

BARRIERS:

**THE LOCAL, REGIONAL, AND NATIONAL BARRIERS TO ARTS
FUNDING FOR DEAF, MAD, AND DISABLED ARTISTS;
SOLUTIONS FOR PARTIES INTERESTED IN DISMANTLING THEM**

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THIS REPORT WAS PREPARED BY VICTORIA ANNE WARNER

TO ALL OF MY SURVEY PARTICIPANTS AND FOCUS GROUP MEMBERS

Thank you, your input was invaluable.

CARLA, CYN, HEIDI, KRISTINA, SEAN, AND YOUSEF

For all the guidance, assistance, and quoting Jean-Luc Picard at me when I needed it.

This wouldn't exist without you.

JACK AND OZ

Always.



ONTARIO ARTS COUNCIL
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INTRODUCTION

This report was prepared by Victoria Anne Warner in her role as Access to Funding Coordinator, working for Tangled Art + Disability in consultation with 56 Deaf, Disabled, and Mad identified artists from different disciplines and regions across Ontario and Canada. It identifies and analyzes barriers that artists currently face in accessing arts funding, and the current policies and procedures in place at the Toronto Arts Council, the Ontario Arts Council, and Canada Council for the Arts. It was prepared for the Ontario Arts Council with the goal of expanding access to arts council funding for Deaf and Disability-identified artists. The following analysis and recommendations are based on the feedback gathered through the research process and informed by current discourse in Disability Studies.

The data presented was collected by:

- A survey completed by 53 Deaf, Disabled, Mad, and Neurodivergent identified artists online, over the phone, and in person. ¹
- Follow up interviews with select survey participants.
- A focus group comprised of 7 Deaf, Disabled, and Mad identified artists
- A scan of the policies and processes at the Toronto Arts Council, Ontario Arts Council, and the Canada Council for the Arts.

While 72% of survey participants reported they had experienced barriers to funding, a number of these barriers can be addressed by arts councils, others by arts and community organizations, as well as educational institutions.² Many of the tools needed to help identify and address the barriers are already in place at the three funding organizations included in this report.

The following barriers will be reviewed in the general chronological order of when an artist would experience or be affected by them.

- Pre-Application
- Access to Information
- Equity Policies, Processes, and Grants
- The Application Process
- Access Funding

¹ See Figure B1 in Appendix B

² See Figure B2 in Appendix B

LANGUAGE AND TERMINOLOGY

Tangled Art + Disability subscribes to the social model of disability, which locates the cause of disablement in the way that society is environmentally, socially, and attitudinally structured. It identifies disabled people as a societal group who face barriers to participation in society that are similar to the barriers that members of other equity-seeking groups such as Black people, LGBTQ people, and Indigenous people face. Furthermore, by adopting the identity-first language used by these groups, it aligns its terminology with theirs. It differs from the medical model approach which uses person first language and identifies disability as being caused by an individual's medical impairments, requiring individual solutions in place of systemic changes.

Access/Accessibility & Accommodations

Access refers to the usability of systems, structures, and society. Good access leads to accessibility, however, perfect accessibility in any system is impossible to achieve due to competing needs and has to be supplemented by accommodations. The policies, procedures, and practices creating ease of access to accommodations is a part of accessibility and mitigating its gaps. Increasing access and accessibility decreases the need for accommodations.

Deaf

Deaf refers to people who are Culturally Deaf, Hard-of-Hearing, late-deafened, oral-deaf, or people who have experienced hearing loss. Deaf with a capital "D" refers to those wide range of experiences and was first adopted by those who identify as Culturally Deaf to signal their identity and connection to their community through their shared history, experiences, and sign languages. Sign languages are unique and separate to the ones spoken in their area and are regionally and culturally specific. Culturally Deaf people are likely to not identify as Disabled, while others may instead of identifying as Culturally Deaf.

Disability

Disability under the social model refers to the exclusion and disadvantage that Disabled people experience in society through physical, institutional, systemic, economic, and attitudinal barriers. The exclusion and disadvantage that Disabled people experience in society can be described as disablement. Disabled people may have actual or perceived impairments that are physical, mental, long-term, temporary, or fluctuating effects. Impairments do not by definition implicitly cause disablement, the disablement experienced may only be due to societal barriers.

Mad

Mad is a term that has emerged from the global Mad Pride movement and is a reclamation of the term from people who have previously been labeled as mentally ill or as having mental health issues. Madness is being reframed in ways similar to the way that Deaf and Disability are, and challenges the negative stereotypes usually associated with it. Some individuals may identify as having a mental illness or mental health issues but may or may not identify as Mad or Disabled.

Neurodivergent

Neurodivergent refers to people who identify as not having a neurotypical brain, and can include autistic people (whose community has also adopted identity first language), people with ADHD, and people with sensory processing disorders. Neurodivergent people may or may not also identify as being Disabled.

Glossary

Please see Appendix E for an extended list of definitions and terms used throughout the report.

ORGANIZATIONAL BACKGROUND

Tangled Art + Disability is a non-profit organization dedicated to the advancement of Disability-identified artists and cultural workers, and to enhancing access to arts and culture for all. Founded in 2003, Tangled Art + Disability has evolved from being exclusively focused on producing an annual festival to a commitment to year-round programming through Tangled Art Gallery. This includes showcasing, promoting, and providing opportunities for Deaf, Disabled, and Mad-identified artists through curated exhibits, festivals, workshops, partnerships and collaborations, live performances, media screenings, and special events for children and youth. In 2017 Tangled became the first and only non-profit organization in Canada to be intentionally led by a fully Disability-identified staff.

PRE-APPLICATION

Education

The importance of addressing barriers to and within education is indicated by survey results which show a marked difference between those who have accessed post-secondary education and those who have not. Of those who have applied for grants, 79% reported they had attended post-secondary education, compared to only 47% of those who had not yet applied for a grant.³

Through both the qualitative questions in the survey and the focus group, artists identified barriers to education in relation to financial and funding access, accommodations, attitudes and beliefs, and education about arts funding. Further contextual considerations are age-related; many supports that provide assistance in navigating society for Deaf and Disabled people are not available after the age of 18, as they age out of child and youth support programs and the public education system. A report in 2015 from KPMG on Accessibility in Education in Ontario found that Disabled students encounter more difficulties transition out of high school than their non-Disabled peers (KPMG 2015).

In relation to financial and funding barriers, access to grants in place of loans for post-secondary education is not universal across Canada; changes to the Ontario Student Assistance Program (OSAP) mean that more low-income students are receiving grants in place of loans, however this is only applicable to students who qualify for OSAP. In addition, training grants are available from the Canada Council, nonetheless they are only available to artists who already have a validated profile.⁴

Artists reported attitudinal barriers to their education that have affected their ability to access timely and appropriate accommodations, affected their ability to learn and to be taught effectively by teachers, and participate fully with other students. For Deaf people, the deficit model of education, deprivation of development of sign language as a first language, and lack of Deaf educators has led to high rates of functional illiteracy among the Deaf community.⁵⁶ Alongside lowering Deaf, Disabled, and Mad students' abilities to participate fully in their education, these barriers have led to fewer vocational opportunities such as projects, networking, and placements. This is due to the lack of accessibility of the project or position, rigid attitudes around who can be artists and

³ See Figures B3-1 and B3-2 in Appendix B

⁴ A validated profile means that the artist is already viewed as a professional artist and is furthering their education/training - as opposed to beginning it.

⁵ The deficit model of education attributes students results to individual strengths and weaknesses, as opposed to considering the societal and teaching environments that influence students, as well as defining and creating their success within our current educational system (Canadian Association of the Deaf, 2015).

⁶ Research has shown that developing a complex first language (such as sign language) during the first few years of life is integral to the later development of second languages (Humphries et al., 2012).

what art should look like, or the absence of experience because of them. These same barriers may also complicate admission to post secondary institutions.

While survey participants who attended post-secondary education were more likely to have applied for grants, the majority also reported the education they received on arts funding was inadequate. Although 43% stated that the education they received was helpful, only 14% also received information about equity practices and processes.⁷ These results may correlate to artists remarking on the importance and impact of having a mentor or a guide when they were first applying for arts funding.

“[...] but my mentorship helped, and without it I feel like my grants would not be successful, because of not understanding the language and landscape, and breaking it all down.”

Career Development

Artists in the focus group discussed how the barriers identified above compounded with barriers to accessing arts funding to impact their career development and status.

Until recently in Ontario, many artists who were on the Ontario Disability Support Program (ODSP) faced a complete lack of access to the career development opportunities made possible by arts funding as arts grants counted as deductible income. Therefore, receiving grant money would mean their benefits would be cut back or suspended wholly even though arts grants are not used for daily living expenses (ODSP Action Coalition, 2018). In many provinces, this is still the case.⁸ In Ontario, artists still state concerns that their benefits may be cut or suspended while caseworkers learn of the new regulations. This has led to massive delays in career development for artists reliant upon disability income benefits.

There is also a lack of access to grants for artists working within academia, as academic grants do not cover things like artists fees or materials.

As a result of fewer opportunities and a smaller network available to Deaf & Disabled artists, finding or being a mentor can be a challenge. Many artists in the survey and focus group commented on the importance of mentorship throughout different stages of their careers. For the artists who identified as being mentors to other artists, they are part of a smaller group who are both professional artists and who are a part of Deaf & Disability Arts. Within the Deaf, community artists reported they do not have the resources, time, or financial ability to do the work that needs to be done. Furthermore, financial constraints often force Deaf individuals to live outside the urban core, and this physical distance magnifies limitations of time, connections, and access to other supports.

⁷ See Figures B4-1 and B4-2 in Appendix B

⁸ At this time, only Alberta's disability benefits program AISH specifically states in the guidelines available that arts grant money is not deductible income, and artists in other provinces have reported that their programs still count it as deductible.

Artists in the focus group discussed the barriers they faced when they were emerging artists. Many found it difficult to prove their status as artists for the sake of applying for arts funding. Often, the stringent requirements required to be eligible just to apply were difficult for them to achieve without support or were vague and confusing. These barriers were amplified for those who did not have access to mentors who could help them navigate the system.

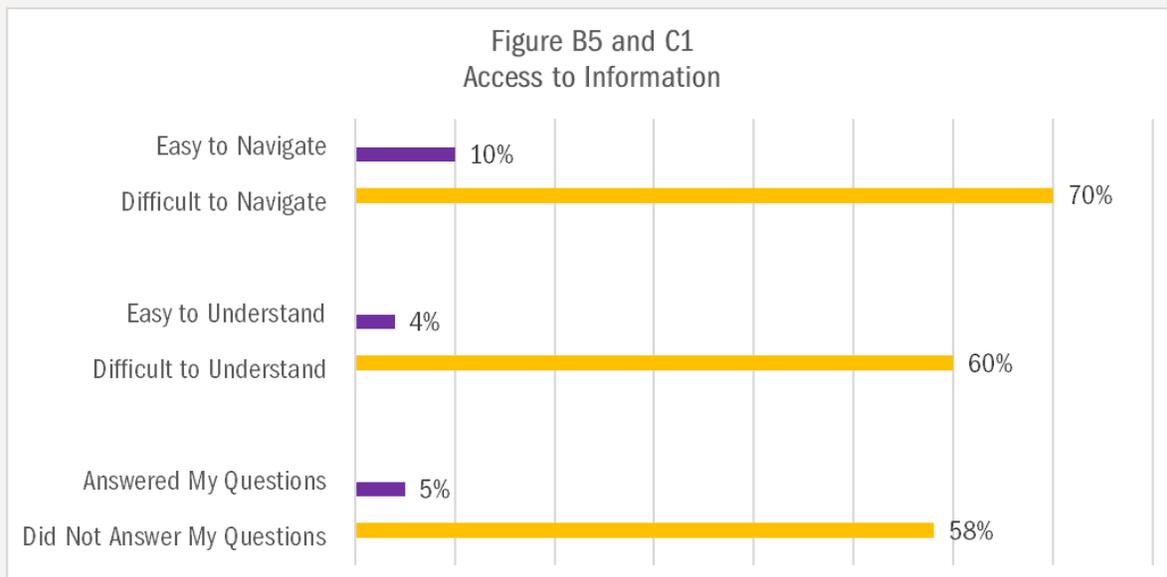
Recommendations

Applicable to: Funding Organizations, Arts Organizations, & Educational Institutions

- Workshops for educational institutions provided by artists & arts educators on Deaf, Disability, and Mad Arts and Artists
- Create new guidelines and remove restrictions on students and professors for items ineligible for academic grants
- Micro-grants to document work for Deaf, Disabled, and Mad artists
- Revisit and clarify definitions of emerging artists, take into account first-time applicants, or barriers experienced by equity seeking artists
- Open up training grants to non-professional but promising artists, or those who fit into a revised definition of emerging artist
- Create programs for promising artists to assist in reaching emerging status definitions

ACCESS TO INFORMATION

Thematic responses emerged from artists when answering survey questions about their experiences with information about arts funding. Many reported the information was difficult to navigate or find, hard to understand, and did not answer their questions.⁹



⁹ See Figure B5 in Appendix B, for image description see C1 in Appendix C

While some commented that they weren't sure who to contact to ask questions as they did not find clear information about who would be able and/or willing to answer questions. For Mad-identified artists, or artists with cognitive or mental health barriers, this type of clarity can be necessary.

Some participants remarked that it became easier with time as they grew to understand the system and became comfortable and familiar with the program officers at the various funding organizations; others that, in the beginning, having a guide or a mentor was paramount to their ability to navigate the system. Deaf artists faced additional barriers in accessing information due to the lack of ASL/LSQ translation for many written and spoken English/French pieces of information. Due to the educational and language barriers faced by many Deaf people growing up and the corresponding higher rates of functional illiteracy, information that is not translated or videos that are only captioned are not accessible to all Deaf artists.

The chart that follows, Ease of Access to Policies and Information, shows an overview of information available on the arts councils' websites; if it exists, if it is publicized, if there is a link to it through the main navigation, and how many direct links exist.¹⁰

Item	TAC				OAC				CCA			
	exists	publicized	link on main nav	# of direct links	exists	publicized	link on main nav	# of direct links	exists	publicized	link on main nav	# of direct links
Equity Policies ¹¹	■	▨	■	1	■	■	■	2	■	■	■	2
Multi-Year Accessibility Plan ¹²	▨	□	-	-	■	■	■	2	□	□	-	-
Context Guides Professional Artist Definition	□	□	-	-	□	□	-	-	■	■	□	6
	□	□	-	-	□	□	-	-	■	▨	□	0
Sign Language Interpretation Policy	□	□	-	-	▨	▨	-	-	□	□	-	-
Policy/Info:	■	■	■	1	■	■	■	2	■	■	■	1
	■	▨	□	0	■	■	■	1	■	■	■	2
	▨	▨	□	1	■	■	■	1	▨	■	□	0
	□	□	-	-	■	■	□	1	□	□	-	-
Inclusive Assessment Processes	□	□	-	-	▨	▨	□	0	□	□	-	-
Priority Group Program/Policy ¹⁵	■	▨	□	1	■	▨	■	2	■	□	-	-

- 10 See Figure B6 in Appendix B, for image description see C2 in Appendix C
- 11 TAC has an accessibility plan, but not a MYAP
- 12 CCA only mentions that the document exists
- 13 TAC has a brief paragraph on grant pages noting its existence
- 14 The CCA and TAC mention some things within other policies
- 15 TAC notes that it exists, but not how its implemented

Legend	
■	Fully
▨	Partially, or In Progress
▨	Will in Future
□	Does Not Exist
-	Not Applicable

Recommendations

Applicable to: Funding Organizations

- Use the chart provided to address gaps in information available to the public.
- Translate all information provided into ASL/LSQ.
- Create and present clear instructions on who to contact about specific grants, access funding, and applications.
- Survey artists to further identify specific problem areas in communications related to arts funding.

EQUITY POLICIES AND PROCESSES

Equity Policies & Plans

The analysis of the equity policies and plans at the three funding organizations examined at their comprehensiveness as well as transparency. Transparency is of particular importance to Deaf, Disabled, and Mad people, as they are routinely required to perform more labour than their non-Deaf/Disabled/Mad counterparts to navigate society. Thus, transparency serves multiple purposes: it decreases the amount of labour needed to be performed, assists people who due to systemic ableism might not know what they need or what they can ask for, and works to build trust with the Deaf, Disabled, and Mad communities who have historically had to learn to mistrust large organizations in order to protect themselves. Comprehensiveness of policies and processes affects both council staff and artists as it can speed up or slow down the process when artists are looking for information, assistance, and/or accommodations.

“[...] arranging accessibility accommodations can be challenging. [...] attending an all-day, in-person mentorship program [...] would require me to figure out what my access needs were for the particular program and how to get them met for the duration of the mentorship program.”

Currently, while the Canada Council and Ontario Arts Council have good transparency with their policies, procedures, and plans, the Toronto Arts Council is not as transparent and/or does not have some of their processes codified so that they may be made available to the public.

An analysis of which policies and processes exist at each arts council can be seen by referring to Figure B6 on page 13 or by viewing it in the appendix. It compiles which policies and processes currently exist at each arts council, whether they are publicized, and looks at the ease of access to each by checking if it is a piece of information available through the main navigation and if/how many direct links there are to the information.

The Ontario Arts Council is the only council presently that has an easily accessible Multi-Year Accessibility Plan (MYAP) (2018). While the Toronto Arts Council is not

required to have one as per the current AODA regulations, they do have a document created from their committee that advises them on accessibility that would work well as a basis for an accessibility plan that could be made available to the public. Doing this would improve transparency to the Deaf, Disabled, and Mad communities; and by showing the commitment to accessibility would build further trust with the Deaf, Disabled, and Mad communities. Both organizations are currently making good progress. The Ontario Arts Council has demonstrated their commitment to their Arts and Access Advisory Group being a part of the process, as evidenced by an analysis of previous meeting minutes which showed recommendations being taken under advisement by the council. The progress and comprehensiveness in the Toronto Arts Council's plan shows a similar commitment to improving their accessibility.

Both the Canada Council and the Toronto Arts Council have not yet sufficiently codified and publicized their inclusive or alternative processes and practices. The Ontario Arts Council has created these processes and publicized them as laid out in the Ontario Arts Council's 'Alternative Services and Application Processes' (2018). In some cases, even though the same accommodations may be available to artists. This results in artists and council staff needing to search for this information in cases when it might be applicable, creating more (unnecessary) work for both.

Even though organizations are required to provide sign language interpretation for Deaf individuals attending meetings, it does not address the accessibility of information made available to the public online or in print – as was identified previously, due to high rates of functional illiteracy English/French the Deaf community. This creates barriers for Deaf artists as the interpretation is addressed in a patchwork fashion. At this time, only the Ontario Arts Council is working on a sign language interpretation policy that will be publicized in the coming year.

Priority Groups & Grant Streams

While all three organizations have identified equity seeking groups who are prioritized for funding, including Deaf & Disabled artists, there are currently no provisions for Mad identified artists to identify themselves. As a result, Mad artists are forced to self-identify as Disabled if they would like to be included or receive the consideration that artists belonging to priority groups receive.

”[...] [F]iguring out eligibility is difficult. I have not had a clear answer from arts officers on how Mad artists fit into the Deaf and disability arts categories at the OAC or CC levels; I've just been told it's up to me to self-identify as disabled or not.”

All three funding organizations are currently pursuing efforts to address the gaps experienced by equity seekers in their priority groups in different ways.

In terms of qualifying to apply for grants only the Canada Council has specific criteria to be met that is differentiated for Deaf & Disability artists, while the Ontario Arts

Council and Toronto Arts Council state in various ways that contextual consideration will be given with no clear guidelines on what that means or how it is implemented. While the Canada Council has context briefs for assessors on different arts practices such as Deaf & Disability Arts, neither of the other two councils has information or training available on how assessment might differ.

The Ontario Arts Council is the only organization that has a publicized separate stream for Deaf & Disability Arts, while the Toronto Arts Council only prioritizes through the jury and assessment process.

After the reorganization of funding streams at the Canada Council, there is no publicized stream for Deaf & Disability Arts – although an “invisible” one exists. Artists with validated Deaf & Disability Artist profiles are diverted into this stream when applying for grants, and they are assessed in pools with their peers. Some artists who have previously applied for grants through Canada Council are unaware of this, as one stated:

“We also regret the loss of Canada Council’s “Cultivate” grant, which was dedicated to artists with disabilities. We’d like to see a new, dedicated, stream, similar to “Creating, Knowing and Sharing” which is restricted to Indigenous Artists.”

For their Recommender grant streams, the Ontario Arts Council enlists third party organizations to solicit and evaluate proposals. These organizations can specify if they are prioritizing one of the groups, or a specific artistic practice within the field. Deaf & Disability Artists currently have lower representation than other priority groups within Exhibition Assistance and Theatre Creators, and as of the 2016-2017 year there were no recommenders prioritizing Deaf & Disability Arts or artists in for the Writers Grants.¹⁶ The outside organizations also do not receive guidelines on how the priority groups and equity policies of the Ontario Arts Council should be followed.

Performance Statistics & Tracking Mechanisms

It is difficult at this time to effectively evaluate the impact and progress of these programs with the statistics that are currently available.

Statistics from the Toronto Arts Council are not yet available; however, they began collecting them at the beginning of 2018 and will be able to begin analysing them at the end of the year.

According to the Performance Measurement Framework from the Ontario Arts Council, Deaf and Disabled artists are currently the only equity seeking priority group that has been identified where the target percentage of applications has not been met or exceeded (2018). The numbers from 2013 onward have not changed significantly for

¹⁶ See Figure B7 in Appendix B, for an image description of the figure see Figure C2 in Appendix C

any of the groups, even with the introduction of Access Funding in 2015-2016.^{17 18} As will be addressed later in this report, this may be impacted by the lack of awareness of the funding stream, what it can support, and who is eligible. Nonetheless, the Ontario Arts Council is the only council with published target numbers.

When looking at the percentage of overall grant money, each priority group experienced a drop, some significantly from the percentage of grants received to grant money awarded. Deaf and Disabled artists, artists of colour, and new generation artists did not reach their target application rate in comparison to the grant money awarded. For example, Deaf and Disabled artists and organizations received 2% of grant money, while the rate of applications and grants received was 6%, and the target rate of applications was 8%.¹⁹

Deeper analysis to identify the cause of these gaps so they can be addressed is required; however, this is not currently possible due to the methods previously used to gather the data. It will become possible to complete a more thorough investigation, as the system has been recently upgraded. Results from artists and organizations belonging to priority groups need to be compared against those who do not belong to any priority group, and the performance of Deaf and Disabled artists outside of the current segregated streams needs to be assessed. To allow for a fuller understanding of the gaps that exist, researching and accounting for factors that may be influencing them such as the \$500 micro-grants only available to Deaf and Disabled artists and the lower numbers of Deaf and Disability arts organizations is also required.

Canada Council statistics were analyzed; however, it was also unclear whether the numbers published under ‘artists and organizations from Deaf & Disability arts communities’ included artists who self-identified as Deaf or Disabled, or if they were only the artists who had validated Deaf & Disability Arts profiles.

Nonetheless, Deaf & Disability artists and organizations only accounted for 1.5% of all grant money awarded in 2016-2017, and 2.2% of awards total. That number has been dragged down by Deaf and Disability Arts Organizations only making up 0.8% of grants awarded to organizations; however, Deaf & Disabled artists still only account for approximately 4% of grants awarded to individuals.²⁰

17 Data was not collected for the OAC’s Performance Measurement Framework on Deaf and Disabled artists until 2015-2016 (2018)

18 See Figure B8-1, for an image description of the figure see Figure C4-1 in Appendix C

19 See Figure B8-2 in Appendix B, for an image description of the figure see Figure C4-2 in Appendix C

20 See Figure B9 in Appendix B, for an image description of the figure see Figure C5 in Appendix C

Recommendations

Applicable to: Funding Organizations

- Using the chart provided in Access to Information and the appendix fill in gaps in equity policies and processes
- Provide guidelines to OAC third party recommenders on how to follow the policies and processes in place for priority groups
- Conduct an analysis of priority groups programs when more in depth statistics are available in order to address gaps in application and grant money award rates where applicable
- Create a Multi-Year Accessibility Plan using the accessibility planning document that already exists at the Toronto Arts Council as a guideline.

APPLICATION PROCESS

For those who are used to being excluded, the threat of a roadblock can be as potent as an actual obstacle. The barriers artists have experienced during the application process have led to many not applying either due to the barriers themselves, or because of the perception of a barrier that may not exist, or no longer exist. Prior experience encountering barriers can lead to artists experiencing anxiety and other mental health or cognitive related hurdles even if they have been addressed, especially if their remediation has not been publicized. Many artists reported anxiety and stress related barriers they face when completing applications because of a combination of actual, perceived, and previous barriers they have faced.

Artists often commented on the complexity of the rules, and the difficulty they faced in meeting requirements when their careers and timelines do not meet the typical expectations and without clarity about how they can favourably position their experiences as a Deaf, Mad or Disabled person. While Canada Council does specifically address some of these concerns within their differentiated requirements for a Disability Arts profile over other profiles, neither the Ontario Arts Council or Toronto Arts Council outline for artists or peer assessors what a differentiated career trajectory might look like for Deaf or Disabled artists.²¹

“I am a mad artist living on low income. Sometimes doing the work I have to do to eat precludes me from the inordinate amount of time it takes to research and complete these applications. Also, because my career was sometimes truncated due to periods of illness, it may appear to juries that I have not been fully committed.”

Some commented on the frustration of having to educate officers on their disability when looking for accommodations and trying to or having to explain why a specific

²¹ For example, artists under the Canada Council Disability Arts profile holders must hold one year of practice, but not necessarily over twelve consecutive months, while artists under the Visual Arts profile must have two years of work following training.

accommodation would not work for them. It has been an accepted societal practice to require Deaf, Disabled, and Mad people to continually justify and explain why they require the accessibility supports and accommodations in order to access services. This has led to non-disabled people believing that they are owed more detail than is required to approve requests; that the questions asked of people are not invasive, and that questions that are only for curiosity's sake are acceptable while assuming that their questions will be read as optional instead of required. Because Deaf, Disabled, and Mad people experience denials of service and negative reactions when refusing to answer questions that do not respect their Access Intimacy either due to a systemic requirement or curiosity it makes it difficult to discern whether or not it is a required response, or if the person will react negatively; this creates additional labour for the person seeking accessibility measures or accommodations as they have to figure out if they can refuse and deal with the possible negative reaction if they do, or cede their Access Intimacy.²²

Artists reported anxiety and difficulty in planning related to the hard deadlines in effect for applying for grants, but soft ones for finding out the results. Many were confused by or unaware of how they might receive feedback on their applications after receiving their results. This represents a missed opportunity for professional learning, especially for those who are unsuccessful in their applications.

When asked about what they found difficult about the applying for grants, many artists described the process as arduous, with long and complex applications complicated by redundant and vague questions. Some reported that this has improved in the last few years, as application processes have moved online, nonetheless concerns about the usability of the online systems continue to arise. There are also concerns about the ongoing trend towards the increased emphasis of marketing-business language, and artists often remarked that the work involved in shifting their language or knowing what type of language they needed to use was an additional barrier when writing. General writing and organizational skills needed to put together applications were also brought up as areas of concern.

“In general, since I first started applying for and adjudicating for grants, there has been an across-the-board gradual shift in language away from creative and toward marketing-business language; and much more of an attempt to quantify, analyze and manage the creative activities of the artists.”

The move to online applications has increased access for many artists, though consideration still needs to be taken for those artists who may lack access to technology, or to the skills needed to utilize the online systems.

²² Access Intimacy is a term that was coined by Mia Mingus (2011). It describes the feeling of comfort and openness that can exist between people when discussing, addressing, and meeting access needs - it requires a respect for the necessity of those needs, as well as a lack of judgment and need for justification. It does not exist simply because access needs are being addressed, and the lack of it can create negativity, feelings of anxiety, fear of being a burden, or being violated; it can also lead to an inability to speak up and voice what needs exist.

Recommendations

Applicable to: Funding Organizations, Arts Organizations

- Create and publicize an inclusive application process
- Hold and publicize information sessions
- Create a clear, and publicized mechanism to report barriers or issues
- Grant writing workshops held both by arts and funding organizations
- A process to help create feedback on unsuccessful applications during the assessment process so that it can be offered more overtly

ACCESS FUNDING

The introduction of Access Funding at the Canada Council for the Arts, Ontario Arts Council, and most recently the Toronto Arts Council has had a very positive impact on Disabled artists. As of this year Access Funding for the application process and for funded projects is available at all three councils. This is not a national standard however; Access Funding is still not available at many other arts councils across Canada at provincial and municipal levels.

The need for Access Funding is multi-faceted. Its necessity stems from the barriers created by the nature of a complex system addressing competing needs. It is compounded by the gaps that exist for artists in acquiring the information and education required to comfortably navigate the funding systems independently. These gaps were identified by many artists who have relied on guides and mentors, despite 55% reporting not having access to one.²³ By addressing these gaps, it can be posited that the need for Access Funding would be lessened as the system becomes more accessible for everyone.²⁴

Access Funding Awareness

Despite the availability of Access Funding, 53% of survey respondents were not aware of its existence, and that number rose to 67% when looking at artists who had not applied for a grant.²⁵ Over half of artists who did not use Access Funding for either their application or funded project stated that they did not use it because they did not know about it, while only 29-35% reported that they did not require it.²⁶ Multiple artists who did not use it but were aware of it commented that they had not pursued it as they were unsure that they would qualify, as they did not know it could be used to mitigate barriers caused by mental health, neurodivergence, or other invisible disabilities.

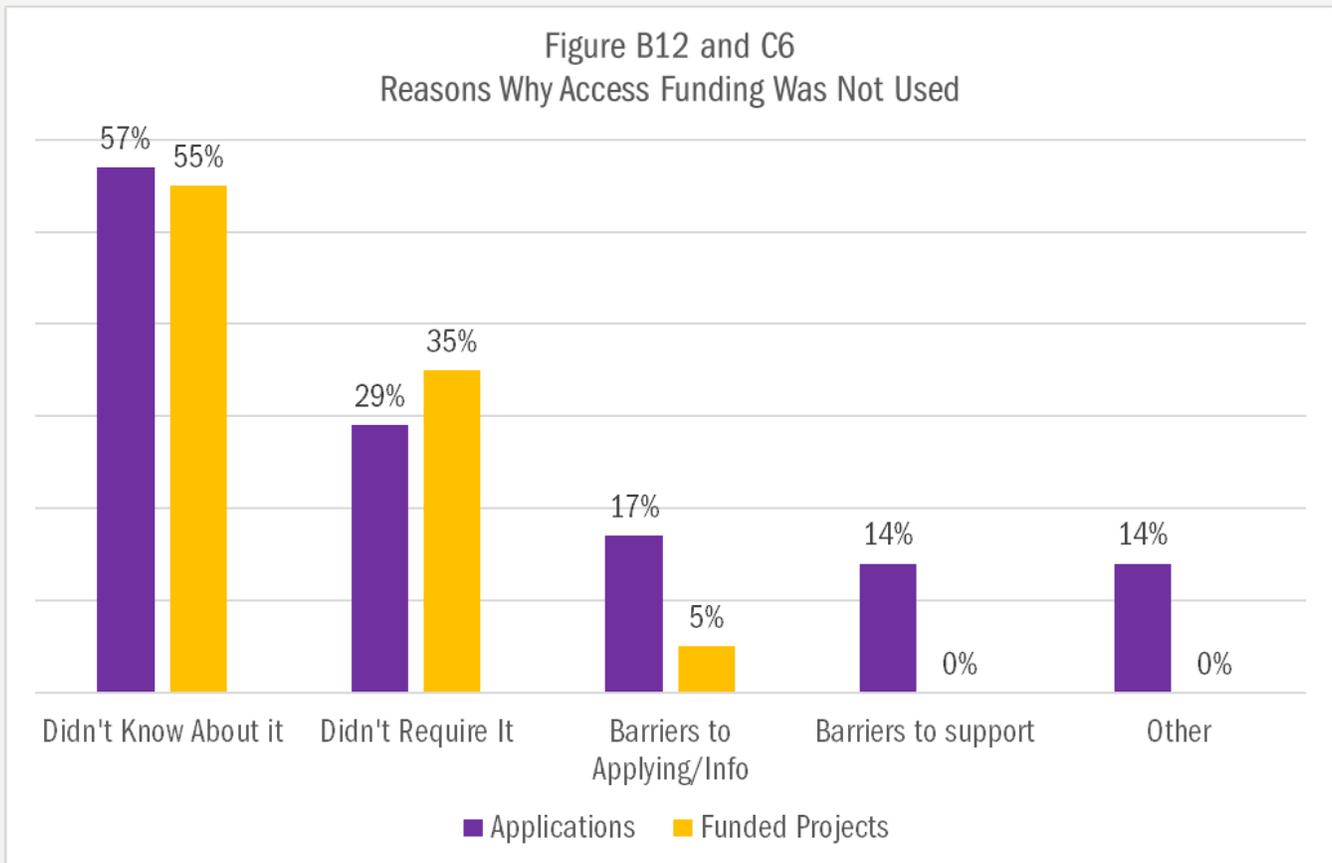
²³ See Figure B10 in Appendix B

²⁴ As the knowledge of Access Funding increases, the demand may still increase even while the overall system becomes more accessible. However, as the need for it is partially invisible at the moment it will still decrease overall.

²⁵ See Figures B11-1 and B11-2 in Appendix

²⁶ See Figure B12 in Appendix B, for an image description of the figure see Figure C6 in Appendix

Figure B12 and C6
Reasons Why Access Funding Was Not Used



The above, Reasons Why Access Funding Was Not Used, shows an overview of why access funding wasn't used.²⁷

"I have concerns about what I would need, and being denied for not being "disabled enough"

In order to receive Access Funding artists must contact the funding organizations 2-8 weeks in advance of the deadline depending on what they require. As of the writing of this report, only the Ontario Arts Council has publicized their Alternative Services and Application Processes (2018), which include examples of the types of accommodations available to artists. It is currently unclear if deadline accommodations are available from the Toronto Arts Council or Canada Council.

Artists have also reported that they have experienced long delays in receiving approval for Access Funding for funded projects, which in some cases has led to massive delays that were only mitigated by other organizations providing accommodations for them. Similar to the problem faced with accessing information, a number of artists commented that they were unsure who to contact to ask questions about Access Funding. In both cases, this type of clarity is necessary in order for publicized information to be accessible.

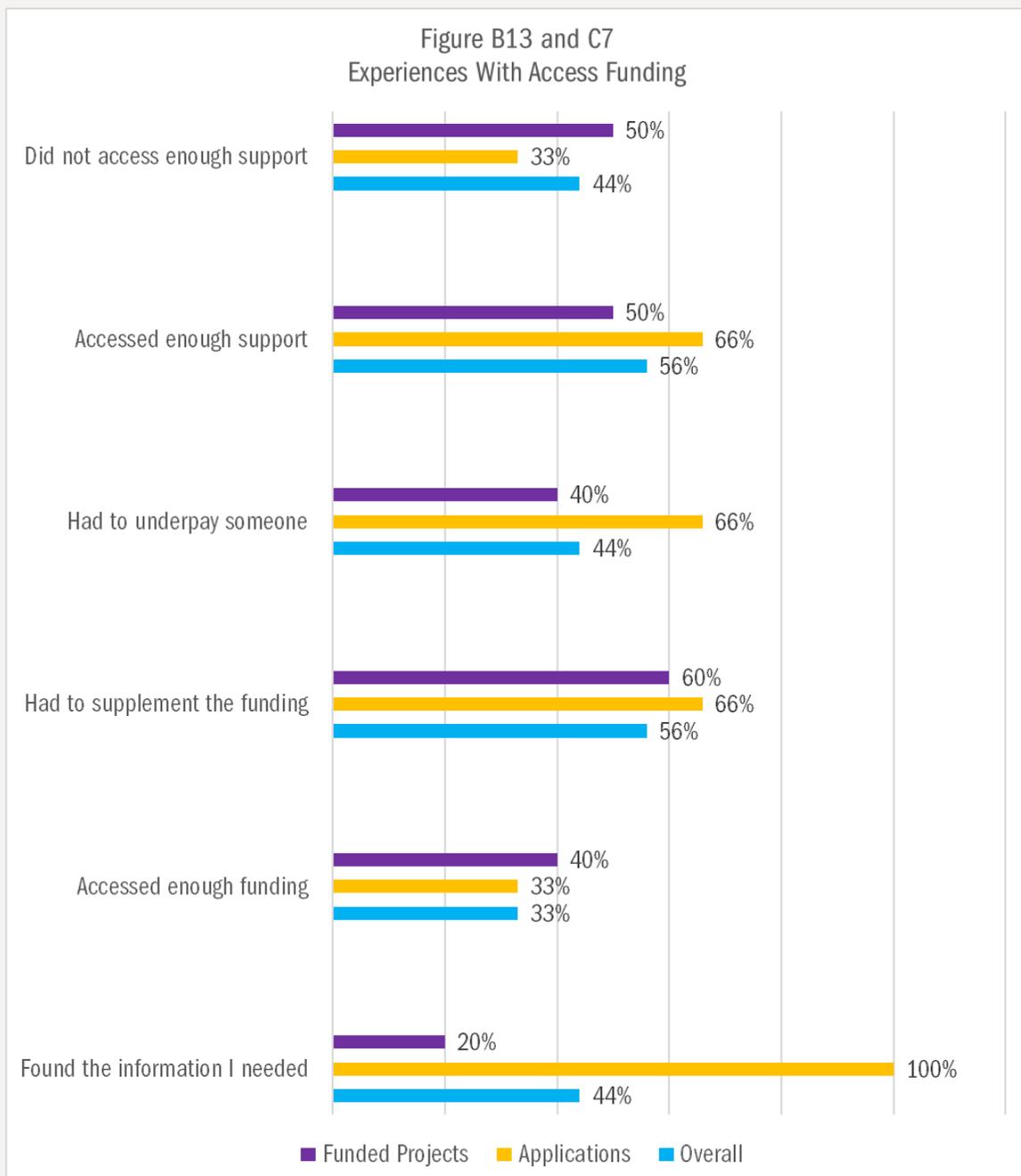
"They're not always very knowledgeable about accessibility stuff, and you have to reach out to the accessibility person, and while a centralized person is needed, it would be better if the granting officers were more knowledgeable."

²⁷ See Figure B12 in Appendix B, for image description see C6 in Appendix C

Access Funding Use

While the amount available for funded projects at the Ontario Arts Council and Canada Council is flexible and the Toronto Arts Council has a cap of \$5000 per grant, the Toronto Arts Council and Ontario Arts Council have caps of \$500 per year for application funding. As of July 2018, a few months into the Toronto Arts Council offering application funding all the applicants who had used it for one application had used the maximum amount for the year, leaving them no funding for another application.

Survey responses indicated only 33% of artists who used application funding reported receiving enough funds, while 66% stated they had to supplement the funding with their own, and another 66% stating that they had to underpay their service provider.²⁸



28 See Figure B13 in Appendix B, for image description see C7 in Appendix C

“I accessed enough funding to do it because it was a friend. If it was not a friend, I do not think I would have been enough funding.”

Thus, insufficient funding amounts for Access support negatively impacts not only artists, but also the service providers who are accommodating artists’ financial limitations.

At this stage, only the Canada Council offers Access Funding for final reports, and artists in the focus group reported having experienced duress when requiring extensions or being delayed when unable to find or afford access support to assist with reporting. This can and has created extra costs, anxiety, and a lack of eligibility for future funding until they are able to bridge that access gap.

Recommendations

Applicable to: Funding Organizations

- Complete an analysis of the current program delivery and funding availability
- Ensure websites include information about the Access Funding stream, and process to apply
- Have Access Funding approval come through with project funding approval
- Add final report access funding, or include it as an eligible cost within project funding

CONCLUSION

In comparing the barriers that were reported on in the 2014 Report on Deaf and Disability Arts in Ontario by Tangled Art + Disability, there has been significant progress made; especially when regarding Access Funding, and the creation of policies and processes surrounding accessibility and accommodations. While these changes are still in the process of creating change and have not yet closed all of the access gaps, they have led to less work being required from Deaf, Disabled, and Mad Artists navigating and access arts funding, and removed some of the onus on them to mitigate access gaps with their personal finances. With further work to address the gaps outlined in this report, arts councils will be able to continue to build upon the trust that they have begun to create with the Deaf, Disabled, and Mad communities, as that trust is contingent on continued action.

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APPENDIX A: RECOMMENDATIONS

Education and Career Development

Applicable to: Funding Organizations, Arts Organizations, & Educational Institutions

- Workshops for educational institutions provided by artists & arts educators on Deaf, Disability, and Mad Arts and Artists
- Create new guidelines and remove restrictions on students and professors for items ineligible for academic grants
- Micro-grants to document work for Deaf, Disabled, and Mad artists
- Revisit and clarify definitions of emerging artists, take into account first-time applicants, or barriers experienced by equity seeking artists
- Open up training grants to non-professional but promising artists, or those who fit into a revised definition of emerging artist
- Create programs for promising artists to assist in reaching emerging status definitions

Access to Information

Applicable to: Funding Organizations

- Use the chart provided to address gaps in information available to the public.
- Translate all information provided into ASL/LSQ.
- Create and present clear instructions on who to ask questions to would all bridge the gaps in access currently.
- Survey artists to further identify specific problem areas in communications related to arts funding.

Equity Policies & Processes

Applicable to: Funding Organizations

- Using the chart provided in Access to Information and the appendix fill in gaps in equity policies and processes
- Provide guidelines to OAC third party recommenders on how to follow the policies and processes in place for priority groups
- Conduct an analysis of priority groups programs when more in depth statistics are available in order to address gaps in application and grant money award rates where applicable
- Create a Multi-Year Accessibility Plan using the accessibility planning document that already exists at the Toronto Arts Council as a guideline.

Application Process

Applicable to: Funding Organizations, Arts Organizations

- Create and publicize an inclusive application process
- Hold and publicize information sessions
- Create a clear, and publicized mechanism to report barriers or issues
- Grant writing workshops held both by arts and funding organizations
- A process to help create feedback on unsuccessful applications during the assessment process so that it can be offered more overtly

Access Funding

Applicable to: Funding Organizations

- Complete an analysis of the current program delivery and funding availability
- Ensure websites include information about the Access Funding stream, and process to apply
- Have Access Funding approval come through with project funding approval
- Add final report access funding, or include it as an eligible cost within project funding

APPENDIX B: FIGURES

B1. 53 Mad, Deaf, Disabled, and Neurodivergent identified artists took survey

B2. 72% of participants reported experiencing barriers to apply for and receiving arts funding

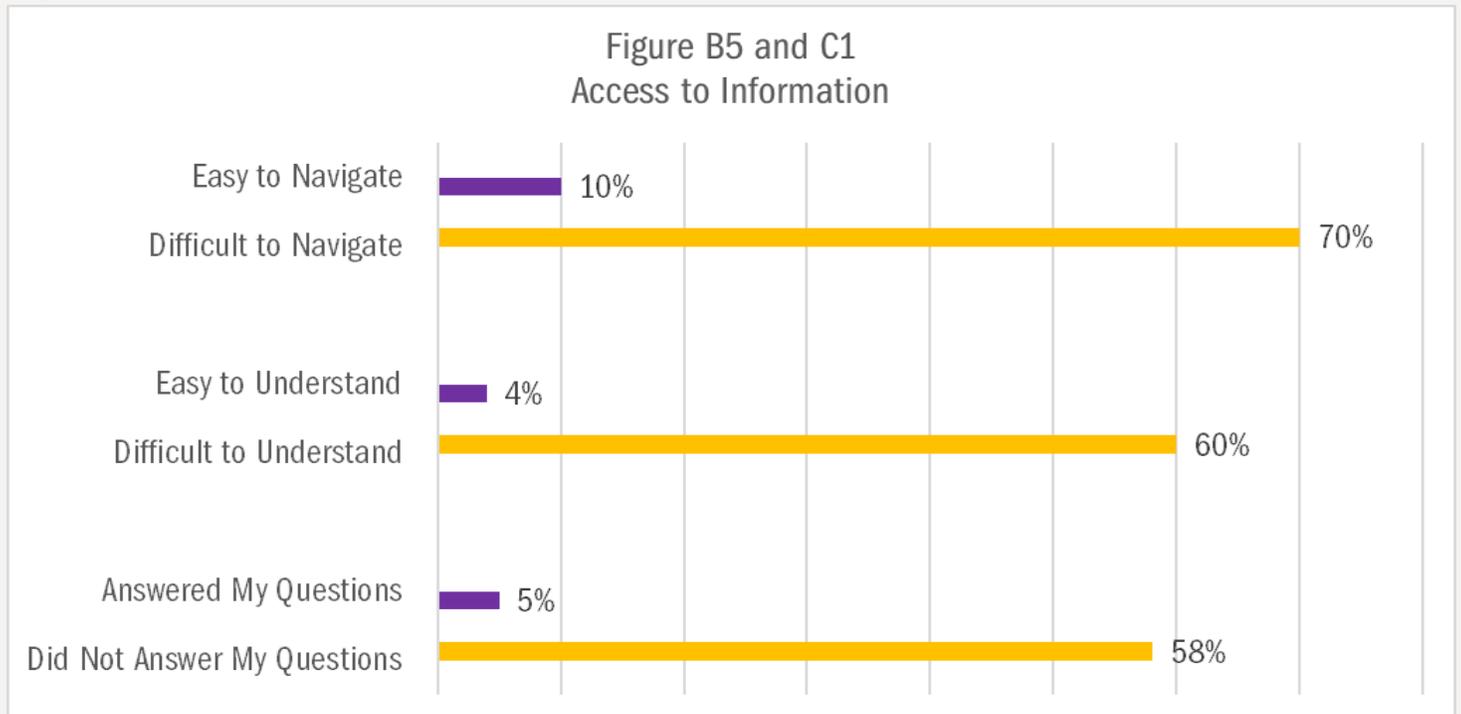
B3-1. 79% of participants who had previously applied for a grant reported attending post-secondary education.

B3-2. 47% of participants who had not previously applied for a grant reported attending post-secondary education.

B4-1. 43% of participants reported that the education they received on arts funding was helpful

B4-2. 14% reported that it also included information on equity policies, practices, and procedures

B5.



B6.

Item	TAC				OAC				CCA			
	exists	publicized	link on main nav	ease of access # of direct links	exists	publicized	link on main nav	ease of access # of direct links	exists	publicized	link on main nav	ease of access # of direct links
Equity Policies	■	▨	■	1	■	■	■	2	■	■	■	2
Multi-Year Accessibility Plan	▨	□	-	-	■	■	■	2	□	□	-	-
Context Guides Professional Artist Definition	□	□	-	-	□	□	-	-	■	■	□	6
Artistic Practices (for assessment)	□	□	-	-	□	□	-	-	■	▨	□	0
Sign Language Interpretation Policy	□	□	-	-	▨	▨	-	-	□	□	-	-
Policy/Info: Application Access Funding	■	■	■	1	■	■	■	2	■	■	■	1
Project Access Funding	■	▨	□	0	■	■	■	1	■	■	■	2
Inclusive Application Process	▨	▨	□	1	■	■	■	1	▨	■	□	0
Assessor Accommodations	□	□	-	-	■	■	□	1	□	□	-	-
Inclusive Assessment Processes	□	□	-	-	▨	▨	□	0	□	□	-	-
Priority Group Program/Policy	■	▨	□	1	■	▨	■	2	■	□	-	-

Legend	
■	Fully
▨	Partially, or In Progress
▩	Will in Future
□	Does Not Exist
-	Not Applicable

B6 Sources:

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B7. 2016-2017 OAC Recommenders by Equity Focus

Group	Exhibition Assistance	% of total	Theatre Creators	% of total	Writers	% of total
Artists of Colour	5	7%	5	10%	4	11%
Deaf & Disability Arts	1	1.40%	3	6%	1	3%
Francophone	6	9%	0	0%	0	0%
Indigenous	3	4%	5	10%	2 (8)*	5% (21%)
New Generation	0	0%	1 (2)*	2% (4%)	1	3%
Regional	0	0%	4 (5)*	8% (10%)	13	35%
Total Recommenders	70		51		37	

* number inside of bracket are Recommenders accepting but not prioritizing the group, most of these are generally seeking "equity seekers" in general

B8-1. 2013-2017 OAC Performance Statistics on Application Targets & Rates

Priority Group	target*	% of applications actual			
		2013-2014	2014-2015	2015-2016	2016-2017
Artists of Colour	≥ 14%	22%	22%	24%	25%
Deaf & Disabled Artists	≥ 8%	n/a**	n/a**	5%	5%
Francophone	≥ 3%	10%	9%	10%	11%
Indigenous	≥ 1%	8%	10%	11%	11%
New Generation	≥ 22%	24%	23%	22%	22%
Outside of Toronto***	≥ 61%	43%	44%	44%	45%

*based on 2006 census

** data began being collected in 2015-2016

*** The OAC states that the census figure which this target was based represents the regional distribution of individual artists only, and does not reflect the high concentration of arts organizations located in Toronto; that it is useful as a general benchmark, however is imperfect as an absolute goal

B8-2. 2016-17 OAC Statistics on Overall Grant Money Received by Priority Groups

Priority Group	2016-2017					
	target*	applications		grants		grant money
		actual	target	actual		
Artists of Colour	≥ 14%	25%	25%	25%	9.4%	
Deaf & Disabled Artists	≥ 8%	6%	6%	6%	2%	
Francophone	≥ 3%	11%	11%	11%	6.9%	
Indigenous	≥ 1%	11%	11%	13%	6.4%	
New Generation	≥ 22%	22%	22%	18%	5.8%	
Outside of Toronto	≥ 61%	45%	45%	48%	40.3%	

B9. 2016-2017 CCA Corporate Scorecard Statistics

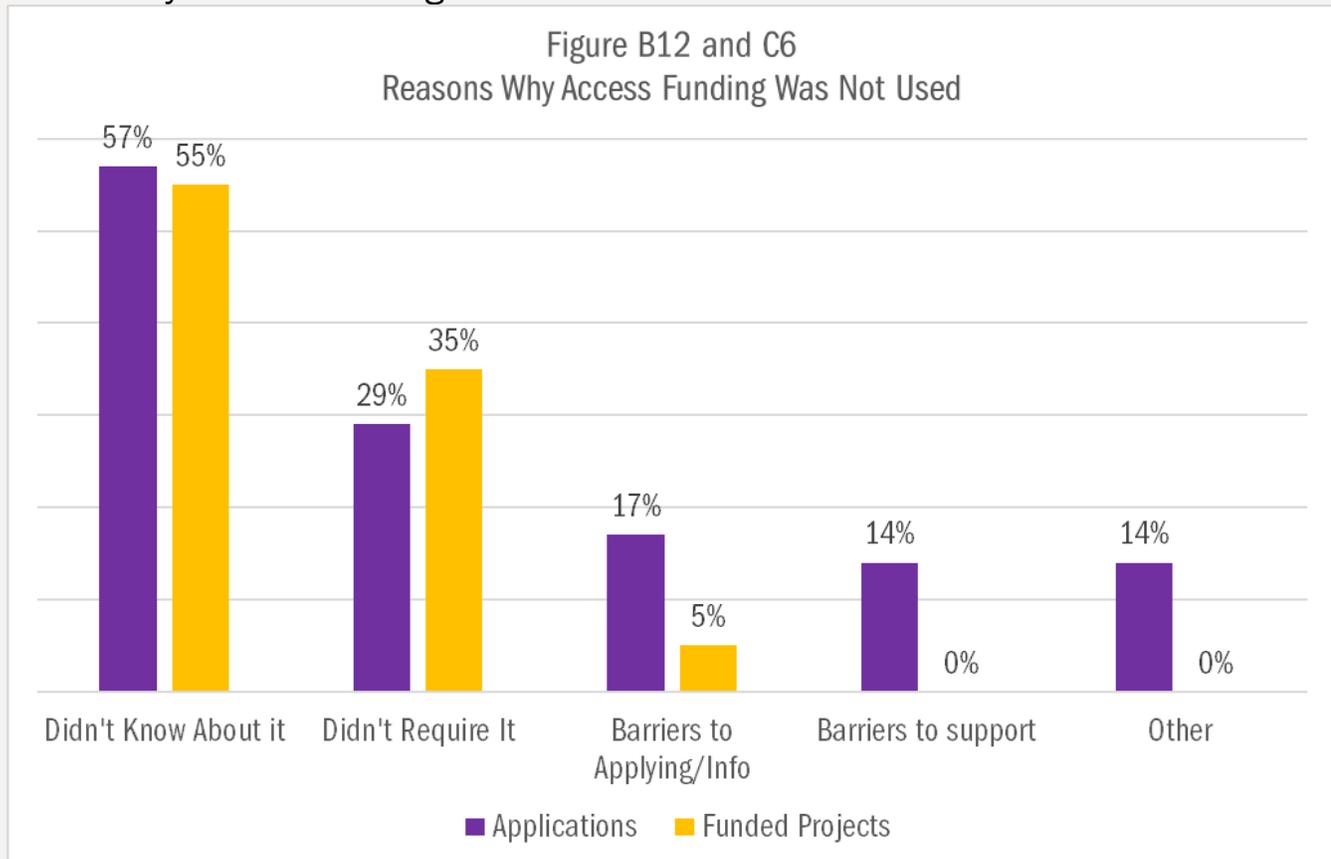
Total Grant Money	184 046 000
Grant Money Received By Deaf & Disabled Artists & Organizations	2 788 000
% of Grant Money Received by Deaf & Disabled Artists & Organizations	1.51%
Total Applicants	18 162
Total Granted	6 396
All Awards	2 608
Individuals	3 788
Organizations	113
Deaf & Disabled Artists	30
Deaf & Disabled Organizations	
Awards to Applicants % (Overall)	35%
% of Deaf & Disabled Awards Total	2.23%
% of Deaf & Disabled Artists Awards	4.33%
% of Deaf & Disability Arts Organization Awards	0.79%

B10. 55% of participants reported not having access to a mentor.

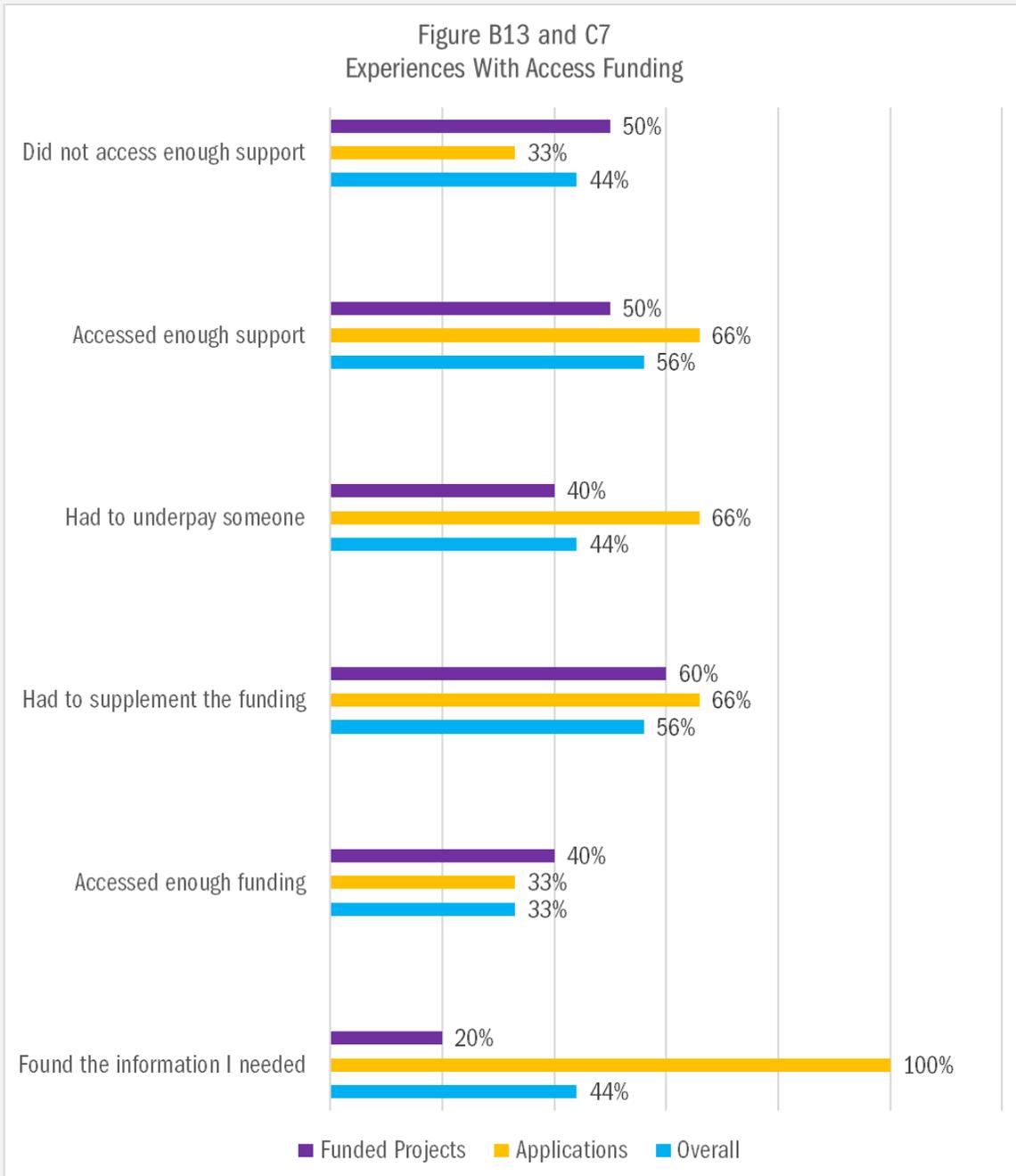
B11-1. 53% of participants were not aware of Access Funding.

B11-2. 67% of participants who had not previously applied for a grant were not aware of Access Funding

B12. Why Access Funding Was Not Used



B13. Graph: Experiences With Access Funding



APPENDIX C: IMAGE DESCRIPTIONS FOR FIGURES

C1. Figure B5 and C1

Titled “Access to Information”

A bar graph. The first set of bars compares “Easy to navigate” at 10% to “Difficult to navigate” at 70%. The second set of bars compares “Easy to understand” at 4% to “Difficult to understand” at 60%. The third and final set of bars compares “Answered my questions” at 5% to “Did not answer my questions” at 58%.

C2. Figure B6 and C2

Ease of Access to Policies and Information

Chart comparing equity policies and plans implemented in the TAC, OAC, and CCA.

There is a legend with varying solids, stripes, and dots representing implementation. At the TAC: Equity policies exist “fully”, have been publicized “partially”, the link on main nav is “fully”, and number of direct links to it is 1. Multi-year accessibility plan exists “partially”, publicized “does not exist”, and link on main nav and number of direct links is not applicable. Context guides, Professional artist definition, “does not exist”, publicized “does not exist”, and link on main navigation and number of direct links is not applicable. Context guides, Artistic practises (for assessment) “does not exist”, publicized “does not exist”, and link on main navigation and number of direct links is not applicable. Sign language interpretation policy, “does not exist”, publicized “does not exist”, and link on main navigation and number of direct links is not applicable. Policy/info: Application access funding, exists “fully”, has been publicized “fully”, and link on main navigation “fully”, and the number of direct links is 1. Project access funding, exists “fully” has been publicized “partially”, a link on the main navigation “does not exist”, and the number of direct links is 0. Inclusive application process, exists “partially”, has been publicized “partially”, the link on main navigation “does not exist”, and the number of direct links is 1. Assessor accommodations, “do not exist”, publicized “does not exist”, and link on main navigation and number of direct links is not applicable. Inclusive assessment processes, “does not exist”, publicized “does not exist”, and link on main navigation and number of direct links is not applicable. Priority group program/policy, exists “fully”, has been publicized “partially”, and link on main navigation “does not exist”, and the number of direct links is 1.

At the OAC: Equity policies, exist “fully”, have been publicized “fully”, link on the main navigation “fully”, and the number of direct links are 2. Multi-year accessibility plan, exists “fully”, have been publicized “fully”, link on the main navigation “fully”, and the number of direct links are 2. Context guides, Professional artist definition, “does not exist”, publicized “does not exist”, and link on main navigation and number of direct links is not applicable. Context guide, Artistic practises (for assessment) “does not exist”, publicized “does not exist”, and link on main navigation and number of direct links is not applicable. Sign language interpretation policy, exists “partially”, will be

publicized “in the future”, and link on main navigation and number of direct links is not applicable. Policy/info, application access funding, exists “fully”, is publicized “fully”, links on the main navigation “fully”, and the number of direct links are 2. Project access funding, exists “fully”, is publicized “fully”, links on the main navigation “fully”, and the number of direct links are 1. Inclusive application process, exists “fully”, is publicized “fully”, links on the main navigation “fully”, and the number of direct links are 1. Assessor accommodations, exists “fully”, is publicized “fully”, link on main navigation “does not exist”, and the number of direct links is 1. Inclusive assessment processes, exists “partially”, is publicized “partially”, link on the main navigation “does not exist”, and the number of direct links is 0. Priority group program/policy, exists “fully”, is publicized “partially”, links on the main navigation “fully”, and the number of direct links is 2.

At the CCA: Equity policies, exist “fully”, have been publicized “fully”, link on the main navigation “fully”, and the number of direct links are 2. Multi-year accessibility plan, “does not exist”, publicized “does not exist”, and the link on main navigation and direct links “are not applicable”. Context guides, professional artist definition, exists “fully”, is publicized “fully”, link on main navigation “does not exist”, and the number of direct links are 6. Artistic practises (for assessment), exists “fully”. Is publicized “partially”, link on main navigation “does not exist”, and number of direct links is “not applicable”. Sign language interpretation policy, “does not exist”, publicized “does not exist”, and link on the main navigation and number of direct links are “not applicable”. Policy/info, Application access funding, exists “fully”, is publicized “fully”, links on the main navigation “fully”, and the number of direct links are 1. Project access funding, exists “fully”, is publicized “fully”, links on the main navigation “fully”, and the number of direct links are 2. Inclusive application process, exists “partially”, publicized “fully”, link on the main navigation “does not exist”, and the number of direct links is 0. Assessor accommodations, “do not exist”, publicized “does not exist”, and link on main navigation and number of direct links is “not applicable”. Inclusive assessment processes, “does not exist”, publicized “does not exist”, and link on main navigation and number of direct links is “not applicable”. Priority group program/policy, exists “fully”, publicized “does not exist”, and link on main navigation and number of direct links is “not applicable”.

C3. Figure B7 and C3

2016-2017 OAC Recommenders by Equity Focus

Chart showing the number and percentage of third-party arts grants recommenders for the OAC who prioritize artists from the OAC’s priority groups. There were 70 third party recommenders for exhibition assistance grants, 51 for theatre creators, and 37 for writers. A note is included: some recommenders accepted but did not prioritize groups, these recommenders were generally seeking “equity seekers” in general, this is noted as it is applicable. Artists of colour were prioritized by 5 recommenders for exhibition assistance, representing 7% of overall recommenders; 5 for theatre creators, representing 10% of overall recommenders; and 4 for writers, representing 11% of

overall recommenders. Deaf and disability arts were prioritized by 1 recommender for exhibition assistance, representing 1.4% of overall recommenders; 3 for theatre creators, representing 6% of overall recommenders; and 1 for writers, representing 3% of overall recommenders. Francophone artists were prioritized by 6 recommenders for exhibition assistance, representing 9% of overall recommenders; 0 for theatre creators, representing 0%; and 0 for writers, representing 0% of overall recommenders. Indigenous Artists were prioritized by 3 recommenders for exhibition assistance, representing 4% of overall recommenders; 5 for theatre creators, representing 10% of overall recommenders; and 2 for writers, representing 5% of overall recommenders. Indigenous artists were prioritized by 2 recommenders for writers, representing 5% of overall recommenders. A note is included: Indigeneous artists were explicitly accepted but not prioritized by an additional 6 recommenders for a total of 8 recommenders, representing an additional 16% of overall recommenders for a total of 21%. New Generation artists were prioritized by 0 recommenders for exhibition assistance, representing 0% of recommenders; 1 for theatre creators, representing 2% of overall recommenders; a note is included: new generation artists were explicitly accepted but not prioritized by an additional 1 recommender for a total of 2 recommenders, representing an additional 2% of overall recommenders for a total of 4%; 1 for writers, representing 3% of overall recommenders. Regional artists were prioritized by 0 recommenders for exhibition assistance, representing 0% of overall recommenders; 4 for theatre creators, representing 8% of overall recommenders; a note is included: regional artists were explicitly accepted but not prioritized by an additional 1 recommender for theatre creators for a total of 5, representing an addition 2% of overall recommenders for a total of 10%; 13 for writers, representing 35% of overall recommenders.

C4-1. B8-1 and C4-1

2013-2017 OAC Performance Statistics on Application Targets and Rates

Chart breaking down percentage of applications by year and priority group, comparing to target. The target is based on the 2006 census.

Artists of colour had a target of greater than or equal to 14%. In 2013-2014 they represented 22%, in 2014-2015 they represented 22%, in 2015-2016 24%, and in 2016-2017 25%. Deaf & Disabled Artists had a target of greater than or equal to 8%. There is no data available for 2013-2014, or 2014-2015. In 2015-2016 they represented 5% of applications, in 2016-2017 they represented 5% of applications. Francophone artists had a target of greater than or equal to 3%. In 2013-2014 they represented 10% of applications, in 2014-2015 9%, in 2015-2016 10%, and in 2016-2017 11%. Indigenous artists had a target of greater than or equal to 1%. In 2013-2014 they represented 8% of applications, in 2014-2015 10%, in 2015-2016 11%, and in 2016-2017 11%. New Generation Artists had a target of greater than or equal to 22%. In 2013-2014 they represented 24% of applications, in 2014-2015 23%, in 2015-2016 22%, and in 2016-2017 22%. Artists living Outside of Toronto had a target of greater than or equal to 61%. There is a note stating that the census figure this

target is based on represents the regional distribution of individual artists only, and does not reflect the high concentration of arts organizations located in Toronto, and that the target is a general benchmark instead of an absolute goal. In 2013-2014 they represented 43% of applications, in 2014-2015 44%, in 2015-2016 44%, and in 2016-2017 45%.

C4-2.B8-2 and C 4-2

2016-2017 OAC Statistics on Overall Grant Money Received By Priority Groups Chart comparing the target of applications for each priority group for the 2016-2017 granting year to the actual percentage of grants received, and overall grant money received. The application target was based off of the 2006 census, the target for percentage of grants awarded was based off of the actual percentage of applications received. Artists of Colour had an applications target of greater than or equal to 14%, they represented 25% of applications, they had a target of total grants awarded of 25%, and received 25% of grants, they received 9.4% of grant money overall. Deaf and Disabled Artists had an applications target of greater than or equal to 8%, they represented 6% of applications, they had a target of 6% of grants awarded and received 6% of grants, they received 2% of grant money overall. Francophone artists had an applications target of greater than or equal to 3% , they represented 11% of applications, they had a target of 11% of grants awarded and received 11% of grants, they received 6.9% of grant money overall. Indigenous Artists had an applications target of greater than or equal to 1% and represented 11% of applications, they had a target of 11% of grants awarded and received 13%, they received 6.4% of grant money overall. New Generation artists had an applications target of greater than or equal to 22% and represented 22% of applications, they had a target of 22% of grants awarded and received 18%, they received 5.8% of grant money overall. Artists Outside of Toronto had a target of greater than or equal to 61% of applications and represented 45% of applications, they had a target of 45% of grants awarded and received 48%, they received 40.3% of grant money overall.

C5. B9 and C5

Chart showing the 2016-2016 Canada Council for the Arts Corporate Scorecard Statistics.

Total grant money given was \$184 046 000; Grant money received by Deaf & Disabled artists and organizations was \$2 788 000; Percentage of overall grant money received by Deaf & Disabled artists and organizations was 1.51%. The total amount of applicants to grants was \$18 162; the total number of grants awarded to both artists and organizations was 6396; individual artists received 2608 grants; organizations received 3788; Deaf & Disabled artists received 113; Deaf & Disabled organizations received 30. 35% of applicants were awarded a grant. 2.23% of awards went to Deaf & Disabled artists and organizations; 4.33% of individual artist grants went to Deaf & Disabled artists; 0.79% of organizational grants went to Deaf & Disabled organizations.

C6. B12 and C6

Titled “Reasons Why Access Funding Was Not Used”

A bar graph showing the reasons access funding was not used for the application process or for funded projects. The first set of bars shows that 57% of artists for the application process and 55% of artists for funded projects did not use access funding because they did not know about it; the second set of bars shows that 29% of artists for the applications process and 35% of artists for funded projects did not use it because they did not require it; the third set of bars shows that 17% of artists for the applications process and 5% of artists for funded projects did not use it because they reported barriers to applying or information; the fourth set of bars shows that 14% of artists for the applications process and 0% for funded projects did not use it because of barriers to support; the fifth and final set of bars shows that 14% of artists for the applications process and 0% for funded projects did not use it because of other reasons.

C7. B13 & C7

Titled “Experiences With Access Funding”

A bar graph showing the reported experiences of artists who used access funding. The first set of bars shows artists who reported not accessing enough support; 50% of artists for funded projects, 33% of artists for the application process, and 44% of artists overall. The second set of bars shows artists who reported accessing enough support; 50% of artists for funded projects, 66% of artists for the application process, and 56% of artists overall. The third set of bars shows artists who reported they had to underpay someone; 40% of artists for funded projects, 66% of artists for the application project, and 44% of artists overall. The fourth set of bars shows artist who reported they had to supplement the funding; 60% of artists for funded projects, 66% of artists for the application process, and 56% of artists overall. The fifth set of bars shows artists who reported they accessed enough funding; 40% of artists for funded projects, 33% of artists for the application process, and 33% of artists overall. The sixth and final set of bars shows artists who reported they found the information they needed; 20% of artists for funded projects, 100% of artists for the application process, and 44% of artists overall.

APPENDIX D: DATA

The survey used to collect the data analyzed in the report was hosted on TypeForm (an online survey tool), and included 38 questions. Some participants took the survey over the phone, or in person to meet their access requirements. It was completed by 53 people who identified as Deaf, Disabled/disability-identified, Mad, or Neurodivergent as well as 5 people who identified as non-disabled.

The inclusion of non-disabled artists was originally intended in the hopes of a deeper understanding of how some barriers may be affecting all artists, and how they specifically affect Deaf, Disabled, and Mad artists. However, as not enough responses from non-disabled individuals were collected, this data has been excluded, with the exception of question 6 (Do you identify as Deaf, Disabled/disability-identified, Mad, and/or Neurodivergent?), and question 38, which was only asked to non-disabled participants.

The survey included logic paths, so not all questions were asked to all participants. Only questions that were necessary for the pathing were marked as required.

A copy of the questions, and the results of the quantitative questions follows.

Question #	Total Answered	%	Total Answered (Applied)	%	Total Answered (Not Applied)	%
<p>1 Thank you for your interest! The purpose of this research project is to identify barriers to arts funding for Deaf, disability-identified and Mad artists and cultural workers in Canada. The research project being conducted by Tangled Art + Disability and had been made possible by funding from the Ontario Arts Council.</p> <p>Your participation in this research study is voluntary. You may choose not to participate. If you decide to participate in this research survey, you may withdraw at any time.</p> <p>Your responses will be confidential, providing any personally identifying information is voluntary and will only be used internally and for the purposes for which you consent. We will do our best to keep your data secure. All data is stored in a password protected electronic format. The results of this study will be used to help inform Tangled Art + Disability and other funding organizations about the barriers that exist to arts funding. It will also inform the creation of new resources and programs to address these barriers.</p> <p>Please note that TypeForm sometimes has compatibility issues with some forms of touch screen technology, if you are experiencing difficulties and do not have the</p>						
2 What is your name?						
3 What are your pronouns?						
4 What city or province do you live in?						
5 What is, or what are, your art discipline(s)?						

Question #		Total Answered	%	Total Answered (Applied)	%	Total Answered (Not Applied)	%
6	Do you identify as Deaf, Disabled/disability-identified, Mad, and/or Neurodivergent?						
	Yes	58	91%				
	No		9%				
7	How do you identify?						
	Deaf		6%				
	Disabled/disability-identified		72%				
	Mad	53	47%				
	Neurodivergent		13%				
	Prefer not to say		2%				
	Other		9%				
8	Do you identify as any of the following?						
	LGBTQ2SA		43%				
	Transgender, genderqueer, non-binary, or agender		15%				
	Indigenous		4%				
	Black	53	0%				
	POC (Person of Colour)		15%				
	Under 30		13%				
	Francophone		8%				
	Other		17%				
9	Have you applied for an arts grant?						
	Yes	53	72%				
	No		28%				
10	Which funding organizations have you applied for?						
	Canada Council for the Arts		59%				
	Ontario Arts Council	37	62%				
	Toronto Arts Council		38%				
	Other		24%				
11	Have you received an arts grant before?						
	Yes	38	68%				
	No		32%				
12	Which grants have you received?						
13	Have you had education, mentorship, or other support in the pursuit of your						
	Yes, I took classes in high school		43%		50%		27%
	Yes, I attended a post-secondary school		70%		79%		47%
	Yes, I take or have attended workshops, seminars, or other classes.	53	64%	38	66%		60%
	Yes, I have been mentored		45%		47%	15	40%
	No, I have not.		6%		8%		0%
	Other		15%		13%		20%

Question #		Total Answered	%	Total Answered (Applied)	%	Total Answered (Not Applied)	%
14	Did it help you apply for a grant?						
	Yes, and they included information about accessibility and equity policies, procedures, and practices		13%				
	Yes, but they did not include information about accessibility and equity policies, procedures, and practices	38	26%				
	No, it did not.		45%				
15	How have you found out about arts grants opportunities?						
	Through school, a workshop, or a seminar		32%				
	Through a mentor		32%				
	Through internet research		64%				
	Through contacting the funding organization	53	53%				
	Through another Arts Organization		60%				
	I do not know anything about arts grants opportunities		9%				
	Other		11%				
16	The information has been:						
	Easy to find or navigate		10%				
	Not always easy to find or navigate		77%				
	Easy to understand		4%				
	Not always easy to understand	48	67%				
	Has answered my questions		6%				
	Has not always answered my questions		63%				
	Other		8%				
17	Do you know about access funding available from funding organizations?						
	Yes	52	48%	38	53%	15	33%
	No		52%		47%		67%
18	Have you experienced barriers that have stopped you from applying for a grant?						
	Yes		72%				
	No	53	28%				
19	What were they?						
20	Has anything else stopped you from applying for a grant?						
21	If you applied for, or received a grant would you want or need access support?						
	Yes		79%				
	No	14	0%				
	I am unsure		21%				
22	What did you find easy about the application process?						
23	What did you find difficult about the application process?						
24	Have you used Access Funding to apply for a grant?						
	Yes		8%				
	No	38	92%				
	I prefer not to say		0%				

Question #		Total Answered	%	Total Answered (Applied)	%	Total Answered (Not Applied)	%
25	Which type(s)?						
	Grant Writing Support		100%				
	ASL/LSQ interpretation or translation services		0%				
	A support worker	3	0%				
	A scribe		0%				
	Prefer not to say		0%				
	Other		0%				
26	Where you able to:						
	Find the information I needed		100%				
	Not always find the information I needed		0%				
	Access the support I needed from the funding organization		67%				
	Not always access the support I needed from the funding organization		33%				
	Find the supports I needed outside of the funding organization		33%				
	Not always find the supports I needed outside of the funding organization	3	33%				
	Access enough funding to cover my costs, or appropriately pay anyone I hired		33%				
	Not access enough funding to cover my costs or appropriately pay someone I		67%				
	Had to supplement the funding with my own money		67%				
	Had to underpay someone I hired for the amount of work they provided		33%				
	Other		33%				
27	Why did you not access it?						
	I did not require it		29%				
	I did not know about it		57%				
	I experienced barriers in applying for it		17%				
	I experienced barriers in accessing support from the funding organization	35	14%				
	I applied but was denied		3%				
	I prefer not to say		0%				
	Other		17%				
28	Have you used Access Funding for funded projects?						
	Yes		23%				
	No	26	77%				
	I prefer not to say		0%				
29	Which type(s)?						
	An ASL/LSQ interpreter		33%				
	A support worker	6	50%				
	Prefer not to say		0%				
	Other		17%				

Question #		Total Answered	%	Total Answered (Applied)	%	Total Answered (Not Applied)	%
30	Were you able to:						
	Find the information I needed		17%				
	Not always find the information I needed		33%				
	Access the support I needed from the funding organization		50%				
	Not always access the support I needed from the funding organization		50%				
	Find the supports I needed outside of the funding organization		17%				
	Not always find the supports I needed outside of the funding organization	6	50%				
	Access enough funding to cover my costs, or appropriately pay anyone I hired		33%				
	Not access enough funding to cover my costs or appropriately pay someone I		67%				
	Had to supplement the funding with my own money		50%				
	Had to underpay someone I hired for the amount of work they provided		33%				
	Other		33%				
31	Why did you not access it?						
	I did not require it		37%				
	I did not know about it		58%				
	I experienced barriers in applying for it		5%				
	I experienced barriers in accessing support from the funding organization	19	0%				
	I applied but was denied		0%				
	I prefer not to say		0%				
	Other		0%				
32	What has your overall experience been like interacting with funding organizations?						
33	Is there anything else you would like to add, or anything you think we should ask that would help us learn more about barriers to arts funding?						
34	Have you experienced barriers that have stopped you from developing your artistic practice?						
35	Would you be interested in applying for a grant in the future?						
	Yes	15	100%				
	No		0%				
36	What would help you apply for a grant in the future?						
37	Would you like to provide your email for any of the following?						
	Follow up questions about the survey		60%				
	Information about a focus group on barriers to arts funding	53	57%				
	The Tangled Newsletter		47%				
	Not at this time		25%				
38	Would you like to be added to our mailing list and receive our newsletter?						
	Yes	5	40%				
	No		60%				
39	What is your email address?						

APPENDIX E: GLOSSARY

Ableism

The system of discrimination within society that discriminates against Deaf, Disabled, Mad, and Neurodivergent people, Ableism is caused by the practices and dominant attitudes in society that devalue and limit the ability of people to move freely within it.

Access

The usability of systems, structures, and society.

Access Funding

Funding made available to bridge gaps in accessibility. It provides funds for Deaf, Disabled, Mad, and Neurodivergent people so that they can acquire accommodations in order to access a service.

Access Intimacy

A term that was coined by Mia Mingus. It describes the feeling of comfort and openness that can exist between people when discussing, addressing, and meeting access needs. Access Intimacy requires a respect for the necessity of those needs, as well as a lack of judgment and need for justification. It does not exist simply because access needs are being addressed, and the lack of it can create negativity, feelings of anxiety, fear of being a burden, or being violated; it can also lead to an inability to speak up and voice what needs exist.

Accessibility

The overall ease of access to a service or place to society. It is usually referred to in the context of access for Deaf, Disabled, Mad, and Neurodivergent people.

Accommodations

Individualized solutions, stop gaps, and services provided to people to address the inaccessibility of a service or place.

Barrier

An obstacle or circumstance not created by the person experiencing it that keeps them from accessing services or places. It can be physical, attitudinal, service, procedural or policy related.

Deaf

Deaf refers to people who are Culturally Deaf, Hard-of-Hearing, late-deafened, oral-deaf, or people who have experienced hearing loss. Deaf with a capital “D” refers to those wide range of experiences and was first adopted by those who identify as Culturally Deaf to signal their identity and connection to their community through their shared history, experiences, and sign languages. Sign languages are unique and separate to the ones spoken in their area and are regionally and culturally specific. Culturally Deaf people are likely to not identify as Disabled and vice versa.

Deficit Model of Education

The deficit model of education attributes students’ results to individual strengths and weaknesses, as opposed to considering the societal and teaching environments that influence students, as well as defining and creating their success within our current educational system.

Disability

Disability under the social model refers to the exclusion and disadvantage that Disabled people experience in society through physical, institutional, systemic, economic, and attitudinal barriers. Disabled people may have actual or perceived impairments that are physical, mental, long-term, temporary, or have fluctuating effects and may be visible or invisible. Impairments do not by definition implicitly cause disablement in society, the disablement experienced because of them may only be due to various societal barriers.

Equity-Seeking

Equity-seeking groups are groups within society who face various barriers within society due to systemic discrimination that can lead to higher rates of unemployment, poverty, lack of access to services, individual discrimination, incarceration, and abuse and violence committed against them.

Mad

Mad is a term that has emerged from the global Mad Pride movement and is a reclamation of the term from people who have previously been labeled as mentally ill or as having mental health issues. Madness is being reframed in ways similar to the way that Deaf and Disability are, and challenges the negative stereotypes usually associated with it. Some individuals may identify as having a mental illness or mental health issues but may or may not identify as Mad or Disabled.

Medical Model of Disability

The medical model of disability is the hegemonic belief in society that locates the source of disability and disablement in an individual's medical impairments. This approach seeks individual accommodations and solutions in place of systemic changes as it does not view the problem of disability as emanating from the systems currently in place within society, and does not hold value in ways or structures of doing things that deviate from the current accepted western and capitalist system.

Neurodivergent

Neurodivergent refers to people who identify as not having a neurotypical brain, and can include autistic people (whose community has also adopted identity first language), people with ADHD, and people with sensory processing disorders. Neurodivergent people may or may not also identify as being Disabled.

Social Model of Disability

The social model of Disability, which locates the cause of disablement in the way that society is environmentally, socially, and attitudinally structured. It identifies disabled people as a societal group who face barriers to participation in society similar to those faced by Black, Indigenous, LGBTQ people, and other equity seeking groups; it aligns its terminology use by using similar identity-first language.

Systemic

Refers to the effects of a whole system interacting with each other and people.

-- End of Report --

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