

cultural equity

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Introduction

Preface

"It's time to put the 'E' in front of 'Quality.'"

A number of years ago, the Toronto Arts Council recognized the need for broadened cultural representation on its Board and committees and began to appoint qualified artists and arts/cultural workers drawn from specific cultural communities* and backgrounds. More recently, the Board of Directors was also made aware, through the advice of its members and through consultation with its Arts Discipline Committees and with members of the arts community, that it was not reaching all the qualified artists of Toronto because of barriers of race, language, gender, cultural difference and perception. In particular, TAC was advised that African/Black, Asian and First Nations artists were the most underserved of all. TAC has also been made aware that although artists from these communities have stated their arts and cultural needs, frustration grows due to lack of response. It was decided that the time had come to accelerate changes already initiated. In late 1989 the Board of Directors commissioned a comprehensive examination, as part of a strategic planning exercise, of artistic communities underserved by TAC and the reasons behind this exclusion. Above all, the Council wanted to have advice on action to be taken so that the Toronto Arts Council would be—and would be seen to be—no longer part of a problem, but part of a solution.

All the recommendations contained in this report will not be implemented overnight. The current economic situation alone guarantees unfortunate but unavoidable delay. Certain of the recommendations, however, do not involve financial implications. Artists expect these will be acted upon immediately. Recommendations which require application of additional resources will have to be assigned priorities by the Board of the Toronto Arts Council for implementation over the period of three years as stated in TAC's Strategic Plan.

* Specific Cultural Community(ies) refers to 'community' in terms of a group of persons with a shared communication, interest or expression. 'Specific' is to indicate difference based on culture, ethnicity, gender, language, race and sexual orientation. This concept makes the language of arts and cultural support inclusive of *all* art and cultural expression and product.

Cultural Equity

“Because not all people are, should be, or can be the same, it is hard to see how the objective measure of equality can be assimilation. What is easy to see, however, is the seductive appeal that assimilation offers. Its carrot is the mainstream, and membership is premised on homogenization. If this means conformity to values of civility and tolerance, assimilation is devoutly to be wished. But if it means, as it usually does, obliterating racial, cultural, linguistic, religious or gender differences, let alone pride in any of them, then it is neither realistic nor equitable. Access to the mainstream must be based on those differences; and integration, not assimilation, must be seen as the social goal. An integrated community is one whose members feel that their unique participation is both desired and desirable; an assimilated one denies participation to those who seek to assert the relevance of their differences.” —Rosalie S. Abella, “Solidarity attacked by Exclusion: Respecting Equality and Diversity,” *Queen’s Quarterly*, 98/2, Summer 1991, p. 358.

For decades, Toronto artists based in the city’s specific cultural communities, have considered themselves excluded from municipal programs of assistance to artists and arts/culture organizations. The systemic barriers of race, culture, gender and language that have excluded or marginalized these artists must be eliminated.

Now is the time for the City of Toronto to adopt a proactive policy of arts support which is equitable and creates a climate where all qualified artists and arts/cultural organizations will be included.

Cultural Equity ensures that all artists, arts organizations and artistic expressions are dealt with on a basis of fairness, respect for cultural difference and for the well-being of all artists regardless of ethnicity, culture, gender, language, race and sex. This Report recommends that Cultural Equity be achieved at the TAC through policies of inclusion and through all-inclusive funding programs, through equitable representation in the decision-making process. This Report does not recommend any “dedicated” funding programs be implemented at this time.

In considering the principle of cultural equity, concepts embodied in language such as “multiculturalism” or “cultural diversity” have not been found to be helpful. These terms have been rejected because it is considered that such concepts are basically

devices to drown the healthy notion of difference in a sea of homogeneity. Thus, all specific cultural communities can be made to appear one community. This oversimplification leads inevitably to policies and practices based on the perception of a non-existent fundamental sameness. Treating everyone equally does not mean treating everyone the same.

There are one hundred and twenty-five specific cultural expressions already resident in this city of the future. There is unequalled potential for cultural development in Toronto—provided alliances and strategies are created to confer full membership in the Toronto arts community on all resident artists and arts organizations. Toronto Arts Council has a central role and responsibility here.

When the Toronto Arts Council determines that qualified artists, for whatever reason, are excluded—or consider themselves excluded—from the constituency served by TAC, it is the Council's duty to take steps to remove the real or perceived barriers denying artists access to City resources. In this regard, the report and study have clearly demonstrated that the growth and contribution of artists and arts organizations based in specific cultural communities are now mature and deserving of equitable funding, acknowledgement and support.

To do this, TAC will require additional resources in the form of grants budgets, administrative back-up and grants officers capable of working sensitively in the field to build bridges of confidence. Toronto Arts Council and its constituencies should realize that achieving cultural equity for all will be a long and hard job requiring long-term commitment from everyone concerned.

To work effectively, TAC's policy framework must ensure that the assessment processes of TAC's six Arts Discipline Committees include appropriate identification and evaluation of all current arts practices and production. This acknowledgement of cultural differences enables a productive approach to addressing problems of access and communication and, in addition, facilitates assessment based on workable artistic standards. This policy of inclusion also engenders an empowerment process capable of developing strategies to address the needs and opportunities of the multiplicity of cultural practices and production seeking funding. Implementing this policy of equitable process for all artists and arts organizations will help to eliminate barriers that perpetuate exclusion. In this context, artists place priority on reducing inequities in TAC's delivery of services.

Adopting cultural equity as the ultimate aim of all its policies and delivery of services meets this requirement and puts the Toronto Arts Council proactively into the struggle to develop a city based on principles of equity.

"There's so many of us who've grown up here, whose ancestors are Asian, African, Chinese, yet white Canadians still ask us; Where are you from? We're from here. Canada is my home, I am rooted here." —Marva Jackson, The Toronto Star, February 17, 1991

Recommendation

1. Toronto Arts Council to endorse the principle of cultural equity as a high priority and to demonstrate this endorsement by including this policy as part of the TAC Strategic Plan.

Major Recommendations

Toronto Arts Council has consistently based its policies and practices on the belief that the city's living, working artists constitute the most valuable element of Toronto's overall cultural capital. TAC has worked to share this perception with City Council so that municipal resources committed to the support and encouragement of the arts might rise to levels commensurate with the real value of the city's arts community to Toronto.

The process of building TAC into an essential and effective instrument of municipal service delivery resulted in opportunities of cultural interchange as it provided artists with increased access to resources. The recommendations made in this report are meant to accelerate the process of broadening access, which has already begun, while strengthening the delivery of TAC services to all artists. This report also calls for an improved and expanded two-way flow of information between TAC and its constituency of artists and arts organizations.

Improved information and more broadly-based access to resources will build better community relations overall while creating links with artists and arts organizations presently excluded from TAC's constituency.

The acceptance of cultural equity as a framework of principle and policy demands inclusion of these artists and arts organizations on the basis of their artistic merit and contributions to Toronto's quality of life. Adopting cultural equity as a new goal for the City of Toronto will engender a dynamic process of renewal within a sector of our community not yet in command of sufficient resources to meet its obligations to its own members and to the overall community of Toronto.

The financial implications of implementing this policy are dealt with in detail in the Conclusion (pp. 21-22). Anticipated first year costs will require additional cultural grants budget of \$1.24 million as part of the City cultural grants base.

The recommendations may be grouped within ten major areas of change, and are addressed to Toronto Arts Council and to the Council of the City of Toronto.

Major Recommendations to Toronto Arts Council

- I Endorse and adopt the policy of cultural equity and include this policy in the TAC Strategic Plan.
Recommendations 1, 12
- II Prepare and publish a comprehensive statement defining the overall framework of policy within which TAC works, and of policies and guidelines governing the work of committees and juries. Reflect implementation of policies and guidelines in annual statement of management priorities.
Recommendations 2, 6, 7, 9, 13, 21, 22, 23, 25, 37
- III Ensure that TAC Board of Directors, Arts Discipline Committees and arts juries reflect appropriate levels of participation by qualified artists and arts supporters based in previously underrepresented specific cultural communities.
Recommendations 4, 14, 17, 20, 24
- IV Effect an improved two-way information flow between TAC and all its constituents—those presently served and those not yet served. Seek resources to enable the preparation of inventories of artists and arts organizations not yet served.
Recommendations 8, 11, 15, 31
- V Broaden definitions of artistic and cultural practices.
Recommendations 16, 18
- VI Extend and enlarge programs of grants to individual artists so as to broaden access to these resources and eliminate unacceptably low levels of applicant success.
Recommendations 26, 28, 32
- VII Prepare and publish a comprehensive personnel policy for Toronto Arts Council, including employment equity provisions.
Recommendation 33
- VIII Reflect awareness of the need to restructure TAC grant programs in order to implement the policy of cultural equity.
Recommendations 10, 19, 27, 29, 30, 32
- IX Strengthen and broaden TAC's relationship with elected and appointed municipal leadership.
Recommendation 3

Major Recommendations to the Council of the City of Toronto

- X Provide Toronto Arts Council with the resources necessary to implement the policy of cultural equity within an overall arts support mandate appropriate to Toronto's stature and richness of artistic texture.
Recommendations 5, 34, 35, 36, 38

Findings & Recommendations

Background

Basically, the issues discussed in this section as findings all relate to two fundamental needs felt by artists based in Toronto's specific cultural communities and by the Board, committees and staff of Toronto Arts Council:

- Representation
- Resources

Artists considered that their opportunities and problems could not be properly dealt with until TAC achieved an appropriate participation by artists and arts supporters drawn from our specific cultural communities. Pragmatically, they recognized that the financial support and encouragement they wish to have from the City of Toronto by way of cultural grants cannot happen until TAC develops a successful strategy to communicate to City Council the benefits to be enjoyed from subsidy policies designed to improve the opportunities of *all* Toronto's artists. While affirming the usefulness of flexibility in decision-making practice, artists felt that written statements of existing policy and criteria would be of practical help in defining new relationships with TAC. Many expressed particular concern that the policy of cultural equity must not be implemented in such a way as to imperil financially the constituency already receiving City support through TAC. They saw the arts community of Toronto as one community having many sectors, a community in which they wish their full membership to be decisively and productively acknowledged.

All in all, the concerns and suggestions centred around the need for justice to be done, and seen to be done. Artists consulted affirmed their respect for TAC's Board, Arts Discipline Committees and Juries and for the individuals comprising each. They felt, however, that something which was already good would be that much better when it more fully reflected *all* the artists of Toronto. Above all, artists stressed they wished to avoid ghettoization. They wanted to have City support, not because they were of this or that cultural derivation, but because they are artists whose quest for excellence merits support.

"Growth is exhilarating. I happen to live in a city (Toronto) in which this seems to be largely happening, where tolerance gives me my space. It is tremendously exciting and real, a place to call home when nationhood itself has become abstract and elusive." —M.G. Vassanji, The Toronto Star, July 30, 1991

The Consultative Process

The consultative process involved both internal and external review. The consultant was given access to decision-making meetings with TAC's Board of Directors, Arts Discipline Committees, the Strategic Plan Steering Committee (which had recommended this study and report), and the Board/Committee Annual Policy and Planning Retreat. Externally, the Consultant participated in regular arts community consultations such as the biannual "Let's Talk" sessions, including all sectors of TAC's constituency. In addition, special intra-cultural soundings were arranged, yielding particularly helpful advice from those not yet receiving City support. Personal interviews were held with artists and arts organizations, with City appointed and elected officials, and with numbers of individuals with particular expertise in the issues under review. Additional research involved written material and examination of TAC files.

All of the information elicited was organized in terms of its relevance to:

- TAC Organizational Structure
- TAC Board of Directors
- TAC Arts Discipline Committees
- TAC Juries
- TAC Staff
- TAC Programs

Specific findings and recommendations respecting Board, Committees, Juries, Staff and Programs will be found in the following sections under their particular headings. The first section, *TAC Organizational Structure*, is intended to provide an overview as well as to recommend how TAC can best pursue the policy of cultural equity within the larger framework of its association with City Council and City Hall.

TAC—Organizational Structure

Toronto Arts Council is an arm's length corporation having two main areas of accountability:

- (a) the City of Toronto through City Council, and
- (b) artists and the non-profit resident arts and cultural community of Toronto.

TAC's fundamental level of corporate governance is the membership of the Toronto Cultural Advisory Corporation (TCAC) which operates Toronto Arts Council (TAC). Voting membership in Toronto Cultural Advisory Corporation is comprised of all members of TAC's Board of Directors and Arts Discipline Committees, and all members of Toronto City Council. At the annual general meeting of the corporation TCAC members elect the Board of Directors.

*"First, you blame someone for writing you out, then you expect the same person to write you back in. You have to write yourself in." —Akwa
Khenti, Toronto Magazine,
May 1991*

Operationally, the Board of Directors is the level at which all decisions made by and on behalf of Toronto Arts Council must be approved. This responsibility includes Board ratification of all appointments of members of TAC committees.

The Board of Directors controls all expenditure by TAC, although in practice this area is in the hands of the President and the Treasurer, who report directly to the Board. All budgets, including budgets to be proposed to City Council with regard to Annual Cultural Grants and Cultural Facilities Support Grants, must be approved by the Board. The day-to-day operations of the Toronto Arts Council are entrusted by the Board to its Executive Director, who reports directly to the Board. All TAC policy decisions and documents must be approved by the Board. In this regard, the Policy Director works with the Executive Director and reports directly to the Board on appropriate matters.

Each of TAC's six Arts Discipline Committees is chaired and/or co-chaired by a member of the Board of Directors and includes an appropriate number of members nominated by the Committee itself and appointed by the Board. In practice, Committees propose all spending decisions involving City Cultural Grants Budget. A committee of Committee Chairs adjudicates all spending decisions involving the Cultural Facilities Support Grants. All spending proposals are reviewed and approved by the Board of Directors before being conveyed to Toronto City Council for its review and approval. All payment of grants is made by the City of Toronto.

Annually, the Arts Discipline Committees appoint juries to their respective disciplines to adjudicate applications for grants to individual artists.

TAC grants officers work with Arts Discipline Committees and juries to facilitate the decision-making process. They are expected to become knowledgeable about the work of TAC's clientele and to be able to provide information as requested by committees and juries. They do not provide recommendations on grant applications. They attend Board and committee meetings and report as requested.

Members of the Board of Directors receive no remuneration whatsoever but may be compensated for authorized expenditure made on behalf of TAC. Committee members who are not Board members may be similarly compensated and, in addition, receive modest honoraria. Members of juries are remunerated for services rendered.

Excluding members of City Council, TAC's Board and committee membership numbered 58 in 1991, of whom 45% are based in Toronto's specific cultural communities. 28% of Board and committee members are artists of colour.

In addition to its membership on the Toronto Cultural Advisory Corporation, City Council appoints two of its members to the Board

of the Toronto Arts Council. TAC makes annual grants and administration budget requests to City Council and reports annually on the disbursement of these funds. TAC is also involved in a number of activities and initiatives that take place under the aegis of other departments at City Hall and are either arts related or affect the Toronto arts and culture community. In this regard, the Board and staff at TAC should have, as an overall policy objective, the attainment of coherent City of Toronto policy and strategy on the arts predicated on the policy of cultural equity.

Recommendations

2. The Board of Directors of the Toronto Arts Council to develop a comprehensive arts and cultural policy for the City of Toronto.
3. Brief and keep informed relevant City elected and appointed officials on the findings of this report and on the ensuing progress towards achievement of its stated goals.

Board of Directors

Toronto Arts Council Board of Directors is comprised of twenty members, two of whom are representatives of Toronto City Council. Individuals on the Board serve in a voluntary capacity and receive no remuneration for their service as members of the Board. The Toronto Arts Council is admirably unique among granting bodies in that it is mandated by Toronto City Council to be comprised primarily of artists and has a majority of artist members. Artist members of the Board represent each of the arts discipline areas funded by the Toronto Arts Council: Dance, Music, Theatre, Literary, Visual Arts/Film & Video, Festivals/Special Events. Other Board positions are held by persons who have a demonstrated interest in and service to the arts as well as special expertise in legal, financial and other useful areas.

In addition to artistic and other expertise, a balance is sought on the Board of Directors, its Arts Discipline Committees and juries of a diversity of arts disciplines and practices and of an appropriate reflection of the cultural, ethnic and racial composition of Toronto.

The Board of Directors is elected annually by all members of the Toronto Cultural Advisory Corporation. Toronto Arts Council Board members serve terms of six years. Membership of the Toronto Cultural Advisory Corporation is comprised of: (a) members of the Board of Directors, (b) members of Arts Discipline Committees, and (c) members of Toronto City Council.

The Board of Directors is the final decision-making body of the Toronto Arts Council and, in consultation with its Arts Discipline Committees, sets policy and priorities. Committee policy and programming recommendations are conveyed to the Board through the committee chairs, each of whom is a member of the Board.

Findings

- The nomination process involved in selecting candidates to the Board was unclear to many artists. One concern expressed was that the process lacked a written rationale precisely defining criteria for and methodology of selection.
- The precise relationship between Arts Discipline Committees and the Board as a whole, the prerogatives of each and the mechanisms in place to translate committee-originated initiatives into Board-approved policy and practice, and *vice versa*, are not set out anywhere in an easily understood format.
- There is no written TAC policy defining an appropriate level of representation on the Board of artists, arts workers or supporters from specific cultural communities.
- It is not widely understood what the Board's ongoing long-term strategy is for obtaining the constantly increasing grants budgets which will be necessary to implement policy and practice changes to bring about cultural equity while maintaining and increasing necessary support to existing TAC clientele.
- Artists note that in other jurisdictions, programs of assistance structured within the concept of "multiculturalism" have led to the marginalization of artists and arts organizations based in Canada's specific cultural communities. They wonder if the Board has developed a strategy to resist dedicated programs which may, because of perceived "quick-fix" political attractiveness, be recommended forcefully to the Board by its political and financial masters.
- The Board's view of the role of representation of specific cultural communities in future comprehensive TAC policy development is not clear. What mechanisms does the Board foresee to facilitate this type of participation?
- The Board is not as well informed as it should be on the composition, needs, opportunities and aspirations of artists based in specific cultural communities. What does the Board plan to do to improve this situation in order to better represent Toronto's entire arts community?
- TAC has, through its staff, individual Board and committee members, and the consultant engaged to work on this report, made contact with many artists and arts organizations based in the city's specific cultural communities. Nevertheless, TAC's Board, as a whole, appears to have made little effort to meet with artistic representatives of Toronto's specific cultural communities in order to launch an ongoing, mutually beneficial relationship, and to begin the process of including these artists as potential participants in TAC's programs of support and encouragement.
- The Board does not appear to recognize the need to identify and to advocate on behalf of artists and arts organizations not yet members of TAC's clientele.

- TAC adheres to the City of Toronto's policies on non-discrimination but has not developed statements of such policy particularly appropriate to the arts or to its own structure, staffing and management arrangements.
- The Board does not have a formal orientation program, or its equivalent, for new Board or committee members. Other organizations have found this type of introduction to be of value.
- It is not clear who determines TAC artistic criteria. The Board? The committees? The arts community? The staff?
- It is not easily understood how the Board engages in formal monitoring of desired policy changes and progress.

Recommendations

The Board of Directors to:

4. Ensure appropriate levels of participation, as members of TAC's Board, Arts Discipline Committees and juries, by qualified artists and arts and cultural workers based in the city's specific cultural communities.
5. Define and articulate strategy for accessing resources needed in the short, medium and long-term to implement fully the policy of cultural equity while maintaining adequate levels of support for TAC's existing clientele.
6. Recognize that clarity and consistency of language is of utmost importance in all documentation, discussion and resolution of issues relating to the principle and policy of cultural equity.
7. Prepare and widely circulate among the city's arts community a clear and precise statement of Board of Directors nomination policy and practice. Effectively publicize this policy and practice in the media.
8. Widely circulate among the members of the city's arts community a description of the working relationship between TAC's Board of Directors and Arts Discipline Committees, defining the roles and contributions of Board, Committees, staff and arts community in the development of artistic standards and criteria, together with a statement of existing criteria.
9. Develop a written policy stating TAC's policies of non-discrimination in terms appropriate to the arts, TAC's structure, staff and management.
10. Develop ways and means of identifying, representing and advocating on behalf of artists and arts organizations not yet served by TAC.
11. Secure and provide an adequate budget to allow the development of research into the history, evolution, present situation, problems and prospects of those sectors of the Toronto resident arts community based in specific cultural communities. Make these findings available to TAC Board, committees, juries and staff.

12. Appoint a committee on Cultural Equity, comprised of members of TAC's Board and Arts Discipline Committees and artists and arts workers and supporters representative of Toronto's specific cultural communities, to assist in implementing TAC's policy on cultural equity. After one year, this committee should provide an evaluation of progress achieved and make recommendations for future TAC action.

Arts Discipline Committees

Toronto Arts Council has six Arts Discipline Committees: Dance, Music, Theatre, Literary, Visual Arts/Film & Video and Festivals/Special Events. An additional committee, comprised of chairs of each of the discipline committees, adjudicates applications to the Cultural Facilities Support Grants Fund. Each committee is chaired by one or two Board members with other committee membership being made up of artists and arts workers with experience and expertise related to the discipline committee on which they serve and with an awareness of the changing artistic practices, trends and needs of artists and arts organizations in Toronto.

Committee members serve staggered terms of three years and are selected through a nominating and consultative process which includes clients of the TAC.

Committee members are responsible for making policy recommendations to the Board of Directors on matters affecting their discipline, for making recommendations on grants funding requested by organizations and projects and, as members of the Toronto Cultural Advisory Corporation, for participating at the Annual General Meeting and the election of the Board of Directors. In arts disciplines that have individual artists grants programs adjudicated by independent juries, committee members are also responsible for designing the related programs and policies and for selection of jury members. As stated above, committees are represented on the Board of Directors by their respective Chairs, each of whom is a member of the Board.

Committee members are volunteers; a small honorarium is provided annually to Arts Discipline Committee members who are not members of the Board of Directors.

Findings

- Committees recognize the need to broaden the scope of artistic expertise in each discipline.
- Committees in general are not sufficiently aware of specific cultural communities and diverse cultural practices. Committees have not yet fully worked out ways and means to permit them to be responsive and accountable to the broadest possible range of artists working in *all* cultural communities.

"... I feel I have a continuing responsibility to those people, my people, to express our idiosyncratic view of the universe. For too long we have been held silent and misunderstood.

"... Canadian society still operates by the old ways, where beginners viewed as being outside the mainstream are considered marginal people with nothing to say.

*"The 80's have been a quietly revolutionary time for us. Sometimes in Toronto I feel like I've been marooned with my own thoughts, but it is times like these that I look down to find I am only riding the tip of the iceberg. The 90's will see us breaking through in a big way and I believe it's been long overdue." —R.A. Shiomi, "Voice, Community, Culture, Responsibility" *Theatrum* Winter 1990/91*

- Committees do not fully appreciate how dominant Eurocentric arts and cultural influences are in determining current artistic standards and decision-making practices.
- The nomination and selection process for committees is not widely known and understood by artists based in specific cultural communities.
- Some committees have made much more progress than others in responding to issues of representation and accountability. In this regard, during the time of the course of research conducted for this report, it was observed that the Theatre Committee and the Music Committee had astonishingly low representation by artists from specific cultural communities, considering the breadth of activity in these disciplines.
- Low levels of remuneration to Arts Discipline Committee members can discourage many qualified artists from participating in the demanding and time-consuming decision-making process.
- While conflict of interest and confidentiality guidelines are enunciated and observed, these do not exist in written form for reference by committees or juries.

Recommendations

Arts Discipline Committees to:

13. Prepare and circulate widely among members of the city's arts community a precise statement of Arts Discipline Committees' nomination policies and practices. Effectively publicize this information in all relevant media.
14. Appoint increased numbers of qualified artists and arts workers drawn from the city's specific cultural communities. Advise the Board of Directors on matters such as the appropriate proportion of committee membership to be drawn from specific cultural communities in order to strengthen each committee's representative character and expertise, and on the ways and means each committee considers effective in securing this strengthened membership.
15. Make use of recommended research, expanded membership, and expanded grants management activity, to increase their knowledge of artists, arts organizations and of various artistic practices and production based in Toronto's specific cultural communities.
16. Broaden definitions of artistic practice and production to ensure more equitable Toronto municipal support for the arts.
17. Raise annual remuneration provided to Arts Discipline Committee members to realistic professional levels.
18. Develop statements of general criteria for cultural grant decision-making process and for individual artists grants programs.

19. Define and recommend ways and means of monitoring committee effectiveness in various areas: achievement of agreed-upon goals; policy development; decision-making effectiveness; advocacy effectiveness; community mobilization capability.
20. Advise the Board of Directors on appropriate proportion of committee membership to be drawn from specific cultural communities.
21. Develop and adopt written guidelines respecting conflict of interest and confidentiality for use by both Arts Discipline Committees and juries.

Juries

The Toronto Arts Council has three programs of grants support to individual artists: Grants to Writers; Grants to Visual Artists (all media including film and video); and Grants to Choreographers; and is currently developing a pilot program of Grants to Composers. With one exception (Writers' Grants), these programs are adjudicated by juries rather than the standing Arts Discipline Committees. Jury members are selected on the same basis and criteria as Board and committee members but serve only for the adjudication period and are paid fees for their artistic expertise based on a professional scale established by other arts funding agencies.

Findings

- It would be more equitable if all TAC individual artists grants programs were adjudicated through annually selected juries rather than by the same committees who make decisions on grants to organizations and collectives.
- As with Board and committee members, artists expressed concern that there should be appropriate participation by artists from specific cultural communities on TAC juries. It was noted, in particular, that culturally specific art forms must be properly evaluated through appropriate jury expertise.
- While conflict of interest and confidentiality guidelines are enunciated and observed, these do not exist in written form for reference by juries.

Recommendations

22. All individual grants programs to be adjudicated by annually selected juries.
23. Juries to be selected in advance of the application process; if the character of applications received indicates a need for additional expertise on the jury, additional members should be added.

24. As with the Board of Directors and Arts Discipline Committees, the composition of TAC juries to include appropriate participation by qualified artists based in Toronto's specific cultural communities.
25. Written guidelines respecting conflict of interest and confidentiality issues to be prepared and used in jury procedures.

Programs

Toronto Arts Council provides operating and project grants to professional and community-based arts organizations and collectives. In addition, grants are available to individual visual artists (all media including film and video), writers and choreographers. A pilot program of grants for composers is being launched in July 1992. Groups applying to the Annual Cultural Grants program for organizations and collectives have the opportunity to appeal their grant recommendations directly to the committees which adjudicated their grants. In addition to these grants programs, TAC has a Loan Fund with loans of up to \$5,000 available to groups as short-term bridge financing when they are expecting a confirmed grant but are in the meantime experiencing cashflow problems.

Grants to organizations and collectives are adjudicated by TAC Arts Discipline Committees. The Grants to Visual Artists and Grants to Choreographers programs are adjudicated by juries, as will be the pilot program for composers. Writers grants have been adjudicated by the Literary Committee but, as of the 1992 program, will be juried. The Board of Directors has identified grants to individual artists as a priority for expansion and development. A program of grants to individual artists for independent theatre projects is being developed.

TAC also manages a program of cultural facilities grants for Toronto arts and culture organizations. This program is adjudicated through a committee of chairs of all discipline committees. In addition to the Cultural Facilities Support Grants program, there is a separate, arm's length City agency, Toronto Artscape, which is mandated to make available affordable work space for Toronto artists and arts organizations. Comments made during the course of consultations regarding the need for facility support, separate from the Cultural Facilities grants program, have been forwarded to Toronto Artscape.

Findings

- The current ratio of successful applicants in the Grants to Writers and Grants to Visual Artists programs is unreasonably low. (It is considered that 20% represents a bare minimum ratio of success in funding programs, while 40% or 50% are more reasonable targets for healthy grants programs. The success ratio of the Writers grants program is 15% and that for the Visual Artists grants program is 10%.)
- Many artists from specific cultural communities are not well represented or served by organizations already receiving grants from TAC.
- Within specific cultural communities, organizational development has not, in all cases, shared the history of opportunity enjoyed by many organizations and groups already receiving funding from TAC. This lack of organizational development can be a barrier to receiving grants despite the artistic and cultural merit of the applicant.
- Many groups from specific cultural communities find it difficult to access information regarding TAC, its programs and application processes. Indeed, many artists from specific cultural communities are unaware of TAC and its funding programs.
- For some artists from specific cultural communities, language barriers hamper access to information and grant opportunities.
- Artists expressed the view that they do not wish to see dedicated funding programs that result in marginalization or ghettoization.
- During 1991, some isolated initiatives were made by TAC creating linkages with artists and arts and cultural organizations in racial, cultural, and linguistic communities. However, it is necessary to incorporate these needs in policy and program services to ensure a coordinated process of development.

"People can't accept a black dancer on stage unless he or she is truly better than all the others."
—Derek Reid, Les Grand Ballets Canadiens, *The Globe and Mail*, August 20, 1990

Recommendations

26. TAC to request City Council to provide budgets for individual artists grants programs adequate to ensure an overall success rate of at least 50% of eligible applications. This is of crucial importance because of the strength of individual artist applications coming from specific cultural communities.
27. TAC programs to be all-inclusive. No "dedicated" funding programs to be established at this time.
28. TAC to extend its programs of individual grants to independent theatre projects without delay.
29. TAC to encourage Arts Service Organizations to reflect the principle of cultural equity in terms of their governance and services to the arts community.
30. TAC to give priority to addressing the needs of developing arts organizations based in Toronto's specific cultural communities.

31. TAC to communicate more effectively its programs and existing criteria. This communication initiative must extend to finding the resources necessary to assist artists for whom language itself is a barrier to application and information.
32. TAC to develop flexible interim initiatives, where appropriate, to enable artists and arts organizations and groups in specific cultural communities to benefit from TAC services. TAC also to review criteria of existing funding programs in order to determine whether any new programs are required.

Staff and Management

The work of the Toronto Arts Council is the responsibility, on a day-to-day basis of the Executive Director. Assisting her is a full-time, permanent staff of five, plus a part-time Policy Director. The TAC also relies heavily on federal and provincial employment programs which provide four additional staff, including the part-time Individual Grants Officer.

All of TAC's three grants officers have responsibilities in addition to the management and liaison of TAC's 250 organizational clients and over 500 individual grant applicants. One grants officer also serves as Associate Director, another has communications and publication responsibilities and all permanent staff assist in the training of employment grant staff. There is no full-time communications staff and no staff capacity for research and development.

Management costs presently average about 7% of total budget. Given the overload situation which faces TAC staff and management, and TAC's commitment to the training it provides, the current situation provides a difficult work environment and does not lend itself to the provision of the additional service recommended in this report.

TAC would like to have the resources to engage another grants officer whose background would be of particular assistance in facilitating the work of implementing cultural equity. TAC also sees an urgent need for a full-time Communications/Publications staff person, a significant portion of whose energy would be utilized in developing healthy interaction between TAC and artists and arts organizations based in specific cultural communities. An additional full-time support person is also required.

At present, TAC does not have the resources to provide staff with professional development training appropriate to the Council's growing relationship with artists and arts organizations based in specific cultural communities.

Findings

- TAC has insufficient staff resources to enable the Council to implement adequately the recommendations in this Report.
- There is a need for a comprehensive TAC personnel policy which includes hiring and equal opportunity policies, and for professional development opportunities for staff.

Recommendations

33. Toronto Arts Council to develop a comprehensive personnel policy, including proactive equal opportunity guidelines, appropriate to its unique position as an arm's length City agency which is also accountable to the entire resident non-profit arts community of Toronto.
34. Toronto Arts Council to seek, from Toronto City Council, the resources to increase its budget for staff costs at the level of grants officers and communications.
35. Toronto Arts Council to seek, from Toronto City Council, the resources to enable TAC to offer its staff professional development training similar to that available in other arm's length arts funding agencies.
36. Toronto Arts Council to develop a training plan for arts administration and management based on TAC's past and present training responsibilities and provide such training on an ongoing basis.
37. Management priorities to be stated on an annual basis.

Conclusion

Moving Forward

The changing demographics of Toronto indicate the City will continue to be culturally, racially and linguistically diverse. The community consultation process engaged in during the course of preparing this Report, revealed the need for the Toronto Arts Council to undergo a process of transformation to enable the TAC to provide broader access and more effective delivery of services to artists and arts/cultural organizations in *all* cultural communities within the City of Toronto. This review also indicated that currently African/Black, Asian and First Nations artists are identified as the most underserved artists from any cultural community.

A transformed process of decision-making and evaluation of artistic issues will create more equitable distribution of TAC resources to the arts community, will strengthen overall TAC delivery of services and will begin immediately to narrow the gap between artists and arts organizations receiving support and those seeking support. The strategies stated in this Report will facilitate this process of transformation.

This approach is integral to future arts growth. Both the complexity of cultural, racial and linguistic differences and historic organizational disadvantage must be addressed. The involvement of artists and expertise based in Toronto's specific cultural communities has already led to a strengthening of TAC's perception of its mandate. Acceptance and implementation of the recommendations contained in this report will require effort, additional human and financial resources, goodwill and commitment on all sides over the long-term.

Underlying the rhetoric of access is the very real need for action.

Financial Implications

This report identifies a number of areas of TAC policy and practice which require change, broadening and strengthening. If it is to be capable of responding effectively to this report, TAC will require additional resources to be applied in two major areas: enhanced funding capability and enhanced management capability.

The financial implications of implementing this report are detailed in the Toronto Arts Council's 1992 Strategic Plan Report. Summarized, the necessary management enhancement is for: engagement of additional grants officer; transfer of existing part-time

"Everyone is entitled to fair access to the whole pie. If the pie is not big enough, efforts must be made towards expanding it. If it is not nourishing enough, efforts must be made to change the recipe that has been handed down from generation to generation. Neither the merit principle, the economy, nor productivity are jeopardized by an opening of the minds and systems of any country to a pluralistic competition."
—Rosalee S. Abella,
"Solidarity attacked by exclusion: respecting equality and diversity,"
Queen's Quarterly, 1989/2,
Summer 1991

individual grants officer salary source from Job Creation funding to TAC regular budget; engagement of additional office support person; research and policy development, including special research on artists and arts organizations in specific cultural communities; communications; additional honoraria for Arts Discipline Committees; Committee on Cultural Equity; professional development. Taken together, this is estimated at approximately \$250,000. Enhanced grants capability would require additional budget of approximately \$1 million.

Given the current economic realities, these recommendations will have to be phased in over time. However, all recommendations in this Report which do not require application of additional resources should start being implemented without delay.

Recommendation

38. It is recommended that Toronto City Council begin providing Toronto Arts Council with additional resources as detailed in the TAC Strategic Plan Report as soon as possible in order to facilitate implementation of the policy of cultural equity.

Appendices

I. Acknowledgements

I wish to express my gratitude to each and every person who participated in the process of my work on *Cultural Equity*: to every person who attended meetings, spent time thinking and discussing issues of the state of the arts, cultural differences and development, strategies to eliminate racism, my thanks for the commitment and support given to the arts and culture in the city and the generous sharing of your experience, critique and valuable advice.

I also want to acknowledge the care and support of “the Sisters,” of the Toronto Arts Council Board of Directors and Arts Discipline Committees—and of TAC’s Executive Director, Rita Davies and Policy Director, Tom Hendry, whose assistance was essential in completing this Report.

I am grateful for input and advice from all areas but would like to point out that the findings, recommendations and opinions expressed are my own.

E.A. Julian*

*Betty is an arts and cultural worker and former Director of *A Space* gallery. She currently works as a cultural policy advisor and independent curator, and was recently appointed to the Board of the Ontario Arts Council.

II. Terms of Reference

The terms of reference originally stated by the TAC strategic plan have developed through consultation and discussion of the following six priority areas:

- Advancement of artistic opportunities by responding to the increased number of artists and arts and cultural organizations creating new work in *all* cultural communities in the City of Toronto.
- Enlargement of TAC programs and services to respond to new forms of artistic and cultural production and practices and to the growth and maturation of artists and arts organizations in *all* sectors of the non-profit resident arts community of Toronto.
- Reconstitution of TAC Board of Directors and Arts Discipline Committees to represent better the expertise of a much broader spectrum of artists and arts organizations. Specifically, Asian artists, Black artists, First Nations artists, and all artists of colour will be represented.
- Elimination of any systemic barriers of language, race and cultural bias forming part of the existing TAC structure.
- Maintenance of appropriate funding levels to existing TAC clients through annual cultural grants.
- Identification through a planning process of additional human and financial resources needed to improve the creative environment of arts organizations and artists in Toronto.

The stated priorities have provided a clarity of expression in examining the politics of cultural differences, issues of equal access, and the cultural grants decision-making process.

III. Recommendations

1. Endorse the principle of cultural equity as a high priority of Toronto Arts Council and demonstrate this endorsement by including this policy as part of the TAC Strategic Plan.
2. The Board of Directors of the Toronto Arts Council to develop a comprehensive arts and cultural policy for the City of Toronto.
3. Brief and keep informed relevant City elected and appointed officials on the findings of this report and on the ensuing progress towards achievement of its stated goals.
4. TAC Board of Directors to ensure appropriate levels of participation, as members of TAC's Board, Arts Discipline Committees and juries, by qualified artists and arts and cultural workers based in the City's specific cultural communities.
5. TAC Board of Directors to define and articulate strategy for accessing resources needed in the short, medium and long-term to implement fully the policy of cultural equity while maintaining adequate levels of support for TAC's existing clientele.
6. TAC Board of Directors to recognize that clarity and consistency of language is of utmost importance in all documentation, discussion and resolution of issues relating to the principle and policy of cultural equity.
7. TAC Board of Directors to prepare and widely circulate among the City's arts community a clear and precise statement of Board of Directors nomination policy and practice. Effectively publicize this policy and practice in the media.
8. TAC Board of Directors to widely circulate among the members of the City's arts community a description of the working relationship between TAC's Board of Directors and Arts Discipline Committees, defining the roles and contributions of Board, Committees, staff and arts community in the development of artistic standards and criteria, together with a statement of existing criteria.
9. TAC Board of Directors to develop a written policy stating TAC's policies of non-discrimination in terms appropriate to the arts, TAC's structure, staff and management.
10. TAC Board of Directors to develop ways and means of identifying, representing and advocating on behalf of artists and arts organizations not yet served by TAC.
11. TAC Board of Directors to secure and provide an adequate budget to allow the development of research into the history, evolution, present situation, problems and prospects of those sectors of the Toronto resident arts community based in the specific cultural communities. Make these findings available to TAC Board, committees, juries and staff.
12. TAC Board of Directors to appoint a committee on Cultural Equity, comprised of TAC's Board and Arts Discipline Committees and artists and arts workers and supporters representative of Toronto's specific cultural communities, to assist in implementing TAC's policy on cultural equity. After one year, this committee should provide an evaluation of progress achieved and make recommendations for future TAC action.

13. Committees to prepare and circulated widely among members of the city's arts community a precise statement of Arts Discipline Committees' nomination policies and practices. Effectively publicize this information in all relevant media.
14. Committees to appoint increased numbers of qualified artists and arts workers drawn from the city's specific cultural communities. Advise the Board of Directors on matters such as the appropriate proportion of committee membership to be drawn from specific cultural communities in order to strengthen each committee's representative character and expertise, and on the ways and means each committee considers effective in securing this strengthened membership.
15. Committees to make use of recommended research, expanded membership, and expanded grants management activity, to increase their knowledge of artists, arts organizations and of various artistic practices and production based in Toronto's specific cultural communities.
16. Committees to broaden definitions of artistic practice and production to ensure more equitable Toronto municipal support for the arts.
17. Committees to raise annual remuneration provided to Arts Discipline Committee members to realistic professional levels.
18. Committees to develop statements of general criteria for cultural grant decision-making process and for individual artist grant programs.
19. Committees to define and recommend ways and means of monitoring Committee effectiveness in various areas: achievement of agreed-upon goals; policy development; decision-making effectiveness; advocacy effectiveness; community mobilization capability.
20. Committees to advise the Board of Directors on appropriate proportion of committee membership to be drawn from specific cultural communities.
21. Committees to develop and adopt written guidelines respecting conflict of interest and confidentiality for use by both Arts Discipline Committees and juries.
22. All individual grants programs to be adjudicated by annually selected juries.
23. Juries to be selected in advance of the application process; if the character of applications received indicates a need for additional expertise on the jury, additional members should be added.
24. As with the Board of Directors and Arts Discipline Committees, the composition of TAC juries to include appropriate participation by qualified artists based in Toronto's specific cultural communities.
25. Written guidelines respecting conflict of interest and confidentiality issues to be prepared and used in jury procedures.
26. TAC to request City Council to provide budgets for individual artists grants programs adequate to ensure an overall success rate of at least 50% of eligible applications. This is of crucial importance because of the strength of individual artist applications coming from specific cultural communities.
27. TAC programs to be all-inclusive. No "dedicated" funding programs to be established at this time.

28. TAC to extend its programs of individual grants to composers and independent theatre projects without delay.
29. TAC to encourage Arts Service Organizations to reflect the principle of cultural equity in terms of their governance and services to the arts community.
30. TAC to give priority to addressing the needs of developing arts organizations based in Toronto's specific cultural communities.
31. TAC to communicate more effectively its programs and existing criteria. This communication initiative must extend to finding the resources necessary to assist artists for whom language itself is a barrier to application and information.
32. TAC to develop flexible interim initiatives, where appropriate, to enable artists and arts organizations and groups in specific cultural communities to benefit from TAC services. TAC also to review criteria of existing funding programs in order to determine whether any new programs are required.
33. Toronto Arts Council to develop a comprehensive personnel policy, including proactive equal opportunity guidelines, appropriate to its unique position as an arm's length City agency which is also accountable to the entire resident non-profit arts community of Toronto.
34. Toronto Arts Council to seek, from Toronto City Council, the resources to increase its budget for staff costs at the level of grants officers and communications.
35. Toronto Arts Council to seek, from Toronto City Council, the resources to enable TAC to offer its staff professional development training similar to that available in other arm's length arts funding agencies.
36. Toronto Arts Council to develop a training plan for arts administration and management based on TAC's past and present training responsibilities and provide such training on an ongoing basis.
37. Management priorities to be stated on an annual basis.
38. It is recommended that Toronto City Council begin providing Toronto Arts Council with additional resources as detailed in the TAC Strategic Plan Report as soon as possible in order to facilitate implementation of the policy of cultural equity:

IV. Response of the Board of Directors to the Cultural Equity Report

The Board of Directors has received *Cultural Equity*, a report prepared by consultant E. A. Julian. The Report contains 38 recommendations grouped within 10 major areas of suggested action. It is based on extensive consultation with artists based in Toronto's more than 100 specific cultural communities, many of whom, in the past, have been underserved in the provision of City of Toronto cultural funding assistance.

The Report, commissioned by TAC, is designed to respond to the Board's wish to focus TAC's energies on moving into step with the needs of the 21st century so that at all times TAC's actions and activities produce solutions to problems, rather than a perpetuation of problems.

In its response, the Board emphasized that artists based in presently underserved communities have huge expectations of the City of Toronto through the Toronto Arts Council. The Board of Directors of TAC cautions that present economic conditions may not permit the immediate and rapid expansion of budgets called for by the Report. However, as ties with previously underserved artists strengthen, and economic conditions improve, TAC's ability to respond, as administrators and advocates, to the increased needs and opportunities of new clientele will grow on the basis of priorities identified by the report and endorsed by the Board of Directors.

In receiving the Report, the Board was gratified to note that, in many instances, Ms Julian's findings and recommendations had validated expansion and enhancement of many of TAC's existing policies, programs and practices.

- the Report calls for a continuation of non-dedicated funding as part of an overall avoidance of any form of subsidy ghettoization;
- while avoiding quotas, the Report urges TAC to intensify its policy of increasing the numbers of TAC's Board of Directors and Arts Discipline Committees elected from members of Toronto's underserved specific cultural communities;
- the Report further emphasizes the need for significant expansion of TAC's individual grants programs.

The Report defines a specific cultural community as a group of persons having a shared communication, interest or expression and whose difference from other groups may be based on culture, ethnicity, gender, language, race or sexual orientation. The Board agrees that this definition enlarges TAC's mandate to better include all arts expression and production by all Toronto artists and arts organizations/collectives. The Board also agrees with the Report's recommendation that TAC strengthen its communications with all sectors of the Toronto arts community.

The Board of Directors expressed its appreciation to consultant Betty Julian, to the Strategic Planning Committee, and to the many Torontonians, artists and arts supporters, who contributed so effectively and extensively to the consultation process.

TAC Board Response to Recommendation I

Endorse and adopt the policy and principle of cultural equity and include this policy in the TAC Strategic Plan.

The ten principal recommendations of the Cultural Equity Report have been approved by the Board of Directors and integrated into TAC's three-year Strategic Plan. Full implementation of the recommendations will be contingent upon provision by City Council to TAC of additional resources required.

TAC Board Response to Recommendation II

Prepare and publish a comprehensive statement defining the overall framework of policy within which TAC works, and of policies and guidelines governing the work of committees and juries. Reflect implementation of policies and guidelines in annual statement of management priorities.

Addressing the nine areas reflected in this recommendation will require resources in the way of policy documentation and expansion which TAC does not possess at present. TAC is presently undertaking a review and inventory of existing policies approved by the Board and its committees and will make this information available when completed. TAC stresses that an effective, enlarged communications program will not be possible without increased budgets. For 1993, and succeeding years, TAC will annually disseminate statements of management priorities together with assessments of results. As an integral component of TAC's Strategic Plan, implementation of the Cultural Equity policy will be monitored by the Board's Priorities and Planning Committee, appropriately augmented.

TAC Board Response to Recommendation III

Ensure that TAC Board of Directors, Arts Discipline Committees and arts juries reflect appropriate levels of participation by qualified artists and arts supporters based in previously underrepresented specific cultural communities.

TAC operates on the basic principle of artist empowerment as mandated by the 1974 resolution of City Council which established TAC. At that time, City Council directed that a majority of TAC's Board of Directors be artists. The Board agrees that Board and Committee membership should include appropriate representation of artists from all cultural communities and began a number of years ago to make appointments to reflect this policy. The Board is committed to enhancing this policy.

TAC Board Response to Recommendation IV

Effect an improved two-way information flow between TAC and all its constituents—those presently served and those not yet served. Seek resources to enable the preparation of inventories of artists and arts organizations not yet served.

Full implementation of this recommendation will be contingent on TAC's receiving the additional resources the tasks enumerated will require. The Board notes particularly the need for information such as the recommended inventory of presently unserved artists and organizations, since such data is of vital importance in discharging responsibly TAC's role as arts and culture advisor to City Council.

TAC Board Response to Recommendation V

Broaden definitions of artistic and cultural practices.

The Board has begun the implementation process here. Committees have begun to provide themselves with the expertise to respond knowledgeably to applications from artists based in specific cultural communities. This responsive stance will change to proactive as additional resources become available. The election to arts discipline committees of members familiar with a broad range of expression has been of particular assistance. This practice will be continued and strengthened.

TAC Board Response to Recommendation VI

Extend and enlarge programs of grants to individual artists so as to broaden access to these resources and eliminate unacceptably low levels of applicant success.

TAC's existing policy of expanding grant programs to individual artists will continue and is in harmony with this recommendation. The Board notes, with regard to individual candidate success ratios, that fixed percentage targets are not always advisable or appropriate. However, the Board agrees that present overall success rates for individual artists are unacceptably low—due to lack of funds—in relation to the numbers of artists applying who meet all program criteria.

TAC Board Response to Recommendation VII

Prepare and publish a comprehensive personnel policy for Toronto Arts Council, including employment equity provisions.

Toronto Arts Council presently observes City of Toronto policies in the area; as recommended, the Board will develop a policy tailored specifically to the needs and situation of TAC.

TAC Board Response to Recommendation VIII

Reflect awareness of the need to restructure TAC grant programs in order to implement the policy of cultural equity.

The Board agrees with this recommendation and notes:

- It has always been TAC's policy to give priority to developing groups; this policy will be maintained. Similarly, TAC's policy of non-dedicated funding will continue, as recommended by the report.
- TAC will give priority to the needs encountered by arts service organizations in responding to the policy of cultural equity.

TAC Board Response to Recommendation IX

Strengthen and broaden TAC's relationship with elected and appointed municipal leadership.

The Board fully agrees with this recommendation and will intensify its efforts in this context.

TAC Board Response to Recommendation X to City Council

Provide Toronto Arts Council with the resources necessary to implement the policy of cultural equity within an overall arts support mandate appropriate to Toronto's stature and richness of artistic texture.

The Board underlines the importance of this recommendation by stressing that full implementation of this report will depend on TAC's ability to acquire the additional resources required. The present economic situation may dictate a phased implementation process based on priorities identified by the report, approved by the Board and embodied in published statements of TAC management priorities.

V. Organizations & Individuals Consulted

Participants in meeting on Cultural Equity in the Arts Community and the Role of the Toronto Arts Council, August 1990

Glance Lawrence	Black Film & Video Network, Full Screen
Angela Rebeiro	League of Canadian Poets
Ayanna Black	Canadian Artists Network/Black Artists in Action
Marva Jackson	Canadian Artists Network/Black Artists in Action
Fely Villasin	Carlos Bulosan Cultural Workshop
Arturo Fresolone	Theatre of Change
Brenda Kamino	Emerald City Theatre
Yuen-Ching Chow	Panda Dance Theatre
Azadeh Moayed	Mithra Arts
Beverly Yhap	Cahoots Theatre Projects
Lina Fattah	Ontario Arts Council

Let's Talk

In November and December 1990, the Toronto Arts Council held its Let's Talk consultative sessions with its clients and other interested members of the arts community. Each of the sessions for Dance, Music, Theatre, Literary, Visual Arts/Film & Video and Festivals/Special Events addressed the topic of cultural diversity. In addition, a special session was devoted to a forum on Cultural Diversity. Attendees at the sessions are listed below. For a complete report on TAC's 1990 Let's Talk sessions, please call the Toronto Arts Council.

Robert Achtemichuk	Open Studio
Alina Adjemiars	Independent
Robert Aitken	New Music Concerts
Ric Amis	NRG
Damir Andrei	Independent
Derek Andrews	Harbourfront Music Program
Ellie Aylesworth	Buddies In Bad Times
Bob Baker	Canadian Stage Company
Ellen Baker	Dance in Canada
Gwen Barreman	Buddies In Bad Times
Irene Bauer	Metro Cultural Affairs
Elaine Baxter-Trahair	Metro Cultural Affairs
Marjorie Beaucage	Full Screen
Leo Beaulieu	Independent
Mimi Beck	Danceworks
Lawrence Bennett	Independent
Chris Biggs	Toronto School of Art
Joanna Black	Inner City Angels
Donald Bracken	Media Montage
Pat Bradley	Metro Cultural Affairs
Billie Bridgman	Toronto Artscape Inc.
Judy Brooks	Metro Toronto Multicultural and Race Relations Division
Linda Brown	Ontario Arts Council
Beverly Jean Brunet	Bathurst Quay Neighbourhood Association

Sid Bruyn	National Festival of Canadian Theatre
Ken Bruzual	Calypso Association of Canada
Diana Bryden	A Space
Rex Buckle	Buddies In Bad Times
Jeffrey Burns	Independent
Christopher Butterfield	Independent
Peter Caldwell	Arts Foundation of Greater Toronto
S. Carstairs	Creative Voc St.
Derek E. Chong	Independent
Rebecca Chua	Independent
Moira Clark	Mercer Union
Alison Conway	Independent
Terry Costantino	Gallery 44
Andrew Cowan	Independent
David Craig	Ontario Arts Council
Elizabeth Czach	Pleasure Dome
Michael deConinck Smith	Canadian Children's Dance Theatre
Lucille de Saint Andre	Independent
Paolo diSanto	Multicultural Dance of Ontario
Damon D'Oliveira	Full Screen
Rosemary Donegan	Independent
Jim Dube	George Brown School of Dance
Douglas Durand	Dancemakers
Robin Eecloo	LIFT
Daria Essop	Women's Art Resource Centre
Sarah Evans	Independent
Jeff Evenson	Mayor's Office, City of Toronto
Andy Fabo	Mercer Union
Lina Fattah	Ontario Arts Council
Lorraine Filyer	Ontario Arts Council
Ron Francis	Theatre Plus Toronto
Fernando Freire	CMS Production
Mimi Gellman	Gellman Designs
Suzanne Gerhardt	Harbourfront
Claire Gironelle	Independent
E.M. Glavin	Independent
Henry Gomez	Calypso Association of Canada
Nic Gotham	Hemispheres
Dina Graser	First Night Toronto
Mike Greenspoon	Mariposa Folk Foundation
Sandy Greer	Periodical Writers Association of Canada
Cathryn Gregor	Toronto Symphony
Sandra Gregory	Crows Theatre
Gary Hall	Toronto Photographers' Workshop
Vanessa Harwood	Independent
Sally Han	Theatre Passe Muraille
Liz Hellreich	Urban Alliance on Race Relations
M. Hodgson	Able/Disabled Creative Arts Centre
David Huband	Illustrated Men
Dan Hudson	Independent
Beverley Hurlbut	Oriana Singers
Annette Hurtig	Mercer Union
Tim Jones	Buddies In Bad Times

Bengt Jorgen	Ballet Jorgen
Sue Kaiser	City of Toronto, General Grants
Jack Kay	Independent
Mihan Kazemi	Persian Art & Cultural Foundation
Joyce Kline	Mercer Union
Elizabeth Kovac	International Readings at Harbourfront
Terri Kuhl	Prologue
Eric La Delpha	Independent
Cheryl Landy	Theatre Ontario/PACT
Larry Lake	Canadian Electronic Ensemble
William Lau	Independent
Aleida Limbertie	Community Folk Art Council of Metro Toronto
Sarah Lockett	Ontario Ballet Theatre
Carole Logan	Dance Umbrella of Ontario
Karen Mac Cormack	Independent
Joe Macerollo	New Music Concerts
Allan MacKay	The Power Plant
Ahdri Zhina Mandiela	Independent
Jane Marsland	Danny Grossman Dance Company
Malcolm Martini	George Brown School of Dance
Ingrid Mayrhofer	A Space
Joseph Mazurkiewicz	National Shevchenko Ensemble
Dawne McFarlane	Independent
Lynn McGuigan	Dance Ontario
Duncan McIntosh	Theatre Plus Toronto
Neil McLeod	Association for Native Development in the Performing & Visual Arts
M. McMahon	Independent
Alison McTavish	New Music Concerts
Sara Meurling	Theatre Centre
Ed Mihalcin	Planning & Development Department, City of Toronto
Michael Miller	Young People's Theatre
Bob Moher	Ground Zero Productions
Jim Montgomery	Music Gallery
Lois Morantz	Inner City Angels
Helen Morgan	Ontario Arts Council
Kim Morrissey	Independent
Christine Moynihan	Equity Showcase Theatre
Peter Muir	Theatre Ontario
Gregory Nixon	Fringe of Toronto
Chloe Onari Smith	Canadian Artists Network/ Black Artists in Action
Andrew V. Paterson	Trinity Square Video
Fraser Paterson	Independent
Shannon Peet	Sound Pressure
Joost Pelt	Harbourfront Dance Program
Len Pendergast	Visual Arts Ontario
Jake Peters	Toronto Photographers Workshop
Joan Phillips	Independent
Sharon Poitras	Theatre Ontario
Krys Potapczyk	Ontario Arts Council
John Price	George Brown School of Dance

Janis Rapoport
 Leslie Robbins
 Audrey Rocaja
 Stan Rogal
 Lindsay Rogan
 Audrey Rose
 Colin Rose
 Jennifer Ross
 Spencer Rowe
 Jennifer Rudder
 Susan Rutledge
 Gerard Seguin
 George Seremba
 Gwen Setterfield
 Kathleen Sharpe
 Valerie Siren
 Lisa Steele
 Lillian Stermac
 Bob Stevens
 Jini Stolk
 Warren Sulatycky
 Carolyn Taylor
 Jacqueline Taylor
 Jennifer Taylor
 Youri Thomas
 Julia Tribe
 Sandra Tulloch
 Norm Walford
 Myles Warren
 Bob White
 Lucy White
 Sandra Whiting
 Julie Whittaker-Dus
 Debbie Wilson
 Winsom
 Carla Wittes
 Elizabeth Yake
 Beverly Yhap
 David Zapparoli
 Lilie Zendel

Independent
 Jewish Storytelling Productions
 Independent
 Independent
 Ontario Crafts Council
 Black Dancers in Canada Assoc.
 Theatre Passe Muraille
 The Poor Alex Group
 A Space
 YYZ Artists' Outlet
 Ontario Arts Council
 Esprit Orchestra
 Independent
 Ontario Arts Council
 Metro Cultural Affairs
 Syrinx Concerts Toronto
 V Tape
 City of Toronto Equal Opportunity Division
 Mariposa Folk Foundation
 Toronto Theatre Alliance
 Theatre Centre
 The Word on the Street
 Danceworks
 Music Toronto
 Independent
 Topological Theatre
 Theatre Ontario
 Ontario Arts Council
 Desrosiers Dance Theatre
 Cabbagetown Cultural Festival
 Canadian Authors Association
 Harbourfront
 Independent
 Independent
 Independent
 Theatre Ontario
 Independent
 Cahoots Theatre Projects
 Canadian Artists Network/Black Artists in Action
 Playwrights Union of Canada

Cultural Equity Focus Group

Colin Taylor	Artistic Director, Theatre Wum
Ceta Ramkhalawansingh	Manager, Contract Compliance Section, Equal Opportunities Division, City of Toronto Management Services Department
Angela Rebeiro	Executive Director, Playwrights Union of Canada
Daniel David Moses	Writer
Yuen-Ching Chow	Lecturer, Medical Faculty, U of T/ Administrator, Panda Dance Theatre
Brenda Kamino	Artistic Director, Emerald City Theatre

Individuals Consulted

Lillian Allen	Dub-poet/Writer/Cultural Worker
Ingrid Bachman	Visual Artist/Visual Arts Program Assistant, Banff Centre for the Arts
Cameron Bailey	Film Reviewer/Critic, NOW Magazine
Luba J. Bakay	Director, Ontario Folk Arts Multicultural Council
Kass Banning	Writer/Film Critic/ Literary Committee Member TAC (1988)
Marjorie Beaucage	Filmmaker/Cultural Worker
Leo Beaulieu	Director, Black Secretariat
Shauna Beharry	Videomaker/Filmmaker (AKA Gallery, Saskatoon)
Salome Bey	Playwright/Actress/Singer
Judith Brooks	Community Relations Officer, Multicultural & Race Relations Division, Municipality of Metropolitan Toronto
Clare Carew	Visual Artist/Educator/Painter
Cat Cayuga	Board Member, Association of Native Development in the Performing and Visual Arts
Lewis Chan	President, Ethnocultural Council of Canada (Ottawa)
Debra Cheung	Architect (London, England)
David Craig	Film/Photography/Video Officer, Ontario Arts Council
Charmaine Dayle	Educator/Black Community Development (Montreal)
Janice Dembo	Coordinator, Toronto Mayor's Committee on Community & Race Relations
Susan Ditta	Head, Media Arts Section, Canada Council
Rosemary Donegan	Curator/Board of Directors, Euclid Theatre
Judith Doyle	Videomaker/Film Instructor, Ontario College of Art
Jules Elder	Editor, Share
Sharon Fernandez	Visual Artist
Lorraine Filyer	Literature Officer, Ontario Arts Council
Tom Folland	Critical Writer/ Former Assistant Curator, Power Plant
Rina Fraticelli	Former Executive Producer, Studio D, NFB/ Cultural Policy Advisor, Ministry of Culture and Communications
Richard Fung	Videomaker/Program Coordinator, <i>Race to the Screen</i>
Ana Gronau	Filmmaker/Instructor, Ontario College of Art
Elizabeth Hellreich	Program Officer, Urban Alliance on Race Relations
Robert Houle	Visual Artist
Barry Isenor	Architect/Co-Editor, <i>Splinter</i>
Marva Jackson	Coordinator, Canadian Artists Network/ Black Artists in Action
Clifton Joseph	Dub-poet-at-large/ <i>Imprint</i> Story Editor, TVO
Paul Kafele	Chair, Toronto Cares Working Group, Community Groups Address Racism
Carol Laing	Visual Artist/Writer
Andrew Lee	Consultant
Paul Lee	Member, Inside/Outside Collective
Keith Locke	Filmmaker
Lana Lovell	Videomaker/Filmmaker
Lani Maestro	Visual Artist/Co-Editor, <i>Harbour Arts Magazine</i>
Adhri Zhina Mandiela	Writer/Poet/Theatre Director

Afua Marcus	Writer/Program Assistant, <i>Images 1991</i>
Kobena Mercer	Writer/Assistant Professor Art History, University of California, Santa Cruz
Michael Miller	Former Artistic Director, Theatre Fountainhead
Nataley Nagy	Associate Visual Arts Officer, Ontario Arts Council
Midi Onodera	Filmmaker
Irene Packer	Board Member, Womens Art Resource Centre (WARC)
Nancy Patterson	Visual Artist/Curator/Instructor, Ontario College of Art
Sheila Petty	Critical Writer/Professor Film & Video, University of Regina
Joan Pierre	Executive Director, Caribana
Kirk Provo	Independent
Ian Rashid	Poet/Writer/Cultural Worker/ Former Managing Editor, <i>Between the Lines</i>
Angela Rebeiro	Executive Director, League of Canadian Poets
Gwen Setterfield	Director of Development Ventures, Ontario Arts Council
Fran Shuebrook	Marketing Coordinator, Full Frame Films
Roger Simon	Professor of Critical Pedagogy and Cultural Studies, Ontario Institute for Studies in Education
Surindr Singh Gill	Race Relations Consultant, Race Relations Directorate, Ministry of Citizenship
Molly Shinhat	Photographer/Writer (Montreal)
Winston Smith	Writer/Radio Broadcaster/Editor
Anne-Marie Stewart	Cultural Community/ Organizational Development Consultant/ Superintendent of Personnel, Toronto Board of Education
Colin Taylor	Theatre Director/Writer/Artistic Director, Theatre WUM
Shanti Thakur	Filmmaker/Videomaker (Montreal)
Ronnie Thompson	Coordinator, Dixon Hall/Black Perspectives
Loretta Todd	Videomaker/Filmmaker (Vancouver)
Louise Trahan	Cultural Development Organizer/ Program Officer, UNESCO (Ottawa)
Dot Tuer	Critic/Writer/Curator
Vainub Verjee	Independent Curator/ Media Art Director, <i>Western Front</i> (Vancouver)
Winsom	Textile Artist
Morris Wolfe	Writer
Lloyd Wong	Multicultural Dramatic Film Fund Coordinator, Liaison of Independent Filmmakers of Toronto (LIFT)

Organizations Consulted

AIDS Action Now!	Full Screen Film and Video Collective
Buddies in Bad Times	Lesbian and Gay Community Appeal
Canadian Native Arts Foundation	Native Women's Resource Centre
Canadian Union of Postal Workers	Ontario Black History Society
Cantonese Musical Club	Ontario Indian Art-I-Crafts
Cecil Street Community Centre	Our Times
Chinese Canadian Intercultural Association	Scadding Court Community Centre
Chinese Cultural and Arts Centre	Sister Vision
Coalition of Visible Minority Women	Women Working with Immigrant
Cross Cultural Communications Centre	Women
Diasporic African Women (DAWA)	Working Women Community Centre

TAC Board of Directors as at January 1991

President	Margo Bindhardt
Past President	J.P.S. Mackenzie
Secretary	Douglas Barrett
Treasurer	Montague Larkin
	Councillor Liz Amer
	Ayanna Black
	Anne Collins
	Mary Lou Fallis
	Niv Fichman
	Denise Fujiwara
	Jim Garrard
	Henry Kucharzyk
	Glance W. Lawrence
	Christian Morrison
	Ian Murray
	Councillor Nadine Nowlan
	Timothy Porteous
	Norman Richmond
	Banuta Rubess
	Iain Scott
	Valerie Wilder

TAC Committees as at January 1991

Dance	Denise Fujiwara (Co-Chair) Valerie Wilder (Co-Chair) John Alleyne Pat Fraser Pamela Grundy Rina Singha
Festivals/Special Events	Niv Fichman (Chair) Billie Bridgman Ian Jones Marcia McClung Ian Rashid Evangeline Wong
Literary	Anne Collins (Chair) Mark Czarnecki Karen Mac Cormack Michael Miller Libby Scheier Antanas Sileika Makeda Silvera Whitney Smith Winston Smith Moyez Vassanji

Music

Mary Lou Fallis (Co-Chair)
Henry Kucharzyk (Co-Chair)
Marion Aitken
Brainerd Blyden-Taylor
Neil Croy
Monica Gaylord
Mark Hand
Lorraine Segato

Theatre

Jim Garrard (Co-Chair)
Banuta Rubess (Co-Chair)
Tom Butler
Michael Hollingsworth
Claire Hopkinson
Marvin Ishmael
Tanja Jacobs
Ira Levine
Sue LePage
Gregory Nixon

Visual Arts/Film & Video

Ian Murray (Co-Chair)
Christian Morrison (Co-Chair)
Michael Balser
Ayanna Black
June Clark-Greenberg
Judith Doyle
Oliver Girling
Shirley Yanover

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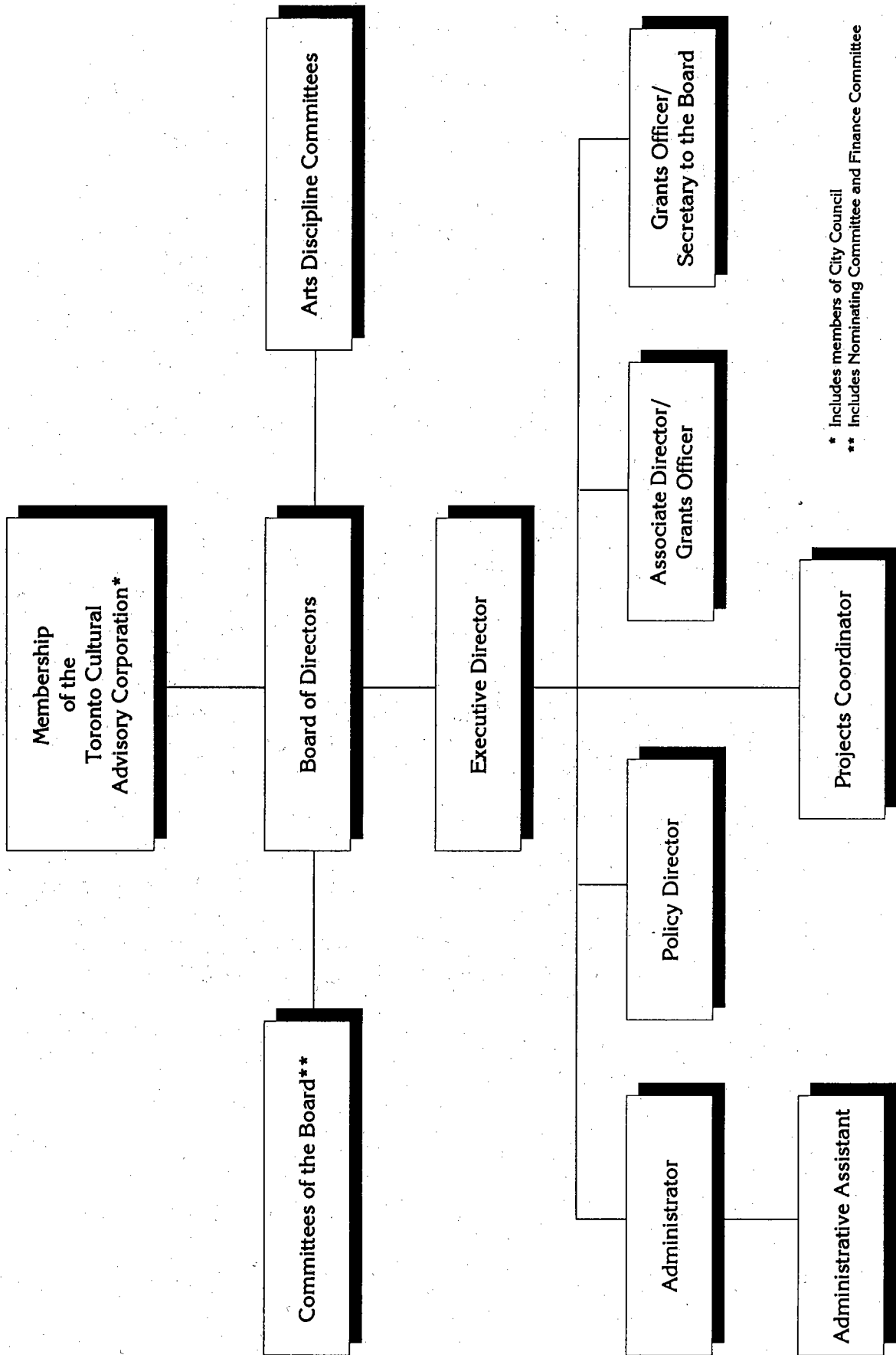
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VII. Toronto Arts Council Organization Chart



* Includes members of City Council
 ** Includes Nominating Committee and Finance Committee

May 1992

VIII. Toronto Arts Council Cultural Grants Budget 1991

	1991 Actual Met	% of 1991 Requests	% of Budget
Organizations/Collectives			
Theatre*	\$1,440,590	80	25
Music	\$675,990	75	12
Dance	350,000	80	6
Visual Arts	390,512	56	7
Film & Video	223,750	83	4
Literary	31,800	98	1
Festivals	558,800	67	10
Interdisciplinary	69,048	62	1
Interim Grants	264,738	44	5
Individuals			
Choreographers	82,700	54	1
Writers	203,000	17	3
Visual Artists	180,000	10	3
Composers	80,000		
Theatre Artists	0		
Grants Management	429,577	72	7
Cultural Facilities	820,000	41	14
TOTAL BUDGET	5,800,505		100

*Thirteen percent or \$750,500 of total grants to theatres was awarded to three theatres operating in City-owned facilities.

IX. Toronto Arts Council Board and Committee Members June 1992

Board of Directors

President	Margo Bindhardt	Past President	Jack Mackenzie
Secretary	Douglas Barrett	Treasurer	Montague Larkin
	Ayanna Black		Glance W. Lawrence
	June Clark-Greenberg		Councillor Howard Levine
	Anne Collins		Christian Morrison
	Councillor Betty Disero		Timothy Porteous
	Mary Lou Fallis		Norman Richmond
	Niv Fichman		Banuta Rubess
	Denise Fujiwara		Iain Scott
	Michael Hollingsworth		Makeda Silvera
	Henry Kucharzyk		Valerie Wilder

Committees

Dance		Festivals/Special Events	
Co-Chair	Denise Fujiwara	Chair	Niv Fichman
Co-Chair	Valerie Wilder		Catherine Gregor
	Conrad Alexandrowicz		Ian Jones
	Anna Blewchamp		Ali Kazimi
	Pamela Grundy		Angela Lee
	Audrey Rose		Leila MacKenzie
	Rina Singha		Evangeline Wong
Theatre		Music	
Co-Chair	Michael Hollingsworth	Co-Chair	Mary Lou Fallis
Co-Chair	Banuta Rubess	Co-Chair	Henry Kucharzyk
	Paul Bettis		Marion Aitken
	Claire Hopkinson		Lawrence Beckwith
	Marvin Ishmael		Brainerd Blyden-Taylor
	Tanja Jacobs		Rob Bowman
	Sue LePage		Mark Hand
	Daniel MacIvor		Annette Sanger
	Gregory Nixon		Lorraine Segato
	Sandi Ross		
Visual Arts/Film & Video		Literary	
Co-Chair	June Clark-Greenberg	Co-Chair	Anne Collins
Co-Chair	Christian Morrison	Co-Chair	Makeda Silvera
	Michael Balser		Mark Czarniecki
	Rebecca Belmore		Libby Scheier
	Stan Denniston		
	Judith Doyle		
	Cyndra MacDowall		

TORONTOARTSCOUNCIL

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