



Deaf and Disability Arts Practices in Canada

SUMMARY
2020

UQÀM



Canada Council
for the Arts

Conseil des arts
du Canada

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Background

In May 2018, the Research, Measurement and Data Analytics Section at the Canada Council for the Arts signed a contract with the Université du Québec à Montréal (UQAM) and a research team, in order to carry out a study to document the artistic practices of Deaf and disabled people.¹

This overview presents the most significant results of the study, Deaf and Disability Arts Practices in Canada. It paints a broad picture of Deaf and disabled artists. It discusses their artistic practices and latest innovations. It also highlights the successes organizations and artists have had despite the obstacles.

This overview is intended for the broader arts milieu, to foster the development of culturally equitable practices. It also aims to inform and equip Deaf and disabled artists and the organizations within which they gather and work in the development of their practices and organizations.

¹ People who are Deaf or disabled, have an impairment, are hard-of-hearing, are late-deafened, have Usher's syndrome, are "mad," are neurodiverse, are neuro-atypical, have a cognitive disability, have an intellectual disability, or live with a mental illness or mental health issues, etc.

Goal

Led by a team made up of Deaf, disabled, and allied researchers and artists from various university milieus and practice circles, this study aimed to provide a better understanding of :

1. **issues surrounding Deaf and disability arts ;**
2. **collaborations between Deaf and disability arts sectors and art sectors more broadly and ;**
3. **practices that allow for the recognition, support and promotion of the artistic practices of Deaf and disabled people in Canada.**

Issues and research method

Who are Canada's Deaf and disabled artists ?

What are their artistic practices ?

How do they contribute to the arts and cultural milieus ?

What obstacles do they face ?

What are their thoughts on the cultural representation of Deaf and disabled people ?

What do they suggest in terms of equitable, inclusive and accessible practices in artistic and cultural milieus ?

A literature search and interviews conducted in 2018 have provided answers to these questions.

Literature search	Interviews
<ul style="list-style-type: none">• Statistical data• Scientific articles• Research reports• Websites• Social networks	<ul style="list-style-type: none">• 34 interviews and 8 discussion groups in :• 8 cities across 6 provinces : Vancouver, Edmonton, Winnipeg, Toronto, Ottawa, Montréal, Québec and Halifax• Conducted in four languages : French, English, LSQ and ASL• Participants agreed to have their comments published.

The chosen collaborative approach used participatory and inclusive methods and was driven by a desire to address and mitigate power relationships between researchers, practitioners and community members. In keeping with values of social equity and the self-determination of individuals, the research team was predominantly made up of Deaf and disabled people.

Results – What the literature search has taught us

A. Statistical profile of Deaf and disabled artists

In Canada, among individuals aged 15 years and older, more than one person in five (22.3 %) lives with a disability (Statistics Canada 2019). This is equivalent to more than 6 million people who reported at least one limitation related to hearing, vision, mobility, flexibility, dexterity, pain, learning, mental health, memory or development. The Canadian Survey on Disability (CSD) defines disability as “ [the result of] the interaction between a person’s functional limitations and barriers in the environment, including social and physical barriers that make it harder to function day-to-day.²” It is possible that some respondents did not report a disability, given that Deaf people form a cultural and linguistic minority who does not necessarily view deafness as a disability—their sense of identity is often considered through the lens of sign language communication and Deaf culture. The 2017 CSD results should therefore be examined with these parameters in mind.

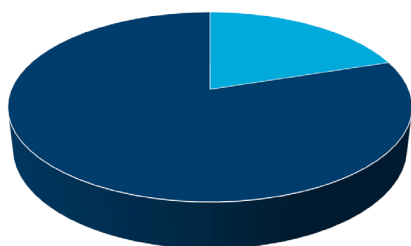


Figure 1. In Canada (2017), one in five people reported living with a disability.

In Canada, artists make up approximately 1 % of the workforce (0.87 %) and earn an average of \$24,300 annually. According to the latest available data, artists’ average earnings are 44 % lower than those of the overall workforce (Hill Strategies 2019).

Statistics show that Deaf and disabled artists are doubly disadvantaged, both in comparison to able-bodied and hearing artists and to Deaf and disabled people in other types of employment. In fact, among those aged 25 to 64, people with disabilities are “less likely to be employed (59 %) than those without disabilities (80 %)” (CDS 2017 : 4). Moreover, the earnings of artists whose activities are “often limited” or “sometimes limited” are 44 % and 48 % lower, respectively, than those in the overall workforce with the same frequency of limitations (ibid. : 46).

² Canadian Survey on Disability, 2017: Concepts and Methods Guide. Viewed at <https://www150.statcan.gc.ca/n1/pub/89-654-x/89-654-x2018001-eng.htm>



"We struggle to find the money we need just to survive week to week, let alone to create our work as well."

Rick Miller, Toronto

"We receive small grants, but we don't have anything that will support us 100 %."

Hodan Youssouf, Montréal

B. Self-determination and support of Deaf and disabled artists

There are cultural democratization practices in Canada, i.e., a set of initiatives that make culture more accessible to historically marginalized groups, such as people who are Deaf or disabled. But they are not enough for them to exercise their full cultural citizenship, i.e., to fully participate in society. Deaf and disabled people do not only want access to culture, they want to assert their **self-determination**: artists shape culture, some claim to be politically committed, some share their imaginations and views of the world. They also want to be involved in all the situations that concern them.



"You know, deciding for myself what's important for me, my rights as an equal citizen of the world."

Lisa Anderson-Kellett, Vancouver

Currently, their self-determination is systemically impeded upon. **Ableism** and **audism** make up a set of beliefs and attitudes that value “able-bodied” people, i.e., people without disabilities and people who can hear, their ways of living and understanding the world, to the detriment of a diversity of bodies, neurological capabilities, mobility and the recognition of sign languages and Deaf culture.

In contrast to the **medical model**, which views disability as an inherent pathological limitation of the individual, the **social model** recognizes that social barriers disable people and must be deconstructed. Culturally rich, the **affirmation model of disability** (Swain and French, 2000) views disability or Deaf identity as a positive belonging to be valued. Adopting these approaches is one of the keys to promoting change.

The literature search identified examples of practices that support the self-determination of Deaf and disabled artists, including equity policies, the funding of practices, events “by and for,” and tools and resources to develop exemplary know-how.

In recent years, cultural institutions have adopted equity policies. Among them, some have identified Deaf and disabled people as priority minority groups to be supported. Public arts funders that have integrated programs to support Deaf and disabled people include the Canada Council for the Arts, the Ontario Arts Council, the Toronto Arts Council, the Conseil des arts et des lettres du Québec and Arts Nova Scotia.³ The organization of events “by and for” also promotes self-determination practices through the active participation of Deaf and disabled artists in spaces for dialogue and networking. A few events have taken place in recent years, mainly in Ontario and Quebec. For example :

- The forum *Phonocentrism : A Deconstruction of Deaf artistic practices in Canada* (2014)
- The symposium *Inviting Movements : Emerging Critical Disability & Deaf Perspectives and Practices* (2016)
- *The Cycle Inclusion : Deaf, disability and Mad arts* (2016-2017)
- The symposium *Challenging Ableism and Audism Through the Arts* (2018)
- The two editions of the symposium *Crippling the Arts* (2016, 2019)

³ The Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Councils all have access and application support programs. The Conseil des arts et lettres du Québec has only an additional program of assistance for access to services. Arts Nova Scotia has a specific program called the *Equity Funding Initiative*.



Several resources have been developed to provide tools for artists milieus and to support the development of Deaf and disabled artistic practices as well as equity and cultural inclusion practices. For example :

- [Expanding the Arts II : Deaf and Disability Expression and Engagement Strategy](#) [bilingual]
- [Accessibility Toolkit : A Guide to Making Art Spaces Accessible](#)
- [Creative Users Accessibility Icons](#) [images]
- [WorkInCulture's Inclusive HR Toolkit](#)
- [Deaf Artists & Theatres Toolkit](#)
- [Altergo Training](#) and [CDEACF accessibility toolkits](#) [French]
- [The Art of Inclusion : A Guide to Developing and Delivering Accessible and Inclusive Programs within Arts and Cultural Organizations](#)



Results – What interviews with artists and cultural workers have taught us

C. Study participant profiles

A total of 85 people from 8 cities across 6 provinces took part in the study: Deaf or disabled artists and arts workers and allies.

Their profiles are varied, particularly in terms of language, gender, ethnocultural backgrounds and age. The participants are from several fields of practice and most of them (84 %) are involved with one or more cultural or artistic organizations.

Most participants agreed to have their names shared along with their thoughts; this is one way in which the study recognizes the importance of their contribution to knowledge.

D. Artistic practices of Deaf and disabled people

To understand the artistic practices of Deaf and disabled people, it is useful to refer to the typology proposed by the *Deaf, Disability & Mad Arts Alliance of Canada*. It is explained here by a participant :

“The Deaf, Disability & Mad Arts Alliance of Canada identified three distinct practices of disability art: 1) art and disability, 2) disability-inclusive art, and 3) disability-identified art. Art and disability is a traditional art form practiced by artists with disabilities. Disability-inclusive art is when you say that people receive accommodations that allow non-traditional artists to adapt the tradi-tional aesthetics. And then there’s disability-identified art, which embraces and promotes disability politics, culture, pride, prioritizing things like resistance and affirmation and vision.”

Alex Kronstein, Halifax

Most of the Deaf and disabled artists who took part in the study work in the third type of practice, disability-identified art. This involves actively appealing to one's sense of belonging vis-à-vis an artistic practice as a driving force for creation. Some artists dance in wheelchairs, pose as nude models (thereby revealing atypical bodies), encourage artistic reflection on audism, write poems on intellectual disability or use sign languages in creative ways. Artists adopt multiple approaches to creation, some going as far as educating, transforming cultural representations and creating social change.

Some artists choose a cultural deconstruction approach ; this will be presented in the section that covers innovation.



"People come to CRIPSiE shows and they're like 'disability is creative and generative!`Yay!'"

Anonymous

"I integrated the definition of ableism in the exhibition to demonstrate how heavy the standard is and how it keeps us from just existing as we are, differently."

Anonymous

Most of the artists we met with championed their deafness or disabilities in their artistic practices, but the rest would rather be recognized as artists first and foremost. This is a choice that is sometimes based in a refusal to limit the notion of what the art of Deaf and disabled people should be.



"I would be doing what I'm doing if I weren't disabled. I might be doing it differently, but no matter."

Laurence Brunelle Côté, Québec City

"This organization thinks that Deaf art should be painting that is Deaf-themed, and I don't think I need to paint a specific thing to be in a community. I should get to paint what my heart desires."

Anonymous

Deaf people's artistic practices often involve sign languages and emphasize other means of expression than those used by hearing artists, thereby enabling audiences to appreciate art and the world differently. For their part, the artistic practices of disabled people make it possible to deconstruct negative perceptions about disabled people and foster alternative ways of perceiving disability, the human body and mobility. With respect to the artistic practices of people with mental health issues or people who identify as mad, artistic practice is often autobiographical. It can be an opportunity to unveil or bear witness.

Similarities among these various approaches include that they often aim to make manifest artistic practices and realities that are ignored by the dominant culture. In contrast, the main distinctions lie in the decision to identify as a Deaf or disabled artist and in the fact that there is not a disability culture in the same sense as there is a Deaf culture and sign languages.



E. Major hurdles

The following list shows the main hurdles that Deaf and disabled artists come across—funding,⁴ accessibility, cultural representation and communications.

⁴ These are the funding practices of funders in the arts and culture community.

Most common hurdles faced by Deaf and disabled artists

FUNDING

Funding processes are not accessible and therefore discriminatory :

"I applied for funding and support and [that person] said you need to contact me through the phone. And I said, I'm Deaf, I don't speak on the phone."

Anonymous

Crip time is not taken into account in funding programs, even though it is an imperative for funding equity : *"Do you need a ramp?" Uh no [...] We just need time..."*

Jean-François F. Lessard, Québec City

There is a lack of mentoring for filling out grant applications, which is an obstacle to equal opportunity : *"To be sure to succeed with these applications, it is to have someone [...] who's an expert in writing, helping you to write these applications."*

Rick Zimmer, Winnipeg

As for grant applications or reports, the emphasis put on written materials puts Deaf artists at a disadvantage : *"Yes, we submit funding applications, but the report at the end? It's very complicated ! I tried to write it up, and it was challenging. They asked me to edit it again, and again."*

Catherine MacKinnon, Toronto

Certain performers lack the artistic expertise required to prepare grant applications, as do certain grant application assessors, which is detrimental to Deaf and disabled artists : *"In order to be able to fully understand a file [...] you have to have the tools to understand the needs, the tools to understand the practice."*

Julie Tremble, Montréal

Including accessibility expenditures in creation funds is problematic : *"You shouldn't have to choose whether to pay your actors or to pay your interpreters."*

Angela Chalmers, Winnipeg

There are discrepancies between the provinces, territories and cities in terms of funding opportunities, which leads to inequality in the development of artistic practices across Canada : *"The circulation of the arts in Quebec [is a problem]. There's nothing [...] We'd like to go out to rural areas, but [...] there aren't any opportunities to make contemporary art out there."*

Laurence Brunelle Côté, Québec City

Financial assistance is insufficient and does not cover transportation costs (networking, collaboration) in a vast country, where travel can be costly or inaccessible : *"I would love to work with other Deaf individuals [...] Maybe if there was a gathering. I don't know if there would be any reaction [...] if it'd be expensive to get together based on geography."*

Kathern Geldart, Halifax

Funding for innovative technology (media arts, immersive arts) is not enough to reflect current artistic practices, notably those of Deaf artists : *"So, that's a general problem in terms of supporting media arts [...] the cost of transforming a space, for instance, into something that's inclusive or immersive."*

David Bobier, Toronto

ACCESSIBILITY

There are several obstacles to Deaf people's accessibility : a lack of interpreters, of information in LSQ or ASL, of subtitles or picture-in-picture interpretation boxes in videos, etc. These impede full cultural citizenship : *"I could attend an art opening, but, uh! Where are the interpreters?"*

Linda Campbell, Halifax

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The lack of physical accessibility to venues (art galleries, festivals, artist residences, theatres, etc.) for disabled artists is highly detrimental to training, production, dissemination and collaboration activities with the arts community at large : *"Physical accessibility [...] we're talking basics, just access to the stage, to the rehearsal studio, to washrooms."*

Claudia Parent, Montréal

"My contribution is limited. Because as an artist, I'm not disabled enough to be granted accommodation."
Anonymous

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CULTURAL REPRESENTATION

There are few depictions of Deaf or disabled people, and when there are, they are often stereotypical or even miserabilistic, and the roles, for example, are reduced to the condition of being Deaf or disabled, with no mind paid to the complexity of the characters : *"For almost all of the auditions I pass, the script says 'paraplegic.' They don't have much imagination [...] There are still a lot of clichés, a lot of stereotypes that bug me."*

Maxime D.-Pomerleau, Montréal

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Systemic oppression devalues Deaf and disabled arts. They are considered to be inferior and, therefore, not included in the dominant dissemination spaces : *"You go to this gallery to see the Autistic art and then you go to the 'real' art gallery to see the 'real' art. I want to be like, I'm an Autistic artist and be in the real art gallery."*

Anonymous

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Cultural appropriation, i.e., the usurping of cultural identity, recreates the conditions for systemic oppression : *"In movies or TV shows, they hire hearing actors to play Deaf roles. It feels as if these hearing people are stealing Deaf people's jobs."*

Katarina Ziervogel, Winnipeg

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The cultural representation of Deaf and disabled people is not diverse enough : *"I think disability arts in Canada are generally pretty white."*

Anonymous

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COMMUNICATIONS

Information about funding application processes is written in language that is too complex (particularly for artists who are Deaf, neuro-atypical or cognitively impaired) to ensure effective access to funding programs: *"We're structurally excluded from post-secondary education [...] especially, those with intellectual disabilities aren't given opportunities [...] to establish the skill sets that the applications require."*

Danielle Peers, Edmonton

For Deaf artists, information on funding opportunities or arts events is generally not available in LSQ or ASL, which excludes the participation of Deaf communities: *"Deaf people tend to be the last ones to be aware of something, or they tend to end up being forgotten by the majority [...] oops, they forgot them. We're very marginalized because of communication barriers."*

Cheryle Broszeit, Winnipeg

Information on the (in)accessibility of spaces or events is a major problem, as it is not disseminated or remains incomplete, thus blocking people's access to them: *"I can't just go to a venue that says it's accessible, because what does 'accessible' look like for someone who's able-bodied? [...] I might be able to go, but I might not be able to watch a show because there's no chairs or I might not be able to go to the washroom."*

Megan Linton, Winnipeg



F. Innovations in the last decade

According to the artists we met with, the contribution of digital technologies and artistic deconstruction practices are the two major innovations of the last decade.

The Internet and digital media have regularly been cited as catalysts for disseminating artworks. For example, a “mad” artist directed a documentary on mental illness among her family members using virtual reality to recreate the experience of madness for audience members. Certain participants also mentioned that social networks offer increased dissemination potential, citing as an example artist Sue Austin’s popular video in which she performed in her wheelchair at the bottom of the sea. In poetry, Deaf artists have been integrating sign languages in their creations for many years, but contemporary Deaf artists are exploring new ways of creating artwork using various mediums.

“I’m a literary media artist. I work with a variety of media, some video, various mediums (both digital and traditional), and text. Because ASL did not have a written form back then, now I can blend the emerging ASL writing and art into a new domain of ASL arts and explore calligraphy and written ASL poetry, book arts, using textiles, papers, and such.”

Jolanta Lapiak, Edmonton

Recent artistic practices include artistic or cultural deconstruction, as mentioned by Deaf artist Pamela Witcher: *“This art form [deconstruction] is not yet very widespread because it is very recent.”*

Considering artistic deconstruction from a disability perspective (cripping the arts) means “developing new ways of creating art and sustaining art practices, changing the kinds of art we encounter, and innovating new ways of engaging with art” (Chandler, 2016).

Since music is usually considered sound, a silent piece of music that uses sign language as a means of expression is considered part of the artistic practice of deconstruction. The creation of a comic strip in which the dialogue is not shown in speech balloons is another example of deconstruction, as is the case in the work of Deaf comic artists Jean-François Isabelle and Tiphaine Girault, where the “*images include signs and the speech balloons are [...] connected to the hands, not the mouth,*” (*idem*).

G. Potential courses of action

Based on the experiences, viewpoints and needs expressed by the artists and cultural workers we met with, the research report proposes courses of action. They are summarized here, accompanied sometimes by best practices. Grouped according to the hurdles presented, they aim to support the artistic practices of Deaf and disabled people, to counteract ableism and audism, as well as to support the self-determination of organizations and artists.



Funding

1. **Funding the artistic practices of Deaf and disabled people** by including these artists in cultural institutions' strategic planning processes.

The Canada Council for the Arts, and Ontario, Toronto and Montréal arts councils offer funding programs for Deaf and disabled artists and dedicated organizations. They also cover certain expenses like the cost of LSQ and ASL interpreters.

2. **Implementing equity measures in** provincial and municipal funding **programs.**

"We have a development agreement with the Ministère de la Culture. The City will match Ministère investments dollar for dollar."

Valérie Denais, Québec

3. **Increase living expenses allotments, taking** the poverty and barriers to employment that impact Deaf and disabled artists into account.

4. In terms of funding practices, **taking crip time into account**, recognizing and supporting volunteer peer training within organizations.

Workman Arts, Tangled Arts+Disability and the Deaf Culture Centre, in Toronto, provide artists with various resources, including accessible training, sometimes at little or no cost. Canada needs more support for initiatives like these.

5. **Eliminating tax fees and financial penalties** in order to make creation funds and artists' access funds non-taxable.

The Government of Ontario ensures that obtaining arts funding does not lead to a decrease in the amounts granted by the Ontario Disability Support Program.

6. **Providing qualified mentoring and sensitive administrative support** to help artists develop the skills they need to obtain funding.

"It would be nice to have someone who has already applied, someone who is Deaf, who has been successful, who I could reach out to and ask more questions. Have that person explain what their work looked like, that would be nice."

Anonymous

7. **Funding accessibility** in the arts community by providing arts councils with an **equity clause**: the funding of any cultural organization must be accompanied by access measures

"The city is also shifting [...] you have to indicate your representation of community, how they participate through your organization. These are percentage points and details that you have to include."

Anonymous

Accessibility

8. **Ensuring the accessibility of the funding application process** through the use of a variety of media, such as sign language video or documentation for screen decoders.
9. **Improving the accessibility of** training, production and dissemination **venues**: residences, studios, rehearsal spaces, performance halls and stages, festivals, dressing rooms, galleries, etc.
10. **Improving the accessibility of cultural supply and information on the (in) accessibility of cultural supply.** All programming should indicate how it is or is not accessible.

"Everything we learn and do, we try and make public [...] we put [...] on our website [...] we have some seats of different sizes, we have some floor seating with mats."

Danielle Peers, Edmonton

11. **Raising awareness of ableism and audism** among people working in cultural organizations and arts education or training institutions, equipping them with tools and promoting equitable thinking and equity measures.

Presented in Montréal in 2015 at the Écomusée du fier monde, the exhibition Le peuple de l'œil was subsequently shown in Winnipeg, Toronto and Gatineau, raising awareness of the history of Deaf communities among various audiences.

12. **Allowing Deaf artists** to submit their reports or other project documents in LSQ or ASL would improve equity of opportunity.

Cultural representation

13. **Developing an ethics of cultural representation** by including Deaf and disabled people in scriptwriting and validation of media content so that it reflects their realities as much as possible.

"I want to contribute. I want to read your press release. I want to know what you have to say about me or the character or the production."

Maxime D.-Pomerleau, Montréal

14. **Fighting cultural appropriation** by hiring Deaf and disabled artists to play Deaf or disabled characters, avoiding stereotyped roles or roles focussed solely on disability, and developing policy against cultural appropriation.

"We, as disabled actors, have had to fight to be recognized, to be accepted, to be seen, and heard, as a real disabled actor, not somebody who pretends to play a disabled actor, but who is actually disabled."

Ken Mackenzie, Toronto

Communications

- 15. Drawing up and disseminating a list of resources** identifying interpretation and accessibility consulting services in each city, province and territory, as well as best practices.

"Cahoots Theater in Toronto [...] have a whole website dedicated to [...] how to make it accessible to Deaf and hard of hearing audiences [...] there's also engaging with Deaf and hard-of-hearing artists."

Sébastien Labelle, Halifax

- 16. Informing artists about funding aggregation** to support people who fear losing their livelihoods (pensions or others) by receiving funding for their artistic practice.

- 17. Developing a network of people who can relay information** within organizations for Deaf and disabled people.

- 18. Disseminating information in simple and easy-to-understand language.**

Equity, diversity and inclusion in cultural, artistic and media milieux

- 19. Hiring Deaf and disabled program officers** to work in cultural institutions, especially all the arts councils. This would make it possible, among other things, to create links with communities and adequately support artists in their efforts to obtain funding.

"Since [such-and-such Deaf person] got involved at the Museum of Fine Arts, we realized that several of our vernissages, several of our events could include LSQ / ASL interpretation."

Louise Giroux, Montréal

- 20. Raising awareness of and educating people who work in cultural institutions on** issues of equity, diversity and inclusion, particularly with respect to people who are Deaf or disabled, as well as on the notions of ableism and audism. Developing awareness-raising materials and training in this area.

"Times are changing. I feel like there's more and more room for voices like that [...] to be disseminated, to be presented, and for the public to be open to [...] another perspective"

Catherine Bourgeois, Montréal



Conclusion

The research shows that the journey of Deaf and disabled artists are marked by experiences of oppression and marginalization, including ableism and audism, and that Deaf and disabled artists want more recognition and support.

Drawing on their experiences of various types of oppression and marginalization, but also on pride in their belongings, the artistic practices of Deaf and disabled people contribute to the creation of representations of deafness and disability that go beyond—and even deconstruct—the medical paradigm by emphasizing the positive affirmation of their various experiences.

Deaf and disabled artists wish to participate more fully in culture and to have their creations and contributions to the arts recognized, in a world that they influence in the same way that able-bodied and hearing artists do.

It is up to society, artists, cultural organizations and the various arts councils to foster favourable conditions so that the wave of change generated by the artwork of Deaf and disabled artists transforms into a large-scale collective movement.

Photo credits

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Page 2 : © Marianne Duval. 2014. Deaf artists Tiphaine Girault, Peter Owusu-Ansah and Ali Saeedi in *A Glimpse of Me / Une parcelle de moi*, a multilingual play in French and in French, American and Iranian sign languages.

Page 3 : © Entr'actes, 2019. Pénélope Gravel, Mathieu Blouin, Catherine Ruel-Boudreault and Marie-Noëlle Lantier during a dance performance entitled *C'est une histoire de couleurs*, presented as part of Entr'actes, in Québec City, starring artists with physical and intellectual limitations.

Page 6 : © Rennie Brown, 2018. Deaf visual artist Laurie M. Landry in her Vancouver studio.

Page 6 : © Katarina Ziervogel, sd. Deaf Indigenous director Katarina Ziervogel in a video.

Page 8 : © Sera Kassab, 2019. Deaf Lebanese-Canadian artist Sera Kassab signing a publicity for theater troupe Seeing Voices Montreal.

Page 9 : © Ian Jackson, Epic Photography, 2019. Ray Strachan and Hodan Youssouf in *The Tempest*, presented at The Citadel Theatre, in Edmonton.

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Page 10 : © Mikaël Theimer / Théâtre de l'Affamée, 2019. Maxime D.-Pomerleau in a play by Marie-Ève Milot and Marie-Claude St Laurent entitled *Guérilla de l'ordinaire*, presented at the Théâtre d'Aujourd'hui, in Montréal.

Page 11 : © Natalie Dobbin / CBC, 2019. Anna Quon with an illustration of her poem *Cliff*, from her collection *Mad Woman : a memoir of madness in poetry*.

Page 14 : © Henry Chan, 2016. Artist Tamyka Bullen, a Deaf person of colour, performing a poem in ASL at the Theatre Centre, in Toronto.

Page 14 : © Sandra-Lynn Bélanger and Les Muses : centre des arts de la scène, 2017. Neuro-(a)typical artists Gabrielle Marion-Rivard and Olivier Rousseau during a performance of *Fêtes, petites écorchures et effets presque spéciaux*, presented at the Cabaret des Muses, in Montréal.

Page 15 : © Sue Austin. Artist Sue Austin in one of her wheelchair scuba diving performances. Image from her TED conference, available online : https://www.ted.com/talks/sue_austin_deep_sea_diving_in_a_wheelchair

Page 16 : © Sandra-Lynn Bélanger and Les Muses : centre des arts de la scène, 2017. Neuro-(a)typical artists Jean-François Hupé and Marie-Anik Deschamps during a performance of *Fêtes, petites écorchures et effets presque spéciaux*, presented at the Cabaret des Muses, in Montréal.

Page 20 : © Michelle Peek Photography and Bodies in Translation : Activist Art, Technology & Access to Life, ReVision : The Center for Art & Social Justice at the University of Guelph, 2019. Public at *Through A Tired Eye*, of Bruce Horak, at Tangled Art + Disability gallery, Toronto.

Page 22 : © National Arts Centre, 2017. Participants at the event The 2016-17 Cycle : Deaf, disability, Mad arts and inclusion.



Acknowledgements

Many thanks to all study participants for their contribution to the advancement of knowledge.

We would also like to thank *Maria F. Arentsen* (Université Saint-Boniface), *Linda Campbell* (Saint-Mary's University), *Kathryn Church* et *Paris Master-McRae* (Ryerson University), *Celia Forget* (Centre de recherche Cultures – Arts – Sociétés), *Henrieta Lau* (BC Artscape), *Danielle Peers* (University of Alberta) and *Drea Flyne* et *Peter Kuling* (University of Ottawa) for facilitating the use of accessible interview spaces.

We would also like to thank *Geneviève Bujold*, Tradusigne and all the interpreters for facilitating the interpretation during the interviews, in ASL, LSQ, French and English.

Title for citation purpose

This overview is a summary of the final research report, which is available online at <https://canadacouncil.ca/research/research-library/2021/02/deaf-and-disability-arts>

To cite this document :

Leduc, V., M. Boukala, J. Rouleau, M. Bernier, A. Louw, A. McAskill, C. Thérout, L. Grenier, L. Parent, S. Bouscatier, S. Heussaff, D. Saunders, T. Tembeck, C. Grimard, E. Marcelli, O. Angri-gnon-Girouard. 2020. Deaf and Disability Arts Practices in Canada. Summary of the Research Report. Montréal : Canada Council for the Arts.

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Audio description of images : Audrey-Anne Lamarre

Graphic design : Evelyne Brunel