CONSEIL DES ARTS DE MONTRÉAL

GLOSSARY

2020-2021

Montréal

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1. Grant Programs

Affirmative action measures
A specific measure aimed at a minority group (specific target group) with the objective of reducing, eliminating or compensating for disadvantages suffered by the group so that its members can fully participate in the process of artistic research, creation, production and dissemination.

Amateur artistic practice
Pastime involving projects or activities undertaken for pleasure, passion or with the goal of improving one's quality of life. Michel Bellefleur identified two types of cultural leisure activities: 1) The loisir impressif (impressive leisure), which someone practices by attending shows or expositions, or by gazing contemplatively at works in museums or in galleries; 2) The loisir expressif (expressive leisure, or amateur artistic practice), in which someone actively engages in a continued practice, as an amateur, in an artistic field. Source (in French): [Pratique artistique amateur | La médiation culturelle à la Ville de Montréal](#)

Artistic excellence
Collection of factors that contribute to the enrichment and development of the artist's discipline, as well as the development of the communities to which the artist belongs or is addressing.

Artistic mapping
Any action or initiative that serves to locate, outline, and identify a new practice, production or artistic approach in the field.

Artistic team
Group of people who create, interpret, develop or direct artistic works, or assist in the direction of these works, or who oversee programming, editing or rehearsals, such as playwrights, curators, authors, rehearsal coaches.

Artists' collective
One-time collaboration that brings together at least two professional artists for the purpose of carrying out a joint project requiring complementary practices, knowledge and expertise. A collective is not a legal entity and includes a project lead who acts on behalf of the collective.

Arts residency
Structure in which creators are invited to immerse themselves in a community or environment, accompanied by technical support, human resources and related expertise.

Businesses
Businesses in Quebec can operate under a variety of legal structures. Here is a brief description of the legal business structures targeted by the Conseil des arts de Montréal's programs.

➢ **Professional association**
Legally established association of artists working in the same field for the purpose of defending their professional and socioeconomic interests and which operates in accordance with the accreditation granted by the Commission de reconnaissance des associations d'artistes et des associations de producteurs (CRAAAP) or the Quebec Commission des relations de travail (CRT). This type of association must be incorporated in accordance with all laws that regulate the status of artists in Quebec and fulfill the associative functions contained within such regulations. For example, it must collect annual dues from its members.
Source: [Lexique CALQ.](#)

➢ **Cooperative**
Legally incorporated group of individuals whose members share common economic, social or cultural needs and who come together for the purpose of addressing them by means of a business

founded in accordance with the rules of cooperative action. Its members may receive patronage dividends or share the profits of the cooperative based on their use of available services. Only cooperatives that do not pay out dividends to their members are eligible to participate in the Conseil des arts de Montréal's programs.

➢ **Sole-proprietor business**
Individually-owned business operated by one person who is often an independent contractor or freelancer. This type of business has no legal existence, status or assets other than those of its owner. When someone operates an individually-owned business, we often think of them as "working for themselves." As the sole proprietor of the business, they are able to retain all the profits but are also responsible for absorbing any losses.

➢ **Non-profit organization (NPO)**
Legally incorporated group of individuals that operates without generating profits in the following domains, among others: cultural, social, philanthropic, national, patriotic, religious, charitable, scientific, artistic, professional, athletic, sports, or academic.

Cultural exchange project
One-time project that could take place at a national or international level which has a structuring effect on the development of an organization or sector's activities.

Cultural institution
Non-profit organization (NPO) whose mission, role and responsibilities are recognized by the public, artistic communities and the government as providing essential structures to artistic life. Cultural institutions are given special status and funding to ensure the accomplishment of their mission and continued operations. Organizations that can benefit from cultural institution status are those that produce and plan annual activities in accordance with their mission and have a year-round artistic director. Government or semipublic organizations, professional associations, for-profit organizations, festivals, one-time events and science museums are excluded.

Cultural mediation
Implementation of cultural action strategies that foster communication and encounters between citizens and cultural or artistic communities. In line with this, we place an emphasis on the implementation of methods for accompaniment, creation and intervention that value diverse forms of cultural expression and participation in cultural life for the benefit of local populations and publics. In short, the goal is to increase and strengthen the public's access to the means of individual and collective creation (cultural democracy) and to professional cultural works (cultural democratization).
Source (in French): http://montréal.mediationculturelle.org/quest-ce-que-la-mediation-culturelle/

Cultural worker
Professional working in the arts who has or has had a managerial, leadership or administrative role involving communications or coordination.

Data collection
The Conseil provides for a regular review of its affirmative action measures, including the implementation of mechanisms (e.g., self-identification and self-assessment) to collect disaggregated, reliable and anonymized data that respect all rights protected under the Charter of Human Rights and Freedoms (https://www.cdpdj.qc.ca/en/your-rights/the-laws-protecting-your-rights/charter). The Conseil also provides for appropriate accountability mechanisms, including publishing anonymized data that it collects in its annual reports.

Emerging filmmaker
An emerging filmmaker has amassed some professional experience but may not yet have access to typical funding circuits. See also: Support for emerging creators - SODEC.

Environmental responsibility
Quality of an individual or entity that seeks to integrate environmental protection measures into its principles, activities and cultural productions with the goal of reducing their environmental impact.

Evaluation committee
Group of professionals working in a particular discipline or activity sector who are responsible for evaluating applications for financial aid. Committee members are selected on the basis of the recognition they have earned in their respective fields of practice.

Innovation
Term describing the activity of a business, structure or person that demonstrates innovation through an openness to implement original initiatives, adapt methods based on different approaches and apply decisions creatively to produce, carry out and disseminate novel concepts, ideas, objects, works or systems. A work is innovative when it demarcates a change in status or functionality of an object while contributing to the emergence of new ideas or atypical practices.

Minority group (specific target group)
A diversity of realities exists, and in both its advocacy work and the actions it takes, the Conseil stresses the diversity of minority groups in the arts that it now sees as priorities: Indigenous peoples, racialized minorities, people from diverse ethnocultural communities, anglophones, women, people with disabilities, Deaf people and members of the LGBTQ2+ community. Source: Racisme et discrimination systémiques dans les arts - Analyse et réflexions sur le parcours du Conseil des arts de Montréal, 2019.

Mutualization

Synergy between two or more structures allowing for resources and skills to be shared, along with human, material or intangible resources, as part of a more or less formal and structural approach over a short, medium or long term, with the goal of strengthening networks.

National association
Legally incorporated association of organizations from Quebec or Canada that is representative of a discipline and has the goal of coordinating its members' actions around issues facing development and outreach in their field. This association must collect annual dues from its members to finance its operations. (Source (in French): Lexique CALQ).

New artistic practices
Interdisciplinary or multidisciplinary practices, or practices that do not fall under any traditional disciplines These are primarily characterized by the fact that they go beyond the frame of experiences that currently define these disciplines, overturn established ideas on what art is and widen horizons for art, artists and their relationship with the audience, communities and the general public. New artistic practices include political art, collaborations between science and art, or between public and community art and rituals, to give just a few examples.

Operating grants
A subsidy provided to support all activities carried out in accordance with the recipient organization's mandate. This type of grant may be provided for two or four years. See the section Presentation of General grant programs.

Performance
Practice which involves the real-time presence of an artist in a context or location. For example: body art, action art, performance installations in situ, cabaret, monologues and improvisations.

Pluridisciplinary presentation
Presentation of an artistic program including contributions from a variety of disciplines or genres. This could be seasonal, event-based or festival programming.

Production/diffusion
Action following the creation of a work, consisting of publicly carrying out and presenting a work of art, project, activity, etc.

Professional artist
An individual with a professional artistic practice who possesses the necessary experience and knowledge to develop this practice. This includes self-taught individuals as well as those who have studied art. This person is recognized in their artistic community (artists working in the same artistic tradition), creates, carries out or publishes works of art, is dedicated to their artistic practice and is generally paid for their work.

Professional arts organization
Legally incorporated non-profit organization (NPO) that regularly presents recognized artistic activities, possesses a recognized level of competence and is able to demonstrate such competence. This organization is led by qualified personnel and employs artists and cultural professionals.

Project grants
A one-time, non-recurring subsidy provided to organizations or professional artists' collectives for research, development or production of a work of art, an activity or a program. See the section Presentation of General grant programs.

Research/development
Preliminary step or preparatory and experimental stage leading up to the realization of a work, project, activity, etc.

Service organization
Organization that responds to development needs in a specific field. It supports artists' professional artistic practices, organizations in the field and writers via a variety of activities and services. This organization must possess the human, technical and material resources required to carry out its mission and must generate a significant amount of work and revenue in relationship to its field, the region it serves and the context and conditions under which it carries out its mission.
Source: Lexique CALQ.

Special project
Exceptional non-recurring activity carried out by an organization that receives support and operates biannually or quadrennially. The special project must fall outside of the organization's regular activities while still complementing them.

Strategies for accessing amateur artistic practice
Refers to a strategy that allows Montrealers to actively participate in a creative process and experience a cultural activity first-hand. In this context, a specialized activity leader can use a cultural mediation approach to allow participants and amateur artists to share in the creative process. This activity leader may be a professional artist. Source (in French): Pratique artistique amateur | La médiation culturelle à la Ville de Montréal

Variety show
Assemblage of artistic productions generally associated with mass entertainment and the for-profit arts industry.

2. Indigenous Arts

Cultural appropriation
Out-of-context use, borrowing or transformation of elements (writings, symbols, concepts, knowledge, rituals, signs, customs, life experience, etc.) belonging to a racialized, marginalized or oppressed culture by a member of the dominant culture. This is done without authorization, in a manner that can be seen as offensive, abusive or inappropriate and that harms the culture of origin by divorcing the appropriated

element from its essence by its dilution and by falsely presenting an ersatz element as if it were genuine. See (in French): [Appropriation culturelle et les peuples autochtones: Entre protection du patrimoine et liberté de création, GRIAAC](#), [United Nations Declaration on the Rights of Indigenous Peoples, United Nations](#), March 2008 (article 11), and [Truth and Reconciliation Commission of Canada: Calls to Action](#).

IBPOC
Indigenous, Black and People of Colour.

Indigenous
Adjective describing members of the first populations (First Peoples) of an area. In Canada, this includes First Nations, Inuit and Métis. This term is used to describe the philosophy, culture, cosmology and rights of these First Peoples, in accordance with the United Nations Declaration on the Rights of Indigenous Peoples (2007). Source: [United Nations Declaration on the Rights of Indigenous Peoples](#), March 2008

Indigenous artists - First Nations, Inuit, Métis
In the context of the Conseil des arts de Montreal's programs, this term refers to First Nations, Inuit and Métis artists living in Montreal 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.

Indigenous artists' collective
For the Conseil des arts de Montréal's Indigenous Arts Committee, this term refers to a one-time collaboration between at least two professional Indigenous artists with the goal of carrying out a common project requiring complementary or multiple practices and knowledge. A collective is not a legal entity and involves a project lead who acts on behalf of the collective.

Indigenous arts
Artistic practices recognized by Indigenous communities. Indigenous arts make up a full spectrum of artistic practices, whether they be sacred or ceremonial, traditional or contemporary, practiced collectively, by amateurs or professionals, or situated in between these various modes. "Art is not a specific thing. Art is process, movement and experience." Source:
[Aboriginal Arts Research Initiative, by France Trépanier for the Canada Council for the Arts, 2008](#)

Indigenous arts organization
Non-profit organization headquartered in Quebec that offers artistic and professional services or activities. The organization's Board of Directors must have a majority of Indigenous directors (First Nations, Inuit, Métis) who live in Quebec. It must have a hiring policy that encourages hiring Indigenous employees, and leadership roles – especially director positions, such as executive director or artistic director - must be occupied by Indigenous individuals.

Indigenous cultural worker (effective or in training)
Indigenous individual currently, previously, or aspiring to occupy a coordinator, director or artistic director position within a professional or cultural entity (arts centre, cultural centre, professional association, museum, contemporary arts centre, event, gallery).

Indigenous intern
Indigenous individual learning about the experience of artistic practice or a professional career in the arts.

Indigenous mentor
Person who maintains a relationship based on accompaniment, collaboration and exchange. This could be a relationship with an Elder, an Indigenous person with professional experience within an arts or

cultural organization or with a leader of an Indigenous community. The mentor provides confidential professional or personal support to an Indigenous individual with less experience in a non-Indigenous or Indigenous context.

Inuk and Inuit
Inuit is the plural of the word Inuk. It is not pluralized with an "s", though this is a common error.
See: Gregory Younging, Elements of Indigenous Style: A guide for Writing By and About Indigenous Peoples, Brush Education Inc, 2018, 168 p., and [Indigenous Peoples: Language Guidelines](#)

3.   Cultural Diversity in the Arts

Allophone person or group
Person or group that, in a given region, has a primary language (native language, mother tongue, or primary spoken language) that is not the official language, or one of the official languages, of that region. In Canada, this term is used for someone whose first language is neither English nor French. (see the Official Languages Act https://laws-lois.justice.gc.ca/eng/acts/o-3.01/page-1.html#h-374953)

Cultural diversity
Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used. Source: Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO, 2005, p.7
   https://unesdoc.unesco.org/ark:/48223/pf0000260710
 In this context, this term refers to the different minorities within society and their contribution to the common culture. Cultural diversity in the arts mainly involves the participation of ethnic minority and visible minority artists and artists with diverse artistic practices in the cultural life of Montréal.
The inclusion of culturally diverse communities is a question of equity. Organizations must ensure that these artists have the same access to resources and the same opportunities for recognition, contribution and development as artists from the dominant culture.

Culturally diverse artists
Artists belonging to an ethnic or visible minority and/or who have a minority, non-western or mixed artistic practice.

Culturally diverse artists' collective
A collective mainly composed of artists belonging to an ethnic or visible minority. Such a collective is a one-time collaboration that reflects the practices of culturally diverse artists and brings together at least two professional artists for the purpose of carrying out a joint project requiring complementary practices, knowledge and expertise. A collective is not a legal entity and includes a person responsible for the project who acts on behalf of the collective.

Culturally diverse arts organization
Organization within which the full-time artistic team is majority culturally diverse, or which presents, on a regular basis and as a primary activity, artworks reflecting a practice that is non-Western, culturally mixed, or otherwise informed by non-dominant cultures.

Equity
Principle and process that seeks to eliminate the inequalities faced by under-represented or marginalized groups and individuals through concrete actions and just and egalitarian treatment (e.g. the implementation of measures, conditions and programs intended to achieve this goal), such that these individuals and groups have access to equity and are able to feel like full members of society. Source (in French): [Comprendre les enjeux de l'inclusion en danse, Regroupement québécois de la danse](#), p.8.

Ethnic minorities (cultural minorities, ethnocultural minorities, cultural communities)
Allophone persons (see Allophone person or group) other than Indigenous peoples and members of a visible minority group.

Immigrant person
…first-generation, meaning one of the following:
- ▸ a person born outside of Canada who is, or has been, a landed immigrant to Canada;
- ▸ a person born outside of Canada to parents who have Canadian citizenship by birth;
- ▸ a person with temporary residency status (coming from another country and possessing a work or study permit or who is a refugee claimant, as well as family members who have accompanied this person to Canada).

… second-generation, meaning individuals born in Canada with at least one parent born outside of Canada; including:
- ▸ people born in Canada to two parents born outside of Canada.
- ▸ people born in Canada to one parent born in Canada and another born outside of Canada (the grandparents of these people could be born in Canada or outside of Canada).

Newcomer to Canada
Immigrant who has lived in Canada for less than five years.

Racialization
The concept of race is a social construct allowing one group to subjugate another. The person or group who is the object of the process of racialization is "racialized". The terms "racialization" and "racialized" have the benefit of making clear the fact that "race" is an invented category and not a biological reality. The process of racialization creates an effect of othering, diminishing and excluding. This paragraph was inspired by the glossary published by the Ligue des droits et libertés. Source (in French): Racisme et discrimination systémiques dans les arts - Analyse et réflexions sur le parcours, Conseil des arts de Montréal, 2019.

Racialized person
Person likely to be labelled in a racial category or perceived as being "other" and not belonging to the majority group. This term does not describe a quality inherent to a person, but a social characteristic: not an identity, but a position in society resulting from the collective process of racialization. Source (in French): Comprendre les enjeux de l'inclusion en danse, Regroupement québécois de la danse, p.12

Racism and discrimination
See (in French): Racisme et discrimination systémiques dans les arts - Analyse et réflexions sur le parcours, Conseil des arts de Montréal, 2019.

Visible minorities
According to the Employment Equity Act, visible minorities are defined as "persons, other than Aboriginal people, who are non-Caucasian in race or non-white in colour". Source: https://laws-lois.justice.gc.ca/eng/acts/e-5.401/page-1.html.

4. Digital Art

Artificial intelligence (AI)
Scientific and technological field that leverages the capabilities of machines to mimic the operations or logic of the human brain. This includes cognitive functions, but also robotic devices giving machines the possibility to accomplish tasks that, until that point, were believed to only be possible through the use of human intelligence. While AI opens up an enormous field of research and possibilities for many innovative new experiments with implications for various fields (academic, mathematics, medical, etc.) and sectors (industrial, artistic, etc.), it also brings up social and ethical questions, such as the sharing of personal data, copyright, privacy, etc.

Digital art
Artistic approach that makes use of electronic or digital material as a physical base element. This material is essential to exploring, designing, executing and diffusing the project, production or work. For example: multimedia projections, network art touching on connectivity and performance, audio and sound art, immersive bio-art installations, virtual reality, interactive devices, robotics, cybernetics, etc.

Digital transformation
"At a social level, digital transformation implies that constructive/useful improvements are increasing or redefining regular human activities, like voting, government services, education, medical care, etc. At an organizational level, digital transformation refers to the conception and integration of digital capabilities into organizational processes, products and services which, in turn, improves the support and services available to people, communities and markets in the network. Source (in French): Jon Husband, C'est quoi la transformation numérique? 10 experts répondent, Le lien multimédia, 2020

Podcast
"A program (as of music or talk) made available in digital format for automatic download over the Internet" that can be transferred to a digital device for later listening or watching. Source: Merriam-Webster English Dictionary

5. Philanthropy and the Arts

Crowdfunding
Also known as "participatory fundraising," this practice involves funding a project by reaching out to a large number of people via Web platforms. The goal is to have a project that benefits from community support and is made possible by a large number of individual donations, even if those donations are small. In Quebec, this method is not regulated and is often used to fund artistic, cultural or humanitarian projects. Sources (in French): Entreprises Québec and Qu'est-ce que le financement participatif?, La Ruche.

Culture of philanthropy
Refers to a set of behaviours, attitudes and methods that improve quality of life in a society through volunteering, mutual aid, financial donations and social innovation. Donations can include money, goods, time or expertise, all in the interest of helping society. Source (in French): Contribuer à l'avancement de la culture philanthropique, Institut Mallet

Donation
Voluntary transfer of an amount of money or an item for which the donor or patron receives nothing in exchange.
Source (in French): Le financement privé des arts et des lettres au Québec, Constats du CALQ, No 5, Juillet 2003.

Fiscal sponsorship
Aid program that extends the general grant program. It allows recipient organizations to act as representatives of the Conseil des arts de Montréal as part of its fundraising activities in the private sector. The program helps increase donations from individuals, foundations and businesses through fundraising activities or fundraising campaigns carried out by the representatives. Fiscal sponsorship broadens the Conseil's ability to financially support Montreal arts organizations.

Fundraising activity
Activity to collect funds (in addition to those required to cover the costs of the activity) in order to support a cause, for example: benefit show, dinner, auction, athletic event, etc.

Governance
Application of all of an organization's means to fulfil its mission in a transparent and efficient manner that meets the expectations of its stakeholders. Governance is structured by rules of accountability and operating principles, adopted by the organization's Board of Directors in keeping with its strategic orientations, to ensure oversight for its management, assess its social and economic performance, and foster values of probity and excellence at every level of the organization.
Source: Governance in short, Institute for Governance of Private and Public Organizations (IGOPP)

Mentorship
Relationship based on accompaniment by a mentor, meaning an experienced, recognized and credible individual who, serving as a guide, counselor or role model in a formal or informal context, voluntarily provides confidential personal or professional support to a less-experienced person.
Source: Competency Chart and Profile - Mentors, Cultural Human Resources Council, version 1.0, 2005, p.4

Parent organization
An organization is considered to be the parent of another when it has the ability to directly or indirectly control the other. Two or more entities can operate under the control of the same parent organization.
Source: Canadian Institute of Chartered Accountants Handbook (CICA), chapter 3840.

Philanthropy
Carrying out acts for the benefit of others without return, inspiring a tradition of giving and sharing that is essential to improving quality of life. The word comes from the Ancient Greek "philanthrôpia", which means "love of humanity". Sources (in French): Association des professionnels en philanthropie and Espaces à idées

Sponsorship
Donations earmarked to fund a charitable activity in exchange for publicity or promotion of the sponsor's brand, products or services. Source: What is sponsorship?, Government of Canada, 2016

Tax receipt
Official written proof that a donation was made to a registered charity.
These receipts can reduce income tax paid by the individual or business that made the donation. Because of this benefit, the receipt must contain certain elements.
Source: Registered Charities: Donations and Receipts Educaloi

6. Music

Established musical tradition
Music transmitted through oral or written tradition from teacher to student in an educational institution, or intergenerationally within a community or region, that is recognized by institutions in the field. This can include instrumental or sung musical styles, generally with known origins, specific instruments, original contexts of execution, and musical aesthetics, among other elements. For example, baroque classical music, flamenco, jazz, contemporary classical music, "Hindustani" classical music (also known as Śāstriya Saṅgīt), or Mandika music.

Hybrid music
Musical style that borrows elements from multiple musical languages. Its defining quality involves mixing, fusing or combining two or more musical styles to create a new style.

Musique actuelle
Experimental genre created in Quebec in the early 1980s in opposition to the popular commercial music of the era and to the snobbery of contemporary music. It reintroduced concepts of improvisation (composition and interpretation) to more "serious" music, which had been lacking them. This style pulls from both techniques used or developed by composers and the technical skill of the instrumentalist-improviser, thereby placing itself at the crossroads of multiple aesthetics.

Non-established musical tradition
Musical forms associated with various social contexts within population groups (music for specific events or rites of passage, music that accompanies specific dances, etc.) and that are generally transmitted orally, without written records. Examples include Brazilian samba, music associated with Santería in Latin America and the songs of African griots. In the context of the Conseil's programs, these musical forms must be interpreted by professional musicians.

Recent or novel musical forms
Musical styles that emerged during the second half of the 20th century, often, but not exclusively, in urban contexts, as well as fusions of music from different cultures or contexts or involving the use of technology to create a new musical language. Some examples: compa, musique actuelle, rap, reggae, zouglou, etc.

Urban music
Identifiable by the presence of urban musical phenomena created within Black culture in the United States—rap and R&B being the most well-known examples—this musical style makes use of modern electronic instruments and other automated techniques of sound production, over which rappers may recite written lines in a flow. This may also be layered over the sound of someone beatboxing. In Montreal, urban music includes urban Latin-American and Caribbean musical styles like reggaeton, champeta and dancehall, as well as African styles of music like zouglou, ndombolo, and others. Local hip-hop music often includes artists speaking multiple different languages.

7.   Disability and Deafness

Deaf
Term describing a person who identifies as hard-of-hearing, Deaf, oral deaf, Deaf-blind or deafened. Many Deaf people identify with Deaf culture, despite using different sign languages, because of their shared traditions, history and values. The word "Deaf" with a capital "D" refers to a number of different lived experiences, ranging from culturally Deaf individuals to hard-of-hearing individuals or people who use both oral and visual means of communication. Source : http://cad.ca/issues-positions/terminology/

Disabled person
"Any person with a deficiency causing a significant and persistent disability, and who is liable to encounter barriers in performing everyday activities." This definition includes any person with a disability, regardless of their age. Disabilities can be motor or intellectual, affecting speech or language, or may be visual, auditory, or associated with another sensory process. Disabilities can affect bodily functions or may be related to a spectrum disorder like autism or severe mental illness. Note that this definition allows for the inclusion of individuals who have cyclical or episodic disabilities. Source : http://cad.ca/issues-positions/terminology/

Hard of Hearing (HoH)
A person with some hearing loss but whose auditory abilities allow them to understand human speech, with or without the use of hearing aids. These individuals may choose to use sign language, spoken language or a combination of the two in order to communicate with others. Source : http://cad.ca/issues-positions/terminology/

8.   Inclusive Practices

Access fees
This term refers to the costs that some populations, especially disabled or Deaf populations, must shoulder in order to benefit from the programs and services offered by an institution or in order to create, produce or disseminate their art. Reimbursing a portion of these fees could be one solution to the financial disadvantages caused by social norms that serve to block access.

Audio description or described video
Verbal description of visual aspects of a piece in order to make films, shows, expositions or any other form of creation accessible to blind or visually impaired individuals.

Gender-neutral writing
Gender-neutral writing in French "consists of using feminine linguistic markers alongside masculine linguistic markers, progressively doing away with the masculine generic (the use of the masculine to include both genders) and making the representation of women and men more equitable within a text by modifying structures, pronouns, style, gender agreement of nouns and adjectives, etc. Gender-neutral writing is also referred to as non-sexist writing." Source (in French):
https://www.oqlf.gouv.qc.ca/redaction-epicene/20180112_formation-redaction-epicene.pdf

Inclusion
Principle which states that each person is a full member of a group and of society. According to Michel Mercier, inclusion is a dialectical process in which, on one hand, the (physically or socially) disabled person attempts to adapt as much as possible to social norms and, on the other, social norms are adapted to accept greater differences by way of developing strategies within which each population with its own specific needs can find a place. Source: Michel Mercier - Université de Namur, Université catholique de Lille, Belgique, author of L'identité handicapée, 2004.

Inclusive practices
Initiatives that support universal accessibility within arts organizations. These projects seek to create an open environment that welcomes and allows for the participation of artists or populations living with a disability (visible or invisible) or who are Deaf, or otherwise marginalized. These practices foster the inclusion of given populations and support the participation of creators who are often excluded due to systemic and historic barriers while also taking individual and community needs into account.

Intersectionality
Refers to a transdisciplinary theory that seeks to apply an integrated approach to understanding the complexities of identity and social inequality. It disputes the separation and hierarchization of the most significant dimensions of social difference: gender, class, race, ethnicity, age, disability and sexual orientation. An intersectional approach goes beyond simply recognizing the multiple systems of oppression that operate on these categories and centers their interactions within the production and reproduction of social inequalities. Sources: Crenshaw, 1989; Collins, 2000; Brah & Phoenix, 2004; Bilge, Sirma. "Théorisations féministes de l'intersectionnalité", Diogène, vol. 225, n° 1, 2009, pp. 70-88.

Quebec Sign Language (LSQ)
A language with a specific set of rules that developed independently of French or any other oral language system. It is distinct from American Sign Language (ASL) and from French Sign Language and is used by the Deaf community in Quebec as well as some other regions in Canada. Source: Canadian Association of the Deaf.

Relaxed performance
Presentation (e.g., film screening, theatre performance) that creates welcoming and flexible conditions that can adapt to the needs of different groups, such as people with a sensory or intellectual disability or a neurological or learning disorder, parents with young children or infants, etc.

Resilience
Resilience refers to the ability to continue developing after experiencing a trauma or difficult experience in adverse conditions. Source (in French): Boris Cyrulnik, neuropsychiatrist: "L'opération Résilience est un affrontement de la nation contre le virus"

Sign language
Refers to a language that has a specific set of rules and that was developed independently of French, English or any other oral language system. Source: Canadian Association of the Deaf.

Subtitling and surtitling
Translation of audio content by subtitles or surtitles that appear on stage or on a screen and which allow Deaf and hard-of-hearing individuals, or individuals who don't speak the language, to attend and understand an artistic presentation or other activity.

9. Extramural Practices

In situ
Work of art initially created for a specific location, but whose concept could be adapted afterward in order to be recreated in another location.

Public space
Physical space that is freely accessible to the public (residents, clients or passers-by) regardless of its legal status as public or private. This includes spaces such as a street, beaches, parks, forests and shopping centres. Source (in French): [Le grand dictionnaire terminologique](), Gouvernement du Québec

Street art
Practices that situate an artistic project in public space. Street art draws from theatre, circus and acrobatic arts, music, dance, pyrotechnics and many other art forms. Fusion styles that blend disciplines are common, as are efforts to renew conventional forms or develop dramaturgy, such as the field of non-textual writing. Street art shows can manifest in a variety of open spaces, either fixed or roaming, ranging in scale from intimate to enormous. Artists adapt themselves to the locations in which they work, whether in cityscapes, suburban or rural regions, indoors or outdoors. Ultimately, an original relationship to the audience that is founded on interaction and the involvement of spectators—who are free to go or to stay and watch the entire piece—is an essential element of street art.