Access to Funding

2SLGBTQI+ Communities in Canada

The Diversity Institute undertakes research on diversity in the workplace to improve practices in organizations. We work with organizations to develop customized strategies, programming, and resources to promote new, interdisciplinary knowledge and practice about diversity with respect to gender, race/ethnicity, Indigenous Peoples, abilities, and sexual orientation. Using an ecological model of change, our action-oriented, evidence-based approach drives social innovation across sectors.

Canada Council for the Arts is Canada's public arts funder, with a mandate to "foster and promote the study and enjoyment of, and the production of work in the arts."

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Background

The Canada Council for the Arts (Canada Council) and the Diversity Institute (DI) have partnered to investigate the current equity, diversity, and inclusion issues 2SLGBTQI+ artists face when accessing funding. The literature review includes a profile of 2SLGBTQI+ artists (gender and sexual identities, income, and key organizations), current funding inequities in the granting system, barriers for 2SLGBTQI+ artists, and some gaps for different 2SLGBTQI+ artists with intersecting identities. Utilizing the findings from this literature review, DI has created a set of future research directions for the Canada Council and other funding bodies to help guide their future policy improvements and research initiatives.

Summary of Findings

2SLGBTQI+ people make up approximately 4% of the Canadian population aged 15 and older.[1] Many find it difficult to make ends meet, as lesbian, gay, and bisexual people have a lower average income than their non-2SLGBTQI+ counterparts.[2] From a funding perspective, 2SLGBTQI+ artists face numerous barriers despite being more likely to work in the arts than their heterosexual counterparts.[3] Violence and harassment, bias toward professionalization, and limited resources/granting knowledge are major challenges for 2SLGBTQI+ artists. There are additional barriers specific to different intersectional marginalized identities.

When collecting and reviewing the literature, one common theme emerged: it became evident that the body of research that examines the unique experiences of 2SLGBTQI+ artists and collectives seeking funding in the Canadian context is lacking, especially from an intersectional lens. Therefore, more research is necessary to gain a deeper understanding of what challenges are faced by 2SLGBTQI+ individuals in the arts sector of Canada.

Introduction

Background

The Canada Council for the Arts (Canada Council) and the Diversity Institute (DI) have partnered to better understand the experiences and needs of 2SLGBTQI+ artists. The Canada Council is committed to increasing access to funding for diverse groups and building a diverse and inclusive arts community in Canada. The Canada Council has sought the support of DI to examine how it can further advance equity, diversity, and inclusion in its organization and its practices. The Canada Council is particularly interested in understanding the experiences of the 2SLGBTQI+ arts community in Canada regarding knowledge, access, and barriers to the agency's support, programs, and grant resources.

This report aims to draw awareness to the experiences of 2SLGBTQI+ arts/artists in Canada with funding, and the gaps and barriers that they face. Our research utilizes findings from key Canadian granting bodies and American sources to examine the current state of equity for 2SLGBTQI+ communities. The findings in this report also focus on the experiences of Indigenous, Black, racialized, immigrant and refugee, Deaf and disability-identified, gender-diverse, and youth & senior 2SLGBTQI+ artists. This report utilizes the current body of literature to understand the experiences of 2SLGBTQI+ groups related to funding and to gather suggestions to move forward. In doing so, DI has developed a set of future directions that aim to guide the Canada Council and other granting bodies toward advancing greater funding equity.

Canada Council for the Arts

Since 1957, the Canada Council has worked toward supporting the arts and cultural sector in Canada with a mandate to foster and promote the study, enjoyment, and production of works in the arts. The Canada Council offers multiple avenues for funding with a wide range of programming, awarding grants to artists, groups, and organizations across multiple disciplines. While grants are the primary form of funding offered by the Canada Council, there are also Prizes, the Public Lending Right Program, the Art Bank, the Canadian Commission for UNESCO, and various other initiatives.[4]

The Canada Council's Equity Policy (2017) uses the term 'Equity-seeking groups' to identify historically disadvantaged communities, stating that:

> Equity-seeking groups are communities that face significant challenges in participating fully in society. This marginalization could have historical, social, or economic origins. These communities can also be disadvantaged due to discrimination based on age,

ethnicity, culture, disability, economic status, gender, nationality, race, religion, sexual orientation, transgender status, etc.[5]

The policy notes that the Canada Council provides targeted funds and initiatives for the following groups:

- Culturally Diverse (racialized)
- Deaf and Disability
- Official Language Minorities
- Indigenous

The Canada Council's 2021-2026 Strategic Plan identifies the need to rebuild the arts sector after the pandemic on a more inclusive, equitable, and sustainable foundation.[6] The plan notes that artists from underserved and marginalized groups have had fewer participation and advancement opportunities due to systemic barriers. The plan also articulates a commitment to understand and address the barriers faced by Indigenous, Black, racialized, Deaf, disabled, 2SLGBTQI+, and gender-diverse artists, women, and artists at the intersections of these identities.

Objectives

This project will support the advancement of diversity and inclusion regarding access to the Canada Council and resources for the 2SLGBTQI+ community in Canada. The immediate goal of the project is to better understand the experiences of, and challenges faced by, 2SLGBTQI+ artists to inform organizational policy. Specifically, this project aims to do this through the following objectives:

1. To increase the Canada Council for the Arts' knowledge about the diverse artists from the 2SLGBTQI+ community regarding their opportunities to receive funding;

2. To identify barriers to funding opportunities facing artists from the 2SLGBTQI+ community;

3. To support the Canada Council for the Arts in identifying best practices to advance diversity and inclusion to inform the development of new policies, practices, and procedures.

To achieve the above objectives, DI conducted a literature review to identify opportunities for the Canada Council to engage more effectively with underserved 2SLGBTQI+ populations in the arts sector. This project will inform the immediate and long-term goals of the Canada Council and potential future partnerships with the Diversity Institute.

Methodology

The literature review leverages research by the Canada Council and other funding organizations. In addition to researching organizations, DI also utilized the following databases: TMU Library, Google, Google Scholar, ProQuest, JSTOR, and Ebsco Host.

In order to further understandings of equity, diversity, and inclusion at the Canada Council, the DI used four dimensions to guide the literature collection. These dimensions aimed to target and expand upon the Canada Council's current initiatives by rooting them in key 2SLGBTQI+ issues:

1. The trends for funding to 2SLGBTQI+ communities;

2. 2SLGBTQI+ artists' education levels, knowledge, and skills in relation to access to grant funding;

3. The intersectional experiences of 2SLGBTQI+ artists in relation to their access to funding (Race, gender, age, disability, etc.).

Table 1: Key Search Terms Used in the Literature Scan, 2022

Groups	Sector	Key Terms
Racialized Visible Minority Immigrant Newcomer Refugee Black South Asian Chinese Filipino Latin American Arab Southeast Asian West Asian Korean Japanese LGBT LGBTQ+ LGBTQ2+ 2SLGBTQ+ Disabled/Disability Gender	Charity Non-profit Not for profit Art(s) Culture Heritage Artist(s)	Representation Diversity Inclusion Board of Directors/Officers Leadership Equity President Chair Governance improvement(s) Funding/Funds/Funders Resources Philanthropy Arm's Length Recommendations Best Practices Identity Marketing Exploitation Arts Councils Funding Disparities

Women Language Minority Equity Seeking/Deserving Queer Trans		Artistic Merit/Excellence Professionalism Jury/Juries Program Officers Accessibility

Profile of 2SLGBTQI+ Communities

The 2SLGBTQI+ community has a rich history and culture that encompasses different sexualities, gender identities, and expressions. The acronym 2SLGBTQI+ is a merger of multiple sexual and gender identities to create one umbrella term used to refer to this vast community. Listed below are a few definitions of key 2SLGBTQI+ identities, however, it is important to note that this only provides a high-level overview of these communities.

Table 2: 2SLGBTQI+ Definitions, 2022

Two-Spirit	(Also, 2 Spirit or Two-Spirited). An English term used to broadly capture concepts traditional to many Indigenous cultures. It is a culturally specific identity used by some Indigenous people to indicate a person whose gender identity, spiritual identity, and/or sexual orientation comprises both male and female spirits.
Lesbian	A non-man who is sexually and/or romantically attracted to other non-men. Typically, a woman who is sexually and/or romantically attracted to other women.
Gay	A person who is sexually and/or romantically attracted to people of their same sex or gender identity. Traditionally this identity was reserved for men, but it has been adopted by people of all gender identities.
Bisexual	A person who is sexually and/or romantically attracted to their own gender and others.
Transgender	(also 'trans'). A person whose gender identity differs from what is typically associated with the sex they were assigned at birth.
Queer	Historically a derogatory term used as a slur against 2SLGBTQI+ people, this term has been reclaimed by many 2SLGBTQI+ people as a positive

	way to describe themselves, and as a way to include the many diverse identities not covered by the common 2SLGBTQI+ acronym.
Intersex	An umbrella term to capture various types of biological sex differentiation. Intersex people have variations in their sex characteristics, such as sex chromosomes, internal reproductive organs, genitalia, and/or secondary sex characteristics (e.g., muscle mass, breasts) that fall outside of what is typically categorized as male or female.
Asexual	A person who lacks sexual attraction or interest in sexual expression. An asexual person's sexual and romantic orientations may differ (e.g., biromantic asexual), and they may have sexual and/or romantic partners.
Gender Fluid	A person whose gender identity varies over time and may include male, female, non-binary, and other gender identities.
Non-Binary	(also 'genderqueer'). A person whose gender identity does not align with a binary understanding of gender such as man or woman. It is a gender identity that may include man and woman, androgynous, fluid, multiple, no gender, or a different gender outside of the "woman—man" spectrum.
Pansexual	A person whose choice of sexual or romantic partner is not limited by the other person's sex, gender identity, or gender expression.
The definitions in this chart are based on the Government of Canada's 2SLGBTQI+ terminology – Glossary and common acronyms web page.[7]	

Statistical Profile

In Canada, Two-Spirit, lesbian, gay, bisexual, transgender, queer, and other sexual or gender groups make up 4% of the population above the age of 15 which equates to roughly 1 million people.[8] According to the 2018 Survey on Safety in Public and Private Spaces (SSPPS), just under

one-third (30%) of the 2SLGBTQI+ population is between the ages of 15-24.[9] In terms of gender, "slightly more than half (52%) of sexual minority people in Canada were women, while 44% were men and 3% were gender diverse."[10] According to Statistics Canada, "In May 2021, there were 59,460 people in Canada aged 15 and older living in a private household who were transgender (0.19% of the population) and 41,355 who were non-binary (0.14%)."[11]

2SLGBTQI+ Canadians face numerous barriers to safety, prosperity, and inclusion. One of the most pressing challenges for gender and sexual minority people is gender-based violence and harassment. In 2018, Statistics Canada conducted a survey called the *Survey of Safety in Public and Private Spaces* (SSPPS), which looked at national violence and harassment through a gender and sexuality lens. The SSPPS findings highlight violence inequities for sexual minorities such as bisexual, transgender, gay, and lesbian Canadians:

- Of Canadians who had been physically or sexually assaulted since age 15, 37% identified as being heterosexual compared to 59% who identified as a sexual minority.
- Sexual minority Canadians with disabilities were more likely to report physical and sexual assault (55% and 46% respectively) compared to those who are not disability identified (36% and 29% respectively).
- Sexual minority people who self-identified as Indigenous also experienced higher rates of violent victimization—73% of Indigenous sexual minorities had been physically assaulted and 65% had been sexually assaulted, compared with non-Indigenous sexual minorities (45% and 37% respectively).
- Of bisexual Canadians, two-thirds (62%) reported being victimized since age 15, while roughly one-third (37%) of heterosexuals reported the same.
- The survey found that 53% of gay and lesbian Canadians reported that they had been victimized since the age of 15.[12]

Lastly, the SSPPS survey looked at the violence and harassment experiences of transgender Canadians, however, due to a lack of data, drawing definitive conclusions about the transgender experience in Canada was not possible. The article does stress that there is a probability that similar barriers and trends in violence toward transgender people seen in the US might apply to Canada.[13] This area requires more research to get a more definitive picture of the experience of transgender people in Canada and to set a clearer path for the advancement of transgender rights.

There is limited data available about the income of gender and sexual minorities. The government of Canada began collecting gender and sexual orientation data in 2003 and primarily looked at lesbian, gay, and bisexual Canadians.[14] Despite the limited amount of data available, trends in income that emerged revealed 2SLGBTQI+ groups to be more economically vulnerable than non-2SLGBTQI+ Canadians. The census found that one-third (33%) of 2SLGBTQI+ Canadians find it difficult to make ends meet in terms of necessary expenses (housing, food, transportation, etc.) compared to 27% of non-2SLGBTQI+ Canadians.[15]

Comparing the median income of straight, gay, lesbian, and bisexual men and women reveals that bisexuals earn the least in both genders:

- Bisexual women earn a median income of $27,232.
- Lesbian women earn a median income of $44,740.
- Heterosexual women earn a median income of $40,408.
- Bisexual men earn a median income of $32,088.
- Gay men earn a median income of $49,891.
- Heterosexual men earn a median income of $54,400.[16]

Employment statistics reveal that gay, lesbian, and bisexual Canadians are more likely to work in the arts. Analyzing employment by industry reveals that 2.1% of straight men work in the Art, Entertainment, and Recreation Industry; however, the proportion of gay and bisexual men working in the same industry is double (4.4% and 4.0%). For women, 2.3% of straight women work in the arts, compared to 2.1% of lesbians, and 5.5% of bisexual women.[17]

Organizations

In addition to key population and labour statistics about 2SLGBTQI+ groups, it is also important to note key players in the field that are dedicated to the expressions and perspectives of gender and sexually diverse communities in arts and culture. The following are examples of 2SLGBTQI+ organizations and initiatives in Canada that are promoting, advocating, and celebrating queer voices in the arts.

Buddies in Bad Times - Buddies in Bad Times is a Toronto-based theatre company that focuses on raising queer voices and pushing the boundaries of gender and sexuality in performance. Founded in 1979, Buddies is one of Toronto's largest and longest-running queer theatre companies.[18]

Calgary Queer Arts Society - Calgary Queer Arts Society is a non-profit organization located in Calgary, AB that exists to give voice to queer people and their stories using storytelling mediums and artistic endeavours to inspire thoughtful conversations that educate and strengthen communities and institutions.[19]

Inside Out - A charity and non-profit organization, Inside Out is dedicated to promoting 2SLGBTQI+ voices in film. Inside Out advocates for 2SLGBTQI+ filmmakers and workers through its year-round events and programming. They also collaborate across multiple cities with film festivals such as the Toronto Film Festival and the Ottawa film festival.[20]

Pride in Art Society - Presents the Queer Arts Festival is an annual artist-run transdisciplinary art festival based in Vancouver, BC. Each year, the festival theme ties together a curated visual art exhibition, performing art series, workshops, artist talks, panels, and media art screenings.[21]

The Intergenerational LGBT Artist Residency - The Intergenerational LGBT Artist Residency is the first intergenerational artist-in-residency program for 2SLGBTQI+ visual artists. The residency program on Toronto Island provides a multitude of resources to its artists, which includes studio space, travel support, rooming, mentorship, and other networking opportunities.[22]

Unison Choruses Canada - There are 22 2SLGBTQI+ community choirs across 8 provinces in Canada registered in the directory with Unison Choruses Canada. Unison Choruses Canada is a national not-for-profit organization that acts as a hub for Canadian 2SLGBTQIA+ choruses. Unison facilitates connections between choruses and provides resources to help choruses with administration, fundraising, and programming.[23]

The Khyber Centre for the Arts - The Khyber Centre for the Arts is a queer-led artist-run centre located in Halifax NS. The centre presents non-commercial artwork, offers a self-led platform for artists and their practices, and aims to disrupt systemic causes of exclusion, tokenism, and power imbalances in the arts.[24]

Counterpoint Community Orchestra - Canada's First 2SLGBTQIA+ Orchestra Counterpoint Community Orchestra has been operating as a community orchestra in downtown Toronto. Formed in 1984, it was the first 2SLGBTQIA+ orchestra in Canada and the world. Counterpoint is a full symphony orchestra with a repertoire drawn from the Baroque through to the contemporary period.[25]

Distribution of Funding

Throughout the development of this review, researchers encountered a clear gap in the literature regarding 2SLGBTQI+ arts funding from a Canadian perspective. This section provides an overview of the experiences of 2SLGBTQI+ groups accessing funding and uses sources from the United States to provide further context.

2SLGBTQI+ communities are some of the fastest-growing populations in Canada, with almost one-third of the 2SLGBTQI+ population being under the age of 25.[26] According to the report *Equity within the Arts Ecology* by Ashok Mathur and the Center for Innovation in Culture and the Arts Canada: "Although specifically mentioned in charters and human rights legislation, and identified in particular initiatives and documents by certain organizations and councils, there is not a widespread national or international trend as of yet towards recognizing queer/LGBT communities and mandating their inclusion."[27] Though research in the field is limited, there has been a recent trend of 2SLGBTQI+ artists voicing their concerns about systemic discrimination and unconscious biases within funding institutions.[28,29] For 2SLGBTQI+ artists, homophobic and transphobic legacies have left them with fewer resources and funding opportunities: "Despite offering essential services, 2SLGBTQI+ communities and organizations are systematically and historically underfunded. This is due to legacies of homophobia and transphobia, as well as to latent discrimination that plagues funding opportunities that were established within our society before homosexuality was decriminalized — effectively building modern day barriers rather than bridges."[30]

While there is a lack of data in Canada regarding the proportion of funding specific to 2SLGBTQI+ groups, some data for the United States is available. The American network Funders for LGBTQ Issues found that "For every $100 dollars awarded by U.S. foundations, 28 cents specifically supported LGBTQ+ issues."[31] In 2018, mainstream private foundations represented the largest source of funding. The report found that 26% of funding came from mainstream private foundations, 21% from LGBTQ+ private foundations, 17% from corporate funders, 13% from non-LGBTQ+ public foundations, 10% from anonymous foundations, 8% from LGBTQ+ public foundations, and 5% from community foundations.[32,33] This report also reveals great insights into which gender- and sexually-diverse groups receive the most funding. While the majority of funding was targeted at the 2SLGBTQI+ community as a whole (75%), some funding benefitted specific communities:

- Transgender groups received 16% of funding,
- Gay Men/Queer Men received 8%,
- Lesbian/Queer Women received 3%,

- Intersex people received 1%, and
- Bisexual & Asexual people received less than 1%, respectively.[34]

Further, American LGBTQ+ Arts and Culture organizations received the smallest proportion of LGBTQ+ targeted funding at only 5% or $4.6 million.[35] These funding disparities for American LGBTQ+ arts organizations present a key learning opportunity for Canadian funders. These statistics highlight the existence of funding disparities, and how these disparities affect different sexual and gender diverse groups such as Lesbian/Queer women, Intersex people, Bisexuals, and Asexuals who receive 3% or less funding for their specific communities.

This data could serve to contextualize potential funding inequities. Funders in Canada need to develop a deeper and more nuanced understanding of potential disparities for 2SLGBTQI+ artists in Canada in order to properly eliminate any barriers embedded in the funding process.

Barriers and Gaps

This section addresses barriers to funding faced by 2SLGBTQI+ artists in Canada and the gaps in the existing literature on this topic. It is important to note that, as of writing this report, there are limited resources available to understand the lived experiences of these intersecting identities fully and completely.

Little Sister, a Toronto-based 2SLGBTQI+ racialized youth community group, examined barriers to accessing funding in the arts. Their 2020 qualitative study highlighted the issues of identity and safe spaces for 2SLGBTQI+ artists aged 16-29 in Toronto. Their report concluded that racialized 2SLGBTQI+ youth felt that they had to exploit their identity and trauma to obtain funding. Participants felt that their grant applications were more likely to be successful if they revealed more about their identity and related experiences than if they only wrote about their art. The report recommended that organizations work on allyship, accountability, and ensuring that there are safe spaces where youth can be themselves.[36] Accessing resources such as grants is a balancing act for many 2SLGBTQI+ youth artists who must weigh the risks and benefits of revealing their identity.

2SLGBTQI+ artists seeking funding also face other barriers during the assessment process such as biases toward professionalization and limited resources when applying for grants. Representatives from Canadian theatre companies MT Space, Inside Out Theatre, William Head On Stage, and Sarasvàti Productions convened for an online forum in 2016 to discuss the advantages and disadvantages of running unconventional theatre companies. In this discussion, Hope McIntyre of Winnipeg's Sarasvàti Productions explained that:

> A dilemma for us is the artistic merit criteria for arts funding. Due to our work with community groups, we often are not seen as 'professional' to some arts funders. Our focus on social issues and the community is something we try to balance with artistic excellence, but in our region, if we want to represent diversity on stage, we often cast and work with less experienced artists. As a result, we don't always score high on the artistic merit aspect, and the lack of 'professional' artists has sometimes meant we do not receive provincial and federal arts funding.[37]

When applying for grants, many marginalized groups struggle with creating successful applications because of limited resources and knowledge. For example, the requirement to fill in forms is a barrier for those with limited time or technology resources. Josh Eastman, founder of Helm Studios in Vancouver, echoed this idea, stating that:

Filling out forms is such an impersonal experience, and it does in a way limit access. You have to know legalese.[38] You have to know what jurors want and sometimes have connections. … It's not really designed for people just starting out or people facing systemic oppression.[39]

Eastman's statement also illustrates the multifaceted and layered ways that barriers can compound. Lack of connections, familiarity, and knowledge of specific processes independently are difficult to overcome, but none of these problems work in isolation. As one Toronto speaker at the Feminist Art Gallery's Queer Women's Symposium noted: "It's not simply a question of limited resources and it's not simply a question of helping each other out. It's not simply a question of us introducing each other to the right kind of people at the right kind of parties. It's a combination of all of those things."[40] This notion suggests that there is not one clear path for pursuing equity for 2SLGBTQI+ communities, as the barriers they face are complex, multifaceted, and differ as intersectional identities compound.

In summary, 2SLGBTQI+ artists face numerous and connected barriers. 2SLGBTQI+ people may feel pressure to share their identities with arts funders and may not feel safe doing so. The grant application process also has systemic barriers that are integrated into concepts of professionalism which make it more difficult for alternative forms of art and underserved artists to be successful. Lastly, there are combinations of barriers such as language, resources, knowledge, and connections that put diverse 2SLGBTQI+ groups at a disadvantage when it comes to applying for grants.

Inequities for those with Intersecting Marginalized Identities

The following paragraphs examine the intersections between sexual orientation and various marginalized gender, racial, and disability identities. It is important to note that, as of writing this report, there are limited resources available to understand the lived experiences of these intersecting identities related to accessing arts funding fully and completely. This section is therefore intended to provide an overview of broader issues and to create a platform for further research and discussion.

Indigenous Artists

There are numerous geographical, societal, and systemic barriers to accessing funding for First Nations, Métis, and Inuit artists in Canada. According to research by Archipel Research and Consulting, from a geographic perspective, access to funding opportunities and a lack of support for applicants in remote communities are the two core barriers for Indigenous artists.[41] In remote areas, access to information about funding opportunities and grant writing support is reduced because of limited resources and internet access issues. In addition to geographical barriers, lack of access to mentorship and community support put Indigenous artists at a disadvantage when applying for grants.[42] This research recommends the development of mentorship programs to guide youth and emerging artists in navigating application requirements, budgeting, and creating relationships with those working in funding organizations.[43]

For Indigenous artists specifically, the language used in the assessment process, and the languages that funders use when providing services are key barriers. For example, jurying terminology such as 'professional', 'artistic merit', and 'artistic excellence' are biased against Indigenous artists. These terms are typically rooted in the Western art canon, which has often excluded non-European races, disciplines, and styles of art.[44] The systemic barriers embedded in granting terminology are forcing Indigenous artists to choose between making euro-centric art that is more likely to get funding or diversifying the arts scene at the expense of personal finance. When it comes to the application process and the language services available to Indigenous artists the lack of translation services and information in Indigenous languages prevent many communities from accessing funding. For First Nations, Métis, and Inuit communities still using Indigenous languages as their mother tongue, granting resources only supplied in English and French are inaccessible.[45]

Black Artists

A Toronto Arts Council survey of Black artists found that, of its 162 participants, almost 30% identified as 2SLGBTQI+.[46] In that report, participants mentioned that funders needed to develop stronger relationships with Black artists and address barriers to access. Often Black artists were unaware of grants offered by the Toronto Arts Council, and those who were aware struggled with applying for grants.[47] When applying for grants, survey respondents noted that there were systemic barriers embedded in the application process and recommended more accessible practices like simplified language, intuitive design, and rolling deadlines.[48]

The presence of systemic barriers in the grant application process for Black communities was also reported in the *UNFUNDED: Black Communities Overlooked by Canadian Philanthropy* report. This report noted that anti-Black racism, power differentials, and inequitable granting practices were major barriers for Black communities seeking funding.[49] The study noted that many funding bodies are not attuned to the needs of the Black community which has led to issues with applying for and receiving funding, as well as building relationships with funders. This report highlighted the importance of data on funding for Black 2SLGBTQI+ individuals and the complex barriers and experiences that they face.[50] Without substantial data, it can be difficult to identify barriers and motivate policy change in the sector.[51]

Racialized Artists

Representation is a key gap for racialized artists and arts professionals. A profile of 25 Canadian Arts Organizations in 2020 conducted by the Canada Council for the Arts, Hill Strategies and Forum Research, found that 81% of staff members in organizations were white, 17% identified as culturally diverse, and 3% were Indigenous.[52] Among board members at these organizations, 85% identified as white.[53] This data reveals that a disparity in representation within Canadian arts organizations exists both at the organizational and governance levels. Another survey of American Executive Directors and CEOs by Thomas-Breitfeld and Kunreuther conveys why this imbalance is an issue, finding that racialized executives felt that predominantly white boards often do not support the leadership potential of racialized staff.[54] That same study revealed that racialized 2SLGBTQI+ people reported significantly more challenges in almost every area of their careers in the arts, as compared to straight racialized people and both 2SLGBTQI+ and straight white respondents.[55] Additionally, a 2014 focus group study found that lesbian, bisexual, and queer women of colour experienced more intersectional stigma than their white counterparts.[56] This study also found that as a result of white privilege, whiteness is represented as central to queer identities, which both erases racialized 2SLGBTQI+ individuals and further marginalizes them.[57] There is a lack of information on racialized 2SLGBTQI+ artists' access to funding and how it might differ from other intersecting marginalized identities, however, placing more racialized people in positions of power in the arts sector, including those

with multiple marginalized identities, may encourage the development of leadership opportunities for marginalized groups and more equitable funding opportunities.[58]

Immigrant and Refugee Artists

In Canada, more than 80,000 immigrants and refugees have professional and technical skills in the arts and culture sector.[59] The skills they possess apply to multiple different industries ranging from photography to graphic design, visual arts, and craftsmanship.[60] Yet, Immigrant and refugee arts workers in Canada face numerous barriers related to employment, lack of family support/resources, and language barriers.[61]

Immigrant and refugee workers are often limited in pursuing a career in the arts due to a lack of network connections and access to information. One example of how this barrier manifests for immigrant and refugee artists is in settlement services: "Many immigrant creative workers have trouble finding information about their field of work. Immigrants found that when they spoke with settlement officers, they were often advised to change their career instead of being given information on the creative economy."[62] Settlement services are one of the primary points of contact for immigrant and refugee artists, and if those services cannot provide needed information about funding opportunities or network building then it leaves very few options for these artists.

In a book featuring compiled stories of 2SLGBTQI+ African emigrants, several contributors expressed the distinct difficulty associated with immigrating as a 2SLGBTQI+ person and disappointment at the support offered in their new countries of residence.[63] One contributor said:

> LGBT migrants encounter the same challenges as other groups on the move, but they also face unique obstacles that reveal the limitations of existing protection systems. One of the most obvious difficulties that LGBT asylum seekers face is 'proving' their experiences in ways that sufficiently corroborate their claims.[64]

The above quotation illustrates how the experience of seeking asylum differs for 2SLGBTQI+ individuals as 2SLGBTQI+ persecution can be more difficult to prove without documentary evidence, exemplifying the compounding effect of intersecting marginalized identities.[65]

Looking more specifically at the intersection of the immigrant/refugee experience and the 2SLGBTQI+ experience reveals that lack of family support is a prevalent barrier, especially in cases where individuals are fleeing as a result of 2SLGBTQI+ persecution.[66] In these cases, their families may be barred from communicating with them, reject them because of their identities, or may go as far as to harass them online.[67] For some 2SLGBTQI+ immigrant and refugee workers' access to resources can be limited due to experiences with war, civil conflict, and religious or cultural persecution. This lack of resources can also be worsened by familial issues

as they cannot rely on family connections or family sponsors the way other diasporic identities can.[68] For 2SLGBTQI+ immigrants and refugees, the social and financial consequences of immigrating to a different country may mean that they rely more heavily on arts funding to support their work. Despite how essential funding may be to supporting immigrants and refugees that also identify as 2SLGBTQI+ currently there is very little literature about funding programs that are specialized to their needs.

Deaf and Disability-identified Artists

The report *Barriers: The Local, Regional, and National Barriers to Arts Funding for Deaf, Mad, and Disabled Artists; Solutions for Parties Interested in Dismantling Them* by Victoria Anne Walker provides an overview of the barriers that Deaf, Mad, and disability-identified artists face when applying for grants. Barriers were divided into 4 categories: pre-application, access to information, access to funding, equity policies & processes, and the grant application process. The report notes that: "72% of survey participants reported they had experienced barriers to funding"[69] and that many of the barriers faced by Deaf and Disability Identified participants could be addressed by Canadian funding bodies. The main barriers identified were as follows:

- In educational institutions:
  - Teacher and educator attitudes toward teaching deaf and disability-identified artists
  - Lack of timely and appropriate accommodations
- Lack of ASL/LSQ translations
- Suspension of Disability Support Programs and their benefits
- Lack of mentorship or networking opportunities
- Difficulty navigating the application process
- Lack of transparency in art council policies
- Anxiety, stress, illness, and mental health barriers associated with grant applications
- Invasive lines of questioning[70]

The Canada Council identified similar barriers in their research on Deaf and disability arts, listing the key challenges as aesthetics recognition, inadequate funding and infrastructure, few avenues for dissemination, multiple systemic barriers, less income & availability for work, and limited opportunities for training.[71] In their analysis of inadequate funding and infrastructure, the Canada Council found that, as a result of systemic barriers, applications from Deaf and disability arts organizations were more likely to indicate higher reliance on public funding, higher costs related to making their art more accessible, and more dependency on volunteers or in-kind services.[72] These findings suggest that building infrastructure to support Deaf and disability arts will be vital to their sustainability.

Gender-diverse Artists

There were no resources identified about the specific struggles of gender-diverse groups in the Canadian arts and culture sector. However, information on the barriers that gender-diverse groups face in society more broadly is available. For transgender, intersex, gender non-conforming, non-binary, and other gender minorities, documentation and questioning processes can be a significant barrier to full participation in society. Being asked to disclose one's assigned gender at birth, and not being able to use a chosen name and/or gender in the documentation are barriers to inclusion. Gender-diverse groups also face barriers in public spaces when seeking amenities such as bathrooms and public or health services. In public spaces, gender-diverse groups also face transphobic behaviours and microaggressions such as misgendering.[73]

Youth and Senior Artists

Youth and senior 2SLGBTQI+ people are often overlooked in conversations on equity in the arts. Youth often face barriers to access due to inexperience, lack of safe spaces, resources, and information on applying for grants. Young 2SLGBTQI+ artists rely more heavily on grants to financially support themselves as they enter the field but also struggle with writing successful grants that do not exploit their identities or their experiences.[74] Young artists may feel pressured to include their 2SLGBTQI+ identity in grant proposals to show their unique perspective or meet funder expectations. Funding bodies should recognize power dynamics related to the disclosure of marginalized identities in grant applications.

Examining the barriers for youth using a larger societal lens reveals that victimization in schools is limiting the potential growth of 2SLGBTQI+ youth. According to one American study by the Gay, Lesbian, Straight Education Network, 2SLGBTQI+ youth that have experienced higher levels of victimization are nearly twice as likely to not pursue post-secondary education.[75] This poses a huge barrier for 2SLGBTQI+ youth as a post-secondary education would allow them to access vital resources for grant writing, and network building.

Senior 2SLGBTQI+ people also experience issues with accessing resources. According to the City of Toronto's guide to supporting 2SLGBTQ+ Seniors: "2SLGBTQI+ Seniors often face barriers in attempting to access healthcare and social support. These barriers may be related to the persistence of social stigma; exclusion from health policies, practices, and data collection; the complex dynamics of 2SLGBTQI+ visibility and representation; and/or service providers' lack of knowledge around care and support needs."[76] Looking specifically at the arts reveals that 2SLGBTQI+ Seniors may struggle to find networks and safe spaces that align with their current place in life, as it is recognized that there is a growing generational divide between youth and senior 2SLGBTQI+ individuals: "We are now seeing a population of 2SLGBTQ elders who are

starting to recognize themselves as needing resources and attention—in the same way queer youth have had access to resources and programs."[77] This quote from a Canadian Theatre Review article on intergenerational perspectives suggests that senior 2SLGBTQI+ artists are desiring support from the industry through developmental and educational opportunities.

Future Directions

This section includes insights into how to further understand and bridge gaps for 2SLBGTQI+ arts communities in Canada to aid in their growth and development. The limited research available suggests that 2SLGBTQI+ artists working in Canada's arts sector face barriers to accessing funding. These barriers are amplified for artists at the intersections of multiple marginalized identities. Further research is needed to better understand the extent to which 2SLGBTQI+ artists, including those at the intersections of multiple marginalized groups, are able to access funding. This research may include the collection and analysis of gender and sexual orientation data for individuals, as well as 2SLGBTQI+ organizations applying for funding.

Understanding the lived experiences of 2SLGBTQI+ arts workers is crucial to ensure equitable access to funding. Although data on existing access to funding is needed and can offer helpful insights, it should be contextualized through understanding the experiences and viewpoints of this community. In order to encourage engagement with 2SLGBTQI+ artists and arts organizations, we advise conducting qualitative research.

In conclusion, further research is needed to understand and improve 2SLGBTQI+ artists' and arts organizations' access to funding in Canada. We can develop evidence-based solutions by collecting data and engaging directly with 2SLGBTQI+ artists and collectives to better understand the challenges they face, and how funders can have a meaningful impact on supporting them. In the end, this can contribute to the development of a more equitable and diverse arts sector that more accurately reflects the diversity of our communities.

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