



kingston
arts
council

The Arts & Equity Project

Organizational Audit Tool



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
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Introduction

The purpose of the Organizational Audit Tool, created by Kayley Marsh, local anti-oppression facilitator and Arts and Equity Project Lead Facilitator, is to gather relevant data, information and perspectives to develop a baseline understanding of the current status regarding equity, accessibility, and anti-oppression in local arts organizations.¹ The Tool is intended to be informative and to help those working in the arts learn how to start the process of improving and making change. The Organizational Audit Tool is the result of group work grounded in peer-to-peer and collaborative learning by participants in the *Creating a Collective Action Plan* workshop (the final workshop of phase 1 of the Arts and Equity Project by the Kingston Arts Council). The goal of the workshop was to develop a framework for taking action in our work, our organizations, and our communities to make the arts more equitable. We sought to leverage the knowledge and experience of artists, arts leaders, administrators, activists, and community members to allow us to take a critical look at how our organizations can make equitable changes to the Kingston arts sector. In order to build an effective, focused strategy for taking equitable actions, we must first assess the current context.

How to use the Organizational Audit Tool

The process of fully integrating equity and anti-oppression practices into an organization is ongoing; these changes will not come immediately or without work, but they are well worth it. Take the time to properly assess your organization. Where possible, distribute the Tool to staff and Board Members in your organization and encourage everyone to fill it out individually. If appropriate, invite key volunteers to also participate in the process; it is ideal to have many diverse perspectives participate in the assessment. Gather everyone together to share your ranking for each domain and discuss your reflections. Set aside designated time to complete this work and plan to allocate at least 1.5 hours for this conversation.

An organizational assessment is an interactive and ongoing process. Continue to build partnerships with other arts organizations and companies to educate and support each other through the process of integrating equity and accessibility.

¹ Please see the end of this document for definitions of equity, anti-oppression, and other key terms. If you encounter terms and concepts that you are unfamiliar with, please contact the Kingston Arts Council for further resources from the Arts and Equity Project.

Domains and Criteria Statements

The Tool was developed with a primary focus for arts organizations but is transferable to artist collectives, municipalities, and for-profit companies that work in the arts. The Organizational Audit Tool is broken down into 7 key areas, known as *domains* – which indicate specific areas of operations and management for arts organizations in Kingston:

- Staffing and Human Resources;
- Policies and Strategic Planning;
- Physical Environment;
- Programming and Audience;
- Marketing, Partnerships, and Community Outreach;
- Budget Management and Fund Development, and;
- Curation.

Each domain contains criteria statements, which demonstrate real-life application of the principles and standards of equity and anti-oppression in the arts in Kingston. In this Tool, the criteria statements capture ideas generated from participants in the *Creating a Collective Action Plan* workshop, composed by Kayley Marsh, and the Cultural Competency Access and Equity criteria developed by Adobe Consulting Services (© 2018, All Rights Reserved). Adobe Consulting Services, founded by Beth Jordan, provides comprehensive training and consultation services regarding anti-racism and anti-oppression for decision-making leadership in non-profit and corporate organizations. The content that is included in the Organizational Audit Tool from Adobe Consulting Services is from a Cultural Competency Checklist that is distributed at the end of a multiple full-day training on anti-oppression and anti-racism. The format and structure of this tool has been replicated with permission from Beth Jordan of Adobe Consulting Services (© 2018, All Rights Reserved).

The Cultural Competency Checklist developed by Adobe Consulting includes the following domains:

- Organizational/Foundation Statements and Documents;
- Policies and Procedures;
- Program Practices;
- Personnel Policies and Practices;
- Skills and Training;
- Organizational Composition and Climate, and;
- Community Consultation and Communication.

There are no equivalents in the Cultural Competency Checklist to the domains included in this Tool of 'Budget Management and Fund Development' and 'Curation'. The criteria statements for these domains reflect only what was documented in the workshop.

Making Key Commitments

The results of an assessment are only made effective by commitments to specific changes and actions that are informed by the information learned. There is an activity at the end of this document through which individuals and organizations can identify a few manageable actions and make commitments to realistic goals that are achievable in the near future (i.e. over the next 3 months).

Relevant Terms, Concepts and Examples

At the end of this document, there is a section that includes relevant terms, concepts and examples to help guide you through this process.

Acknowledgements

The Organizational Audit Tool was developed by **Kayley Marsh**, but is the result of much labour and input from the **Kingston Arts Council** and other individuals. The development of this Tool was made possible by the leadership of the **Kingston Arts Council** and funding from the **Ontario Arts Council**. A huge thanks to Arts and Equity phase 1 co-facilitators, **Yasmine Djerbal and Celia Romulus**, for their brilliance, hard work and wit. Thanks to the Honoured-Guest Artist-Facilitators for phase 1: **Randy Johnson, Erin Ball, and Camille Georgeson-Usher**. Thanks also to **Barb Danielewski, Beth Jordan, and Nadia Mahdi**. Thanks to all of those who attended the workshops of phase 1 of the Arts and Equity Project.

Organizational Audit Tool

ASSESSMENT RUBRIC For each of the criteria listed, circle the number that best reflects where your organization is situated regarding the criteria statement.

Ranking is done on a progressive scale of 0 to 4, with:

- 0 indicating unknown;
- 1 indicating that the organization does not meet the requirements of the criteria statement;
- 2 indicating that the organization meets partial requirements of the criteria statement;
- 3 indicating that the organization meets substantial requirements of the criteria statement; and,
- 4 indicating that the organization meets all requirements of the criteria statement.

Staffing and Human Resources

Staffing and human resources refers to the engagement and management of staff, volunteers, and Board of Directors. This domain includes hiring, training, and evaluating all individuals who work with and for an organization. It also includes frameworks that uphold legal compliance and the rights of staff, Board, and volunteers.

Staffing and human resources overlaps with the ‘Policies and Strategic Planning’ domain, as it may also include the practical or operational aspects of policies and strategic planning such as organizational structure, hierarchy, decision-making, and communication within an organization. The term personnel refers to staff, management, Board of Directors members and volunteers.

GENERATED BY ARTS AND EQUITY
WORKSHOP PARTICIPANTS

1	All hiring positions are posted publicly in a variety of mediums and incorporate a transparent hiring process.	0	1	2	3	4
2	To hire staff, the organization establishes a Hiring Committee comprised of management, Board members, and community members and evaluates candidates using scoring that is informed by an equity framework.	0	1	2	3	4
3	The organization has identified which marginalized groups are under-represented in the organization.	0	1	2	3	4
4	The organization is self-critical of their organizational culture and makes efforts to hire staff from under-represented marginalized groups.	0	1	2	3	4
5	Board membership is diverse regarding differences in ability, income, language, incarceration history, cultural background, race, ethnicity, faith, gender, orientation, education level, etc.	0	1	2	3	4
6	The organization requires and pays for consistent training opportunities for staff, Board of Directors, and volunteers in equity and anti-oppression.	0	1	2	3	4
7	There is a full-time staff member at the organization who has a focus on enhancing accessibility, equity, and anti-oppression included in their job description, and is compensated appropriately for this portfolio.	0	1	2	3	4

Staffing and Human Resources CONTINUED

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8	The organization has an employment equity policy – which has been implemented – that eliminates unfair and discriminatory barriers to accessibility to jobs.	0	1	2	3	4
9	The organization has developed and implemented an employment equity plan that covers hiring new employees, career paths for existing employees, employment equity policies, and a needs inventory and composition of workforce that reflects the cultural diversity of the Kingston community.	0	1	2	3	4
10	Input was sought from staff, management, and Board members in developing Employment Equity and Personnel policies.	0	1	2	3	4
11	The organization has personnel policies on anti-racism, anti-oppression, harassment and discrimination, which are implemented.	0	1	2	3	4
12	Policies are translated into procedures, which are reviewed in practice for consistency with policy.	0	1	2	3	4
13	Policies and procedures are communicated to staff; staff understand and follow them.	0	1	2	3	4
14	Staff and management performance evaluations have a section on anti-oppression and equity with clearly defined competencies and measurable behaviours.	0	1	2	3	4

SCORE FOR STAFFING AND HUMAN RESOURCES =

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Policies and Strategic Planning

Policies refer to systems of deliberate principles that establish protocol for guiding decisions, achieving outcomes, and organizational management. Policies create a detailed picture of established aspects of organizational structure. Policies regulate, protect, encourage and support the operations of an organization. Organizations have policies that provide direction for all other domains (Marketing; Fund Development; Curation; Programming and Audience; Physical Environment). Established policies are typically a result of strategic planning that was done by previous Board of Directors.

Strategic planning includes long-term visioning and occasionally mandate and mission development by the Board of Directors. Strategic planning can result in shifts to organizational structure, direction, priorities and allocation of resources.

1	Established policies are reviewed every 3-5 years and co-adapted with input from personnel, as well as stakeholders and audience.	0	1	2	3	4
2	The organization has a comprehensive process for personnel to identify when policies are not being followed.	0	1	2	3	4
3	The organization has developed agreements rooted in anti-oppression and equity that guide the actions of all personnel.	0	1	2	3	4
4	Policy development is filtered through a series of questions rooted in anti-oppression and equity to ensure it upholds these principles.	0	1	2	3	4
5	The organization adheres to a strategic and effective governance model that has been successfully implemented and clearly communicated to all staff.	0	1	2	3	4
6	The organization incorporates values of equity and anti-oppression in their strategic planning and visioning.	0	1	2	3	4
7	Organizations offer opportunities for staff to build their experience and intuition around anti-oppression and equity – as opposed to being prescriptive about behaviour.	0	1	2	3	4
8	Strategic planning occurs after consultations (in a variety of formats) with more stakeholders, artists, arts organizations and community partners.	0	1	2	3	4
9	The organization has developed a succession plan that incorporates equity.	0	1	2	3	4
10	The organization reviews annually its adherence to anti-oppression and equity; gaps are addressed.	0	1	2	3	4
11	Policies and procedures are reviewed with a decolonizing lens and have been specifically reviewed by indigenous service providers, organizational developers, and/or consultants.	0	1	2	3	4
12	Policies are clearly communicated to and understood by personnel.	0	1	2	3	4
13	Language in policies and organizational statements or documents is reflective of the diversity of personnel, artists, audience and the community at large.	0	1	2	3	4
14	Policies promote a range of culturally appropriate programming.	0	1	2	3	4

GENERATED BY ARTS AND EQUITY
WORKSHOP PARTICIPANTS

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Policies and Strategic Planning CONTINUED

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15 The organization has policies – which have been implemented – that incorporate goals of eliminating barriers to accessibility.	0	1	2	3	4
16 The organizations has policies – which have been implemented – on the Truth and Reconciliation Commissions Calls to Action, racism, oppression, harassment and discrimination.	0	1	2	3	4
17 Policies are translated into procedures, which are reviewed in practice for consistency with policy.	0	1	2	3	4

SCORE FOR POLICIES AND STRATEGIC PLANNING =

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Physical Environment

Physical environment includes how people access a space and what people encounter when they enter. How people access or interact with physical environment is impacted by people’s differences in ability, skill level, income, language, incarceration history, cultural background, race, ethnicity, faith, gender, orientation, education level, etc. Some physical environments can be exclusive or unwelcoming to specific communities – based on the factors listed previously.

GENERATED BY ARTS AND EQUITY WORKSHOP PARTICIPANTS

1	The organization has diverse representation (based on factors listed above) in all visual materials present in the space.	0	1	2	3	4
2	The space is scent-free, has gender neutral bathrooms, and is fully accessible for people with mobility devices, including wheelchairs.	0	1	2	3	4
3	If the organization cannot immediately renovate the space to be accessible for people with mobility devices, the organization has a stopgap.ca ramp made for stairs to help with access.	0	1	2	3	4
4	The organization engages in advocacy to ensure the accessibility of their space and others.	0	1	2	3	4
5	The organization is self-critical of the unwelcoming culture that may be created by an expensive and upscale looking environment.	0	1	2	3	4
6	The organization identifies target populations that do not access the space, conducts consultation to see why they’re unwelcome and implements changes.	0	1	2	3	4
7	The organization is on a public bus route or works with the City of Kingston Public Transportation to ensure that a bus stop is created.	0	1	2	3	4
8	The organization has conducted an accessibility audit, has reviewed the audit results, and developed an implementation plan to address gaps.	0	1	2	3	4
9	The space is AODA (Accessibility for Ontarians with Disabilities Act, 2005) compliant and seeks to enhance the experience and increase access for people with disabilities.	0	1	2	3	4
10	The organization and its contractors celebrate and promote diversity.	0	1	2	3	4

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SCORE FOR PHYSICAL ENVIRONMENT =

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Programming and Audience

Programming includes occasional or ongoing events hosted by an organization. Arts programming includes concerts, performances, installations or exhibitions. Programming can be educational or focused on professional development. Programming can also include specific services or courses that are targeted to certain communities or demographics.

Programming tends to target a specific audience such as children/families, artists, patrons of specific art mediums, or donors. To prioritize increasing the audience of certain marginalized communities, programming would be reflective of the voices, stories, challenges, and culture of those communities – as expressed by people from those communities. Programming is guided by the mandate, mission, and values of an organization.

GENERATED BY ARTS AND EQUITY
WORKSHOP PARTICIPANTS

1	The organization has developed policies, guiding principles, and operational procedures that prioritize accessibility, diversity and equity in programming.	0	1	2	3	4
2	The organization involves marginalized community members and grassroots collectives in the creation of their programming and compensates them for their labour.	0	1	2	3	4
3	The organization conducts focus groups every 2-4 years to determine if programming is reaching marginalized audiences and makes appropriate changes to make programming equitable.	0	1	2	3	4
4	The organization delivers programming in a variety of community spaces – such as North Kingston (Weller and Rideau).	0	1	2	3	4
5	The organization offers transportation from community service organizations to events for under-represented/marginalized patrons.	0	1	2	3	4
6	Audience members are reflective of the diversity of the Kingston community.	0	1	2	3	4
7	Anonymous feedback stations are available at events for the audience to share equity and accessibility concerns.	0	1	2	3	4
8	Feedback is reviewed, documented, and drafted into recommendations for future events.	0	1	2	3	4
9	The organization seeks to remove socio-economic or cultural barriers to access (such as providing childcare and offering pay-what-you-can entry).	0	1	2	3	4

Programming and Audience CONTINUED

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10	The organization has reviewed the Calls to Action from the Truth and Reconciliation Commission and has implemented changes to arts programming and educational programming practices wherever possible.	0	1	2	3	4
11	Information is gathered about the demographics of marginalized and underrepresented demographics in the organization with the goal of supporting changes to programming.	0	1	2	3	4
12	A range of culturally relevant programming delivery models are planned, developed, and implemented.	0	1	2	3	4
13	Programming is developed/reviewed through community consultation.	0	1	2	3	4
14	Programming is regularly assessed with respect to identifying and addressing gaps/barriers or inadequate services.	0	1	2	3	4
15	The knowledge and experience of community resources are recognized and utilized when designing programming.	0	1	2	3	4
16	Program practices are reviewed for consistency with policies and procedures.	0	1	2	3	4
17	An effective complaint resolution process is used.	0	1	2	3	4

SCORE FOR PROGRAMMING AND AUDIENCE = / 68

Marketing, Partnerships, and Community Outreach

Marketing is about determining the value of your product or service and communicating that information to a target audience. Marketing can involve the promotion of you or your organization through the creation of a generalized message that captures your mandate and relevance for your target audience. Good marketing compels people to connect with you (company, organization, or work). Marketing is not solely about generating funds – it is about developing equitable strategies and messaging that expands an audience to become inclusive and diverse.

Partnerships are joint initiatives with another organization or professional with a similar mission. Partnerships can result in an expansion of marketing reach, programming, services, or resources.

Outreach involves organizational efforts to connect services or programming to organizations, groups, specific audiences, marginalized communities, or the public. Outreach can help connect services and programming to populations who might not otherwise have access.

GENERATED BY ARTS AND EQUITY WORKSHOP PARTICIPANTS

1	The organization is conscious of tokenization, i.e. doing something for the sake of appearances or as a symbolic gesture only, and engages in consistent outreach to diverse, marginalized groups that emphasizes relationship building and feedback.	0	1	2	3	4
2	The organization engages in outreach and partnerships with service agencies and advocacy groups working in the fields of mental health and addictions, gender-based violence, incarceration advocacy, anti-poverty, anti-racism, LGBTIQQ2S+, and accessibility for people with disabilities.	0	1	2	3	4
3	The organization does marketing and outreach in North Kingston and hosts events in North Kingston neighbourhoods.	0	1	2	3	4
4	The organization uses fundraising to connect with their audience, build partnerships, market the organization and outreach to diverse communities.	0	1	2	3	4
5	The organization tracks marketing and audience data to inform future programming and enhance equity and anti-oppression objectives.	0	1	2	3	4
6	Board members assist in marketing and building community partnerships.	0	1	2	3	4
7	The organization has clear, concise marketing messaging guided by its mandate, mission, and values.	0	1	2	3	4
8	A Community Consultation strategy to assist in planning and delivery was developed with representatives from the community.	0	1	2	3	4
9	The Community Consultation strategy recognizes the linguistic diversity of the Kingston community.	0	1	2	3	4
10	The impact and reach of community consultation is evaluated annually.	0	1	2	3	4
11	Promotional and educational materials are culturally appropriate and accessible to all marginalized groups.	0	1	2	3	4

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Budget Management and Fund Development

Budgets are used to record income/revenue as well as the estimated and real costs of operating an organization or company. Budgets include payments related to paying and training staff and contractors (including artists, technicians, curators, facilitators, etc.), taxes, programming activities, or office administration. Budgets reflect the priorities of an organization and indicate how much time and resources an organization dedicates to making equity sustainable in their operations.

Fund development greatly impact the budget of an organization or company. Fund development is anything that brings money to an organization and allows them to do their work. Fund development includes fundraising through private donors, grant applications and awards, legacy funding, endowments, and sponsorship. Funds also include assets owned by an organization. Assets include things of economic value that are owned by the organization such as land, buildings, furniture, equipment. Economic investments that an organization makes, such as stocks or bonds, or savings are also assets.

GENERATED BY ARTS AND EQUITY
WORKSHOP PARTICIPANTS

1	The organization has diverse fund development sources including private donors, grant applications/awards, legacy funding, endowments, and sponsorship.	0	1	2	3	4
2	The organization applies for funding that emphasizes equity and diversity.	0	1	2	3	4
3	The organization has a comprehensive plan to increase the rate of private donor sponsorship to ensure more autonomy over fund management.	0	1	2	3	4
4	The organization has a process for evaluating how funds are spent with regards to effectiveness and enhancing equity.	0	1	2	3	4
5	Key stakeholders are invited to review allocation of funds to assess effectiveness in enhancing equity and anti-oppression objectives.	0	1	2	3	4
6	The organization has a pay grade scheme to ensure fair compensation for contractors, artists, and people who work to enhance the organization's equity practices.	0	1	2	3	4
7	The organization does not ask artists to contribute labour or creations without pay or for "exposure."	0	1	2	3	4
8	If the organization provides grant or sponsorship funding, there is a requirement for applicants to describe how the award will enhance equity.	0	1	2	3	4
9	The organization has budget lines to support accessibility for people with disabilities (i.e. ASL, ramps, etc.) and people with socio-economic barriers (i.e. pay-what-you-can entry events).	0	1	2	3	4

SCORE FOR BUDGET MANAGEMENT AND FUND DEVELOPMENT =

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Curation

Curation involves the management, oversight, and presentation of artist content in a structured setting. For example, artistic content is presented/curated in a very specific way in galleries, museums, festivals, theatres, and more. A curator is a specialist responsible for the interpretation and presentation of the artistic material. Curators decide how art will be used to communicate or tell a story. Curation can take place in all aspects of art display or programming including concerts, performances, installations or exhibitions.

GENERATED BY ARTS AND EQUITY
WORKSHOP PARTICIPANTS

1	Curators are selected through an equity process whereby social location is considered and a comprehensive understanding of anti-oppression is required.	0	1	2	3	4
2	The organization has repatriated any items belonging to indigenous communities that are kept without explicit permission from the indigenous community in question.	0	1	2	3	4
3	Curators use an equity process to select artists; artists are fairly compensated for their work, and the work of artists is included in a meaningful and relevant way.	0	1	2	3	4
4	Open calls and artist selection follow an equity process clearly outlined by policy and operational procedures.	0	1	2	3	4
5	Curators engage in outreach to artists/creators that may not have a professional platform or access to professional resources.	0	1	2	3	4
6	The organization has a mandate specifically for curation that reflects equity and anti-oppression principles.	0	1	2	3	4
7	For exhibitions, performances, and other programming, recognized/ established artists are paired alongside emerging/marginalized artists.	0	1	2	3	4
8	The organization uses curation to educate the audience about issues and histories relevant to equity and anti-oppression.	0	1	2	3	4
9	Curators include options for audience (and artist) participation and engagement.	0	1	2	3	4

SCORE FOR CURATION = / 40

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Reflection Questions

Based on your experience assessing your organization, reflect on the following questions. It's important to share these reflections with other staff and Board members when you discuss the assessment to help determine next steps.

1 What surprised/shocked you while going through this assessment process?

2 What did you learn while going through this assessment process?

3 In which domain did your organization have the highest score? Why do you think that is the case?

4 In which domains did you notice the most significant lack of development or awareness for your organization?

5 How can you apply what you have learned throughout this assessment in your work?

Making Key Commitments

The purpose of making key commitments is to remind ourselves of what we have learned and promised to do. Making key commitments is an important aspect of personal and professional accountability. The Kingston Arts Council will invite you to reconvene with other participants from the Arts and Equity Project to review these commitments and foster a supported, collaborative community in advancing equity in the arts.

Based on the Organizational Audit Tool, identify three key professional commitments that you or your organization can commit to further explore or integrate equity and anti-oppression.

1 _____

2 _____

3 _____

Do you need any resources or people to help you with the above commitments?

What potential challenges might you face in completing the above commitment?

How will you overcome these challenges?

I am going to do the following to help develop the above commitments:

When we tell people that we are going to do something and ask them to keep us accountable, it increases the likelihood that we will follow through on what we have promised to do. Given this:

I will discuss this plan with [person] _____
and ask them to check-in with me regarding my progress.

Relevant Terms, Concepts, and Examples

ACCESSIBILITY

Accessibility is the ability for everyone to access, use and benefit from everything within their environment. Accessibility is the result of equity and anti-oppression work. Barriers to accessibility are the result of oppression; differences in ability, income, language, incarceration history, cultural background, race, ethnicity, faith, gender, orientation, and education level impact the accessibility of resources and engagement for groups of people.

ACCOMMODATION

Adjustments made to policies, programs, guidelines, or practices, including adjustments to physical settings and various types of criteria that enables individuals to benefit from, and take part in, the provision of services equally, to participate equally and perform to the best of their ability in the workplace or an educational setting. Accommodations are provided so that individuals are not disadvantaged or discriminated against on the basis of ability, gender, race, ethnicity, sexual orientation, etc. (Ontario Ministry of Education, 2009).

ANTI-OPPRESSION

Anti-oppression is a way of thinking about the world as well as a tool to use to see the world. It is “a tool to understand and respond to the complexity of the experience of oppression” (B. Burke and P. Harrison, 2003). Anti-oppression acknowledges that current systems and structures do in fact lead to the oppression of particular groups of people, and that we have a moral, ethical, professional duty to work toward addressing this. Anti-oppression is a way of naming oppression that happens against certain people based on their identities, and then a way to work toward ending that mistreatment, oppression, violence toward them (Singh, 2013). Through an anti-oppression framework, an organization advocates “for change, acknowledging that inequitable practices and resource distribution/utilization create systemic barriers for different communities.” It works towards “the elimination of all forms of oppression in order to create and maintain a safe environment that facilitates open and respectful participation of staff, clients, volunteers, students, community and board members” (Access Alliance, 2018).

ANTI-RACISM

Anti-racism has been broadly defined as actions and initiatives that seek to confront, eradicate and mitigate racism. Anti-racism involves addressing the systemic causes of racism as well as manifestations and effects of racism (Paradies, 2018).

COLONIALISM

The invasion, occupation, and destruction of a group’s social, political, economic, cultural and spiritual lifeways and/or relationships with the/their land by a dominant group. This is perpetuated by the oppressor’s restriction and/or consumption of spiritual practices and beliefs, the enforcement of the beliefs and values of the dominant group, and eradication of the history or integrity of a group of people.

Relevant Terms, Concepts, and Examples CONTINUED

COMMUNITY-ENGAGED ARTS PRACTICE

Arts practice that emphasizes community participation in the planning, implementation and evaluation of arts processes, programs and projects (Toronto Neighbourhood Arts Network, 2017).

COMMUNITY CONSULTATION

Community consultation acknowledges that the community has insights, skills, knowledge, experience, and expertise that when shared with an organization strengthen their governance, operations, and engagement. Community consultations can better equip organizations to deliver programming that resonates with local needs, understand that community context, and strengthen community partnerships.

CULTURAL COMPETENCE

Cultural Competence emphasizes the ability to operate effectively in different cultural contexts within and across all levels of a given organization, business, and/or institution. Cultural competence requires the integration and transformation of knowledge about individuals and groups of people into specific standards, policies, practices, and attitudes used in appropriate cultural settings to increase the quality of services and access to resources (Rolston and Margolis, 2011).

CULTURAL DIVERSITY

According to the United Nations Universal Declaration on Cultural Diversity, “Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. The defence of cultural diversity is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to human rights and fundamental freedoms – in particular the rights of persons belonging to minorities and those of indigenous peoples. Freedom of expression, media pluralism, multilingualism, equal access to art and to scientific and technological knowledge, including in digital form, and the possibility for all cultures to have access to the means of expression and dissemination are the guarantees of cultural diversity” (UNESCO, 2007).

DECOLONIZATION

Decolonization restores Indigenous world views and traditional cultural ways of being and replaces Western interpretations of history with Indigenous perspectives of history (Joseph, 2018). Decolonization is about transforming the historical, cultural and institutional oppression of colonization to integrate and honour Indigenous ways of being.

DIVERSITY

Diversity is the end result or the environment created when organizations operate within an integrated anti-racist anti-oppressive (ARAO) framework and deliver culturally competent services utilizing participatory processes (Adobe Consulting Services, 2018).

Relevant Terms, Concepts, and Examples CONTINUED

EQUITY

Equity is the principle that every person should have the opportunity to reach their full potential, regardless of background, identity or personal circumstances. It recognizes that while all people have the right to be treated equally, not everyone experiences equal access to the same resources, opportunities or benefits. Achieving equality is not simply about treating individuals or groups in the same way but may require the use of specific measures to ensure fairness. Implementing equity, therefore, concretely upholds the principle of social justice, equal opportunities for all, human rights, and requires a genuine and universal effort to uphold for the dignity of all people towards creating sustainable human development (Canada Council for the Arts Equity Policy, 2017). To explain using a metaphor, two people need to go through a door that has a step in front of it. One person is in a scooter and the other can walk without a mobility device. Equality is the goal (that both people go through the door), while equity is the process (i.e. installing a permanent or StopGap ramp and automatic door opener to ensure fairness for both individuals).

GRASSROOTS

Grassroots movements and organizations use collective action from the local level to effect change at the local, regional, national, or international level. Grassroots movements are associated with bottom-up, rather than top-down decision making, and are sometimes considered more natural or spontaneous than more traditional power structures (Wikipedia, 2018).

INCLUSIVE

Equity and [inclusivity] aims to understand, identify, address, and eliminate the biases, barriers, and power dynamics that limit prospects for learning, growing, and fully contributing to society. Barriers may be related to gender, race, ethnic origin, religion, socio-economic background, physical or mental ability, sexual orientation, or other factors. It is now recognized that several factors may intersect to create additional barriers. These barriers and biases, whether overt or subtle, intentional or unintentional, need to be identified and addressed” (Ontario Ministry of Education, 2009).

MARGINALIZED AND MARGINALIZATION

“Individuals or groups that are marginalized are relegated to the fringe of society, out of the mainstream; made to be seen as unimportant” (Free Dictionary, 2018). “To marginalize” is an active verb; it is something that is done by someone to someone else, relegating certain individuals and social groups toward the edge of the societal boundary, away from the core of import. Marginalization is a process, not a label – a process of social de-valuation that serves to justify disproportional access to scarce societal resources.” (Dei & Rummens, 2018) Marginalized individuals/groups may face a lack of access to material resources such as food and shelter; they may also be excluded from or have difficulty accessing public services, programs, and policies.

Relevant Terms, Concepts, and Examples CONTINUED

OPPRESSION

The unilateral subjugation of one individual or group by a more powerful individual or group using physical, psychological, social or economic threats or force, and frequently using an explicit ideology to sanction the oppression. Oppression is a system that operates in individual, institutional, cultural, and historical dimensions. Oppression results in social dynamics whereby certain ways of being in this world are normalized or privileged while other ways are disadvantaged or marginalized resulting in unjust treatment or control. Oppression refers also to the injustices suffered by marginalized groups in their everyday interactions with members of the dominant group. The marginalized groups usually lack avenues to express reaction to disrespect, inequality, injustice and lack of response to their situation by individuals and institutions that can make improvements (singh, 2013).

STAKEHOLDERS

Refers to individuals and groups of people that are invested in or impacted by the non-profit organization fulfilling its mission. Stakeholders can include artists, the audience, employees and volunteers, service users, donors and funders as well as community partners and other arts organizations.

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