

## Overall Findings: Emerging Themes

### Shifting Values: Re-Centering Aboriginal Culture

The first major learning that came out of this project was the need to shift values and to break down the colonial paradigm.

Consider the Two Row Wampum.

The pattern of the belt consists of two rows of purple wampum beads against a background of white beads. The purple beads signify the courses of two vessels -- a Haudenosaunee canoe and a European ship -- traveling down the river of life together, parallel but never touching. The three white stripes denote peace and friendship. This wampum records the meaning of the agreement, which declared peaceful coexistence between the Haudenosaunee and Dutch settlers in the area.



“In this treaty—the two communities not interfering with one another, it can’t work anymore because of the powers and values of the settlers, they can’t just live in their boat without affecting the canoe, we need to change our values so that we can all survive” Participant, St. Catharines

As was reported in a discussion paper about the project, this was a “deal breaker” in most workshops. Everyone did indeed want to embrace the idea of shared values but there was still quite a bit of denial about what it would cost to make it happen. The link between the lasting effects of colonization on Aboriginal peoples and the damaging effects of multiculturalism on communities of colour was an important point that sometimes got lost in the workshops. I searched for every opportunity through arts based exercises and discussion to emphasize these links. I firmly believe that coalition building between these communities [i.e. Aboriginal and communities of colour] is essential to building a critical mass for change.

A demonstration of the resonance of this kind of coalition building was found in Thunder Bay during our ‘call and response’ opening:

During the “call” the Mushkowzeikewewak Singers opened with a thanksgiving song and a smudge. In “response” African Carib-



bean drummers Derek Khani and Ted Ray Kirton marked the gathering with their Djembe's. At the end of this dialogue between these two cultural drums Yvonne Heinbuch, of the Muskewak Singers completed the circle by ceremonially offering tobacco to Derek and Ted Ray.

This was a simple action that spoke volumes about the relationships that are possible when we acknowledge and contemporize pre-colonial cultural contact.

The story/ritual exercise (outlined in the appendix) also addressed this idea beautifully.

“Sometimes when we talk about what divides us—the barriers that divide us we get caught up. It took us only 30 seconds to actually find a place of unity”

Workshop Participant, Windsor

## Bridging Community Spaces

Each workshop was individually crafted in full consultation with the host community. Host organizations were chosen not only for the amenities in their space but also (and more importantly) for their commitment to inclusive community development. In some cases it would have been easiest to hold the workshop in a space that is well known and well used by the community. By diligently and uncompromisingly searching for the “ideal” cultural space — one that would resonate well with the chosen theme and model (some of the things we wanted to bring out in the workshop), we opened up creative possibilities for bridging cultural spaces. Almost always, the organizations that had comparatively fewer resources were those that offered up more.

For example, in Windsor, although the Arts Council was more than happy to host the workshop, we decided that it would be best to hold it at the Northstar community centre—an African Canadian community centre and multi-arts space known for its cross cultural work. As it turned out, most of the participants had never stepped into that space. In Sioux Lookout, rather than hold it at the United Church, a space that continues its reputation of being very welcoming to Aboriginal and non-Aboriginal community members, we held it at the Nishnawbe-Gamik friendship centre. This proved to be a much safer space to discuss the issues of colonialism and its lasting legacy. In both examples the venue influenced our ability to stay present and focused on the issues that needed to be discussed.



## Building Relationships/Community “In-Reach”

The Weaving Tapestries Project modeled the concept of “In Reach” by showing up where the community was at, not to promote its own agenda, but to fulfill the real and immediate community development needs.

This concept of “In-reach” was first proposed to me by a colleague in Los Angeles. Amy Shimpson-Santos, who runs a program out of UCLA called Artsbridge proposed this concept as a way of inverting the idea of ‘outreach’. Outreach, she argues, has a way of benefiting more those who are attempting to reach out (from their places of comfort and privilege) than their targeted recipients. The idea behind In-reach is to risk going into the communities rather than always expecting the communities come to them.

Throughout the project I tended to refer to the Weeneebeg Aboriginal Film & Video Festival in Moose Factory as a shining example of this concept. I would explain how, with a moveable screen, they would show films in the Elder’s centre, the local high school and community lodge. The visiting artists, by virtue of needing to travel with their films, were completely integrated into the community.



I experienced the tensions on both sides of this issue in several of the communities I visited and consulted with.

In some of the Aboriginal and rural (especially Northern) communities there was great suspicion about who we were and why we wanted to conduct this workshop. One community member talked about being tired of the many arts surveys that come into the region. He wanted to make sure that our workshop was hands on practical and usable for the participants and for his organization. He worked closely with me to plan the workshop choosing a co-facilitator from inside the community. On the other side of the issue one member was very excited about having a workshop in her arts centre. She claimed that by inviting “refugees and new immigrants from the city” to her “very white community” to “share their culture” and thereby enrich their own would be a brilliant outcome of such a workshop. Sadly she didn’t recognize the irony of such a desire.

Another community member I consulted with didn’t understand why after, many attempts, s/he wasn’t able to draw in an Aboriginal or multicultural audience for their Aboriginal or multicultural programming. It was wonderful to see, in a workshop, the lights go on when participants were prepared to listen to Aboriginal artists or artists of colour speak about their own

strategies for ongoing and long-term relationship building.

*“What sets our company as a theatre company in this region apart from other cultural specific groups is that we do our work with a conscious recognition of difference. We say we’re coming here to work and not to find the common ground. We’re interested in those differences and then we see how those differences can build something. And to me the beauty of multiculturalism is that recognition of difference.”*

Workshop Participant, Waterloo

## How to Make Arts Councils Relevant

Arts councils were well represented in the workshops. It was encouraging to see so many arts councils rising to the challenge of meeting the shifting needs of their community.

*What I’m most proud of there is that we ask the community—what happens in the button factory, happens by the community coming to us and putting a program proposal forward. So there’s no rule. Somebody asked me that the other day, how do you decide what you do? ... “[you] seem to have drum circles, [you] seem to have salsa dancing or tango lessons, then [you]’ve got gathering voices [celebrating] first Nations artists. That’s exactly it, there are no rules. We just want to hear what the community would like and we want to facilitate it as a space. Here today, like yourself, I want to hear, I want hear is there a barrier, is there some reason that someone isn’t reaching out to our space and feeling welcome. So that’s why I’m here. I want to hear from other people. I’m here to listen.*

Workshop Participant, Waterloo

Still, some arts councils struggled with the difficulties associated with the barriers to inclusion.

*“[We’re] cursed with the words arts in our title because people think it’s not for them. And our doors are open to everybody all the time but it’s a real effort. It’s almost like an education process that is one person at a time. Really difficult.”*

Workshop Participant, Windsor

Others understood what it takes to follow through expressing their unwavering commitment.

*“Patience and urgency. It’s easy to feel discouraged as your first attempts weren’t successful. It was quite challenging to convince the local Islamic community to participate; eventually started going down to [the] local mosque; one nice person invited me in and in I went. It’s important to start to build these relationships but it takes a lot of time, you have got to be patient”*

Workshop Participant, St. Catharines

## Acknowledging the Legacy of Colonialism and its Continuing Impact

Acknowledging the legacy of colonialism was the cornerstone of this project. Every workshop we had we looked at this as a reverberating question that impacts us at every level.

How does the legacy of colonialism affect how we think and talk about diversity?

*“One of the legacies is how these assumptions are embedded in the language, divisiveness, fits things into containers, subtle influence on thinking systems, even the framework you think about it in is muddled by colonialism”*

Workshop Participant, Hamilton

This, I found, was an easier and more inclusive way of entering into discussions about systemic racism.

*“The legacy of compartmentalization, we understand that the visitors have a unique gift to dissect and break things down, what is in the spaces between the genes is something aboriginal people have always known about, each of those races has gifts and how we come to share those gifts, holocaust in the Americas, wonderful opportunity to learn to share, need throw away the word multiculturalism”*

Workshop Participant, St. Catharines

Discussions about multiculturalism were deeper than I'd ever experienced. They went below the surface of semantics hitting on some of the underlying issues like “multicultural printing” or “folklorisation” privilege and power.

*“[Multiculturalism is] about cultural production that does not threaten the Canadian culture; that produces songs and dances and ethnic sculpture and ethnic art that is labeled ethnic. It's a-historical, It's a-political, it's about folklore and it doesn't threaten the culture.”*

Workshop Participant, Waterloo

New visions included removing the idea of multiculturalism, de-normalising white culture as the culture, re-centering Aboriginal culture and promoting contemporary expressions of culture “with a conscious recognition of difference”. It was also recognized that although traditional and folklore culture are important for passing on traditions for reaffirming one's sense of place, young people especially should be encouraged to learn to express traditional folklore and contemporary culture and to continue to question the relationships between these forms.

## The Next Generation: Past is past. How do we move from here?

There is a generation of post colonial youth that believe that dwelling on the legacy of colonialism is old and tired. One Aboriginal youth representative expressed her frustration with our discussions about the legacy of colonialism in a workshop. She felt that it didn't speak to her generation—those of the 7th generation who would prefer to look to the future than dwell on the past. A similar conversation took place outside of a workshop setting.

*"In my parent's generation the choices were limited so the fight was about getting and not getting. In my generation there are many more opportunities available to us and we don't like to get locked into the same conversations of victimhood. We just need the resources to form our own infrastructure. This whole generation is one of growth—issues their parents faced—having one choice or no choice to having an array of choices.*

Consulting Member, Manitoulin Island

Engaging youth was a priority across the board. The initiatives were wide and varied, from establishing a youth arts council run by and for young artists.

*What we're doing through both of those venues is setting up a place for youth to interact with each other—to engage in culture and to further their knowledge in the arts and everything else that they're missing out on. With the arts council we see it as a need for youth to come together and to share their culture and the communities they come from. Not just culture but subculture as well; just bringing all of those groups together under one roof because they don't have anywhere else to go.*

Youth Participant, Windsor

Another was creating an open mentorship program with the youth participants setting the agenda.

*The way we work as an organization is to encourage those children and our youth whoever they are and from all walks of life to be the centre of their own creative process. So we never tell them what to do. What we do is hire artists who can facilitate all of them coming together to tap into what they work and how they do.*

Workshop Participant, Thunder Bay

What was seen to be of the utmost importance was that no child should be left behind

*"If you don't teach them. How will they learn? If you don't guide their thinking. Who will? If you don't offer them hope when they're in despair, who will? If you don't take time to hear their side of the story, who will? If you don't give them memories of love and family what will they have when they go where they go? If you don't find the solutions to their problems to change the patterns, who will? If you don't keep trying and you end up with nothing, then that's all there is. If you keep trying to warp their dreams then they too have nowhere to go. If you give in to the brokenness to despair, to addiction, to rage, and never prevail, the magic dies. A miracle never happens."*

Workshop Participant, Thunder Bay

## Tensions & Issues Emerging out of the workshops

### Changing the language

Diversity has no real meaning in a human context. Could it be, as a colleague once described to me, that this word diversity; like cross cultural, multicultural, intercultural etc... is a smoke screen meant to conceal the issue of Racism? To keep our voices silent—to remind us how grateful we should be to be invited and included into the mainstream? Does diversity mean seeing how others fit into our world view? What is the cost of letting go of our world view and allowing for truth and equality to thrive? The danger of opening our minds and hearts without expectation—without knowing what will happen in any given relationship?

The Weaving Tapestries workshop series was mandated to grapple with the question of diversity. Or was it? On the website I put out the question ‘what does diversity mean to you and what does it mean to your community?’ and I asked and stumbled over the term in my conversations with members and non-members. Over and again I was forced to find creative ways of contextualizing and re-contextualizing the word so as not to offend, confuse or impose. And the more I did this the more the word sat heavy in my mouth.

I struggled with my decision, part way through the project, to eject the word altogether and attempted to describe the project to potential workshop hosts without using it at all. This opened up new and possible directions for the project. I was, for example, more able to interest communities in the North who had previously been turned off by what they described as a ‘Toronto’ issue. I also struggled with participants in the South who didn’t quite understand the importance of Aboriginal participation. One participant characterized this tension as an

*“...inability of settlers and immigrants to learn about, recognize and accept place of privilege and benefit of cultural genocide of Aboriginal peoples”*

Workshop Participant, Sioux Lookout

During the Weeneebeg Aboriginal Film & Video Festival, I learned about community development from a perspective that went beyond discussions of lack. Their workshop “Building an Arts Community” allowed us to address diversity from the inside out. In this workshop, a conscious effort was made to make the room as diverse as possible—bringing in artists, community development workers, economic development, from the Ojibway, Cree, Oji-Cree, and Navaho cultures. It was natural and effortless.

Still lingering questions remain.

How do you hear the voices? How do you interpret what’s being said with an open mind? Does diversity mean seeing how others fit into our world view? Or is it letting go of our world view and allowing for a new kind of communication to emerge where we embrace the danger of not knowing what will happen in a conversation?

## Managing Tension: Fight or Flight

Tensions arose when workshop participants would spin themselves into a cycle of denial. When this happened, more often than not, the people of colour or Aboriginal participants who were particularly vocal about the issues would be accused of dwelling on negativity or refusing to move on. This was managed in the workshop by allowing the tension to live and breathe in the space. This took courage and tenacity and a thick skin.

*"I am definitely an unapologetic anti-racist. And beyond being an anti-racist I would like to feel that I'm developing into a counter-racist. Which I guess is my main point here ...it is great to be anti but it is better to be counter. And by counter I mean, having alternatives. So it's not just saying 'knock down this racist system and bam bam bam' but what are we going to put in its place? And that I think that is where we should be heading."*

Workshop Participant, Hamilton

What struck me most was the almost always consistent instinct to try to dampen the tension (I speak for myself here) or to change the subject or minimize its relevance or importance. I struggled with my need for self preservation and the need to enter the fray for the sake of the project. In the more successful workshops my co-facilitator (or team of facilitators) would help to map out a strategy ahead of time. They and I would then be more prepared to meet the resistance in the room. There is inherent tension in the perception of community arts as a "happy singing place" that transforms culture through goodness and light. This perception has, in the past, been a silencing voice.

*"If you are not saying what I came here to say I don't want to hear you. That's the problem with the discourse in Canada on race. So things are forced under the carpet because people like this lady says "I'm not here for that. I'm here to hear—let's hold hands and 'oh Canada... I'm not here for that. I'm here to try and provoke a new level of awareness toward people like me who have been hurt by racism."*

Workshop Participant, Hamilton

## Cultural Gatekeepers/ About Access & Power

"The circle of the dance is a permissive circle: it protects and permits...

There are no limits in the centre"

Frantz Fanon

A repeated challenge in this work has been the ease/difficulty with which some people step into the middle of the circle. How do people who have a hard time entering the circle contend with the people in the room for whom it seems second nature? How can the centre of the circle be limitless when there is no shared vision about what the centre means? How can the centre of the circle be limitless when the entry point remains fixed?

During the needs assessment phase of this project I was often confronted with a type of resistance difficult (at first) to recognize or confront. Without the resources to spend time in the communities prior to the workshops I had to rely, for the most part, on individuals to paint a picture of the city or region and to point me in the right direction. Sometimes in this process 'voices of authority' would emerge. Those who felt entitled to speak with expertise, for one culture or another were ultimately my biggest barriers to truth.

This was exacerbated by the limitations of communication (email and phone calls). Face to face consultations would certainly have helped to determine more easily who the cultural gatekeepers were. Some of the signs I learned to look for in these instances were dominating or paternalistic attitudes, authoritarian voices, defensiveness, and the overwhelming need to be a saviour or hero.

The corollary to the cultural gatekeeper paradigm is that it promotes another form of colonization that can be as damaging (if not more) than the original since it can, in most cases impede progress.

*We are who we are. A proud and noble people. We are aristocrats in our own land. Even though right now there are people starving to death on the reserves up north and have learned all the abuses that come from across the water. Every single abuse that you can name, we do quite well because we learned quite well. We learned quite well to be who we're not as human beings. These are not just our teachings. I'm not telling you you're not aboriginals. You are aboriginals. You belong to the herd. It doesn't matter what colour you are because Indian is not here (skin) it's here (heart). You heard that drum. That's the heartbeat of life. There's no hierarchy here. That's why we stand in a circle. There's no one higher or lower than anyone else.*

Workshop Participant, Waterloo

The opposite of the cultural gatekeeper is a person who understands that their place is not in the centre of the circle and so enters this shifting space with a measure of humility and responsibility.

## Political and Spiritual

*Every story has a teaching—if you really hear— teaches you to tell stories that come in with the guardian of our ancestors.*

Workshop Participant, Sioux Lookout

I was challenged in an early workshop about whether or not it was appropriate to move from a smudge that opens our spiritual faculties into a discussion that confronts racism. This workshop participant felt that by doing this we had disrespected the smudge. This challenge floored me at the time. Disrespect was far from any of our minds.

Upon further reflection I mused that to speak the unspeakable is a truly spiritual undertaking. I was encouraged in the Thunderbay workshop to experience first hand the powerful dynamic of the spiritual and the political. After witnessing the beautiful exchange between the drummers and the Mushkowzeikewewak representative—at once spiritual and political—I soon

found myself with a loss for words.

*If we're going to be warriors, why not be warriors of peace? When we smudged, we smudged from the bowl. We asked the creator to open up our eyes so that we can see things in a better light. So that we can see not only our narrow-minded ways this way down the road but from this direction here and this direction here and from this direction here...And to see through all the energies that come up from the ground and to see through the eyes of the creator and to see with our hearts the 7th direction. So that we can open up our eyes and to see what we are trying to achieve and not to lose sight of the goal. Because we could put up fences and walls as all we want but I thought what we were trying to do here is take them down.*

Workshop Participant, Hamilton

My firm belief is that a true and open exchange about how we overcome genocide, isolation, discrimination and slavery is spiritually, politically, environmentally and socially critical to our practice.

## Trials and Triumphs

### Defining the Workshops

This was the biggest obstacle to overcome. In a climate of experts in the field, researchers and consultants whose main business is to survey communities with little or no return, it is difficult to articulate a workshop that is driven by the needs of the community. During my consultations I had to navigate varying degrees of suspicion (especially in the rural or remote areas) tempered by an evasive curiosity. Not only did I have to overcome the challenges of describing a project that, for the most part, defied categorizing, but I had several almost comical exchanges with resource people in communities who struggled to wrap their minds around the idea that the workshop would be defined by them and speak to their exact concerns.

When I consulted with members of de-ba-ja-muh-jig theatre on Manitoulin Island they described their own process of community outreach as “working with the communities from the inside out” only choosing to go where they are invited. I took this to heart applying it to my work on this project. It became a delicate balancing act to fulfill the goals of the project and to find a way to listen below the surface during the community consultation process. Sometimes, it was important for me to push a workshop in a community and sometimes I had to let it go because the community wasn't ready for it or for their own perfectly legitimate reasons, they didn't want it.

### Defining Diversity

Another challenge was the use of the term Diversity. I realized quite early in the project how limiting the term is and has been. In the words of Melanie Fernandez “it means everything and nothing and probably more nothing now because everybody uses it” . The term's apparent meaninglessness raises many questions about its relevance and also breeds suspicion, confusion, in some cases apathy, denial and rage.

## Balancing Bear & Juggling Clown

One particular challenge to this role was in balancing the programming and design with the coordination and administration of the project. Being a one man band had its advantages but the drawbacks were that some things fell through the cracks such as documentation, evaluation, website updates...etc. I couldn't really anticipate how much time it took to follow up with community members and organizations that were already overburdened with limited staff and resources. For each workshop it would literally take months from the time of first contact to the time when the core planning team was established. Then from that time to the workshop another month could easily slip by.

Eventually I became more adept at juggling the many roles and aspects of this project and, using the tools and experiences gained from previous workshops, I was able to release the pressure of having to be everything and make better use of the community and organisational resources available.

## Board Involvement

The CAO Board is made up of representatives from the different regions of the Province. At the time of the project, we were well represented in the Northwest, Northeast and the South but not so much in the Eastern or Central areas of the province. Nevertheless, I took advantage of the resources I had and consulted with board members individually and as a group through consultation and reports.

During the needs assessment I surveyed the Board about what was happening in their region and about their understanding of the diversity needs. Some Board members were helpful offering suggestions for further contacts and in some cases, offering to host the workshop. I was struck by the overall positive response to the work I was doing but also at times disheartened by my expectations about their involvement as the workshop grew nearer.

## Final Reflections: Beyond Weaving Tapestries

As mentioned above, the definition of diversity has been a constantly shifting source of angst during the Weaving Tapestries Workshop Series. Even beyond this project, I have found myself confronting this term over and again in varying contexts all with similar results of frustration.

Accepting that the word, as it is currently used, has been rendered ineffective, and accepting that there's no escaping it, I continue to search for ways to reframe it.

I'd like to complete this report by sharing with you three significant 'aha' moments and the contexts within which they occurred.

Aha #1: Symantics or what?!

It occurred to me in a particularly lucid moment (probably on a plane or a train) that if I were to accept the Mosaic dream of Canadian culture as defined: Aboriginal, Non-Aboriginal and Diverse I also must accept the damaging effects of centering colonial culture. However, by simply re-centering Aboriginal culture in the definition: Diverse Aboriginal and Non-Aboriginal I immediately began to imagine new possibilities for dialogue that goes beyond issues of difference.

#### Aha #2: The Steps

This took place at a conference in Victoria mandated to address “The performer in a multicultural society”. In his opening address Keynote speaker Chris Creighton-Kelly challenged the assembly to move beyond discussions about multiculturalism and to instead talk about the underlying issues. At the climax of his talk he proposed the following for those who wish to promote change in their organizations and communities:

Five Steps process for Revolutionary change:

- Move beyond Race Hatred (internalized racism/racialism)
- Move beyond denial (there are no problems)
- Move beyond tolerance: who wants to be tolerated?
- Move beyond guilt (or guilting)
- Move beyond sacrifice and get to a place where we’re all in this together

Inspired by this and by my work on The Weaving Tapestries Project I led a breakout group to create a few more steps of our own:

- Acknowledge and come to an understanding about the colonial history of Canada inviting Aboriginal Artists to lead the discussion
- Acknowledge that we are battling within the framework of systemic Racism and
- Take steps to remove the paradigm of the mainstream. There is no “other”. Look to Aboriginal values for new visions of diversity

#### Aha #3: Diversity Don’ts

At the Canada Council Stand Firm Meeting that took place in Toronto this past fall we tackled the language of diversity. Again, inspired by my work on the Weaving Tapestries project as well as by the discussions that proceeded I came up with a few Diversity Don’ts.

We should no longer use the word diverse:

- To mean non-white and mainstream
- To fix it’s meaning
- To mean multicultural “happy singing together”
- As an oversimplification of our complexities
- Without problematizing it and recognizing the complexity of the term
- To end a sentence
- Without reference to the issue of colonization of Aboriginal cultures and without reference to systemic racism

## Tools for Toolkit

### Planning a Workshop

#### Needs Assessment:

The needs assessment process took different forms. In the beginning of the project I polled the Board with a questionnaire I developed (see appendix) to draw out some of the issues in the regions.

#### Developing a Planning Committee:

Choosing a planning committee was difficult in some cases and extremely easy in other cases. The more successful workshops had a planning group of 3-5 people with one key person for me to contact about the details leading up to the workshop.

#### Developing a Theme & Workshop Outline:

This was a very important step in the workshop planning process. After an initial consultation with the planning committee, I would feed back by providing them with a summary of our conversation and a first draft outline of the issues they articulated. This document was used to formulate the final workshop and recruit potential presenters and facilitators.

#### Invitations:

Once the workshop date and time and venue was confirmed, personalized invitations really made a difference during the recruitment process. This was a discovery made during the planning phase of the Weenebeg Aboriginal Film and Video festival workshop. Festival co-director Paul Rickard emphasized the importance of personal invitations, and follow up phone calls. Paul himself went door to door in the community asking people to attend the workshops.

#### Ice breakers: Workshop Exercises & Materials (see appendix for documents)

##### Circle Ritual/Story Exercise

The question I posed to accompany this exercise was: How do we embody the stories we create and create the stories we embody? This exercise became a recurring feature in the workshops. The variety of interpretations that came from such a simple exercise was surprisingly refreshing.

##### Multiculturalism Slide Show

This workshop tool was used to provoke a deeper discussion about 'multiculturalism' introducing at the end a provocative question:

How does the legacy of colonialism affect how we think and talk about diversity?

##### Openings and Closings

In almost every case the workshop opened and closed with a Thanksgiving prayer conducted by an Aboriginal Elder. This proved to be an important part of the workshops. It set the tone preparing our minds, spirits and hearts for the subsequent discussions. In the Primer I described the importance of the opening as follows: " to remind us non-Aboriginals that we live

and work on stolen land and challenge us to confront our relationship to the genocide that continues to this day. For Aboriginal participants who are often cast in the role of victim, the ceremonies and teachings heard and shared can prompt a smoother entry into a dialogue that has been inaccessible to date.”

### Songs

Call and response songs were used during some of the sessions but only when they had a thematic or teaching aspect to them. I resisted using songs as a way of creating generalized ‘ritual’ moments. In the Hamilton workshop, we attempted to learn a song but failed to bring the harmonies and call and response sections into line. This was an excellent learning opportunity for the group. Our ‘failure’ revealed how important it is for us to uphold our part as individuals and as members of a small group all the while keeping our ears tuned to the whole.

### Recommendations & Follow up

- Create a post workshop survey that can be emailed out to the key contacts and followed up by phone.
- Create a provincial Weaving Tapestries Board committee that can meet over a conference call to discuss next steps
- Re-launch the blog and solicit responses to questions arising from the workshops to keep the dialogue going
- Distribute the toolkit to communities via e-mail to solicit feedback
- Launch the toolkit at the CAO Forum 2008

### Resource List

#### Books

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