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.
ACKNOWLEDGEMENTS
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INTRODUCTION

About the IMAA
Founding Principles
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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.
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.

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:


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
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.”

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 potlatches, 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.”


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).


\(^5\) 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

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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.”

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.

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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. Igloolik 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, AFCOOP 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

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. GIIV has an important collection of works from Latin
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
– 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
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 though 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.  

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.imaginenative.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.  

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  

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)
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/cmc/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

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

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

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)

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.

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://inuvialuitcommunicationssociety.wordpress.com
(Television/Newspaper)

James Bay Cree Communications Society
http://www.creeradiionetwork.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.cftpca.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.
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

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.crrf.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://ricepapersmagazine.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_multicultural_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

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

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.cfmdc.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

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

DAÏMÔN
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.progetto.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
Assembly of British Columbia Arts Councils. Community Arts Tool Kit: a practical guide for community arts and other small, not-for-profit organizations. Published by the Assembly of British Columbia Arts Councils, 2002.

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


http://www.canadacouncil.ca/publications_e/research/art_abo/tj128945779310055866.htm

http://www.canadacouncil.ca/publications_e/research/art_cult_hr/ud127541687301610000.htm

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

Community Cultural Development in Australia. “Glossary of Resources (A-E).” 
http://www.ccd.net/resources/guide/glosary/glosary1.html

http://www.multiculturalcanada.ca/Encyclopedia/A-Z/c2
http://oxforddictionaries.com


QPIRG Concordia - Peoples’s Commission Network. “A History of Racism in Canada’s Immigration Policy.”
http://www.peoplescommission.org/files/popeds/05.%A%20History%20of%20Racism.doc.pdf


April 27, 2011.
http://www12.statcan.ca/english/census01/Products/Reference/dict/poptoc.htm


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


http://www.hrusa.org/thisismyhome/project/glossary.shtml
http://www.wikipedia.org

OTHER USEFUL RESOURCES:


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


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