



APS: Summaries – Discrimination

2020



Land Acknowledgement

We acknowledge that the land we gather on, Moh'kinsstis, is the ancestral territory of the Siksikaitsitapi—the Blackfoot peoples—comprising the Siksika, Kainai, and Piikani Nations, as well as Treaty 7 signatories, the Tsuut'ina Nation, and the Îyâxe Nakoda Bearspaw, Chiniki, and Wesley First Nations. Today this land is home to the Métis Nation of region 3 as well as many First Nations and Inuit peoples from across Turtle Island. We acknowledge that there has been art, music, dance, storytelling, and ceremony on this land since time immemorial, and it is in the spirit of this land and its people that we do our work.

A note on gender categorization in this survey:

In the terms of the Arts Professional Survey, the term 'non-male' is used as a catch-all for anyone who did not self-identify as male and for whom the questions under this section were directed towards. That said, there are varying sets of intersectionality (i.e., cisgender versus transgender, or Indigenous) represented in the non-male category and not every respondent's experience of harassment will be the same (EVA BC 2019). Furthermore, such experiences often differ across time. Survey comments highlighted different periods in the life cycle of an arts professional. For example, motherhood was discussed as some respondents took extended breaks before returning to work. The responsibilities of being a mother were seen as a barrier to full participation in work by their peers. Others noted that ageism also has an impact on their ability to participate in their respective disciplines.



APS: Summaries – Discrimination

The summaries here are based on the experiences of racialized, gender diverse, or disabled arts professionals. In the journey to further understand the work lives of artists and other arts professionals, it was necessary for Calgary Arts Development to move beyond the usual questions about the tasks involved in a day's work. This meant asking specific questions about experiences of discrimination – especially the voices that are not usually asked – to get a true sense of the Calgary arts community. It is the first time Calgary Arts Development has pursued research on such difficult topics, and we would like to thank all the respondents who participated in the survey, recognizing that these are not easy memories to bring up. To maintain participant anonymity, we have chosen to paraphrase or summarize respondents' experiences and will not directly quote comments as we have done in other reports.

This report consists of three major parts according to the experiences of (i) Indigenous, Black, Peoples of Colour (IBPOC), (ii) non-male and gender diverse, and (iii) disabled arts professionals. These sections are then further broken down by the following lines of inquiry: describing and understanding the experiences of discrimination, how/if such incidents were addressed, and what these groups have to say to the Calgary arts community about becoming more inclusive. Within each section, there is an attempt to understand the structures and dynamics that perpetuate these incidences on a larger scale. The hope is to create more conversation about the reality of discrimination in the workplace.

Discrimination in the Workplace as IBPOC Professionals

This section details the experiences of IBPOC arts professionals as expressed by respondents of Arts Professional Survey 2020 and contextualized by research on race, discrimination, and the arts. We begin by detailing the experiences of IBPOC artists, which have been grouped according to the following themes: barriers to presenting work, racialization and the racialized 'other,' and white hegemonic space. Then, we state how and to what degree such experiences have or have not been addressed. Lastly, we present perspectives from IBPOC arts professionals on changes necessary within the Calgary arts community.

**“IN A HISTORICAL MOMENT IN WHICH COLOUR-BLIND RACISM IS PERVASIVE AND ITS CONSEQUENCES MATERIALLY AND PSYCHOLOGICALLY HARMFUL...”
– NAZNEEN KANE**

Barriers to Presenting Work

IBPOC artists experience a multitude of barriers in presenting their work from lack of financing to finding spaces to present their work to internet access – especially on reserve, unequal payment or lapses in payment, and a lack of equipment. Furthermore, the comments from the Arts Professional Survey 2020 reflect the findings of a 2018 Montreal report called, *Towards a Cultural Equity Process: Consultation Report on Systemic Racism in the Arts, Culture, and Media sectors in Montreal* (Hajji, 2018). Racialized artists, both in the report and the survey, have explicitly described experiences of racism, or a lack of cultural fluency from Caucasians in the sector (and most likely all other areas of life). They also commented on a lack of representation in their industries, and the challenging nature of tokenism. Finally, artists noticed that they and their art is categorized as “multicultural” or “folk” rather than Canadian. Consequently, this continues the saga of IBPOC art and artists as “perpetual others” (ibid.).

Unfortunately, these barriers are not new, and they are the results of a larger issue – colonialization and its creation of “Racialized Others” in white hegemonic space (which will be discussed in the next section). Since the very public murder of George Floyd in May 2020, statements on racism are more publicly listened to and are more frequent. This unfortunate reality brought to light for some (although, there were many who were *enlightened* to this reality well before hand), the more unseen aspects of life in Canada.

Racialization and the creation of a “Racialized Other”

Frantz Fanon explains “race” (“race” in this case is in quotations, because for Frantz Fanon it is a social construct) as an organizing principal of economics, class, and society. This is a symbiotic relationship where the designation of white cannot exist without black, “...they are co-constituted...dialectically co-produced (Kane, 2007, p.355);” so societal designations are defined by their opposites:

White	Black
Rich	Poor
Developed	Developing, Underdeveloped, Undeveloped

“Race” only exists to create an “other,” “[f]or not only must the black man [here the term *Racialized or Indigenous* could easily be used]; he must be black in relation to the white man... his inferiority comes into being through the other (Kane, 2007, p.356 a quotation from Frantz Fanon’s *Black Skin White Masks*). The process being described here is one of *racialization* - mostly in attributing to the “other” *negative* characteristics. These distinctions create spatial (i.e., various neighbourhoods are for x type of people), physical, and mental barriers between white and non-white peoples. Consequently, spatial barriers create economic barriers; and so, it creates general inequalities for arts professionals who are non-white (Hajji, 2018, Kane, 2007). These barriers are clearly demonstrated in the report mentioned previously, and by the comments made by artists participating in the Arts Professional Survey.



White Hegemonic Space: the environment IBPOC arts professionals work in

'White hegemonic space' is not a concept people use regularly to explain oppression, but it does help us to understand why the potential for oppression could even exist. In this case, the environment IBPOC arts professionals work/live in. White hegemonic space has a historical background in that Canada as we know it today is a colonized place (Hajji, 2018, Kane, 2007). The act of colonization, in many places, was based on the British belief in white superiority (to see examples look up *White Man's Burden* or *Social Darwinism*); this British belief was used to justify their right to occupy other cultures' lands. In doing this, they created race distinction(s) (Kane, 2007), and the following racial hierarchy of everyone and everything between "White" and "Black."

Furthermore, the Western educational system normalises and implants this racial hierarchy into the "norm" (Kane, 2007, Bourdieu, 1984). The institutionalized education system acts to advance and legitimate dominant culture (Bourdieu, 1984). This process of using systems of learning rather than solely employing physical violence perpetuates hegemony; this is because institutionalized education systems ensure that what is learnt is learnt by everybody, and these teachings become embedded into all parts of society's policies, and social interactions basically unquestioned over time (Kane, 2007). Ultimately, this makes hegemonic norms harder to track or see – especially by followers of dominate society. If norms are questioned, the questions and the people asking them are undervalued. Such an evaluation further entrenches spatial barriers and their resulting inequalities for people identified as IBPOC.

To contextualize white hegemonic space alongside experiences of IBPOC artists means that they exist in a world where their art is construed as being *niche*, not Canadian due to its departure from the norm. This departure then results in the barriers discussed above, limits to financing (economic), and poor representation – both in seeing themselves in their fields and in terms of access to spaces (mental and spatial), limited access to equipment (economic), and a general misunderstanding of their work (institutionalization of norms through the education system) (Hajji, 2018, Bourdieu, 1984).

Harassment in the Arts

In reading survey comments, it is very clear that IBPOC professionals deal with the double burden of the work itself and being *racialized* at work in white hegemonic spaces. This constant internalizing of difference and further rooting of their marginalization has had an effect on them: respondents expressed feelings of fear, being unwelcomed, anger, being undervalued and unheard among other things. Some also described outright experiences of overt racism in their workplaces by their fellow workers. Moreover, there is an underlying sense that, due to skin tone or accent, arts workers' qualifications are questioned, undermined, or undervalued by their white counterparts.

IMMIGRANTS, SPECIFICALLY IN THE ARTS SECTOR, FEEL IT IS HARD TO EVEN GET INTO THE DOOR TO DEMONSTRATE THEIR CRAFT AS EQUALS.

How was the harassment situation resolved?

When asked about the result of their experiences of harassment, responses ranged from nothing – with some respondents fearful of losing industry connections – to removing themselves from the organization. One comment, which referenced human resources, ventured to explain that there are not spaces in the sector where people can be held accountable for their actions. The general lack of accountability is illustrated by the small amount of survey comments describing positive resolutions: apologies made, learning moments, disciplinary action, and support from management.

Is there anything else you would like to let us know about your experience related to art, race, and ethnicity in Calgary?

Arts professionals that are Indigenous, Black, or Peoples of Colour and immigrants want to be seen and heard in their respective artistic workplaces *and* in their city. There are a wide range of voices in these responses, but this is one thing that is clear: it is harder to realize an inclusive vision of Calgary when these peoples feel *excluded* by a lack of cultural fluency or understanding (or desire to understand in some cases) of how racism works to hurt by their white counterparts. Thereby, ensuring that these same people participate in forms of microaggression against their racialized co-workers and in their communities. These feelings of exclusion are compounded especially by the narrative that Calgary is a place where people can belong and that has a diversity advantage. The vision is not meeting the reality.

Immigrants, specifically in the arts sector, feel it is hard to even get into the door to demonstrate their craft as equals. Others have found it difficult to bridge between cultural groups to collaborate. More generally, some responses mentioned that, in the arts sector specifically (and most likely other sectors), their work is deemed lesser due to its style because of the artist's racialization or immigrant status. These experiences illustrate the necessity for more learning, Indigeneity, and holistic approaches to decouple the industry, and Calgary at large, from colonial ways of being.

Discrimination: Gender-based Workplace Harassment

Throughout the 20th century, there were social movements for the advancement of women and gender diverse groups, resulting in the creation of related laws. Yet, continued inequity still exists in the workplace: anything from unequal opportunity in hiring, general or selective incivility, to general workplace harassment or sexual harassment (Kabat-Farr and Cortina, 2012, Cortina, 2008, Rospenda et al, 2006, Jackson et al, 2001). Concepts like 'general and selective incivility' and others will be explained in the following text. It is also important to mention here that all these concepts happen on a subconscious level. This is not a complete list of concepts of discrimination, but these do shed some light on the larger picture in the comments given in this next section.

Contemporary Sexism

Part of contemporary sexism involves gaps in respect - "... 'respect' refer[s] to a type of attitude characterized by feelings of [appreciation] for another that manifest in both men and women (Jackson et al, 2001, p. 48)." This type of respect is different from stereotyping in that stereotyping is making generalisations and broad guesses about an entire group based on decontextualized social actions or traits. Men have traditionally had more access to power in the social realm, which is transformed into higher profile jobs, and these higher profile jobs are arbitrarily given more respect. "...[G]ut feelings of strong respect for men may become conditioned from chronic deferential behavior in a social context in which men typically occupy positions of power (59)." Consequentially, differential respect contributes towards discrimination in hiring of men over women for higher profile jobs (ibid). This phenomenon is corroborated in the survey comments as women and non-binary respondents express having issues with the pay gap and career development; direct references to such comments can be found in the following sections of the Arts Professional Survey 2020: work structure of arts professionals, time poverty, and financial conditions of arts professionals.





General Incivility

Another concept explaining inequitable practices in the workplace is *general incivility*. It points out that while discrimination policies of the previous century attempt to tackle overt expressions of bias and discrimination, white males are still the most likely to be present in higher positions over all other groups (Kabat-Farr and Cortina, 2012, Cortina, 2008). The concept of general incivility illuminates the environment wherein this inequality continues. It suggests that the *obvious* discrimination becomes *hidden* in order to maintain inequitable practices – especially in those who want to keep an outward identity of equality or equity. “[T]his [meaning general incivility] encompasses covert biases, held even by people who value egalitarianism and avoid discriminating (intentionally)... “general incivility,” or subtly rude behavior that lacks a clear intent to harm (Kabat-Farr and Cortina, 2012, p.107).” Discrimination is done in such a way that it could easily be construed as something else - “...at other times their uncivil conduct can be attributed to irritability, fatigue, carelessness, or ignorance of local social norms; intent, whether present or not, is ambiguous to either the actor, target, or observer of the behavior (Kabat-Farr and Cortina, 2012, p.109)”. Some comments from the survey say that those who harass are often seen by other colleagues as “just being that way.” And so, the behaviour is excused, and complaints do not go very far. Thus, the perpetrator can maintain their status in the workplace, and coworkers or leadership remain unaware to the impact of such behaviour (Kabat-Farr and Cortina, 2012, Cortina, 2008).

This environment has an impact (especially if it is *chronic* (Rospenda et al, 2010)) on relational and personal morale, productivity, and in some cases, may also affect one’s physical and mental health (Kabat-Farr and Cortina, 2012, Rospenda et al, 2010, Cortina, 2008). Additionally, long-lasting harassment increases the likelihood one will need to access mental health services and/or turn to coping-mechanisms such as substance use (e.g., drinking) (Rospenda et al, 2010). Furthermore, this environment encourages those who have been targeted to quit (Cortina, 2008). Survey respondents detailed how being harassed has affected their mental health. Many respondents have decided to leave a job because of harassment, and in some cases, completely pivot to a new industry.

In addition to the negative toll on individuals and communities, this phenomenon also financially affects organizations. Organizations must cover costs incurred from high turnover, sick leave, overtime payment for existing staff to cover gaps, and general loss of productivity – effects produced by inhospitable workplaces (Cortina, 2008).

Selective Incivility

It is necessary to understand incivility from an intersectional lens, meaning not everyone receives the same amount of harassment (Kabat-Farr and Cortina, 2012, Cortina, 2008). Similar to general incivility, *selective incivility* can be ambiguous (or easily explained away) to the target and those around them; meanwhile, the perpetrator can maintain their status as an inclusive person. However, selective incivility is targeted towards minorities (ibid). This diagram from Cortina (2008) demonstrates the process of how selective incivility occurs in organizations. The figure below goes from societal influences, into how these influences infiltrate organizational practices. Individual interactions are then conditioned by pre-existing factors creating differential reactions to their fellow workers.

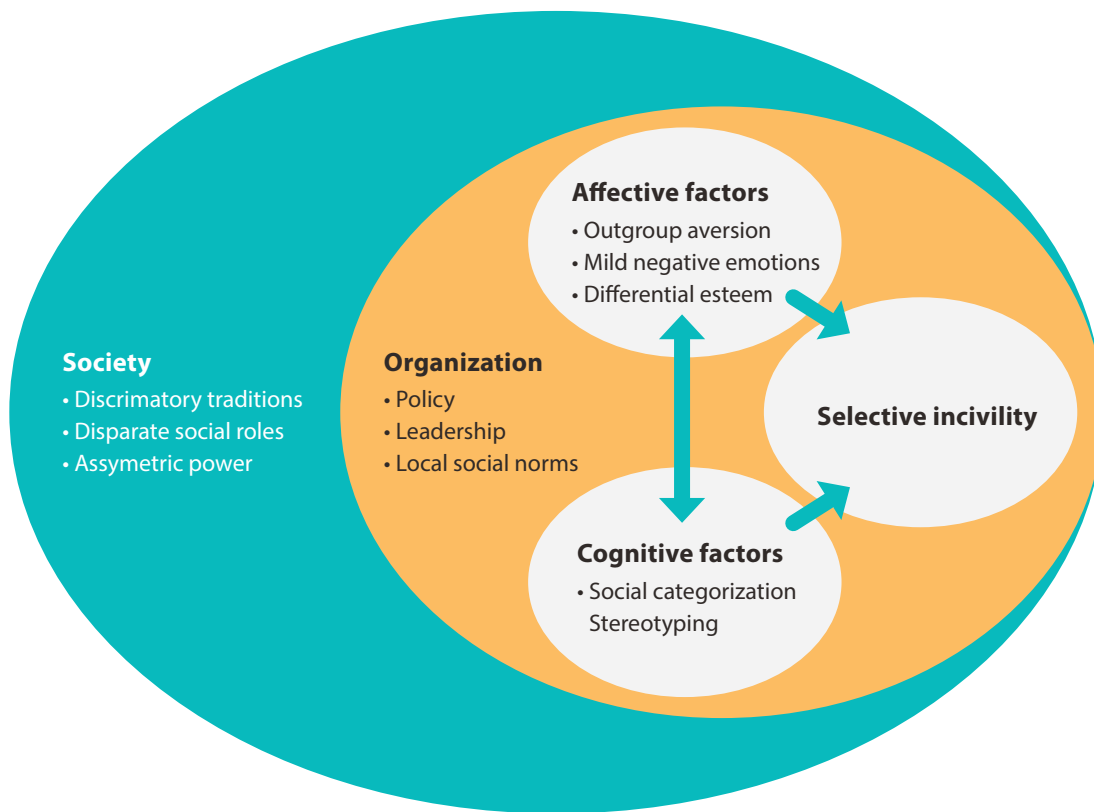


Figure 1. Cortina (2008)'s Integrated Model of Incivility as Modern Discrimination (Fig 1., p.60).

Harassment in the Arts

“Creating Safer Workplaces and Communities (CSWC),” a document produced by the Ending Violence Association of British Columbia (EVA BC) (2019), describes gender-based violence as:

“Violence that is “committed against someone based on their gender identity, gender expression or perceived gender” (Status of Women Canada, 2018a). This violence most often targets those who experience gender-based oppression, including women, transgender people, and gender non-conforming or non-binary people. Gender-based violence is an umbrella term that includes gender-based bullying and harassment, sexual harassment, sexual assault, and intimate partner violence (also known as domestic violence, relationship violence, or spousal assault) (p.1).”

In the same document, *a person who has been harmed* is someone who has experienced bullying, harassment, or violence either at work or anywhere else. A person who has caused harm is, of course, someone who perpetrates the previously mentioned acts towards a target – regardless of whether it is at work or outside of work.

It is important to understand that we do recognize men can also experience harassment in this way. However, given the large number of women in Calgary’s art sector, and the general number of women, transgender people, and gender non-conforming or non-binary people as targets of this type of harm, at this time it is essential to look at discrimination within that context.ⁱ Ending Violence Association of BC (2019) found that 67% of Canadians knew a woman who has experienced gender-based violence in 2012. Still, it must be mentioned that gender-based violence also differs across women, transgender people, and gender non-conforming or non-binary people and in taking into account intersectionality. Indigenous women are three times more likely than the average population to experience violence; immigrant women have issues accessing services due to language and cultural barriers creating underrepresentation; and the LGBTQIA2S+ experience higher rates of sexual assault (ibid).

ⁱ In the terms of the Arts Professional Survey, the term ‘non-male’ is used as a catch-all for anyone who did not self-identify as male and for whom the questions under this section were directed towards. That said, there are varying sets of intersectionality (i.e., cisgender versus transgender, or Indigenous) represented in the non-male category and not every respondent’s experience of harassment will be the same (EVA BC 2019). Furthermore, such experiences often differ across time. Survey comments highlighted different periods in the life cycle of an arts professional. For example, motherhood was discussed as some respondents took extended breaks before returning to work. The responsibilities of being a mother were seen as a barrier to full participation in work by their peers. Others noted that ageism also has an impact on their ability to participate in their respective disciplines.

How did your experience of harassment make you feel?

The environment men either participate in or create often makes their non-male counterparts feel that their work is undervalued due to their gender identity or expression. Survey respondents described feeling patronized or infantilized based on their gender, which gives them the impression that they must work harder to prove themselves to male counterparts. Women, transgender people, and gender non-conforming or non-binary people faced anything from complete disregard and microaggressions for their presence, to obvious misogyny or sexism - regardless of the positions of power they occupy. These responses easily related back to the concepts of selective incivility and contemporary sexism discussed earlier.

These environments are angering to respondents who must deal with harassment on top of doing their respective jobs; hence, creating a *double burden of labour*. On top of the anger, they feel these experiences also have an effect on self-perception, leading some to feel unworthy, loss of personhood, worthlessness, unseen, helpless, anxious, and unwelcome, among other things.

These feelings are not momentary, and they have a lasting effect. Some respondents have felt unsafe, because of the advances from their colleagues, which, in turn, produced feelings of shame and powerlessness, or resentment - especially in environments where there is little to no recourse for complaint or resolution. A smaller yet notable group of responses described the physiological responses to such experiences, namely feeling sick or anxious. For some, their mental health was deeply affected, which corresponds to the links between mental health and incivility found in Cortina (2008) and Rospenda et al (2006).

“RESPONDENTS EXPRESSED FEELINGS OF BEING TRAPPED AS A PROFESSIONAL TRYING TO PROGRESS IN A SYSTEM WHERE ANY COMPLAINT MIGHT COMPROMISE THEIR CAREER DEVELOPMENT.”

The experience of harassment may also impact one's professional career and likelihood to continue working in similar environments. Respondents expressed feelings of being trapped as a professional trying to progress in a system where any complaint might compromise their career development. Respondents detailed handling the situation in a variety of ways according to comfort levels. Some try to address situations of harassment head on, whereas others refuse to work with certain organizations again. Others explained that they have decided to work for themselves to have control over who they will work with.

How was the harassment situation resolved?

Unfortunately, some participants have reported that nothing happened to resolve their situation (to a lesser extent some comments allude to the reality that harassment doesn't always come from coworkers, but from patrons or touring personnel; thus, making resolution even harder). Often respondents had to "just move on" after the incident. Some of these responses further indicate that their complaints were ignored by board members, managers, or human resources –that is, if there was a human resource person on staff.

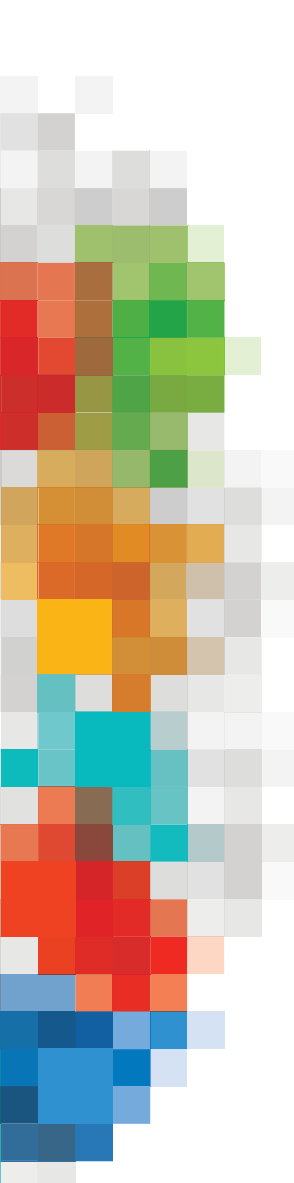
If a participant has had a history of coworkers ignoring their complaints, either in the current organization or in previous experiences (in some cases respondents have complained before, and the response given either absolved the perpetrator, or the respondent was negatively received for their complaint), respondents may choose not to complain about current incidences of harassment. In addition, responses indicated that arts organizations are either too small to have a dedicated human resource person on staff, or that there are no clear policies to guide the process. Even if they are there, such policies may still be ignored. Finally, some comments even mention that rather than investigating the issue, the *respondent was dismissed or their contract was not renewed*. In cases where nothing at all happened, the respondents faced issues such as lacking human resources or dismissal – practices that may uphold harmful *organizational/ structural environments*. Cortina (2008) Rospenda et al (2006), both suggest the effectiveness of policy, leadership in patterning behaviour, and preventative measures are the best ways to ensure against discriminatory behaviour.

In these environments, where resolution is hard to come by, some respondents chose to leave the organization, while others chose to *wait it out*. In waiting it out, as mentioned previously, respondents tried to ignore the situation. In this process, they compensated for the negatives by focusing on the positives, whatever they may be, and focusing on the work. This tendency may be driven by the belief that their complaint will be ignored, and/or the personal need for career development. In some of these cases, respondents waited for the harasser to leave the organization before reporting. A smaller number of comments indicate that some respondents *choose to handle the situation themselves* by speaking to the instigator of their harassment. The outcomes of such an approach varied in descriptions provided by survey respondents. In positive cases, agreements were made as a correction and apologies were given. Yet, even in these cases it was not always easy to come to a resolution. There was often further labour required by the individual reporting an experience of discrimination or harassment; additional conversations and follow up were often necessary for resolution to take place. In negative cases, speaking up in the worst case meant losing a job.

A SMALLER NUMBER OF COMMENTS INDICATE THAT SOME RESPONDENTS CHOOSE TO HANDLE THE SITUATION THEMSELVES BY SPEAKING TO THE INSTIGATOR OF THEIR HARASSMENT.

Another theme of handling the situation themselves occurred: *modification*. Respondents pivoted genres or work type¹, learned preventative measures to reduce harassment incidence, avoided the perpetrator and generally became more cautious with people surrounding them, and/or avoided certain organizations all together. Furthermore, across all these cases and approaches detailed by respondents (e.g. wait, confront, or modify), the *burden of responsibility* is on the *respondent* to create a solution. With that said, there are some glimmers of hope as some cases are met with positive resolutions; for example, some respondents described instigators being relieved of their positions, new learnings, correct authorities were involved, and apologies were made. Notably, in these cases, there was some *shared burden of labour on behalf of the respondent and the organization*.

¹ For example, a respondent described becoming an independent worker/working for themselves to have the power to choose who they work with, or creative industry.



Is there anything else you would like to let us know about your experience related to art and gender in Calgary?

In scanning the comments for this question one topic came up consistently, the struggles in the workplace as non-males. This category had a few reoccurring themes, such as non-males have a harder time being taken seriously as fellow workers. Because they are not taken seriously, non-males often feel they must work even harder at their jobs than men to be noticed. Respondents noted that men, whether they are coworkers or clients, will defer to other men in the room rather than them. Another subtopic is the career limitation faced due to gender bias; whereby, women and gender diverse individuals are often overlooked for opportunities received by sometimes under experienced men. Some of these experiences may possibly reflect the differential respect given to men and women during career advancement as discussed by Jackson et al (2001). Furthermore, if non-males do gain higher positions in organizations, they are usually paid less than their male counterparts for the same position. Another possible undercurrent emerged, as reflected in participant responses, which would suggest that some respondents believe in order to get ahead in this environment, it may be necessary for non-males to take on behaviours typically associated with masculinity, and many do not want to engage in such behaviour.

Several other comments addressed the structural gaps within the arts and culture ecosystem. One of the most notable is the wage gap between men and everyone else. Another gap observed by respondents, which feeds into the wage gap, was the lack of support in career development (i.e., funding, mentorship, opportunity, et cetera), or representation in higher positions in organizations. Respondents also discussed a need for spaces – either internal or external to the arts organization in question – where concerns regarding their treatment can be addressed. Adding on to this, there are calls for accountability towards those whose conduct is regularly dismissed, because of their connections, or success, position in the organization, or “name” in the business. Lastly, the notion of the “boys club” came up a few times in survey responses, which may further entrench gender-based gaps. These are often spaces that promote behaviours associated with toxic masculinities and ultimately, non-male respondents expressed feeling a range of emotions from unsafe to undermined at work. As evident in survey responses and scholarship, differential patterns of respect, general incivility, and selective incivility displayed in these spaces ultimately push non-males out affecting their health and their career potential (Kabat-Farr and Cortina, 2012, Cortina, 2008, Rospenda et al, 2006, Jackson et al, 2001).

Discrimination: Disability/Ableism based Workplace Harassment

There are many forms of disability from physical, to cognitive, to chronic illness, and therefore, the survey responses and discussion presented here only speak to some experiences of disability. Although this report groups such different experiences under the term *disability*, it should be noted that not all experiences of disability will be the same. This reality has clearly been expressed by survey respondents. For example, visibility may affect one's experience of disability. The disabilities of some are *not* easy for others to see, whilst for others it is physically evident, which results in different treatment.

The binary of ability/disability implies that the definition of "disabled" is negatively defined as the opposite of what it is to be "able," so, disability is not only a medical diagnosis, but it is also *socially defined* (Kang, 2009, Danforth and Rhodes, 1997). Kang (2009) points out that these notions are held in place, because the definitions and diagnosis come from the medical community (people assigned as an authority due to their specialized knowledge), which communicates disability as a deficit or problem needing to be fixed and at the same time, implies that those *without* these realities do not have deficits needing to be fixed. Positioning people with disabilities as needing to be "fixed" perpetuates perceptions of them as divergent from a so-called "ideal norm" and possessing less power over their lives. This social environment, along with inaccessible design in physical space, limits the possible capabilities of a disabled person (Purlang, 2020, Shulman, 2020); mostly, in the case of the Arts Professional Survey, the ability to create and work.

How did your experience of harassment make you feel?

Ableist standards in the arts sector have resulted in experiences of harassment for survey respondents with disabilities. Respondents described these experiences as making them angry in the moment and upon further reflection, accompanied by feeling worthless, dehumanized, and *unheard*. Put simply, ableist harassment takes away someone's humanity beyond their disability (Purlang, 2020, Shulman, 2020, Kang, 2009, Danforth and Rhodes, 1997). Not only this, but it affects the opportunities artists and arts workers tangibly have in the sector. Consequently, those with disabilities that are harder to see (i.e., learning disabilities) sometimes choose not to disclose their disability in an effort to avoid harassment.

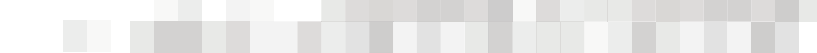
How was the situation resolved?

Unfortunately, for some participants nothing happened to resolve their instance of harassment. Participants have learnt not to talk about these events, realizing that they will be ignored. Others decided to quit or are *forced to leave their jobs*. It is possible that the first case is one of a toxic work environment that someone endures, and the second is one of loss where the worker loses future opportunities for paid work. Finally, in a smaller capacity, some respondents shared actual positive outcomes where union leaders were helpful or apologies were made, but even in these instances, the *participants* needed to be active in creating a resolution via becoming their own advocate.

Is there anything else you would like to let us know about your experience related to art and disability/ability in Calgary?

Because *others* do not see anything wrong, respondents with *unseen* disabilities do point out that there is less understanding that they are truly disabled. In some cases, the lack of visibility has made some participants feel like they cannot join disability arts spaces. In other cases, people step in and take certain tasks away from the respondent of which, they are fully capable to do; because of their faulty assumptions of the individual's disability/ability. Shulman (2020) and Purlang (2020) highlight the importance of not assuming a disabled person's "ability" to do their job; instead, let the worker be the judge of their own ability.





REGARDING THE GRANTING SYSTEM, SURVEY RESPONDENTS FELT THAT IT PRIVILEGES THOSE WHO THE SYSTEM IS BUILT FOR AND CAN EASILY NAVIGATE.

Regarding the granting system, survey respondents felt that it privileges those who the system is built for and can easily navigate. The system for a disabled person can be confusing especially if they have a learning or cognitive disability. Thus, ensuring that applying for a grant is an even longer and arduous process. In this case, respondents with disabilities call for alternative submission options. Furthermore, grants or paid work do not consider the cost of getting to a venue (i.e., access to appropriate transportation), or other externalities related to the work or the needs of the artist. Others highlighted that the granting process is not only long, but it can give the impression that art from a disabled person has to solely be based upon their disability. Finally, some comments mentioned, that although some artists do have a disability or illness, but for whatever reason they do not qualify for disability funding.

Lastly, many comments mentioned a need for more inclusive physical spaces and accessible transportation in Calgary. The design of physical space that is based in able bodies being the norm inherently leaves a portion of the population out or at least makes participation that much harder. Adaptation in these spaces means that arts professionals can fully engage with their work (Purlang, 2020).



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