our cultures within smaller communities through the development of tools to empower and share diversity.

Cultural diversity motivates equity and encourages growth within larger society through the acquisition of new and shared knowledge. Our goal is to assist in building a community of inclusiveness, one in which attitudes and actions foster mutual respect, allowing people of all backgrounds to fully participate in cultural development transforming cultural difference into a process from which every one can benefit.

In my experience, the reality of cultural diversity and the question of inclusion for aboriginal communities is one of the greatest challenges the arts community faces today. One of the central challenges is that the culturally specific forms of aboriginal art don't often conform to classical western models.

Capacity building in the aboriginal community requires practical tools. Audience development in aboriginal communities often requires the development of presentation opportunities that fall outside the realm of mainstream recognition. For example, the western theatrical format of the three-act play does not easily encompass the aboriginal tradition of storytelling or other forms of traditional aboriginal theatrical practice. Within the scope of traditional Western theatre, it is easy to discount the diversity of formats contained in aboriginal expression and thus never challenge the scope of programming. The opportunity to build appreciation of aboriginal cultural expression is lost as a result of this lack of culturally diverse programming.

Two issues for audience development become readily apparent:

- A lack of capacity within aboriginal communities to present prospects
- A lack of recognition from a largely Euro-centric arts audience.

Community cultural development requires the physical presence of tools to actively assist in the development of appreciation for arts of different cultural groups in BC, tools which foster general appreciation for other cultures in Canada.

Differences in communication within aboriginal communities are dependent upon a number of factors, including distinctions between cultural groups, their geographical remoteness and the level of community infrastructure present. Issues of protocol and sensitivity surrounding dissemination of information and communication depend on understanding the individual uniqueness of these different cultural communities.

There is no blanket solution to address these differences for what may be appropriate in an urban aboriginal community. In aboriginal communities, bulletins sent by local arts council rarely reach individual aboriginal artists.

Tools that will enable access to facilities, presentation and outreach are critically needed as are the crafting of practical and realistic linkages for collaboration and audience development through a multicultural communication strategy.

The active development and implementation of programs to foster peer mentoring and arts training within a variety of cultural communities is also a priority. Our challenge will be to interweave our work at all levels so that cultural development, supportive of diversity, is a continuously open ended learning process for all people.

PRINCIPLES, POLICIES

Employment, Personnel Policies

Outreach, Access Policies

Written Policies and Mission Statements

Evaluation and Follow-up

In the 1995 handbook, a debate was outlined about whether it is beneficial to develop written policies and procedures related to equity as opposed to simply instituting equity activities and projects within organizations.

On the one hand, 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.

In addition, written procedures can act as a plan or blueprint, and might help centres and organizations with the good will to initiate equity activities with 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, it was felt in 1995 that 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.

To uncover the reality today, the IMAA recently asked members how their organizations incorporate culturally diverse practices, and whether or not they have written policies, etceteras. And as the debate outlined above indicates, there are many ways that this is happening, with a large emphasis on those who do actually have written policies in place.

Only a few IMAA member organizations indicated that they do not have formal written policies in place but is implicitly part of what they do and is manifested through dialogue with board and staff, programming, hiring practices and is at the heart of all activities. Developing partnerships with a variety of organizations that are culturally specific is common practice for many organizations.

These partnerships are initiated from both parties and prove to be a mutually beneficial arrangement.

Many members do have a written statement in place. For example Ed Video in Guelph, Ontario includes the following as part of their mandate:

Our vision as an access centre includes specific measures that address barriers to media artists from communities under-represented in both mainstream media and independent video production. These measures encompass both production and exhibition at the centre to address existing structures of racism, sexism, ableism, homophobia, transphobia, classism, and elitism within the organization and the larger society.

And in practice Ed Video has a cultural outreach fund where people of visible minorities can apply for equipment and editing support for projects. They also provide a meeting and event space for a variety of groups working for human rights issues in the hopes that this exposure will in turn open the media arts door to new groups. This strategy has proven to be successful, for example a link has been established with a community of people with disabilities.

The Independent Filmmakers Co-operative of Ottawa (IFCO) located in Ottawa, Ontario has both an existing Cultural Equity Committee and as a result, a Cultural Equity Policy, which ensures the facilitation of Cultural Equity artistic training programs. This programming is designed to encourage increased involvement in filmmaking from members of Ottawa's Multi-Ethnic and First Nation, Inuit, Métis communities.

Groupe Intervention Vidéo, based in Montréal, Québec, indicated that they endeavour to ensure that their collection of videos reflects diverse practices in media arts. "Our policy is to undertake tours and outreach projects throughout Montreal to women's groups and centres. We actively prospect for videos to become part of our distribution collection. We attend festivals, year-end screenings and other events. GIV has an important collection of works from Latin

America.”

Many organizations established over the past two decades asserted that policies on anti-racism, non discrimination, and inclusivity were drafted alongside their mission statements right from day one.

Agence TOPO based in Montreal, QC asserts in their mission statement: Agence TOPO est un centre d’artistes en nouveaux médias dont le mandat est de produire, de diffuser et de distribuer des œuvres multimédias qui explorent les nouvelles narrativités et les croisements interdisciplinaires et interculturels.

Other organizations have developed policies over time that have translated into programming initiatives, outreach and board and staff make-up, etc.

SAW video in Ottawa, Ontario advocates an open, welcome atmosphere through the posting of the following wording in their brochure and on their website:

SAW Video actively promotes access for all artists, regardless of age, class, gender, sexual orientation, race or ability.

Employment, Personnel Policies:

Many organizations reported that they have an “open door” policy and include text in their job calls inviting people from diverse backgrounds to apply. However, if representatives from minority and “equity” communities are not applying for jobs that 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 newsletters online and/or in printed newspapers, in foreign language publications? Do people with disabilities apply for these jobs; is there access in the access centre?

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

- community centres, neighbourhood newspapers and websites, list-serves
- community and university radio stations
- foreign language newspapers, publications
- organizational newsletters
- specific media outlets: Aboriginal Voices Radio, Talking Stick Magazine, Take One Magazine, Reverse Magazine, Diaspora Magazine etc.
- word-of-mouth, networking etc.

Hiring committees:

- should include representatives of various cultural and Indigenous 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

Outreach, Access Policies:

Community outreach and community involvement can be done with a cultural 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, social media, etc. 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 IMAA 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.

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

“The IMAA 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 indigenous cultural representation.”

“IMAA 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 IMAA 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 IMAA.”

Some organizations have created Diversity Committees to oversee the commitment to equity. The IMAA's Diversity Committee has formulated this mandate:

“The Diversity Committee ensures that the IMAA and its members represent the broadest possible range of media arts organizations and media artists. It is also committed to building diversity within media art audiences and community activities. In an ever-evolving media art field, diversity is not limited to the diversity of culture but includes region and practice.”

Evaluation and Follow-up:

Evaluation is a vital mechanism for the successful implementation and development of an organization's diversity 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 diversity 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.

BEST PRACTICES

Creating Partnerships

Programming

Creating Support Programs and Training Opportunities

The IMAA asked its members how their organizations have created opportunities for exploring others' differences, including ethnicity, sexual orientation, etc. We also asked what strategies are their organizations developing to address cultural inequities, and to create more inclusionary, diverse practices. Following is a summary of these answers grouped into specific headings with detailed examples.

Creating Partnerships:

Creating partnerships is one of the most common strategies for connecting with and including other groups. However, it is not always as simple as picking up the phone or sending an email. Many members reported that simply having an "open door" policy was not enough for making certain groups feel welcomed, understood or respected.

A partnership in essence is a mutually beneficial agreement. One of the fundamental roles that a media arts organization can provide is its knowledge and expertise of the media arts. One organization reported that in providing a mentoring and educational role on the topic of media art, a partnering organization might be interested in exchanging their knowledge and expertise about issues of concern to their community. This mentoring exchange nurtures understanding, exploration and appreciation for each others' differences.

Another method for enkindling a relationship with another group is to support their efforts and objectives. This could be done by sponsoring an event, purchasing an ad in a program, offering use of space or equipment or assistance for one of their activities.

Programming:

For exhibitors, by selecting specific themes that incite exploration of one's culture, or difference or identity, an organization can include programming that welcomes a diversity of experiences. Some organizations reported working with curators whose expertise comes from a specific cultural framework and interest. Several organizations reported creating screening partnerships with other groups.

"Our Scene + Heard is a collaborative commissioning project that pairs traditional oral storytellers from various world cultures and media artists. The resulting works are presented in a theatrical environment." CineVic: Society of Independent Filmmakers

However, it is important to consider that not all artists from specific under-represented groups create works about their experiences from that perspective. One organization indicated that they have adopted a new strategy to address cultural inequities in exhibitions presented at the centre. Rather than defining the exhibition as presented by a particular cultural group, artists from diverse backgrounds will be incorporated into all exhibitions regardless of themes.

One organization indicated that their programming director expressed trepidation in curating artwork based on cultural identity given that this might result in a focus on differences between people rather than the multitude of similarities that we all share.

In order to ensure that a great deal of submissions come from a diversity of groups regardless of the theme, an organization must enlarge its mailing list and advertise in the right places.

For the Independent Distributors, there currently exists discussion between them regarding specialization in certain genres or groups of artists whether it be gay/lesbian, women, educational, etc. Acquisition policies in many distribution organizations reflect the objective of representing a variety of cultural groups.

Creating Support Programs and Training Opportunities:

For production centres, creating support programs for particular groups is an excellent way of providing opportunities for artists who would otherwise find it challenging to produce media art works. Some production organizations reported providing fully subsidized workshop training for members from Multi-Ethnic, First Nation, Inuit, Métis communities in their regions. Others have organized programs for At Risk Youth.

Here is an example of a Call for Submissions:

The Cultural Outreach fund is a production support program aimed at providing opportunities for visible minority artists to express themselves creatively through video and media arts. Proposals are encouraged to arrive between October 1 and March 31st and will be assessed by an independent jury within one month of receipt of the proposal. The successful applicants have one year to complete their project. Eligible projects are those over which the artist has creative and editorial control. Any genre may be accepted (i.e. experimental, drama, documentary, video installation, and new media.). Artists crossing over from other disciplines (i.e. theatre, writing, visual arts, and dance) are also welcome. Support for the projects will be provided in the form of equipment assistance and editing time assistance, as well as the arrangement of a mentor to provide technical guidance.

The successful applicants receive:

- A one year producing membership;
- up to \$1,000 in access to equipment or workshops;
- payment of an artist fee and screening or exhibition in a member event or programming within six months of completion of the project

Other Strategies:

- Invite keynote speakers from related field and cultural group in order to draw attention to an event and attract audiences from diverse areas.
- Develop a mobile media art workshop initiative where an organization brings media art workshops to different communities.
- Create residency opportunities for artists from remote areas.
- When possible hire staff that can communicate in languages other than English or French.
- Improve informational materials in print and on websites to enable partner groups and artists to access information about programming activities and links to other networks.
- Establish a diversity committee that makes recommendations for the organization's action / strategic plan that identifies priority communities on which to focus its outreach.
- Work to make more artists aware of the need for closed captioning in their works.
- Make use of provincial / and or federal employment grant opportunities that support the hiring of visible minorities.
- Create internship programs for students / youth from diverse backgrounds. This could be in exchange for course credit or other form of remuneration.
- Develop a mechanism for monitoring attendance at events without being intrusive.

LISTINGS / RESOURCES

Indigenous Arts Organizations

Indigenous Media Arts Organizations

Indigenous Community Organizations

Indigenous Arts Funding

Indigenous Media Resources: TV, Radio and Print

Culturally Specific Media Arts Organizations & Film & Video Festivals

Cultural Arts, Community Funding

Federal Cultural Organizations

Regional Cultural Organizations

Independent Media Arts Alliance Member Organizations

Over the past two decades there has been an emergence of cultural-specific organizations that are mandated to support artists and individuals from diverse cultural communities. There has also been a growth in the number of Indigenous Media Arts Organizations and services. The following lists are broken down into Indigenous specific and cultural-specific organizations reflecting local, regional and national cultural organizations, community groups, funders and media contacts.

Indigenous Arts Organizations:

Aboriginal Curatorial Collective

<http://www.aboriginalcuratorialcollective.org/>

Indigenous Media Arts Organizations:

Centre for Aboriginal Media (CAM) was formed in 1998 through a partnership with V-tape, Canada's largest independent video distribution centre, CAM is a non-profit centre devoting itself to the professional support and development of Aboriginal peoples in the media industry.

http://www.imagenative.org/2004/in2003/cam_about.html

Cowichan Aboriginal Film Festival, A Celebration of Aboriginal

Film and Art is an annual intercultural event that is organized through the CIFFA Society (Cowichan Intercultural Festival of Film & Art Society) and co-hosted by Film Cowichan and the Cowichan Theatre in Duncan, the heart of the Cowichan region.

<http://aff.cowichan.net/>

Dreamspeakers Festival Society supports and educates the public about Aboriginal culture, art and heritage. It is a resource for Aboriginal filmmakers, directors, scriptwriters, cameramen, technicians, actors, musicians, storytellers, artists and craftspeople.

<http://dreamspeakers.org>

imagineNATIVE Film + Media Arts Festival has existed since 1998 and is an international festival in Toronto that celebrates the latest works by Indigenous peoples on the forefront of innovation in film, video, radio, and new media.

<http://www.imagenative.org>

National Indigenous Media Arts Coalition (NIMAC) is a region (or caucus) within the structure of the Independent Media Arts Alliance. NIMAC's priority is to bring to the forefront Indigenous media artists that may be overlooked by IMAA member organizations and to contextualize Indigenous media art, film and video work to pan Canadian and international practices.

<http://www.nationalimac.org>

Ullus Collective was initiated in 1997 and maintains a membership that consists of Indigenous artists, writers, directors, producers, stage, theatre actors, playwrights, journalists, camera operators, field technicians, video editors, on-camera hosts and casting directors.

<http://www.enowkincentre.ca/ullus.html>

Urban Shaman Contemporary Aboriginal Art is a nationally recognized leader in Aboriginal arts programming and one of the foremost venues and voices for Aboriginal art in Canada. Established in 1996 Urban Shaman is designated for the exhibition and discussion of contemporary First Nations, Métis and Inuit art.

<http://www.urbanshaman.org>

Winnipeg Aboriginal Film Festival is the 3rd largest festival in North America dedicated to showcasing the best new indigenous film and video from across Canada, the US and around the world. Both on and off screen, WAFF's mandate is to celebrate and cultivate indigenous storytelling.

<http://aboriginalfilmfest.org>

Indigenous Community Organizations:

Native Friendship Centres

<http://www.aboriginalcanada.com/culture/natfcdir.htm>

Assembly of First Nations/ National Indian Brotherhood

<http://www.afn.ca>

Metis National Council of Women

<http://www.metiswomen.ca>

Metis National Council

<http://www.metisnation.ca>

Inuit Tapirisat of Canada

<http://www.itk.ca>

Congress of Aboriginal Peoples

<http://www.abo-peoples.org>

Native Women's Association of Canada

<http://www.nwac.ca>

National Association of Friendship Centres

<http://www.nafc.ca/about.htm>

Listing of Native Friendship Centres

<http://www.aboriginalcanada.com/culture/natfcdir.htm>

Aboriginal Education Directorate

<http://www.edu.gov.mb.ca/aed>

Indigenous Arts Funding:

Canadian Native Arts Foundation:

TEL: (416) 926-0775 / FAX: (416) 926-7554

Aboriginal Arts and Culture Leadership Grant (AACL):

SaskCulture Inc.

<http://www.saskculture.sk.ca/index.php?p=Aboriginal%20Arts%20and%20Culture%20Leadership%20Grant>

Aboriginal Arts Creative Development:

Manitoba Arts Council

<http://artscouncil.mb.ca/2010/02/aboriginal-arts-creative-development>

Aboriginal Arts Development Awards:

First Peoples' Heritage, Language and Culture Council

<http://www.fphlcc.ca/arts/aboriginal-arts-development-awards>

Aboriginal Arts Education Projects (expanding Aboriginal Artists in Education):

Ontario Arts Council

<http://www.arts.on.ca/Page91.aspx>

Aboriginal Arts Mentorship Training and Development:

Manitoba Arts Council

<http://artscouncil.mb.ca/2010/02/aboriginal-arts-mentorship-training-and-development-2>

Aboriginal Arts Projects

Ontario Arts Council

<http://www.arts.on.ca/Page92.aspx>

Aboriginal Curatorial Projects

Ontario Arts Council

<http://www.arts.on.ca/Page2639.aspx>

Aboriginal Emerging Writers Residencies:

Canada Council for the Arts

<http://www.canadacouncil.ca/grants/writing/rv127578948445427500.htm>

Aboriginal Filmmaking Program:
National Film Board of Canada (NFB)
<http://www.nfb-onf.gc.ca/eng/collection/film/?id=54960>

Aboriginal Languages Initiative (ALI) 2010-2011:
First Peoples' Heritage, Language and Culture Council
<http://www.fphlcc.ca/language>

Aboriginal Media Arts Program:
Canada Council for the Arts
<http://www.canadacouncil.ca/grants/mediaarts/ub127223915685625000.htm>

Aboriginal Peoples Collaborative Exchange National and International: Travel Grants:
Canada Council for the Arts
<http://www.canadacouncil.ca/grants/aboriginal/na127916788094109030.htm>

Aboriginal Peoples' Program – Aboriginal Languages Initiative:
Canadian Heritage (PCH)
<http://www.pch.gc.ca/eng/1267285112203>

Aboriginal Peoples' Program – Canada/Territorial Co-operation
Agreements for Aboriginal Languages:
Canadian Heritage (PCH)
<http://www.pch.gc.ca/eng/1267294223203>

Aboriginal Peoples' Program – Cultural Connections for Aboriginal Youth:
Canadian Heritage (PCH)
<http://www.pch.gc.ca/eng/1267288013718>

Aboriginal Peoples' Program – National Aboriginal Day:
Canadian Heritage (PCH)
<http://www.pch.gc.ca/special/canada/11/jna-nad-eng.cfm>

Aboriginal Peoples' Program – Northern Aboriginal Broadcasting and Distribution Projects:

Canadian Heritage (PCH)

<http://www.pch.gc.ca/eng/1267292195109/1268447323981>

Aboriginal Training Program in Museum Practices:

Canadian Museum of Civilization Corporation (CMCC)

<http://www.civilization.ca/cmcc/get-involved/aboriginal-training-program>

Access and Career Development:

Ontario Arts Council

<http://www.arts.on.ca/Page90.aspx>

Artist In Community Residency Program:

Manitoba Arts Council

<http://artscouncil.mb.ca/2010/02/artists-in-community-residency-program>

Artists and Community Collaboration Program (ACCP):

Canada Council for the Arts

<http://www.canadacouncil.ca/grants/ot127253215790781250.htm>

Artists Association Program – Inuit Art Foundation:

Nunavut Arts and Crafts Association

http://nacaarts.com/english/index.php?option=com_content&view=article&id=265&Itemid=97#artFoundation

Assistance to Aboriginal Curators for Residencies in the Visual Arts:

Canada Council for the Arts

<http://www.canadacouncil.ca/grants/visualarts/lu127227148692656250.htm>

Building Communities Through Arts and Heritage:

Canadian Heritage (PCH)

<http://www.pch.gc.ca/eng/1267799042836>

Canada Arts Presentation Fund:
Canadian Heritage (PCH)
<http://www.pch.gc.ca/eng/1267553110077>

Canada Media Fund – Aboriginal Program Funding:
Canada Media Fund
http://www.cmf-fmc.ca/index.php?option=com_content&view=article&id=92&page_mode=create&Itemid=96

Capacity Building Program for Aboriginal Arts Organizations:
Project Funding:
Canada Council for the Arts
<http://www.canadacouncil.ca/grants/aboriginal/kd128015231979371765.htm>

Community Connections and Access Program:
Manitoba Arts Council
<http://artscouncil.mb.ca/2010/02/community-connections-and-access-program>

Community Grant Program:
SaskCulture Inc.
<http://www.saskculture.sk.ca/index.php?p=Communities>

Community Programs – Prince of Wales Northern Heritage Centre:
Education, Culture and Employment
http://www.pwnhc.ca/programs/comm_programs.asp

Cultural Educational Centres Program:
Indian and Northern Affairs Canada (INAC)
<http://www.ainc-inac.gc.ca/edu/ep/ese/cec/index-eng.asp>

Dreamcatcher Fund:
<http://www.aboriginalcanada.gc.ca/acp/apps/fundingtool.nsf/eng/ao36434.html>

Elder/Youth Legacy Program: Support for Aboriginal Artistic Practices:

Canada Council for the Arts

<http://www.canadacouncil.ca/grants/aboriginal/vv127913248337770380.htm>

Gateway Fund Call for Proposals:

Canadian Heritage (PCH)

<http://www.pch.gc.ca/eng/1267811165633>

Grants to Aboriginal Writers, Storytellers and Publishers:

Canada Council for the Arts

<http://www.canadacouncil.ca/grants/writing/iw127227332247343750.htm>

Métis Cultural Development Fund:

SaskCulture Inc.

<http://www.saskculture.sk.ca/index.php?p=M%E9tis%20Cultural%20Development%20Fund>

Our Story – Aboriginal Writing Challenge:

The Dominion Institute

<http://www.our-story.ca/wc/about>

Radios autochtones locales – Aide au fonctionnement:

Culture, Communications et Condition féminine

<http://www.mcccf.gouv.qc.ca/index.php?id=284>

Seventh Generation Fund:

<http://www.7genfund.org>

The Flying Eagle:

Canada Council for the Arts

<http://www.canadacouncil.ca/grants/aboriginal/uk128837592130647103.htm>

Travel / Professional Development Grant for Aboriginal Artists:
Manitoba Arts Council
<http://artscouncil.mb.ca/2010/03/travel-professional-development-grant-for-aboriginal-artists>

Urban Aboriginal Community Grant Program:
Tourism, Parks, Culture and Sport
<http://www.tpcs.gov.sk.ca/Urban-Aboriginal-Community-Grant-Program>

Aboriginal Funding Tool - Aboriginal Canada Portal:
<http://www.aboriginalcanada.gc.ca/acp/site.nsf/eng/funding.html>

Indigenous Media Resources: TV, Radio and Print:

Aboriginal Multi-Media Society of Alberta
<http://www.ammsa.com>
(Radio/Newspaper)

Inuit Broadcasting Corporation
<http://www.inuitbroadcasting.ca>
(Television)

Inuvialuit Communications Society
<http://inuvialuitcommunicationsociety.wordpress.com>
(Television/Newspaper)

James Bay Cree Communications Society
<http://www.creeradionetwork.com>
(Radio)

Missinipi Broadcasting Corporation
<http://www.mbcradio.com>
(Radio)

Native Communications Incorporated

<http://www.ncifm.com>

(Radio/Television)

Northern Native Broadcasting, Terrace

<http://www.classicrockcfnr.ca>

(Radio)

Native Communications Society of the Western N.W.T.

<http://www.ncsnwt.com>

(Radio/Television)

Northern Native Broadcasting, Yukon

<http://www.nnby.net>

(Radio/Television)

Okalakatiget Society

<http://www.oksociety.com>

(Radio/Television/Magazine)

Société de Communication Atikamekw-Montagnais

<http://www.socam.net>

(Radio)

Taqramiut Nipingat Incorporated

<http://www.taqramiut.qc.ca> (Radio/Television)

Television Northern Canada

<http://www.tvnc.ca>

(Television)

Wawatay Native Communications Society

<http://www.wawataynews.ca>

(Radio/Television/Newspaper)

Culturally Specific Media Arts Organizations & Film & Video Festivals:

aluCine, has showcased excellence and innovation in contemporary independent short film/video and new media since 1995. It promotes and nurture works made by emerging and established Latin artists living in Canada, Latin America, and the Diaspora.
<http://www.alucinefestival.com>

AmérAsia is a film and video festival which was launched by a Montréal based non-profit film and media Company Ciné-Asie; Ciné-Asie seeks to explore the unique identity of Asian-Canadian media arts and artists, and launched AMÉRASIA to support and celebrate Asian films, Asian inspired films and Asian-Canadian films.
<http://www.amerasiafestival.com>

Filmi South Asian Film Festival, Strengthening the emerging South Asian identity within the global film industry. Celebrating South Asian talent from around the world.
<http://www.filmi.org>

International Diaspora Accented Film Festival (IDFF), provides Toronto audiences with an opportunity to experience the cultural mosaic of the present world through the medium of cinema, capturing Toronto's diversity in the work of filmmakers living outside their country of origin.
<http://www.diasporafilmfest.com>

ON EDGE Collective was formed in Vancouver in 1985 to produce, present and promote art that was marginalized due to its political, social or artistic form and content. We are primarily interested in the popular forms such as the media arts.
http://www.onedge.tv/onedge_online/index.html

Portuguese Film and Video Festival is a Vancouver based festival which showcases films and videos from the Portuguese-speaking world and Portuguese-Canadian filmmakers. The Festival creates an official program with information provided by the artist/producer,

showcases the films to an audience at large that include general public, other Festivals directors and producers as well as television-buyers.

<http://www.portuguesefilm.com>

Reel World Film Festival is a Toronto based five day festival that screens features, shorts, documentaries, animation, and music videos from the Aboriginal, Asian, Black, Latino, Middle Eastern, South Asian and other multi-racial communities.

<http://www.reelworld.ca>

Regent Park Film Festival (RPFF) is Toronto's ONLY free-of-charge community film festival dedicated to showcasing local and international independent works relevant to residents of the largest and oldest public housing in Canada. The films and videos we present reflect key themes such as, immigration, inner city issues, cultural identity and multicultural relationships.

<http://www.regentparkfilmfestival.com>

Toronto Hispano American Film Festival (THAFF), The Toronto Hispano-American Film Festival is Toronto's largest and longest running Spanish language film festival.

<http://www.hispanoamericanfilm.com>

Toronto International Latin Film Festival (TILFF) is a Toronto based film and video festival which presents Spanish and Latin films from around the world to Canadians. We present a festival of Latin films which have universal appeal and that can be enjoyed by Spanish/Portuguese/Italian/French speakers, lovers of Latin culture and Canadian film lovers at large.

<http://www.tilff.com>

Toronto Reel Asian International Film Festival was founded in 1997 and is a unique showcase of contemporary Asian cinema and work from the Asian diaspora. As Canada's largest Asian film festival, Reel Asian provides a public forum for Asian media artists and their work, and fuels the growing appreciation for Asian cinema in Canada. <http://www.reelasian.com>

Vancouver Asian Film Festival Society (VAFF) is a not-for-profit organization that provides a forum for independent North American Asian filmmakers to showcase their work to both Asian and non-Asian audiences.

<http://www.vaff.org>

Vues d'Afrique is a film and video festival supporting African and Creole/Haitian Cinema in Montréal, Quebec.

<http://www.vuesdafrique.org>

Cultural Arts, Community Funding:

The Ontario Arts Council: Access and Career Development

Program for: Individuals and Collectives is a new Ontario Arts Council (OAC) program that supports Ontario-based Aboriginal arts professionals and arts professionals of colour. The program will fund professional development and skill-building opportunities that advance the applicants' artistic work and careers.

The Edmonton Arts Council: Cultural Diversity in the Arts Awards

has established the Cultural Diversity in the Arts Program in recognition that artists from all parts of the world enrich Edmonton's cultural scene. This program provides up to 12 awards of \$7,500 to encourage and support Edmonton artists from ethnically diverse cultural backgrounds, and to engage those artists in the broader Edmonton community.

Telefilm Producer Trainee Program is administered by the CFTPA National Mentorship Program and offers members of visible minority groups and trainees of aboriginal descent the opportunity to develop their skills in the film, television and interactive media production industry.

http://www.cftpa.ca/mentorship/programs_and_application_forms/telefilm_producer_trainee_program

The Canadian Film and Television Production Association (CFT-PA): National Production Program is funded by the Government of Canada's Career Focus Program, and offers young people meaningful work experience in the film, television and interactive media production industry.

http://www.cftpa.ca/mentorship/programs_and_application_forms/national_production_program

The Department of Canadian Heritage: Canada Interactive Fund

The objective of the Canada Interactive Fund is to support the creation of online Canadian cultural interactive content and applications developed by Official Language Minority Community (OLMC), Aboriginal, ethnocultural and other not-for-profit cultural organizations.

<http://www.pch.gc.ca/eng/1273769820147>

EmbraceBC is a government-led initiative and provides funding opportunities for community-based anti-racism and multiculturalism projects. Through six distinct program elements, EmbraceBC seeks to inspire community members, residents and sector leaders to welcome, accept and embrace difference, on both personal and institutional levels.

<http://www.embracebc.ca/embracebc/funding/index.page?WT.svl=LeftNav>

Citizenship and Immigration Canada (CIC): Inter-Action: Canada's New Multiculturalism Grants and Contributions Program supports CIC's mandate and the Canadian Multiculturalism Act by assisting the socio-economic integration of individuals and communities and their contributions to building an integrated and socially cohesive society.

http://www.cic.gc.ca/english/multiculturalism/funding/index.asp?utm_source=direct&utm_medium=brochure&utm_campaign=multiculturalism

Federal Cultural Organizations:

Equity office at the Canada Council for the Arts

<http://www.canadacouncil.ca/equity>

Association for Canadian Studies

<http://www.acs-aec.ca/en>

Canadian Alliance of Black Educators

<http://www.blackoptics.com/cabe>

Canadian Heritage: Human Rights

<http://www.pch.gc.ca/eng/1266364666208/1266202785200>

Canadian Heritage: Cultural Diversity

<http://www.pch.gc.ca/pgm/ai-ia/rir-iro/gbll/divers/index-eng.cfm>

Canadian Heritage: Multiculturalism Program

http://www.canadianheritage.gc.ca/progs/multi/index_e.cfm

Canadian Human Rights Commission

<http://www.chrc-ccdp.ca/default-eng.aspx>

Canadian Ethnocultural Council

<http://www.ethnocultural.ca>

Canadian Council of Muslim Women

<http://www3.sympatico.ca/ccmw.london>

Chinese Canadian National Council

<http://www.ccnc.ca>

Canadian Race Relations Foundation

<http://www.crff.ca>

Egale Canada

<http://www.egale.ca>

National Council on Canada-Arab Relations

<http://www.nccar.ca>

Quilt of Belonging

<http://www.invitationproject.ca/home.htm>

You Can

<http://youcan.ca>

Cultural Organizations in the Pacific:

Affiliation of Multicultural Societies and Service Agencies of British Columbia

<http://www.amssa.org>

Welcome BC

<http://www.welcomebc.ca/wbc/index.page?dcrPath=info>

Government of British Columbia Multiculturalism Index

http://www.gov.bc.ca/main_index/arts_humanities/multicultural.html

Cultural Diversity and Ethnic Media in BC

<http://www.bcethnicmedia.ca>

Multicultural Centre of the Yukon

<http://mcyukon.com>

Yukon Human Rights Commission

<http://www.yhrc.yk.ca>

Ricepaper Magazine

<http://ricepapermagazine.ca>

Cultural Organizations in the Prairies and Northwest Territories:

Alberta Human Rights and Citizenship Commission

<http://www.albertahumanrights.ab.ca>

Edmonton Multicultural Society

<http://www.edmontonmulticultural-ems.org>

Understanding Canadian Diversity in Alberta

http://www.edukits.ca/multiculturalism/student/diversity_multic_policies_e.html

Multicultural Council of Saskatchewan

<http://www.mcos.ca>

Regina Multicultural Council

<http://reginamulticulturalcouncil.ca>

Saskatchewan Association for Multicultural Education

esask.uregina.ca/entry/saskatchewan_association_for_multicultural_education.html

Sask Culture

<http://www.saskculture.sk.ca>

City of Saskatoon Research on Racism

http://www.saskatoon.ca/DEPARTMENTS/Community%20Services/Communitydevelopment/Documents/adult_focus_group.pdf

Cultural Organizations in Quebec:

Coalition pour la diversité culturelle

<http://www.cdc-ccd.org/Coordonnees?lang=fr>

Diversité artistique Montréal

<http://www.diversiteartistique.org>

Conseil interculturel de Montréal

<http://ville.montreal.qc.ca>

Conseil des relations interculturelles du Québec

www.conseilinterculturel.gouv.qc.ca

CRIEC UQAM. Centre de recherche sur l'immigration, l'ethnicité et la citoyenneté

www.unites.uqam.ca/criec

Culture Montréal

www.culturemontreal.ca

Culture pour tous

www.culturepourtous.ca

Direction des affaires interculturelles de Montréal

<http://ville.montreal.qc.ca>

Images Interculturelles

www.imagesnet.org

MAI – Montréal, Arts Interculturels

www.m-a-i.qc.ca

Maison internationale du conte

www.maisoninternationaleduconte.com

Metropolis Montréal

<http://im.metropolis.net>

Ministère de l'Immigration et des Communautés culturelles

www.micc.gouv.qc.ca

Musique Multi-Montréal

www.musiquemultimontreal.com

Répertoire ethnoculturel du Québec, Ethnopolis

www.ethnopolis.com

Société du patrimoine d'expression du Québec

www.speq.qc.ca

Le site Culture de la Ville de Montréal

www.ville.montreal.qc.ca/culture

Vision Diversité

<http://www.visiondiversite.com>

Cultural Organizations in Ontario:

Across Boundaries

<http://www.acrossboundaries.ca>

Art Reach Toronto

<http://www.artreachtoronto.ca>

Cultural Pluralism in the Performing Arts Ontario

<http://cppamo.wordpress.com>

Settlement.Org

<http://www.settlement.org>

Multicultural History of Ontario

<http://www.mhso.ca>

Regional Multicultural Youth Council

<http://my.tbaytel.net/manwoyc>

Ethno-racial People with Disabilities Coalition of Ontario

<http://www.erdco.ca>

Canadian Multicultural Association: Asians in Ontario

<http://www.cmcasians.com>

Antiracist Multicultural Education Network of Ontario

<http://www.ameno.ca>

Ontario Human Rights Commission

<http://www.ohrc.on.ca>

Harmony Movement

<http://harmony.ca>

Innoversity

<http://www.innoversity.com>

Cultural Organizations in the Atlantic:

Multicultural Association of Nova Scotia

www.mans.ns.ca

Government of Prince Edward Island Cultural Diversity

<http://www.gov.pe.ca/diversity/index.php3?number=1035849&lang=E>

New Brunswick Multicultural Council

<http://www.nb-mc.ca>

Asian Heritage Society of NB

<http://www.ahsnb.org>

Multicultural Association Chaleur Region:

<http://www.macr-amrc.ca>

Multicultural Association of Fredericton

<http://www.mcaf.nb.ca>

New Brunswick African Association

<http://www.nbafricans.com>

Pride of Race Unity and Dignity through Education

<http://www.prudeinc.org>

The Saint John Multicultural & Newcomers Resource Centre

<http://www.sjmnrc.ca/sjmnrc>

Multicultural Association of Carleton County

<http://www.maccnb.ca>

Multicultural Association of the Greater Moncton Area

<http://www.magma-amgm.org>

Miramichi Regional Multicultural Association

<http://www.miramichimulticultural.com>

Latino Association of New Brunswick

<http://www.nblatino.ca>

Ethnic Diversity: Newfoundland and Labrador Heritage

<http://www.heritage.nf.ca/society/diversity.html>

Religion, Culture, and Diversity in St. John's, Newfoundland and Labrador

<http://www.arts.mun.ca/localreligions>

IMAA MEMBER ORGANIZATIONS

Pacific

Alternator Centre for Contemporary Art
<http://www.alternatorgallery.com>

Cinevic <http://www.cinevic.ca>
Cineworks
<http://www.cineworks.ca>

Gallery Gachet
<http://www.gachet.org>

Media Net
<http://www.media-net.bc.ca>

Moving Images Distribution
<http://www.movingimages.ca>

New Forms Media Society
<http://www.newformsfestival.com>

Ullus Collective
<http://www.enowkincentre.ca/ullus.html>

Vancouver New Music Society
<http://www.newmusic.org>

VIVO Media Arts
<http://www.vivomediaarts.com>

Western Front
<http://www.front.bc.ca>

Yukon Film Society
<http://www.yukonfilmsociety.com>

Prairies/NWT

Alberta Media Arts Alliance Society (AMAAS)

<http://www.amaas.ca>

Banff New Media Institute (BNMI)

<http://www.banffcentre.ca/bnmi>

Calgary Society of Independent Filmmakers (CSIF)

<http://www.csif.org>

Dreamspeakers Festival Society

<http://www.dreamspeakers.org>

EMMEDIA Gallery & Production Society

<http://www.emmedia.ca>

Film and Video Arts (FAVA)

<http://www.fava.ca>

Global Visions Film Festival

<http://www.globalvisionsfestival.com>

Metro Cinema

<http://www.metrocinema.org>

New University Television (NUTV)

<http://www.nutv.ca>

PAVED Arts

<http://www.pavedarts.ca>

Quickdraw Animation Society (QAS)

<http://www.quickdrawanimation.ca>

Saskatchewan Filmpool Cooperative

<http://www.filmpool.ca>

Send and Receive: a festival of sound

www.sendandreceive.org

Soil Digital Media Suite

<http://www.soilmedia.org>

Urban Shaman Gallery

<http://www.urbanshaman.org>

Video Pool

<http://www.videopool.org>

Western Artic Moving Pictures (WAMP)

<http://www.wamp.ca>

Winnipeg Aboriginal Film Festival (WAFF)

<http://www.aboriginalfilmfest.org>

Winnipeg Film Group

<http://www.winnipegfilmgroup.com>

Ontario

AluCine

<http://www.alucinefestival.com>

Artengine

<http://www.artengine.ca>

Available Light Screening Collective

availablelightcollective@gmail.com

Canadian Filmmakers Distribution Centre (CFMDC)

<http://www.cfmcd.org>

Charles Street Video (CSV)

<http://www.charlesstreetvideo.com>

Ed Video

<http://www.edvideo.org>

Flash Frame

flashframe@shaw.ca

Images Festival

<http://www.imagesfestival.com>

imagineNATIVE Film + Media Arts Festival

<http://www.imagineNATIVE.org>

Independent Filmmakers Co-operative of Ottawa

<http://www.ifco.ca>

Inside Out

<http://www.insideout.on.ca>

InterAccess Electronic Media Arts Centre

<http://www.interaccess.org>

Le Labo

<http://www.lelabo.ca><http://www.lelabo.ca>

Liaison of Independent Filmmakers of Toronto (LIFT)

<http://www.lift.on.ca>

Near North Mobile Media Lab (N2M2L)

<http://www.nnmedialab.com>

Perterborough Arts Umbrella / Optic Nerve Film Festival

<http://www.pauart.com>

Planet in Focus - International Environmental Film & Video Festival
(PIF)

<http://www.planetinfocus.org>

Pleasure Dome

<http://www.pdome.org>

Reel Asian - Toronto Reel Asian International Film Festival

<http://www.reelasian.com>

SAW Video

<http://www.sawvideo.com>

The Factory - Hamilton Media Arts Centre

<http://www.hamiltonmediaarts.com>

Toronto Animated Image Society (TAIS)

<http://www.tais.ca>

Trinity Square Video (TSV)

<http://www.trinitysquarevideo.com>

VTape

<http://www.vtape.org>

Workman Arts / RendezVous With Madness Film Festival

<http://www.rendezvouswithmadness.com>

Quebec

Agence Topo

<http://www.agencetopo.qc.ca>

Antitube

<http://www.antitube.ca>

Avatar

<http://www.lenomdelachose.org/avatar>

Champ Libre

<http://www.champlibre.com>

Cinema Politica

www.cinemapolitica.org

Coop Vidéo de Montréal

<http://www.coopvideo.ca>

DAÏMŌN

<http://www.daimon.qc.ca>

Eastern Bloc

<http://www.easternbloc.ca>

Films de l'Autre (Les)

<http://www.lesfilmsdelautre.com>

Groupe Intervention Vidéo (GIV)

<http://www.givideo.org>

La Bande Vidéo

<http://www.labandevideo.com>

Les Films du 3 mars (F3M)

<http://www.f3m.ca>

Oboro

<http://www.oboro.net>

Paraloeil

<http://www.paraloeil.com>

Productions et Réalisations Indépendantes de Montréal (PRIM)

<http://www.primcentre.org>

Projetto

<http://www.projetto.org>

Spirafilm

<http://www.spirafilm.com>

Studio XX

<http://www.studioxx.org>

Vidéo Femmes

<http://www.videofemmes.org>

Vidéographe

<http://www.videographe.qc.ca>

Atlantic

Atlantic Filmmakers Cooperative (AFCOOP)

<http://www.afcoop.ca>

Centre for Art Tapes (CFAT)

<http://www.centreforarttapes.ca>

Faucet Media Arts Centre & Struts Gallery

<http://www.strutsgallery.ca>

Galerie Sans Nom

<http://www.galeriesansnom.org>

Island Media Arts Co-op (IMAC)

<http://islandmedia.pe.ca/>

New Brunswick Filmmakers' Co-operative

<http://www.nbfilmcoop.com>

Newfoundland Independent Filmmakers' Co-op (NIFCO)

<http://www.nifco.org>

NIMAC

Dreamspeakers Festival Society

<http://www.dreamspeakers.org>

imagineNATIVE Film + Media Arts Festival

<http://www.imagineNATIVE.org>

Perterborough Arts Umbrella / Optic Nerve Film Festival

<http://www.pauart.com>

Ullus Collective

<http://www.enowkincentre.ca/ullus.html>

Urban Shaman Gallery

<http://www.urbanshaman.org>

Winnipeg Aboriginal Film Festival (WAFF)

<http://www.aboriginalfilmfest.org>

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OTHER USEFUL RESOURCES

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The Canada Council for the Arts.

<http://www.canadacouncil.ca>

Canada Council for the Arts (prep. France Trepanier). Aboriginal Arts Research Initiative, Report on Consultations. Canada Council for the Arts, 2008.

Canada Council for the Arts. "Aboriginal Arts Research." October 12, 2009.

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Canada Council for the Arts. "Arts & Culture In Canada – Fact Sheet: Contemporary Aboriginal Arts in Canada. August 2008.

<http://www.canadacouncil.ca/NR/rdonlyres/E1818F5A-AD2F-4333-B719-BFF290B25146/0/FactSheetAboriginalENG.pdf>

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<http://www.ccd.net/resources/guide/glosary/glossary1.html>

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<http://www.multiculturalcanada.ca/Encyclopedia/A-Z/c2>

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<http://oxforddictionaries.com>

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QPIRG Concordia - Peoples's Commission Network. "A History of Racism in Canada's Immigration Policy."
<http://www.peoplescommission.org/files/poped/05.%20A%20History%20of%20Racism.doc.pdf>

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<http://www12.statcan.ca/english/census01/Products/Reference/dict/poptoc.htm>

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http://portal.unesco.org/culture/en/ev.php-URL_ID=39896&URL_DO=DO_TOPIC&URL_SECTION=201.html

UNESCO. "Information Sheet No. 1 Analysis of the UIS International Survey on Feature Film Statistics." 2009.
http://www.uis.unesco.org/template/pdf/cscl/Infosheet_No1_cinema_EN.pdf

United Nations. "The Universal Declaration of Human Rights."
<http://www.un.org/en/documents/udhr/index.shtml>

University of Minnesota Human Rights Center. "This is My Home – A Minnesota Human Rights Education Experience: Glossary of Terms." 2011.
<http://www.hrusa.org/thisismyhome/project/glossary.shtml>

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<http://www.wikipedia.org>

OTHER USEFUL RESOURCES:

Adjust Your View: A Toolkit: Developing Multicultural Audiences for the Arts, by Fotis Kapetopoulos, 2009

<http://www.kape.com.au/adjustyrvview/Adjust%20Your%20View%20Toolkit.pdf>

Aesthetic Pluralism and Multicultural Art Education, by Lynn M. Hart, Studies in Art Education, Vol. 32, No. 3 (Spring, 1991), pp. 145-159 Published by: National Art

Reinventing Britain: Cultural Diversity Up Front and On Show, Arts Council England, April 2003.

http://www.artscouncil.org.uk/publication_archive/reinventing-britain-cultural-diversity-up-front-and-on-show

Navigating difference: cultural diversity and audience development, Arts Council England. Ed. Heather Maitland. January 6, 2003.

http://www.artscouncil.org.uk/publication_archive/navigating-difference-cultural-diversity-and-audience-development

A Practical Guide to Working With Arts Ambassadors, Arts Council England, Mel Jennings, 2003.

http://www.artscouncil.org.uk/publication_archive/a-practical-guide-to-working-with-arts-ambassadors

Arts - what's in a word? Ethnic minorities and the arts, by Helen Jermyn & Philly Desai, Arts Council England, 2000.

<http://www.artscouncil.org.uk/media/uploads/documents/publications/1385.pdf>