

# EQUITY POLICY

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CONSEIL  
DES ARTS  
DE MONTRÉAL

# TABLE OF CONTENTS

3	TERRITORIAL ACKNOWLEDGEMENT
4	FOREWORD
4	INTRODUCTION
5	VISION FOR EQUITY
5	THE BOARD'S STATEMENT OF VALUES
6	CONTEXT
7	CONSOLIDATING AND PERPETUATING THE CAM'S VISION OF EQUITY
8	PRIORITY GROUPS
9	WHY AN EQUITY POLICY?
10	OBJECTIVES
10	EQUITY TOOLS AND ACTIONS
11	CONCLUSION
12	APPENDIX I: EQUITY POLICY CONCEPTS AND DEFINITIONS
14	APPENDIX II: RECOMMENDATIONS FROM CONSULTATIONS
15	APPENDIX III: METHODOLOGY



## TERRITORIAL ACKNOWLEDGEMENT

We wish to acknowledge the ancestral presence of the Kanien'kehá:ka Nation, the People of the Flint, as the past and present custodian of the lands and waters on which we gather today.

This territory known as Tiohtià:ke/Montréal has also been a gathering place and home to several Indigenous peoples, such as the Anishinaabeg, the W8banakiak, and the Wendat, who have inhabited the area at different times in history and who have shared and transmitted their artistic practices and cultural knowledges.

With the conviction that the arts contribute beneficially to our collective quality of life and that the past, the present, and the future must be honoured, the Conseil des arts de Montréal commits to supporting Indigenous arts practices through its programs and initiatives, to engage and build relationships with the Kanien'kehá:ka and other Indigenous peoples here in Tiohtià:ke, and to showcase their own practices, histories and sovereignties.

As an institution that exists within a Western colonial framework, we acknowledge this as our origin. We continue to expand our awareness and our initiatives with the hope of honouring our place in the TwoRow Wampun Belt Agreement and its message of a future marked with mutual friendship, peace and respect.

## FOREWORD

The Conseil des arts de Montréal's (CAM) Policy affirms and supports equity principals in all its activities. This document aims to articulate and codify the equity-based approaches and practices essential to CAM's complete fulfillment of its mandate.

This Policy stems from the vision expressed in CAM's 2022-2025 Strategic Plan<sup>1</sup>, wherein CAM clearly states its determination to continue its efforts and adopt a more equitable approach for metropolitan artists. The process, which began in 2019, is designed to be participatory, and has involved more than a hundred people directly from the cultural and artistic communities of Montréal.

CAM considers equity to be an ongoing process. Thus, this Policy must be treated as a "living" document, adaptable and scalable, that will be regularly updated to meet the ever-changing needs of the artistic sector in Montréal and the challenges related to equity in the arts.

## INTRODUCTION

The CAM is proud to partner with the City of Montréal and its satellite towns in the achievement of the Montréal 2030 Strategic Plan<sup>2</sup>. In line with the municipalities' other objectives, it is also necessary for the CAM to reflect the desire to strengthen the solidarity, equity and plurality of Montréal, to accelerate the ongoing ecological transition by supporting, among other things, the circular and social economy, and to improve democracy and citizen participation, notably by taking an active part in reconciliation processes with Indigenous Peoples: First Nations, Métis and Inuit.

Additionally, the recommendations of the Truth and Reconciliation Commission of Canada: A Call to Action<sup>3</sup>, the Viens Commission: A call to Action<sup>4</sup> and, more globally, of the United Nations Declaration on the Rights of Indigenous Peoples, will also be integrated into this Policy to support Indigenous self-determination. The Government of Canada recognizes the right of Indigenous Peoples to self-determination, that is, the right to freely pursue their economic, political, social and cultural development. In so doing, the CAM recognizes the vital contribution of Indigenous creators and cultural workers to the development of the arts sector in Québec, and more specifically in Montréal.

In 2006, the CAM introduced its *Politique de promotion et de développement de la diversité culturelle dans les arts 2006-2010* (Policy for the Promotion and Development of Cultural Diversity in the Arts 2006-2010)<sup>5</sup>. This forward-thinking initiative in the art world has led to a number of actions that have produced concrete results. Consequently, the number of organizations supported and the amounts disbursed more than doubled between 2010 and 2014. Efforts to reach equity commitments have continued, and recognition of diversity has taken on greater importance at every turn in the CAM's planning and action plans, eventually becoming a named and recognized strategic priority.

The purpose of developing this inclusive culture is to promote Montréal-based creators and artistic practices that contribute to the city's cultural dynamism. The CAM wishes to affirm the principles and values of equity as the basis of its operations, in order to ensure that artists from the various communities of Montréal have equitable access to its programs and resources, and thus to better represent them in its structures and in all its activities, including those involving grants.

<sup>1</sup> Conseil des arts de Montréal, [Vision 2025](#)

<sup>2</sup> City of Montréal, [Strategic Plan 2020-2030](#)

<sup>3</sup> Truth and Reconciliation Commission of Canada, [Calls to Action](#), 2012

<sup>4</sup> Viens Commission: [A call to Action](#), 2019

<sup>5</sup> Conseil des arts de Montréal, [Politique de promotion et de développement de la diversité culturelle dans les arts 2006-2010](#) (In French only)

## VISION FOR EQUITY

The CAM recognizes equity<sup>6</sup> as a principle and a process aimed at providing fair conditions for everyone who aspires to participate fully in society. Establishing equity practises appeals to the principles of social justice and allows true equality of opportunity to combat systemic injustice and exclusion. So, for the CAM, the notion of equity is a promising one, because it opens up a framework that both recognizes historical disadvantage and sustains structuring action in the face of systemic racism and discrimination.

For the CAM, the diverse facets of identity, such as ethno-cultural origin, religion, language, sexual orientation, gender identity and ability-related situations, are a fundamental characteristic of Montréal. This multiplicity contextualizes the coexistence, interconnection and exchanges between different people and groups within the city. Cultural diversity manifests itself not only in the varied ways in which humanity's cultural heritages are expressed, enriched and transmitted, but also in the diverse ways in which a variety of cultural expressions are created, produced, disseminated, distributed and enjoyed.

In the present context, the notion of diversities refers to the various social groups within society and their contribution to the common culture. Cultural diversities in the arts primarily concern the participation of a range of artists with varied practices in the cultural life of Montréal. Equity is a fundamental aspect of the full participation and representation of cultural diversity. Artists from minority groups must have the same access to resources and the same opportunities for recognition, contribution to the collective artistic imagination and self-fulfillment as artists from the dominant culture.

In a national and international context marked by the rise of intolerance and various protests and opinions about perceived and real differences, arts and cultural spaces have an essential role to play in bringing people together, fostering mutual understanding and reinforcing a harmonious community life.

The CAM is one of several arts funding bodies from different levels of government. Recognized for its innovative approach and specific identification initiatives on the island of Montréal, it is often the first organization to recognize and support artistic diversity. Within its means, it is committed to contributing to the support of artists, organizations and cultural workers in order to highlight Montréal as one of Canada's great cultural destinations. The French-speaking metropolis is world-renowned for its artistic vitality, its openness to other cultures and its ability to adapt to economic and cultural change through innovation. Montréal is also driven by the strength of its non-profit arts and creative industries and organizations. It is in this context that the CAM intends to continue playing an active role in promoting artists from the vibrant mosaic that makes up the professional arts community.

## THE BOARD'S STATEMENT OF VALUES

Wishing to be recognized for its proximity to, its representation of, and its synchronicity with Montréal's cultural fabric, the CAM has deployed an extensive range of actions to promote equity and representation in the arts since 2004. It is committed to continuing its efforts to ensure that artists have equitable access to its programs and services.

The CAM will build on an Action Plan tailored to the present Equity Policy and its increasingly representative Governance Model, as well as on increased local support, and targeted measures and actions to further its work in identifying, supporting and recognizing under-represented artists and practices.

In order to enrich Montréal's artistic sector as a whole, the CAM's teams will continue to mobilize their forces and those of the community to ensure that they maintain a dialogue with the artistic community as a whole, and to understand the barriers to accessibility to its programs, and to cultural participation, so that they can be dismantled.

The present Equity Policy is structured around five fundamental values which, as true guiding principles, inform all the decisions and actions of the CAM:

- **Equity:** parity, inclusion, diversity, representation and empathy;
- **Audacity:** capacity for innovation and openness to difference and risk-taking;
- **Agility:** preference for developing original initiatives and ability to measure and adapt in real time;
- **Proximity:** accessibility, presence in the field, talent scouting, attentiveness;
- **Ethics:** clarity and objectivity of evaluation criterias, rigorous decision-making processes, sound governance and free flow of information and decisions.

In order to implement these values and principles, the CAM is focusing on a series of key initiatives:

- Identify and implement opportunities to support artists and projects that are not currently supported and that are beneficial to the community;
- Expand the scouting of artists and organizations in priority groups, and improve representation of the many faces and dimensions of Montréal's population;
- Consolidate funding and support to priority groups defined in the Equity Policy and newly welcomed to the CAM;
- Continue supporting the arts community in the fight against racism and systemic discrimination to ensure a better representation of diversity;
- Ensure anti-oppressive practices within the CAM;
- Ensure a balanced gender representation on evaluation committees.

<sup>6</sup> Conseil des arts de Montréal, [Glossary, Cultural Diversity in the Arts](#)

## CONTEXT

According to the report *L'analyse de la contribution économique de la culture, de l'impact de la pandémie et des mesures de soutien* (Analysis of the economic contribution of culture, the impact of the pandemic and support measures) commissioned by Compétence Culture:

Arts and culture are essential to the health and prosperity of Québec's largest city. The importance of the cultural sector to the Québec economy is undeniable. Before the pandemic, the gross domestic product (GDP) of the cultural sector was close to \$15 billion, surpassing other major sectors such as mining, transportation equipment manufacturing and hospitality, and representing close to 160,000 jobs across all cultural disciplines. The majority of these jobs are located in the Greater Montréal area, accounting for around 60% of all cultural workers. From 2010 to 2019, the value of trade with other provinces and internationally rose from \$5.3 billion to \$7.6 billion. The calculation of economic returns also reveals that spending on culture maintains more jobs and GDP per M\$ of input than all other sectors of the economy<sup>7</sup>.

The CAM has observed a lag in the artistic community's awareness of socio-demographic changes and equity issues. Unfortunately, the gap between these new realities and what is presented on stages, screens and venues has become apparent. According to a study carried out for the CAM<sup>8</sup> in 2019, certain groups are strikingly under-represented: although 33% of Montréal's population identified itself as falling outside of the majority ethnocultural group, they represent only 13% of the artists whose work is exhibited in the city's venues. According to the same study, artists and creators from diverse backgrounds experience great financial insecurity, with an average income 28% lower than that of non-minority artists, in addition to experiencing great difficulty in gaining recognition for their professional achievements and skills.

The arts sector was one of the Canadian industries hardest hit by the COVID-19 pandemic. This reality is all the more worrying considering that this sector was already affected by a high degree of precariousness. A study published in 2021<sup>9</sup> showed that the 25% drop in employment (including self-employment) in the arts, entertainment and leisure sector was higher than in any other industry in 2020. Levels of stress or burnout were also found to be very high among those working in the arts (62%). While the effects of the crisis on the cultural sector cannot yet be accurately measured, some data suggest serious concerns, especially for people

who are hard of hearing, D/deaf, or living with a disability (65%); Indigenous peoples, Black peoples or Persons of Colour (68%); people who are the primary caregiver of a child, elderly person or person at high risk of serious illness due to COVID-19 (69%); and members of the 2SLGBTQIA+ communities (78%).

This situation calls on the CAM to accelerate its response to the issues inherent in the difference in recognition and full participation of the prioritized groups. Even if we don't have complete, quantifiable data on the contribution of the various groups of artists targeted by this Policy to this development, the CAM's role in Montréal's artistic and cultural milieu encourages us to become more actively and equitably involved.

For example, the Truth and Reconciliation Commission of Canada emphatically promotes the application of its Call to Action 46 iv within the Canadian society through a "Support for the renewal or establishment of Treaty relationships based on principles of mutual recognition, mutual respect, and shared responsibility for maintaining those relationships into the future."<sup>10</sup>

In a report on systemic racism in the arts, *Diversité artistique Montréal (DAM)*<sup>11</sup> reminds us that cultural equity must recognize the pluralistic identity of Québec society. Consequently, CAMs and other institutions in the cultural milieu must go through an active and intentional process to achieve it. "This process must rebalance the cultural ecosystem through specific measures adapted to meet the singular needs of racialized artists, cultural workers and media professionals facing systemic barriers. For Indigenous artists (First Nations, Inuit and Métis), this means "establishing or renewing treaty relationships based on the principles of mutual recognition, mutual respect and shared responsibility."<sup>12</sup>

The reality of Montréal is complex, and this richness linked to the cohabitation of several environments must be valued in order to allow the artists who are part of it to give the full measure of their talent and creativity. The CAM's mandate is to identify, accompany, support and recognize artistic creation, production and dissemination in all their diversity, with a view to the ongoing development of the professional artistic milieu throughout the island of Montréal. The CAM relies on its expertise, dynamism, innovative spirit, governance and ability to bring people together, as well as on ongoing exchanges with the artistic community, the general public and municipal, government and economic partners. The CAM's Equity Policy is part of this global movement.

<sup>7</sup> Compétence Culture, *Analyse de la contribution économique de la culture, de l'impact de la pandémie et des mesures de soutien*, p. 12, 2022 (in French only)

<sup>8</sup> Conseil des arts de Montréal, *Racisme et discrimination systémiques dans les arts: Analyse et réflexions sur le parcours du Conseil des arts de Montréal*, 2019 (in French only)

<sup>9</sup> Hill Strategies Recherche, *On Precarity in the Arts*, 2021

<sup>10</sup> Truth and Reconciliation Commission of Canada, *Calls to Action*, 2012

<sup>11</sup> Diversité artistique Montréal, *Research Pole*

<sup>12</sup> Truth and Reconciliation Commission of Canada, *Calls to Action*, No 45 iii, p. 6, 2012

## CONSOLIDATING AND PERPETUATING THE CAM'S VISION OF EQUITY

This Policy is intended to serve as a complementary foundation in optimizing the CAM's mandate so as to ensure that all artists and cultural workers in organizations involved in the artistic community of Montréal have equitable access to its resources.

The CAM has been addressing diversity issues for several years, and has made it a priority to adopt inclusive practices that take into account the needs of artists from groups under-represented in Montréal's community. Indigenous artists (First Nations, Métis and Inuit), women, as well as people from visible minorities, ability diversity, ethno-cultural minorities, 2SLGBTQIA+ communities and linguistic minorities, among others, are an integral part of Montréal's cultural and artistic life.

Through its activities, the CAM has learned that reversing exclusion dynamics relies on choice and prioritization, and that equity and an inclusive culture are questions of positioning. A position in which we place ourselves in relation to others, a position in which we are prepared to assume both inside and outside our organization. Far from being perfect in its practices, the CAM nevertheless observes that appropriate reflexes emerge when we formally adopt strong principles.

In this context, the CAM strives to develop and implement effective measures and support programs that focus on equity and representation. For example, among many other programs: the access fee support fund and the support program for D/deaf and artists living with disabilities, CultivART, an internship program with mentorship for emerging Indigenous arts workers, and DémART-MTL, a work experience program for artists and cultural workers from ethnocultural diversities and first-generation immigrants. At the CAM, equity and diversity issues are dealt with in a transversal, horizontal and holistic manner.

The CAM has adopted an intersectional approach<sup>13</sup> and aims to highlight the complex relation between different forms and practices of discrimination, often indirect, based on colonialism, racism, sexism, homophobia, age, social class, physical or intellectual disability, neurodiversity, mental health disorders, among others. To minimize any form of bias, the CAM uses intersectionality as its analytical framework.

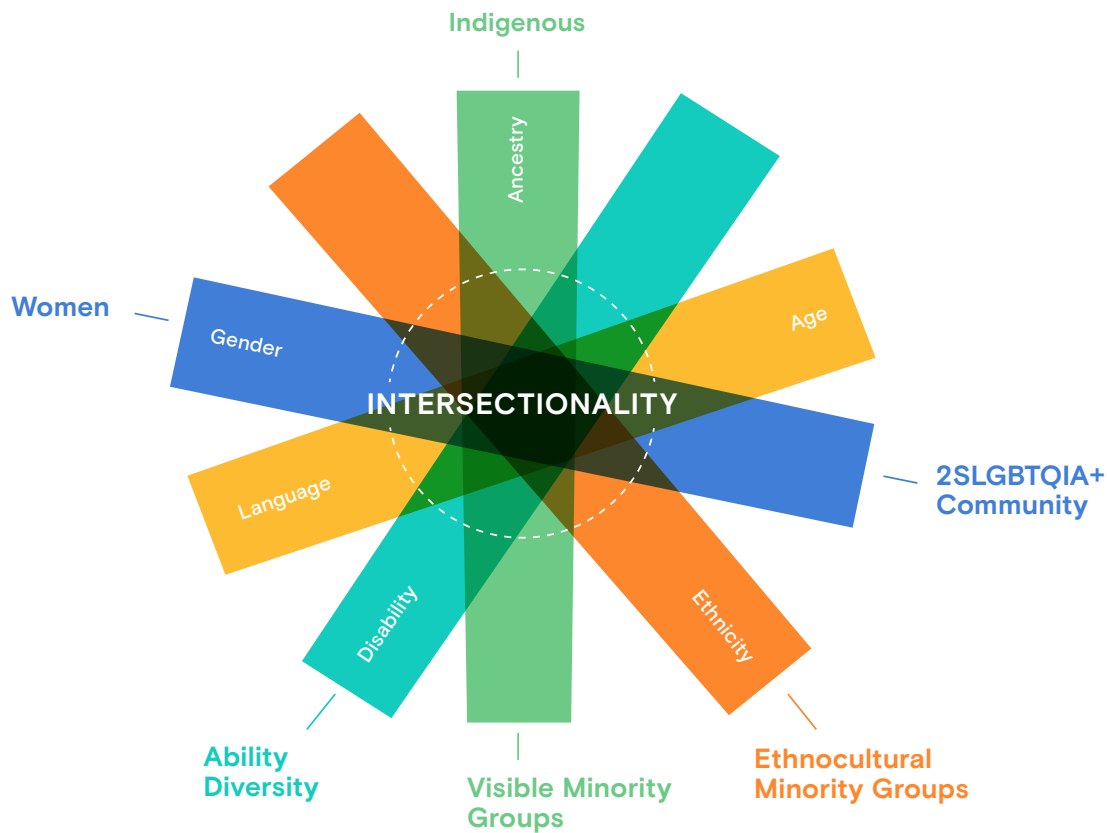
Intersectionality, as defined by Kimberlé Crenshaw in 1989<sup>14</sup>, studies forms of domination and discrimination not in isolation, but in relationship to one another, based on the premise that social differentiations such as gender, race or class are not compartmentalized, and that power dynamics cannot be fully explained in isolation from one another. These biases can have a direct or indirect impact on the differential treatment of artists from identified priority groups.

As such, we address situations where several grounds for discrimination combine to amplify exclusionary effects, as part of a self-reflexive and responsible approach to the fight against systemic racism and discrimination. As a publicly funded organization, the CAM considers that it is accountable to all of Montréal's population. It must therefore demonstrate transparency and responsibility with regard to these issues, which have an impact on everyone.

Fully aware of the complex issues raised by the question of equity and diversity in the arts, and of its role and duty to set an example, the CAM is firmly committed to making the fight against systemic discrimination a priority. The primary objective of this commitment is to offer equitable and representative access to its resources to the city's artistic community.

<sup>13</sup> Conseil des arts de Montréal, *Racisme et discrimination systémiques dans les arts. Analyse et réflexions sur le parcours du Conseil des arts de Montréal*, 2019 (in French only)

<sup>14</sup> Ligue des droits et libertés, *Intersectionnalité* (in French only)



## PRIORITY GROUPS

One of the CAM's goals is to better engage with and support artists, cultural workers and artistic practices from groups facing major challenges to their full participation in society. Following numerous consultations held in various forms (see Appendix III on methodology) and acknowledging the existence of a complex range of identities, the CAM has identified priority or under-represented groups, particularly racially discriminated communities and artists with marginalized intersectional identities.

The present Equity Policy focuses on artists and cultural workers from the following priority groups:

- Indigenous Peoples (First Nations, Métis and Inuit)<sup>15</sup>
- Visible minorities<sup>16</sup>
- Women<sup>17</sup>
- People of diverse abilities<sup>18</sup>
- Ethnocultural minorities<sup>19</sup>
- Members of the 2SLGBTQIA+ community<sup>20</sup>
- Linguistic minorities<sup>21</sup>

<sup>15</sup> «a» First Nations, Inuit and Métis artists living in Montréal who are recognized by their peers or by their community as artists committed to the continued practice of their art and art form – whether traditional or contemporary – and who distinguish themselves by their works and their potential through the creation and diffusion of original works of art.”

Source: Conseil des arts de Montréal, [Glossary](#)

<sup>16</sup> “persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour” Source: [Employment Equity Act](#)

<sup>17</sup> The CAM positions its gender-based analysis (GBA) from an intersectional perspective (ADS+), which takes into account the situation of women, adopted by the City of Montréal in 2018. See: [Guide ADS+](#) (In French only)

<sup>18</sup> “Ability diversity” refers to the diversity of D/deaf, disabled and neurodivergent people. Like the concise expressions ‘sexual diversity’ and ‘cultural diversity’, the expression ‘ability diversity’ makes it possible to designate a set of people who have a multitude of different identities without having to name them all.” Source: [Canada Research Chair on Cultural Citizenship of Deaf People and Cultural Equity Practices](#) (In French only, this quotation in English is an unofficial translation provided for the purpose of clarity in the present Policy)

<sup>19</sup> Ethnocultural minorities are allophones other than Indigenous Peoples and visible minorities. In Québec, allophones are people whose mother tongue is neither French nor English. The mother tongue is that which was first learned in childhood, and which must still be understood by a person in order to be considered part of an ethnocultural minority. Source: [Official languages Act](#)

<sup>20</sup> Acronym used by the federal government to identify the community in Canada. 2S, at its inception, recognized two-spirited people as the first among the 2SLGBTQIA+ communities. 2S: Two-Spirited L: Lesbian; G: Gay; B: Bisexual; T: Transgender; Q: Queer; I: Intersex; A: Asexual, +: includes people who identify with various sexual and gender groups and use other terms to identify themselves. Source: Women and Gender Equality Canada, [2SLGBTQIA+ terminology – Glossary and common acronyms](#)

<sup>21</sup> Canada's official languages, English and French, are commonly used by the vast majority of Canadians to communicate or to obtain services. Although both are spoken across the country, English is in the minority in Quebec, while French is in the minority in the other provinces and territories, and in Canada as a whole. According to the Office Québécois de la langue française, on the Island of Montreal, the proportion of people with French as their sole mother tongue is 48.3%, and that of people with English as their mother tongue is 24.2%. Source: [Feuille d'information OQLF : Caractéristiques linguistiques de la population du Québec en 2021](#)



The CAM considers that artists from the above-mentioned groups are under-represented in the cultural ecology of the city, and face major challenges and systemic barriers that exclude them from many opportunities. Their marginalization may have historical, gender, social, geographic or economic sources. The CAM also recognizes the intersecting discrimination associated with ethnic origin, sexual orientation, diverse abilities, age and language. As such, it adopts an intersectional approach, addressing the various challenges and obstacles faced by people from different equity-seeking groups.

The CAM intends to take the necessary actions and means to give the priority groups equitable access to its services, programs and funding, in order to ensure a better and fairer representation of Montréal's cultural plurality.

In this context, the CAM also participates in promoting the French language in Montréal, as advocated by the City in its Plan d'action en matière de valorisation de la langue française 2021-2024 (2021-2024 French Language Promotion Action Plan). As such, the CAM makes a cohesive commitment to promoting the French language, while recognizing the importance of preserving the cultural and linguistic rights of English-speaking communities and Indigenous Nations<sup>22</sup>.

## WHY AN EQUITY POLICY?

An Equity Policy serves chiefly as a statement of equity principles, synthesizes and updates the organization's values, shapes the vision and defines courses of action that can be translated into concrete equity commitments. The CAM wants this Policy to be seen as a living, evolving document that will be regularly updated in response to the changing needs of the city's artistic sector and to issues related to artistic equity. This Equity Policy provides a transversal and holistic framework, and acts as a catalyst for reaching the targets of the 2022-2025 Strategic Plan.

The present Policy draws on content already found in various CAM documents, and in particular reiterates our organizational values in terms of equity. It is also inspired by best practices, by consultations that greatly contributed to the exploration of expectations and the development of the Policy, and by reflection on the objectives of the United Nations Declaration on the Rights of Indigenous Peoples, First Nations, Inuit and Métis (Call to Action No. 42, page 27).

Any policy of social justice and equity management must, in both discourse and action, lead to the overcoming of existing inequities. By the same token, promoting respectful cohabitation of differences and access to public opportunities and resources requires a shift of focus towards the concept of equity, so that the consideration of different realities makes sense.

This inflection must be legally defined at international, Canadian and Provincial levels. As an organization, the CAM recognizes the legislative context around human rights and the protection of minorities, as recognized in international agreements.

All of the ORGANIZATION's actions are governed by a legislative context, including:

- Canadian Charter of Rights and Freedoms<sup>23</sup>
- Canadian Human Rights Act<sup>24</sup>
- Employment Equity Act<sup>25</sup>
- Act respecting equal access to employment in public bodies<sup>26</sup>
- Act respecting French, the official and common language of Québec
- United Nations Declaration on the Rights of Indigenous Peoples<sup>27</sup>
- Universal Declaration of Human Rights<sup>28</sup>

Equity in a context of social diversity means promoting egalitarian power relationships between the various communities and groups that constitute this society and system. In concrete terms, this Equity Policy recognizes the differences and history of each under-represented or marginalized group identified as a priority by the CAM. We are committed to promoting a framework of collaboration and dialogue based on principles of equity and more symmetrical power relations. This Policy is inspired by the City of Montréal's Solidarity, Equity and Inclusion Action Plan 2021-2025,<sup>29</sup> and must be deployed on the basis of commonly accepted social and economic rights, and more specifically, the right to the city and to culture, so that Montréal's diversity can be fully celebrated as a collective wealth that everyone can be proud of.

To ensure that the CAM can fully play its role, all the Organization's governing bodies are keen to see improvements. The CAM intends to continue boosting the arts sector by giving a fair and legitimate place to artists from the groups covered by this Policy, and through becoming a proactive partner within networks which, historically, have had less access to the CAM's resources.

<sup>22</sup> City of Montréal, [Population selon la connaissance du français et de l'anglais, agglomération de Montréal](#), 2021 (In French only)

<sup>23</sup> [Canadian Charter of Rights and Freedoms](#), 1982

<sup>24</sup> [Canadian Human Rights Act](#), c. H-6, 1985

<sup>25</sup> [Employment Equity Act](#), c. 44, 1995

<sup>26</sup> [Act Respecting Equal Access to Employment in Public Bodies](#), c. A-2.01, 2023

<sup>27</sup> [Implementing the United Nations Declaration on the Rights of Indigenous Peoples Act](#), 2021

<sup>28</sup> [Universal Declaration of Human Rights](#), 1948

<sup>29</sup> City of Montréal, [Solidarity, Equity and Inclusion Plan 2021-2025](#)

## OBJECTIVES

- 1 The CAM adopts an Equity Policy defining a transversal framework that will act as a foundation for achieving the objectives and embodying the principles outlined in the 2022–2025 strategic plan.
- 2 The CAM commits, in a spirit of equity, to providing financial support to members of identified under-represented groups.
- 3 The CAM is committed to becoming an ally in raising awareness in the cultural sector about the legacy of ongoing colonial impacts and systemic historical discrimination, in order to further the process of reconciliation with First Nations, Métis and Inuit Peoples.
- 4 The CAM recognizes the need to improve its anti-oppressive practises as an employer in order to identify and avoid situations of exclusion and to counter obstacles to the progression of equitable employment among the designated groups.
- 5 The CAM is committed to promoting and reflecting the cultural and social diversity of Montréal's population in its workplace, its Board of Directors and the selection of peers participating in its grant evaluation processes.
- 6 The CAM recognizes that it has a role to play in highlighting the distinctive character of all cultural expressions in their full diversity, in preserving them, and in helping them emerge as Montréal's population evolves.
- 7 The CAM recognizes that it has a role to play in raising awareness to prevent all forms of cultural appropriation in order to avoid distorting artworks and narratives.
- 8 The CAM recognizes that continuous efforts and innovative systemic practices must be implemented on a daily basis in line with its values and principles to ensure fair and legitimate access to available resources.

## EQUITY TOOLS AND ACTIONS

### Accessibility

Accessibility to resources and opportunities is a concept based on the security, respect and space needed to share individual and collective needs, based on the fact that an individual's well-being is fundamental to collective well-being. The CAM aspires to be an organization where artists, creators, staff, volunteers and partners can trust that their needs will be met in a caring environment that fosters anti-oppressive practices.

The CAM recognizes the necessity of listening to people who face social and systemic barriers, and is committed to honouring the lived expertise of people who identify as living with disabilities, chronic illness, D/deaf or hard of hearing, reduced socioeconomic mobility, mental illness or disorder, 2SLGBTQIA+, neurodivergent, visually impaired or partially sighted, or with special needs.

The CAM's commitment to accessibility is based on the following values, which are supplementary to the Policy:

- Honouring the land we stand on, its history and our responsibility to its future;
- Considering access from a variety of emotional, physical, intellectual, linguistic, cultural and social perspective;
- Using our programs to support and value diverse methods of learning, communication and self-help;
- Recognizing the active role of the ORGANIZATION in the healing process and in the forging of strong relationships;
- Prioritizing collaboration, adaptability and learning opportunities.

## Actions

**The CAM makes the fight against discrimination the linchpin of its Equity Policy and undertakes actions aimed at:**

- 1 Integrating equity principles into its work culture and highlighting them in targeted internal and external communications to better reach priority groups;
- 2 Implementing a self-identification form to better identify priority group members and measure the impact of our actions on them;
- 3 Adjusting its practices through continuous improvement of equity-related awareness;
- 4 Positioning the fight against discrimination and racism as a key component of its anti-oppressive practice, with the objective of providing artists from priority groups with greater equity;
- 5 Allocating adequate human and financial resources to achieve equity goals;
- 6 Allocating additional dedicated budgets to Policy objectives, in accordance with the financial capabilities of the CAM and the availability of funds;
- 7 Promoting equitable access to resources and opportunities, and contributing to the visibility of artists and cultural workers facing systemic barriers;
- 8 Regularly monitoring, measuring and communicating the ORGANIZATION's progress in fulfilling its vision of inclusion and equity for artists, organizations and cultural workers from designated priority groups.

**The present Policy will be supplemented by an Action Plan detailing the goals, initiatives, programs and resources to support its implementation.**

## CONCLUSION

With its Equity Policy, the **CAM recognizes the importance of fair support and funding for artists, cultural workers and organizations from priority groups**. It also recognizes the necessity of adopting programs aimed at developing an understanding of the artistic expressions expressed by priority groups among the committee members involved in assessing the projects and works submitted. With this in mind, the CAM's Equity Policy intends to lead the transformation of Montréal's artistic and cultural sector so that it more adequately reflects the diversity of the city.

Through this Policy, the CAM unambiguously articulates and reaffirms its commitment to the creation of equity processes, to have a concrete impact on Montréal's artistic communities in all their diversity, so that they benefit from accessibility from all angles. In short, through its Equity Policy, the CAM is striving towards a democratic and social justice vision—that of overcoming the social and economic inequalities of the past in Montréal's cultural and artistic sector, by focusing on reconciliation, a sense of belonging, responsiveness and accessibility.

# APPENDIX I:

## EQUITY POLICY CONCEPTS AND DEFINITIONS

### Glossary

For definitions of certain concepts used in our programs, please consult [our glossary](#).

#### 2E

Refers to two-spirited people, i.e. those who identify themselves as having both a masculine and a feminine, non-binary mind. It is used by some Indigenous Peoples to describe their sexual, gender and/or spiritual identity.

#### 2SLGBTQIA+, LGBTQIA+, LGBTQ+, LGBTQ, LGBTI, LGBT

Acronyms grouping together various terms designating non-normative practices and identities relating to sexual orientation, gender identity and gender expression.

#### ABILITY DIVERSITY

Refers to the diversity of D/deaf, disabled and neurodivergent persons. Like the concise expressions “sexual diversity” and “cultural diversity,” the term “ability diversity” makes it possible to designate a set of people who have a multitude of different identities without having to name each one (Canada Research Chair on Cultural Citizenship of Deaf People and Cultural Equity Practices).

#### ANTI-OPPRESSION

The process of understanding how systems of oppression such as colonialism, racism, sexism, homophobia, transphobia, classism and ableism can lead to individual discriminatory actions and systemic inequalities affecting certain social groups. Anti-oppressive practices and goals seek to recognize and dismantle these discriminatory actions and power imbalances.

#### DECOLONIZATION

A process of emancipation based on territorial, cultural, psychological and economic freedom for Indigenous Peoples, with the aim of achieving sovereignty. Colonialism is a historical and ongoing global project in which settlers occupy land, dictate social, political and economic systems, and exploit Indigenous Peoples and their resources.

#### DISCRIMINATION

A distinction, exclusion or preference based on grounds prohibited by the Charter of Human Rights and Freedoms, and which has the effect of destroying or compromising the exercise of these rights and freedoms. These grounds are: race, colour, gender, pregnancy, sexual orientation, civil status, age except as stipulated by law, religion, political convictions, language, ethnic or national origin, social condition, disability or the use of a means to alleviate that disability. Discrimination can take the form of exclusion, distinction, preference, harassment or unfavourable

treatment (MICC, 2008). Discrimination occurs when an individual or group of individuals is treated differently because of personal characteristics. Discrimination can be perpetrated by an individual or an organization (Commission des droits de la personne et des droits de la jeunesse, CDPD).

#### EQUITY

A principle which involves impartiality and justice, as distinguished from equality: whereas equality is about providing everyone with the same access, equity is about recognizing that not everyone starts from the same point, and that there are imbalances that need to be corrected.

#### GENDER IDENTITY

Refers to the gender (e.g. woman, man, non-binary, etc.) with which a person identifies, regardless of what was checked off on their birth certificate; it is a profound and personal expression. For this reason, only the individual can determine their own identity (self-identification) and begin, if necessary, a transition journey that is right for them.

#### HARMONIOUS COEXISTENCE

The ability and willingness to share one's living space harmoniously in an environment of social and cultural diversity.

#### INTERSECTIONALITY

The interconnected nature of social categories such as race, class and gender, as they apply to a given individual or group, resulting in overlapping and interdependent systems of discrimination or disadvantage.<sup>30</sup>

#### INUIT, INUK, INUUK

Inuit refers to an Indigenous People living mainly in the Northernmost part of North America. Inuk is singular and Inuuk is dual (designating two people). When there are more than three individuals, the correct term is Inuit. In Inuktitut, the word Inuit means “people.” The preferred usage is therefore “Inuit,” without the determiner, and not “the Inuit.”

#### RACISM

An ideology based on the notion that people and groups are unequal on ethnic or “racial” grounds. Racism is a multidimensional set of ideas, attitudes and actions aimed at or resulting in the social, economic, cultural and political undermining of ethnocultural and national groups, thus preventing them from benefiting fully from the advantages granted to all citizens. It translates into prejudice, discrimination, segregation and violence, and involves power relations between social groups, which have a stigmatizing, justifying and dominating function, and whose logic of inferiorization and discrimination can vary in time and space. White supremacy is inherent to this ideology, which sees race as a biological (rather than socially constructed) category. The pseudoscience of racial theories has been used to legitimize the enslavement and exploitation of Indigenous and racialized people for centuries.<sup>31</sup>

<sup>30</sup> City of Montréal, [Guide ADS+101](#), 2020 (In French only)

<sup>31</sup> Amnistie internationale, [Lexique pour l'antiraciste](#) (In French only)

## SYSTEMIC RACISM

A concept which refers to the entire societal structure maintaining a system of inequalities that favours or oppresses specific racial groups in society. While these inequalities bestow advantages upon white people, they also undermine the rights of racialized and Indigenous people. The word “systemic” refers to the concept of a system. Discrimination perpetuated within systems is not experienced systematically, nor is it always imposed deliberately.<sup>32</sup> As with sexism, racism is an inherited system of which we are not always aware. It differs from overt discrimination in that no individual or institutional intent is required.

“In Québec and Canada, systemic racism manifests itself in all areas of social life: in police interventions and the judicial system, health care, access to the labour market, the cultural sector and the media, people of Black, Indigenous and racialized backgrounds suffer discrimination disproportionately to the rest of the population.”<sup>33</sup>

## SOCIAL COHESION

The result of a series of actions promoting respect for diversity and togetherness. As a result, all members of society, at every stage of their lives, feel accepted and recognized, regardless of their cultural or ethnic heritage, gender or sexual orientation, age, religion, political affiliations or family, social or physical condition. Extreme social exclusion is poverty and homelessness, and comprehensive, integrated action must be taken to overcome these barriers.<sup>34</sup>

## TRANS

An inclusive adjective which refers to all people who do not identify with the gender assigned to them at birth. What these people have in common is their transness, i.e. the fact of being trans. Some are trans socially or medically, binary or non-binary.

<sup>32</sup> The Canadian Encyclopedia, [Systemic Racism in Canada](#), 2022

<sup>33</sup> Amnistie internationale, [Lexique pour l'antiraciste](#) (In French only)

<sup>34</sup> City of Montréal, [Social Development Policy](#)

## **APPENDIX II: RECOMMENDATIONS FROM CONSULTATIONS**

- Developing an implementation plan for the Policy and ensuring that existing program guidelines are updated to reflect the goals of the CAM's Equity Policy;
- Carrying out an equity assessment within the CAM and across its clientele;
- Establishing a permanent Equity Committee or working group comprised of people from priority groups;
- Developing training content for Committee members to be implemented to provide an equitable evaluation of projects;
- Developing other measurement tools (forms, registration procedures, dedicated communication tools, etc.);
- Implementing protocols ensuring access to funding and participation throughout the funding process;
- Establishing a framework for monitoring, evaluating and measuring the impact of this Policy in the short, medium and long term;
- Identifying preliminary indicators.

## APPENDIX III: METHODOLOGY

### Consultation and Transparency: The Operational Foundations of the Equity Policy

This Policy was created through the analysis of best practices in the arts sector and by research into socio-cultural dynamics and innovation. The Policy reflects the conceptual foundations of ethnocultural diversity planning and management, as well as the challenges posed by various forms of discrimination in the arts and cultural sector.

## METHODOLOGY

### Participatory approach

The participatory approach is a procedure designed to produce common principles, build more equitable relationships, and bring about change based on humanistic values. The CAM's Equity Policy features a participatory approach that draws from participants' diverse knowledge and trajectories, and from the involvement of Montréal's artistic and cultural community members in all or parts of the project's steps.

Involving people affected by the Policy throughout the design process was important for several reasons: **ensuring the information's intrinsic validity, as well as promoting sustainability, a sense of ownership and evaluation of the initiatives carried out during the Policy's deployment.**

The CAM held a series of consultations with key members of Montréal's cultural and artistic community between June 23 and September 16, 2022, two internal consultation meetings on March 28 and 29, 2023, and four focus group consultations of six to twelve people from April 11 to 20, 2023. In addition, a bilingual, anonymous, and confidential survey was published online from April 26 to May 19, 2023. Furthermore, the Policy was developed with the contribution of the Indigenous Arts Committee, which commented on and enriched its content.

## CONSULTATIONS

Method of Consultations	Participation	Dates	Project Manager
Board Interviews (in person or by videoconference, 1 hour)	7	June 23 and Sept. 16, 2022	Julie Savaria
CAM Team Consultation	20	March 28 and 29, 2023	Mariza Rosales Argonza
Focus Group	29	April 11 to 20, 2023	Julie Savaria / Mariza Rosales Argonza / Mylène Guay (April 20)
Focus group, Indigenous Arts Committee	5	May 18, 2023	Mylène Guay / Mariza Rosales Argonza
Final review, Indigenous Arts Committee	3	August 25, 2023	Mylène Guay
Online Consultation	46	April 26 to May 19, 2023	Mariza Rosales Argonza

**Total Participants: 110**



## Context

The CAM team selected artists from a variety of backgrounds for these consultation meetings, on the basis of their expertise and experience in the arts and humanities, with a cross-sectoral and intersectional approach. Their interest and ability to express their viewpoints and those of other artists belonging to the identified priority groups were also factored in.

The two consultations of the CAM's team were designed and facilitated by Mariza Rosales Argonza. The focus group consultations were designed by Mariza Rosales Argonza and Julie Savaria, with Mylène Guay's contribution. Two consultations were facilitated by Mariza Rosales, and three were by facilitated Julie Savaria. Territorial initiatives and customer service Director Paule Beaudry took part in the discussions, and Lynn Saint-Germain assisted with note-taking.

The online consultation was based on a questionnaire designed by Mariza Rosales Argonza and improved by Paule Beaudry. Perspectives gathered in writing via an online form have been factored into this summary.

This summary is based on an analysis of the collected viewpoints, and outlines the resulting picture. It presents a record of the information gathered on which the group had a reasonable degree of agreement. This consultation report is not the result of a quantitative survey of the opinions of all diversity artists in Montréal. It does, however, present valuable qualitative data and important analytical perspectives for the CAM's Equity Policy development process.

In this context, it should be noted that qualitative data provide enriched, in-depth and diversified information; they are based on a few individuals or a few cases. They are useful when we seek to explain the hows and whys in a comprehensive way.

The sample (participants of all genders) was composed by the CAM's internal team to build a database (table) of key individuals from diversity (by Mariza Rosales Argonza) and Indigenous artistic backgrounds (by Mylène Guay). This sampling opened up a space for discussion between individuals and organizations representative of Montréal's arts scene.

The Equity Policy benefited from the strategic contribution of an internal working committee, which coordinated the project, and an advisory committee made up of members of the CAM's Board of Directors, who took part in personalized interviews. During these meetings with Julie Savaria, an external consultant commissioned by the CAM, the following questions were discussed

- Have you read the first draft of the Equity Policy? What were your impressions?
- What are your expectations of the CAM in terms of equity? And of this new Policy?
- Is there anything else you would like to add?

## KEY OBSERVATIONS

### 1 CAM's Clear Positioning

One request repeatedly emerged from the exchanges that took place during the consultations. Participants expect the CAM to clearly express in its Equity Policy, and in greater detail in its Action Plan, what it intends to do concretely to achieve an equitable practice towards the arts community, namely:

- provide reliable data;
- propose measurable actions and targets for each clientele covered, based on clear criteria;
- demonstrate transparency and equity in the distribution of funds in line with the 25% target of the CAM's 2022-2025 Strategic Plan;
- establish mechanisms to ensure community representation on evaluation committees and within the CAM;
- ensure that the terminology and language used in the policy are clear and consistent with communication tools designed for priority clienteles;
- foster partnerships with research groups and gather documentation on inclusion and equity, systemic racism in the arts, etc., which would include a repertoire of artists. For example: create a partnership with different university bodies and sectors, or with an observation centre attached to the CAM.

### 2 Actions

Consultation participants felt that the CAM has an important role to play in ensuring that artists have the means to create and distribute their work on an equal footing. In this sense, the development of this Equity Policy is seen as an opportunity to engage in an intersectional process to take action towards greater equity, to raise awareness of the means taken to succeed and, equally, to recognize the road ahead to reduce gaps and disparities, and achieve the goal of equity.

The Action Plan should:

- be proactive in the context of truth and reconciliation with Indigenous Peoples;
- include a commitment by the CAM to clearly communicate words and concepts in support applications, using vocabulary that is clear, unambiguous and inclusive, so that files are assessed equitably;
- set the Policy within a global social vision and mention immigrants and people without granted status;
- avoid creating the impression that favours are being granted to people from diverse backgrounds. The general idea is to ensure that people are not compartmentalized into fixed categories and that there is recognition of their artistic practices in all their plurality.



### 3 Priority Groups

Those who took part in the consultation expect the CAM's Equity Policy to enable full recognition of artists from diverse backgrounds as artists in their own right, recognized for their expertise and not just for belonging to a priority group. Participants stressed that access to the 25% targeted support from the Strategic Plan must be clearly presented in the Policy as a tool contributing to the equitable treatment of applications submitted. The wish is for this Policy to help dissociate targeted support from a perception of **privilege, but rather a means to achieve equity.**

Thus:

- there is an emerging preference for an approach that invites people of diverse backgrounds to identify themselves (self-identification) by taking into account multiple belongings (the intersectional approach);
- there is a consensus that women should be unambiguously named and that the wording of people who identify as women should be removed, as trans people are already included in the acronym;
- the inclusion of the notion of diversities (gender, able-bodied, ethno-cultural, etc.) was enthusiastically welcomed;
- precise data on the % of grants awarded to women was requested;
- clarifications and a few adjustments were proposed with regard to the names suggested for presenting priority groups (e.g., ability diversity, immigrants, English speakers, etc.);
- the inclusion and classification of designated priority groups aroused reservations in some quarters (from a minority if participants). There is the hope that the CAM's Policy will emphasize interculturality;
- as well as a need to clarify the mechanism and the elements that will be taken into account when granting budgets, when an artist is part of several priority groups in order to avoid creating a hierarchy between groups;
- some skepticism exists as to how the CAM will manage to comply with government legislation without neglecting other groups (i.e. English-speaking priority group specifically in this context).

We would like to thank the people consulted for their involvement:

**Members of the Indigenous Arts Committee 2019**

Hannah Claus, Manager  
André Dudemaine  
Dayna Danger  
Skawennati  
Emilie Monnet  
Nadia Myre

**Members of the CAM's Advisory Committee 2019–2020**

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Gideon Arthurs  
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Mylène Guay

**Members of the Indigenous Arts Committee 2023**

**May 5, 2023**

asinnajaq  
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Camille Larivée

**May 18, 2023**

asinnajaq  
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Hannah Claus  
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**August 25, 2023**

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Léuli Eshraghi  
Camille Larivée

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**Members of the CAM team who took part in the consultation**

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**March 29, 2023**

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