

Imagine

THIS

*The Calgary Arts Development Authority (CADA)
internal EDIA audit, possible futures, and
plausible actions resource guide.*



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_This Report/Resource model was designed by **People of Design**. Co-written and co-researched by **People of Design (POD)**, **Constructive Public Engagement**, with ideas and imaginings from the lived and learned experiences of **citizen artists of Calgary, The Community Working Group, Cultural Instigators, Indigenous Advisory Circle, the staff of CADA and EDIA BIPOC consultants** from across Canada.

Design by ARTOverMATTER Creative.

1. The

Project

The project was guided by People of Design (POD) in collaboration with Constructive Public Engagement. The work combines a traditional EDIA audit of what's been done so far at CADA, with community co-design sessions that asked participants what could be done next.

Guiding Principles

People of Design (POD), the project guide for this resource, is a co-design company founded by Queer and Trans people with disabilities to innovate inclusive practices of community co-design and to share research findings publically and transparently. POD specializes in co-designing equity and accessibility centred arts and culture projects, community based co-research, inclusive strategic and emergent planning and in sharing lessons learned in plain language for all to use. POD works to centre the lived and learned experience of historically marginalized communities with special attention paid to the care of all participants. POD strives to follow the 10 principles of Disability Justice as written by [Sins Invalid](#), and the three tenets of Inclusive Design outlined below.

1. **Nothing about us without us.**

The [nothing-about-us-without-us](#) principle expresses the idea that people know what is best for them and their communities. People must be valued as integral and essential contributors to every sector, industry and community worldwide. For POD, this means asking who we need to centre and care for in any project we do.

2. **One size fits one.**

This principle means that everyone is unique. While systems and ways of working may work fine for some folx, we listen deeply and try to include from the very beginnings of a project people who are not familiar with the way systems have always done things. We pay particular attention to the prioritizing of dominant Western Civilization views and challenge its inherent preferences in culture, academia and research, participation, ways of making and ideas of excellence. One size fits one means co-designing processes from the beginning for everyone involved. This principle also acknowledges that each project defines its scope by what is doable at this time, with the people involved and with

the resources available. Co-design sessions strive to include transparent conversations about what is possible.

3. Virtuous cycles, not vicious cycles.

In a vicious cycle, knowledge is extracted from historically marginalized people and used however the extractor wishes to use it. In a virtuous cycle, processes are co-designed with learnings and challenges shared widely to benefit as many people as possible, not just the researchers or project guides. This includes participants having options about how to participate, paid participation, usually more than one session, participant access to the methods used, results accumulated, and free use of the final report and ways of doing in their own communities. It also means a commitment to recognize and work to reduce harm to participants, allowing time for conversation around feelings that come up with difficult questions, an opt in/opt out rule for any question asked, and the time to have conversations around why certain questions are being asked. The project guides also gather questions participants might have for funders, arts organizations or other artist community members to challenge the power dynamics in ask and answer situations.

Project Goals

The overall goals of the project were twofold:

1. To create an internal resource for CADA that includes a traditional EDIA audit, and an accumulation of Possible Futures and Plausible Actions for CADA to thoughtfully continue to move from the aspirational goals outlined in its 2022 Commitment to Equity Statement, towards incremental and transformational change.

<https://calgaryartsdevelopment.com/home/commitment-to-equity/>

2. To create an internal open source community resource with a collection of Possible Futures to educate, outline challenges and suggest activations for a truly equitable, diverse, inclusive and just arts sector in Calgary. This report can be a resource for what funders can do, what organizations can do and what citizen artists can do as we move from allyship to cross sector and cross cultural coalitions to achieve EDIA goals.

Why Two Deliverables?

Unfortunately, many traditional EDIA audits are for internal use only and the knowledge researchers gather remains the sole property of the institution. When findings are kept from participants, the ripple effect results not in collaborative change making but in distrust and isolation.

This can result in a successive burn-out from future participation in surveys or audits because community members from historically marginalized communities begin to resent being asked to represent merely as consultants and not as involved collaborators in making change. From the participant perspective, equity-deserving communities are often innovating anti-racist and anti-ableist processes and practice changes at the grassroots level that never make their way up to the institutional level. This two-fold report/resource approach is an incremental step to what will have to be transformational change in research practices, which currently provide the most benefit to the researchers themselves and not to the participants. People of Design, the maker of this model, has been committed to knowledge sharing or freely giving the findings of the research they do to the participants and to the public. This is an action towards equity as many racialized and abelized artists and organizations do not have the funds to do audits or surveys or prolonged research, and some historically marginalized folx operate outside the reach of traditional academic knowledge. The practices of sharing knowledge publicly also moves institutions into

accountable relationships with community members. Discussions prove to be more productive and there tends to be a greater degree of trust when institutions can share EDIA plans that have surfaced from audit recommendations and talk openly about priorities, points of readiness and institutional capacities.

We recognized that some internal findings involve proprietary information for CADA and will remove these from the *Imagine This* Community report/resource. The Possible Futures and the Plausible Actions will be categorized generally under what funders can do, what organizations can do and what citizen artists can do.

How to Use This Resource

This report is organized into sections of Then and Now, Possible Futures, Plausible Actions and Emerging Challenges to reflect the optimism and curiosity that activating change requires. This resource hopes to build on the momentum of EDIA initiatives already underway with CADA and/or supported by CADA to meet the complex EDIA challenges facing the arts ecosystem in Calgary now. Rejecting the binary of success and failure, this resource celebrates some of CADA's EDIA innovations while also being honest about the gaps in readiness that CADA, arts organizations and the community have. We think of this as a continually growing resource for CADA, citizen artists and other arts organizations, art activists and funders, recognizing that even at the time of this writing, changes in policy and practice are in motion and may not be accurately noted here.

People of Design, Constructive Public Engagement and all participating consultants sincerely wish that we all share the understanding that with EDIA work, none of us will ever get it right. All we can ask of ourselves is to make a commitment to stay curious, be willing to learn and change and practice accountability for when mistakes are made.

What We Did

Beginning in March of 2022, we reviewed an informal and internally conducted EDIA report from 2019, a 2017 EDI survey of Calgary's arts sector as represented by the 161 non-profit art organizations who received annual operating funds from Calgary Arts Development at that time, and an Arts Professional Survey from September of 2020. See Appendix X for more details on our methodology.

We started by sharing what we knew so far about CADA's commitment to EDIA with the citizen artists and consultants and other researchers. After June 2022, we were able to share the CADA Accountability + Impact Report for 2021. Group co-design sessions were set up with artists already involved in CADA EDIA initiatives to surface concerns and help develop questions that would be asked of leadership and staff and artists funded by and/or not directly involved with CADA. The quality of input and ideas was only possible because CADA had already begun its commitment to embedded community engagement with the Community Working Group, the Artists for Social Change Programs, the Cultural Instigator Initiative and an ad-hoc group of artists with disabilities now coalescing into the CADA-funded Disability Justice Circle. We asked everyone to grapple with questions of what's working, what isn't and what needs to be done next. Additional activities included weekly chin wag sessions with EDIA consultants, collaborators and researchers, a second round of co-design sessions with the findings so far and additional interviews with citizen artists to gather their thoughts and questions.

The learning from these multiple sessions was then compared to working EDIA initiatives from some other funders and arts organizations in North America and Europe as recommended to us by our consultants. These were limited discussions as a full literature review of EDIA work in the arts was not within the scope of this project.

Building on what was working, and what citizen artists wanted to see in the future, interviews were then set up with staff and leadership and individual artists, some who have considerable experience with CADA and some who do not. The findings or collective suggestions found in this resource were collected from staff and leadership interviews, individual artist interviews, co-design sessions with the Community Working Group and the Cultural Instigators. The researchers then shared the findings with various EDIA consultants who specialize in various areas of historical marginalized folx and guided us through perspectives of anti-racism, anti-ableism, and gender, queer and trans rights.

Together we looked for possible patterns and trends and began the work of surfacing recommendations or what we would call Possible Futures.

We have intentionally mixed the results from various participants and not categorized findings under internal departments in CADA to emphasize that most EDIA outcomes are interdependent and involve cooperation across teams and continuous community engagement. While community is usually thought of as relating to CADA's connection to Calgary, CADA is itself part of a community of arts organizations across the country and around the world. Some of our Possible Future sortings highlight this broader view of community and the potential power of CADA's role.

Defining Terms

EDIA is a cluster of letters that has found its way into the vernacular of various governments, institutions, corporations, and non-profits including arts organizations and institutions. Each letter represents separate, and enormous concepts E - Equity, D - Diversity, I - Inclusion and A - Accessibility. It might be helpful to think of these letters as a humble beginning in understanding the needs that each of these letters represents. Like Indigenous land acknowledgements that have gained popularity in recent years, using the language of EDIA represents a commitment to necessary actions, not the actions themselves.

When having conversations around EDIA for this report/resource, our first step was knowing our terms to make sure we're talking about the same concepts. The following definitions were agreed upon for the purposes of this report/resource but as language is always evolving and under the influence of different cultural perspectives, it might serve us all better to always recognize the acronym with a question mark at the end – EDIA?

Equity recognizes that when people come together in groups, power is unequally distributed. Some individuals have advantages while others have disadvantages. In other words, we don't all start at the same place. Ongoing human rights issues of equity include race/colour, national origin, age, disability, gender identity, sex, sexual harrassment, religion, retaliation, and equal pay.

Diversity, at its most basic, represents variety and can include cognitive diversity, educational diversity, demographic diversity, cultural diversity, and sensory diversity and ability and disability diversity.

Inclusion allows individuals with different identities to feel they belong within a group, usually because they are valued, relied upon, welcomed and empowered.

Accessibility at its best is designing from the beginning for full and equal participation. Accommodation is the next best thing.

Equity, Diversity, Inclusion and Accessibility should be considered as outcomes, not processes. The process of getting to Equity, Diversity, Inclusion and Accessibility is embedded community engagement and moving from ideas of allyship to coalitions

Belonging is the goal of all EDIA initiatives.

2. Then and

Now

Calgary Arts Development's EDIA journey toward a more equitable work environment and granting programs has been gradual but ongoing. Efforts taken in the last decade include initiatives and steps toward reconciliation, racial equity and disability justice.

Continuum of Embedded Community Engagement






The following history and current initiatives is sourced directly from the CADA Accountability and Impact Report 2021 and from work done by Greg Burbidge and People of Design 2019.

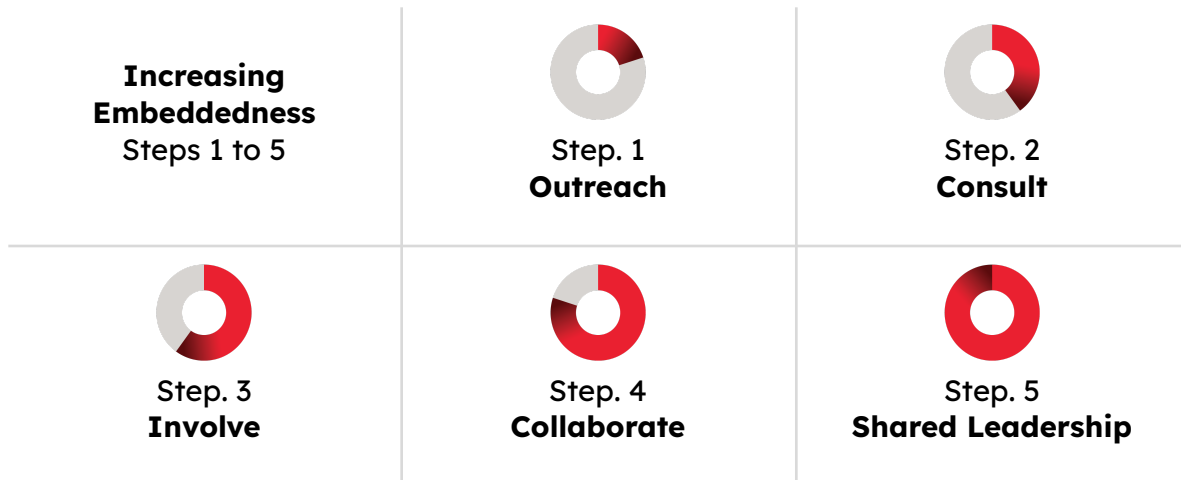
Beside each initiative is a pie chart indicating how far along the continuum of embedded community engagement a particular project or program managed to get.

This is an imperfect rating but hopefully gives some indication of where embedded EDIA-centred community engagement could continue.

There is also a section called Momentum where work not captured in the latest accountability report is listed.

INCREASING EMBEDDEDNESS

 Outreach	 Consult	 Involve	 Collaborate	 Shared Leadership
<ul style="list-style-type: none"> • Communication flows one way to inform the community • Entities coexist <hr/> <p>Outcomes: Raises awareness of the arts</p>	<ul style="list-style-type: none"> • Communication flows to the community and then back in distinct and separated cycles • Gets information or feedback from the community • Entities share information <hr/> <p>Outcomes: Develops connections and communication channels</p>	<ul style="list-style-type: none"> • Communication flows both ways in an ongoing timeline • Impacts arts activities based on community issues • Entities cooperate with each other <hr/> <p>Outcomes: The organization is changed and develops in relationship with its community</p>	<ul style="list-style-type: none"> • Communication flow is bidirectional and regularly initiated from both sides • All programming is considered and developed in relation to community partners • Entities directly collaborate towards mutual goals <hr/> <p>Outcomes: Builds partnership and trust</p>	<ul style="list-style-type: none"> • Community members serve on the organization's board and/or are present and involved in artistic decision making • Entities become interdependent <hr/> <p>Outcomes: Organizational and community goals are integrated; Organization is seen as a civic pillar</p>



CADA EDIA History

CADA’s 2021 Accountability and Impact Report includes this statement:

“We recognize that as an institution, there are a number of ways that Calgary Arts Development has, consciously or subconsciously, been complicit in upholding systemic barriers to those who would most benefit from our services. There are colonial dynamics at play in non-profit work and grantmaking that inform how we organize our work and distribute funds. Our programs have largely favoured white, European art forms, and those building and adjudicating those programs have also been entrenched in those same systems. Power and access has been unequally distributed in our work, for example our assessment committees, grantees, staff and board have not been fully reflective of the demographics and diversity of our city, and our hiring processes have favoured those who are in close proximity to our work.




Our journey toward a more equitable work environment and granting programs has been gradual but ongoing, and the following list outlines some of the initiatives and steps toward reconciliation, racial equity, and disability justice that have been taken at Calgary Arts

Development in the past decade. We recognize that we are further along in some equity work, namely in our Indigenous reconciliation journey and our attention to racial equity. Our work on disability justice and gender and sexual diversity are not as far along and we acknowledge the importance of developing our knowledge, understanding, and capacities in these areas as well.”

2012-2014

-  Arts for All program is launched, intended to invest in arts activity outside the downtown core, with a focus on Greater Forest Lawn. Partnered with the International Avenue BRZ, this program provided grant funds, an artist award, mentorship opportunities, and funding for ArtBOX on 17th.
 - **Momentum:** This was an experiment to address a real need in an underserved quadrant of town. It would be interesting to revisit lessons learned and move forward with suggestions for providing shared arts and cultural spaces in the neighbour art plan.






2015-2016




-  Calgary Arts Development partners with Stage Left Productions to provide funding for the Calgary Congress for Equity, Diversity and Inclusion in the Arts (CCEDA).
-  Calgary Arts Development begins working with JD Derbyshire for staff equity training and inclusive co-design practices.
-  The Common Ground (now known as Aisinna’kiiks) Dinner and Dialogue Series begins, an ongoing event featuring community meals,

storytelling, and teachings from Indigenous Elders, and culminating in an evening of artistic responses by local artists.





-  The Storytelling Project begins on the Calgary Arts Development website as a way to share written stories of Calgarians living creative lives. The later addition of podcasts (2017) and a web series (2020) centres stories that better reflect the diversity of our city.



2017-2018

-  Arts for All is relaunched as the ArtShare Program, which provides project grant investments to artists and arts organizations who self-identify as equity-deserving or who have experienced barriers to access grant funding.
-  Group agreements and bias training are adopted into the grant program jury process, to ensure safety around sensitive conversations.
-  Staff co-design similar group agreements for internal meeting interactions.
-  Planning and development begins for the Original Peoples Investment Program (OPIP), including the formation of an Indigenous Advisory Committee to help design and advise on the program.
-  The Artist as Changemaker social innovation program is launched in partnership with the Trico Changemakers Studio at Mount Royal University.






-  Calgary Arts Development begins to expand and diversify its recruitment processes for new staff and board members.
-  Creation of an Accessibility and Accommodation Policy for grant applicants.
-  Our 2018 case for support, a proposal for an increase in funding to The City of Calgary, successfully doubled Calgary Arts Development's budget for the 2019-2022 period. In this case, we argued that an increased investment will better reflect Calgary's diverse population through the arts. Specific targets in the case for support included better reflecting the number of individuals and organizations served from Indigenous, racialized, gender-diverse, and disability communities.

2019

-  Original Peoples Investment Program (OPIP) launches.
-  Calgary Arts Development staff take part in the Anti-Racism Organizational Change program through CommunityWise.
-  White and white-presenting staff members spend the summer of 2019 working through *Me & White Supremacy* by Layla Saad, and met regularly for group reflections.
-  The Organization Access Program opens the operating grant program up to new organizations.

-  Individual Artist Program evaluation leads to greater accessibility for applicants.
-  Equity, diversity, inclusion, and accessibility measures are built into individual staff accountability frameworks, so it is woven into the fabric of every position in the organization.

2020

-  A Black Lives Matter Statement is issued following the murder of George Floyd in Minneapolis.
-  The Anti-Racism Town Hall Series is launched and holds monthly town halls to discuss racism in Calgary's arts sector.
-  The Cultural Instigator group is formed, a collective of artists creating anti-oppression, community-based art projects; the group is CADA-supported but not CADA-led.
-  The internal staff equity working group is formed to discuss and act on necessary internal changes, including policy reviews, town hall planning, the writing of this commitment, and following up on action items identified by the community equity working group.
-  The community equity working group is formed, a diverse group of artists and arts advocates who discuss and hold space around equity-based initiatives and changes at Calgary Arts Development.

[timeline]



Current Initiatives






Commitment to Equity


<https://calgaryartsdevelopment.com/home/commitment-to-equity/>



*ASL Video available


Organizational Vision and Practices


-  Commissioning and compensating a community equity working group to help us re-craft our commitment to equity, diversity, inclusion, and accessibility, and further develop anti-racist policies and practices governing our work, including:
 - Recruitment of board, staff, and program assessors.
 - Greater access to granting programs for all artists.
 - More thoughtful procurement processes.
 - Broader community engagement with artists from a diversity of backgrounds.
-  Continuing our commitment to our reconciliation journey as led by the calls to action of the Truth and Reconciliation commission and the teachings of Elders and Indigenous artists who have generously provided counsel. We will expand the purpose of our Indigenous advisory committee to provide advice and direction on all aspects of our work, in addition to ongoing support for the Original Peoples Investment Program.

-  **Momentum:** Framing New 4 year Strategic Directions
Blackfoot ways of knowing and being. Right Relations and beginning in a good way.
-  Contributing financial support for the Cultural Instigators (CI)—a group of artists-organizers learning and helping to build collective capacity in the arts communities for equity, diversity, inclusion, and accessibility, working on community initiatives for change.
 -  **Momentum:** Because of the base funding from CADA, the CI received over \$150,000 of non-arts funding, developed a new model of centring BIPOC artists, launched 3 artist led anti-racist art projects, held a Bringing Power to Truth conference and have since secured funding to determine what directions they will take now that the CADA funding has finished. The most important outcome of this community engagement experiment was the collapse of specific funding requirements to allow the group to determine its own course and the cross cultural friendships of support that have developed in the group.
-  Amplifying the stories of artists that reflect the rich cultural diversity of our city through The Storytelling Project, with a particular focus on sharing diverse stories through the podcasts and web series.
 -  **Momentum:** These projects have evolved to include a wide diversity of Calgarians. Please see Possible Future - Changing the story of Calgary.

-  Hiring a third party to conduct an organizational equity audit and resource for change to identify and help us remove barriers in our internal practices and policies and address historic and systemic issues of hierarchy and power in our organization through a commitment to right relations and embedded EDIA-centred community engagement.

-  Our offices are currently located at the Burns Building on Stephen Ave, which is not fully accessible to those who are gender-diverse or have mobility needs. We are currently looking into new, accessible spaces to accommodate our staff and visitors to our office in the future. We will also hire a third party to conduct an organizational accessibility audit to identify and help us remove barriers in our physical and digital space.
 -  **Momentum:** New office Space that is fully accessible has been secured at The Edison.

-  Organizational salary and benefits review to ensure our employees are being adequately compensated for their hard work and contributions to the organization.

-  Integrating equity-related professional learning into the accountability frameworks of all full-time staff, in addition to providing company-wide training and workshops related to anti-racism and equitable practices. These learnings will inform and adapt our internal processes, and our work as individuals.
 - **Momentum:** See Possible Future - EDIA is part of everyone's job

Grant Investment Programs

- Continuing to support the work of diverse artists through our granting programs, with emphasis on the Original Peoples Investment Program, the ArtShare Program, and the Artist as Changemaker Program.
 - **Momentum:** See Possible Futures - Disability Justice Model, Arts for Social Change and Neighbourhood plan
- Formalizing Application Assistance for eligible applicants to request assistance to help alleviate some of the costs associated with preparing and submitting a grant application, final report or receiving and accepting a grant investment.
- Reviewing and re-designing the ArtShare Program and process with the intention to make the program more publicly accessible and available to equity-seeking artists and arts organizations.
- Beginning the Operating Grant Program review process, with the intention to re-imagine and re-design the program for the 2023 grant year.
- Announcing the Honouring the Children Program to support artistic projects responding to, honouring, or in memory of the loss of life, culture, ceremony, and language amongst the original peoples of this land to the residential school system.
 - **Momentum:** Please see Possible Future - EDIA in Granting

3. Possible **Futures**

As long as communities face injustice and inequity, the arts, arts organizations and funders will remain as platforms to create social change. By imagining the possible, strategic priorities can then be chosen within the practical parameters of readiness and capacity and plausible actions can be ideated to move from incremental to transformational changes.

Background

We hope the Possible Futures we have described in this approach as *Imagine This*, can be used as tools to better understand the present and discuss the kind of future we want and do not want. The Possible Futures can also help CADA to set strategic priorities within the practical parameters of readiness and capacity. It is our hope that this resource of Possible Futures and the collected wisdom distilled in the “What CADA can do” sections serve as inspiration to build on CADA’s current EDIA initiatives, and to inspire new EDIA actions and implementations that align with CADA’s Strategic Direction plan.

We have attempted to sort the Possible Futures into the 4 directions. Many of the Possible Futures seem to support more than one strategic direction, a finding consistent with the co-design work done during the staff retreat of September 2022.

People	Purpose	Resources	Community
EDIA in Granting	EDIA is a part of everyone’s job	Arts Research is decolonized and de-centred	CADA challenges reluctant city
Social Responsibility and Inclusion Team	Cultural Humility is a given	Public Art is fully integrated into CADA	Embed Art for Social Change in community
	EDIA is embedded in CADA’s Core Strategy	Changing the story of Calgary one podcast at a time	CADA’s Neighbourhood Art Plan
	Treaty Making and the Arts		Major arts organizations in Canada have diverse leadership
	CADA models disability justice internally and externally		Operating Grants impact EDIA compliance in arts organizations

Co-Design methods
integrated internally
and externally

Community Care
Hub

Imagine THIS

EDIA is a part of everyone's job

In this possible future, rather than EDIA being an addition to everyone's job, it is part of everyone's job. This future represents more than a change in wording. For EDIA to be part of everyone's job, job requirements and tasks have been addressed to ensure that time is allocated for learning about EDIA (individually and in teams/working groups) and how that can be applied to daily work.

EDIA work that is limited to a list of checkbox action items will not achieve the outcomes intended unless they emerge from a deep alignment to a spirit and set of values - therefore EDIA is first and foremost about a deep internal cultural transformation that is modeled within the organization so it can be credibly expressed externally. This then becomes the ultimate expression of what we understand as cultural humility. – People of Design

What CADA can do

- EDIA responsibilities are embedded in job plans and accountabilities and all staff and leadership have EDIA as part of their formal performance evaluations.
- The institution is responsible for making workload reasonable. Instead of the current reality where some people work in excess of 40 hours a week and don't have time for EDIA, creating properly scoped work plans is recognized as an act of Equity. An external and internal commitment to the values of cultural humility includes resources allocated for training.
- Supports are provided for employees to deal with changing times, meeting people where they are at where they are while maintaining CADA's external commitments to EDIA.

- The organization is committed to majority representation on boards and in leadership positions to be from equity-deserving communities, to address historical inequities and commit to the work of redistributed power.
- An internal position or outside consultation that is embedded internally acts a conversation partner for staff dealing with EDIA issues, to continually gather EDIA field notes on recurring issues with EDIA, build resources for CADA and community use, organize trainings and support diverse staff and leadership who may need extra support – in essence, a highly skilled support worker for arts workers.
- Staff are encouraged to make links to communities and artists involved in the real world human right battles of inequity.
- There are clear requirements for EDIA learning and community participation – something along the lines of “pick a cause and pick a discipline and report back at staff meetings”. This encourages the idea that you don’t have to do and see everything but you do have to do something.
- New employees have EDIA buddies for on-boarding, for example, a one-on-one lunch and learn.
- To reflect the rapidly changing times, an equity audit has been replaced with an on-going inventory of EDIA work and a record of questions and concerns that are emerging. This is both a specific part of someone’s job and thought of as a collective responsibility of all staff and leadership.

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Cultural Humility is a Given

In this possible future, CADA is committed internally and external to the principles of cultural humility; lifelong learning and self-reflection; mitigating power imbalances; and institutional accountability.

What CADA can do

- Leadership models accountability internally, with public accountability that reflects internal practices. Consider the Mia Mingus model with training in method for all leadership staff and board.
- The use of non-disclosure agreements or NDAs has been discontinued, recognizing that an external commitment to EDIA requires an internal commitment of transparency, honesty, and trust internally.
- Leadership models the continuing interrogation of whiteness and whitewashing bias as a personal journey.
- There is a detailed process for who is involved in discussions of accountability and how these decisions are made, which could involve a committee of leadership, staff and community members.
- Ad-hoc decisions have been replaced with Pause/Discussion/Decision.
- There are dedicated financial resources to encourage lifelong learning as part of employment benefits.
- The informal use of the “ ” has been rebranded as the way of cultural humility including principles and inherent values of: trust, respect for diversity, equity, fairness and social justice.
- Staff and leadership receive ongoing training around being trauma-informed, harm reduction and conflict transformation.

Resources

- <https://healthcity.bmc.org/policy-and-industry/cultural-humility-vs-cultural-competence-providers-need-both>
- <https://leavingevidence.wordpress.com/2019/12/18/how-to-give-a-good-apology-part-1-the-four-parts-of-accountability>

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EDIA is embedded in CADA's Core Strategy

In this possible future, EDIA is embedded at a high level into CADA's strategic planning process and strategy documents. This process details how the various EDIA programs already underway at CADA fit together, and the roles and responsibilities of departments, teams, and individuals in implementing the strategy. CADA staff receive clear and tangible signals from leadership and Board that EDIA and Reconciliation are important and core to CADA's work.

What CADA can do

- A detailed history of EDIA initiatives and progress is included in the Report to Community.
- There is active support for the move from allyship to coalition to promote the idea of shared issues and that by designing for the margins we all benefit.
- A separate EDIA Strategic Framework is developed from the EDIA report *Imagine This*, recognizing that the biggest obstacle to understanding EDIA as a strategic priority has been a lack of a tangible, transparent plan to do the things CADA says it's going to do.
- The moves from incremental changes to transformational changes are strategized to provide guidance through the messy middle where responsive emergent strategies will be required.

“Allyship’ being described as a ‘selfless act’ exacerbates division , assuming a fundamental and immutable separateness between differences, offering charity at the expense of solidarity.” – Emma Dabiri, *What White People Can Do Next*

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CADA models disability justice internally and externally

In this possible future, ableism and sanism are recognized as the often forgotten isms. CADA becomes an example of inclusive practices by designing accessibility from the beginning if possible, funding accommodations for participation in and the experience of the arts, and sharing resources and learning with other partners and arts organizations.

What CADA can do

- The 5 tenets of Open Access are implemented as a guiding principle.
- The organization supports the Disability Justice Circle (now in a 2-year funded cycle) to develop Calgary-specific tenets of access.
- The Disability Justice Circle is supported and encouraged to build coalitions between Deaf, disability and mental health communities, acknowledging that the merging of communities has been the driving force behind major changes throughout the disability rights movement.
- Representation on the Disability Justice Circle takes into account the vitally important participation of Indiegenuous, Black, people of colour and LGBTQ2SAA voices within disability communities, and the distinct barriers they face.
- Staff are encouraged to witness development of the Disability Justice Circle meetings if invited, and to consider shared leadership models of supporting and developing artists with disabilities.
- Policy, practice and process changes move from inclusive job calls to inclusive hiring by modeling options of job-sharing, paid peer conversation partners, and on-the-job paid mentoring – think support workers for arts workers.

- Specific project grants or mentorship programs or community-based granting are offered for artists with disabilities.
- The Granting Team includes a Deaf and Disability Art specialist with the lived and learned experience of disability and art making.
- The organization supports coalition building between people working for disability justice and other equity seeking groups.
- A support structure of resources is offered for staff with differing abilities.
- The website and program application portal are accessible, with user testing done by artists with disabilities.
- Sharable resources for event and festival accessibility.
- The Public Art program supports public space Disability Art projects.

Resources

- Five tenets of Open access:
<https://canadianart.ca/essays/access-revived/>
- Hashtags like [#DisabilityTooWhite](#).
- Creating space for art and liberation [Harriet Tubman Collective](#)
- [Sins Invalid](#)
- <https://www.nytimes.com/2020/07/22/us/ada-disabilities-act-history.html>
- <https://www.disabilitywithoutpoverty.ca/nothing-about-us-without-us>
- Accessible Festivals <https://vinesartfestival.com/festival-accessibility/>
- Accessible tech <https://www.inclucitycalgary.ca/ourimpacts>

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Embed Art for Social Change in community

In this possible future, the idea of innovation labs and arts for change programs usually held in academic settings or housed in corporations, also operate inside shared space community hubs where what is dealt with are the issues that are happening everyday.

What CADA can do

- Art for social change is a valued component in the arts ecosystem ensuring that practitioners have resources, partnerships, colleagues, networks, evaluation mechanisms, and that their projects and processes are shared.
- Funding is provided for shared space initiatives and hubs for activist organizations especially east of Deerfoot Trail, including for artists in residence at these hubs.
- Learnings are gathered from Calgary Newcomer's and Asian Arts Feasibility study on shared space.
- Support is provided for networking projects, residencies, community-based initiatives, and a shareable network of artists working for social change is built.
- The Artist as Changemaker Program is expanded.
- A Creative Congress that focuses on art for social change.
- Strategies are developed for cross-sectoral work – arts & health, arts & aging, arts & youth, arts & climate justice.

Imagine THIS

CADA's Neighbourhood Art Plan

In this possible future, there is a strategy for the arts to become a part of every neighborhood at both the professional and community level. Art is everywhere.

What CADA can do

- An Artist in Residence campaign is created to map out where artists live in the city.
- 'Crawl' type events in different neighborhoods are encouraged.
- Performance organizations are encouraged through operating grant criteria to 'tour' locally to neighborhoods and to develop work that is not dependent on theatre infrastructure.
- Pitch sessions are hosted for community projects.
- Calgary Foundation's Neighborhood grant model is considered.
- Action Dignity is engaged as a possible regranter.
- A coalition is developed with Creative Calgary to innovate creation labs and hubs in under-served neighbourhoods.

Imagine THIS

CADA challenges ‘the reluctant city’

In this possible future, CADA plays a role that is familiar to artists across the City – one that innovates, makes hidden issues visible, and challenges the status quo. CADA acknowledges its position, privilege, and responsibility as the major arts funding institution in the City and commits to approaching that work through the lens of EDIA and Reconciliation. This approach extends to the working relationship with the City, how meetings are conducted, how reports are distributed, and the very structures in which CADA operates. Through its own work, CADA demonstrates that the ‘reluctant city’ is not so reluctant after all but instead embraces new ways of engaging with the arts and artists.

What CADA can do

- Arts for Social Change ideas and embedding art and artists hubs in all communities is prioritized.
- The work of Cultural Instigators or other interested artist/activists is supported to become part of Art Workers Union for Sanity, Health and Equity, a nascent national initiative, to influence partners CADA can't.
- Staff and leadership see the potential for CADA to challenge conventional views of EDIA in the arts and push the City to move in a more positive direction.
- Training is provided in diplomacy and the power of coalitions.
- Cross-cultural relationship building is encouraged. For example, staff or leadership take a city councillor to an event, leadership takes the Mayor.
- Presentations to Council continue to include diverse artist/changemaker participation.
- Public Art programs and initiatives prioritize outreach and engagement.

- The organization continues to fund and help build capacity within equity-deserving communities so they themselves can do the work to move a reluctant city along.
- CADA recognizes the limitations they have as an organization funded by the City of Calgary, but also the responsibility to model workable changes and response to emergent EDIA needs. The organization aligns, supports and works with other stakeholders across sectors for a thriving, sustainable economy where more Calgarians benefit.
- Advocacy to and with other funders, institutions and government organizations helps de-construct non-profit structures and cultural norms, and to develop new ones that are non-oppressive and accessible to equity-deserving communities.

Imagine THIS

Social Responsibility and Inclusion Team

In this possible future, there is leadership in all matters of social justice that responds internally to staff and leadership needs and externally to the needs of equity seeking communities and artists. This team is led by a Director of Social Responsibility and Inclusion. Internally, CADA's work culture - including hiring, work practices, and organizational structures - models the deepest alignment to the values of EDIA that they promote externally. To make this possible, the work of Human Resources is considered a core part of a Social Responsibility and Inclusion team.

What CADA can do

Establish a Director of Social Responsibility and Inclusion:

- In response to the *Imagine This* EDIA report/resource recommendations, a 4 year strategic direction is devised to reach EDIA goals, that aligns with CADA's Strategic plan and is within the capacity of CADA to accomplish over the next 4 years.
- A job description is crafted working through embedded community engagement (possibly with the Community Working Group and individual members of the Cultural Instigators).
- A core set of accountabilities for this role could be to act as an EDIA ombudsman for the arts ecosystem, which includes working with individuals and groups to explore and assist them in determining options to help transform conflicts, problematic issues or concerns within their own communities, and to bring systemic concerns to the attention of CADA for transformation.
- As an ombudsman, this role works closely with the granting staff to support organizations that find themselves on a learning journey to

becoming EDIA aligned, guiding them to take credible action that is affirmed and recognized by the community as a key outcome necessary for ongoing funding and support.

- This role works closely with the Community Working Group as well as a Community Hub of Care (see separate Possible Future – Community Hub of Care) with the hopes of increasing each community’s capacity to work with conflicts in fair and equitable ways and to decrease the reliance on institutions to mediate difficulties. This can result in communities losing a sense of agency within themselves and unknowingly upping the power of decision making for the institution.
- This position ensures that this EDIA work is on-going and active in the discussions and actions of all staff and leadership – keeping track of what’s being done, what’s getting lost in the weeds and who might need support.
- Outreach and engagement staff are directly supervised by this person and still work within their area of specialty. This manager mentors and trains entry-level outreach folx in the skills of facilitation, bystander training and de-escalation skills. It is essential that this person is well qualified through lived and learned experience and gained training in dealing with a sometimes hostile public in these times of deep change.
- The Social Responsibility and Inclusion team’s presence does not “replace” the need for all CADA staff and leadership to embed EDIA in their daily work. This role is a complement to, not a replacement for, embedding EDIA in CADA strategy and daily work practices across the organization. This trend has already been noted with the on-boarding of Engagement folx. People previously involved in the EDIA staff working group and the Community Working Group have stepped away, deeming other work more important. This is an unfortunate development as long-term staff have much to gain from direct community engagement,

an antidote for the ease of cynicism that can settle into folk that have been with an institution for multiple years.

- This person serves as a resource for staff as an equity thought partner at CADA, and keeps an on-going inventory of EDIA, emerging questions and concerns .
- This person holds the ‘strategy’ or equity priorities and on-board staff into the current realities of EDIA-centred work and where it’s at CADA and provide direction on who and why EDIA decisions are made. They are well versed in how it all fits together and in the processes and need for embedded community engagement and right relations.

Establish a Manager of Human Resources within the Social Responsibility and Inclusion team:

- This role on-boards new employees to EDIA work with *Imagine This* or recorded slide presentation from board or staff retreats, and help with EDIA related questions for potential hires.
- This role conducts ongoing study and research to develop work practices that combat institutional white supremacist culture and norms.
- This position supports CADA to embed EDIA responsibilities in job plans and accountabilities and that all staff and leadership have EDIA as part of their formal performance evaluations.
- They ensure that hiring practices follow EDIA principles and that post-hire support is available, in particular for new employees from equity-deserving communities.
- They commit to learning and implementing trauma-informed care, harm reduction and conflict resolution in all staff tasks.

Resources

- The Centre for Community Organizations – "White Supremacist Culture in Organizations.

<https://coco-net.org/white-supremacy-culture-in-organizations/>

Imagine THIS

Treaty Making and the Arts

In this possible future, CADA looks back to and renews the original spirit of Treaty 7 as envisioned by its Blackfoot, Tsuut'ina and Stoney Nakoda signatories, and carried on by their ancestors such as Sable Sweetgrass at CADA, and all Indigenous people on this land. This vision sees art and culture as integral to how we relate to one another in a good way, owned by the land and stewarding it for our future ancestors. In this future, CADA does its part to recenter Indigenous people and ways of knowing within how we both see and imagine ourselves, individually and collectively.

What CADA can do

Uphold and affirm Indigenous autonomy and self-determination in defining and shaping Indigenous artistic and cultural identity and expression:

- Indigenous people are positioned within all levels of CADA's staff, board and leadership.
- Indigenous identities and perspectives are not merely represented, but are centered and integrated in all areas of CADA's programming, operations and strategy.
- Programs and spaces like the Original People's Investment Program and Advisory are robustly resourced by CADA, and encouraged to be run by and for the Indigenous artist community to determine how best to invest in their own goals and aspirations.
- Indigenous cultural concepts and artistic practices inform an ongoing process of critiquing and transforming eurocentric, colonial and white-supremacist artistic and cultural biases.

Identify, articulate, commit to and take credible action around the Truth & Reconciliation Commission's Calls to Action within CADA's ongoing strategic planning.

Model Indigenous cultural humility within CADA's own internal staff and work culture:

- All staff are encouraged and supported to constantly seek out and receive Indigenous teachings from elders, knowledge keepers and artists.
- Teaching around Indigenous ceremony and protocols is part of all employee onboarding, and informs how all staff represent CADA in the community.
- All non-Indigenous CADA staff and board seek out roles and actions in support of Indigenous-lead initiatives within CADA and across the community.

Supporting Treaty-Making between Indigenous and other racialized, equity-deserving and newcomer communities through the arts:

- Artists of all identities and intersections are encouraged, resourced and supported to explore ways their work creates possibilities for understanding, meaning-making, celebration and shared abundance in the spirit of the Treaty.

Imagine THIS

EDIA in Granting

In this possible future, CADA's grantmaking is less about devising and implementing increasingly complicated and ultimately inequitable filtration systems, and more about what Indigenous author and social justice philanthropy expert Edgar Villanueva describes in his book *Decolonizing Wealth* as "money as medicine". Reclaiming arts and culture as a fundamental human right allows for everyone in a society to have the benefit of the creativity, ideas and stories that have not been expressed through the often oppressive artistic and cultural biases that are the legacy of colonialism, systemic racism, homophobia, transphobia, ableism and ableism, to name a few. In this future, all citizens have access, affirmation, encouragement and resources to find belonging through the creation of art and participation in cultural life.

What CADA can do

Granting staff see themselves as community support workers, first and foremost:

- Instead of defaulting to gatekeeping or facilitating one-size-fits-all games of scarcity, granting staff prioritize working in a personal, relational way to deeply understand the one-size-fits-one needs of artists, and help them navigate the arts ecosystem.
- Granting staff receive EDIA training specifically tailored around the history and nature of systemic inequity within the arts and culture ecosystems in Canada, and are prepared to share this knowledge with artists whenever helpful.

- Emphasis is placed on affirming an artist's or organization's lived critical self-awareness and curiosity, with less of an arbitrary premium placed on institutional learning and/or credentials.
- Granting staff receive training to be trauma-informed, as well as to have tools around conflict-transformation.

Granting staff are given permission, resources and support to excel in relational community work:

- Granting staff workloads and accountabilities are regularly calibrated to ensure their mental and physical health, which in turn allows them to both model this for and support artists in turn.
- No granting staff is responsible for implementing and/or facilitating more programs than what allows them to work in a relational way with artists and applicants within a given timeframe.
- All granting staff have discretionary funds that they may use to support the aims of EDIA outside of the scope of any given program.
- Granting staff have access to a level of resources that allows for them to maintain long-term relationships with mental health support workers (i.e. counselors, therapists, etc.)

CADA's funding models are designed and staffed to centre cultural humility:

- Granting teams are staffed by a majority of individuals living at equity-deserving intersections – correcting for and addressing centuries of inequity means exceeding mere census-based demographic representation.

- A critical perspective around EDIA is a qualification for all hiring, even for those who are equity-deserving.
- Ongoing learning around a multiplicity of cultural competencies (humility) is a key deliverable for all granting staff, not just in terms of language and ethnicity, but also cultures and art forms emerging from the gender and sexually diverse, the deaf, Deaf and hard of hearing, Mad arts and disability justice communities.
- Granting staff continue to study and nurture curiosity around implicit bias, affirming a multiplicity of ways that artists and their communities might define “excellence” and “relevance” within the context of their practices.

Accountability to EDIA is integrated into core criteria for funding organizations:

- Ongoing operational funding does not go to organizations deemed by the community to be causing harm, or upholding systemic inequity, regardless of size, influence and prestige.
- Organizations that are on a learning journey to becoming EDIA aligned may receive funding from CADA specifically for the purposes of serving that learning, with credible action that is affirmed and recognized by the community as a required outcome.
- Grants are available for organizations to undertake EDIA related work projects.

Individual artists can access long-term funding that is not project-based:

- CADA is a thought leader and advocate around critiquing and reforming funding models based on the non-profit and charitable models, recognizing that they are rooted in colonialism and white-supremacy that favors art practices from so-called Western Civilization.
- Operational funding is offered to organizations and groups that are led by and for equity-deserving communities, even if they are not incorporated under the Societies Act or registered charities.
- Granting staff receive training specifically around identifying the ways that non-profit and charitable structures uphold inequity connected to white supremacy, sexism and ableism.
- CADA advocates to and with other funders, institutions and government agencies to deconstruct non-profit structures and cultural norms to develop new ones that are non-oppressive and accessible to equity-deserving communities (i.e. being able to resource/support the labour and contribution of board members who are not wealthy and/or cannot volunteer their time).

CADA is a thought-leader in experimenting with and developing non-competitive and/or community-based granting approaches:

- Citizen artists are supported to build community through a multiplicity of open, transparent, shared decision-making processes, especially around funding opportunities that have community-level impact (i.e. public art).

- The granting team and the evaluation team collaborate to field note and compile an understanding of arts and culture as a pathway to community and societal abundance, working from the fractal of an individual artist's life and practice and scaling to organizations and collective action.

Resources

- <https://www.cio.com/article/228581/diversity-and-inclusion-8-best-practices-for-changing-your-culture.html>
- <https://bccie.bc.ca/wp-content/uploads/2020/09/cultural-humility.pdf>

Imagine THIS

Research is de-colonized and de-centred

In this possible future, arts research is conducted in collaboration with the arts community, analysis and results are available to all who participated in the data collection process, and data is managed according to principles of data sovereignty.

What CADA can do

Centre Indigenous Data Sovereignty in research:

- All research with Indigenous communities follows principles of Indigenous community ownership, control, access, and possession.
- CADA engages with community to find what research questions they want answered, and acts as support for furthering community knowledge.
- Research is conducted through principles of co-production and decolonization rather than extraction.
- Research practices are guided by questions such as: “is this work respectful of the peoples that are a part of it, their knowledges, and worldviews?”; “Is this relevant work for the community in question?”; “What sort of relationship do I have to this community, and do I need to do more work to ensure my work is responsible?”; “How will this work benefit the community? Is this relationship one that is reciprocal?” (Doyon et al., 2021)
- Staff deepen their understanding in the ethics of research; specifically in working towards more equitable practice in understanding power relations in gathering data and how that can be used to hurt people.

- There is transparency about how data is gathered and shared, remembering to ask “Who owns it?” “How long will it be stored?”
- Every survey design includes reflecting on the question, “Are we asking for more information from people than we actually need?”

Resources

- <https://www.mitacs.ca/en/impact/nothing-about-us-without-us-indigenous-data-sovereignty>
- The First Nations Principles of OCAP® - <https://fnigc.ca/ocap-training/>
- Smith, L. T. (2013). Decolonizing methodologies: Research and indigenous peoples. Zed Books Ltd.
- Doyon, A., Boron, J., & Williams, S. (2021). Unsettling transitions: Representing Indigenous peoples and knowledge in transitions research. *Energy Research & Social Science*, 81, 102255.

Imagine THIS

Public Art is fully integrated into CADA

In this possible future, CADA has reached its already stated goal of having Public Art fully integrated into the organization. This goes beyond organizational integration with a common, shared approach to community engagement, EDIA, and active use of the Indigenous engagement framework currently being developed.

What CADA can do

- There is full alignment of Public Art and CADA EDIA practices and approaches such as audits, embedded community engagement and the Indigenous Engagement Framework currently under development. If specific projects require participation from specific communities, there is embedded representation from community engaged artists already collaborating with CADA (e.g., Community Working Group, Indigenous Advisory Circle).
- Public Art supports and develops Public Space Hacks / disability art projects in collaboration with Disability Justice Circle.
- A Community Public Art Map resource or app expands ideas of Public Art Objects and Events.
- There is a measurable standard for new public art awareness & outreach among Calgarians.

Resources

- Public Space Hacks.
<https://www.nytimes.com/2022/09/25/opinion/skateboarding-disability-hacks.html>

Imagine THIS

Major arts organizations in Canada have diverse leadership

In this possible future, the leadership of Canada's major arts organizations reflects the diversity of Canada's population.

What CADA can do

- Centring EDIA funding policies inside the organization grant programs helps CADA to become a model for other funders to increase EDIA representation in leadership positions and throughout the organization.
- Incorporation of shared learnings from major art institutions across Canada that have diversified leadership and/or developed legacy and mentorship plans.
- On-going learning and brave space for the leadership of major art institutions to share progress made and mistakes acknowledged and amended.
- Revised funding requirements influence major arts institutions programming and institutional decisions to reflect Calgary's diversity; culturally, with deaf and disability communities and with minority language groups.
- Organizations are encouraged to work from the bottom up, start small. Perhaps, mandate a necessary EDIA commitment statement. Perhaps allocate the sharing of space as a mandatory form of resource sharing with the community. These shared spaces would be covered by the institution's insurance, addressing a significant barrier for ad-hoc communities outside of the non-profit structures.
- Funding policies encourage the broadening of artistic practices developed and presented within major institutions. Recognize that while

it is difficult to talk about white supremacy inside major arts institutions, it is perhaps easier to recognize a synonym for this complex term as Western Civilization.

- All EDIA learning and experimentation within CADA as well as current grappings are shared widely and freely. Major institutions are encouraged to develop cross-medium coalitions to work together in implementing EDIA changes.

Resources

- The state of diversity in Canada's largest Arts and Cultural Institutions.
<https://www.emerald.com/insight/content/doi/10.1108/EDI-02-2021-0054/full/html>

Imagine THIS

Operating Grants impact EDIA compliance in arts organizations

In this possible future, a redesign of operating grants leads to incremental changes in Equity, Diversity, Inclusion and Accessibility initiatives within organizations in need of making transformational changes.

What CADA can do

- Operating funds are understood to serve different roles and have different impacts dependent on context.
- Shared leadership in arts organizations includes non-artist citizens.
- Operating funds have been separated from the fallacy of perpetuity, with new definitions for sustainability and resiliency.
- Assessments are generative and public facing.
- Responsibility and connection to communities is seen as a given for organizations, not a burden.
- Shared EDIA-centred values are a minimum bar for eligibility, regardless of the size of the organization or the funding amount.
- Coalition building across Tri-Level funders including working toward shared language in grant criteria.

Imagine THIS

Community Care Hub

In this possible future, elders from different cultures are on call to respond to the needs of community, sometimes by listening, sometimes by making introductions to other community members, sometimes by finding ways to share resources.

What CADA can do

- Initial funding is provided by CADA towards finding a sustainable funding model.
- Elders on call also have each other as mutual support friends.
- Transformational justice training, bystander training and Mental Health First Aid training is offered to the community.
- This hub provides a safe space to be able to talk about problems that need community mediation, to increase the circle of community connections, to respond to community needs and build coalitions between youth, elders and communities.
- Equitable labour practices in the arts are developed in collaboration with Art Workers Union for Sanity, Health and Equity.
- Community members are trained to be able to facilitate community co-design sessions.

Imagine THIS

Co-Design methods integrated internally and externally

In this possible future, acquired co-design skills help move through the messy middle between incremental and transformational changes.

Community co-design skills are taught to all team members for use inside CADA and outside CADA.

What CADA can do

- Speculative Design or Social Dreaming as a way of imagining the future comes before redesign of policy, assessment, procedures and program redesign.
- Moving from possible futures to plausible actions is a skill set of every CADA employee.
- “What is this moment asking of us?” is the first question asked with emerging issues. Responses can be designed by stepping back and re-imagining reactions.
- “Is this the way we’ve always done things and why?” is a design question asked when dealing with barriers identified by others around processes and practices.

Resources

- Community co-design kit. <https://co-design.inclusivedesign.ca>
- The principles of community co-design. <https://commonedge.org/the-principles-of-community-codesign/>
- Community co-Design Community. <https://uxmag.com/articles/why-im-launching-a-co-design-community-of-practice>

Imagine THIS

Changing the story of Calgary one podcast at a time

In this possible future, in-house initiatives like the storytelling project and podcasts are distributed to a wider audience.

What CADA can do

- Stories already produced as podcasts are disseminated widely on many platforms.
- Stories are disseminated in coalition with the City of Calgary, as the Mayor has just asked more Calgarians to tell their stories

Resources

- <https://www.cbc.ca/news/canada/calgary/mayor-gondek-city-economy-chamber-1.6599778>

4. Plausible

Actions

In this section, we present some of Plausible Actions as examples of immediate steps that can be taken towards Possible Futures. These are not the only possible actions, and are not sufficient by themselves to realize the full extent of any Possible Future. It is our hope that these examples inspire you to continue working with other Possible Futures starting in the conditions of now to move towards the future. What matters most is to begin.

Decolonizing and decentralizing arts research

What CADA can do

- Raise “Research” as a topic in an upcoming Community Working Group meeting. Discuss why CADA does research and how the community might benefit. Ask what kinds of questions the community would like answered and brainstorm how CADA research might help.
- Share what’s already being done and brainstorm how this could be implemented within CADA, for example:
<https://www.mitacs.ca/en/impact/nothing-about-us-without-us-indigenous-data-sovereignty>
- Connect with local Indigenous scholars to learn more about best practices in engaging with Indigenous communities. For example, [Adam Murray](#) at University of Calgary who teaches on Indigenous Research Ethics and Practice
- Have all research staff complete the OCAP training program (<https://fnigc.ca/ocap-training/>)
- Co-develop with community an Indigenous led / EDIA-centered Research policy and practices guide for CADA.
- Create a Community Research Advisory Group that can act as a bridge between community and CADA. The Advisory group can propose new research topics, review current research proposals, and engage community members ethically and appropriately to participate in research projects. The Advisory group could also help to share research results in a format that is more easily accessible than government and academic research reports.

Resources

- University of Calgary - International Indigenous Studies
<https://arts.ucalgary.ca/international-indigenous-studies/research/researchers>
- The First Nations Principles of OCAP® - <https://fnigc.ca/ocap-training/>
- [Indigenous Data Sovereignty App](#)
<https://www.mitacs.ca/en/impact/nothing-about-us-without-us-indigenous-data-sovereignty>

Plausible Action

Disability Justice modeled internally and externally

What can be done in the next 2 years to develop a Deaf/Disability Arts Grants program

- Research existing Deaf and Disability granting programs at OAC and CCA.
- Research Deaf/Dis lead arts companies – Tangled Arts/Visual Arts (Toronto), Inside Out Theatre (Calgary), etc. for gaps in funding for artist development.
- Co-design Possible Future for grant program with Disability Justice Circle, Deaf/Disability artists already in CADA system, Deaf/Dis artists
- Hire a Community Investment Deaf/Disability specialist. Consider ‘Nothing about us without us’ hiring practices, support commitments, possible job share.
- Work with the Disability Justice Circle and its community connections to propose research topics, review current research proposals, and engage community members ethically and appropriately to participate in research projects.
- Consider an experiment in micro-granting where communities distribute funds.
- Draft criteria for program and co-design feedback loop from Deaf/Dis community members.

Plausible Action

Operating Grants impact EDIA compliance in arts organizations

What can be done in the next two years

- Form a specific EDIA Organizational Grant Advisory circle to grapple with shared language in grant criteria, and what can or what should CADA influence or control composed of organization leaders from across the sector, CADA staff, citizen artists experienced in working for the advancement of EDIA (possibly from other working groups or advisories) and elders/activists from historically marginalized communities.
- Develop a strategic plan for incremental changes leading to transformational change.

5. Emerging **Challenges**

This resource report aimed to work within the realities of CADA under the influence of authentic community engagement with citizen artists to imagine a repertoire of possibilities for an art filled city where everyone belongs.

Right relations

Equity, diversity, inclusion and accessibility should be recognized as outcomes, not processes. In other words, there are ideals we are working towards that we will never fully get to. CADA is clearly committed to embedded community participation / right relations and making treaty as outlined in the latest draft of the organization's new Strategic Directions – People, Purpose, Resources, Community.

The challenge of how to be in right relations with and build on the idea of making treaty with all communities, is emerging from the development of the Indigenous Engagement Framework. This framework is an example of moving from allyship to coalition. For the purposes of shared thinking, allyship can be thought of as a supportive association with others, and coalition as an alliance for combined action.

"It is vital to remember while coalition building that we cannot subsume everything under one single struggle, but that's exactly why we need coalitions of shared interests." – Emma Dabiri, What White People Can Do Next

What this report was interested in doing was presenting possible futures as coalitions of thought from artists, CADA staff and EDIA consultants. We hope this project and its findings can be used as starting points to better understand present shared interests and concerns and to work together to move from the possible to the plausible.

Again, for the purposes of shared thinking we offer some basic definitions:

Possible: able to be done, within the power or capability of.

Plausible: seemingly reasonable or probable.

Another significant challenge will be maintaining cultural humility especially in the area of interrogating whiteness and the privilege it brings. It may be

helpful to think of a synonym of the white race as Western Civilization and to think of everything (knowledge, systems, art practices, languages, philosophy, health, sanity, ability, etc.) that Western Civilization centres as a way of thinking about who and what is excluded. There will always be learning to be done and making this a part of people's job requirement is essential. Perhaps this can be accomplished by pivoting the EDIA staff working group to an EDIA staff learning group. Considerations for the continued learning for leadership are considered under the section Accountability.

Changes in Funding Requirements

CADA will also be tested in how it changes funding requirements to bring individuals and organizations along on the making treaty, and right relations with equity-deserving communities. An original co-design goal when CADA was beginning to map out its commitment to Equity, Diversity, Inclusion and Accessibility was to work towards granting and programs that reflected the demographic realities of Calgary. For the arts ecosystem of Calgary to represent the variety of the third most diverse city in Canada, learning and change will need to go hand in hand. This is an area where transparency and a sense of broad timelines of doable commitments to EDIA are vital. An example of this would be the re-design of organizational grants. Mapping out the yearly increments of plausible actions and slowly moving organizations towards mutual goals of EDIA-centred change will build trust and achieve equity across the sector. Coalition with other funders would also help bring about these changes.

Flexible Plan of Action for EDIA

The Possible Futures represent a buffet of possibilities. The challenge will be to work within the scope of CADA's capabilities and commit to what is doable in the foreseeable future, in alignment with CADA's 4 year Strategic Directions. Interviews with staff at CADA shows that the vast majority are interested in EDIA in the arts, believe in CADA's role in supporting this, and are supportive of CADA's efforts to better incorporate EDIA into CADA operations. There has always been great engagement and care from most of the staff and leadership at CADA around commitments to EDIA. The challenge will be to also think of CADA as a community and to apply the same commitment to right relations, and embedded community engagement internally as well as externally. Leadership will be challenged to keep the agency of employees authentic by questioning where it relates to each person along the scale of outreach, consultation, involvement, collaboration and shared leadership.

There is no shortage of good ideas coming from each team as observed and recorded at the Staff Retreat in September 2022. The EDIA initiatives that caught the imagination of and practical experience of staff have been folded into this version of *Imagine This* and included thoughts on: the Neighbourhood Art Plan, Art for Social Change, Operational Grant re-design, widening the reach of Calgary arts and artist stories, Disability granting program, Public Art alignment, Indigenous Engagement Framework, coalition with other funders, as well as many clear thoughts around how they see themselves and their work in the new Strategic Directions - People, Purpose, Resources, Community.

Transparency and clear communication with the staff and the public about how EDIA commitments are being planned and met by CADA is an essential part of building trust and staying in good relations with communities. This is

why a formal commitment to EDIA priorities in the form of an action plan for the next 4 years is recommended.

Choices are difficult to make but will still give the community a sense of accountability as CADA moves from the aspirational to the actionable.

Accountability

Even as CADA begins to manifest the Possible Futures we've described in ways that bring it into right relations with equity-deserving communities, its very nature as a large public institution will make it challenging to consistently renew its accountability to the values of EDIA. Ultimately, attempting to scale up even the brightest and most hopeful ideas will diminish their integrity and impact if the equity-deserving communities that offered them are not centered on an ongoing basis.

Like many large institutions, CADA has taken a vital step in acknowledging its role in the harm experienced by equity-deserving communities. Sadly, our process has revealed several instances where harm has been created by not honouring relationships with equity-deserving individuals and communities through all stages of what would otherwise be exemplary EDIA-aligned initiatives. This is not a story unique to CADA, and harms such as extraction, tokenization, performativity (or woke-washing), gaslighting and silencing are as much an outcome of the power structures of colonial institutions most of us navigate as the individual and collective actions that might uphold those structures.

CADA must be ever vigilant in championing art and creativity as fundamental human rights and constantly align the power it wields as an institution to the voices of those deserving equity. For our Possible Futures to be part of a process of renewal and treaty-making, we must close the circle by not only acknowledging past and present wounds, but more importantly by taking credible action to repair, and then to transform. The

acquiring of skills for the concrete actions of accountability and the steps required to remain in right relations with people who have experienced harm, needs to be seen as part of CADA's commitment to cultural humility. Mistakes have and will be made, reparations and changed behavior have and will need to happen, CADA's learning will be continuous. In addition to skill building in accountability, it is strongly recommended that a circle of elders from various cultures be available to leadership to address harms in the past and to provide guidance in being accountable to harms that will happen as CADA continues to move ahead on its EDIA journey. Part of right relations is apology and reparation and CADA would be well advised to create policy around its positioning on these matters. An overall EDIA policy audit would move this particular institution to a more formal alignment with the aspirations found in its new Strategic Directions.

References

- Recommendation for EDIA Policy Audit. <https://www.bakauconsulting.com/>
- 4 parts of accountability/How to give a good apology. Mia Mingus. <https://leavingevidence.wordpress.com/2019/12/18/how-to-give-a-good-apology-part-1-the-four-parts-of-accountability>.
- Anti-Racism/EDIA References. <https://racismuntaught.com/>

A note on the Project Framework

The project's framework is inspired by theories, methods and philosophies of Speculative Design, Design Fiction and Social Dreaming inside a deep commitment to cultural humility and genuine community engagement.

The project rests on imagined futures and dreams of a just, inclusive and sustainable arts sector inside the practicalities of continued community engagement: Outreach, Consultation, Involvement, Collaboration, and Shared Leadership as developed by The International Association for Public Participation with its adaptation for Arts and Culture Institutions and Organizations.

“When people think of design, most believe it is about problem solving. Even the more expressive forms of design are about solving aesthetic problems. There are other possibilities for design: one is to use design as a means of speculating how things could be—speculative design. This form of design thrives on imagination and aims to open up new perspectives on what are sometimes called wicked problems, to create spaces for discussion and debate about alternative ways of being, and to inspire and encourage people’s imaginations to flow freely. Design speculations can act as a catalyst for collectively redefining our relationship to reality.” – Anthony Dunne & Fiona Raby, *Speculative Everything; Design Fiction & Social Dreaming*

The good news is that because CADA has several EDIA initiatives that have moved along the continuum of community engagement, it was possible to source and articulate the stated goals of a true commitment to EDIA work. The ultimate dream of this work was co-designed in Chat and Chew sessions and refined with the Community Working Group and the Cultural Instigators:

To support and nurture diverse arts and artists-led city building to foster not only a resilient and sustainable arts sector but to achieve a truly equitable inclusive and accessible city where everyone belongs.

To continue to move from the dream of transformational possibilities to real incremental changes, CADA will need to constantly refresh its commitment to embedded community engagement towards sharing the leadership and responsibility for imagining ourselves into a better future.

What this report is interested in is the idea of Possible Futures and using them as tools to better understand the present and discuss the kind of future we want and do not want. Many of the co-design sessions and discussions with citizen artists and CADA began with the question, “What is this moment asking of us?” For us, the purpose of posing this question over and over again is to “unsettle the present rather than predict the future.”

“Speculation like this serves to develop a social imagination dedicated to thinking, reflecting, inspiring, and providing new perspectives on some of the challenges facing” – Mary Flanagan, *Critical Play-Radical Game Design*

Some suggested co-design activities for continuing this work

Revisit the questions asked in the staff and leadership interviews found in the appendix. Do this as an individuals and with your team

Revisit the design challenges from the Staff Retreat in September 2022.

Design Challenge 1

1. Imagine you are in charge.
2. Pick one Possible Future that seems to have something to do with your job. Or imagine a possible future you’ve thought of.
3. Imagine what you could accomplish in 4 years with small, doable changes.

4. Imagine you can get what you need to make these changes happen. Think about what you might need and want in each of the four Strategic Directions: People, Purpose, Resources, Community.
5. Hold in your mind the initiatives where CADA is clearly committed to increasing embedded community participation with historically marginalized folx, right relations & making treaties:
 - Citizen Artists
 - The Community working Group
 - Cultural Instigators
 - The Disability Justice Circle
 - The Indigenous Advisory Circle
6. Discuss, begin, try, fail, try and try again, keep discussing.

Resources

Co-Design Resources

- <https://uxmag.com/articles/why-im-launching-a-co-design-community-of-practice>
- <https://commonedge.org/the-principles-of-community-codesign/>
- <https://communities.sunlightfoundation.com/action/codesign/>
- <https://co-design.inclusivedesign.ca/>

“Most of us, I’m sure, can sense that we are on the verge of something; whether or not that’s teetering on the precipice of disaster, or glimpsing the threshold of a re-imagined and just reality, the future feels like it’s hanging in the balance.”

– Emma Dabiri, *What White People Can Do Next*

What We Hope

Investigating anything that needs to change, especially through co-design, causes disruption. People of Design believe that a good way to begin any work involving Equity, Diversity, Inclusion and Accessibility is to ask, “What is this moment asking of us?” closely followed by ponderings along the lines of, “Is this the way we’ve always done things? And if so, why?”

This type of work generally surfaces more questions than answers, more ideas than capacities and more anxiety than excitement. In the case of most EDIA audits conducted for organizations and institutions, this results in a public facing ‘spin’ of findings with the more difficult recommendations for change being kept in a drawer. The feedback loop is closed and the work forgotten until another audit is requested.

It is our hope that this short form, imagination powered, plain language offering coupled with a commitment to transparency, will provide some practical ideas and points for conversation that need to happen now. It is our hope and intention that this report and process of working will become a frequently updated resource to activate discussion, form co-design projects, and inspire strategic directions for moving from incremental change through the messy middle of change work and through to transformational changes. Perhaps these discussions and subsequent planning can continue with some of the CADA initiatives already underway such as Chat and Chews, Town Halls, Indigenous Advisory Circle, Community Working Group, the Cultural Instigators and Arts for Social Change projects, the internal EDIA staff working group and the board, leadership and staff retreats that have recently provided feedback that has been merged into this resource. There are many yet to be imagined initiatives. In the spirit of optimism, it is understood that as CADA continues to work along the continuum of embedded community engagement, arriving at the phases of collaboration

and shared leadership will involve artists, arts organizations and other funders recognizing and taking responsibility for some of the recommendations made. It will be a long arduous journey from the fiction of imagining to the facts of reality, and allyship will need to evolve into cross-sectoral and cross-cultural coalitions.

Questions, concerns, kudos, curiosities?

Do not hesitate to contact JD Derbyshire at peopleofdesign22@gmail.com