

Carolyn Warren
Director General, Arts Granting Services
Canada Council for the Arts
150 Elgin Street, PO Box 1047
Ottawa, ON K1P 5V8

March 12, 2019

Subject: Canada Council grant outcomes & process issues affecting regional and cultural equity

Dear Carolyn,

We appreciate your commitment to the ongoing dialogue that TAPA, Toronto artists and organizations have raised over the past 6 months regarding some very long-standing issues. In follow up to our meeting on September 27, 2018, we are writing to you now regarding the most recent grant results (2017-18) as they relate to issues of regional and cultural equity.

Please find enclosed three discussion briefs that provide context for the recommendations below, including (1) background/clarification, (2) granting outcome issues, and (3) granting process issues, accompanied by a summary of current Canada Council policies (appendix A).

TAPA is suggesting potential solutions that may ensure an even more fair and transparent process that advances equity of access and outcomes at the Canada Council. These goals are consistent with the Council's mandate and policies, as well as the current and long-term interests of the broader professional arts community.

Equity improves access to, and participation in, the arts. TAPA recommends the Canada Council pursue the equity imperative with greater vigour and precision. If resources were allocated through precise objectives and such a plan were adopted and implemented in this fiscal year (2019-20), a more equitable equilibrium should be achievable by 2022-23 at the latest.

Summary of Recommendations

1. Ensure a more equitable and proportionate distribution of resources (correct existing inequities): Implement regional quotas based on artist distribution, and identity-consideration quotas based on population distribution (nationally and regionally) to:
 - temper human and systemic biases through numeric values, and
 - achieve results consistent with equity policy objectives.
2. Create a plan to ensure attrition in areas currently over-favoured (as project funding expires) to enable re-allocation of funds to currently disadvantaged regions and groups.

TAPA
401 Richmond St. W.
Suite 350
Toronto, ON M5V 3A8
tel.416.536.6468
fax.416.536.3463
tapa.ca

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3. Consider partially or fully regionalizing Canada Council operations on a temporary basis during this period of funding re-calibration (through 2022-23 or longer) to:
 - Encourage internal Canada Council targets by budgetary, regional and identity vectors
 - Improve peer assessment / correct for ethnocentrism (recognize regional lenses and limitations)
4. Ensure assessment panels are better cast to reflect the regional and cultural diversity of our country.
 - Extend annual public corporate scorecard reporting on panel representation to include multiple diversity lenses: ages, abilities, genders, Indigenous peoples, people of colour, linguistic minorities, and LGBTQ2S communities; monitor and continually improve.
 - Conduct outreach to underrepresented communities and recruit new assessors; place greater emphasis on equitable representation in the pool of available assessors.
5. Involve assessors (panels) when making financial (grant amount) determinations/recommendations.
6. Address cultural competency: implement professional development opportunities for assessors and other decision makers to include anti-bias, anti-oppression, cultural sensitivity training, etc.
7. Mitigate single score limitations: re-examine current assessment weighting. Consider switching to multiple equitably weighed scales (instead of using single scores) to rank, determine outcomes and make financial determinations.

TAPA is committed to supporting a more diverse and sustainable artistic and cultural sector. Canadians' appreciation for our plurality of cultural expressions has evolved, as has the landscape. TAPA believes it is entirely possible to operationalize diverse aspirations and move past inertia.

We believe if Ontario received the same investment per capita as Québec over the past 40 years:

- Toronto's thriving and diverse arts scene would be even more robust and representative, and enjoy an even greater degree of public opinion support.
- Ontarians would be even greater cultural connoisseurs and consumers.
- Canada's artistic landscape would be enhanced by Ontario's greater involvement and participation, with ripple effects across every region and every city to the benefit of every Canadian.

Toronto and Ontario have historically been underserved when it comes to federal arts funding. There is capacity to correct these shortfalls thanks to new investments through 2021 and beyond. Equitable funding to Toronto will help the Council realize its equity priorities on many fronts. We implore the Canada Council for the Arts to become part of the change that better serves all Canadians, in every region, who practice in a wide range of artistic and cultural constructs. The 43% of Canadian artists that call Ontario home, and the 17.3% of Canadian artists who reside in Toronto, are counting on you.

It is within the Canada Council's power, and mandate, to adapt to the changing artistic and cultural landscape: regionally and by diversity. With so much potential to be tapped, this historic once-in-a-generation investment by the Government of Canada in the arts can create an incredible legacy for all Canadians. The need for immediate action cannot be understated as the Canada Council is now into the fourth year of the five year roll out of increases to its parliamentary appropriation.

The case TAPA presented to the Canada Council for the Arts over the past 6 months has provided substantive context that deserves appropriate consideration. On behalf of the TAPA membership, we greatly appreciate your attention to these important long-standing issues.

We would be pleased to meet with you to further discuss these matters and the opportunities they present. Time is of the essence.

On behalf of the TAPA Board of Directors,



Régine Cadet
President, Board of Directors



Jacoba Knaapen
Executive Director

Cc: Rt. Hon. Justin Trudeau, Prime Minister of Canada
Hon. Pablo Rodriguez, Minister of Canadian Heritage and Multiculturalism
Hon. Mélanie Joly, Minister of Official Languages and Tourism
All Toronto MPs
Simon Brault, Director & CEO, Canada Council for the Arts
Pierre Lassonde, Chair, Canada Council for the Arts and all Board members
Michelle Chawla, Director General, Strategy and Public Affairs, Canada Council for the Arts
Kate Cornell & Frédéric Julien, Co-Chairs, Canadian Arts Coalition
Boomer Stacey, Interim Executive Director, PACT (Professional Association of Canadian Theatres)
Nancy Matthews, Deputy Minister, Ministry of Tourism, Culture and Sport
Kevin Finnerty, Assistant Deputy Minister, Culture Division, Ministry of Tourism, Culture and Sport
Peter Caldwell, Director and CEO, Ontario Arts Council
Rosslyn Jacob Edwards, Chair, PASO-OPSA Coalition
Charles Smith, Chair, Ontarians for the Arts
His Worship Mayor John Tory, City of Toronto
All City of Toronto Councilors
Mike Williams, Director, Economic Development and Culture Division, City of Toronto
Patrick Tobin, Director, Arts and Culture Services, City of Toronto
Claire Hopkinson, Director and CEO, Toronto Arts Council
TAPA Membership

(1) BACKGROUND & CLARIFICATION

S.O.S. from Toronto

The TAPA letter dated September 11 presented some indisputable facts. There is a marked difference between Canada Council grants to Montréal and Toronto (Canada's cultural capitals); and moreover, equity issues are being addressed inconsistently by Council. It would seem entrenched systemic biases persist despite decades of attention to equity at the Canada Council. Given new resources committed to the Canada Council by the Government of Canada in budget 2016, doubling its appropriation over 5 years, it is possible to address these shortcomings.

It is important to note that in your presentation on September 27, the Canada Council claimed it funds the arts regionally relative to public resources made available provincially, a case supported only by a limited sample (core funded organizations in four jurisdictions). This approach is advantageous to only one province. While we appreciate Québec's state-driven approach to raising public funds for the arts through higher taxation (the CALQ's budget remains nearly twice the OAC's), Ontarians are more than twice as generous as Québécois through charitable donations¹. Whatever the provinces' economic strengths or challenges, Canada's equalization program serves to balance the playing field. As such, we strongly object to the suggestion that Ontario pay double equalization in the arts and culture arena. Ontario and Toronto artists and arts organizations should not be disadvantaged in the federal public arts funding sphere.

The Council's own policies rightly underline the need to achieve equity by addressing systemic and historic barriers. A more equitable distribution of resources would help the Canada Council to better achieve its goal of serving all Canadians.

¹ Imagine Canada, [30 Years of Giving in Canada](#), 2018

(2) GRANTING OUTCOME ISSUES

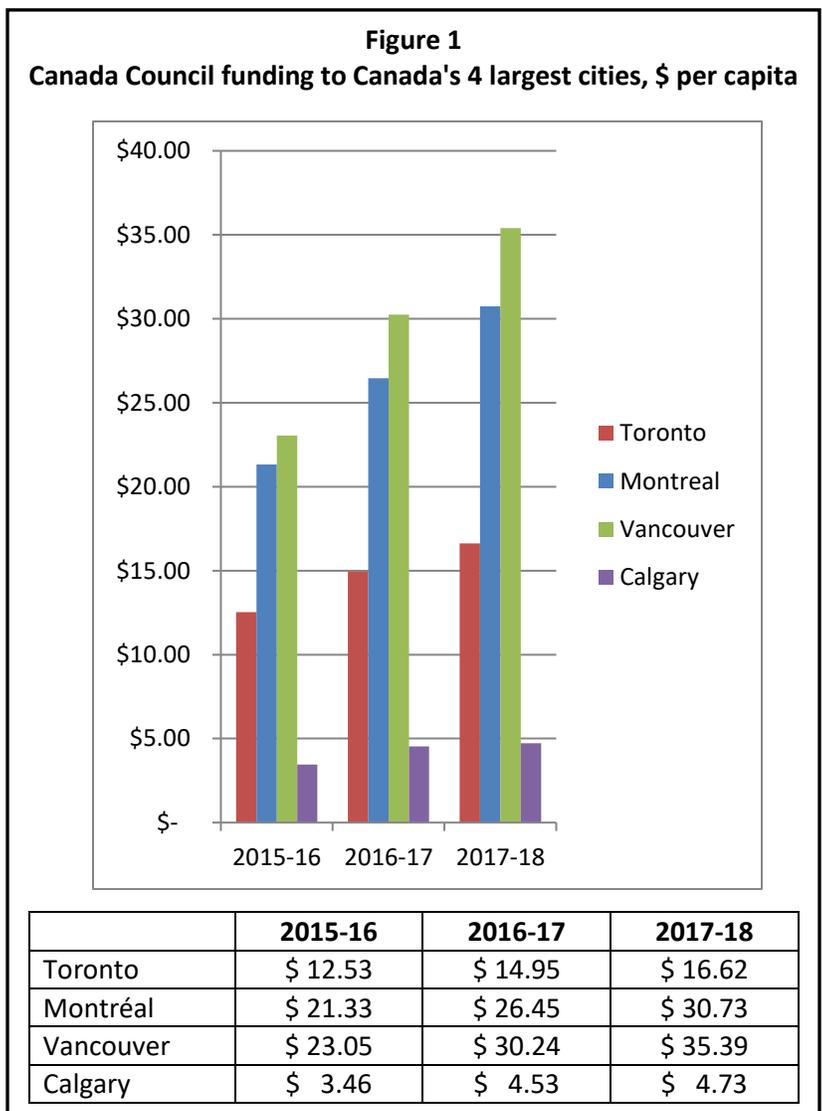
Financial analysis: Grant results 2014 to 2018

There are serious inconsistencies in the distribution of Canada Council grants, historically and with new resources invested since budget 2016. Various TAPA board and committee members have diligently analyzed public Canada Council data over the past few months. The 2017-2018 data released in November further validates identified trends that run counter to Canada Council equity policies.

Montréal and Toronto: The Heart of the Issue

Montréal has disproportionately benefitted from the new resources at the Canada Council, further deepening entrenched funding disparities.

- Arts grants to Montréal increased \$9.40 per capita compared to \$4.09 per capita for Toronto between 2015-16 and 2017-18, despite its obvious advantage at the outset with baseline (2015-16) funding levels of \$21.33 per capita for Montréal and \$12.53 per capita for Toronto. In 2017-18, Montréal was funded at \$30.73 per capita and Toronto received \$16.62 per capita. **(see Figure 1, pg. 5)**
- A Montréal artist is apparently valued twice as much as a Toronto artist. This trend is consistent from 2015-16 through 2017-18, when the difference reached \$4,259.32 per Montréal artist versus \$1,915.24 per Toronto artist. This disturbing fact is further compounded by the substantial differences in the cost of living and the cost of business between these cities; an important consideration if barriers to equitable participation are to be addressed. **(see Figure 2, pg. 6)**
- In 2017-18, 25.5% of grants went to Montréal (population: 1,704,694; 4.8% of Canada) and 22.1% went to Toronto (population: 2,731,571; 7.8% of Canada); and this in spite of the fact that 9% (12,300) of Canadian artists reside in Montréal while 17.3% (23,700) live in Toronto.

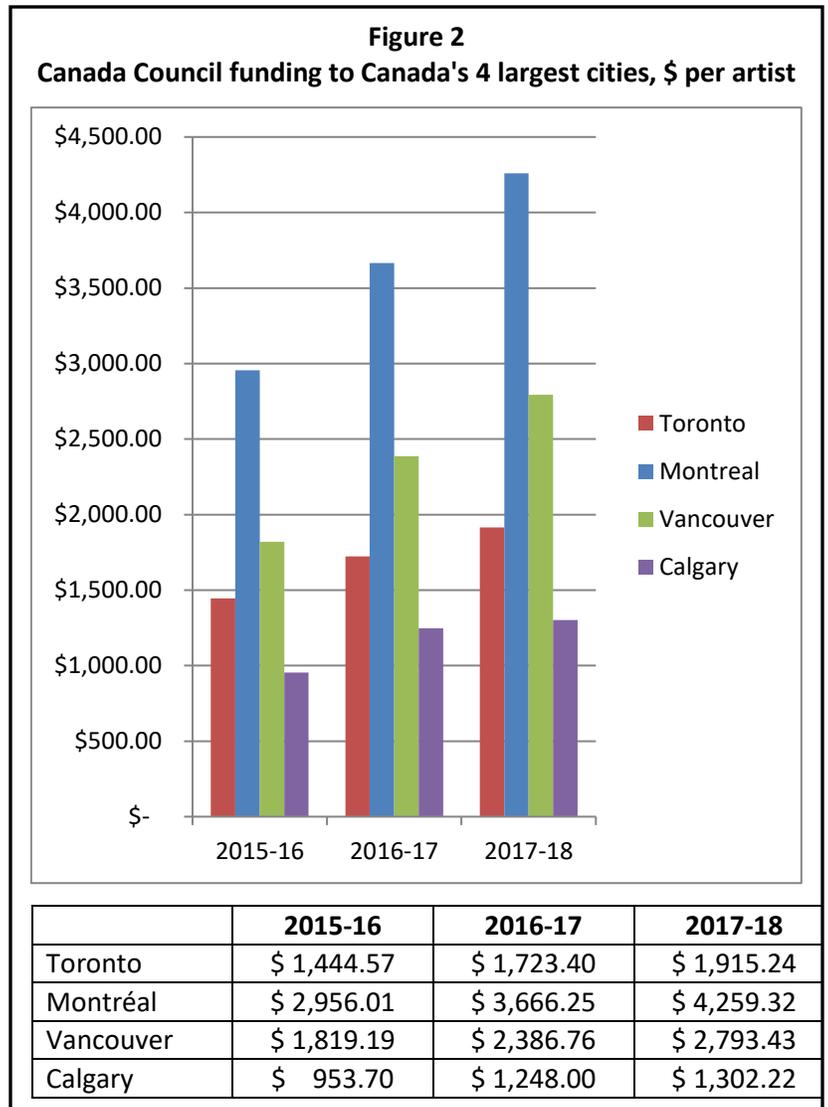


To ensure a comprehensive analysis of Canada Council funding, the working group included every province and territory, as well as the four largest CMAs. Various identity priorities (Indigenous, People of Colour, language minorities, disability, gender, etc.) were also examined (see Figure 3, pg. 7).

We look forward to sharing our complete analysis with you, which reveals the regions and identities being favoured by disproportionate funding. Once again, the present context represents an opportunity to correct such inequities and help the Canada Council to align results with its own equity policies.

Financial projections through 2021-22

In September, we recognized that it was well within the Canada Council’s reach to correct regional funding disparities and to fully address equity issues. Mr. Brault responded “it will take billions to fix it”. To explore this question, we ran financial projections through to 2021-22 for the Canada Council, based on projected increments to its parliamentary appropriation.



We can confirm:

- The current doubling of the Canada Council’s funding is sufficient to correct identified imbalances. Equitable funding by region and by diversity consideration was achievable by 2020-21 in the overall Canada Council budget if these strategic priorities were taken into account from the outset when compared to baseline (2015-16), without taking anything away from any region or population sub-groups (identity considerations).
- Now that 3 out of 5 years of new funding has been allocated, there is a need to redistribute available resources to achieve the equity imperative. More resources over and above what has already been committed federally by 2020-21 are not needed to fix this. A plan could be devised to ensure attrition in those areas currently over-favoured as project funding expires in order to appropriately reallocate funding to currently disadvantaged regions and groups.

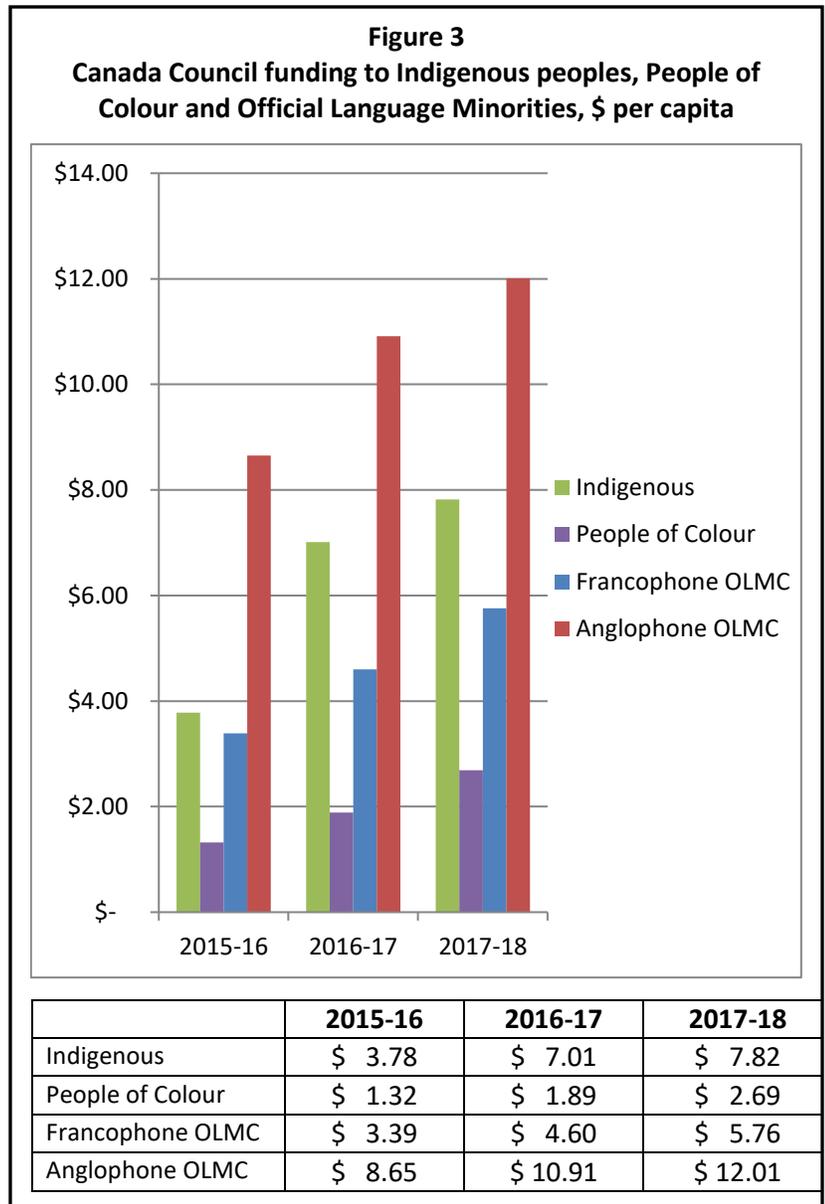
We ran projections based on population distribution (per capita) and artist distribution (per artist) in comparison to planned increments to the Council's parliamentary appropriation. Upon analyzing the data, we strongly recommend the Canada Council implement regional quotas based on artist distribution, and identity-consideration quotas based on population distribution (nationally and regionally). This artist centric and plurality-driven approach would fit well with the Council's mandate and policies. There is a question to be considered around partially or fully regionalizing the Canada Council on a temporary basis during this period of funding re-calibration (through 2022-23 or longer). This would encourage internal Canada Council targets by budgetary, regional and identity vectors and reduce some opacity around process that impacts the Council's present credibility. This may also improve peer assessment.

Greater equilibrium is more likely to be achieved by establishing human and financial targets as a primary consideration when making budget allocations. If Ontarians and Albertans, for example, were equitably served by the Canada Council, it could create a positive feedback loop and help shed the perspective that "culture is a Québec thing".

By promoting equity, Indigenous peoples, people of colour, people with disabilities, francophone language minorities outside of Québec, women, Trans, non-binary and LGBTQ2S individuals would be given an unprecedented opportunity to fully engage and participate in the arts. A more equitable and proportionate distribution of resources would better ensure human and systemic biases are tempered through numeric values (an issue we must all tackle together). If resources were allocated through precise objectives and such a plan were adopted and implemented in this fiscal year (2019-20), a more equitable equilibrium should be achievable by 2022-23 at the latest.

The Policy Arena

With multiple Canada Council policies affecting the distribution of grants, we reviewed the Official Languages Policy (November 2016), Supporting Indigenous art in the spirit of cultural self-determination and opposing appropriation (no date), the Equity Policy (April 2017), and Granting Policy (June 2018).



Our policy review (see **Appendix A, pgs. 12 and 13**) confirms the equity imperative we are encouraging the Canada Council to pursue with greater vigour and precision is wholly consistent with existing policy.

The Economic Impact

Québec's 24.7% (161,035) of Canadian culture jobs produces 20.5% (\$11 B) of Canada's cultural GDP. Ontario's 41.2% (269,082) of Canadian culture jobs produces 47.8% (\$25.7 B) of Canada's cultural GDP. More funding to Québec doesn't necessarily mean greater cultural or economic impact. Given the growth and efficiency of Ontario's culture sector, would new investments in Ontario have a greater economic, artistic and cultural impact regionally and nationally? We believe so.

The 4 major cities in Canada (Toronto, Montréal, Vancouver and Calgary) have one thing in common: they are home to 40 – 50% of their province's professional artists. *All* four cities deserve the opportunity to excel. TAPA helped convince the City of Toronto to increase per capita arts spending substantially over the past 14 years, and we are working with the City towards establishing new financial targets and continuing this success. Calgary is doubling its culture budget, recognizing the opportunity to boost its attractiveness to business and citizens alike; it makes long term economic sense for big cities.

Twice as many artists work and live in our 4 largest cities (17.9% of the population compared to 35.5% of Canadian professional artists). It makes sense the Canada Council pays particular attention to our lead cities. As key artistic, cultural and economic drivers, they should be treated with equal respect too.

3) GRANTING PROCESS ISSUES

Decision-making: Peer-assessment, Jury casting, and Senior Management

One of the greatest effects Canada Council staff can have on decision making is the casting of jury members. Important values the Council espouses are shared as part of the assessment process and jurors are encouraged to adhere to Canada Council policies. Nonetheless, bias is innately human; despite our best efforts to temper it, it affects judgement quite naturally. Further, cultural perspective affects how individuals assess the quality and merit of artistic work. Therefore, how juries are selected and who sits on peer assessment panels greatly affects Canada Council funding decisions.

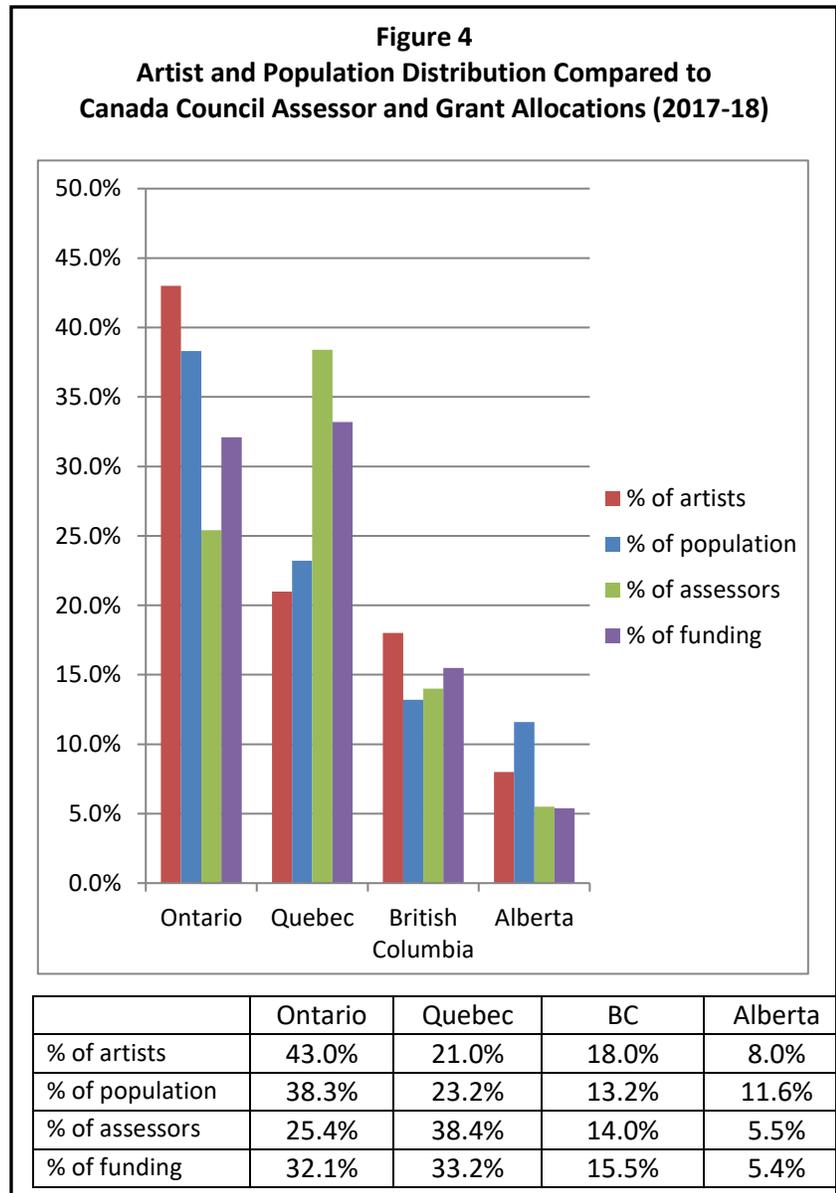
In a pluralistic society, and specifically because peer assessment affects the artistic and cultural offerings made available by and to Canadians, jurors must reflect a range of perspectives. How are equity imperatives being applied to the selection of jurors? Are panels reflecting the different regions and cultures of Canada effectively?

Canada Council funding outcomes when compared to jurors by region reveal these inconsistencies and their direct impact on results (see **Figure 4, pg. 9**):

- 21% of artists live in Québec; in 2017-18 they represented 38.4% of assessors and Québec was awarded 33.2% of Canada Council grants.
- In stark contrast, 43% of artists reside in Ontario; in 2017-18 they represented 25.4% of assessors and Ontario was awarded 32.1% of Canada Council grants.

Although such variations are most apparent in Ontario and Québec, over or under representation is noticeably affecting results elsewhere too (i.e. BC, Alberta, among others). TAPA is requesting that Canada Council assessment panels are better cast to reflect the regional and cultural diversity of our country. Ensuring equitable assessor representation will help temper bias and ethnocentricity.

TAPA maintains it is unreasonable to expect jurors to be experts across all disciplines and cultures. Cultural differences are evident between south-central Ontario and eastern Ontario, greater Montréal and Saguenay–Lac-Saint-Jean, the BC coast, and Nunavut, just to



name a few. Peer assessment may be compromised when cultural context is lacking. Escaping our distinct cultural lenses, however appreciative we are of cultural differences, can be problematic. A candid discussion regarding ethnocentric perspectives and cultural competency needs to be considered given seismic changes in our cultural landscape. Is it truly a panel of peer assessors if they don't understand the cultural context? This is part of the reason we acknowledge there is a question to be considered around partially or fully regionalizing the Canada Council on a temporary basis during this period of funding re-calibration.

The granting process policy states: *In addition to expertise in various disciplines and artistic practices, peer assessment should reflect the diversity of Canada's population through representation from Indigenous, culturally diverse, Deaf and disability and official language minority communities, as well as regional representation and a balance of gender, age and official languages.*

Peer review is essential to the integrity of Canada Council decisions. To maintain that integrity, it is imperative for assessors to represent our diverse regional and cultural realities, including Indigenous peoples and racialized communities. If the above inconsistencies are apparent regionally, it is without doubt that assessor selection directly impacts minority communities. The Canada Council's most recent corporate scorecard demonstrates improving gender representation on panels; this is good news! In the near-future, reporting and noticeable improvements should also extend to multiple diversity lenses so that panels better reflect various ages, abilities and genders as well as Indigenous peoples, people of colour, linguistic minorities, and LGBTQ2S communities. The Council needs assessors that can speak to the diversity of artistic and aesthetic practices in Canada. Regionally and culturally representative panels can improve the situation and deliver a more equitable distribution of Canada Council resources.

Assessor Involvement in Financial Recommendations

Canada Council peer assessment panels have, historically, ranked applications *and* made grant recommendations. Recent changes have aligned Canada Council assessment panels with the type of advisory panel line departments (i.e. Canadian Heritage) employ, where final decisions and financial allocations are made by bureaucrats instead of peers. We acknowledge there are circumstances that may require Officers and Management to change the recommended amount. And, it makes sense that final determinations are made by Officers and Management; they are accountable to the Government of Canada and for Treasury Board guidelines. At the same time, having assessors involved in financial recommendations serves to protect the Government of Canada and Canada Council staff. Assessors are best positioned to provide subjective and qualitative context, whereas bureaucrats need to maintain a healthy distance from any real or perceived conflict of interest.

TAPA recommends assessors should be involved in making financial (grant amount) determinations, otherwise transparency is compromised. Worse still, the integrity of the arms-length principle is undermined. When peer assessors make financial recommendations, decisions have greater weight in the professional field, and the artist or organization know they "earned it" in the eye of their peers. It also helps to reduce the onus of decision making from bureaucratic and political interference – this is the very reason why arms-length arts granting agencies were created, and why the integrity of peer assessment must be upheld. The Canada Council has an important and distinctive leadership role to maintain in this regard.

Training & Professional Development for Assessors and Staff

Anti-bias and anti-oppression frameworks help to mitigate entrenched power dynamics; they help individuals to understand the perspectives of others; they help temper dominant socio-cultural currents and ethnocentricity. Increasingly, arts service organizations, including TAPA, employ cultural sensitivity training, anti-bias workshops, etc. to train Dora jurors, staff and board members, volunteers and the TAPA membership at large. Notably, the Dora Mavor Moore Awards has seen incredible improvement in representation in recent years. Moreover, TAPA adopted a gender neutral policy for performance awards, and the 2019 Dora Awards will reflect this change. If the Canada Council adopted similar professional development practices for management, officers and assessors, they would become more aware of their innate biases, helping them to address existing blind spots.

We recommend that the Canada Council institute similar professional development opportunities for assessors and other decision makers. It has been our experience that exposure to equity principles through professionally delivered cultural sensitivity and anti-bias training improves understanding, making processes fairer and resulting in more representative outcomes. Such changes have been a great success.

Diversifying the pool of Assessors

The Canada Council for the Arts needs to ensure that there is a proactive recruitment of assessors. Outreach to underrepresented communities is needed, and TAPA is happy to offer support in this regard. New jurors bring new ideas, fresh perspectives and insights, contributing to the evolution of the artistic landscape. As the Canada Council reduces the number of assessors, thanks to the new model, greater emphasis on equitable representation in the pool of available assessors is a necessity.

Assessment weighting / Program design

While the new funding model at the Canada Council has changed the front-end of program design, consolidating similar programs across disciplines into Explore and Create (projects), Engage and Sustain (operations), Supporting Artistic Practice, etc., there has been little to no change in assessment criteria and weight. For example, the three main categories persist in Engage and Sustain: Artistic Leadership (merit/excellence), Engagement (community, diversity) and Resilience (organizational effectiveness). While these categories are differently weighed, they result in a single score. This creates a situation where high scores in artistic merit and organizational effectiveness can cancel out poor performance in engagement. Such outcomes create inertia and limit innovation – this enables dominant organizations to maintain their position while underrepresented constituencies can expect to remain underserved.

TAPA recommends the current assessment weighting be examined and that consideration be given to multiple equitably weighed scales (instead of single scores) to rank, determine outcomes and make financial determinations. In this way, we can mitigate single score limitations and promote the need to effectively score well on multiple objectives. This will help to ensure cultural and regional inequities are better addressed during assessment.

APPENDIX A: Policy review

Official Languages Policy

The Canada Council for the Arts is a leader in promoting linguistic duality. Historically, numerous cultural agencies have applied a nearly 60-40 split of allocations by English and French. There was some logic to this in the 1950s and 1960s during Québec's Révolution tranquille; however, there is a pressing need to correct this imbalance given Reconciliation with Indigenous peoples as an affirmed priority, coupled with an ever increasing plurality of cultural identities both in English and in French speaking Canada. Fortunately, this 60-40 approach is not a current official policy; however, inertia remains prevalent: 33% of grants still go to Québec (where 23.2% of the population and 21% of Canadian artists reside). There's no reason to leave anyone behind. The entire country can enjoy artistic and cultural success.

N.B. English-language minority communities in Québec received 4.3% (\$8.65 per capita) in 2015-16 and 4.2% (\$12.01 per capita) in 2017-18 when they represent 2% of the Canadian population. French-language minority communities in the rest of Canada received 2.5% (\$3.39 per capita) in 2015-16 and 3% (\$5.76 per capita) in 2017-18 when they represent 3.1% of the Canadian population. Improving outcomes for francophone communities outside of Québec is in order.

Supporting Indigenous art in the spirit of cultural self-determination and opposing appropriation

In this document, the Canada Council identifies the need to change, and that this is more than a question of investments in Indigenous artists and arts practices: *"we have an obligation to transform ourselves to better support Indigenous artists and communities on their own terms"* (Simon Brault). At the same time, the document dances a fine line between freedom of expression and cultural authenticity, without explicitly stating how that should be done. Our country is at a crossroad when it comes to meaningful cultural reconciliation. More transformative work is needed to meet Indigenous peoples on their own terms. *"The appropriation of Indigenous stories, ways of being, and artworks is simply an extension of colonialism and settlers' assertion of rights over the property of Indigenous people"* (Aylan Couchie).

N.B. Indigenous arts grants have increased from 4.3% (\$3.78 per capita) in 2015-16 to 6.4% (\$7.82 per capita) in 2017-18. 4.8% of the population identified as Indigenous in the most recent census and the Canada Council is now in "equity" territory here, though underlying issues such as regional and band allocation issues may need a closer look.

Equity Policy

"Marginalization can have historical, social or economic origins... The decline of upward mobility and social capital in an individual or collectivity is further aggravated when these characteristics co-exist and intersect, particularly when economic disadvantages are present."

However unpopular this fact may be: Toronto and Ontario have historically been marginalized by the Canada Council. Indeed, the favour afforded Montréal and Québec, statistically, has been largely to our disadvantage. Accordingly, the race toward "artistic merit and excellence" is uneven (creating a decline

in upward mobility) and this difference is being further aggravated by recent substantial increases to Montréal. Toronto is the most diverse city in the world; therefore, intersectionality is also at play and these issues are compounded. Why are Toronto artists, and artists of colour, so disadvantaged? For over 25 years, it has been a blind spot. If we acknowledge the origin of these issues, we can correct them.

“Achieving equality is not simply about treating individuals or groups in the same way, but may require the use of specific measures to ensure fairness. Implementing equity, therefore, concretely upholds the principle of social justice, equal opportunities for all, human rights, and requires a genuine and universal effort to uphold for the dignity of all people towards creating sustainable human development.”

In your response to venue-based Toronto Artistic Directors on January 8, 2019, you indicated “final budgetary envelopes for each competition are not determined prior to assessment”. This would therefore result in a lack of concrete equity targets. How is the Canada Council genuinely addressing equity without specific budgeting to improve metrics?

“The Council is committed to taking bold actions to make measurable progress towards building an arts sector that engages everyone.” Moreover, *“The Council values the tenets of social justice and recognizes historical disadvantages experienced by individuals within certain groups based on characteristics related to culture, ethnicity, language, race, religion, region, generation, sex, gender-identity, sexual orientation, disability and socioeconomic status”,* and *“the Council acknowledges barriers (systemic or otherwise) to its programs and services faced by some individuals or organizations experiencing this disadvantage”.*

While there have been repeated assertions by Canada Council leadership that regional equity is not within the Canada Council’s mandate, we would like to underline that region is a consideration within the Council’s Equity Policy. It is within the Canada Council’s capacity to bring about change now. We recognize this may seem like a daunting task. It is part of the TAPA mandate to serve our members and be responsive to the changing landscape. We want to work with you to realize this potential.

N.B. Further to the regional statistics provided above and in our letter:

- Grants to artists of colour increased from 7% (\$1.32 per capita) in 2015-16 to 10.1% (\$2.69 per capita) in 2017-18; however, 21.8% of Canadians identified as visible minorities in the 2016 Census. There remains substantial room for improvement in this area.
- While only 2 years of gender data is available, improvements in grants to women, Trans and non-binary artists are evident, and we hope this becomes an ongoing trend for the Council.