

**CREATING COMMUNITIES OF PRACTICE TO IMPLEMENT
PLURALISM IN THE ARTS IN ONTARIO | JANUARY 2012**

**PROJECT PROPOSAL
TO THE ONTARIO ARTS COUNCIL**

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1. INTRODUCTION

Cultural Pluralism in the Arts Movement Ontario (formerly Cultural Pluralism in the Performing Arts Movement Ontario) is an Ontario-based movement of artists, arts organizations, presenters, associations, and other members who are committed to advancing cultural pluralism in the arts. Advancing cultural pluralism in the arts is a broad, complex objective. Many challenges and barriers continue to stand in the way of Aboriginal and ethno-racial artists and their creative expressions.

Since 2009, Cultural Pluralism in the Arts Movement Ontario (CPAMO) has partnered with Community Cultural Impresarios (CCI) to develop constructive working relationships between Ontario performing arts presenters (CCI's members), and Aboriginal and ethno-racial performers.

Through presentations, workshops, performances and dialogue, CPAMO has helped CCI and its members build their capacities, cultural competencies and understanding of pluralism in performing arts practices. CCI presenters understand that adopting culturally pluralistic approaches is essential for them to better serve and engage the increasingly diverse audiences in their communities. Over the last 3 years, CCI's members have learned about the diverse cultural values, histories and practices of Aboriginal and ethno-racial performing artists. They were provided with practical guidance on successfully integrating culturally diverse values and principles in their operations, planning, audience development, marketing, programming and decision-making processes. A summative toolkit has been created for presenters to refer back to as they move forward with implementing the knowledge, values and new approaches they have learned to embrace cultural pluralism in the arts.

Looking ahead, CPAMO seeks to support new relationships between presenters and artists and to help build new ones with the public. CPAMO has broadened its work to include artists from diverse disciplines, e.g., visual arts and literature, and has developed new partnerships within the arts creation, arts services and presenting field (for the purposes of this project, galleries will be considered as presenters).

2. PROJECT SUMMARY

Creating Communities of Practice to Promote Pluralism in the Arts is a three-year initiative that will:

- increase the profile of a rapidly growing segment of the performing arts community. i.e., Aboriginal and ethno-racial artists;
- build awareness, knowledge and understanding amongst presenters of

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the particular artistic practices of Aboriginal and ethno-racial artists and their historic and contemporary contributions to Canadian/Ontario culture and identity;

- reduce disparities between Aboriginal and ethno-racial performing artists and other performing artists;
- engage and provide access to diverse communities for performing arts being developed by Aboriginal and ethno-racial artists and, through this, build social cohesion amongst diverse communities;
- engage diverse communities regionally and across Ontario in the development and staging of performances by Aboriginal and ethno-racial artists;
- build the capacities of Aboriginal and ethno-racial arts organizations in areas related to fundraising, volunteer recruitment/development and use of digital technology to support these organizations' efforts to sustain the outcomes of this project;
- mitigate the risks for presenters to program Aboriginal and ethno-racial artists, and to engage the arts and the presenting field with diverse communities.

The process proposed is integrative, combining elements of community engagement with curatorial, programming, organizational change and audience development. In this context, the resources in this project proposal are tied to specific outcomes.

Specifically, *Creating Communities of Practice to Promote Pluralism in the Arts* will:

- Increase opportunities for presentation of ethno-racial and Aboriginal artists with at least 10 Ontario presenters;
- Build relationships between Aboriginal and ethno-racial artists and presenters across Ontario in three geographic areas and, through this, enhance the curatorial competence of presenters interested in the works of Aboriginal and ethno-racial artists;
- Build audiences, particularly from ethno-racial and Aboriginal communities, through community engagement and other outreach activities to directly and indirectly participate and benefit from this project; and
- Enhance the capacity of Aboriginal and ethno-racial arts organizations and communities to sustain the benefits of the project.

Led by CPAMO, this project will build on work currently underway. It will begin in January 2012 and end in December 2014. It is an Ontario-wide initiative focusing on three geographic areas:

- Kitchener-Waterloo Region including Peterborough and Guelph. (Peterborough is included here because of its demographic similarities to Guelph and Kitchener-Waterloo);
- The Greater Toronto Area, including Brampton, Oakville, Scarborough, Markham and Mississauga; and
- Ottawa and Kingston.

The partners for the next phase of CPAMO's work include:

- Community Cultural Impresarios/the Ontario Presenters Network (CCI);
- the Ottawa Art Gallery (OAG);
- the University of Toronto Scarborough Campus Cultural Pluralism Advisory Committee (CPA);
- Canadian Arts Presenters Association (CAPACOA);
- Creative Trust;
- the CanDance Network;
- the Neighbourhood Arts Network of Toronto (NAN);
- Scarborough Arts;
- Canadian Artists' Representation/le Front des artistes canadiens (CARFAC);
- the Media Arts Network of Ontario (MANO);
- the Independent Media Arts Alliance (IMAA);
- Prologue to the Performing Arts;
- Canadian Federation of Friends of Museums;
- DiverseCity onboard/Maytree Foundation; and
- The Harmony Movement.

CPAMO will also continue to work with its Creators' Roundtable members who are:

- Anahita Azraimi, Sparrow in the Room;
- Farwah Gheewala, Soulpepper Theatre;
- Denise Fujiwara, Canasian Dance;
- Charmaine Headley, Collective of Black Artists;
- Bakari Eddison Lindsay, Collective of Black Artists;
- Lata Pada, Sampradaya Dance Creations;
- Sandra Laronde, Red Sky Performance;

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- Tara Beagan, Native Earth Performing Arts;
- Phillip Akin, Obsidian Theatre;
- Mae Maracle, Centre for Indigenous Theatre;
- Brainard Bryden-Taylor, Nathaniel Dett Chorale;
- Emily Chung, Little Pear Garden Theatre Collective;
- Spy Denome-Welch, Aboriginal Playwright;
- Sedina Fiati, Actor and Performance Artist;
- Ravi Jain, why not theatre;
- Shannon Thunderbird, Teya Peya Productions;
- Santee Smith, Kaha'wi Dance;
- Sinara Rozo-Perdomo, aluCine Toronto Latin Film & Media Arts Festival;
- Menaka Thakker, Menaka Thakkar Dance Company;
- Kevin Ormsby, Kashedance;
- Nisha Ahuja, Independent theatre artist;
- Seema Jethalal, Manifesto Festival;
- Cindy Yip, Korean Dance Studies Society of Canada;
- Sandra LeFrancois, Cahoots Theatre;
- Jenna Rodgers, fu-Gen Asian Theatre;
- Michelle Kopczyk, *Fuse Magazine*;
- Wanda Nanibush, Association for Native Development in the Performing and Visual Arts;
- Harvey Weisfeld, the wind in the leaves collective;
- Olga Barrios, Olga Barrios Dance;
- Marilo Nunez, Alameda Theatre.

Each of these partners and Roundtable members will be active participants in developing, promoting and becoming involved in CPAMO activities within their communities and/or province-wide. Each partner commits to providing support to implementing the proposed project plans and working with CPAMO to develop the relationships between the partners, Aboriginal and ethno-racial artists and communities, other presenters/curators, and with funders and policy-makers.

Each of these organizations will contribute in-kind services in terms of volunteer support, access to facilities for meeting purposes, provision of contacts to networks of presenters as well as ethno-racial and Aboriginal artists, provision of contacts within educational institutions, and provision of contacts within ethno-racial and Aboriginal communities. Each organization will also participate in public and educational forums involving Aboriginal and ethno-racial artists and communities. They also commit to engaging Aboriginal and ethno-racial artists and working with these communities to develop performing arts activities that reflect the story and face of the diverse peoples across Ontario¹.

There are four activities that this project aims to support. These are:

- Engaging Presenters in Co-commissioning Work of Aboriginal and Ethno-racial Artists for Presentation at Town Halls;
- Developing and/or Implementing Evidence-Based Practices for Pluralism in Performing Arts;
- Engaging Diverse Communities and Building Audiences from Ethno-Racial and Aboriginal Communities; and
- Developing the Capacities of Ethno-Racial and Aboriginal Arts Organizations.

Each of these activities will have an Ontario-wide component that will focus on information-sharing amongst participants and provide workshops to build their knowledge and skills in key areas related to pluralism in the arts. These areas have been researched and compiled in a summative toolkit (<https://sites.google.com/site/cpamotoolkit/>) released BY CPAMO in the fall 2011 and scheduled to be published by the Canadian Centre for Policy Alternatives in spring 2012. Other related resources and activities will be shared in these sessions, e.g, the Independent Media Arts Alliance/National Indigenous Media Arts Coalition toolkit (http://www.imaa.ca/tiny_mce/plugins/uploaded/IMAA_diversity.pdf) and the forthcoming toolkit on community engagement being prepared now by the Toronto Arts Foundation's Neighbourhood Arts Network.

Further, such gatherings will provide a diverse range of performances and gallery showings, e.g., music, theatre, dance, various visual arts, multi-media, etc. This would be achieved by providing a focused session on pluralism in practice, sharing strategies and approaches, developing a supportive and effective voluntary network. Such an approach will build an Ontario-wide network engaged in the practices of pluralism in the arts and, through this, changing the story of Ontario and presenting diverse perspectives to diverse communities. Specific activities, including strategies and timeframes, to bring this about are described below. In proposing these activities, this project has several goals. These are to:

- increase the profile of a rapidly growing segment of the performing arts community. i.e., Aboriginal and ethno-racial artists;
- build awareness, knowledge and understanding amongst presenters of the particular artistic practices of Aboriginal and ethno-racial artists and their historic and contemporary contributions to Canadian/Ontario culture and identity;
- reduce disparities between Aboriginal and ethno-racial performing artists and other performing artists;

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- engage and provide access to diverse communities for performing arts being developed by Aboriginal and ethno-racial artists and, through this, build social cohesion amongst diverse communities;
- engage diverse communities regionally and across Ontario in the development and staging of performances by Aboriginal and ethno-racial artists;
- build the capacities of Aboriginal and ethno-racial arts organizations in areas related to fundraising, volunteer recruitment/development and use of digital technology to support these organizations' efforts to sustain the outcomes of this project;
- mitigate the risks for presenters to program Aboriginal and ethno-racial artists, and to engage the arts and the presenting field with diverse communities;
- increase opportunities for presentation of ethno-racial and Aboriginal artists with at least 10 Ontario presenters;
- build audiences, particularly from ethno-racial and Aboriginal communities, through community engagement and other outreach activities to directly and indirectly participate and benefit from this project; and
- engage and provide access to diverse communities for performing arts being developed by Aboriginal and ethno-racial artists and, through this, build social cohesion amongst diverse communities.

3. ENVIRONMENTAL CONTEXT

The goals noted immediately above are based on data from four significant sources:

- demographic changes across Ontario based on Statistics Canada Census data, the Ontario Arts Council Strategic Plan and research of the Ontario Trillium Foundation;
- evidence of disparities between ethno-racial and Aboriginal artists;
- summary of interests in pluralism/diversity expressed by presenters; and
- the recently released *Ontario Arts Engagement Study* commissioned by the Ontario Arts Council².

Given the convergence these sources indicate in regard to diversity, with particular focus on Aboriginal and ethno-racial artists and communities, this project addresses this timely intersection based on the relational interests amongst the sectors that will be involved in this project's implementation. i.e., diverse communities, diverse artists and presenters interested in in diversity. As a result, a diverse

partnership and engagement structure supports CPAMO's work, enabling CPAMO to work directly with Aboriginal and ethno-racial artists, as well as engaging these artists and communities in building relationships with presenters.

3.1 DEMOGRAPHIC CHANGES IN ONTARIO

Supported by StatsCan Census data, Ontario is recognized for its diverse communities including Aboriginal peoples and peoples with diverse first languages, religious beliefs, cultural values, racial backgrounds, nationalities and distinct histories. Resulting from the growth of Aboriginal populations as well as vibrant immigration patterns, the composition of Ontario has changed dramatically over the past two decades and will continue this way into the foreseeable future.

For example, in 2006, 19.1% of the Ontario population was comprised of individuals from ethno-racial (i.e., visible minority) communities and this is by far the most significant population centre for these communities comprising over 2.2 million peoples and representing 54% of all ethno-racial peoples in Canada. The most significant communities within this demographic are the South Asian (554,870), Chinese (481,505) and Black (411,095)³. Aboriginal peoples comprised 3.3% of Canada's population with Ontario as the place where most of these individuals reside (188,315)⁴.

In some areas, these demographic shifts have brought about remarkable changes to the social, economic, political and cultural landscape of the province. Along with these changes, however, have emerged many challenges related to engaging these communities in all aspects of public life, including performing arts.

As is noted in the Ontario Art's Council's *Strategic Plan 2008-2013*:

Today Ontario, with 13 million people, is Canada's most populous and culturally diverse province and home to vibrant ...Aboriginal communities. Half of all immigrants to Canada between 2001 and 2006 settled in Ontario. In the 2006 Census, Ontarians reported more than 200 ethnic origins, and 2.7 million Ontarians identified themselves as visible minorities. Almost a quarter of a million people in Ontario are Aboriginal. Of that number, 62% live in urban areas.⁵

The research of the Ontario Trillium Foundation provides details related to this diverse population⁶. Based on census data for 2001 and 2006, the OTF notes that:

- Between 2001 and 2006, the non-English/non-French mother tongue speaking population grew 13% from 2,672,085 to 3,134,045, almost triple the province's total population growth of 6.6%⁷;

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- Aboriginal communities increased by 28.8% during this same period, growing from 188,315 to 242,490, and now comprising 2% of the Ontario population⁸;
- Ontario has a higher proportion of ethno-racial peoples than any other province or territory in Canada with 2,745,200 peoples comprising 22.8% of the provincial population;
- More than 50% of the country's ethno-racial communities live in Ontario with the South Asian, Asian and African descent groups forming the most numerous of these communities, and with South Asians for the first time forming the largest of these groups⁹;
- More than 25% of the province's peoples are foreign-born, far higher than the national average (19.8%), with 17% of this population arriving in Ontario between 2001 and 2006 or 580,740 people¹⁰.

Most scenarios suggest that the changes in these provinces, cities and communities will only accelerate over time and the proportion of Aboriginal, immigrant and ethno-racial communities will continue to increase at rates faster than their European counterparts. Some provinces and cities have already witnessed changes in the numerical majority of their communities and most of this has come about during the last twenty years, a short period of time¹¹.

For example:

- in 2017, ethno-racial peoples will likely be between 19% and 23% of the Canadian population and that ethno-racial communities in the country's largest urban centres (e.g., the Greater Toronto Area, Vancouver and Richmond B.C.) will be more than 50% of the population. Further, Aboriginal peoples are likely to comprise 4.1% of the Canadian population¹²;
- ethno-racial peoples will likely comprise between 29-32% of the Canadian population by 2021 or between 11.4 to 14.4 million people. This population will also have more youth under the age of 15 (36%) and South Asians and Asians will be the largest of all ethno-racial groups;
- Arabs and West Asians are projected to grow the fastest between 2006 and 2031, increasing from 806,000 to 1.1 million Arabs and 457,000 to 592,000 for West Asians between 2006 and 2031;
- Muslims are anticipated to increase to being 50% of those who self-identify as non-Christian and those whose Mother Tongue is neither English or French will increase to between 29% and 32% by 2031, up from 10% in 1981;

- 96% of ethno-racial peoples would live in urban areas in 2031 with 72% of these residing in Toronto, Vancouver and Montreal;
- 55% of those living in urban centres are anticipated to be immigrants in 2031 with Toronto and Vancouver expected to reach 78% and 70% respectively;
- 60% of those living in Toronto and Vancouver will likely be ethno-racial peoples in 2031 and they will likely be 31% of those residing in Montreal¹³.

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

Detailed data related to communities to be involved in this project are included as Appendix “A”.

3.2 STATUS OF ABORIGINAL AND ETHNO-RACIAL ARTISTS:

The change in demographics is evident in the growth of artists from Aboriginal and ethno-racial communities. Trends in these areas will increase almost exponentially given the growth of Aboriginal and ethno-racial communities and artists. Regarding specific arts disciplines Hills found that:

- ethno-racial artists are predominantly active as musicians and singers, artisans/craftpersons, producers/directors/choreographers, writers, visual artists, actors and dancers¹⁴;
- Aboriginal peoples are predominantly active as artisans/craftpersons, visual artists, actors and performers, producers/directors/choreographers, musicians and singers, and writers¹⁵;
- immigrant artists are predominantly active as musicians and singers, artisans/craftpersons, writers, visual artists, producers/directors/choreographers, actors, other performers, and conductors/composers/arrangers¹⁶.

As might be expected, similar to the increased percentage of the population comprised of Aboriginal peoples and ethno-racial groups, there has been a significant increase in the artists, particularly performing artists, within these communi-

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ties¹⁷. For example, based on analysis of the 2001 census, Hill *Strategies Diversity in Canada's Arts Labour Force*¹⁸ indicates the following:

- of the 131,000 artists in Canada, 11,700 (8.9%) are ethno-racial, 3,100 are Aboriginal (2.5%) and immigrants combined for 20% of all Canadian artists. Ethno-racial artists earnings were 11% less than other artists while earnings for Aboriginal artists were 28% less than other artists¹⁹;
- Ontario accounts for 50% of the ethno-racial and immigrant artists in Canada with the overwhelming number of these artists living in metropolitan areas while Aboriginal artists tend to live outside metropolitan areas;
- 90% of ethno-racial artists live in urban areas (Census Metropolitan Areas/CMAs) with Vancouver, Toronto and Montreal combining for 39% of all ethno-racial artists. Toronto's CMA has the highest concentration (39% of Canadian total of ethno-racial artists)²⁰;
- corresponding with increases in immigrant settlement, ethno-racial and immigrant artists grew 'strongly' between 1991 and 2001 by 74% and 31% respectively²¹;
- between 1991 and 2001, the number of ethno-racial artists more than doubled in such areas as actors, dancers, producers, directors, choreographers and related occupations, exceeding the increase by artists in all other groups²²;
- Ontario is home to 50% of all ethno-racial artists and these artists comprise 11% of the province's artists²³;
- between 1991 and 2001, there was a 'slight widening' in earnings between ethno-racial and other artists (9.8% to 11.3%), however, this small disparity is notably increased in such professions as acting (-21%), dancing (-14%), as well as amongst musicians and singers (-18%), and producers/directors/choreographers (-20%)²⁴;
- Ontario is home to 20% of all Aboriginal artists comprising 1.2% of all Ontario artists²⁵;
- Aboriginal artists earned on average 28% less than all other artists in Canada with actors, dancers and other performers making 13% less, and, producers, directors, choreographers making 30% less²⁶;
- the largest number of immigrant artists arrived in Canada between 1991 and 2001 with the most common areas of creative expression in musicians and singers (20%), writers (20%), and producers, directors and choreographers (19%) with actors amongst this group more than doubling²⁷;

- Ontario is home to 49% of all immigrant artists²⁸ and immigrant artists' earnings are 1.4% less than the average for all other artists²⁹.

In a report based on the 2006 Census, Hills notes that, while all artists' income fell 14%, Aboriginal artists' income fell by 16% and income for immigrant and ethno-racial artists each fell by 20%³⁰.

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

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

The change in demographics is already supplanting traditional notions of Canadian culture as being Eurocentric. The obvious challenge here is for the arts community generally to begin to understand that it is not possible to use traditional Western modes to assess the merits of diverse artistic forms and expressions from Aboriginal and ethno-racial communities³¹. Long-standing 'standards of excellence only' need to be re-assessed against the measure of a critical capacity, one that considers the 'standpoint' of presenters, i.e., their relationship to the production of knowledge and their adherence to a selective tradition that honours the notion that universal values in the arts derive from European systems against which others are then measured. Such an approach cuts short any dialogue about the values and selective traditions of Aboriginal and ethno-racial groups and their importance in influencing the creative expressions of artists from these and other communities.

3.3 PRESENTERS INTEREST IN PLURALISM

The demographic data noted above coincides with the interests of presenters to improve their appreciation and understanding of Aboriginal and ethno-racial artists and communities. It also complements presenter interests in increasing the appreciation of their traditional audiences for performances by these artists while, at the same time, building relationships and audiences from Aboriginal and ethno-racial communities.

For example, a recent report by the Canadian Conference for the Arts begins with a telling statement:

The pioneer generation of Canadian cultural managers will begin reaching retirement age within the next decade...Coming along behind this generation is a smaller cohort of Canadians, one which is highly educated, technologically savvy, and culturally diverse...³²

Similar to this study, several recent studies focus on the professional development needs and interests of presenters across Canada³³. Each of these studies indicate the interest and need of presenters to increase their awareness and understanding of diversity and to develop the competencies to support these areas in programming, community engagement/audience development, staffing and volunteer recruitment.

Richman et al identified that Atlantic presenters indicated that marketing/audience development, and, artistic/curatorial vision/knowledge were the two top priorities for them to engage in³⁴. Within this context, presenters indicated that:

- the highest level of participation in professional development activities were for sessions addressing ‘cultural diversity and outreach’³⁵;
- audience development is an area where arts organizations clearly indicating their lack of skills.³⁶

Data from this and other studies suggest that:

- changing demographic conditions are a major environmental factor, particularly the interests and expectations of an increasingly culturally diverse population³⁷;
- the cultural workforce ‘must become more representative of Canada’s culturally diverse population’³⁸;
- changes in audience demographics have implications for the engagement of new genres³⁹;

- there is a significant need for networking and information sharing amongst artists and arts professionals who learn and make important connections through sessions devoted to these functions⁴⁰.

This data indicates quite clearly that arts organizations see the importance of responding to the issues of Aboriginal and ethno-racial artists, arts organizations and communities. These needs are similar to those expressed by presenters in Ontario who have been working with CPAMO for the past three years⁴¹.

3.4 EVIDENCE FROM THE WOLFBROWN STUDY

Several indicators of these demographic changes specific to performing arts are worth noting here as they provide ample evidence of the interests of Aboriginal and ethno-racial communities in the arts. For example, WolfBrown notes the following:

- ethno-racial communities are more engaged than their White counterparts in arts learning and skills acquisition with persons of African-descent more engaged in community-based arts events;
- Aboriginal peoples are more engaged in inventive activities than their White counterparts⁴²;
- study respondents connected to their own cultural heritage are more likely to be engaged in arts activities, particularly those interested in other cultures;
- ethno-racial and Aboriginal communities appear to be more engaged in participatory music arts activities, i.e., music, dance, theatre, reading/writing, and visual arts/crafts and film⁴³;
- Aboriginal peoples are more actively engaged in visiting galleries and museums⁴⁴;
- ethno-racial and Aboriginal communities reported higher engagement in community arts events⁴⁵;
- ethno-racial groups are more engaged in media-based arts activities⁴⁶;
- Aboriginal and ethno-racial groups are more engaged in inventive activities (i.e., activities that “engages the mind, body and spirit in the act of artistic creation that is unique...”)⁴⁷;
- ethno-racial communities are more engaged in personal practice activities that whites (a 15 point difference) and audience-based activities are also higher for these communities⁴⁸; and
- ethno-racial and Aboriginal communities, particularly persons of African descent, demonstrate a higher interest in their own cultural heritage⁴⁹.

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Based on this evidence, WolfBrown asserts:

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

Patterns of engagement by race are partly driven by age as respondents of colour are, on average, seven years younger than white respondents (41 vs. 48 years old)⁵⁰.

4. THE CPAMO PROJECT

*Increasing arts engagement amongst minority communities will require an emphasis on participatory and educational programming.*⁵¹

*...most Ontarians express a strong or moderate interest in being exposed to other cultures, and the figures are considerably higher for respondents of colour...We interpret these results as illustrating the key role that the arts can play in both social bridging (i.e., bringing together people of different cultural backgrounds into a shared experience) and social bonding (i.e., programs that connect people within a given social or cultural group or community). Both are critical to a healthy arts ecology.*⁵²

*Findings suggest experimenting with programming that encourages social bridging,...and conversely, exposing existing audiences to cultural traditions and art forms with which they are unfamiliar, as increased cultural awareness may foster higher levels of engagement.*⁵³

There are four key “Implications for Arts Providers, Funders and Policymakers” that WolfBrown suggests based on the evidence from the research. These are:

- “The question of ‘where’ arts participation happens, and how much emphasis should be given to informal vs. formal settings is an essential conversation for arts organizations when considering programming and audience development. (So) (h)ow can arts groups reach people in their homes and in community-based settings? What can policy makers and funders do to address this issue?
- Thinking about engaging diverse audiences means thinking broadly about arts activities in general. Conceiving programs that harness interest in participatory activities, like dancing, playing music, acting

and storytelling, could help build relationships with certain populations, such as Aboriginal people.

- “Findings point to the key role that the arts can play in social bridging and bonding, which are both critical to a healthy arts ecology. Solidifying this message could help to connect the arts to larger community issues, such as the need for tolerance and dialogue amongst diverse communities.”
- “...this study’s findings serve to underscore the interconnections between various types of activities and disciplines — attendance, media and arts creation. Increasing engagement will require innovative approaches and collaborations across disciplines and delivery channels ...”⁵⁴

Within the context of the demographic data presented earlier, the evidence of presenters’ interest in diversity and CPAMO’s previous phase of activity, the current CPAMO project proposes to link these four implications to its next phase of activity which is described below. CPAMO’s next phase of work builds on its previous initiatives and is projected to involve Ontario-wide/central initiatives, and, regional initiatives in the geographic areas set out at the outset of this project proposal.

4.1 ONTARIO-WIDE INITIATIVES

As noted earlier, there are three significant components that will be foundational to CPAMO’s province-wide initiatives. These are:

- Presenter’s co-commissioning work by Aboriginal and ethno-racial artists to be presented at Town Halls;
- Presenters as well as Aboriginal and ethno-racial artists developing knowledge/skills and sharing information/perspectives on evidence-based practices to implement pluralism in the arts; and
- Developing the capacities of ethno-racial and Aboriginal arts’ organizations.

The objectives for CPAMO’s Ontario-wide initiatives are to:

- increase the profile of a rapidly growing segment of the performing arts community. i.e., Aboriginal and ethno-racial artists;
- build awareness, knowledge and understanding amongst presenters of the particular artistic practices of Aboriginal and ethno-racial artists

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- and their historic and contemporary contributions to Canadian/
Ontario culture and identity;
- reduce disparities between Aboriginal and ethno-racial performing artists and other performing artists;
 - engage and provide access to diverse communities for performing arts being developed by Aboriginal and ethno-racial artists and, through this, build social cohesion amongst diverse communities;
 - engage diverse communities regionally and across Ontario in the development and staging of performances by Aboriginal and ethno-racial artists;
 - build the capacities of Aboriginal and ethno-racial arts organizations in areas related to fundraising, volunteer recruitment/development and use of digital technology to support these organizations' efforts to sustain the outcomes of this project;
 - mitigate the risks for presenters to program Aboriginal and ethno-racial artists, and to engage the arts and the presenting field with diverse communities;
 - increase opportunities for presentation of ethno-racial and Aboriginal artists with at least 10 Ontario presenters;
 - build audiences, particularly from ethno-racial and Aboriginal communities, through community engagement and other outreach activities to directly and indirectly participate and benefit from this project; and
 - engage and provide access to diverse communities for performing arts being developed by Aboriginal and ethno-racial artists and, through this, build social cohesion amongst diverse communities.
 - Specific quantitative and qualitative outcomes for these objectives are identified in each of the sub-section that follow.

4.1.1 PRESENTERS CO-COMMISSIONING WORK BY ABORIGINAL AND ETHNO-RACIAL ARTISTS FOR PRESENTATION AT TOWN HALLS ON PLURALISM IN THE ARTS

As part of the continuation of CPAMO's work with CCI and its members (particular CCI members are noted later on in this project proposal) and with interest in this being expressed by the CanDance Network⁵⁵, CPAMO seeks to continue its efforts to build relationships between presenters in the performing arts and Aboriginal and ethno-racial artists. A key component of this relationship-building is for presenters to co-commission work by Aboriginal and ethno-racial artists. These co-commissioned works would then be presented as part of CPAMO's regional and

province-wide Town Halls. It is also expected that presenters will support these works to be presented in their own venues and toured across Ontario. Further, given the networks of CCI presenter members and the CanDance Network, it is anticipated that some of these co-commissioned works will tour across Canada as well.

To begin this process, CPAMO received funding from the Ontario Arts Council for the development of criteria that will constitute a *Call for Proposals* from interested Aboriginal and ethno-racial artists. It is anticipated that this criteria, now being developed, will require interested artists to submit proposals that would share knowledge with presenters, schools and communities about the development of their art forms and their contemporary expressions.

Specifically, interested artists will need to indicate how they will:

- Work with presenters — programmers, marketing/communications staff, front of house, etc. — to enhance their understanding of diverse artistic forms and how they can be promoted to diverse communities as well as how these communities should be welcomed into the presenters' venues;
- Prepare programs for schools located within the jurisdiction of the presenters involved in this project, thereby, engaging school curriculum and students, and informing the families of the learning their school-aged children will be engaged in as well as other efforts to promote pluralism in the arts within the local community; and
- Work with local Community Roundtables (discussed further on in this project proposal) in connecting with local Aboriginal and ethnic businesses and media, local business improvement associations, local immigration partnerships, local municipal councils and business improvement associations.

To implement this component of the project, there will be a juried process to select artists from a *Call for Proposals*. Participating presenters will be part of the jury and will be paired to assist in choosing selected artists. Selected artists would then conduct the work noted above through artist residencies to be negotiated with presenters and within the parameters of available funding. Presenters will also work together to support selected artists to tour to other venues across Ontario and Canada.

Once working with presenters, Aboriginal and ethno-racial artists will deliver workshops to presenters, within local schools and for local Community Roundtables. Given the diverse resources and interests of the local Community Roundtables and presenters within these communities, specific actions to implement this will be developed between artists, presenters and local Community Roundtable par-

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ticipants. (This is discussed in more detail in the next section addressing CPAMO's regional initiatives.)

One aspect of this initiative is the Town Hall on Pluralism in the Arts. CPAMO's project proposal calls for three province-wide Town Halls, one to be held in each of 2012, 2013 and 2014, and to engage all of the province-wide and regional participants in this project. As noted above, CPAMO has held four Town Halls to discuss pluralism in performing arts. Beginning in January, 2010 at the University of Toronto Scarborough Campus, then working with Magnetic North as well as CAPACOA at its annual meetings, the Coalition Of Performing Artists for Ontario's Culture Days and the 2011 IMPACT Festival in Performing Arts, CPAMO's Town Halls have provided platforms to engage Aboriginal and ethno-racial artists with artists from other communities and with presenters across Ontario and Canada.

The focus for the Town Halls is to engage performers and those in attendance, particularly presenters and artists, in creative brain-storming on what needs to be done to create a sense of home for performances and artists from culturally diverse communities, i.e., ethno-racial and Aboriginal artists and arts organizations. As part of this process, CPAMO engaged the following artists to speak as panelists, keynote presenters and to perform:

- Kevin Ormsby, KasheDance for a solo performance;
- Sampradya Dance for the performance of Samvad;
- 10 local artists in Kitchener-Waterloo for Culture Days 2010;
- COBA, Kaha'wi Dance Theatre and Ipsita Nova for performances at the Town Hall at CAPACOA 2010 Annual Meeting;
- Vanuardia, Kashedance, Sedina Fiati and Lee Pui Ming for IMPACT 2011;
- Keynote addresses provided by Governor-General Award winning poet George Eliot Clarke and Sara Diamond, President of the Ontario College of Art and Design;
- Panel presentations by Shahin Sayadi, One Light Theatre/Halifax; Sandra Laronde, Red Sky Performance; Jeanne Homes, Dancemakers; Ajay Heble, Guelph Jazz Festival; Brian Webb, Canada Dance Festival; Ahdri Zena Mandiela, b-current; Eric Lariviere, Markham Theatre; Shivani Lakhanpal, Toronto International Film Festival; Santee Smith, Kaha:wi Dance.

At almost all of these events, Magnetic North being the exception, CPAMO featured performances by Aboriginal and ethno-racial artists. The performances were followed by facilitated discussion on the relevance of these performances to the increasing Aboriginal and ethno-racial diversity of Ontario and their significance

to cultural performances organized by performing arts venues across the province and their relationship to audience development.

Building on the previous Town Halls, the ones being proposed will feature work commissioned by presenters. This will engage presenters with members of CPAMO's Creators' Roundtable and it is anticipated that 10 presenters will develop partnerships to co-commission work each year of this three year project. In this regard, it is anticipated that five works will be commissioned each year for a total of 15 during the project's duration. These works would then be toured across Ontario to all regions participating in this project.

Actions: As part of developing an Ontario-wide network to support pluralism in performing arts and to enhance and create connections between presenters, Aboriginal and ethno-racial artists and diverse communities:

- presenters will each year co-commission a total of five Aboriginal and ethno-racial arts organizations to develop work for performance at the Town Halls;
- presenters and the Creators' Roundtable will participate in developing the agenda and program for each province-wide Town Hall. This will take into consideration information-sharing from the regional Community Roundtables and CPAMO's research on evidence-based practices to promote pluralism in the arts discussed below; and
- one province-wide Town Hall will be held each year and involve presenters, Aboriginal and ethno-racial artists and representatives from each of the three regions involved in this project.

These Town Halls will be open forums involving presenters, representatives of schools, ethno-racial and Aboriginal performing artists and community leaders in the areas of immigrant settlement, education, business, municipal councils, Aboriginal organizations, etc.

The anticipated outcomes of these initiatives are:

- five works will be co-commissioned each year by involved presenters. This will comprise a total of 15 co-commissioned works during the course of this project;
- project participants will develop connections through the co-commissioning process, the Town Halls and information-sharing regarding evidence-based practices to promote pluralism in the arts. Through facilitation, this will lead to increasing presenters and artists understanding of each other, enhance their knowledge and skills in this area,

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- and lead to the development of other ways to build on this project;
- project participants will come together for information-sharing, development of knowledge and skills, networking and making connections to promote pluralism in the arts. Given the wide range of interests that will be involved in both CPAMO's province-wide and regional initiatives, this will lead to greater sharing of common approaches to promoting pluralism in the arts and support a broad-based movement for ongoing work in this area.

4.1.2 PRESENTERS AND ARTISTS DEVELOP KNOWLEDGE AND SKILLS TO IMPLEMENT PLURALISM IN THE ARTS

Another key component of the CPAMO province-wide Town Halls will be the engagement of artists and presenters in developing knowledge and skills related to implementing practices to promote pluralism in the arts. Through research focused on pluralism in the arts, CPAMO has identified several evidence-based practices in English-language speaking countries. These texts address a number of core and common issues, including:

- Organizational development related to attracting diverse staff, board and volunteers;
- Community engagement and audience development;
- Programming and demographic changes; and
- Employment and Representation.

There were several purposes for this literature search, one of them being to find evidence-based materials that directly addressed the implementation of initiatives to support pluralism in the arts. Several other benefits were also sought in this research. These included funder and public policy intentions and designs, community interests and expectations.

As a result of this research, CPAMO has identified key projects and initiatives while, at the same time, providing information on how to access the source documents for those interested in further exploration. CPAMO has featured many of these evidence-based practices in its newsletters.

As the research suggests, there are many stories to share regarding pluralism in action. Some of these stories have their homes in local communities across Ontario. CPAMO has provided a venue for these stories to be told publicly, promoted, recorded and reported. Providing additional venues will serve as a reference to each region identified in this project in their development of educational and strategy sharing sessions. They can also assist each presenter, arts services organizations,

creation-based arts organizations and artists to work within their own organizations and chart actions that will enable them to pursue a transformative approach to pluralism in performing arts.

Action: CPAMO will coordinate educational and strategy sharing sessions at three province-wide Town Halls, one held in each of the three years of this project.

- Each partner organization and Roundtable member will consider the strategies and case studies included in CPAMO's toolkit and work to bring about change within their own organization based on its own location, opportunities and needs; and
- Each partner organization and Roundtable member will share the work they have done on pluralism in their own organization and their plans/methods/needs for further implementation.

The anticipated outcomes of these initiatives are:

- participants will become more aware of evidence-based projects and activities on successful promotion, implementation, review and evaluation of pluralism in the arts in key areas, i.e., organizational development/change, community engagement, programming, audience development and employment, including recruitment of volunteers and board members;
- participants' experiences will be documented for dissemination to each other and promotion by CPAMO across Ontario and Canada; and
- presenters, artists and community members will be able to discuss, assess and develop common and joint strategies to promote and implement activities on pluralism in the arts.

4.1.3 DEVELOPING THE CAPACITIES OF ETHNO-RACIAL AND ABORIGINAL ARTS ORGANIZATIONS

The third province-wide CPAMO activity flows out of its previous work with Aboriginal and ethno-racial artists. Based on the Stand Firm⁵⁷ and CPAMO experiences, it is critical to provide a forum for Aboriginal and ethno-racial artists to come together to network, share ideas and strategize. With CPAMO, the Creators' Roundtable has been an invaluable source of intelligence, contributing greatly to

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the issues CPAMO has addressed over the past two years. Different from the Community Roundtable discussed later on, the Creators' Roundtable will be comprised of Aboriginal and ethno-racial artists and will focus on enhancing and building their capacities and access to resources so that they can develop their art.

In brief, the Creators' Roundtable has been the foundation for building performers into this change process, enabling them to take space and have voice in public forums both with their art and their articulation of what contributes to that art. CPAMO's Creators' Roundtable is a province-wide network combining the past efforts of CPAMO's Roundtable and that of the Canada Council Stand Firm Network for Ontario.

These artists and arts organizations have given much in terms of their insights into the performing arts ecology, including knowledge of house management, season planning, promotion, marketing, community outreach and education. Many having had to create, develop, manage, promote and run front-of-house, the Roundtable members have contributed out of their sheer will to see recognition for their work and the value they bring to Canadian arts and society.

To enhance these efforts, to assist Aboriginal and ethno-racial arts organizations with maximizing new opportunities with presenters, and to help them sustain the benefits of participating in this project, CPAMO will offer skills-building workshops for artists, organizational staff, and volunteers. *This aspect of the project proposal has been developed in consultation with the Stand Firm Network and with the CPAMO Creator's Roundtable in the spring and summer of 2011. Significant input has also been provided by the former co-Coordiators of the Ontario and Manitoba Stand Firm Network who have agreed to be resources for the implementation of this initiative.*

Workshop content and objectives will include:

- **Sponsorships: Building supporting partnerships around new work** — Aboriginal and ethno-racial artists are not often commissioned to create or stage work and, when this happens, they begin to consider how to use this opportunity to leverage support for their organization. CPAMO will hold a hands-on workshop to assist Roundtable members to create an effective sponsorship package and to enhance the organization's 'pitch'. Attendance at this session will be required for those seeking to be eligible to attend an exclusive networking session with local business owners and other potential sponsors.
- In the winter and spring, 2011, Stand Firm co-Coordinator Helen Yung convened meetings with several large Toronto-based arts organizations,

e.g., the National Ballet School, Luminato, the City of Toronto Economic Development Department, SONY Centre for Performing Arts, the Royal Conservatory of Music. These meetings were held to discuss possible collaboration between the Stand Firm members and large cultural organizations for the purposes of information sharing and project development aimed at supporting the Stand Firm members to:

- Enhance access to private sector foundations and corporate sponsors interested in the arts;
- Provide organizational support for financial and administrative systems development amongst Stand Firm members;
- Develop common and mutually beneficial strategies to engage diverse communities in arts organizations and as audience members.

These meetings have formed the basis for the continuation of this activity with the involvement of ethno-racial business associations and Business for the Arts. The following actions will be used to implement this activity:

- Research will be conducted to identify successful collaborative strategies involving ethno-racial and Aboriginal arts organizations that have worked with large well-established arts organizations as well as corporate and private sector funders;
- Consultations will be convened with members of the Creator’s Roundtable to discuss these strategies and to develop a plan of action for meetings with: (i) large mainstream arts organizations; (ii) ethno-racial and Aboriginal business associations and media; and (iii) corporate and private sector funders, including Business for the Arts;
- A joint strategy will be developed by the Creator’s Roundtable identifying how to engage large mainstream arts organizations, ethno-racial and Aboriginal business and media, and corporate and private funders;
- Based on the above, further actions will be developed for implementation in 2013. It is envisioned that this plan will involve collaboration between participants of all sectors.

The anticipated outcomes of these initiatives are:

- evidence-based practices in this area will be identified and shared with Aboriginal and ethno-racial artists to enhance their knowledge and skills;

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- Aboriginal and ethno-racial arts organizations will develop common and joint strategies to working with the sectors that CPAMO will target to engage in this process, i.e., large mainstream arts organizations; (ii) ethno-racial and Aboriginal business associations and media; and (iii) corporate and private sector funders, including Business for the Arts;
- Aboriginal and ethno-racial arts organizations will have access to the aforementioned organizations in order to enhance their access to private sector funding and other organizational supports, e.g., assistance with marketing and promotion, administrative and financial management; and
- quantitative and qualitative data on this initiative will be maintained to assess results annually and to build on this initiative.
- **Community Engagement: Making friends and partnerships** — Many arts organizations have expressed concern that if they are not selling tickets they may not earn enough revenues to cover their expenses. This has led these artists and arts organizations to think about how to develop relationships with communities and build community interest in their work. Practitioners will share their experiences in building communities around an idea and set of values, and how they pay the bills. Board members will be encouraged to attend this session to enhance their understanding of this matter and to learn how an organization’s Board members might contribute to this.

In the past two years, the Stand Firm Network has coordinated an activity entitled ‘Spring Fling’ as a mechanism to attract volunteers and to match them with interested members of the Network.

Building on the previous work done by the Ontario Stand Firm network, the following actions will be used to implement this activity:

- developing a baseline database of volunteers based on the results of the Spring Fling of 2011;
- outreach conducted to: (i) Aboriginal and ethno-racial community organizations; (ii) the Harmony Movement, Institute for Canadian Citizenship and the Maytree Foundation Diversecity On Board project; (iii) community-based networks and media, including the Aboriginal and ethnic press, the Local Immigration Partnerships across the GTA, in Ottawa/Kingston and in the Kitchener-Waterloo/Guelph region as well as Native Friendship Centres in these areas;
- a volunteer recruitment full day event matching volunteers with Aboriginal and ethno-racial arts organizations.

N.B.: After assessment of the above, this activity will be repeated in 2013 and 2014 following similar timeframes.

The anticipated outcomes of these initiatives are:

- a data-base of volunteers interested in working with Aboriginal and ethno-racial artists and arts organizations will be compiled;
- Aboriginal and ethno-racial arts organizations will have access to volunteers recruited specifically to support their efforts;
- Interested volunteers will meet with Aboriginal and ethno-racial artists to identify mutual interests and to begin working together;
- quantitative and qualitative data on this initiative will be maintained to assess results annually and to build on this initiative.

New Tools for Administration: Digital Technology and Social Media Digital technology and social media are having a profound impact on both the creation of art and connecting art work to communities and audiences. Access to these technologies and capacities to work with them are critical for contemporary arts organizations, particularly for Aboriginal and ethno-racial arts organizations that have experienced marginalization and may lag behind other organizations who have access to greater resources. As such, it is imperative that the members of the CPAMO Creators' Roundtable are equipped to use new technologies to assist them in their growth and development as these tools can enable ethno-racial and Aboriginal arts organizations to:

- create new work using contemporary technologies (e.g., i-pad, loop stations for video and/or music, YouTube, voice- and sound-activated computers) while, at the same time, collaborating with artists locally, provincially, nationally and globally;
- engage with communities and audiences over internet, through skype and other computer-aided methods; and
- develop and sustain a tracking system for use in audience/volunteer development, marketing, communications and promotional activities.

The following actions will be used to implement this activity:

- Researching uses of digital technology in the development of performance work and presenting performances online;
- Researching use of social media by arts organizations and their links to community engagement, audience and sponsor development;

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- Providing a full-day workshop on the use of digital technology;
- Assessing use of new tools by participant organizations and providing support where appropriate; and
- Convening a workshop for peer information and education-sharing as well as discussion on joint strategies.

The anticipated outcomes of these initiatives are:

- documentation of the use of digital technology for presenting art online and in understanding and engaging with social media;
- two full day sessions per year will be held with Aboriginal and ethno-racial arts organizations to enhance their knowledge and skills in the areas of effective use of digital technology and social media; and
- upon request, individual support will be provided to Aboriginal and ethno-racial arts organizations to assist them in this area.

4.2 REGIONAL INITIATIVES

CPAMO's regional work will focus on the three areas noted earlier: the Greater Toronto Area; Ottawa/Kingston; and Kitchener-Waterloo, Guelph and Peterborough. In each of these areas, CPAMO will establish a Community Roundtable, convene workshops and Town Halls and begin the process of community engagement and audience development. Resulting from its previous work, CPAMO has established strong connections, tapped into already existing networks and identified interests amongst Aboriginal and ethno-racial artists as well as presenters in each of these communities.

As is evident from the aforementioned list of partners, the CCI members who have participated actively in past CPAMO initiatives and artists on the Creator's Roundtable, there is abundant organizational and community interest across the Greater Toronto Area to continue the work CPAMO has started. CPAMO has also had success working with artists and arts organizations in the Kitchener-Waterloo region. These include the Coalition of Performing Artists, the Multicultural Theatre Space (MT Space) and the IMPACT Festival of Theatre and Performing Arts. In Kingston and Ottawa, CPAMO has made connections with the Ottawa-based Coalition of New Canadians for Arts and Culture, CAPACOA, the Ottawa Art Gallery, the Canadian Federation of Friends of Museums, visual arts faculty at Queen's University as well as individual artists (dance and visual arts) and community leaders.

While CPAMO has already made these connections and has worked with many of these organizations and communities, the next phase of activity will allow for more direct engagement and broadening of the dialogue, bringing on such partners as the the Toronto Arts Foundation's Neighbourhood Arts Network, Scarborough Arts, the Harmony Movement, the Diversecity OnBoard Project of the Maytree Foundation, Creative Trust and local organizations involved in immigrant settlement, ethnic media and business, municipal councils, Aboriginal organizations, and business improvement associations.

Given its list of partners and Creator's Roundtable members, CPAMO has a firm foundation upon which to reach out to, make connections with and engage a broader base of local organizations, artists and others who are interested in supporting the implementation of the CPAMO project. *This will be enhanced by retaining local Community Animators whose role and function will be to support CPAMO initiatives by reaching out to and connecting diverse individuals, artists and organizations and involving them in the regional work described below. CPAMO will also work closely with Prologue to the Performing Arts so that local schools, school boards and parent associations are aware of and given opportunity to become involved in CPAMO's regional activities.*

The objectives for this strategy and its implementation are to:

- Support presenters and local communities in increasing their understanding of and commitment to pluralism in the arts;
- Engage local community leaders, organizations and communities in promoting, developing and sustaining local initiatives to support pluralism in the arts;
- Engage Aboriginal and ethno-racial artists in developing the curatorial competence of presenters and to contribute to curriculum development in local schools;
- Work with local community leaders, organizations, diverse communities, presenters, schools and Aboriginal and ethno-racial artists to build audiences from diverse communities;
- To provide forums for information-sharing, networking and education, including skill-building, related to the above.

4.2.1 COMMUNITY ROUNDTABLES

Similar to the federally-supported Local Immigration Partnerships⁵⁸ and Ontario Culture Days, CPAMO seeks to establish local Community Roundtables whose role and function will be to connect diverse communities with presenters as well as Aboriginal and ethno-racial artists and to engage these Roundtables in the implementation of CPAMO's next phase of activities, i.e., workshops and Town Halls.

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Based on CPAMO's experience, it is critical to provide a forum for Aboriginal and ethno-racial artists to come together to network, share ideas and strategize. With CPAMO, the Creator's Roundtable has been an invaluable source of intelligence, contributing greatly to the issues CPAMO has addressed. As well, CPAMO has made connections with several community organizations that are not directly involved in the arts but have an interest in them, e.g., the Harmony Movement, the Diversecity OnBoards project, the Ontario Council of Agencies Serving Immigrants and others. CPAMO also has connections to several of the Local Immigration Partnerships in the regions targeted for CPAMO's next phase.

Given the vast knowledge, wisdom and experience of these artists and communities, it is advisable that such Roundtables be created in each of the geographic regions proposed in this project. As such, there would be three regional Community Roundtables across Ontario that would engage local Aboriginal and ethno-racial artists and diverse communities in this process. These Roundtables would meet quarterly in an advisory function to support CPAMO's work and to develop local frameworks for its implementation.

In particular, these Community Roundtables will become involved in workshops and seminars to discuss and consider best ways to develop and implement the evidence-based practices CPAMO has identified in its research and has summarized in its toolkit. Further, since some of these practices may have their homes in local communities across Ontario, each regional Community Roundtable will provide a venue for these stories to be told publicly, promoted, recorded and reported. This will assist presenters, arts services organizations, creation-based arts organizations and artists to work within their own organizations and chart actions that will enable them to pursue a transformative approach to pluralism in performing arts in their local communities.

In turn, these initiatives will be shared with all CPAMO participants at the province-wide Town Halls. In order to contribute to the development of a provincial movement, it would be constructive to enable all Roundtable members from across Ontario to come together at least three times during the implementation of each local project – at the beginning for common orientation and agenda development, mid-way for assessment, and toward the end of the project to contribute to the process of evaluation.

To facilitate this process, the following will take place:

Action: Each regional community will set-up a Roundtable to support this initiative. These Roundtables will be made up of local presenters as well as ethno-racial and Aboriginal artists, Local Immigration Partnerships, local schools, the ethnic media and businesses, business improvement associations, Aboriginal service organizations and local community leaders. They

will meet at least three times per year to develop common approaches to working with presenters, artists and communities. These Roundtables will be facilitated by CPAMO in collaboration with the local partners in each geographic area:

- Roundtable members will be invited by CPAMO and the partners in this project for each of the four geographic regions proposed for this project;
- the Roundtables in each of these regions will meet four times per year to identify and develop local approaches to implementation of initiatives to support pluralism in the arts. The CPAMO tool-kit on evidence-based practices will be used a resource for this;
- Community Animators will be selected for each Community Roundtable. The Community Animators will work with CPAMO and the Community Roundtable to facilitate community outreach and engagement, with a particular focus on community engagement for the arts involving artists and presenters and schools, local political and business interests, and grassroots organizations in Aboriginal communities and in immigrant settlement;
- provincial and national arts services organizations that are involved in this project will promote it amongst their members in each region, encouraging their active involvement;
- Prologue to the Performing Arts will make connections with local school boards in each region to involve them in the Community Roundtable;
- Roundtable members will help design as well as participate in Regional Town Halls, workshops, seminars and community engagement/audience development activities in each geographic area.
- Members of all Roundtables will meet together three times during the duration of this project — at the beginning for orientation, mid-way for assessment, and toward the end to contribute to the evaluation process. Each of these meetings will coincide with the province wide Town Halls.

The anticipated outcomes of these initiatives are:

- three Community Roundtables will participate in the identification, development and implementation of local initiatives promoting pluralism in the arts;
- Community Roundtable will bring together diverse communities, institutional and organizational interests in business and media, local community leaders and representatives of schools and municipal government, local Aboriginal and immigrant settlement organizations;

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- Community Animators will work with the Roundtables to support outreach and community engagement; and
- specific forums will be convened to share information regarding implementation of pluralist activities, particularly in the arts, and to build the knowledge and skills of Community Roundtable participants.

4.2.2 COMMUNITY ENGAGEMENT AND BUILDING AUDIENCES

As noted above, CPAMO convened five workshops focusing on audience development. These began in June 2010 with a presentation on demographic changes nationally, provincially and across the Greater Toronto Area in specific and the fifth workshop was held on March 24, 2011. Artists and presenters who were resources for these sessions included:

- Brainard Blyden Taylor, Nathaniel Dette Chorale; Majdi Bou-Matar, MT Space; Lata Pada, Sampradaya Dance Creations; Mimi Beck and Ann-Marie Williams, CanDance Network; Charmaine Headley, COBA; Jenn Dodd and Camille Turner, Subtle Technologies; Julia Chan, Diasporic Dialogues; Skye Loius, Neighbourhood Arts Network; Jennifer Green, Soundstreams; Melanie Fernandez, Harbourfront/Planet Indigenous; Andrea Fatona, Ottawa Art Gallery; Jini Stolk, Creative Trust; Cian Knights, Scarborough Arts/Creative Mosaics; Menaka Thakker, Menaka Thakker Dance; Cheryl Ewing, Ontario Contact and Values and Benefits Initiative; Anahita Azrahimi, Sparrow in the Room; Kevin Ormsby, Kashedance; Costin Manu, Rose Theatre; Eric Lariviere, Markham Theatre; Ken Coulter, Oakville Theatre.

Each of these workshops has been well-received and many of its participants were individuals returning for each new session. As a result, an informal network has begun to develop through this process of sharing space and views. Such network building is a cornerstone of this work and having the same individuals return for new sessions builds a rapport between participants demonstrating individual and organizational interest.

These sessions will be continued locally so that these and other relationships can be developed and/or enhanced. As noted above, Community Animators will be selected to work in each region to support the Community Roundtable's efforts.

As part of this process, each regional network will make connections to the federally-sponsored Library Settlement Partnerships and Local Immigration Partnerships and work with them in their efforts to provide information and integration services to newcomers and their communities. It is clear that performing arts op-

portunities should be shared with these groups as a way of welcoming and engagement for both artists and communities.

Action: Each region will develop and implement educational and practice-sharing forums to exchange and develop strategies to implement pluralism in the arts initiatives within their communities and amongst artists. To do this, the following will take place:

- Each regional network will engage Community Animators who will work to connect CPAMO's initiatives to local Aboriginal and ethno-racial community groups and associations through schools, local immigration settlement networks, Aboriginal friendship centres and other local institutions and organizations, Municipal Cultural Planning Partnerships, local Business Improvement Associations, Municipal Councils;
- Prologue to the Performing Arts will work with the Community Animators, the presenters as well as Aboriginal and ethno-racial artists in schools in each of the regions; and
- Each region will convene three of these sessions per year. The CPAMO series of six workshops is a model that can be used as a reference.

The anticipated outcomes of these initiatives are:

- a locally-based, multi-sectoral initiative will be supported to promote pluralism in the arts;
- Community Roundtable members will become more knowledgeable and skilled in initiatives to promote pluralism in the arts; and
- community engagement initiatives will be designed appropriate to each region in order to build local involvement in the CPAMO initiative and to build community interest in performances as a way of developing diverse audiences for performers and presenters.

4.2.3 REGIONAL TOWN HALLS

CPAMO's Town Halls have been a key vehicle to building relationships between presenters and Aboriginal and ethno-racial artists. They have been described earlier in this project proposal and the partnerships that have made these events successful has also been identified. Given the success of this initiative, it seems advisable that this forum be implemented within local communities.

CPAMO's Town Halls have discussed several initiatives to address pluralism in the arts, providing a venue for performers and individuals involved in performing

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arts to come together to discuss and work together to bring about change in their communities.

Similar to the province-wide Town Halls, the regional Town Halls will feature work commissioned by presenters. At the same time, the Town Halls will provide venues for local participants to discuss and begin development of local initiatives to support pluralism in the arts in each designated community. For this, CPAMO's tool-kit on evidence-based practices will be used as a resource to guide this dialogue and to enabling local participants to identify strategies that are best for them in their communities.

These Town Halls will be open forums involving presenters, representatives of schools, ethno-racial and Aboriginal performing artists and community leaders. Each region will develop its own promotional and engagement strategy with reference to the CPAMO toolkit.

Another key component of the regional Town Halls will be the engagement of artists and presenters in developing knowledge and skills related to implementing practices to promote pluralism in the arts. This will be similar to the process discussed earlier regarding CPAMO's province-wide Town Halls.

Action: Each regional project will host three Town Halls, one each year, and representatives of each regional project will attend the three province-wide Town Halls discussed earlier on in this project proposal.

- Each partner organization and Roundtable member will consider the strategies and case studies included in CPAMO's toolkit and work to bring about change within their own organization based on its own location, opportunities and needs. These efforts will then be shared at Town Halls regionally and provincially.
- Each partner organization and Roundtable member will share the work they have done on pluralism in their own organization and their plans/ methods for further implementation.

The anticipated outcomes of these initiatives are:

- project participants will come together for information-sharing, development of knowledge and skills, networking and making connections to promote pluralism in the arts;
- participants will become more aware of evidence-based projects and activities on successful promotion, implementation, review and evaluation of pluralism in the arts in key areas, i.e., organizational development/change, community engagement, programming, audience development and employment, including recruitment of volunteers and board members;

- participants' experiences will be documented for dissemination to each other and promotion by CPAMO across Ontario and Canada; and
- presenters, artists and community members will be able to discuss, assess and develop common and joint strategies to promote and implement activities on pluralism in the arts.

5. PRESENTERS CO-COMMISSIONING AND TOURING WORK

Over the past three years CPAMO has worked with the following presenters: in the GTA–Oakville Theatre, Markham Theatre, Rose Theatre, Meadowvale Theatre, Hart House; ShowPlace (Peterborough); Grand Theatre (Kingston); Centre Pointe and Shenkman Hall (Ottawa). CPAMO has also had ongoing communications with Market Hall (Peterborough) and River Run Centre (Guelph). Many of these presenters have been actively engaged in CPAMO events whether as attendees, panelists and hosts for CPAMO sessions. As such, there have been many opportunities for information-sharing as well as for substantive discussions regarding programming, community engagement and audience development.

CPAMO began its work with the involvement of these CCI members and aims to continue its activities with their involvement. These presenters have been informed of this project initiative and have indicated their interest in working with it.

Since the selected artists will be enlisted by Prologue to the Performing Arts to do workshops within local schools, *Prologue will have a representative in the adjudication process. The CanDance Network has also indicated that some of its presenters may be interested in being involved in this initiative as well. Specific CanDance Network presenters will be identified once the criteria for the call for proposals is released and the CanDance Network would then be involved in the selection process.*

Regarding the process for the co-commissioning, the following steps will be taken⁵⁹:

- Draft criteria for the Call for Proposals will be presented in February 2012 at a CPAMO workshop involving presenters and artists;
- The Call for Proposals from Aboriginal and ethno-racial artists will be released in March 2012 with a proposal deadline of early April⁶⁰;
- All presenters and other selected adjudicators will participate in a full-day educational session to review the Call for Proposals and its relevance to selecting artists. (The other selected adjudicators will be from CPAMO's Creators' Roundtable who have not submitted a proposal. Also, the CanDance Network and Prologue to the Performing Arts will be involved in the selection process);
- The selection process will engage presenters and other selected

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adjudicators in choosing artists and creating partnerships for the co-commissioning, i.e., pairing presenters;

- Artists will be informed of the results of the adjudication process and selected artists will be invited to join a full day session to meet with all presenters and other selected artists to review process, timeframes, resource requirements as well as other issues and needs;
- Selected artists and presenters will meet to discuss the context of the co-commissioning and to begin the process of engagement with presenters, local schools and Community Roundtables.

It is anticipated that Prologue to the Performing Arts as well as the CanDance Network will be involved throughout this process and engaged to assist its implementation in each region.

As for the touring component, presenters involved in this project will work together to share the performances that have been co-commissioned. In this context, CPAMO anticipates that each selected artist/arts' organization will be scheduled to perform in the venues that participate in this project within each of the project's regions. Specific details as to how this will be arranged will be determined based on consultations between CPAMO, the participating presenters, the chosen artists and the Community Roundtables. This will be done to assess the process and to consider the needs and interests of each presenter and the local Community Roundtables and engagement processes.

It is anticipated that the selected artists will present their work at both the Ontario-wide and Regional Town Halls. At the same time, it may be possible that selected work will tour to presenter venues not included in this project both across Ontario and Canada. This aspect will be discussed amongst presenters and artists selected.

The anticipated outcomes of this initiative are:

- presenters will be paired as participants to select projects submitted to the call for proposals;
- presenters, Aboriginal and ethno-racial artists and representatives of arts services organizations will work collaboratively to select artists for co-commissioned work;
- those involved in the selection process will develop their knowledge and skills in pluralism in the arts, enhancing relationships between Aboriginal and ethno-racial artists, presenters and arts services organizations;
- presenters, Aboriginal and ethno-racial artists and representatives of arts services organizations will participate in an educational forum to develop their understanding of the proposal call criteria, the indicators

within them and how proposals can then be selected using weighted criteria that focuses on content related to pluralism;

- selected artists will develop a working relationship with presenters regarding the implementation of this component of the project, identifying interests and needs, resources, timeframes and other essential elements;
- the co-commissioned work will be work-shopped and performed as part of CPAMO's province-wide and regional Town Halls and will tour across Ontario and Canada to other interested venues.

In terms of the co-commissioned work being toured, CPAMO anticipates that all co-commissioned work will be performed in the venues operated by all presenters involved in this project. It is also anticipated that these presenters will encourage their colleagues in other venues to tour the work. The details regarding this will need to be developed as the process unfolds but would include pitch sessions at Ontario Contact, Magnetic North, CAPACOA annual meetings and gatherings of the CanDance Network.

6. METHODOLOGY FOR CREATOR'S ROUNDTABLE

CPAMO will continue to work with its Creators' Roundtable members (including new organizations that have recently joined from the Stand Firm Network) and involve them in the capacity building workshops described earlier. Many of these members have been very involved in CPAMO's previous phase of activity and in the Stand Firm initiative of the Canada Council's Equity Office.

As in the CPAMO's previous work, it is anticipated that the Creator's Roundtable members will participate in all aspects of this project proposal, i.e.:

- Developing the Capacities of Ethno-Racial and Aboriginal Arts Organizations;
- Implementing Evidence-Based Practices for Pluralism in Performing Arts;
- Engaging Presenters in Co-commissioning Work of Aboriginal and Ethno-racial Artists for Presentation in Town Halls; and
- Building Audiences from Ethno-Racial and Aboriginal Communities.

These activities aim to:

- enhance the capacity of Aboriginal and ethno-racial artists/creators to sustain the benefits of this project. This will be done through work-

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- shops and assistance with developing human and digital resources, public engagement, and fundraising initiatives;
- have presenters engage artists for performance, exhibition, residency and curatorial development work within their organizations;
- have Aboriginal and ethno-racial artists working in schools and communities, influencing classroom curriculum and contributing to social cohesion in diverse settings;
- work with Aboriginal and ethno-racial artists to diversify their revenue sources and to attract corporate and individual contributions;
- increase opportunities for volunteerism by attracting individuals from diverse communities to lend their time to support diverse arts organizations;
- provide and enhance opportunities for dialogue and relationship-building between Aboriginal and ethno-racial artists, presenters, art services organizations as well as community networks and individuals from diverse communities; and
- create a network of initiatives to share experiences of ‘pluralism in practice’ in the arts by presenters and Aboriginal and ethno-racial artists and communities.

All of these project activities will be conducted in a transparent fashion and thoroughly documented. This record will be made available in diverse formats, including web-based and digital. This will then be circulated to interested individuals, communities, artists and other groups. Further, developmental tools will be developed to provide group and one-to-one support to participants.

The artists involved on the Creator’s Roundtable have many opportunities to engage with and develop relationships with presenters. These are outlined throughout this project proposal and include:

- planning and actively participating in province-wide and regional Town Halls and workshops;
- adjudicating the call for proposals for co-commissioned work;
- sharing information on practices to promote pluralism and building knowledge and skills together through the proposed workshops;
- working together in artist residencies and with each region in the processes of community engagement and audience development;
- building each other’s knowledge and skills regarding the cultural forms of Aboriginal and ethno-racial artists and assisting these artists in enhancing their knowledge of the presenters’ ecology.

7. CPAMO'S ORGANIZATIONAL STRUCTURE

CPAMO began as a project of CCI. Its original intent was to work with CCI members to support them in developing policies, practices and procedures that would enable them to build relationships with Aboriginal and ethno-racial artists and communities. The focus in this context was to have these presenters engage Aboriginal and ethno-racial artists to perform in the venues of CCI members and to increase interest of these communities so that they would become audiences of these venues.

With the development of the Creator's Roundtable, i.e., a gathering of Aboriginal and ethno-racial artists, it was necessary for CPAMO to have some flexibility to pursue initiatives that were directly responsive to the needs and concerns of these artists. As a result, CPAMO has acted as a network to address these concerns and, in this manner, has attracted funding on its own for initiatives developed in consultation with its Creator's Roundtable. These initiatives have been for a Town Hall in the Kitchener region, workshops on audience development and workshops on development of criteria for presenters to co-commission work.

In this context, CCI receives funding for CPAMO's work and CPAMO receives some funding directly. As a result, CPAMO follows two processes in terms of its accountability:

- as part of the reporting processes of CCI to its Board of Directors; and
- as part of the Creator's Roundtable meetings.

While CPAMO has approached its governance in this way, it is guided by the expertise of its Project Lead who is responsible for overall project development and coordination, fundraising, negotiating engagements with artists and panelists or other resources, and managing the funding held by CCI and by CPAMO.

As CPAMO continues its work, it is developing other administrative partnerships with such organizations as Prologue to the Performing Arts. Such project partnerships are important in terms of not only eligibility criteria for accessing grants but, also, for ensuring interest of the partnering organization in CPAMO's goals, objectives, methodologies and actions.

Currently, CPAMO is not separately incorporated as a not-for-profit. However, CPAMO plans on engaging a consultant in 2012 to explore its organizational model and to determine the best structure for its continued existence.

7.1 SUMMARY OF CPAMO ACTIVITIES

CPAMO has been working with Community Cultural Impresarios (CCI) since January 2009 and began its public work in January 2010. Over 2010 - 2011, CPAMO has held several sessions aimed at bringing presenters together with ethno-racial

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and Aboriginal performing arts companies. Working with its Roundtable members (i.e., Aboriginal and ethno-racial artists), the staff and board of CCI and CCI presenter members across the GTA as well as in Ottawa, Peterborough and Kitchener-Waterloo, CPAMO has convened the following forums:

- **September 2009.** Ontario Contact presentation;
- November 2010. Planning session for the first Town Hall on Pluralism in Performing Arts;
- **January 29/30, 2010.** first Town Hall on Pluralism in Performing Arts at the University of Toronto Scarborough Campus;
- **June 16, 2010.** Magnetic North Town Hall;
- **June 29, 2010.** CPAMO initiated its first of a series of six workshops on Audience Development and Working with Ethno-Racial and Aboriginal Communities;
- **September 22, 2010.** In partnership with COPA of Kitchener-Waterloo, CPAMO convened a performance event as part of Culture Days in Ontario;
- **November 7, 2010.** CPAMO held its third Town Hall in partnership with CAPACOA;
- **November 22, 2010.** CPAMO convened its third workshop on audience development;
- **January 28, 2011.** CPAMO convened its fourth workshop on audience development;
- **March 24, 2011.** CPAMO's fifth in a series of workshops focusing on audience development;
- **Regular meetings with Roundtable.** The CPAMO Roundtable meets quarterly and has contributed to the development and implementation of CPAMO Town Halls and workshops;
- **Values and Benefits Initiative.** In partnership with CCI, CPAMO conducted a sample study of Aboriginal and ethno-racial audiences;
- **September 23-28, 2011.** CPAMO participated as one of the planners and organizers for the biennial IMPACT Festival in Theatre and Performing Arts in Kitchener;
- **Newsletters and List-serve.** CPAMO has put out thirteen newsletters as a service to the over 300 individuals on its List-serve.

Funding for these initiatives has been provided through various sources including: Canada Council's Equity Office, the Ontario Trillium Foundation, the Ontario Arts Council, the University of Toronto Scarborough Campus Cultural Pluralism in the Arts Program and the Ontario Ministry of Tourism and Culture.

A more detailed description of CPAMO's activities is included in Appendix "B".

7.2 STAFFING STRUCTURE AND ACCOUNTABILITY

CPAMO's staffing structure consists of its Project Lead and a Program Assistant. As noted above, CPAMO has worked in partnership with CCI and utilizes its book-keeping and accounting resources as well as some administrative resources for coordinating meeting space. However, as also noted earlier, CPAMO anticipates working with the two former co-Coordinator of the Canada Council StandFirm Network of Ontario and Manitoba who will work as Program Coordinators assigned to specific aspects of the overall project.

Similar to the CPAMO Project Assistant, these two Program Coordinators will report directly to the Project Lead. One Program Coordinator will be responsible for working on volunteer recruitment and CPAMO's communications — website, event listings and newsletter. The other Program Coordinator will be the resource to one of the Regional Community Roundtables, to the Creator's Roundtable and will work with the Project Lead on the GTA Community Roundtable.

The Program Assistant will support the two Program Coordinators in their communications work and with the Creator's Roundtable.

Each of the activities noted above will be recorded and reports on developments issued annually. At the same time, key developments will be reported through CPAMO's newsletter, Facebook/Twitter and Google sites. In this context, the CPAMO annual reports will include summary information, analysis and recommendations for:

- Both province-wide and regional Town Halls. This will provide an overview of the influence of these initiatives provincially, identifying commonalities and differences between the regional activities and developing strategies to support both;
- The work of each of the regions with province-wide initiatives. This will give a good overview of the influence of these initiatives locally and strategies to build and enhance these initiatives;
- The activities of the Roundtable and the implications of their initiatives for the implementation of the CPAMO project.

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APPENDIX A

The provincial wide demographic changes noted earlier are mirrored and lived in local communities, each of which has its own particulars to work with. This is something the CCI communities seem to recognize. Whether Markham, Richmond Hill, Brampton, Oakville, Mississauga, Kitchener-Waterloo, Guelph, Ottawa, Kingston or Peterborough, each of these communities has and is experiencing significant shifts in their local populations. Increased numbers of South Asians, Asians, Aboriginal peoples and those of African descent, are evident across Ontario. These changes have mostly taken place in the past twenty years largely as a result of the upward ceiling placed on immigration to such levels as 250,000 per year, most of whom settle in Ontario.

Based on recent census data, It is clear that the communities noted above are experiencing some version of this right now. Each has felt the varying changes to their local neighbourhoods, giving each a different texture but a common challenge. Some of these changes within the aforementioned communities include:

Markham: This community has grown by 25.4% from 2001 to 2006, from 208,615 to 261,573, and with:

- 152,440 reporting a first language other than English or French;
- immigrants comprising 147,400 or over 50% of the total population whereas this group was at 68,845 before 1991 and grew by 58,680 between 1991 and 2000 and then again by 18,875 between 2001 and 2006 for a total of over 77,000 peoples over a 15 year period;
- the Aboriginal community comprising 405 of the total population in 2006 while ethno-racial groups comprised 170,535 or over 50% of the total population with the most significant numbers in the Chinese (89,300) and South Asian (44,995) communities.

Oakville: This community has grown by 6.6% from 2001 to 2006, from 144,738 to 165,613 and with:

- 41,595 reporting a first language other than English or French;
- immigrants comprising 50,250 of the total population whereas this group was at 31,710 before 1991 and grew by 11,270 between 1991 and 2000 and then again by 6,820 between 2001 and 2006 for a total of over 18,540 peoples over a 15 year period;
- the Aboriginal community comprising 665 of the total population in 2006 while ethno-racial groups comprised 30,315 of the total population with the most significant numbers in the South Asian (9,945), Chinese (5,260) and Black (3,535) communities.

Kingston: This community has grown by 2.6% from 2001 to 2006, from 114,195 to 117,207, and with:

- 12,755 reporting a first language other than English or French;
- immigrants comprising 16,205 of the total population whereas this group was at 11,600 before 1991 and grew by 2,550 between 1991 and 2000 and then again by 2,050 between 2001 and 2006 for a total of over 4,600 peoples over a 15 year period;
- the Aboriginal community comprising 2,360 of the total population in 2006 while ethno-racial groups comprised 8,150 of the total population.

Guelph: This community has grown by 8.3% from 2001 to 2006, from 106,170 to 114,943, and with:

- 22,545 reporting a first language other than English or French;
- immigrants comprising 24,110 of the total population whereas this group was at 14,570 before 1991 and grew by 5,715 between 1991 and 2000 and then again by 3,820 between 2001 and 2006 for a total of over 9,535 peoples over a 15 year period;
- the Aboriginal community comprising 1,290 of the total population in 2006 while ethno-racial groups comprised 15,800 of the total population.

Brampton: This community has experienced population changes at many levels with a 33.3% population increase from 2001 to 2006, from 325,428 to 433,896 persons and with:

- 190,610 reporting a first language other than English or French;
- immigrants comprising 206,190 of the total population whereas this group was at 94,675 before 1991 and grew by 68,620 between 1991 and 2000 and then again by 42,890 between 2001 and 2006 for a total of over 110,000 peoples over a 15 year period;
- the Aboriginal community comprising 2,665 of the total population in 2006 while ethno-racial groups comprised 246,150 or over 50% of the total population with particularly strong numbers in the South Asian (136,750) and Black (53,340) communities.

Richmond Hill: This community has increased by 23.2% between 2001 and 2006, from 132,030 to 162,704 and with:

- 89,060 reporting a first language other than English or French;
- immigrants comprising 83,335 or over 50% of the total population whereas this group was at 37,095 before 1991 and growing by 33,875 between 1991 and 2000 and then again by 12,360 between 2001 and 2006 for a total of over 46,000 peoples over a 15 year period;
- the Aboriginal community comprising 315 of the total population in 2006 while ethno-racial groups comprised 73,885 or just less than 50% of the total population with particularly high numbers in the Chinese (34,615), South Asian (11,320) and West Asian/ Arab (13,050) communities.

Ottawa: This community has increased by 4.9% between 2001 and 2006, from 774,072 to 812,129 persons and with:

- 173,145 reporting a first language other than English or French;
- immigrants comprising 178,545 of the total population whereas this group was at 96,200 before 1991 and growing by 52,690 between 1991 and 2000 and then again by 29,650 between 2001 and 2006 for a total of over 126,000 peoples over a 15 year period;
- the Aboriginal community comprises 12,250 of the total population in 2006 while ethno-racial groups comprised 161,720 of the total population with particularly high numbers in the Black (30,070), Chinese (30,760), South Asian (26,510) and Arab (24,105) communities.

Mississauga: This community has experienced an increase of 9.1% between 2001 and 2006, from 612,925 to 668,549 peoples. Of this population:

- 333,495 reported a first language other than English or French;
- immigrants comprised 343,250 of the total population whereas this group was at 157,560

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before 1991 and grew by 110,875 between 1991 and 2000 and then again by 74,805 between 2001 and 2006;

- the Aboriginal community comprises 2,475 of the total population in 2006 while ethno-racial groups comprised 326,425 or just less than 50% of the total population with particularly strong numbers in the South Asian (134,750), Chinese (46,120) and Black (41,365) communities.

Kitchener and Waterloo: This community has experienced an increase of 9% between 2001 and 2006, from 438,515 to 478,121 and with:

- 111,035 reporting a first language other than English or French;
- immigrants comprising 105,375 of the total population whereas this group was at 63,395 before 1991 and growing by 24,955 between 1991 and 2000 and then again by 17,020 between 2001 and 2006;
- the Aboriginal community comprising 4,810 of the total population in 2006 while ethno-racial groups comprised 61,980 of the total population with particularly high numbers in the South Asian (16,415), Black (9,510) and Chinese (9,200) communities.

Peterborough: This community has grown by 4.8% between 2001 and 2006, from 71,446 to 74,898. Of this population:

- 4,735 reported a first language other than English or French;
- immigrants comprised 7,340 85 of the total population whereas this group was at 5,705 before 1991;
- the Aboriginal community comprises 1,690 of the total population in 2006 while ethno-racial groups comprised 2,625.

Most scenarios suggest that the changes in these, and other Ontario, communities will only accelerate over time and the proportion of Aboriginal, immigrant and ethno-racial communities will continue to increase at rates faster than their European counterparts. Some cities have already witnessed changes in the numerical majority of their communities and most of this has come about during the last twenty years, a short period of time². Coming to accept and work with this is inevitable.

For information on the social capital of many new immigrants to Canada, see the presentation made by Myer Siemiatycki, Shuguang Wang and Sandeep Agrawal (<http://cpamo.posterous.com/workshop-1-presentations>). This presentation depicts the social capital (e.g., educational attainment, income levels and settlement patterns) of these new residents in Ontario.

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APPENDIX B

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NOTES

- 1 Many of these organizations have submitted letters endorsing versions of this proposal submitted to the Ontario Trillium Foundation and the Canada Council for the Arts. Copies of these letters can be made available on request.
- 2 WolfBrown September 2011.
- 3 See Ontario Ministry of Finance *Census 2001 Highlights: FactSheet 6: Visible Minorities and Ethnicity in Ontario*, 1-2.
- 4 Ibid at 5.
- 5 OAC 2008 at.
- 6 *Your Communities in Profile: Ontario 2008*.
- 7 Ibid 18.
- 8 Ibid 20.
- 9 Ibid 22.
- 10 Ibid 24.
- 11 See Alain Belanger and Eric Caron Malenfant *Ethnocultural Diversity in Canada: Prospects for 2017*, and, Krishna Pendakur *Visible Minorities in Canada's Workplaces: A Perspective on the 2017 Projection*.
- 12 See *Arts Fact Sheet Series: Cultural Diversity — Our Regenerative Strength in the 21st Century*, Sharon Fernandez, May 2006, unpaginated
- 13 *Projections of the Diversity of the Canadian Population, 2006 to 2031*, Statistics Canada 2010 at 1-2.
- 14 See *Diversity in Canada's Arts Labour Force*, Kelly Hill, 2005 at 4.
- 15 Ibid at 11.
- 16 Ibid at 17.
- 17 The term racialized refers to 'people of colour', e.g., South Asians, Asians, persons of African descent, Latinos.
- 18 *Statistical Insights on the arts, Vol. 3 No.3*, February 2005.
- 19 Ibid at 1.
- 20 Ibid at 1-3.
- 21 Ibid 4.
- 22 Ibid 3-4.
- 23 Ibid 4.
- 24 Ibid 7.
- 25 Ibid 11.
- 26 Ibid 2-13.
- 27 Ibid 16.
- 28 Ibid 18.
- 29 Ibid 19.
- 30 See *A Statistical Profile of Artists in Canada — Based on the 2006 Census*, Hill Strategies, 2009 at 36.
- 31 For a more in-depth discussion on this issue, see Cornell West *The New Cultural Politics of Difference*, Homhi Bhabha *The Location of Culture*, Frances Henry and Carol Tator *Challenging Racism in the Arts*, Althea Prince *The Writers' Conference*, Michael M. Ames *Cannibals and Glass Boxes*, Natasha Bakht, *Mere Song and Dance*, Michael Greyeyes *Notions of Indian-ness*, Kevin A. Ormsby *Between Generations: Towards Understanding the Difference in Realities and Aspirations of the First and Second Generation of Culturally Diverse Artists*, Little Pear Garden Theatre Collective *Demystifying Chinese Aesthetics*, Mennaka Thakker Dance Company and Kalannidhi Fine Arts of Canada *Contemporary Choreography in Indian Dance*.
- 32 *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century*, Canadian Conference for the Arts, 2003 at 7.
- 33 See *Atlantic Presenters Association Professional Development Needs Assessment & Strategy*, B. Richman et al, March 2009; *Session Report: Aboriginal Arts Leadership & Management Program Design Session*, and, *Final Report: Aboriginal Arts Administration Forum*, France Trepanier, Canada's Centre for Aboriginal Leadership and Management/Banff Centre 2009 and 2008; *Training Gaps Analysis: Presenters*, kisqueard, Cultural Human Resources Council, 2007; *Cultural HR Study 2010*, Cultural Human Resources Council and the Conference Board of Canada, December.
- 34 See *Atlantic Presenters Association Professional Development Needs Assessment & Strategy*, B. Richman et al, March 2009 at 4.
- 35 Ibid at 18.
- 36 Ibid at 24. See also 29 *Rating of Professional Development Priorities*.

37 *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century*, Canadian Conference for the Arts, 2003 at 17.

38 Ibid at 21.

39 *Training Gaps Analysis: Presenters, kisqueared, Cultural Human Resources Council*, 2007 at 19 and 35.

40 See *Trends in the Arts and Arts Funding*, R.A. Malatest & Associates, Alberta Foundation for the Arts, 2007 at 26-27.

41 See *Plowing the Road: Enhancing Opportunities to Promote Pluralism in the Performing Arts in Ontario* (<http://cpamo.posterous.com/pages/reports-and-resources>). See also the CPAMO workshops (<http://cpamo.posterous.com/pages/townhalls-and-workshops>).

42 See WolfBrown at 5 and 50.

43 Ibid at 23,26, 29,32,35.

44 Ibid at 44.

45 Ibid at 46.

46 Ibid 1t 48.

47 Ibid at 52 and 11 (definition) respectively.

48 Ibid at 64.

49 Ibid at 76-77.

50 Ibid at 63.

51 Ibid at 5.

52 Ibid at 78.

53 Ibid at 79.

54 Ibid at 89.

55 See email exchange between Charles C. Smith, CPAMO Project Lead, and Mimi Beck, CanDance Network Executive Director, December 21, 2011. Copy available on request.

56 Given the possible plurality of terms that can be used in such research, key terms were used that included variations of "anti-oppression", "anti-racism", "cross-cultural", "multicultural", "cultural pluralism" and "diversity in the arts". Through this approach, a significant number of texts have been identified.

57 The Stand Firm Network has supported ethno-racial arts organizations that received Capacity Building Grants for Culturally Diverse Arts Organi-

zations from the Canada Council for the Arts. The Network provided tools, shared good practices and enabled peer-to-peer learning, professional development and networking. The aim was to assist grant recipients to make the best use of the grant funds. It was managed by Canada Council's Equity Office but has recently been discontinued. As such, many former Stand Firm members have now joined CPAMO which has incorporated several elements of its past programming to engage these arts organizations as best as possible in the implementation of CPAMO's work in ways that build on the past successes of the Stand Firm Network.

58 These are organizational and community partnerships comprising emergency, health and social services, education, community self-help groups, municipal governments, libraries and others, the Local Immigration Partnerships have been devised to enhance existing partnerships to establish a comprehensive and collaborative strategy that includes solutions for successful settlement and integration of immigrants and refugees in local communities. There are a number of such partnerships in the regions that CPAMO's local initiatives will be launched.

59 A useful model is the approach used by the New England Foundation for the Arts (http://www.nefa.org/grants_services/national_dance_project).

60 Releasing the Call for Proposals is contingent on funding anticipated from the Ontario Arts Council.