Environmental Scan of Access Practices in Arts Funding

Final Report

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Executive Summary

This report provides a broad overview and analysis of access practices in granting processes in arts funding organizations in Canada. Access practices in arts funding refers to mechanisms such as application assistance and access support for Deaf artists and artists with disabilities. Generally, application assistance is funding to pay someone to assist an applicant with the granting process, and access support is supplementary funding to cover disability and accessibility related supports and services required to complete a project funded through an arts organization.

I conducted an environmental scan that included a targeted literature review on Disability Justice informed understandings of access, reviewing information on arts funding organizations from the public domain, and conducting interviews with staff from arts funding organizations. I identified 15 arts funding organizations in Canada with access practices in granting processes at the time of my data collection (2021-2022). A range of federal, provincial, and municipal arts funding organizations were included in the scan. Application processes were reviewed from the early stages of applicant eligibility criteria and application timelines to disbursement of funds and final reporting.

Application assistance and access support for Deaf artists and artists with disabilities were found to be the main types of access practices in granting processes.

I found emerging opportunities for access centered practices for granting processes in arts funding. This includes framing access through an intersectional lens with respect to applicant eligibility, redistributing the labor of access from applicants to arts funding organizations, valuing the relational work of access done by applicants and staff, and attentiveness to the impact of arts grants on disability and other income supports for applicants.

I identify the following conclusions and key considerations for access practices in arts funding across Canada:
- Center the co-creation of access
- Center intersectionality theory in policy and practice
- Center the dismantling of white supremacy in the arts

Section 1: Positionality, language, purpose, and methods

Positionality statement. I, Sabine A. Fernandes, conducted work for this project from multiple intersecting positionalities: Mad, Brown, queer, settler, among others. As a doctoral student in Critical Disability Studies, I work in the intersections of disability and migrant justice. I center nonwhite folks in my citations. I worked at the Canada Council for the Arts on this project as a student and Junior Analyst, under the supervision of the Equity, Access and Outreach and Research, Measurement and Data Analytics sections.

Plainer language. I have tried to write this report in plainer language, thinking about the ways in which formal written English is guided by white supremacist, colonial, and classist grammars. There are times in this report when I use political terms which may seem technical. I have chosen to include these terms with definitions in-text and in footnotes to share the political education they hold for those I struggle in solidarity with.

Identity-first language and person-first language in this report. I use a mix of identity-first and person-first language when referencing identities in this report to reflect the use of both approaches across diverse multiply marginalized and underrepresented communities in the North American settler state context.

Purpose. The environmental scan was conducted to gain a deeper understanding of access practices in arts funding granting processes across Canada. The Equity, Access, and Outreach section at the Canada Council for the Arts (the Council) identified the need for this scan based on feedback from applicants and program staff. The team is aware that the process for accessing its accessibility mechanisms is creating barriers for applicants and unnecessary workload for program staff. The team also noted that the thinking, language, and practices related to access are changing in society. The team thus identified the need for the Council's practices to reflect newer understandings of access in the arts in Canada.

The objectives of this environmental scan are to explore best practices, information, and ideas in access practices in arts funding by identifying existing funding practices for Deaf and disability related supports and services which offer flexibility, choice, and control for Deaf and disabled people. Drawing from these objectives, I asked the following questions to guide the environmental scan:

1. How is the thinking around access evolving in society?
2. What access and accessibility related supports are arts funders in Canada offering?
3. How are arts funders in Canada supporting access and accessibility in other ways?

Methods. In this environmental scan I identify and analyze some trends and practices within the Council and other arts funding organizations across Canada, to gain a broad understanding of access practices in granting processes in arts funding. The environmental scan consists of the following components:

a. **Literature review.** I conducted a targeted rapid literature review on Disability Justice informed understandings of access, to answer the question: How is the thinking around access evolving in society? The Council's *Expanding the Arts II Strategy* (2019) identifies its approach to Deaf and disability arts as inclusive of human rights, disability justice, and the Social Model. It also states that its commitment to Deaf and disability arts goes beyond meeting legal responsibilities to address power imbalances and inequities (Expanding the Arts II, 2019, p. 10). In its 2021-26 Strategic Plan titled *Art Now More than Ever*, the Council attends to intersectionality in its commitment to "improve access to funding for youth, official language minority communities, and historically underserved and marginalized communities, including Indigenous, Black, racialized, Deaf and disability, and 2SLGBTQ and gender-diverse communities, women, and *artists at intersections of these groups*" (p.17, my emphasis). Drawing from the Council's commitments to disability justice and intersectionality, I reviewed Disability Justice academic scholarship and non-academic literature in written English in the North American context. I identified relevant literature through online searches using key words and phrases. Additional sources on Critical Access Studies emerged through the Disability Justice literature I consulted. The literature included book chapters, peer reviewed journal articles, blog posts, website articles, and podcast transcripts. I used the qualitative data analysis software NVivo to identify key themes in the reviewed literature.

b. **Scan.** For consistency in this scan, I use the Council's terms of "application assistance" and "access support" to identify access practices at other arts funding organizations, including those which call these access practices by other names. Application assistance is funding to pay someone to assist an applicant with the granting process. Access support is supplementary funding to cover disability and accessibility related supports and services required to complete a project funded through an arts organization. I surveyed arts funding organizations' websites, to address the other questions guiding the scan: What access and accessibility related supports are arts funders in Canada offering? How are arts funders in Canada supporting access and accessibility in other ways?

I used *Deaf and Disability Arts Practices in Canada* (2020), a report prepared by the Université du Québec à Montréal (UQAM) and a research team for the Canada Council for the Arts, to identify organizations providing application assistance and access support. I also identified arts organizations with access practices in granting processes through internet searches. The final list of organizations scanned includes two federal organizations, eight provincial organizations, and five municipal organizations. Following is a list of organizations include in the scan:

Federal:
1. Canada Council for the Arts
2. FACTOR (The Foundation Assisting Canadian Talent on Recordings)

Provincial:

3. Arts Nova Scotia
4. British Columbia Arts Council
5. Conseil des arts et des lettres du Québec
6. Manitoba Arts Council
7. New Brunswick Arts Board
8. Newfoundland and Labrador Arts Council
9. Ontario Arts Council
10. Saskatchewan Arts

Municipal:

11. Calgary Arts Development
12. Conseil des arts de Montréal
13. Edmonton Arts Council
14. Toronto Arts Council
15. Winnipeg Arts Council

Using the objectives identified for the scan and drawing from the key themes in the literature review, I scanned the identified organizations' websites for the following information on various points of access practices in application processes:

- Application assistance and/or access support
- Applicant eligibility
- Maximum amounts
- Eligible expenses
- Ineligible expenses
- Application and/or request process
- Assessment and/or approval process
- Disbursement and/or reporting process
- Other supports if applicable

C. **Interviews.** I conducted interviews with staff at select arts funding organizations to learn more about access practices in their application processes. Mana Rouholamini, Equity, Access, and Outreach Manager at the Council conducted the interview with Conseil des arts de Montréal in French. While information available on organization websites was helpful, gaps in information remained. For example, the assessment processes for access related financial assistance were not always detailed. Another example is, the reasons behind varying applicant eligibility for access related assistance and supports were not always explicitly documented on websites, and this information was important to the environmental scan. I designed an interview guide in consultation with Daniela Navia, Senior Research and Evaluation Analyst at the Council. I used this guide to interview representatives of select organizations to collect more detailed information about access

practices in their arts funding (see Appendix A). The following is a list of organizations who took part in interviews:

1. Arts Nova Scotia
2. Calgary Arts Development
3. Canada Council for the Arts
4. Conseil des arts de Montréal
5. Edmonton Arts Council
6. Newfoundland and Labrador Arts Council
7. Ontario Arts Council
8. Saskatchewan Arts
9. Toronto Arts Council

Section 2: Frameworks and key themes in the targeted literature review

Frameworks. Disability Justice and Critical Access Studies form the frameworks for the literature review in this environmental scan.

Disability Justice is a movement organized by Sick, Disabled[1], Queer, Trans, Black, Indigenous, and People of Color (SDQTBIPOC) in the mid-2000's in the San Francisco Bay Area, in response to the ways in which the Disability Rights Movement left SDQTBIPOC behind and out of its goals and achievements. Key early organizers include Patty Berne[i], Mia Mingus[ii], Stacy Milbern[iii], Leroy Moore[iv], Eli Clare[v], and Sebastian Margaret[vi]. While the Disability Rights Movement made important improvements to legal systems for rights-based justice and inclusion for people with disabilities in the settler colonial[2] North American context, it has left, and continues to leave, many people out. This is because rights-based frameworks only grant rights to those who have "the right to rights" or can acquire them in the future. Many people may never achieve the status of rights-bearing citizens, such as people with undocumented immigration status, incarcerated people, and so forth. Further, many people who are rights-bearing on paper, lack the resources, power, and privileges to fight legal battles for their rights in practice. By not fighting against racial colonial capitalism[3], border imperialism[4], and historical and ongoing colonialism, the Disability Rights Movement continues to exclude SDQTBIPOC. In short, the Disability Rights Movement is "based in a single-issue identity, focusing exclusively on disability at the expense of other intersections of race, gender, sexuality, age, immigration status, religion, etc." (Sins Invalid, 2019, p.13). Therefore, Disability Justice emphasizes the importance of intersectionality theory when thinking about disability and access.

Disability Justice advocates assert that rights-based approaches respond to the symptoms of structural violence and oppression and not the root causes. As such, Disability Justice seeks to

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[1] Broadly, the term disabled is used in Disability Justice as follows: "When we think of disability, we include sick, mad/mentally ill, Deaf/Hard of Hearing/DeafBlind, low vision/blind, neurodiverse [or neurodivergent], cognitively or developmentally disabled, or otherwise Chronically Ill people" (Leaping Water Consulting).
This differs from the Council's approach which understands "Deaf" as distinct from "disability".

[2] Settler colonialism on Turtle Island, in the form of the settler states of the United States and Canada, involves the historical and ongoing theft of Indigenous lands and genocide of Indigenous peoples by European colonizers and imperialists. Settler colonialism in the North American context also involves the historical and ongoing stolen labor and genocide of Black people by European colonizers and imperialists.

[3] Capitalism is the political and economic system which currently dominates our world. It is a system which supports the ownership of private property and the creation of profit for a few (the ruling class who own the means of production) at the expense of many (workers who produce goods and services through their labor). Capitalism is transnational. Capitalism is racial because it is rooted in anti-Blackness. Capitalism is colonial because it is rooted in Indigenous land theft and dispossession. Cedric Robinson and Ruth Wilson Gilmore are some important scholars who have written about and educate on racial capitalism.

[4] Harsha Walia (2013) explains border imperialism as a framework to analyze geographical and political borders and disrupt the myth that rich Western countries care about migrants crossing into their borders. The author places border control of economically powerful countries in systems of settler colonialism and racial capitalism, in which people from poor countries become exploitable migrants and the sovereignty of Indigenous peoples continues to be attacked.

address and take apart the roots of violence and oppression against multiply marginalized[5] people and communities – white supremacy[6]. The connection between white supremacy and ableism is important to emphasize to understand Disability Justice. In the words of Lydia X.Z. Brown[vii], *"The history of white supremacy is a history of ableism. The history of ableism is a history of white supremacy"* (2017, para 25). Talila A. Lewis'[viii] working definition of ableism (developed in community with Disabled Black and other racialized people, particularly Dustin Gibson[ix]) explains the ways in which white supremacy and ableism are interconnected and cannot be separated:

> *A system that places value on people's bodies and minds based on societally constructed ideas of normality, intelligence, excellence, desirability, and productivity. These constructed ideas are deeply rooted in anti-Blackness, eugenics, misogyny, colonialism, imperialism and capitalism. This form of systemic oppression leads to people and society determining who is valuable and worthy based on a person's language, appearance, religion and/or their ability to satisfactorily [re]produce, excel and "behave." You do not have to be disabled to experience ableism*. (2021)

Disability Justice has ten guiding principles which explain the movement and its organizing practices in more detail. The ten principles of Disability Justice[7] are:
1. Intersectionality
2. Leadership of the most impacted
3. Anti-capitalist politics
4. Cross-movement solidarity
5. Recognizing wholeness
6. Sustainability
7. Commitment to cross-disability solidarity
8. Interdependence
9. Collective Access
10. Collective Liberation

Some of these principles show up as key themes in the literature review and are discussed in detail in connection to the concept of access.

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[5] Multiply marginalized is a term used to describe the reality of people and communities who hold many identities (multiply) which are subjected to overlapping systems of exclusion (marginalized). This language broadly puts into words the positions of individuals at the receiving end of different and intersecting systems of oppression.

[6] Charles W. Mills defines white supremacy as a global political system and "a particular power structure of formal or informal rule, socioeconomic privilege, and norms for the differential distribution of material wealth and opportunities, benefits and burdens, rights and duties" (Mills, 1997, p.3). He explains that white supremacy involves, "the differential privileging of whites as a group, with respect to the nonwhites as a group, the exploitation of their bodies, land, resources, and the denial of equal socioeconomic opportunities to them". (Mills, 1997, p.11).

[7] The ten principles of Disability Justice are identified and explained in detail by disability justice-based performance project Sins Invalid in their primer "Skin, Tooth, and Bone: The Basis of Movement is Our People" (2019).

Critical Access Studies is a new and growing field of study and practice. Critical access challenges the common understanding of any access as "good" access. Drawing from Critical Disability Studies, Black disability scholarship, and the Disability Justice movement, Critical Access Studies works with the knowledge that *"our contemporary understanding of access has been shaped by historical perceptions of the user as a white, middle-class, productive citizen"* (Hamraie, 2017, p.14). As such, Critical Access Studies, developed by Aimee Hamraie, calls for access knowledge-making and designing processes which are accountable to histories of white supremacist oppression and ongoing white supremacy in liberal rights frameworks.

Key themes. Following are some of themes that came out of the targeted rapid literature review on Disability Justice and Critical Access Studies informed understandings of access:

Access – Beyond Accommodation. To center access, we must move beyond accommodation. Accommodation[8] strategies rely on individualizing access and treating access needs as exceptions to the rule. Accommodations de-center access in the following ways:

- Accommodations make access needs seem like individual, abnormal problems and therefore, burdens on the system.
- Accommodations are add-ons and retrofits to systems designed for "the typical user".
- Individualizing accommodations creates conditions under which access needs can be understood as conflicting.
- Accommodations shift access from a collective responsibility to an individual one. As such, people with access needs are required to do a large amount of work to have their access needs accommodated. For example, they may be required to identify, disclose, and make requests in order to be accommodated.
- Treated as burdensome, accommodations are driven by scarcity informed decision-making.
- As afterthoughts, accommodations prioritize functionality in narrow ways. Because access needs are treated as burdens to systems, accommodations do not meaningfully value aesthetics, beauty, texture, desirability, relationality, and emotional experiences of access.
- Accommodations are engaged as apolitical, ahistorical, neutral, and objective. This hides the historical, material, and structural contexts for barriers to access.
- Accommodations processes fail to address interpersonal ableism i.e., ableism that occurs between individuals and can take the shape of microaggressions.

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[8] Aimi Hamraie (2017) describes strategies for access which rely heavily on accommodating disabled people and access needs and retrofitting services and systems to include them as afterthoughts, as "accommodationist".

- The existence and availability of accommodations should not be accepted as evidence of accessibility and/or access. Accommodations do not contest structural ableism, they sustain it.

Access – Beyond Compliance and Checklists. Compliance-based processes of access deny the lived experience of access. The experience of access or lack of access cannot be reduced to checking items of a list. Following are some criticisms highlighting the ableism of "tick-box accessibility":

- Checklists are rigid and used to measure, assess, and achieve a standard for access. Access within such a framework is measured through performance indicators. As such, these checklists and indicators measure and assess the performance of certain access action items, de-centering the relational aspects of access.
- Compliance-based processes for access do not consider the historical material[9] and structural contexts they are located in. For example, white supremacy, racial capitalism, and settler colonialism.
- Compliance-based accessibility checklists do not use an intersectional framework. Therefore, they do not ask questions about what access is and who is it being created for.
- Compliance-based checklists can facilitate an illusion of accessibility because an item on a list has been crossed off. Such an approach does not address the gap between paper and practice.
- Compliance-based accessibility checklists give the wrong impression that an experience, event, place, space, and/or application can be objectively accessible.
- Compliance-based accessibility checklists center logistics over relationships and lived experiences. In the words of Mia Mingus, "Disabled people's liberation cannot be boiled down to logistics" (2017, para 17).

Access – Beyond Problem Solving. Disability supports and services typically engage with disability as a problem to be solved. Disability Justice organizers and Critical Access Studies identify concerns with this approach:

- Problem solving approaches understand accessibility as a closed-ended process. This means that they imagine that a complete solution to an access need can be provided.

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[9] The term historical materialist refers to Karl Marx's theory of history as the history of class struggle between the ruling class (capitalists) who own the means of production and the working class (the proletariat) who are exploited for their labor. In the context of compliance-based processes for access, Disability Justice and Critical Access Studies argue that these approaches to access do not consider their roots in class struggle and creation of poverty.

- Treating disability and access needs as problems to be solved, makes problems out of disabled people and communities, instead of addressing the structures which make problems out of disabled people and their access needs.
- Understanding access as problem solving reduces access to the lowering or removal of structural barriers. While addressing structural barriers are important to access creation, they are only a part of the many intersecting processes which co-create access.
- Problem solving accessibility follows the medical model of disability which frames disability as an individual problem requiring rehabilitation, treatment, correction, management, cure, and accommodation.
- Problem solving approaches to access form the basis for compliance-based accessibility, defining disability as "something to be quantified or known, as a factor to be entered into cost-benefit analyses, and as a troublesome glitch in the otherwise smooth, efficient operations of a system run by able-bodied workers" (Kumbier & Starkey, 2016, p.478).
- Problem-focused responses to access needs are reformist. Therefore, these responses do not work to dismantle systems of oppression and violence, such as white supremacy and settler colonialism, which harm disabled people and communities.

Access – Centering Disabled People as Access Workers. Disability Justice and Critical Access informed approaches emphasize the importance of the essential labor of disabled people, which is often made invisible, in the co-creation of access as follows:

- Disabled people are experts on access work. Disabled people are not just the subjects of access work.
- "Columbusing[10] of the abled population" occurs when non-disabled people claim to discover best practices for access, when disabled people have been doing access work all along (Cokley, 2020, para 2).
- The contributions of non-disabled people in access-related work are overvalued, while the labor of disabled people and communities, particularly those who are multiply marginalized, is co-opted, ignored, and erased.
- Disabled people and communities are often faced with most of the responsibility for creating access and hacking accessibility for themselves. Yet, this labor is not recognized or compensated.
- Any form of accessibility is only made possible by the emotional, physical, mental labor of disabled people engaging with the space, device, application, participants, event etc.

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[10] Columbusing is a term describing situations in which white people "discover" and culturally appropriate something which is not new, and has existed in a non-white culture for a long time.

- Sara Ahmed (2013) defines privilege as an "energy-saving device". The largescale devaluation of the labor of disabled people creating access for themselves is a de-privileging and energy draining device.
- Disabled people and communities need to be valued for their essential labor in access work. When access frameworks do not value this labor, they further exhaust and exploit disabled people doing the work of access.

Access – Centering Interdependence. Disability Justice organizers and Critical Access Studies criticize an overemphasis on independence in access frameworks. These movements emphasize mutually dependent relationships by highlighting the following ways of knowing:
- Independence and interdependence are not binary or mutually exclusive. This means that we do not have to pick one or the other – both can co-exist.
- No one is truly independent. All people depend on others, whether these dependencies are visible or not.
- Access is about being together and helping each other. Access is not just a solution to a barrier faced by disabled people.
- Centering interdependence in access design centers relations between people, simultaneous forms of assistance, the labor of disabled people, and ways to push back against structures which privilege abilities.
- In valuing the contributions of all people in access relations, whether in roles of helping, being assisted, or doing both, interdependence frameworks shift the emphasis from the problem solving to the creative relational labor of access.
- Interdependence challenges ableist understandings of disabled people as submissive recipients of care and assistance, burdens, and people at the mercy of non-disabled individuals' kindness.
- Centering interdependence in access processes makes co-creating access more sustainable because of shared dependence, strengthened connections, and collective capacity shaping that goes into it.

Access – Centering Intersectionality. Intersectionality is a theory crafted and led by Black Feminists[11] in collaboration with feminists of color, to understand the ways in which individuals can be impacted by multiple forms of oppression at the same time. Disability Justice and Critical Access center intersectionality as follows:

- Identities of race, gender, sexual orientation, disability, and others cannot be understood separately from each other, because people occupy many identities at the same time. As such, forms of oppression connected to different identities, such as

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[11] Some prominent Black Feminists who theorized intersectionality include the Combahee River Collective, Kimberlé Crenshaw, Patricia Hill Collins, and bell hooks.

racism, sexism, anti-queerness, and ableism also cannot be understood separately from each other.

- Because of the interconnected nature of identities, systems of oppression experienced by people cannot be ranked against each other. In the context of disability, this means that ableism cannot be addressed without also addressing other systems of oppression.
- Intersectionality highlights the labor of sick and disabled multiply marginalized Black people, Indigenous people, and People of Color, who are erased in white disability spaces and movements.
- An intersectional analysis of access creates opportunities for solidarity among people and communities because it considers interlocking systems of oppression. As such, it moves away from understanding access as a management of individual struggles in competition or conflict with each other.
- Disability Justice is "an intersectional imperative…It is an imperative to recognizing that disability is wrapped up intricately in queerness, in race, in class, in gender, and so on" ("Disability justice is the art and practice of honoring the body" an interview with Lydia X.Z. Brown, 2017, para 13). As such, Disability Justice informed approaches to access also understand access-centered practices as an intersectional imperative.

Access – Towards a Refusal of Universality. In addressing oppressive power and privilege structures, Disability Justice and Critical Access Studies push back against the limits of Universal Design and one-size-fits-all approaches driven by white supremacy. Following are some of the ways of understanding access beyond universal accessibility standards:

- Context specific knowledge is centered. This practice resists white saviourism, which assumes white people know what is best for nonwhite people and communities. Disability Justice checks the co-opting of movements and frameworks developed by racialized people, which can be misused by oppressors, out of context, and for their own gain. It challenges superficial understandings of complex access needs, which cannot be met by one-size-fits-all designs.
- Universal accessibility mechanisms privilege institutional knowledge at the expense of lived experience and community-based expertise of marginalized people and communities. Disability Justice and Critical Access Studies work to disrupt a privileging of institutional interventions in favour of valuing localized, community-driven knowledges and co-design.
- Universal Design is critiqued for its neoliberal[12] goals of productive citizenship. This means that inclusion and "barrier-free" designs are promoted in the interest of the

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[12] Neoliberal refers to the political and economic system which supports free market capitalism. Free market capitalism is a system in which demand and supply in the market set the prices of goods and services as opposed to the government. This system supports a few people getting very wealthy (the ruling class/capitalists) at the

economy and profit. Disability Justice and Critical Access Studies aim to meet the access needs of people and communities beyond economic inclusion. In response, Disability Justice organizers invite us to think about access as love.

- Disability Justice and Critical Access Studies informed understandings of disability and access call us to think about access in plural and critical ways.

Access – Towards Collective Access. Collective access is a framework advanced by Disability Justice and Critical Access Studies which recognizes that access is a shared responsibility for people and communities. As such, it moves away from the individualism of accommodationist and universalist models of access in the following ways:

- Access is for everyone. In the words of Sins Invalid co-founder Patty Berne, "I think that people see disability justice as a framework and a praxis for disabled people. And it's not. It's for anyone with a body" (Berne, 2018, para 26).
- Collective access understands access for disabled people to be interlocked with anti-racist, feminist, reproductive justice, climate justice, and prison abolitionist movements.
- Moving towards collective access involves a cultural shift from assimilation-based inclusion to valuing bodymind[13] difference.
- Centering collective access transforms the focus from accommodations as add-ons to rethinking and redesigning ableist systems and conditions.
- Collective access is created with collective action and collective labor.
- Collective access prioritizes design and strategies for practicing mutual dependence.
- Disability Justice activist Stacey Milbern discusses the violence of access washing[14] which happens when access is understood in a single-issue way, at the expense of multiply marginalized people and communities. Instead, "access is about turning towards each other and figuring out how to collectively create an environment where everyone, especially those historically excluded, can participate" (2020, para 8).

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expense of the masses (the working class/proletariat), with minimal government intervention in favour of workers. As such, the ruling class can become very politically powerful even though they may not form the government. Disability Justice and Critical Access Studies is critical of neoliberalism (free market capitalism) because it only values people who can work to create profits for capitalists in exchange for survival. Groups of working-class people who may not be able to work or work as much as others, such as elders, children, and disabled people, particularly those are nonwhite, are devalued under neoliberalism and have limited access to survival.

[13] Sami Schalk explains that, "The term *bodymind* insists on the inextricability of mind and body and highlights how processes within our being impact one another in such a way that the notion of a physical versus mental process is difficult, if not impossible to clearly discern in most cases." (2018, p.5)

[14] Stacey Milbern describes access washing as a process similar to greenwashing and pinkwashing, in which accessibility is used to justify harm against racialized and poor people. An examples of access washing shared by Milbern is governments taking anti-homeless measures under the guise of making streets more accessible and erasing the reality that many unhoused people are disabled.

- Collective access unsettles single-issue discussions about conflicting capabilities and needs by embracing a "commitment to move together as crips and comrades" (Mingus, 2010, n.p.)

Access – Towards Collective Liberation. Disability Justice and Critical Access movements understand access as a critical path to liberation for all. These movements recognize that, "Access for the sake of access is not necessarily liberatory, but access for the sake of connection, justice, community, love, and liberation is" (Mingus, 2017, p.32). The following are some of the ways in which collective liberation is centered in these movements:

- Collective action and collective labor create opportunities for collective liberation because they involve mutual dependence, cross-ability, cross-disability, cross-movement solidarity, and lived experience expertise.
- Collective liberation is founded on the leadership and centering of the most impacted i.e., multiply marginalized people and communities. As such, it challenges the status quo of white saviourism and institutional arrogance[15], dismantling systems of oppression in the process.
- Ultimately, Disability Justice and Critical Access Studies call for access that destroys systems of oppression rooted in white supremacy, imperialism, and settler colonialism.
- As such, collective access is engaged as a tool and practice to undo the violence of ableism, abled supremacy[16], independence, and inclusion/exclusion frameworks in favour of justice for all.
- The words of Lydia X.Z. Brown offer a critical conclusion to thinking about access:

  > *liberation, meaning not just the end of oppressive systems, but also the creation and the sustaining of just, equitable and life-giving, loving societies and worlds, has to be collective. That liberation can only be achieved by confronting and ending all systems of oppression, in understanding how they are interlinked. White supremacy depends on ableism, that ableism depends on capitalism. That capitalism depends on settler colonialism etc etc. And that disability justice, unlike disability rights means not sitting around and thinking about how we can change laws, how we can change policies, but how can we fundamentally change the entire society in which we live? It calls for a radical imagination and a creativity.* (2017, para 13)

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[15] Adam Hubrig (2020) describes institutional arrogance as the prevalence of privileging institutional viewpoints, and input, in ways that are condescending to impacted community members and limit their agency in partnerships with institutions.

[16] Eddie Ndopu (2013) uses the term "able normative supremacy". Mia Mingus (2020) uses the term "abled supremacy". I understand both terms to describe the normalized privileging of nondisabled people as superior and more valuable under neoliberalism, at the expense of disabled people, particularly nonwhite people with disabilities.

Section 3: Summary of access practices in arts funding application processes across Canada.

Application assistance and/or access support. Most organizations reviewed offer both application assistance and access support.

Ten organizations provide both application assistance and access support:
1. British Columbia Arts Council
2. Canada Council for the Arts
3. Conseil des arts de Montréal
4. Conseil des arts et des lettres du Québec[17]
5. FACTOR
6. Manitoba Arts Council
7. New Brunswick Arts Board
8. Ontario Arts Council
9. Saskatchewan Arts
10. Toronto Arts Council

Three organizations provide application assistance:
1. Calgary Arts Development
2. Edmonton Arts Council
3. Newfoundland and Labrador Arts Council

Two organizations provide access support:
1. Arts Nova Scotia
2. Winnipeg Arts Council

Applicant eligibility. All organizations, except for Saskatchewan Arts, require applicants to self-identify as Deaf, disabled/person with a disability, living with mental illness. Saskatchewan Arts does not specify Deaf and disability identities and states that it provides application assistance to applicants experiencing barriers in the granting process.

Four organizations provide application assistance to Indigenous applicants:
1. Canada Council for the Arts provides application assistance to First Nations, Inuit, and Métis artists facing language, cultural, or geographic barriers.
2. New Brunswick Arts Board provides application assistance to Indigenous applicants facing language, cultural, or geographic barriers.
3. Newfoundland and Labrador Arts Council provides application assistance to Indigenous applicants facing language, cultural, or geographic barriers.

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[17] Conseil des arts et des lettres du Québec began offering application assistance after the research phase of this report was completed. The application assistance programs indicated in the subsequent sections have been put in place in 2022-2023.

4. Calgary Arts Development - provides application assistance to Indigenous applicants facing language, cultural, or geographic barriers.

Three organizations provide application assistance to artists facing language barriers:
1. Calgary Arts Development - provides application assistance for artists facing language barriers.
2. Edmonton Arts Council - provides application assistance to artists facing linguistic or cultural barriers to completing their applications.
3. Newfoundland and Labrador Arts Council - provides application assistance to artists speaking a native language that is not English and requiring assistance navigating an application.

Five organizations accept an immigration status other than Canadian citizenship and permanent residence:
1. Calgary Arts Development - does not require applicants to be Canadian citizens or permanent residents in order to receive funding.
2. Edmonton Arts Council - accepts applicants who are not Canadian citizens or permanent residents but have valid open work permits.
3. Newfoundland and Labrador Arts Council - does not require applicants to be Canadian citizens or permanent residents in order to receive funding.
4. Ontario Arts Council - accepts applicants who have an application pending for permanent residency.
5. Toronto Arts Council - accepts applicants with applications pending for Permanent Residence or applicants with Protected Person status.

Maximum amounts. Three broad approaches to maximum contributions amounts were identified with respect to application assistance and access support – organizations with fixed maximum amounts (the prevalent approach), organizations with maximum amounts which vary according to the type of assistance (example: creating a profile, submitting an application, application development etc.) and/or service (example, language translation, sign language interpretation, attendant care etc.), organizations with no maximum amounts.

Six organizations provide application assistance at maximum amounts which vary may according to type of assistance and service:

1. British Columbia Arts Council
2. Calgary Arts Development
3. Canada Council for the Arts
4. Conseil des arts de Montréal – application assistance
5. Conseil des arts et des lettres du Québec
6. Manitoba Arts Council

Three organizations provide application assistance or access support with no maximum amount:

1. Canada Council for the Arts – access support
2. Conseil des arts de Montréal – access support
3. Saskatchewan Arts – application assistance

Expenses. Typically, eligible expenses across organizations include sign language interpretation, language translation, transcription, visual description, attendant care, equipment rental, accessibility software purchases, and services of project assistants/coordinators. Typically, ineligible expenses across organizations include major capital expenses, accessibility costs for daily living, medications, hearing aids, and costs covered by other funding organizations.

Application and/or request process. Typically, to request application assistance across organizations, applicants are required to identify access needs and/or Deaf and disability related barriers within the granting process, and service providers who can assist them with their access needs and/or navigating barriers within the granting process. Typically, to request access support across organizations, applicants are required to identify access needs and/or Deaf and disability related barriers to carrying out an awarded project. Further, applicants may be required to provide a budget with a cost breakdown, which may include service provider fees, and clearly identify how the access support requested is directly linked to the carrying out of the awarded project.

In addition to these common approaches to application assistance and access support, three other approaches were identified. These include varying timelines for applications for access support, formal staff support for application assistance and access support, and provision of information for service providers.

Timelines to request application assistance to submit a grant application range from 1-6 weeks across organizations reviewed. Timelines to request access support range from submission of a request with an associated grant, submission of a request up to 90 days after the approval of a grant, and submission of a request at any time between the notification of an awarded grant and the submission of the final report, as follows:

Four organizations require access support requests with an associated grant:
1. Arts Nova Scotia
2. Conseil des arts et des lettres du Québec
3. Saskatchewan Arts
4. Toronto Arts Council

Four organizations accept access support requests up to 90 days after the approval of an associated grant:
1. Arts Nova Scotia
2. British Columbia Arts Council

3. Canada Council for the Arts - accepts extension requests for access support requests after the 90-day deadline.
4. Conseil des arts de Montréal (component 2)
5. New Brunswick Arts Board

Two organizations accept access support requests at any time between the notification of an awarded grant and submission of the final report:
1. FACTOR – may also provide advances for access support.
2. Ontario Arts Council.

Four organizations include formal staff support for application assistance or access support:
1. Arts Nova Scotia – a Program Officer can help an applicant complete an application for access support.
2. Calgary Arts Development – one-on-one support for applicants with CADA staff including feedback on draft applications, translation of written materials into other languages, transcription of verbal meetings or audio video recordings into a written document, support with doing verbal video or audio applications, language interpretation for phone or video meetings, and grant writing assistance.
3. Edmonton Arts Council - assistance from EAC grants staff to use the online grants system, review, and receive feedback on application drafts, submit alternate formats such as video, and financial assistance for translation and other support services.
4. Newfoundland and Labrador Arts Council – A Program Manager/Officer will complete the application assistance request form for applicants.

Four organizations provide tips for service providers assisting applicants with the grants process:
1. British Columbia Arts Council
2. Canada Council for the Arts
3. Ontario Arts Council
4. Toronto Arts Council

Calgary Arts Development is the only organization which explicitly states that it may recommend service providers to applicants upon request.

Assessment and/or approval process. Typically, across organizations, assessments for application assistance involve confirming that the applicant is eligible for the associated grant, that funds are being requested to meet the applicant's access needs or remove barriers encountered by the applicant in the grants process, and availability of funds.
Typically, across organizations, assessments for access support involve determining the reasonableness of the requested access support budget and confirming that the requested

access support is directly linked to the activities of the associated grant. The only exception to this is Saskatchewan Arts, which automatically approves access support requests with associated approved projects in the Independent Artists (IA) or Indigenous Peoples Art and Artists (IPAA) programs, as long as the requested access support amount does not exceed 50% of the associated grant.

Disbursement and/or reporting process. Typically, across organizations, application assistance is disbursed to service providers, access support is disbursed to applicants, and access support is required to be reported in the final report of the associated grant.

Three organizations' websites inform applicants that access support funds disbursed to the applicant are taxable:
1. British Columbia Arts Council – also states that for the Persons with Disabilities (PWD) benefit, BC Arts Council grants are considered exempt income, and provides instructions on how to report a grant.
2. New Brunswick Arts Board
3. Saskatchewan Arts – also states that it can disburse access support to up to 3 service providers to avoid the funds impacting the applicants' taxable income.

Other supports if applicable. Typically, across organizations, access is a topic that is generating interest and investment. Organizations are trying to update their funding information and application processes to be more accessible.

Seven organizations have alternative application formats for applicants who are Deaf or disabled:

1. Arts Nova Scotia's Mi'kmaq Arts Program - accepts oral project descriptions in video format.
2. British Columbia Arts Council - piloting the option to submit audio and video applications. Applicants are also able to submit applications in ASL.
3. Calgary Arts Development - accepts verbal video or audio applications. CADA staff can help applicants record application responses using an online platform.
4. Conseil des arts de Montréal - accepts video applications.
5. Edmonton Arts Council - accepts grant applications in alternative formats such as video, instead of a written application.
6. Ontario Arts Council - Deaf artists and artists with disabilities can submit applications and final reports in alternative formats and timelines. Accepts oral applications of parts of a project grant application and parts of the associated final report from First Nations, Inuit, and Métis applicants.
7. Toronto Arts Council's - Black Arts Program is piloting alternative formats to accept applications. Applicants can upload audio and video files onto their portal applications in lieu of completing written sections of the application.

8. New Brunswick Arts Board - offers the option of oral project descriptions and artist's resumes in video format for the Equinox Program for Indigenous Artists.

Section 4: Emerging opportunities.

Drawing on key themes of the literature review I reviewed the findings of the scan to identify the following emerging opportunities for access practices in granting processes in arts funding across Canada.

Framing access through an intersectional lens. None of the organizations reviewed specified intersectional eligibility criteria for applicants trying to access application assistance as well as access support. However, several arts funding organizations seem to consider the reality that interlocking oppressions do impact applicants' access to arts funding. This is evident in some of their considerations of communities that experience structural barriers to access, in addition to Deaf and disability communities. The extension of application assistance to First Nations, Inuit, and Métis artists, artists navigating language and cultural barriers, and the broadening of general funding eligibility to artists who do not have Canadian citizenship or permanent resident status, in several organizations, demonstrates an interest in orienting towards an intersectional approach to access.

As discussed in the literature review, an intersectional approach to access considers multiple and simultaneous oppressions, as opposed to a single-issue understanding of disability and access. By leaning into an intersectional lens for access to application assistance and access support, arts funding organizations may be able to support access for artists who are:

> *disabled people of color, immigrants with disabilities, disabled people who practice marginalized religions (in particular those experiencing the violence of anti-Islamic beliefs and actions), queers with disabilities, trans and gender non-conforming people with disabilities, people with disabilities who are houseless, people with disabilities who are incarcerated, people with disabilities who have had their ancestral lands stolen, amongst others*. (Sins Invalid, 2019, p.15)

Additionally, extending application assistance to artists navigating language and cultural barriers is consistent with the Statistics Canada 2021 Census finding that 4.6 million Canadians speak a language other than English or French at home and that 9 million Canadians have a mother tongue other than English or French. If arts funding organizations continue to expand their understanding of language and cultural barriers across Canada, to include First Nations, Inuit, Métis languages and cultures, and non-Anglophone and non-Francophone languages and cultures, access to application assistance, access support, and funding at large can become less Eurocentric and more intersectional.

An intersectional approach to access is one that understands access needs beyond single identities of disability. This approach can attend to the reality that identities of disability may not be accessible to everyone. In their work on *A Black Feminist Disability Framework,* Moya Bailey and Izetta Autumn Mobley explain that:

the stakes for identifying as disabled or acknowledging a compromised relationship to labor and the ability to generate capital, is often not a viable option for most Black people. Stigma further complicates acknowledging disability, as it places an already precarious self at further risk of marginalization and vulnerability to state and medical violence, incarceration, and economic exploitation...Ableism and notions of disability are a major component of anti-Black racism. (2019, p.25)

As such, an intersectional lens for access, which accounts for a range of multiply marginalized people and communities who are denied access to arts funding, can include those who may experience disablement and ableism but cannot self-identify with disability identities.

Finally, arts organizations such as JRG Society for the Arts, a registered Canadian charity in New Brunswick, is a helpful starting place example of an organization supporting Deaf, Disabled, and MAD[18] artists with an articulated intersectional lens to applicant eligibility. For example, in the eligibility criteria for the JRG Emerging Artist Award which funds artists with disabilities in preparing and presenting artwork across disciplines, the organization emphasizes the following:

> *We welcome and encourage applications from artists with disabilities who experience multiple structural barriers to resources and artistic development opportunities, i.e., women; transgender and non-binary artists; Indigenous artists; Black artists; artists of colour; queer artists, low-income, poor, and working-class artists, etc.* (JRG Society for the arts, n.d., para 5).

This statement is shared an example of an organization demonstrating a more intersectional way of thinking about applicant eligibility and explicitly encouraging the participation of applicants from a range of multiply marginalized, underrepresented, and underserved groups. This intersectional lens can be a first step to designing and operationalizing access centered practices to materially support the participation of artists from these intersecting communities. Overall, the intersectional outlooks to applicant eligibility, for Deaf and disabled artists in arts funding across Canada, offer opportunities to think about ways that arts funders can improve access for artists at the intersections of historically and contemporarily underserved and marginalized positionalities.

Redistributing the labor of access. Several organizations in arts funding across Canada demonstrate an attentiveness to the access labor that disabled and Deaf applicants are disproportionately required to do to access arts funding and carry out projects. Requesting application assistance and access support can be a labor-intensive process for applicants. Applicants may be required to identify access needs and service providers for application assistance, and complete request forms documenting this information. Applicants may be required to follow strict deadlines to apply for access support, and these timelines may be incompatible with their access needs. When access support applications are required to be submitted with an associated grant, applicants are engaged in access labor before finding out if

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[18] MAD is capitalized to be consistent with JRG Society for the Arts use of the identity.

their grant applications are successful. Further, applicants are often tasked with the labor of justifying access support requests by demonstrating a reasonable budget with a cost breakdown and clarifying the direct relationship between the access support requested and the activities of the associated project. This is labor that non-disabled and hearing artists are not required to do in order to carry out their funded projects.

The approaches of some organizations to complete application assistance requests on the behalf of applicants, to provide one-on-one support to applications, simplify reapplying for application assistance, recommending service providers to applicants, and providing service providers with information on how to better assist applicants in the grants process, evidence organizational efforts to take on some of the labor of access typically and inequitably assigned to Deaf and disabled applicants. These approaches offer arts funding organizations in Canada opportunities to consider access practices which value the access labor of Deaf and disabled applicants and relieve Deaf and disabled applicants with some of the undue labor of access.

Additionally, the flexibility of access support deadlines put into place by some organizations, allowing for applicants to request access support at any time until the completion of a project is an important opportunity to consider addressing non-disabled and hearing privilege as an energy saving device. Non-disabled and hearing applicants are not required to expend labor in applications for access support, saving them time and energy. Deaf and disabled applicants on the other hand are required to allocate time and energy to requesting access support to get the resources they need to carry out a project. Flexible deadlines can afford Deaf and disabled applicants a more accessible schedule to distribute their energy and request access supports along a timeline that might better fit their access needs. Lastly, more flexible deadlines to request access support can attend to the reality that access needs may not always exist at the outset or early stages of a project and may arise at any stage during a project. A more flexible approach to request access support can allow artists to request it when they need it.

The relational work of access. The relational labor of staff in supporting applicants with grant applications and requests for application assistance and access support is critical to the co-creation of access. While there have been structural attempts to redistribute the labor of access in the grants process, as discussed in the previous section, one of the key findings from the interviews, is that individual staff intervene to informally fill in the access gaps in compliance-based and accommodationist approaches to access.

The primary ways in which staff intervene to co-create access with applicants under accommodationist conditions is helping applicants articulate access needs in ways that align with eligible expenses and clearly demonstrate the connection between the access support requested and the activities of a project. Staff from different organizations expressed the importance of asking applicants open-ended questions when clarifying requests for application assistance or access support, particularly with respect to expenses which are ineligible at first glance.

Under accommodationist conditions, which make problems out of applicants' access needs, staff often resort to creative workarounds to rules. One example is a situation in which an applicant does not have permanent immigration status in Canada, and the arts funding organization they have applied to requires applicants to have Canadian permanent resident status or citizenship. Staff at the funding organization work with the applicant to disburse funds to an individual of the applicant's choosing who holds Canadian citizenship or permanent resident status. Another example is a situation in which an applicant requests mental health therapy as part of access support. The arts funding organization they have applied to identifies mental health therapy as a daily living expense which is ineligible for access support. Staff at the funding organization follow up with the applicant to understand the request. The applicant explains that the content of their project includes racially triggering material, which they will require therapy sessions to manage. Staff help the applicant articulate how the therapy expenses requested meet an access need which is directly related to the activities of carrying out the project.

Staff gave additional examples of supporting applicants with requests for physiotherapy and prescription medications among others, expenses typically categorized as ineligible at their organizations, by helping applicants describe these expenses as access supports meeting access needs directly tied to carrying out activities of the approved project.

Staff expressed that their own intentional values about access, the practice of deepening their relationships with applicants, and being empowered by their organizations to be creative in their approaches to access contributes to their capacity to engage in work arounds to meet the access needs of the applicants they are supporting. Staff also expressed that this access labor can be invisibilized in arts grants processes. Much of the co-creation of access involves relationship building and emotional labor, which arts funding organizations do not typically factor into their job descriptions and accessibility procedures. As such, this affective labor which occurs in practice, gets erased on paper. Overall, discussions with staff about access labor reveals opportunities to value and support the relational and interdependent work of co-creating access, beyond problem solving and tick box approaches to access.

Attending to disability income and access. Some organizations attend to access beyond the approval of application assistance or access support, by including the disbursement of funds in their considerations of access. While these organizations are outliers in their attentiveness, their efforts to inform applicants of the possible impact of application assistance and access support on their taxable incomes, including income from disability support programs, present opportunities for arts funding organizations to develop approaches to disbursement of funds that identify and attempt to mitigate conflicts with disability and other social income support programs. This consideration is consistent with the Council's research on the impact funding for arts practices has on other forms of funding for Deaf and disabled artists:

> Artists have expressed the hope that funding for their arts practices will not result in undue financial concern about possible funding cuts from income support programs such as ODSP [Ontario Disability Support Program] or AISH [Assured Income for the Severely

Handicapped], which are sometimes their primary source of income. There does not appear to be sufficient information on the alignment of disability benefits with funding for arts practices. Yet this can change people's lives by drastically reducing their income and increasing their financial insecurity. (Deaf and Disability Arts Practices in Canada, 2020, p.81)

The efforts of some organizations to acknowledge the impact of arts funding on social assistance income demonstrates an interest to move beyond simply accommodating access needs and minimal compliance with their organizational obligations to access related funding. This interest can be investigated to further alignment between arts funding, including access support funds, and income support programs, towards more liberatory funding systems in which multiply marginalized artists and communities are able to access the supports they need to thrive in their arts practices and daily living.

Section 5: Conclusions and considerations

#AccessIsLove is a project and conversation on access started by Disability Justice organizers Mia Mingus, Alice Wong[x], and Sandy Ho[xi]. In their work, they invite us to expand our thinking about what access means:

> *"Accessibility" is not only limited to ramps or captions or braille or scent-free spaces. Accessibility also goes beyond just disability, though we are highlighting disability accessibility here. There are many disabled people who are also queer, trans and nonbinary, indigenous, black, people of color, poor and working class, parents, immigrants and more.*
> *We want to expand our understanding of what "access" means and think about how we can create spaces--and a world--where all kinds of accessibility are centered and valued.* (Disability Intersectionality Summit)

The invitation to stretch our understanding of access is a timely one for arts funding organizations in Canada working to develop access practices in their funding processes. This report has identified several emerging opportunities in the arts funding landscape which are orientating towards broader access approaches to varying degrees. Given that access is an ongoing endeavor, I close this report by highlighting considerations for approaches to access in arts funding. While these considerations are directed at arts funding institutions, they apply to funding organizations across Canada more generally. These considerations are generated from my reflections on the literature review and review of arts funding programs' access practices in granting processes, including interviews, and my time as an intern at the Council. These considerations can inform efforts to operationalize access centered practices in arts funding and granting processes. However, these considerations are not restricted to granting processes and access mechanisms of application assistance and access support. Drawing on Lydia X. Z. Brown (2018), these considerations are intentionally broad and can apply to policies, operations, outreach, and governance, because ableism in Canada does not exist in a vacuum separated from a white supremacist settler society.

Center the co-creation of access. Consider intentionally going beyond legal compliance. Going beyond compliance can take the shape of centering: the relational co-creation of access over checking off tick-boxes on accessibility plans; collective access over accommodationist problem solving; and access for every bodymind over the retrofit removal of barriers in processes designed for the "white, middle-class, productive citizen" (Hamraie, 2017, p.14). Specific considerations are listed below:

a. A need to incorporate emerging Critical Access Studies approaches to comprehensively understand the co-creation of access and support needs of those doing this work. The Mapping Access Methodology developed by Aimi Hamraie, which is an approach "to surveying institutional spaces, such as university campuses, or cities" (2021, p.7), can be a useful resource to guide this consideration. This methodology engages community

conversations, consultations, critical crowd sourcing, and advocacy, with an emphasis on intersectionality.

b. A need to value and support those co-creating access in arts funding processes. This includes:
  - applicants co-creating access by communicating with staff, identifying access needs, identifying support staff, completing additional applications which their peers without access needs are not required to complete, and so forth.
  - arts funding staff, co-creating access by communicating with applicants with access needs, creatively troubleshooting ways to support applicants with getting their access needs met, building relationships with applicants, and so forth.
  - support staff hired to support applicants with applications and projects, and who are co-creating access by learning about the grants process and requirements, applicants' access needs, project needs, and so forth.

Emerging design methods rooted in Disability Justice, such as Crip Technoscience developed by Aimi Hamraie and Kelly Fritsch, can be used to guide this consideration. Hamraie and Fritsch (2019) describe Crip Technoscience as a design practice which "struggles for futures in which disability is anticipated and welcome, and in which all disabled people thrive, regardless of their productivity" (p.22).

Center intersectionality in policy and practice. Consider embracing intersectionality theory in equity related policies to develop an intersectional approach to arts funding, including applicant eligibility for funding, application assistance, and access support.

Intersectionality theory can be used to develop intersectional frameworks to support more equity-driven funding processes, with attentiveness to power and privilege relations, and increase access to grants, application assistance, and access support for people who are multiply marginalized and underrepresented. Specific considerations are listed below:

a. A need for Intersectionality-Based Policy Analysis (IBPA) of policies under the scope of diversity, accessibility, and inclusion. The IBPA framework developed by Hankivsky et al. (2014) can be a helpful resource to guide this consideration.

b. Drawing from Sins Invalid (2019), and Disability Justice and Critical Access Studies understandings of access, a need for an intersectional approach to applicant eligibility for grants, application assistance, and access support, centering access for Sick, Disabled, Queer, Trans, Black, Indigenous, People of Color, who are most impacted by white supremacy in settler Canada. This includes:

  - Black people
  - First Nations, Inuit, Métis people
  - Indigenous people

- incarcerated people, ex-prisoners, and those with criminal justice involvement
- migrants, including undocumented people, people with refugee status, and people seeking asylum
- nonwhite people
- Two-spirit people
- nonwhite queer people
- nonwhite trans and gender non-conforming people
- people who practice and/or belong to marginalized religions (particularly those impacted by Islamophobia and anti-Semitism)
- people who use drugs and live with addictions disabilities
- poor people, including low-income people
- unhoused people and people with precarious housing

The list of multiply marginalized and underrepresented identity groups presented in this report is an opportunity to consider an intersectionality informed approach to centering access for those most impacted by white supremacy and settler colonial violence. In alignment with addressing root causes over symptoms, this list is also an invitation to shift away from removing barriers in systems not designed for specific groups and move towards developing access approaches that center multiply marginalized and underserved people and communities in the arts.

Center the dismantling of white supremacy. Prioritize becoming anti-oppressive and tangibly undoing white supremacy as the root of ableism and other interlocking oppressions which inform the current accommodationist conditions of access. Part of this consideration is a meaningful engagement with Disability Justice and accountability to its white supremacist misappropriation. Deanna Parvin Yadollahi explains:

> *Because of the misappropriation of it by White, Cis, Straight Disabled people, when people hear the words "Disability Justice" some assume I mean justice for only disabled people or Disabled-identifying people, who are mostly white or privileged in other ways. Physical access only, disability access only. Formal systems and service processes treat disability in a way that is informed by white supremacy and colonization. Some could be disabled and not know it for many reasons.*
> *However, when people actually learn about what Disability Justice is, they should also think of White supremacy, ableism, all inaccessibility, racism, homophobia, transphobia, colonialism, intersecting oppressions; all of which are connected and rely on each other to continue.* (2022, para 1)

With this closing reminder to deepen our understanding of Disability Justice and access, specific considerations are listed below:

a. A need to center the leadership of the most impacted: Leah Lakshmi Piepzna-Samarasinha says that "Inclusion without power or leadership is tokenism" (2020, p.53). Tokenizing approaches to inclusion reinforce an understanding of inclusion as a favor, as opposed to a matter of justice and equity. Further, as identified in the literature review, tokenizing approaches can lead to labor extraction from multiply marginalized people, who are most impacted by white supremacy and settler colonialism, and who are over accessed for unpaid labor to do the bulk of access work. As such, it is necessary to support the formal leadership of marginalized and underrepresented individuals and communities of groups particularly in the decision-making and design processes which impact them and their communities the most.

b. A need to center emerging Disability Justice design methods: Drawing from Audre Lorde (1984), the master's tools will never dismantle the master's house, in efforts to dismantle white supremacy in historically white arts funding institutions. As such, emerging tools developed by Disability Justice organizers, activists, scholars, designers, and practitioners can be engaged to guide this consideration. Design Justice, informed by Disability Justice is an important example of a framework which emphasizes the leadership of those most impacted, by white supremacy and settler colonialism, in design. Sasha Costanza-Chock defines Design Justice as:

> *an approach to design that is led by marginalized communities and that aims explicitly to challenge, rather than reproduce, structural inequalities. It has emerged from a growing community of designers in various fields who work closely with social movements and community-based organizations around the world*. (2020, para 2).

The work of the Allied Media Conference, Design Justice Network, Critical Design Lab, and Sasha Costanza-Chock's open access resource *Design Justice: Community-Led Practices to Build the Worlds We Need,* can be some useful resources in guiding this consideration.

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Appendix A

Discussion guide for arts funders

The purpose of this discussion is to gain a deeper understanding of the ways in which your organization advances access to funding for applicants from Deaf and disability communities. Your input will be summarized into a report along with the perspectives of other funders and will remain anonymous.

General information:

1. Can you describe any mechanisms used by your organization to support access for people who are Deaf or have disabilities? (e.g., application assistance, specific grant programs, top ups to grants for access costs)
   a. How long have these been in place?
   b. Why were these mechanisms introduced?

Program details:

2. Can you describe what is included within the scope of this mechanism?
   a. Who is eligible for these supports?
   b. What are the eligible expenses, activities?
   c. What are the ineligible expenses, activities?
   d. Is there a maximum amount available per application/per applicant?
   e. What is the typical amount granted?

3. How are these mechanisms administered?
   a. Who is responsible for administering these mechanisms?
   b. Is there an application process?
   c. Is there an assessment process?
   d. Is there a final reporting process?
   e. How do you disburse funds?
   f. Do individuals need to reapply each time they need support?

Other Access Supports:

4. Do you offer any other access supports? For example:
   a. Accepting applications in alternative formats such as video, audio or in languages other than English/French (e.g., ASL, LSQ)?
   b. Providing funding information in alternative formats such as video, audio, or in languages other than English/ French (e.g., ASL, LSQ)?
   c. Supporting applicants with finding service providers
   d. Support for service providers assisting with applications and projects
   e. Grant writing assistance

5. Do you have access supports for applicants from equity priority groups who do not self-identify as Deaf, person with a disability, or disabled? For example, applicants who are:
    a. Black
    b. First Nations, Inuit, and Metis
    c. Persons of Color
    d. Queer and Trans
    e. Migrants, Refugees, and Newcomers
    f. Persons whose first language is not English or French (e.g., ASL, LSQ)

Impact:

6. Do you collect demographic data on who accesses mechanisms to support accessibility or access? If yes, have you noticed any trends related to the use of access supports?
7. Do you have any processes in place to understand how effective these supports are?
8. Are there any emerging priorities related to access and accessibility for applicants for your organization?

This covers all the questions that I have for today, is there anything else you would like to add?

Notes:

[i] Patty Berne is the co-founder and executive and artistic director of disability justice-based performance project Sins Invalid. More information on Patty Berne can be found here: Our Team — Sins Invalid

[ii] Mia Mingus is a writer, educator, and trainer for disability and transformative justice. More information on Mia Mingus can be found here: About | Leaving Evidence (wordpress.com)

[iii] Stacey Park Milbern was a disability justice movement organizer, a founding member of the Disability Justice Culture Club, and since her passing in the summer of 2020, a crip ancestor to many. More about Stacey Park Milbern can be learned here: Loving Stacey Park Milbern: A Remembrance – Disability Visibility Project

[iv] Leroy F. Moore Jr. is a writer, poet, community activist and founder of Krip-Hop Nation. More information on Leroy Moore and the Krip Hop Nation project can be found here: KRIP HOP NATION | MORE THAN JUST MUSIC

[v] Eli Clare is a poet, storyteller, and social justice educator. More information on Eli Clare can be found here: » Bio | Eli Clare

[vi] Sebastian Margaret is an anti-ableism and disability community educator and capacity builder. More information on Sebastian Margaret can be found here: Sebastian Margaret - Transgender Law Center

[vii] Lydia X. Z. Brown is a writer, educator, community organizer, attorney, and scholar-activist. More information on them can be found here: About – Lydia X. Z. Brown (lydiaxzbrown.com)

[viii] Talila L. Lewis is an abolitionist community lawyer, educator, and organizer. More information on TL can be found here: ABOUT TL - TALILA A. LEWIS (talilalewis.com)

[ix] Dustin Gibson is the Director of Access, Disability, and Language Justice at PeoplesHub, a peer support trainer with Disability Link in Georgia, and a board member with Straight Ahead and HEARD. He is also a founding member of the Harriet Tubman Collective, Us Protecting Us in Atlanta, GA, and the Policing in Allegheny County Committee. More information on Dustin can be found here: dustin gibson (dustinpgibson.com)

[x] Alice Wong is a disabled activist, writer, editor, media maker, and consultant. She is the founder and director of the Disability Visibility Project. More information on Alice can be found here: https://disabilityvisibilityproject.com/about/

[xi] Sandy Ho is an Asian-American disabled community-organizer, activist, and policy researcher. She is the founder of the Disability and Intersectionality Summit. More information on her can be found here: https://www.bitchmedia.org/profile/sandy-ho