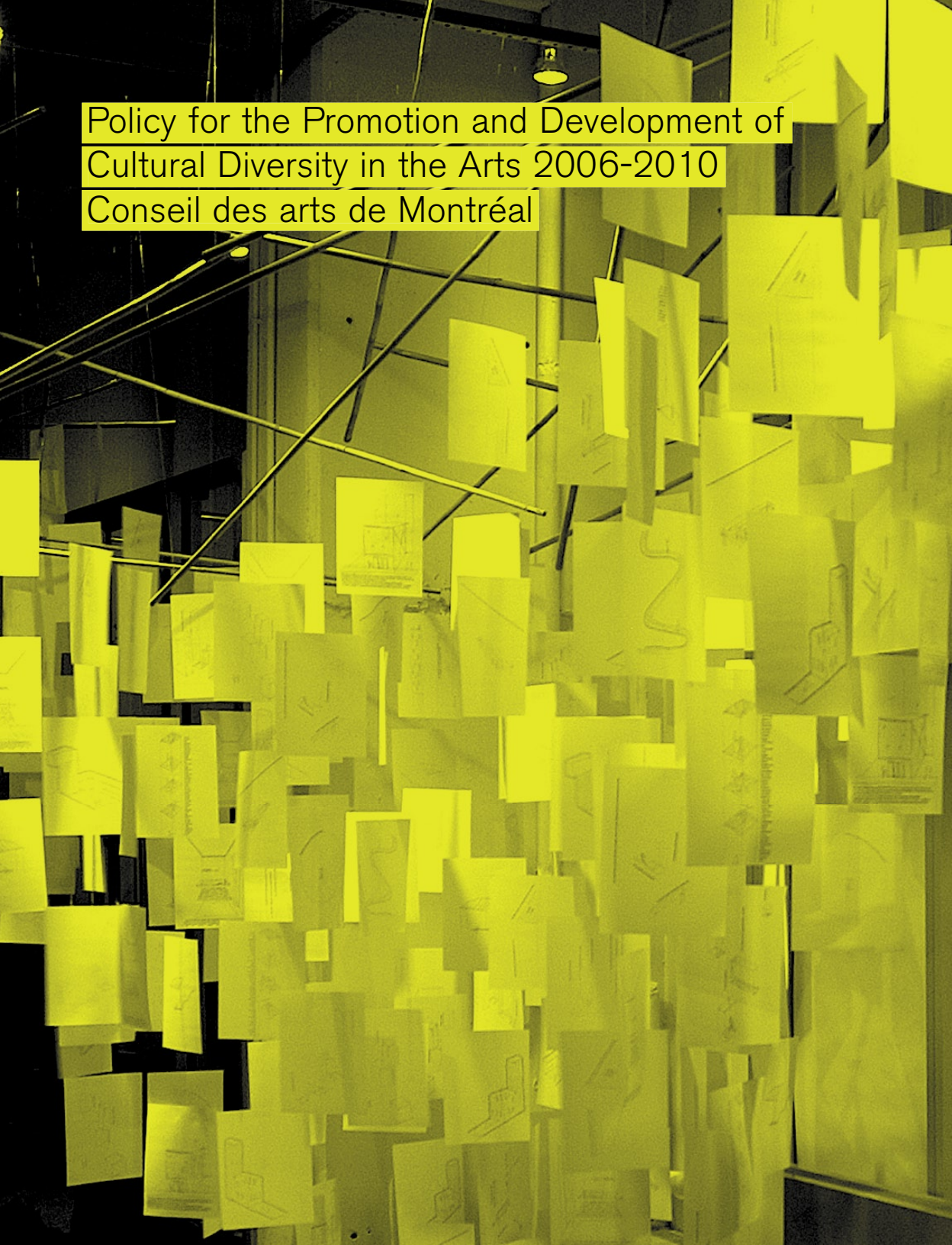


Policy for the Promotion and Development of
Cultural Diversity in the Arts 2006-2010
Conseil des arts de Montréal



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Policy for the Promotion and Development of Cultural Diversity in the Arts 2006-2010

Context

Servicing Montreal artists and citizens, the Conseil des arts de Montréal must ideally reflect the diversity of visions and artistic practices present in our society. Artists who have immigrated and those from the city's many ethnocultural communities have long contributed to forging and transforming our local culture. It was therefore normal that the Conseil des arts de Montréal would examine their true participation in and equal access to Montreal's cultural life¹.

The few available studies indicate an under-representation, on the Montreal cultural scene, of artists who are not originally Canadian, French, or British², and an under-representation of visible minority, immigrant, and Aboriginal artists³. We can also see that, even though there are no studies to confirm it, immigrants and especially visible minorities are under represented in management positions and on the boards of companies funded by the Conseil. Furthermore, few organizations with artistic practices other than Western forms are supported by the Conseil. It would seem, therefore, that in the cultural sector as in society in general, Aboriginals, visible minorities, and, to a lesser extent, immigrants are most likely to encounter discrimination and exclusion.

In order to address this situation, the City of Montreal, in its *Cultural Development Policy 2005-2015*, made the following commitment: *Considering that inclusion is one of Montréal's greatest challenges and that the dialogue between cultures is a key concern embodied in every municipal activity, Montréal will develop, together with all its partners, an action plan on ethnocultural diversity based on equal access, the strengthening of competence and public development*⁴.

At the same time, the search for new members for the Conseil and its various committees has highlighted the need to increase ties with the various artistic and ethnocultural communities. It is not only important to know them better, but also to become better known to them. In that sense, the work of a liaison and development officer for cultural diversity in the arts to contact, inventory, and eventually guide these artists and their organizations, is imperative. It is precisely to encourage this mutual understanding that certain actions have been taken recently on the field, such as the identification, documentation, access to information, communication, support, mediation, and dialogue between all of the stakeholders involved in the cultural diversity in the arts file (i.e. professional artists and arts groups, media, cultural community leaders, and the municipalities on the island of Montreal).

This initiative to bridge intercultural gaps is one of many other actions taken by the Conseil over the past two years, which have included creating the Delegation for cultural diversity in the arts and a monitoring committee; diversifying the composition of its board; designating the director of touring programs as responsible for promoting diversity; creating an advisory committee on cultural diversity; adding representatives who have a non-Western practice onto the advisory committees; and, lastly, this policy on the promotion and development of ethnocultural diversity in the arts.

Based on principles of equity, inclusion, and, of course, cultural diversity, this policy puts forth a series of actions to ensure that artists from ethnocultural communities, notably Aboriginals and visible minorities, participate more fully in Montreal's cultural life. While enabling them to achieve the levels of excellence and professionalism required by the Conseil des arts, this policy contains fair and just evaluation mechanisms, particularly for non-Western works.

As well as searching for ways to improve the way the Conseil operates, the policy also aims to heighten awareness and help mainstream arts groups become even more open to cultural diversity, whether it be in the diversification of their organizations, their programmes, or their audiences. The development of ethnocultural diversity will allow Montreal's many artistic practices to express themselves while encouraging intercultural exchanges, encounters, and cooperation.

- 1 In 2001, Montreal had over 375,000 people who were considered as visible minorities (21% of the population) and nearly 500,000 immigrants (28%), according to *Portrait des populations immigrantes et non immigrantes, Montréal 2001*. Studies done as part of the Observatoire statistique d'Immigration et métropoles by a team at INRS-UCS, for the Direction des affaires interculturelles de la Ville de Montréal, September 2004.
- 2 According to Statistics Canada in 2001, persons of origins other than Canadian, French, or British represented 28.1% of the Montreal population, but occupied only 18.9% of jobs in arts, culture, leisure, and sports. The gap is greatest in dance and theatre, as well as in arts management positions, according to *Arts and Diversity in Montréal: Preliminary Findings and Recommendations for Future Research*, Jack Jedwab, Association for Canadian Studies, March 2004.
- 3 Respectively 19% and 12 % less than the average revenue of all the artists in Montreal, according to *La diversité de la population active du secteur des arts du Canada – Une analyse des données du recensement de 2001, Regards statistiques sur les arts*, vol. 3, no 3, Hill Stratégies Recherche Inc., February 2005.
- 4 *Montréal, Cultural Metropolis – A Cultural Development Policy for Ville de Montréal 2005-2015*, September 2005, p.76.

Principles

As a municipal institution, the Conseil des arts de Montreal adheres to the fundamental democratic values of Montreal. Among them are the promotion of cultural diversity and the inclusion described in the *Montreal Charter of Rights and Responsibilities* (please see articles 12 and 16) and in the *Déclaration de Montréal pour la diversité ethnoculturelle et l'inclusion*. The latter document clearly states the objectives of the City of Montreal in this regard, to which the Conseil also subscribes: "...commit the elected officials of the City, as well as those in the boroughs, its staff, paramunicipal organizations, and organizations under its control, to a process designed to promote the principles and practices that promote cultural diversity and inclusion."

Cultural diversity constitutes a fundamental, unique, rich, and fertile element of Montreal's artistic, cultural, social, and economic development. Cultural diversity is manifested through the values of Quebec society: democracy, civic involvement, the richness of the French language, human solidarity and the mix of cultures, and citizenship without regard to origin, race, gender, or handicaps. Civic adherence is an instrument of social integration for ethnocultural communities.

Cultural diversity cannot be dissociated from the issue of equity, justice, interculturalism, and social cohesion in today's cultural metropolises. It is the best tool to promote tolerance, peace, and freedom. It must enable intercultural exchanges, encounters, and cooperation, thus encouraging citizen participation in cultural life and easier access to works of art. It must also be a vehicle for the development of sustainable international tourism, an important showcase that Montreal offers to the world.

The diversity of Montreal society must therefore be better reflected in its cultural life, within artistic organizations as well as within cultural institutions. Essentially, the Conseil des arts de Montréal must reflect this diversity in its programmes, the make-up of its staff and members, and in the audiences that it targets. It must also ensure that no artist is excluded during its evaluation process because of a lack of knowledge or competence in its evaluation process, or that the recognition of a grant applicant's professionalism or level of excellence is not compromised by discriminatory criteria or definitions.

Observations

- The Conseil des arts de Montréal and the mainstream artistic milieus know little about immigrant and ethnocultural community artists and cultural organizations. This ignorance is often mutual and leads to fragmented cultural development in ethnocultural silos. The lack of professional recognition of these artists and many of their practices, combined with their absence on the professional presentation circuit, create a vicious circle.
- The composition of the Conseil des arts de Montréal's staff is not very diversified. The presence of visible minorities and Aboriginals within the Conseil's and its committees remains weak.
- The artistic requalification process for newly immigrated artists takes about two years in Montreal, taking into account problems related to linguistic and economic issues, the adaptation to a new culture, as well as access to information, the cultural network, and the educational system.
- For artists, being from a visible minority is a factor that could prevent access to professional dissemination.
- Young artists who are the 2nd or 3rd generation of ethnocultural communities are between the ages of 18 and 30. They are developing in a primarily urban environment, where the conditions for creation are, for many of them, affected by the poverty of Montreal's most disadvantaged neighbourhoods.
- Multidisciplinary and ethnocultural festivals are events that bring people together and are dynamic tools to help develop and create audience loyalty. They often represent the first opportunity for culturally diverse artists to present themselves and their work.

Main Themes and Objectives

In response to these principles and observations, this policy on the promotion and development of cultural diversity in the arts puts forth a series of actions based on four fundamental themes regarding the issues surrounding the inclusion of diversity:

1. **Recognition**
2. **Professional Development**
3. **Participation**
4. **Dialogue**

1. Recognition

Orientation

Know, evaluate, orient, and recognize the value of artists and artistic practices from ethnocultural communities

Issues

- Openness to non-Western artistic practices
- Recognition of artistic competence from abroad
- Recognition and support for multidisciplinary practices that have an intercultural value

Objectives

Access to information

- Inform artists from ethnocultural communities about the Conseil's mandate and policies
- Establish an information network to allow information to circulate between artists, organizations, and stakeholders from ethnocultural communities

Awareness

- Identify and act on systematic discrimination within the Montreal arts sector
- Heighten the awareness of the Conseil's members regarding artistic practices from ethnocultural communities
- Encourage arts groups funded by the CAM to promote cultural diversity

Actions

Identification

- Gather information
- Build an inventory
- Find an inclusive definition for multidisciplinary artistic practices
- Analyze the needs

Evaluation

- Establish evaluation criteria to support intercultural artistic practices
- Evaluate the artistic practices of ethnocultural communities
- Determine the levels of excellence and professionalism

Information

- Ensure the circulation of information on the access to artistic and cultural work

Desired Positioning

Commitment

- The CAM will have clarified its position in regards to multidisciplinary and intercultural artistic practices (in cooperation with its partners).

Ability

- The CAM will be better equipped to guide or welcome professional organizations from ethnocultural communities.

Rapprochement

- Artists from ethnocultural communities will be better known.

Leadership

- The CAM's expertise in matters of cultural diversity in the arts will be better known in Montreal and throughout Québec.

2. Professional Development

Orientation

Inform, train, guide, and develop professional competence and facilitate access to professional networks

Issues

- Fair and balanced (i.e. more representative) presence of professional artistic creations from ethnocultural communities in metropolitan presentation venues
- Inclusion of cultural diversity in Montreal's arts groups
- Knowledge of available resources and services

Objectives

Provide Guidance

- Facilitate the welcome and the follow-up of professional development of groups from ethnocultural communities
- Increase touring for groups from ethnocultural communities

Requalification

- Explain how the Montreal arts sector functions

Visibility

- Increase visibility for works by Aboriginal artists and artists from ethnocultural communities

Actions

Support

- Create information, training, and mentoring events
- Help artists complete their grant applications

Partnering

- Create partnering opportunities between established artists and organizations and those from ethnocultural communities

Dissemination/Promotion

- Heighten the awareness of Montreal presenters on the specific difficulties faced by artists groups from ethnocultural communities

Documentation

- Create a practical guide on how to create and operate an arts organization

Desired Positioning

Inclusion

- The presence of groups with non-Western artistic practices will represent 20% of offerings in the Touring Programme within the next 5 years.
- The number of groups with non-Western artistic practices in the General Assistance Programmes will have increased by 10% within 5 years.

Leadership

- The competence of the CAM in terms of presenting artistic diversity in Montreal will be recognized.

Openness

- Artistic offerings and audience-development activities will be more diversified across Montreal.

3. Participation

Orientation

Increase the presence of persons from cultural diversity (notably within the Conseil des arts de Montréal) and diversify audiences

Issues

- Increased presence of professional artists and cultural workers from ethnocultural communities in the decision-making process in the arts sector and cultural governance
- Strong presence of employees and board-members from ethnocultural communities at the Conseil des arts

Objectives

Integration

- Heighten the awareness of arts-groups decision-makers on the issue of cultural diversity
- Create a network of artists from ethnocultural communities

Audience Development

- Support mediation activities that encourage the participation of audiences from ethnocultural communities
- Encourage a strategic alliance between tourism and the business and arts sectors to develop metropolitan markets

Actions

- Set up an advisory committee on cultural diversity in the arts
- Enrich sectorial committees by adding members with “different” artistic practices
- Initiate a reflection within each sectorial committee on cultural diversity practices
- Pursue the appointment of Conseil members from ethnocultural communities
- Develop a bank of candidates
- Multiply efforts to post job offers within ethnocultural communities
- When candidates are equally qualified, give hiring priority to persons from cultural diversity
- Make sure that job descriptions do not contain indirect or systemic obstacles

Desired Positioning

Optimization

- Cultural activity will reflect the true demographic profile of Montreal

Heterogeneity

- Within 5 years, 20% of the Conseil des arts employees will come from ethnocultural communities.
- There will be more persons from ethnocultural communities in management positions and on the boards of Montreal artistic organizations.

4. Dialogue

Orientation

Facilitate intercultural encounters and collaborations, consult public and private stakeholders

Issues

- Political dialogue between stakeholders involved in the file regarding cultural diversity in the arts
- Involvement of the private sector in funding organizations from ethnocultural communities

Objectives

Collaboration

- Intensify actions to achieve representation at the three levels of cultural governance and among Montreal business people, in order to find alternate sources of funding

Networking

- Increase the opportunities for interaction between the arts and business sectors

Actions

- Develop, with the CALQ, CRÉ and Canadian Heritage, a regional agreement to support the promotion of ethnocultural diversity
- Strengthen the cooperation between the CAM and the City of Montreal regarding mixed⁵ intercultural artistic activities
- Initiate multipartite meetings with the CALQ, MCCQ, the City of Montreal, Canadian Heritage, CRÉ, and SODEC
- Solicit enterprises and foundations to obtain additional funding
- Heighten awareness of arts funding among ethnocultural communities

Desired Positioning

Leadership

- The CAM will have asserted its leadership in terms of initiating and encouraging dialogue to promote artistic diversity in Montreal.

Cohesion

- The various levels of government will work together more closely and cohesively in this file.

Funding

- The artistic sector will have more resources at its disposal to develop cultural diversity.

⁵ The term "mixed" is used to designate artistic expressions that reflect a fusion between artistic innovation and expressive heritage.

Definitions

Cultural Diversity

The entire Quebec population is part of cultural diversity, whether we are identified as being from a majority or from a minority. While there has always been diversification in terms of ethnic origin, this phenomenon appears particularly striking today. Indeed, contrary to the situation that prevailed for the better part of the 20th century, in the past few years, immigrants have come from increasingly more diversified countries to which visible minorities, among others, are identified.

Ethnocultural Communities

The term “ethnocultural communities” is not a unanimous choice, but it has the advantage of being easily understood. We can readily agree that ethnocultural communities are formed by people whose origin is other than Canadian, Quebec, French, or British. However, it should be noted that, more and more, people of British origin identify themselves as an ethnocultural community in Quebec. Statistics Canada does not use this category, preferring the categories of **Immigrants**, **Visible Minorities**, and **Aboriginal Peoples**. Also, the figures vary according to the definitions. We will rely on statistics provided by the Direction des affaires interculturelles de la Ville de Montréal which found that, in 2001, 28% of the population of the island of Montreal was composed of immigrants (persons born outside of Canada). It is also important to understand that current demographics foresee the rapid growth of this percentage in the coming years. The two largest groups of immigrants are the Italians and the Haitians, who ranked first among immigrants during the years 1991-2001. They were followed closely by the Algerians and the Chinese. Half of all immigrants are part of a visible minority.

Visible Minorities

The concept of “visible minority” applies to persons who are identified according to the Employment Equity Act as being non-Caucasian in race or non-white in colour. Under the Act, Aboriginal persons are not considered to be members of visible minority groups. Statistics Canada defines the following categories: Chinese, South Asian (e.g., East Indian, Pakistani, Punjabi, Sri Lankan), Black (e.g., African, Haitian, Jamaican, Somali), Arab/West Asian (e.g., Armenian, Egyptian, Iranian, Lebanese, Moroccan), Filipino, South East Asian (e.g., Cambodian, Indonesian, Laotian, Vietnamese). Latin American, Japanese, Korean. (Source : <http://www.statcan.ca/english/concepts/definitions/vis-minorit.htm>).

Excellence

Excellence is the degree of expertise that an individual or group displays in their practice. To excel is to manifest an outstanding level of skill in exercising a craft, art, sport, game, virtue, or social role. The search for excellence implies a judgement, a classification and a hierarchy, a comparison with a model which has often already achieved success. Excellence is closely linked to a culture and its system of values upon which are based evaluation criteria.

Professionalism

The *Act respecting the professional status of artists in the visual arts, arts and crafts and literature* (L.R.Q., c. S-32.01) and the *Act respecting the professional status of artists and conditions of engagement of performing, recording and film artists* (L.R.Q. c. S-32.1) describes professional artists as being: any artists who, having been self-taught or trained, or both, create or interpret work on their own behalf; have been recognized by their peers, in their discipline; and create works that are disseminated in a professional context.

At the Conseil des arts de Montréal, it is generally understood that professional artists are artists who, having received basic training, are recognized by their peers; create, interpret, or publish works for dissemination in a professional context; are dedicated primarily to the practice of their art; and are remunerated for the works they create.

Interculturalism

Interculturalism is a moral contract that establishes a relationship between new immigrants and the host society in order to create a common public culture based on: a society in which French is the common language of public life; a democratic society where both the participation and contribution of each individual are expected and valued; a pluralistic society open to various contributions within limits dictated by the respect of fundamental democratic values and the need for intercommunity exchanges.⁶

⁶ Gouvernement du Québec, *Au Québec pour bâtir ensemble. Énoncé de politique en matière d'immigration et d'intégration*, Ministère de l'Immigration et des Communautés culturelles du Québec, Direction des communications, 1990.

Cover

Mikado

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