

ELAN Inclusion Plan

Acknowledgements

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Introduction

In summer 2017, after several years of internal discussion, the English Language Arts Network (ELAN) embarked on a process of creating an inclusion plan. This plan addresses our overall direction as an organization, as well as our work in the specific areas of membership, human resources, governance, advocacy, and communications. At the heart of this plan is an acknowledgement that **our work on inclusion and diversity is ongoing, will evolve, and will involve mistakes**. It is active work, involving all of us and all parts of ELAN.

When ELAN began in 2004, the organization was focused on building positive bridges between the French- and English-speaking arts communities. This focus will remain present throughout our work. However, we recognize that in the fifteen years since ELAN started, **the context of the arts community has shifted and other issues have been raised**.

Conversations about inclusion, diversity, and equity have made clear that many of Quebec's English-speaking artists face specific barriers due to discrimination based on race,

gender, disability, Indigeneity, language, and a number of other factors.¹ In other words, not all English-speaking artists have an equal playing field to develop fulfilling careers. As the umbrella organization serving the English-speaking artistic community, ELAN strives to ensure all artists can establish thriving careers in this province. **ELAN's services must therefore address the full diversity of our community, and our approach must evolve as our community evolves.**

We believe that the contributions of artists with varied lived experiences make Quebec's artistic community richer, stronger, and more creative. And we believe that **all artists have the right to work without experiencing discrimination or systemic barriers.**

The following plan outlines proactive steps ELAN will take towards inclusion and equity. That said, we recognize that many individuals and organizations are already doing this work, and have been doing so for a long time. Please visit ELAN's website for a list of organizations and initiatives working in the areas of inclusion and equity in the arts in Quebec.

Recognizing the need to support this ongoing work, **ELAN commits to using our platforms to amplify the voices of organizations and communities** who are directly implicated by a given issue and have lived experience and expertise. It may not always be ELAN's place to speak on an Inclusion-related question. To help us better understand our role, we commit to meaningful outreach, reciprocal partnership, listening and learning, without expecting marginalized arts communities to do the work on our behalf.

First, we should define some key terms that shape our work.

¹ For example, see the conversations that followed: an incidence of blackface at the Théâtre Rideau Vert in 2014 (see [DAM's open letter](#)), criticisms of CALQ funding and diversity policy in 2017 (see [Rahul Varma's commentary](#) in the Montreal Gazette), cultural appropriation and discrimination in a Danse Cité performance in 2017 (see the [panel discussion video](#)), and cultural appropriation of Indigenous art in tourist shops (see this [CBC article](#)). See also the "Cause or Consequence: Cultural Appropriation or Cultural Hegemony" debate in 2018, which addressed two high-profile instances of cultural appropriation in playwright and director Robert Lepage's productions *SLAV* and *Kanata*. The panel featured speakers from artistic and academic disciplines: Deborah Forde, Rahul Varma, Xavier Huard, Floyd P. Favel, and James Oscar (see [Cause or Consequence press release](#)).

Definitions

Our work at ELAN has focused around the word “inclusion”. Many arts organizations use different language (equity, diversity, anti-oppression) to describe similar issues. The following definitions have been useful for us in creating this plan:

From Americans for the Arts:² **“Inclusion** is seen as the **active, intentional, and ongoing engagement of the diversity of an organization**, organizational culture, production of art on stage (essentially all of the ways that an individual might connect and interact with the organization, systems, and community) in order to create **equal access, well-being, and a sense of belonging** for all members of the organization. Inclusion is closely tied to the culture of an organization.”

ELAN’s Inclusion Committee considers all elements of inclusion in our work. These include **identities and lived experiences** that are frequently marginalized based on such factors as language, dis/ability, race, gender, religion, sexuality, ethno-culture, age, socioeconomic status, geography (urban/rural), etc. As an arts organization, ELAN recognizes that **artistic factors** such as art form, artistic discipline, genre, career stage, professional stature, etc. intersect with identity and experience in ways that produce and contribute to marginalization. They must also inform the conversation.

Our understanding of inclusion involves recognizing the following realities:

- People’s identities and experiences are varied, intersectional, and require different kinds of attention, approaches, and understanding.
- Unequal power relations operate at the personal level as well as at the organizational and institutional levels.

The Oxford English Dictionary defines **marginalization** as **“treatment of a person, group, or concept as insignificant or peripheral.”**³ In the context of arts and culture, we use the terms “marginalized artist(s),” “marginalized arts community(ies),” “artists who experience

² Drawn from Carmen Morgan of ArtEquity, a leader at the intersection of diversity, equity, inclusion and the arts. See [Americans for the Arts Statement on Cultural Equity](#).

³ [“Marginalization”](#), Oxford Living Dictionaries, last accessed April 11, 2018.

marginalization” and/or “communities who experience marginalization” to refer to people whose work has been underrecognized, undercompensated, and underrepresented—in other words, excluded—due to characteristics, identities, and lived experiences described in the definition of “inclusion” above.

From Americans for the Arts:⁴ “**Cultural equity** embodies the **values, policies, and practices that ensure that all people**—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—**are represented** in the support of artists; the nurturing of accessible, thriving venues for expression and creation; the fair distribution of programmatic, financial, and informational resources; and the development of arts policy.”

Intersectionality is a concept developed by Kimberlé Crenshaw to refer to: “the complex, cumulative way in which **the effects of multiple forms of discrimination (such as racism, sexism, and classism) combine, overlap, or intersect** especially in the experiences of marginalized individuals or groups.”⁵ For example, in Quebec, the experience of being an English-speaking artist intersects with the experience of being a person of colour, a disabled person, a poor person, etc. to produce specific effects and barriers.

From Americans for the Arts:⁶ “**Diversity** is often referred to as the extent to which an organization has people from diverse backgrounds represented throughout. It is **recognition of individual differences**. These differences can be along the dimensions of race, ethnicity, age, gender, gender identity, gender expression, sexual orientation, physical abilities, nationality, language, religious beliefs, and socioeconomic background and other areas of identity.”

⁴ This definition was adapted by Americans for the Arts from a few different sources, most notably from work by Arlene Goldbard. See [Americans for the Arts Statement on Cultural Equity](#).

⁵ “[Intersectionality](#)”, Merriam-Webster online dictionary, last updated April 1, 2018.

⁶ Drawn from Carmen Morgan of ArtEquity, a leader at the intersection of diversity, equity, inclusion and the arts. See [Americans for the Arts Statement on Cultural Equity](#).

Context & History

The English-speaking community of Quebec (ESCQ) has a unique historical, economic, cultural, and social context that shapes its evolving contemporary identity. This evolving identity is not monolithic however, and **Quebec's unique context does not affect all English-speakers in the province in the same way.**

We can point to ethno-cultural and racial diversity as a specific example, although we recognize that these are only two dimensions of our community's diversity. According to a 2009 report, the Quebec anglophone community had a higher percentage of visible minorities (20.9%) than the French-speaking official language minority community.⁷ This diversity has increased: by 2015, 24.2% of Quebec anglophones identified as visible minorities.⁸ While about 17% of English-speakers who identify as non-visible minorities live below the low income cutoff (3.2% higher than French-speaking non-visible-minorities), this figure is double (34%) for Quebec's English-speaking Black communities.⁹ Recent research shows that allophones disproportionately experience low incomes in comparison with francophone and anglophone communities.¹⁰

Looking at Indigeneity, as of 2012, the median annual income of Indigenous artists in Canada was just 69% that of caucasian artists.¹¹ A recent study commissioned by the

⁷ KSAR & Associates Inc., [Policy Dialogue: Reviewing Key Policies in View of the Development, Challenges & Priorities of English-speaking Quebec and Identifying Preliminary Policy Gaps Requiring Community and Government Exploration, Attention and Collaboration](#), March 2009; p. 19. ELAN uses the more inclusive phrase "English-speakers" rather than "anglophones" except when referring to the specific statistical category of "anglophones" as referenced in sources like this one.

⁸ Patrick Donovan, "[English-Speaking Quebecers](#)," Canadian Encyclopedia, last edited August 14, 2015.

⁹ Advisory Board on English Education, [Keeping the Door Open for Young English-speaking Adults in Québec: Language Learning in English Schools and Centres](#), Brief presented to Quebec's Minister of Education, Recreation, and Sports, June 2016; p. 9.

¹⁰ Jack Jedwab, [Low Income in Quebec: No matter how you slice it, anglophones fare worse than francophones](#), Association for Canadian Studies, December 28, 2017.

¹¹ Michael Maranda, [Waging Culture: The Ethnicity Effect](#), Art Gallery of York University, July 21, 2014. Maranda uses the term "caucasian" in the report without definition.

Conseil des arts de Montréal found that in Montreal, culturally diverse visual artists are statistically underrepresented, and Indigenous visual artists are severely underrecognized.¹²

In the arts and culture, just as in other sectors, **systemic inequality creates obstacles to employment, well-being, and opportunity**. According to research commissioned by ELAN's Inclusion Committee during the development of this plan,¹³ systemic inequality impacts different English-speaking arts communities in varied and intersecting ways. The results are complicated and serious, including, but not limited to:

- **barriers to networking**
 - e.g. English-speaking allophone artists may face discrimination or systemic barriers in both English- and French-speaking contexts
 - e.g. important networking events are often held in inaccessible venues
- **reduced access to funding**
 - e.g. artists of colour have often been forced, or have chosen, to fund and present work outside of traditional institutions
- **lower incomes**, both from artistic work and from other sources
- **inadequate representation**
 - e.g. in galleries, on juries and boards of directors, onstage, in institutions and organizations, etc.
- **lack of professional recognition**
 - e.g. perception of Indigenous art as “folk,” “amateur,” or “historical” and therefore not serious, contemporary, or professional
- **cultural appropriation**
 - e.g. instances of yellowface and blackface in dance and theatre productions
- **tokenization**
 - e.g. visible minority artists presumed to be immigrants, and vice versa

¹² Jean-Phillipe Uzel, [Pratiques professionnels en arts visuels issus de l'autochtonie et de la diversité à Montréal](#), Conseil des arts de Montréal, 2018; p. 39-41.

¹³ Crystal Chan, Profiles of Marginalized Groups, commissioned by ELAN's Inclusion Committee, November 2017. See page 3 of this Plan for a definition of “intersectionality.”

- e.g. artists of a specific ethno-cultural background being expected to produce work that speaks on behalf of their whole community
- **expectation of extra work**
 - e.g. expecting that Indigenous artists should educate non-Indigenous artists and audiences about reconciliation

Applying these insights to ELAN is a critical part of the work outlined in this Plan.

At ELAN, systemic barriers and discrimination, including conditions that are implicit, unintentional, and/or hard to recognize, may prevent ELAN from fully supporting and recognizing individuals and groups who experience marginalization.

ELAN's Inclusion efforts to date

Inclusion, equity, and diversity have been topics of conversation among ELAN staff and board for some time. **With this plan, we commit to shifting these conversations into actions.**

Between 2010 and 2015, ELAN undertook several inclusion-related efforts, many of which are ongoing:

- Sitting on Diversity Committees with CALQ, le Conseil des arts de Montréal, DAM, and Vision Diversité (ongoing);
- Recruiting a more diverse Board of Directors in terms of gender, racial, and ethno-cultural identity (ongoing);
- Revising and strengthening the diversity statement in our job postings (ongoing);
- Distributing job postings to diverse networks to reach a broad applicant pool (ongoing);
- Collaborating on an edition of Lundis pluriels, a networking night on the theme of cultural diversity, in January 2015.

In Spring 2015, ELAN’s Inclusion Committee was created. The Committee has provided guidance and support for ongoing inclusion-related work in the following ways:

- Participating in ELAN’s communications and membership development;
- Compiling resources on inclusion, equity, and diversity;
- Conducting outreach to like-minded groups and initiatives.

With the Inclusion Committee’s guidance, ELAN’s inclusion efforts have developed significantly. In 2017-18, ELAN partnered with DAM to promote and analyze the results of their independent commission on systemic racism. As of December 2018, ELAN sits on the Culture Montréal diversity policy working group. The Inclusion Committee actively consults and recruits participation from similar committees at other organizations such as ACTRA Montreal and le Conseil québécois du théâtre (CQT).

In January 2016, the Board of Directors mandated the Inclusion Committee to lead the process of developing this plan. After laying initial groundwork in 2016-17, this work was the Committee’s principal focus in 2017-18.

Developing ELAN’s Inclusion Plan

The development process for the present Inclusion Plan involved the following activities:

- **October-November 2017:** Staff received coaching from COCo on employment recruitment and applicant evaluation practices, as well as on communications.
- **November 2017 - February 2018:** Inclusion Committee and staff participated in guided discussions with COCo facilitators on Membership and Advocacy.
- **November 2017:** Emerging from the guided discussions on Membership, the Inclusion Committee commissioned research into six marginalized groups: Indigenous artists, young artists, immigrant artists, artists of colour, Allophone artists, and disabled artists.
- **January 2018:** Staff received specialized coaching from COCo on communications.

- **January 2018 - March 2018, and ongoing:** Staff and COCo facilitators researched existing inclusion, diversity, and equity policies in arts and cultural organizations.¹⁴
- **February 2018:** Staff participated in two sessions of anti-oppression training.
- **March - May 2018:** Draft Inclusion Plan compiled, revised, and commented on by the Inclusion, Membership, and Communication Committees, and by ELAN staff. A summary of the Plan was presented for feedback at the March board retreat. Staff developed a list of tasks and timelines to facilitate planning and implementation.
- **Fall-Winter 2018-19:** Final revisions incorporated.
- **January 2019:** Inclusion Plan approved and adopted by ELAN Board of Directors
- **Spring 2019:** Inclusion Plan shared with members and community; Inclusion Plan implementation officially begins.

Once the Inclusion Plan is publicly announced, our immediate next steps are as follows:

- We will undertake **ongoing consultation and listening** with our members, partners, and community as part of the rollout of this plan.
- We will **post an initial timeline** along with next steps on our website so ELAN members and community can follow our progress.
- We will **regularly report on progress** towards the commitments in this plan in ELANews, on social media, and on our website.
- As this work is ongoing and evolving, **this plan is a living document, which will be updated and revised** by the Inclusion Committee and Board of Directors in response to ongoing consultations and changing community needs.

¹⁴ In drafting this plan, we drew heavily on the [Americans for the Arts Statement on Cultural Equity](#) and [Grantmakers in the Arts Racial Equity in Arts Philanthropy](#).

Key Principles: Modeling Through Action¹⁵

To provide informed, authentic leadership for inclusion in Quebec’s arts community, ELAN strives to:

- **Work towards an inclusive environment** in every aspect of our organization through substantive learning, ongoing training, and the creation of formal, transparent policies.
- **Acknowledge and dismantle any inequities** within our policies, systems, programs, and services, and report progress to our members and partners.
- **Commit time and resources** to increasing the diversity of our leadership and inclusion of diverse perspectives within our board and staff, as well as increasing inclusion in our membership outreach, activities, and services.
- **Increase access in the larger artistic community** to concrete, feasible steps towards inclusive practices through research, collaboration, network-building, and adapting best practices across geographical and disciplinary boundaries.
- **Advocate for policies that promote equity for all artists** by integrating an inclusive lens into our continued work with funders, decision-makers, and partner organizations.

These overarching goals inform and direct the specific commitments outlined below in each of five main areas of action in ELAN’s work:

- **Membership**
- **Human Resources**
- **Governance**
- **Advocacy**
- **Communications**

This plan lays groundwork for significant, deep, long-term change, ultimately incorporating inclusion as a value throughout ELAN’s work. With this long-term view in mind, the following list of tasks will be prioritized and completed over a **five-year timeline, from**

¹⁵ This section is adapted from a downloadable template provided by [Americans for the Arts](#).

2017-2022. Many are already underway, while others will require greater planning, preparation, and consultation. Some will not necessarily be “completed”—e.g. gathering feedback from members, or consulting with community groups—but will be introduced, evaluated, and improved over time.

Membership

As a membership-based organization, ELAN's members are vital to our work. **ELAN aims to improve our understanding and response to the needs of artists who experience marginalization, and to increase their representation and engagement** with the organization.

In doing so, we will not overtake solutions developed by and for specific communities. Rather, in line with our role as an umbrella organization, **we seek to fill existing gaps in collaboration and consultation with other organizations**, listening carefully to artists' expressions of their needs and priorities.

We will also ensure that inclusion is integrated into our programming, activities, and processes as an integral part of our membership service, rather than an isolated piece that lands only in membership recruitment or representation.

Doing outreach, re-evaluating membership procedures, and implementing changes to membership services will take time, energy, and resources. Recognizing that we cannot make every needed change right away, ELAN's Inclusion Committee created a list of **groups for outreach and engagement**, shown on the following page.

To do so, we considered current representation within the organization (board, staff, members), gaps in existing relationships and services, and the type and severity of systemic barriers within the Quebec arts and culture sector. To inform our discussion, we commissioned research on six groups identified through our sessions (Indigenous, culturally diverse, allophone, disabled, immigrant, and youth artists).

It is important to note that our work will not be limited to these groups; they are not exhaustive, nor are they mutually exclusive. There is a great deal of intersectional experience within and among these groups. They will change and evolve along with the needs of our community. Rather, recognizing these groups provides ELAN staff and board with a point of departure to guide our activities and direct our resources.

Identity/Lived experience

ELAN's Inclusion Committee considers all elements of inclusion in our work. These include identities, and lived experiences that are frequently marginalized based on language, dis/ability, race, gender, religion, sexuality, ethno-culture, age, socioeconomic status, geography (urban/rural), etc. These include, but are by no means limited to:

- Indigenous artists
- working poor & economically disadvantaged artists
- self-taught artists
- artists of colour
 - Black artists
 - Arab & Middle Eastern artists
 - East Asian artists
 - South Asian artists
 - Latinx artists
- Jewish artists
- Muslim artists
- artists belonging to religious minorities
- youth artists (18-35)
- senior artists
- immigrant artists
- allophone artists
- artists with mental and/or physical disabilities
- Gender and/or sexually diverse artists (including 2SLGBTQQIAP artists, trans, non-binary, gender non-conforming artists)
- rural/regional artists
- French-speaking artists
- women
- artist parents

Artistic factors

As an arts organization, ELAN recognizes that artistic factors such as art form, artistic discipline, genre, career stage, professional stature, etc. intersect with identity and experience in ways that produce and contribute to marginalization. Certain disciplines or roles in the arts have historically been underrepresented in ELAN's work. They must also factor into the conversation. These include, but are by no means limited to:

- folk practice (arts vs. craft)
- socially engaged artists
- cultural mediators
- animation and video artists
- dancers
- film artists
- arts managers
- cultural workers
- emerging artists

Action Plan - Membership

1. **Recognize the presence of marginalized artists and arts communities** in ELAN's membership and in our community.
 - a. **Research and implement a meaningful land acknowledgement** to deliver at public events and in other appropriate contexts. Ensure this statement is grounded in learning, deep reflection, and listening to Indigenous voices.
 - b. **Conduct a membership survey** among current members to better understand current demographics and needs related to inclusion.
 - c. **Integrate optional self-identification questions** into ELAN's membership registration form.
2. **Engage in active learning to better understand the realities of artists** in our membership and community who face systemic barriers.
 - a. In addition to research on marginalized groups commissioned in November 2017, **actively research the changing realities, statistics, and issues** present in ESCQ arts communities facing marginalization.
 - b. **Analyze upcoming research results** to be released by DAM (on systemic racism in the arts) and COCo (on racism in the nonprofit sector) for applications to ELAN's members and community.
3. **Listen to ELAN members who experience marginalization** as experts of their own lived experience.
 - a. **Conduct outreach and consultation** with organizations and individuals from marginalized arts communities to better understand needs and identify specific responses.

- b. **Hold focus groups** with current, former, and/or prospective ELAN members from marginalized communities to better understand their needs, encourage feedback on ELAN's work to date, gather suggestions for improvement, and take appropriate action based on the input we receive.
 - c. **Establish pathways to welcome, analyze, and act on member feedback** on an ongoing basis (e.g. anonymous Google forms, social media polls, member-specific surveys).
4. Based on research, consultation, and suggestions from current, former, and prospective members, **adapt existing activities/services and plan new activities/services for members facing systemic barriers.**
- a. **Existing activities/services**
 - i. **Implement PWYC membership** in August 2018 to improve financial accessibility.
 - ii. **Hold ELAN events in physically accessible spaces** (events where ELAN has full control over logistics and planning).
 - iii. If holding an event **in partnership** with another organization, **ensure physical accessibility to the extent possible.**
 - iv. **Request reports from project managers** on the involvement of underrepresented and marginalized groups in ELAN projects.
 - v. **Analyze feedback** on this plan, as well as from surveys, focus groups, and consultations with communities and individuals, to identify and implement specific changes on a short- and long-term basis.
 - b. **New activities/services**
 - i. Based on research and consultation, develop specific workshops, partnered networking activities, etc. that **focus on or highlight the contributions of underrepresented and marginalized groups in ELAN's membership.**
 - ii. **Analyze feedback** from the announcement of this plan, as well as surveys, focus groups, and consultation with communities and individuals, to identify and implement specific changes on a short- and long-term basis.

5. **Audit our programming, activities, and events** to understand how we can improve accessibility, both in terms of physical accessibility and other axes of inclusion.
 - a. Complete a **physical space audit** of ELAN's office.
 - b. **Advocate for a ramp** to be installed in the front lobby of ELAN's building.
 - c. Consult with groups working on accessibility to share existing **lists of accessible artistic venues** (or create such a list if needed), share resources on accessibility, and advocate for improved accessibility in arts spaces.
 - d. **Identify other necessary audits** and outline timelines for completion.

6. **Pursue membership benefit partnerships and partnered activities with inclusion in mind.**
 - a. **Speak with fellow organizations** about inclusion actions and approaches when developing partnerships and collaborations, both on member services and in other areas.
 - b. Wherever possible, **prioritize working with organizations who have implemented clear actions** towards inclusion.

Human Resources

ELAN strives to create a welcoming and inclusive environment for all staff, including full-time, part-time, and contract team members. More specifically, drawing from the definition of “inclusion” provided above, **ELAN intends to establish “equal access, well-being, and a sense of belonging” for our workforce.**

This involves looking at our hiring procedures, staff policies, evaluation processes, conflict management approaches, interpersonal communication systems, and retention strategies, along with the overall experience of working at ELAN. We believe that diversity strengthens ELAN, and we recognize that organizational culture and behaviour have a significant role to play in fostering true inclusion.

Key actions and changes we have made to date, and commit to upholding, include:

- Revising the language and structure of our job postings;
- Publishing salary ranges in job postings;
- Distributing job postings to diverse networks; and
- Establishing an assessment rubric for applications and interviews.

In the longer term, we strive to:

- Ensure that inclusion and equity best practices are integrated into ELAN’s hiring processes, and our human resources policies and procedures;
- Welcome and encourage feedback as an opportunity to grow;
- Establish clear anti-harassment and conflict management policies in line with best practices for inclusion and equity;
- Establish clear avenues to incorporate and deeply reflect upon diverse perspectives present on our team; and
- Ultimately, integrate inclusion as a value present throughout ELAN’s work.

Action Plan - Human Resources

1. **Create and adopt a code of ethics** that clearly states expectations of board members, staff, members, and partners of ELAN, and outlines consequences for violations. (see also Action Plan - Governance on page 15)
 - a. **Incorporate the code of ethics and procedures for dealing with violations into ELAN's bylaws and policies** as appropriate.
2. **Improve ELAN's recruitment and hiring processes** in order to engage a diverse pool of qualified candidates.
 - a. **Develop a formal and transparent hiring policy** that incorporates the results of this review alongside other best practices for inclusive recruitment and hiring.
 - b. **Continually evaluate and adjust** our policies and procedures as necessary.
3. **Establish formal and transparent staff evaluation and salary policies that involve an inclusion lens**, so the contributions and skills of all staff members are recognized and evaluated equitably.
 - a. **Establish a staff evaluation policy and assessment rubrics** for evaluations, in line with best practices for inclusion.
 - b. **Establish a salary policy** that clearly outlines procedures for determining base salaries, cost of living increases, and raises, in line with best practices for inclusion.
 - c. **Ensure the evaluation and salary policies are clearly documented and available** to staff and board.
4. **Encourage open and candid conversations** among staff and board on matters of inclusion, where appropriate and safe (see also Action Plan - Governance on page 15-16).
 - a. Given that staff share a small and busy office, **establish clear procedures in writing for having private conversations**.
 - b. **Research and develop policies on conflict management, anti- harassment,** and other inclusion-related issues for which policy is deemed necessary.

- Ensure these policies are in line with best practices for fostering inclusion and accounting for systemic barriers.
- c. Within these policies, **implement clear channels for feedback from staff and board to be heard and taken seriously.**
 - d. **Explore the possibility of engaging an outside party** to receive feedback and mediate internal issues that arise, so that staff members who live with systemic marginalization do not face retribution for pointing out issues within the organization.
5. **Ensure all staff, including part-time, contract, and project staff, understand the goals and spirit of this plan, and uphold it in their work with ELAN.**
- a. ELAN's full-time staff has completed, and will continue to undergo, **anti-oppression trainings** on a regular basis that is to be determined.
 - b. Integrate the spirit and goals outlined in this plan into **staff working plans and individual performance plans**, as appropriate for each position.
 - c. Integrate the spirit and goals outlined in this plan into the **development and creation of projects** from the beginning stages, to ensure clarity and harmonization of goals.
 - d. Integrate the spirit and goals outlined in this plan into ELAN's forthcoming **succession planning and strategic planning** processes.

Governance

In order to reach the goals outlined in this plan, we will need to ensure that the whole organization—the Board of Directors, staff, members, and partners—has a clear understanding of its implications for their role in the organization. Work must take place between different stakeholders in an aligned, effective, and communicative way.

If inclusion is to be deeply integrated as a value present in all of ELAN’s work, all the moving parts of the organization must work in alignment and harmony, with a shared understanding of our goals.

To help staff and board fulfill the commitments outlined in this plan, we need a strong and transparent internal infrastructure, including policies, procedures, and tools.

While a strong internal infrastructure is not a magic fix on its own, explicitly incorporating inclusion into ELAN’s policies and procedures will help support a shared understanding, clarify expectations, and provide a foundation from which we can respond consistently, effectively, and proactively to inclusion-related issues.

Similarly, we recognize that ELAN’s Board of Directors should be representative of the communities that ELAN serves. **We commit to ensuring that diverse voices are present in ELAN’s leadership, and that they are heard and respected as valued contributors** to the organization’s work.

Action Plan - Governance

1. **Create and adopt a code of ethics** that clearly states expectations of board members, staff, members, and partners of ELAN, and outlines consequences for violations (see also Action Plan - Human Resources on page 13).
 - a. **Incorporate the code of ethics and procedures for dealing with violations into ELAN’s bylaws and policies** as appropriate.

2. **Encourage open and candid conversations** among staff and board on matters of inclusion, where appropriate and safe (see also Action Plan - Human Resources on page 13).
 - a. **Research and develop policies on conflict management, anti- harassment,** and other inclusion-related issues for which policy is deemed necessary. Ensure these policies are in line with best practices for fostering inclusion and accounting for systemic barriers.
 - b. Within these policies, **implement clear channels for feedback from staff and board to be heard and taken seriously.**
 - c. **Explore the possibility of engaging an outside party** to receive feedback and mediate internal issues that arise, so that staff members who live with systemic marginalization do not face retribution for pointing out issues within the organization.

3. **Recruit board member nominees representing a variety of lived experiences and identities** to broaden the perspectives included on ELAN's Board.
 - a. In doing so, **establish an environment that welcomes expertise without tokenizing.**
 - b. Harmonize this effort with the **development of meaningful, reciprocal relationships with organizations** working by and for marginalized arts communities.
 - c. Explore changing ELAN's board structure to include seats for organizations that work for inclusion in the arts and represent marginalized arts communities.

4. **Engage in consistent reflection and learning on governance and inclusion.**
 - a. **Conduct a literature review on best practices** in governance and inclusion.
 - b. **Schedule regular board trainings** in anti-oppression, potentially in conjunction with staff training, at a frequency that is to be determined.

Advocacy

ELAN regularly engages in advocacy activities related to arts and culture locally, provincially, and nationally.

We voice the concerns of English-speaking artists to funders, government agencies, and decision makers in the context of policy development, funding changes, broadcast license renewals, and other consultations. As a two-way conduit, we provide information and resources to our community and the public, and encourage engagement on policy issues that affect English-speaking artists.

We commit to building our advocacy on issues of inclusion in the sector. To ensure that we use our platform to amplify voices that need to be heard, **ELAN commits to investing time and resources to build strong, meaningful, and reciprocal relationships with organizational partners and individuals** who work towards a more inclusive arts and culture sector in Quebec.

In addition to advocating on inclusion-specific issues, ELAN will strive to implement an inclusion lens in our advocacy work. No matter the subject at hand, our advocacy efforts should address the full diversity of lived experiences represented among our members and community.

Action Plan - Advocacy

1. **Develop clear guidelines for advocacy on inclusion issues** to facilitate decision-making and adapt to changing needs in our community. These guidelines will include the following parameters:
 - a. Unless specifically requested to take the lead, **defer to grassroots groups regarding issues that implicate them directly**. In partnership with other organizations and with individual artists, we will continually revisit the question: will we add value by participating in this conversation?
 - b. **Collaborate with groups who are already advocating around inclusion issues**, including French-speaking groups and discipline-specific organizations.
 - c. **Create a framework to guide decisions about taking a public stance on inclusion-related issues**, including when and how ELAN communicates to and consults with its members about these issues.
 - d. **Maintain a constant interest and active research** into inclusion-related issues and actors in the ESCQ. Update and revise the advocacy guidelines in response to changing community needs.
2. As part of this process, **map the existing relationships and resources that enable and support our advocacy work**.
 - a. **Identify inclusion-related gaps**, and determine, in consultation with partners and members, how these gaps should be addressed.
3. **Develop new, and nourish existing, reciprocal relationships** with grassroots organizations supporting marginalized English-speaking artists.
 - a. **Meet with existing partners** to discuss current issues and possibilities for support.
 - b. **Conduct outreach to new potential partners** to understand how ELAN can support their efforts.
4. **Use ELAN's platform** - including ELANews, social media, website, and other channels of communication both digital and otherwise - **to support efforts to affect social change** that improves the lives of English-speaking artists.

5. **Create clear pathways for members and community to share their experiences** with systemic barriers and discrimination in the arts and culture sector, and to suggest potential solutions.
 - a. **Integrate inclusion-specific feedback pathways into existing procedures and practices**, e.g. include inclusion-focused questions in our regular membership survey.
 - b. **Research and assess the feasibility and efficacy of other feedback mechanisms**, e.g. inclusion-specific focus groups or collaborative research projects with community partners.
 - c. **Develop a member and community consultation flow** guiding when, who, and how we consult on various issues that affect English-speaking artists.

6. **Use our position as an umbrella organization to catalyze change** by promoting successful initiatives and connecting groups doing similar work across disciplinary and artistic contexts.
 - a. In consultation with partners, sister organizations, and other groups who are directly implicated, and only where we will not overtake the work of other organizations, **use ELAN's status as an umbrella organization to apply for funding** for projects directly related to the needs of English-speaking marginalized artists.

7. **In ELAN's existing and ongoing advocacy work, include information about—and, where possible, perspectives from—marginalized arts communities.**
 - a. **Evaluate implications of policy issues and advocacy action with an inclusion lens**: e.g. how will proposed broadcast regulation changes, or new funding programs, affect different English-speaking artists and arts communities?
 - b. **Consult with existing and new partners** to assess the implications of advocacy actions and policy issues, and to understand their needs.
 - c. **Coordinate advocacy efforts** with partners and grassroots organizations as appropriate.

Communications

ELAN's communications help us cultivate a sense of belonging and common goals among our members and community. Through our social media pages, our monthly email newsletter (ELANews), our website, and our interactions with members and partners, we inform our members and community about our work, share resources and opportunities they might find useful, and encourage engagement with ELAN and with other artists.

In terms of the Inclusion Plan, ELAN's communications will involve being transparent about our actions (while respecting confidentiality), and being honest about our processes and intentions. Our communications are an accountability measure, and a place for open dialogue. We intend to approach communication in the spirit of receiving feedback with integrity and openness, and acting on it to the best of our ability.

Recognizing that education is an ongoing process and an important part of understanding issues related to inclusion and equity in the arts, **we will communicate and educate both about ELAN's own actions and about inclusion-related issues more broadly**, including issues faced by marginalized English-speaking artists and arts communities, while actively supporting efforts towards inclusion and equity for all artists.

This includes both internal and external communication, and ensuring that all board and staff members are informed of this Plan and its implementation as part of their work. **It also includes paying attention not only to what we communicate, but also to how we communicate**, ensuring that our language and communications platforms are as inclusive and accessible as possible.

Action Plan - Communications

1. **Use ELAN's platform to share knowledge about inclusion-related issues** affecting English-speaking artists and arts organizations in Quebec.
 - a. **Amplify and encourage inclusion-related discussions**, in consultation and collaboration with other organizations.

- b. **Draw attention to global conversations using a local framing**, connecting issues in our own community to a broader context of social change.
2. **Share resources to help artists and organizations in the ESCQ** address inclusion-related issues.
3. **Report on ELAN's progress** in completing the actions outlined in this plan.
 - a. **Publish this Inclusion Plan on our website, along with a timeline** to help members and community keep track of our goals and our progress.
 - b. **Share this plan** on social media platforms as well as in member newsletters.
 - c. **Invite feedback from members, partners, and community**, and implement procedures to analyze and act on feedback we receive.
 - d. **As this work is ongoing and evolving, update the Plan as a living document** in response to feedback and changing community needs.
4. **Inform all staff (including part-time and contract staff), board, partners, and sister organizations of this plan.**
 - a. **Outline specific implications for different stakeholders** and their work with ELAN.
 - b. **Support them to successfully implement the actions and spirit of this plan** into their work with ELAN.
5. **Revise and update ELAN's Communications Plan** to harmonize with the actions outlined in the Inclusion Plan.
6. **Develop tools to assist ELAN in encouraging productive and respectful conversations on inclusion-related issues**, including community guidelines for social media and other communications platforms, a crisis communications plan, and other internal and external guidelines as necessary.