Expanding the Arts

Deaf and Disability Arts, Access and Equality Strategy

Equity Office, Council Secretariat and Strategic Initiatives
Canada Council for the Arts
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VISION
A VITAL AND DIVERSE ARTS ECOLOGY

The Canada Council for the Arts contributes to, advances and supports a vital and diverse arts ecology. The Canada Council recognizes and serves the breadth and diversity of Canada's artistic communities, ensuring maximum impact and value to all Canadians while removing barriers to arts funding support.

Deaf Canadians and Canadians with disabilities have equal opportunities to foster their artistic aspirations through the study, enjoyment and production of works in the arts. Their diverse identities, perspectives, languages, cultures and artistic practices are recognized, experienced and valued and their contributions enrich the arts in Canada.

PART ONE: INTRODUCTION

THE STRATEGY

In keeping with its commitment to equity, diversity and inclusive policies, the Canada Council for the Arts has identified that developing and implementing a strategy to promote equality in the arts for Deaf Canadians and Canadians with disabilities is an institution-wide responsibility. In addition, the Canada Council recognizes that Deaf and disability arts are important evolving sectors and art practices in the Canadian arts ecology, to be supported, promoted and advanced. This strategy is for use by Canada Council staff, applicants and the wider arts community. It provides definitions, background and context, Canadian and international legislation and information about the Canada Council's consultation process as well as direction, key focus areas, goals, strategies and priorities for the Council.

BACKGROUND: 1990 - 2010

Historically, the Canada Council has funded and continues to fund Deaf artists and artists with disabilities as well organizations working in Deaf and disability arts sectors, through its regular disciplinary arts programs. Although the Canada Council has not formally collected data on disability to date, this history of funding can be documented through tracking grants to individuals who publicly identify as having a disability. As well, by tracking through word searches, such as deaf or disability, the Canada Council can measure funding to organizations that produce, create and disseminate works about and/or involving artists with disabilities or Deaf artists. By tracking grants to organizations that included disability in mandates or project descriptions, the Council discerned that some disability arts projects were funded through the Explorations program in the early 1990's. Approximately $300,000 was awarded to disability arts organizations through the disciplinary sections between 2006 and 2010.

While a longer history of funding is acknowledged, a deliberate and desired engagement with disability arts communities began in earnest in 2005 and with the Deaf arts community in 2007. In 2005, the Inter-Arts and Equity offices invited Catherine Frazee, a writer and disability scholar, to present to Canada Council staff on the theoretical and philosophical understanding of disability arts. In the same year, Rose Jacobson, a producer, visual artist and advocate for Deaf and disability arts, was invited to participate on the Advisory Committee for Racial Equality in the Arts (REAC), the formal Advisory Committee to the Equity Office. The following year, Rose Jacobson presented the Picasso PRO project to invited Canada Council staff during a REAC meeting.

This presentation had a catalytic impact in that it engaged senior management in a discussion on disability art and accessibility. At the same time the conversation around disability arts had been occurring within the Arts Discipline Division as more and more disability artists were submitting applications that were assessed and funded. The conversation continues to advance within the Canada Council as the vitality of Deaf and disability arts practices increases nationally and internationally.

With the publication *Moving Forward: Strategic Plan 2008-11*,[1] disability was named as a new area of exploration within Direction 3: Equity. As a result, the Research and Evaluation Section, in collaboration with Canadian Heritage, supported a research project entitled *Disability and Deaf Arts in Canada* by Rose Jacobson and Geoff McMurchy.

Deaf and Disability

Prior to the Jacobson and McMurchy report, the Canada Council understanding of disability included a diversity of communities including Deaf people. This report clearly made the distinction between Deaf and disability arts communities and the recognition of Deaf culture and languages situated within a larger understanding of cultural and linguistic diversity. This perspective was echoed in focus group feedback from Deaf artists. As many culturally Deaf people do not identify as being disabled, this distinction then signaled to the Council a need to recognize these two diverse communities in future initiatives.

Disability arts organizations continue to be funded in various capacities and emerging Deaf arts organizations have begun to apply and dialogue with the Canada Council. In addition, the integration and inclusion of Deaf artists and artists with disabilities has been promoted in various Canada Council activities such as invitations to participate on and contribute to disciplinary specific advisory committees, on peer assessment committees, as well as participate in national arts service organization meetings. Between 2009 and 2010 the Equity Office held a series of consultations with Deaf artists and artists with disabilities through the organization of three focus groups, (one conducted in English, one in French and one with an Aboriginal focus). Given the findings from the focus groups,[2] the expanded mandate of the Equity Office[3] and the progress of work around Deaf and disability arts internationally, it was determined that developing a Canada Council strategy on Deaf and disability arts, access and equality was a priority. In order to lead this strategy, the Canada Council created a term position of Disability Arts Officer. This officer is responsible for researching and writing this strategy and providing expertise to Canada Council staff across divisions.

FINDINGS FROM CONSULTATIONS

Consultation with Deaf artists and artists with disabilities was and continues to be paramount in the development of this strategy. As mentioned above, three focus groups of artists and art professionals from diverse English, French and Aboriginal arts communities provided important preliminary feedback on their experiences and observations participating in the Canadian arts ecology.

Major findings from focus group participant feedback:

Systemic discrimination in arts ecology
- Lack of specialized or accessible professional training opportunities;
- Lack of physically accessible performing, exhibiting, editing and practice spaces;
- Cultural representation of disability is cliché and stigmatized;

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[1] The Canada Council's Strategic Plan for 2008-11, *Moving Forward*, http://www.canadacouncil.ca/aboutus/strat_plan/qw128445516781777288.htm.
[2] Summary of findings are found in the following section.
[3] Equity Office Mandate: "The Equity Office advances the guiding principle of equity throughout the Canada Council to positively impact the Canadian arts sector and through it, the general public." The entire mandate is found at: http://www.canadacouncil.ca/equity/

- Lack of alternate format, adapted services and sign languages throughout arts ecology create barriers to participating and engaging in the arts (e.g., lack of audio description, tactile tours, adapted equipment, interpretation, captioning, etc.);
- Discrimination, manipulation, appropriation and exploitation of disabled artists by non-disabled arts professionals.

Barriers to arts funding
- Disability is generally not recognized as an urgent or priority equity issue in arts organizations and funding agencies;
- Accessible and alternative formats and sign language are absent from funding information and application process;
- Artists feel as though they have to take on the job of convincing and educating funders about disability arts/Deaf culture and arts;
- Artists fear that their work will not be assessed fairly, as standard notions of artistic excellence categorically and historically have excluded disability artists and disability arts;
- Application process is too costly and time prohibitive when attendant or other support is required;
- Arts funding interferes with the ability to access essential disability-related supports, pensions and services required for daily living needs (such as income support and attended services).

Attitudinal barriers
- Artists with disabilities are reluctant to self-identify for fear of reprisal or lost opportunities;
- Artists with disabilities experience multiple disadvantages within marginalized cultural communities;
- Deaf and disability arts are not consistently understood, or recognized as legitimate arts sectors;
- Deaf artists expressed the distinction between Deaf arts and culture and disability arts as well as a desire to address the experiences of those in these arts communities separately;
- Many [public/arts sector] view equality measures and equal access as being addressed by charities or benevolence, rather than as a human rights or discrimination issue.

Successes
- Artists with disabilities to varying degrees have applied for and accessed funding support;
- Artists with disabilities have been recognized through prizes and awards;
- Policy makers are responding to the cross disciplinary discourse on disability arts;
- Independent arts organizations are persevering to support disability art practices and bring artists together.

Suggestions
- Strengthen professional development, peer mentorship and grant writing support;
- Provide information in accessible, alternative formats and in sign language;
- Adapt program guidelines to include language that welcomes artists with disabilities to apply;
- Increase awareness and understanding of Deaf and disability arts and culture in funding agencies;
- Promote greater physical, sensory and programming access to the arts ecology.

RATIONALE

Commitment to equity
Developed through extensive consultations, the *Moving Forward: Strategic Plan 2008-11* identified the Canada Council's historic commitment to equity and diversity as one of its greatest achievements and fundamental values. The Canada Council committed to addressing and responding to evolving art practices, including Deaf arts and disability arts. The Canada Council stated that it would establish measurable goals to align its funding and its operations to reflect more accurately the demographic and cultural make-up of the country recognizing that there are over 4.4 million Canadians with disabilities[4] and one in ten Canadians has a hearing loss of some degree.[5]

The Canada Council also committed to actively intervene in circumstances that it believes require special action. Based on the feedback from artists and audiences who have experienced systemic discrimination and exclusion, as well as informal tracking (which suggests a gap of funding to the sector) it is clear that the underrepresentation of Deaf arts and disability arts in Canada is such a circumstance.

Knowledge base of the Canada Council staff
The *Moving Forward: Strategic Plan 2008-11* identified that "the knowledge base of the Canada Council – the expertise and commitment of its staff, its research and ability to speak for the arts nationally – and the mutual respect between the Canada Council and the arts community are potentially as valuable as its budget, and should be viewed as critical resources to be strategically developed and invested."[6] As such, it is essential that the Canada Council continue to gather knowledge and expertise in order to strengthen understandings and experiences on the topic of Deaf arts and disability arts, followed by increasing knowledge and artistic competency throughout the organization as needed. The Canada Council requires that staff is comfortable and conversant with access requirements and protocols as well as current on research, emerging art forms and expertise in Deaf and disability arts in order to be positioned to speak for the arts nationally, maintain mutual respect in the arts community and foster this critical resource.

International presence
While the Canada Council has played a leadership role in advancing many equity conversations and has funded artists with disabilities through its regular programs, it trails behind other arts councils such as ones in the United Kingdom, Australia and the United States, where Deaf and disability equality strategies have been in practice for over a decade. In addition to international precedent, the Canada Council aims to fully adhere to guidelines in legislation including the *Human Rights Act* and the recently ratified *United Nations (UN) Convention on the Rights of Persons with Disabilities.*

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[4] Statistics Canada, *The Participation and Activity Limitation Survey (PALS),* Social and Aboriginal Statistics Division, (Ottawa: Minister of Industry, 2006), http://www.statcan.gc.ca/bsolc/olc-cel/olc-cel?catno=89-628-XWE&lang=eng.
[5] Canadian Association of the Deaf position paper: Statistics 2002; Canadian Hearing Society, *Vibes*, April 1998.
[6] The Canada Council's Strategic Plan for 2008-11, *Moving Forward*, p. 9, http://www.canadacouncil.ca/aboutus/strat_plan/qw128445516781777288.htm.

LEGISLATION AND PRECEDENCE

Research indicates that Deaf Canadians and Canadians with disabilities, including audiences, artists and arts professionals alike, are excluded from participating and engaging in the arts, because of limited accessible venues, lack of sign language and interpretation, and lack of adaptive services like visual description, tactile tours, and content offered in sign language or alternate formats.[7] This exclusion may also extend to the inaccessibility of arts funding and opportunities for artists due to lack of accessible information, applications and resources. As such it is critical that the Canada Council, other arts funders and arts organizations fulfill all human rights legislative requirements. The following sections of legislation indicate specific responsibilities and duties that directly influence the Canada Council's mandate and operations.

Legislation

Canadian Charter of Rights and Freedoms - Equality Rights (Section 15)[8]
The *Canadian Charter of Rights and Freedoms* is a bill of rights within the Constitution of Canada. These rights are enforceable through the courts and they are intended to be a source for national values and national unity. The Equality Rights stipulated under Section 15 are guaranteed equality rights which are entitled to all Canadians. This provision clearly indicates that "every individual is equal under the law… without discrimination based on… mental or physical disability"[9] prohibiting discrimination perpetuated by the Government of Canada on these grounds. Discrimination quite simply put is unfair, inequitable treatment towards someone with a disability and this is an expansive notion that may be applied universally.

Canadian Human Rights Act[10]
The Canadian Human Rights Act serves as a comparably significant statute regarding equality in its provision against discriminatory practices on the grounds of disability. Section 5 of the act stipulates that it is discriminatory to deny goods, services and facilities to Deaf Canadians or Canadians with disabilities, which are otherwise available to the public. This is significant to the Canada Council, as it requires that we ensure all programs, information, and services are accessible. The law emphasizes the requirement to provide equal opportunities for engagement in the arts, including providing accommodation for Deaf or disabled artists, staff members and audiences.

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[7] Jacobson, R. and McMurchy, G. *Focus on Disability & Deaf Arts in Canada* Report commissioned by the Canada Council for the Arts, 2010 http://canadacouncil.ca/NR/exeres/5CC65917-7CA0-4EE9-86BA-36DA1663F318.
[8] *Canadian Charter of Rights and Freedoms*: http://laws.justice.gc.ca/eng/charter/
[9] *Canadian Charter of Rights and Freedoms,* s. 15, Part I of the *Constitution Act, 1982,* being Schedule B to the *Canada Act 1982*(U.K.), 1982, c.11. Published by the Minister of Justice at the following address: http://laws-lois.justice.gc.ca (Accessed September 28, 2010)
[10] *Canadian Human Rights Act*: http://laws-lois.justice.gc.ca/eng/acts/h-6/.

***Accessibility for Ontarians with Disabilities (AODA)*[11]**
This legislation is specific to the province of Ontario and has profound relevance to the entire arts ecology in this province. The act requires organizations to "develop, implement and enforce mandatory accessibility standards. Accessibility standards are the rules that businesses and organizations in Ontario will have to follow to identify, remove and prevent barriers to accessibility. The first standard to come into effect is the Accessibility Standards for Customer Service. Ontario is also developing standards in the areas of: built environment (buildings and other structures), employment, information and communications and transportation."[12] This legislation has a direct impact on all Ontario arts organizations and arts funders as it requires accountability and accessibility for Deaf or disabled people including but not limited to the public, artists, audiences, staff and broader arts communities.

***United Nations (UN) Convention on the Rights of Persons with Disabilities*[13]**
In March 2010, the Government of Canada ratified the *UN Convention on the Rights of Persons with Disabilities*. This ratification carries with it stipulations regarding arts, culture and disability, which no other legislation in Canada has ever attempted to do. Not only does the Convention mention the importance of equal access to cultural life in article 30 (mostly in the provision of content in alternate and accessible formats) but also more importantly it addresses the importance of supporting cultural contributors who are Deaf or who have disabilities on an equal basis with others.

Precedence
On August 11, 2006 Federal Court Justice Richard Mosley made a landmark ruling with regard to professional sign language interpretation. The case, which was brought forward by the Canadian Association of the Deaf, made two significant rulings:

> 1) The Government of Canada must provide and pay for professional sign language interpretation upon request whenever Deaf or hard of hearing persons "receive services from or participate in programs administered by the Government of Canada"; and

> 2) The Government of Canada must provide and pay for professional sign language interpretation when engaging in "private or public consultations with non-governmental organizations in the development of policy and programs in which deaf and hard of hearing Canadians have identifiable interests."

This precedence makes it imperative to provide interpretation as required so that Deaf or hard of hearing people can participate in Council programs. Participation includes, but is not limited to, application preparation, peer assessment committees, advisory committees, public meetings, correspondence with Council staff, job interviews and activities in the workplace.[14]

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[11] *Accessibility for Ontarians with Disabilities Act*: http://www.e-laws.gov.on.ca/html/source/regs/english/2011/elaws_src_regs_r11191_e.htm
[12] Ontario Ministry of Community and Social Services. "About the Accessibility for Ontarians with Disabilities Act, 2005", June 22, 2011, http://www.mcss.gov.on.ca/en/mcss/programs/accessibility/understanding_accessibility/aoda.aspx.
[13] *United Nations Convention on the Rights of Persons with Disabilities*: http://www.un.org/disabilities/convention/conventionfull.shtml
[14] Office of the Commissioner for Federal Judicial Affairs Canada. "Federal Courts Reports: The Canadian Association of the Deaf, James Roots, Gary Malkowski, Barbara Lagrange and Mary Lou Cassie (Applicants) v. Canada", docket: T-1720-04, August 11, 2006, http://decisions.fct-cf.gc.ca/en/2006/2006fc971/2006fc971.pdf.

On November 29, 2010, Federal Court Justice Michael Kelen ruled that government departments had 15 months to update websites after Donna Jodhan, an accessibility web consultant who is blind, was restricted from applying for a public service job online, because the application system and government websites were not accessible for screen reading software.[15] The court found that the government "has not implemented existing accessibility standards and that some of the standards are obsolete."[16] The court found that visually impaired people are disadvantaged by having to obtain information available online through other means, such as the phone or mail and that interactive applications must also be accessible. The court will monitor the government's progress in making the change and may compel the government to disclose what it has done to make the sites more accessible, likely through internal audits. Government agencies have until February 28, 2012 to make the necessary changes. This precedence signals to the Canada Council to follow suit, including providing accessible interactive applications for GO! Grants online, calendars, guidelines, application and budget forms, etc.

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[15] Office of the Commissioner for Federal Judicial Affairs Canada, "Federal Courts Reports: Jodhan v. Canada (Attorney General)", Docket: T-1190-07, February 9, 2011, http://decisions.fct-cf.gc.ca/en/2010/2010fc1197/2010fc1197.html.

[16] Paola Loriggio, *The Globe and Mail*. "Court orders Ottawa to make websites accessible to blind", Nov. 29, 2010, http://www.theglobeandmail.com/news/politics/court-orders-ottawa-to-make-websites-accessible-to-blind/article1817535/.

PART TWO: DEFINITIONS AND UNDERSTANDINGS

DISABILITY

> ***The problem is not that I cannot walk. The problem is that I find myself living in a society which is premised in the most fundamental ways upon the assumption that everyone, or everyone who matters, does walk, in that quaint, if rather laborious biped sort of way.***[17]
>
> *—Catherine Frazee*

Defining disability is complex. In contemporary discourse, understandings of disability have shifted from a medical or individual understanding towards social and cultural frameworks. In order to effectively promote disability equality in a contemporary and progressive context, it may be helpful to distinguish between impairment and disability.[18]

Impairment
Impairment is best understood as a 'deficiency' in human form or function, as defined by medical or normative criteria. The language of impairment contains familiar labels and categories that designate people as, for example, *paralyzed, amputee, blind* or *partially sighted, deaf, deafened, deaf-blind* or *hard of hearing,* or as having *cognitive difficulties, mental illness, speech pathologies, diabetes, HIV/AIDS, heart, respiratory and other conditions* resulting in visible or hidden impairments.

Social, policy and environmental factors are pivotal in determining whether and to what extent particular impairments will have disabling consequences.

Disability
The social model of disability focuses on transformations and adaptations required in society, not in the individual themselves, to ensure equity. Thus, the social model of disability identifies social injustice, inequality and systemic exclusion as the key factors in defining who is disabled (and who is not) in society. Disability is thus created when society fails to accommodate and include people who have physical or mental characteristics (which may at times be impairments), that differ from those whose bodies and minds more closely conform to social norms and expectations.[19]

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[17] *Shameless: The Art of Disability* – Documentary film by Director Bonnie Sherr Klein, National Film Board of Canada, 2006, http://www.nfb.ca/film/shameless_the_art_of_disability/. Catherine Frazee is the Co-director of the Ryerson-RBC Institute for Disability Studies Research & Education

[18] Mike Oliver, "Defining Impairment and Disability: Issues at Stake" Chapter 3 in *Exploring the Divide*, edited by Colin Barnes and Geof Mercer, Leeds: The Disability Press, 1996, pp.29 -54 accessed from http://www.leeds.ac.uk/disability-studies/archiveuk/Oliver/ex%20div%20ch3.pdf .

[19] Mike Oliver, *The Individual and the Social Models of Disability* Paper presented at Joint Workshop of the Living Options Group and the Research Unit of the Royal College of Physicians on, *People with Esablished Locomotor Disabilities in Hospital*s, July 1990, accessed from www.leeds.ac.uk/disability-studies/archiveuk/Oliver/in%20soc%20dis.pdf.

Yes, but does your understanding of disability include me?

The Council, like many disability artists and scholars, is critical of medical definitions of disability. It recognizes that due to histories of segregating, categorizing and labeling disabilities, people may be left unsure if their particular disability is encompassed by an organization's equity definitions and policies. This strategy aims to be as inclusive as possible, while focusing on how barriers exclude or prevent them from achieving their goals.

The Canada Council for the Arts' understanding of impairment and disability

Impairments are physical, mental or learning conditions that may be evident or not, and have long term, temporary, or fluctuating effects. The degree to which impairment affects people's lives is extremely diverse.

Disability is an experience of exclusion or disadvantage. People with actual or perceived impairments experience disability when they are disadvantaged as a direct result of that impairment, or due to social, policy or environmental barriers, including discrimination and prejudicial attitudes.[20]

Terminology

> *Sometimes we are so worried about saying the 'right thing' or using the wrong terminology and offending people that nobody says anything. We just have to start talking.*[21]
>
> —Nancy Hansen

People-first language (i.e., 'people with disabilities', 'people with visual impairments', etc.) is a convention commonly used in disability etiquette which became regular practice starting in the mid 80s in the United States. It was developed to provide an alternative to previously used labels which framed disability or impairment as a defining characteristic of a person.

Within the social model of disability many individuals view being disabled as a result of social, political and environmental factors that create barriers to their inclusion and participation. Some may identify as people who have been disabled by these factors and have adopted the term 'disabled people'. This terminology is common in the UK and especially within the contemporary disability arts milieu in Canada.

Furthermore some people prefer to reject the term disability entirely and use their own identifying conventions, while others prefer no labels at all. Language will continue to evolve and is best premised on ongoing self-naming by people with disabilities. Above all, correct or sanctioned language is never a substitute for genuine working relationships among people, including artists, who live with and without disabilities.

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[20] This definition reflects direct and substantial input from the External Disability Arts Working Group with source reference from Mike Oliver, "Defining Impairment and Disability: Issues at Stake" Chapter 3 in *Exploring the Divide*, edited by Colin Barnes and Geof Mercer, Leeds: The Disability Press, 1996, pp.29 -54 accessed from http://www.leeds.ac.uk/disability-studies/archiveuk/Oliver/ex%20div%20ch3.pdf
[21] Nancy Hansen, Director of Disability Studies at the University of Manitoba, in conversation with the author.

People-first language is currently used and endorsed by the Government of Canada as preferred terminology, which is reflected in this document.[22] At the same time we also acknowledge the power and transformative effect that language can have on our understanding and perceptions. Language is constantly evolving and reflects the diversity and preferences of how people choose to identify themselves. By aiming to be consistently aware of offensive and negative terminology around disability, we can therefore work to seek out language that is empowering and respectful. **In general, "people with disabilities" is the formally used term, but this can and will often be used interchangeably with the term "disabled people" throughout our discourse.**

DEAF

> *Deaf culture consists of the norms, beliefs, values, and mores shared by members of the Deaf community. We believe that it is fine to be Deaf. If given the chance to become hearing, most of us would choose to remain Deaf.*[23]
>
> —Dr. William Vicars

Deaf Culture

Many Deaf people identify as *culturally Deaf* as they collectively share distinct sign languages, values, traditions, histories and norms. Sign languages are regionally and culturally distinct visual languages with their own grammar and they are not adaptations or interpretations of dominant spoken and written languages (i.e., English or French). While people with disabilities and Deaf people share similar and often overlapping histories in regard to seeking equality, these groups are distinct from each other.

> *Language and culture are inseparable. Sign language is central to any Deaf person, child or adult for their intellectual, social, linguistic and emotional growth but to truly internalize the language, they must have the culture that is embedded in the language.*[24]
>
> —Canadian Cultural Society of the Deaf

Language is an essential component of arts and culture and the use of visual language adds a distinct approach to communication, understanding and content development, which differs from spoken and written languages. This distinction then impacts greatly on how art is created, perceived, experienced and disseminated, resulting in culturally specific visual aesthetics, artistic practices and conventions. As with many culturally diverse communities, Deaf people face multiple barriers to arts training which values, recognizes and incorporates their language and culture. In particular within Deaf communities in Canada, opportunities to learn, communicate and produce works of art using sign languages are rarely supported. These barriers to linguistic and cultural education result in limited opportunities to engage in and produce works of art.

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[22] Huot, M., Terminology Standardization Directorate, (Terminology Bulletin 247), *Glossary of Terms Pertaining to, Disabled Persons* Hull, Quebec: Public Works and Government Services Canada, http://www.btb.gc.ca/btb.php?lang=eng&cont=399.

[23] Dr. William Vicars is a Professor of American Sign Language at Sacramento State University. "Deaf Culture" http://www.lifeprint.com/asl101/pages-layout/culture1.htm.

[24] Canadian Cultural Society of the Deaf: http://www.deafculturecentre.ca/Public/Default.aspx?I=21&n=Collections.

Hearing loss

There is a broad spectrum of hearing loss, including hard-of-hearing, oral-deaf, deaf-blind and late-deafened. People who experience differing degrees or types of hearing loss may use multiple modes of communication and adaptive equipment other than sign language, including lip-reading, deaf-blind intervening, oral interpretation, spoken language, hearing aids, audio induction loops and cochlear implants.[25]

Terminology

Historically, Deaf with a capital "D" was a convention used by those in the Deaf community who considered themselves to be culturally Deaf, while lowercase "d" deaf, described instead the audiological state of being and often referred to those who do not use sign language (oral deaf), nor identify as culturally Deaf.[26] Language is constantly evolving and reflects the diversity and preferences of how people choose to identify themselves. Today, the Canadian Cultural Society of the Deaf (CCSD) uses Deaf with a capital "D" to represent a wide diversity of experiences ranging from being culturally Deaf to hard of hearing and using multiple forms of oral and visual languages. The Canada Council has adapted this convention, while also acknowledging that there are individuals who may not have the same degree of participation in Deaf culture and they may prefer to use different identifying conventions (i.e., deaf, hard of hearing, disabled, etc.) while others prefer no labels at all.

The Canada Council for the Arts' understanding of Deaf culture and hearing loss

"Culturally Deaf" refers to people with hearing loss who identify with each other through their shared culture, including distinct sign languages, traditions, values, histories, aesthetics and norms. There is a broad spectrum of hearing loss, also including hard-of-hearing, oral-deaf, deaf-blind and late-deafened. Some individuals may not have the same degree of participation in Deaf culture, and they may identify as having a disability or as hard or hearing rather than as being culturally Deaf.

The Canada Council has adapted the convention of using Deaf with a capital "D" to represent a range of experiences: from being culturally Deaf or deaf, to having hearing loss, and using multiple forms of oral and visual languages. The Canada Council for the Arts promotes diversity in the arts and recognizes Deaf culture within its broad definition of artistic, cultural and linguistic diversity.

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[25] The Canadian Hard of Hearing Association (2008) hearing awareness project: http://chha.ca/chha/projects-words.php
[26] James Woodward 1972, Padden and Humphries 1980, Mahshie 1995, Carbin, 1996, Roots 1999.

ACCESS

Access is a broadly used term which has significant history and relevance to any conversation about ensuring the equality of Deaf Canadians and Canadians with disabilities. The Canada Council's understanding of access and the arts is best described in tiers[27] which build and expand upon each other:

1. **Access to physical spaces** –refers to the removal of barriers in the physical environment to ensure all people may enter and use facilities equally. Examples may include the use of a ramp, accessible washrooms, an automatic door, visual fire alarms, or the provision of a guide or attendant for navigation.

2. **Intellectual and sensory access** –refers to access to content through sign language or through alternate formats such as Braille or audio. It may also include access to performances and works of art through for example, audio description, tactile tours, or content provided in plain language.

3. **Aesthetics of access** –refers to art practices which take into account accessibility in the creation process, which may include the artists' own access requirements and those of diverse audiences. Examples of this could include interactive multi-sensory installations, live performances created using visual and oral languages, sound based work with non-auditory aspects such as amplified vibration, gestural performance, etc.

4. **Access to the creative process, decision-making and artistic direction** –refers to the representation of Deaf people or people with disabilities, their artwork and related themed issues within the arts. This may include access to professional development and also opportunities to contribute as an artist, director, curator, historian, etc**.**

5. **Access to Deaf or disability arts** –refers to the removal of barriers so that the public, including but not limited to audiences, arts professionals, artists and the broader arts community, can easily access the artistic contributions, perspectives and expressions of Deaf or disabled artists.

"Providing access" means addressing the barriers and/or power imbalances that prohibit Deaf people and people with disabilities from accessing the same opportunities available to non-Deaf and non-disabled people. Barriers may occur in any or all of the tiers identified and they may impact or be connected to each other.

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[27] Heather Hollins. *Reciprocity, Accountability, Empowerment: Emancipatory Principles and Practices in the Museum*, 2010, quoting Majewski and Bunch (1998).

DISABILITY AND DEAF ARTS

Disability Arts

> ***Disabled people don't have to look like non-disabled people, or act like non-disabled people or talk or think, or breathe like non-disabled people — or even want to be like non-disabled people — to contribute to culture. Disabled people don't just want to participate in Canadian culture as it already is — we want to create it, influence it, shape it, and stretch it…***[28]
>
> —Catherine Frazee

Disability is complex, diverse and a significant part of Canadian culture, history and identity. Disability arts bring perspectives on disability, lived experiences and distinct ways of being into the arts ecology and broader society. It has the potential to expand notions of difference and normality, create new topics of social discourse and raise consciousness about the ways disabled people experience exclusion and discrimination within society.

Disability arts are created by disabled people. This includes artistic practices and processes grounded in ensuring that the lived experiences and identities of disabled people are conveyed, explored or represented. This typically means that disabled artists are the directors, creators, or main contributors to the artistic process.

Not all artists who have a disability produce disability arts. Disabled artists may work across a wide spectrum of artistic practices including but not limited to disability arts, integrated arts, contemporary arts or traditional arts and fine crafts. Some choose to neither include nor represent disability within their work. In recent years, however, an increasing number of artists with disabilities have chosen to identify and take on the title of 'Disability Artist'. The Council recognizes that all these arts practices are distinct and require different strategies to ensure fair assessment and support.

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[28] Catherine Frazee. "Contributing to Culture" Notes for Panel Presentation at the National Kick Off Event United Nations International Day of Disabled Persons, 2005, delivered by Frazee in Ottawa, December 2, 2005. Note: For the purposes of this strategy, this quote has been altered slightly, with permission of the author. In the original notes, Frazee uses the word "normals" which we have replaced with the words "non-disabled people".

Deaf arts

Deaf Art celebrates and nourishes Deaf life… Many artists, called De'VIA (Deaf View Image Art) artists, invite us into a world that specifically reflects Deaf experience and Deaf Culture. When we converse, study, work and play, and when we tell our stories, create poetry, drama and other literature in our Signed Languages, we nurture and safeguard Deaf Culture across the generations.[29]

—Canadian Cultural Society of the Deaf

Deaf arts are created by Deaf people. They bring Deaf perspectives, expressions, lived experiences and distinct ways of being into the arts ecology. This includes De'VIA (short for Deaf View/Image Art),[30] Deaf theatre and other practices that explore perceptions based on Deaf experiences, visual languages and culture. These practices may include experiences that reference everyday life, cultural norms, stories, histories, metaphors and relationships with both hearing environments and within Deaf cultural environments. Deaf culture also includes people who are deafened and deaf-blind and also recognizes relationships with hearing people and interpreters; Deaf arts may explore themes and content related to these experiences and relationships.

De'VIA (short for Deaf View/Image Art),
"De'VIA represents Deaf artists and perceptions based on their Deaf experiences. It uses formal art elements with the intention of expressing innate cultural or physical Deaf experience. These experiences may include Deaf metaphors, Deaf perspectives, and Deaf insight in relationship with the environment (both the natural world and Deaf cultural environment), spiritual and everyday life. De'VIA can be identified by formal elements such as Deaf artists' possible tendency to use contrasting colors and values, intense colors, contrasting textures. It may also most often include a centralized focus, with exaggeration or emphasis on facial features, especially eyes, mouths, ears, and hands."[31]

Not all Deaf artists create De'VIA or Deaf arts and many work across a wide spectrum of artistic practices including but not limited to, integrated arts, contemporary arts or traditional arts and fine crafts. Some choose to neither include nor represent Deaf culture, De'VIA aesthetics or sign language within their work. The Canada Council recognizes that all these arts practices are distinct and require different strategies to ensure fair assessment and support.

Disability and Deaf arts: Artistic tradition in context

While Deaf and disability arts have evolved separately and differently, their connected art practices have not been consistently recorded, appreciated or archived. As such, the foundations of Deaf and disability arts practices and sectors (i.e., art history, arts schools, arts centers, venues, mentors, biographies, scholars, spaces, discourses, experts, etc.), are more tenuous and emergent. Today, definitions and practices in both of these sectors are diverse and constantly evolving.

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[29] Canadian Cultural Society of the Deaf: http://www.deafculturecentre.ca/Public/Default.aspx?I=21&n=Collections
[30] De'VIA Manifesto, created May, 1989, at The Deaf Way: http://www.deafart.org/Deaf_Art_/deaf_art_.html
[31] Ibid.

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Art resonates within existing artistic traditions which have been respected and archived and typically artists are able to draw on these traditions to inform their practice. In Deaf and disability arts however, these archives are extremely limited and emerging, because historically this art was often created in isolation, with limited resources or support and often in therapeutic, institutional or clinical settings. Artists have also faced systemic and attitudinal barriers from participating and engaging in the arts ecology. This can be demonstrated in various ways, most notably through the limited physical and sensory access provided to the arts and the absence of Deaf or disabled artistic contributors in roles of decision-making and creative direction. Many artists work in the community arts, social services or art therapy sectors, because they may have been excluded from participating equally in other professional arts opportunities. Thus, contemporary Deaf and disability artists may be working without the same kinds of artistic foundations and opportunities otherwise more readily available to non-Deaf or non-disabled artists. Furthermore this also means that professional and emerging contemporary artists in these sectors are in part responsible for the development, expansion, preservation and documentation of these traditions and foundations.[32]

Integrated arts
The term integrated arts has multiple meanings.

Within the Deaf or disability arts sectors, integrated arts refers to the integration of Deaf or disabled artists, often working in collaboration with non-Deaf or non-disabled artists or creative enablers. In this context, integrated Deaf or disability arts may be discipline-specific (e.g., integrated dance) which often results in new styles and ways of working (e.g., contemporary wheelchair dance). Integrated Deaf or disability arts practices are recognized and eligible practices within all Council programs and disciplines.

Within the Canada Council's Inter-Arts Office, Integrated Arts is defined as 'professional artistic activities with a singular artistic vision that combine art forms, or integrate existing art forms into its own distinct form'.

Council staff and potential applicants need to be clear of which definition of 'Integrated Arts' is being applied in order to discern which Arts Discipline section would best suit their funding request.

Assessment
When assessing projects that aim to integrate Deaf or disabled artists, the Canada Council values collaborative working relationships which address inherent power imbalances between and amongst participants through active engagement in the creative process and decision-making. Particularly with collaborative Deaf arts or disability arts productions, notions of excellence are in part assessed on the quality of processes and practices that cultivate opportunities for artistic engagement and professional development, including the quality and degree of meaningful participation of artists and audiences.

Artistic excellence
Understandings of artistic excellence have evolved and expanded to recognize a multiplicity of cultures, traditions, styles, movements, genres, etc. Excellence is an evolving notion which cannot be limited to stereotypes or rigid definitions, or else it risks being prejudicial and irrelevant.

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[32] Text developed in collaboration between the author and Catherine Frazee, during *The Nova Scotia Sessions*, Baxter's Harbour, Nova Scotia, September 7-10, 2010.

Deaf or disability arts *may* not be anything like the work of non-Deaf or non-disabled artists to be considered excellent and contributing to the overall arts ecology. For example, a blind visual artist may produce a very different aesthetic based on tactility compared to a sighted artist whose work emphasizes visual composition; wheelchair dance may produce a very different movement and rhythm than traditional Ballet or Jazz; and Deaf film may possess cultural references, gestural language and visual aesthetics unfamiliar to hearing audiences.[33]

Excellence, therefore, must provide room for this diversity, while valuing artistic processes which are grounded in ensuring that the expressions, perspectives and lived experiences of Deaf or disabled people are fully realized. In order to assess notions of excellence within these cultural frameworks, the Canada Council must continue to strengthen cultural competency—the ability to understand what has been learned or perceived about a diversity of arts or cultures, be critical of biases and assess fairly the creative merit of diverse artistic practices. Furthermore it is imperative that peer assessors continue to be selected for their knowledge and ability to assess artistic practices which are inclusive of Deaf arts and disability arts.

> **The Canada Council for the Arts' understanding of disability and Deaf arts**
> Deaf and disability arts are diverse artistic practices, where artists explore the perspectives, embodiments, expressions, identities, languages, cultures, histories and/or lived experiences of Deaf or disabled people. These practices bring distinct perspectives and ways of being into the arts ecology, shifting perceptions and understanding of human diversity and artistic expression.

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[33] Ibid.

PART THREE: THE STRATEGY

DEVELOPMENT PROCESS

The strategy was developed by building upon work already achieved by the Canada Council and in collaboration with an external working group made up of disability and Deaf arts scholars and practitioners and a working group made up of Council staff. The purpose of these working groups is to provide regular and on-going feedback into all aspects of the strategy, including but not limited to language, definitions, directions, development, actions and implementation.

External Working Groups:
Chair - Elizabeth Sweeney, Equity Office

Disability Arts Working Group
- Marie-Hélène Bellavance, Montréal QC, Francophone dancer/choreographer
- Catherine Frazee, Canning NS, writer, scholar
- Geoff McMurchy, Vancouver BC, performing artist, researcher
- Anna Quon, Dartmouth NS, writer, poet
- Alan Shain, Ottawa ON, performing artist, dancer, scholar
- Francis Sinclair-Kaspick, Winnipeg MB, Aboriginal performing artist, writer

Deaf Arts Working Group
- Joanne Bennett, Toronto ON, Performing artist ASL/English interpreter
- Joanne Cripps, Toronto ON, Co-director of the Deaf Culture Centre
- Gordon DaDalt, Toronto ON, Writer
- Chantal Deguire, Toronto ON, Filmmaker
- Tiphaine Girault, Gatineau QC, Artist, SPiLL productions
- Anita Harding, Toronto ON, Accessibility consultant, Deaf interpreter
- Rose Jacobson, Toronto ON, Artistic Principal, Picasso PRO
- Mitchell Lafrance, Toronto ON, Performing artist
- Elizabeth Morris, Toronto ON, Performing artist/actor
- Anita Small, Toronto ON, Co-director of the Deaf Culture Centre

Internal Deaf and Disability Arts Strategy Working Group
Co-Chairs - Elizabeth Sweeney, Sheila James, Equity Office

- Aimé Dontigny, Music Section
- Stacey Elliott, Digital Media and Creative Services
- Donna Gazale, Arts Services
- Jo Ann Hubbell, Human Resources
- Kelly Langgard, Audience & Market Development (Stacey Atkinson acting)
- Steven Mah, Research and Evaluation
- Anthony Pan, Corporate Policy Advisor
- Hélène Pollex, Arts Services
- Louise Profeit-LeBlanc, Aboriginal Arts Office
- Tammy Scott, Communications and Arts Promotion
- Kim Selody, Theatre Section
- Gerri Trimble, Inter-Arts Office (acting)
- Anne Valois, Arts Disciplines Division
- Myriam Mérette, Arts Disciplines Division

FOCUS AREAS

The barriers which may prevent Deaf Canadians and Canadians with disabilities from equally engaging in the arts are complex, systemic and diverse. Lack of access, whether it is physical, sensory or in decision-making, is a connected yet separate issue from promoting and recognizing Deaf arts or disability arts. Furthermore, promoting and ensuring equal opportunities for Deaf or disabled Canadians to engage in the arts is an issue which is directly influenced, affected by and dependent on the entire arts ecology.

This strategy aims to develop better internal processes and measures to counter systemic barriers experienced by Deaf artists and artists with disabilities and those working in Deaf arts and disability arts sectors. These processes also aim to advance the Canada Council's knowledge of the diverse Deaf arts and disability arts communities, artistic practices and changes in these milieus. Furthermore, this strategy aims to foster and promote greater opportunities for Canadians who are Deaf or who have disabilities to enjoy and engage in the arts.[34]

This strategy identifies three main focus areas:
    I.   Increasing access, support and participation in Canada Council programs;
    II.   Recognizing, supporting and promoting Deaf and disability arts;
    III.   Encouraging the public engagement of Canadians who are Deaf or who have disabilities in arts and culture;

These focus areas have been prioritized and will be phased in over the next 5 years.
        Phase 1 – 2010 - 2012
        Phase 2 – 2012 - 2014
        Phase 3 – 2014 - 2016

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[34] The Canada Council acknowledges the importance of effective strategies that address internal staffing, accommodation and recruitment. This information may be found in the Canada Council's Accommodation, Employment Equity, and Respect in the Workplace policies.

GOALS, OBJECTIVES AND PRIORITIES

FOCUS I - Increasing access, support and participation in Canada Council programs

GOAL I: The Canada Council and its programs are accessible to artists, arts professionals and arts organizations.

PHASE 1 OBJECTIVES:

- Reflect language of invitation, respect and inclusion in Canada Council communications;

- Research the provision of information in sign languages (e.g., ASL and LSQ) and in alternate formats (e.g., Audio, Braille, screen-reader, large font, plain language, etc.) and strategically integrate into the ways Canada Council program information is presented and disseminated;

- Expand internal audio video technology capabilities to ensure artists have easy access to video and web conferences with Canada Council staff;

- Meet web accessibility standards (including online applications) and exceed when appropriate;

- Recognize and contribute funds towards access related expenses required to participate in Canada Council programs and carry out funded artistic activity (e.g., sign language interpretation, support staff accompaniment, accommodated travel arrangements, application preparation support, etc.);

- Monitor support through tracking mechanisms such as the voluntary self-identification form;

- Coordinate and pay for accommodations, support services and sign language interpretation upon request whenever Deaf people or people with disabilities are participating in Canada Council programs, committees, meetings, events or consultations. This includes application preparation, peer assessment committees, job applications, information outreach sessions and communicating with Canada Council staff;

- Target outreach and information programs to Deaf and disability arts communities;

- Research sign language and multiple format requirements (e.g., signed, video, sound, oral, etc.) of Deaf or disabled applicants and how these languages and formats could be integrated into the application and assessment processes.

PHASE 2 OBJECTIVES:

- Develop tracking mechanisms to measure support through project information forms and CADAC;
- Accept applications in sign language and in multiple formats (e.g., video, sound, oral, etc.);

- Continue to research and develop new strategies to target outreach and information programs for Deaf and disability arts communities including those located in remote, rural, institutional, culturally specific and northern communities, and include grant-writing and peer support/sharing.

GOAL II: Deaf people and people with disabilities are represented and supported throughout the Canada Council, and its staff is comfortable and conversant with access requirements and protocols

PHASE 1 OBJECTIVES:

- Provide Canada Council staff with orientation and on-going training about the barriers faced by Deaf people and people with disabilities and strategies to address those barriers;

- Collaborate and consult in the development and implementation of access-related strategies as needed with Deaf people and people with disabilities;

- Reinforce greater inclusion of candidates, consultants, assessors and employees who are Deaf or who have disabilities through the Accommodation, Respect in the Workplace and equity policies within the Canada Council through linking policies to staff sessions.

PHASES 1 & 2 OBJECTIVE:

- Identify, develop and disseminate specific resources and guides to assist Canada Council operations including, but not limited to, information about protocols, terminology, professional service providers, resources, as well as policies on accessible event and travel arrangements.

FOCUS II - Recognizing, supporting and promoting art practices

GOAL I: The artistic practices of Deaf artists and disability artists are supported and advanced through Canada Council programs.

PHASE 1 OBJECTIVES:

- Recognize Deaf and disability arts throughout the Canada Council
  - Policies and strategies recognize that Deaf artists or artists with disabilities may also be of diverse cultural, ethnic and linguistic backgrounds including, Aboriginal, LGBT, culturally diverse, remote, rural, institutional and northern communities, etc. Policies and strategies should also recognize how these identities contribute to distinct artistic, cultural and linguistic practices.

- Develop disciplinary-specific approaches that recognize the evolution of disability and Deaf arts as specific within different disciplines
  - Create mechanisms and protocols (i.e., inclusion of experts on peer assessment committees, and use of tools such as external assessment, context papers, and zoning systems) to ensure that Deaf arts and disability arts are assessed by peers with an understanding of these practices and/or cultures;
  - Recognize Deaf and disability arts in program descriptions as appropriate (as practiced by the Inter-Arts Office for example);
  - Create lists and directories of potential Deaf and disability arts peer assessment committee members.

- Reflect the barriers faced by Deaf artists and artists with disabilities in program design
  - Include Deaf artists and disabled artists in the *Equity Priority Charge*,[35] target support and or dedicate funding streams, specifically identified for Deaf and disability arts either through existing programs or new strategies;
  - Conduct exploratory research of program guidelines and criteria that could be perceived as excluding Deaf or disabled artists and/or Deaf or disability arts (i.e., independent vs. interdependent art production, exclusion of collaboration with non-professionals, exclusion of collectives, limited types of dissemination, venue and exhibition spaces excepted, art practices (inc. multidisciplinary) not recognized in program design, etc.)

- Increase audience and market development through, but not limited to, inclusion in directories, touring workshops, and dissemination, networking and promotion opportunities;

- Expand professional development opportunities such as peer-to-peer mentoring programs, shared resource development and grant-writing workshops, to include and/or target Deaf and disability arts practitioners.

PHASE 2 OBJECTIVES:

- Amend program guidelines and criteria which could be perceived as excluding Deaf or disabled artists and/or Deaf or disability arts based on initial exploratory research;

- Expand professional development opportunities such as peer-to-peer mentoring programs, shared resource development and grant-writing workshops, to Deaf and disability arts practitioners located in remote, rural, institutional, culturally specific and northern communities.

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[35] The *Equity Priority Charge* is a Canada Council policy document that instructs the peer assessment committee to prioritize applications from specific minority communities in the situation where there are insufficient funds to support all deserving candidates and several applicants are assessed as having equal merit.

GOAL II: Increased opportunities to artists with disabilities and Deaf artists in arts organizations

PHASE 1 OBJECTIVE:

- Strengthen and promote professional development programs for arts organizations (e.g., Flying Squad and Flying Eagle, AMDO) to encourage greater integration of Deaf artists and artists with disabilities in their organizations.

GOAL III: Knowledge and social discourse are raised on the topics of Canadian disability and Deaf arts.

PHASE 1 OBJECTIVE:

- Provide Canada Council staff with professional development and on-going internal discourse and exchange on current trends and practices in Deaf and disability arts.

PHASES 2&3 OBJECTIVES:

- Support new and existing networks which connect stakeholders, artists and art organizations in Deaf or disability arts sectors;

- Leverage support through partnerships and raise the profile of Deaf and disability arts nationally and internationally;

- Strengthen and expand knowledge on Deaf and disability arts in Canada by conducting research with a priority on mapping.

FOCUS III: Encouraging public engagement in the arts for Canadians who are Deaf or have disabilities

All Canadians including Deaf Canadians and Canadians with disabilities have the right to fully participate in society, and the arts are an integral part of societal experiences and citizenship.

In keeping with these rights, the Canada Council believes that Deaf Canadians and Canadians with disabilities should have opportunities for meaningful engagement in the arts, on an equal basis with others.

GOAL I: Increased audiences of Deaf Canadians and Canadians with disabilities in the arts.

PHASE 2 OBJECTIVES:

- Encourage artists and arts organizations to deepen and expand their engagement with Deaf and disabled audiences through targeted support and/or dedicated funding streams in existing programs or through new strategies;
  - o Value arts organizations and artists already incorporating accessibility into their modes of operation and organizations that are led by Deaf or disabled arts professionals.

- Support the development of internal guides and research which support access, inclusion and equality;

- Share and promote these with other arts councils and stakeholders.

PHASES 2 &3 OBJECTIVES

- Incorporate language into program guidelines which values commitments to audience diversification including, for example, equal access for Deaf Canadians and Canadians with disabilities to the arts (e.g., access to facilities, activities and programs, sign language interpretation, tactile tours, audio description, etc.)

- Identify, recognize and highlight best practices by existing Canada Council funded arts organizations that provide physical, sensory and participatory access by, for example, collecting information through final reports, highlighting in Council's annual report and creating opportunities for peer recognition.

- Advance public conversations on the expressive needs and artistic aspirations of Deaf Canadians and Canadians with disabilities by (but not limited to):
  - Supporting professional development aimed at developing publications, directories, and research on the topic of access and the arts;
  - Supporting professional development aimed at creating accessibility checklists and evaluation tools;
  - Collaborating with other government agencies, stakeholders and/or funders with similar goals.

CONCLUSION

Expanding the Arts supports greater opportunities for Deaf Canadians and Canadians with disabilities to reach their artistic aspirations – whether they are studying, enjoying or producing works of art. It also creates concrete ways to ensure that their diverse identities, perspectives, languages, cultures and artistic practices are recognized, experienced and valued, and that their contributions enrich the arts in Canada.

Expanding the Arts is an important step forward for the Canada Council in terms of reaching its overarching commitment to contribute to, advance and support a vital and diverse arts ecology. Through this strategy, Council will be better able to recognize and serve the breadth of Canada's artistic communities, and remove barriers to arts funding support. Ultimately this will ensure that Council funding gives maximum impact and value to all Canadians.

As we implement this strategy we expect it to grow, shift and evolve along with the arts ecology in Canada. For more information about the strategy, or about the Canada Council for the Arts please contact the Equity Office or visit our website www.canadacouncil.ca

SUPPORTING DOCUMENTS

EXPANDING THE ARTS: EXECUTIVE SUMMARY

DOCUMENT:
http://bit.ly/canada-council-expanding-the-arts

VIDEO IN ASL WITH ENGLISH AUDIO AND CAPTIONING:
http://www.youtube.com/playlist?list=PL8C78A3BD8F12AFDA

FOCUS ON DISABILITY AND DEAF ARTS IN CANADA
By Rose Jacobson and Geoff McMurchy

DOCUMENT:
http://bit.ly/canada-council-focus-on-disability-and-deaf-arts-in-canada

For more information or additional copies of this document, please contact:

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