



University  
of Victoria

# **EDI Review Self-Study**

## **Faculty of Fine Arts**

### **Equity Review Self-Study**

Prepared by Dean Allana Lindgren

With contributions from the Faculty of Fine Arts Leadership Team



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## Section 1: History, Development, and Expectations of EDI in the Faculty of Fine Arts and Units (Faculty/Unit responses)

### **Underrepresented and Designated Groups in the Faculty of Fine Arts**

Some members of the Faculty of Fine Arts have self-identified as belonging to underrepresented and designated groups. The source of the following information is the Employment Equity Survey, which collects voluntary information from staff and faculty members in the Faculty of Fine Arts. The campus-wide response rate is currently ~85%. The following information is for the period from 2017 until 2022.

#### *Indigenous*

- In 2022, 1.1% (1 person) of respondents self-identified as Indigenous. According to the Employment Equity Survey, this number of people has not changed since 2017.

#### *Persons with Disabilities*

- In 2022, 4.4% (4 people) of respondents self-identified as a person with disabilities – a decrease of 1 person since 2017.

#### *Members of Visible Minorities*

- In 2022, 3.3% (3 people) of respondents self-identified as members of visible minorities – an increase of 1.1% (1 person) since 2017.

#### *Women*

- In 2022, 58% (53 people) of respondents self-identified as women – an increase of 5% (5 people) since 2017.

### **Integration of EDI into Classrooms, Studies, Staff Work, and Faculty Work**

Please see appendices (Unit Responses and the Faculty of Fine Arts Indigenous Plan update).

The Faculty of Fine Arts offered FA 200 (Access, Equity, Diversity, and Inclusion) during the 2021-2022 academic year – a course designed and taught by Dr. Adam Con.

Notably, there are only two Indigenous Resurgence Coordinator positions at UVic. One of these positions is in the Faculty of Fine Arts. Karla Point, our Indigenous Resurgence Coordinator, is currently on secondment, but during the 2021-2022 academic year, she was extremely busy despite her part-time status. For instance, she provided support to Indigenous students in Fine Arts; led educational initiatives for faculty, staff, sessionals/Music Performance Instructors; organized events that brought local Indigenous Elders, leaders and artists to campus, and organized an Honouring Ceremony for long-serving members of Fine Arts.

### **Training in EDI in Research and Scholarly Activity**

Data not available.

### **Funding 2022/2023**

During the 2022/2023 fiscal year, the Faculty of Fine Arts budgeted \$110,000+ to advance our commitment to equity-related positions and projects, including the following:

- Visiting Artist from Zimbabwe
- IRC (part-time position)
- IRC activities budget
- Indigenous Writers' Series<sup>1</sup>
- Orange Shirt Day
- Latinx and Spanish Film Festival
- Art, Truth, and Memory
- Walk with Me (5 Days of Action)
- Gendered Threads of Globalization Conference
- Art Gallery of Greater Victoria Partnership (Chinese Art Curator with limited-term teaching responsibilities in AHVS.)
- Everything is Connected: Songs, Relationships and Indigenous Worldviews Conference
- Past Wrongs, Future Choices Project
- Supplemental Orion Fund monies designated to incentivize Units to invite visiting scholars and artists from underrepresented groups

### **Describe the current plans and goals/outcomes regarding EDI**

The Faculty of Fine Arts is currently beginning the process to renew its Strategic Plan. Part of this process will be to collectively determine plans and goals/outcomes regarding EDI.

Current plans and goals/outcomes include increasing the diversity of the Faculty's complement of faculty, staff, sessionals/Music Performance Instructors, and our students. At the same time, we are committed to ongoing EDI education, particularly to raise awareness about harmful and discriminatory behaviour (e.g., microaggressions) as well as power imbalances. We are looking to the TRI Calls to Action, and DRIPA to inform our Strategic Planning process.

The Faculty will continue to prioritize preferential and limited hires for faculty and staff.

Members of the Faculty of Fine Arts' EDI Committee gather to share ways to decolonize curriculum and to make their courses more accessible. In particular, this group has been discussing systemic barriers in the educational experiences we offer students. This group will be invited to share some of their ideas with the entire Faculty at our Faculty Council meetings.

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<sup>1</sup> The first Indigenous Writers' Event will be held in the fall of 2023.

During the 2023-2024 academic year, the Faculty of Fine Arts will hold sessions to discuss the Reflection and Action Guides for UVic's Equity Action Plan. It would also be helpful for the Faculty of Fine Arts to host an Action Lab for faculty, staff, instructors, and students.

### **What are the expectations and demands for EDI work internally and externally?**

Artists often push against the parameters of established societal norms. Through their artistic practices they surface inequity, challenge unquestioned assumptions, and initiate social change. Their work can spark reflection and debate.

Our students, staff, instructors, faculty, and the members of our leadership team value diversity and equity while acknowledging that we still have significant work to dismantle systemic barriers and eliminate discriminatory actions.

Although the arts are frequently at the cutting edge of activism, the pace of institutional progress is frustratingly slow for many members of the arts community. The Faculty of Fine Arts takes the concerns voiced by our students, alumni, and community partners very seriously and has been guided by them in focusing efforts to make the Faculty more diverse and inclusive.

### **What partnerships exist to support EDI in the Faculty of Fine Arts /Units? Internal to UVic? External?**

The Faculty of Fine Arts has established inventive partnerships to address systemic problems and to advance the rights of equity-deserving communities. For instance, in 2020, the Faculty of Fine Arts was the first post-secondary partner to join the Western Canada IBPoC Arts Leadership Training Program, which is designed to provide access and training for artists and arts administrators who identify as Indigenous, Black and/or People of Colour (IBPoC).

For over thirty years, the Faculty of Fine Arts has partnered with the En'owkin Centre (a member of The Indigenous Adult and Higher Learning Association) and UVic's Division of Continuing Studies to offer the Certificate in Foundations in Indigenous Fine Arts. We are working with these partners to determine the feasibility of creating a diploma option for the En'owkin learners.

Fine Arts has collaborated with EQHR on several initiatives, including producing the "Walk with Me" project, which was held during the "5 Days of Action" in the fall of 2022.

Fine Arts has collaborated with the Peter B. Gustavson School of Business by providing arts instruction to the 2022 Open My World of Learning (OWL) program and is currently in discussion with Dr. Brent Mainprize, a professor at the Gustavson School, to organize the second Fine Arts focussed Indigenous Advancement of Cultural Entrepreneurship program (IACE).

The Faculty of Fine Arts has had a long and productive relationship with the Art Gallery of Greater Victoria (AGGV), including having the AGGV's Contemporary Chinese Art Curator teach in the Department of Art History and Visual Studies on a limited term basis. We are currently working with the AGGV to secure funds to continue this partnership.

In the spring of 2023, the Faculty of Fine Arts will host its first Lehan Family Activism and the Arts Lecture Series speaker. This series will provide an opportunity for the Faculty of Fine Arts to host artists and scholars who are engaged in social justice work that uses the arts. The selection committee, which was comprised of representatives of all the Units in the Faculty of Fine Arts, unanimously voted to invite Charles Campbell to be the inaugural speaker. A local multidisciplinary artist, writer and curator, Charles Campbell's practice animates the future imaginaries possible in the wake of slavery and colonization. His upcoming solo exhibition at the Surrey Art Gallery, *An Ocean to Livity*, foregrounds Black breath as a source of power, repository of memory and site of connection. He is the recipient of the 2022 VIVA Award and the 2020 City of Victoria Creative Builder Award.

## Section 2: Demographics within the Faculty of Fine Arts (EQHR for data and Faculty of Fine Arts responses)

### **What is the Faculty of Fine Arts doing to attract members of underrepresented and designated groups?**

Since 2020, Fine Arts' commitment to preferential and limited hires has resulted in five preferential staff hires, four preferential faculty member hires, one limited staff hire, and two limited faculty hires.

In the last two years, Fine Arts welcomed Professor Carey Newman (Hayalthkin'geme) as the Impact Chair in Indigenous Art Practices and Professor Lindsay Katsitsakatste Delaronde (Kaniyenke'haka from Kahnawake) as the new limited-term Audain Professor in Contemporary Art Practice of the Pacific Northwest.

In 2021, Fine Arts established and endowed the Faculty of Fine Arts Indigenous Student Award, which is now the second endowed award in Fine Arts specifically for Indigenous students.

Courses and programs that are centred on Creative Technologies are the fastest growing areas in Fine Arts. The Department of Visual Arts has recently been awarded a CRC (Tier 2) in Emergent Digital Arts Practices. The Department will conduct a preferential search for this position to increase diversity within this popular area of the Faculty.

In 2022, the Faculty of Fine Arts established the Wurlitzer Visiting Professorship in Religious Art and Indigenous Sacred Art. This non-endowed visitor position will rotate among the Units before it expires. The first guest is Monique Mojica (Guna and Rappahannock nations). Professor Mojica has been in residence in the Faculty of Fine Arts for the Winter 2023 term. She is teaching a land-based course and mentoring students in the Department of Theatre.

We note, however, that at our March 2023 "Fine Arts Spotlight" Recruitment event, none of our speakers (faculty, students, staff) were IBPoC, so we realize that we could do a better job of reaching out to our prospective IBPoC learners.

### **What actions have been taken to ensure that the Faculty of Fine Arts provides a welcoming and inclusive working and learning environment and promotes retention of underrepresented and designated groups? What policies, procedures and practices are in place to promote the University's equity goals?**

Most of the recent faculty hires and some of the recent staff hires have been preferential or limited searches.

During the 2020-2021 academic year, the Faculty of Fine Arts' EDI Advisory Committee was revived. Additionally, most of the Units have their own EDI committees.

Fine Arts acknowledges and highlights the achievements of underrepresented and designated groups of students, staff, instructors, and faculty through its news and media channels and its Annual Review document.

For further examples, please see Appendix A (“Faculty of Fine Arts Indigenous Plan Activity Summary”) and Appendix B (“EDI Initiatives at the Unit Level”).

**What kind and number of complaints are being raised about EDI matters in the Faculty of Fine Arts and the Units?**

Currently, we have no data related to the number of complaints. It would be very helpful to receive this kind of data so we can better support our colleagues and students, and address these complaints.

Each Unit in Fine Arts has its own unique culture and EDI concerns, though most of the complaints across the Faculty of Fine Arts that we are aware of involve the injurious impact of power imbalances. Many complaints involve racially motivated microaggressions, white privilege and the impact of ongoing and systemic white supremacy, insensitivity to gender inequities, mansplaining, sexualized violence, harassing behaviour, and ableism. Some complaints involve incidents in the classroom/studio related to the content of courses and/or the limited number of IBPoC faculty. Other complaints concern student-to-student conflict, or employee-to-employee conflict.

**What is known about retention and attrition of students, specifically in underrepresented and designated groups?**

If students reach out to their Chairs/Director before they leave a program, it is possible to meet with the student. Otherwise, we do not have the capacity to track students who leave our programs. We are attuned to the sensitivities involved in gathering data on underrepresented groups or people with disabilities.



### Section 3: Opportunity Analysis for the Faculty of Fine Arts and Future Directions (Faculty of Fine Arts responses)

#### **What aspirations does the Faculty of Fine Arts have for its EDI work over the next 5-7 years?**

The Faculty of Fine Arts would like to increase the racial diversity of our faculty, instructor, and staff complements. We would like to be proactive in removing systemic barriers during the recruitment and application process for students. We would also like to decolonize our curriculum (e.g., more non-Eurocentric and/or critical European content; more land-based learning; new modes of assessment that are student-centred, etc.). We want to be more attuned to the spirit of and the directives in the Indigenous Strategic Plan, the TRC Calls to Action, DRIPA, and the Scarborough Charter when making administrative and research/creative activity decisions.

We also aspire to have a more global orientation – to encourage all members of our community to contextualize their ideas and aspirations within contexts that consider a broad range of cultural practices, religions, and value systems beyond one’s own. Some of our departments – Art History and Visual Studies, for instance – have been at the forefront of this approach since their inception, but we are aware that we can do more to use our disciplines to foster more opportunities for internationalization.

There is still significant work to do in the Faculty of Fine Arts before we can say that we have achieved gender equity. We need to do a better job of understanding and implementing actions to prevent gender-related silencing and sexualized violence.

Similarly, we need more education about ableism and its adverse impact on our hiring practices as well as our learning and work environments. For instance, we need to consider how discipline-specific courses can incorporate universal design when crafting assignments and how mental health issues are impeding students, staff, instructors, and faculty.

Finally, framing all of these EDI issues is a need to reaffirm our individual and collective commitment to professionalism rooted in basic kindness and empathy.

#### **How have the Units responded to environmental challenges or threats and to environmental opportunities to address EDI? To what extent has each Unit overcome barriers to developing effective responses to these challenges and taken advantage of opportunities?**

Please see appendices (Unit Responses and the Faculty of Fine Arts Indigenous Plan update).

#### **What are the Faculty of Fine Arts’ two most important priorities for advancing EDI and what significant gains would come of the realization of these priorities?**

Starting from the premise that we want to be collectively enriched by the wisdom of cultures from around the world, we are committed to preferential and limited hires in tandem with a pledge to provide supports for employee and student success. For instance, we would benefit greatly from an EDI Advisor who would help to plan and enact a broad range of initiatives specifically related to Black people

and People of Colour. We also would like to increase global engagement opportunities for all members of the Faculty of Fine Arts.

We want to make Fine Arts the exemplar of a healthy learning and work environment by partnering with colleagues across campus and beyond to create a Faculty-level Healthy Workplace Initiative to consider how we can tackle a range of EDI concerns, including microaggressions, mental health issues, etc.

**To what extent could the Faculty of Fine Arts reallocate funds to realize these goals and objectives? What additional funds may be necessary?**

The Faculty of Fine Arts has significant resource limitations, so reallocation of base budget would be difficult. There is no base budget for most of our EDI initiatives. Instead, we rely on carry forward monies and donated funds to advance our commitment to EDI. That said, we could cost-share with VPAC and EQHR to create an innovative EDI Advisor position.

The Faculty of Fine Arts is an outward-facing, community-engaged Faculty. We bring approximately 20,000 people on campus every year to attend our events. Therefore, any institutional support for Fine Arts' EDI work will further UVic's commitment to being a leader in equity in post-secondary education and society.

**Appendix A**  
**Faculty of Fine Arts**  
2021/22 Indigenous Plan Report

Name of Faculty, Division or Department	Fine Arts
Name and contact information of person submitting	Dean, Allana Lindgren, <a href="mailto:finedean@uvic.ca">finedean@uvic.ca</a>
<b>Indigenous Plan Achievements</b>	
<p>1. Three to five significant achievements that your Faculty, Division or Department accomplished in the previous five years in response to the 2017-2022 Indigenous Plan:</p> <ul style="list-style-type: none"> <li>- Hiring of an Indigenous Resurgence Coordinator (IRC) since 2019 (Lindsay Delaronde, followed by Karla Point)</li> <li>- Indigenous Cultural Acumen Training for Fine Arts, which was led by the IACE Office (Drs. Rob Hancock, and Robina Thomas--organized for the whole Faculty, most recently in 2021, and attended individually by Fine Arts members on other occasions)</li> <li>- The KAIROS Blanket Exercise, which was led by the FA Indigenous Resurgence Coordinator</li> <li>- Honouring Ceremony for Fine Arts faculty and staff members in Oct 2022 at First People's House (led by IRC, Karla Point)</li> <li>- Monthly Student Circle hosted by the FA Indigenous Resurgence Coordinator (up to 2021)</li> <li>- Haa Huupa Lunches (2021-22)</li> <li>- Targeted hiring of Indigenous faculty members, including the Impact Chair in Indigenous Art Practices (Carey Newman) and a new Audain Professor in Contemporary Art Practice of the Pacific Northwest (Lindsay Delaronde)</li> <li>- Preliminary activity to establish a Research Un-Centre to address Art and Reconciliation (led by Impact Chair)</li> </ul>	
<b>Demographic information</b>	
<i>Please provide information about the faculty and staff in your Faculty, Division or Department</i>	
2. Number of tenured, or tenure track, Indigenous faculty	2 tenured, 1 term, 2-3 tenure track  (Includes limited hires and self-identifying members)
3. Number of Indigenous sessional faculty	1
3. Number of Indigenous staff	1
4. Number of self-identifying Coast Salish faculty or staff	1
5. Number of Indigenous staff or faculty members in management or leadership positions	1
6. Number of Indigenous graduate students that you hire annually as TAs or RAs (on average)	Unknown as they mainly self-identify: all five units include 1-2 Indigenous students each who are hired as TAs or RAs every year

	Fine Arts also hires graduate students as sessional instructors (including examples of Indigenous students teaching courses in Visual Arts, Writing, Theatre)
<b>Programming &amp; Supports</b> <i>Please provide information about programming and supports delivered by your Faculty, Division or Department</i>	
<p>7. Retention initiatives that you have developed for Indigenous staff and faculty members:</p> <ul style="list-style-type: none"> <li>- Creating an environment that is accepting, welcoming and inclusive</li> <li>- Our IRC position is a central driver of this effort, including in the development of the Fine Arts Equity Review Survey (fall 2022) <ul style="list-style-type: none"> <li>o It is imperative that we secure base budget funding to support further Indigenous retention initiatives in our faculty since Fine Arts does not have base budget for such initiatives.</li> </ul> </li> <li>- Fine Arts acknowledges and highlights the achievements of Indigenous staff and faculty through its news and media channels</li> </ul>	
<p>8. Indigenous academic programs and/or specializations:</p> <ul style="list-style-type: none"> <li>- Certificate in Foundations in Indigenous Fine Arts (a partnership with the En'owkin Centre and Continuing Studies, established in 1991)</li> <li>- EDI course (run as a special topic, FA 200 (202201), not mandatory, open to students from across UVic</li> <li>- Indigenous Arts-focused courses in several departments. <ul style="list-style-type: none"> <li>o The Honours program in Art History and Visual Studies includes four obligatory areas (concentrations): one of them is <i>Indigenous Arts, Pacific Northwest Coast</i> (for relevant courses, see #9)</li> </ul> </li> <li>- The Major program in Art History and Visual Studies includes three obligatory areas (concentrations). Indigenous Arts courses are included among the area called <i>Arts of the Americas, Modern and Contemporary Art and Architecture</i> (for listed courses, see #9)</li> </ul>	
9. Number of mandatory Indigenous specific courses	0
10. Number of courses with Indigenous content	<ul style="list-style-type: none"> <li>• Approx. <b>23</b> courses with Indigenous content have been created and/or taught in the Faculty of Fine Arts, including, but not limited to, the following: <ul style="list-style-type: none"> <li>o <b>FA 300</b> Interdisciplinary Studies (has been taught by Indigenous Resurgence Coordinator, Lindsay Delaronde)</li> <li>o <b>MUS 317</b> Indigenous Peoples and Music - An introduction to sounds and music of Indigenous Peoples with particular emphasis upon</li> </ul> </li> </ul>

cultural identities, colonization and revitalization. Includes examples from around the world.

- **ART 352** Audain Studio Seminar (course taught by the Audain Professor of Contemporary Art Practice of the Pacific Northwest; course content will vary in accord with the area of expertise of the Audain Professor)
- **ART 353** Visiting Artist Talk Series (currently led by Indigenous Graduate students and has had a high level of Indigenous content. Content varies depending on the artist)
- **WRIT 302** Special Study in Craft: Indigenous Oral Storytelling (taught by Gregory Scofield)
- **WRIT 313** Recurrent Themes: Indigenous Resistance and Material Art (taught by Gregory Scofield)
- **WRIT 331** A Study of Narrative: Indigenous Voice and Location (currently taught Troy Sebastian) – in the future this course be assigned to **WRIT 410** Special Genres Lecture
- **WRIT 353** Writing a Sense of Place (taught by Tim Lilburn with Research Assistant, Kevin Paul from Tsartlip Nation)
- AHVS course list:
  - [AHVS381A](#) - Modernism and Modern Art of the Pacific Northwest (1.5)
  - [AHVS381B](#) - Contemporary Art of the Pacific Northwest (1.5)
  - [AHVS382A](#) - Indigenous Arts of the Arctic and Subarctic (1.5)
  - [AHVS382B](#) - Indigenous Arts of the Southwest, California and Great Basin (1.5)
  - [AHVS382C](#) - Indigenous Arts of the Plains, Plateau, Woodlands and Southeast (1.5)

	<ul style="list-style-type: none"> <li>- <a href="#">AHVS383</a> - Special Topics in North American Indigenous Arts (1.5)</li> <li>- <a href="#">AHVS383A</a> - Arts and Indigenous Ways of Knowing (1.5)</li> <li>- <a href="#">AHVS383B</a> - Indigenous Arts and the Internet (1.5)</li> <li>- <a href="#">AHVS384</a> - Northwest Coast Indigenous Arts and Colonization (1.5)</li> <li>- <a href="#">AHVS385A</a> - Indigenous Fashion in the Pacific Northwest (1.5)</li> <li>- <a href="#">AHVS385B</a> - Pacific Northwest Indigenous Arts and Exhibitions (1.5)</li> <li>- <a href="#">AHVS388</a> - Global Case Studies in Indigenous Arts (1.5)</li> <li>- <a href="#">AHVS480</a> - Seminar in Contemporary North American Indigenous Arts (1.5 - 3)</li> <li>- <a href="#">AHVS482</a> - Seminar in Indigenous Arts (1.5 - 3)</li> <li>- <a href="#">AHVS484</a> - Seminar in the Contemporary Arts of the Pacific Northwest (1.5)</li> <li>- <a href="#">AHVS493</a> - Seminar on the Williams Collection (1.5)</li> </ul>
<p>11. Number of Indigenous specific scholarships, bursaries and awards (with total dollar value if possible)</p>	<ul style="list-style-type: none"> <li>o FA Indigenous Student Award – 2021/ended 2022</li> </ul> <p>BCGS Scholarships for Grad students (have been allocated to Indigenous students although the Fine Arts BCGS funding is not specifically designated for Indigenous students; Fine Arts has made this an important criterion)</p> <p>Endowments = \$1,200</p> <ul style="list-style-type: none"> <li>o Hilder Award (\$25,000) - Endowed Fund. One or more awards are given to entering or continuing undergraduate students in the School of Music who identify as Black, Indigenous or People of colour and who have demonstrated financial need.</li> </ul> <p>Scholarships/bursaries = total \$ unknown</p>
<p>12. Indigenous specific student supports:</p> <ul style="list-style-type: none"> <li>- IRC activities (Student Circles) and overall support for students</li> <li>- Inclusion of and education about Indigenous ways of knowing in many classes; creation of safe spaces within courses which address colonization or taught by Indigenous faculty</li> </ul>	

<ul style="list-style-type: none"> <li>- Visual Arts Anti-Racism Anti-Oppression initiative (ARAO Working Group; a student-led and student-centred initiative that addresses inequality and systemic racism)</li> </ul>	
<p>13. Physical spaces dedicated for Indigenous students (e.g., Indigenous student support centre, study room, outdoor learning space):</p> <p>None specific</p>	
<p>14. Programs or course with reserved seats for Indigenous students:</p> <p>Certificate in Foundations in Indigenous Fine Arts (FIFA), run at En'owkin Centre (WRIT xxE and ART xxE courses)</p>	
<p>15. Programs or courses that engage land- and/or water-based learning</p> <p>Several courses incorporate land based Indigenous learning (courses taught by Indigenous faculty emphasize these components)</p>	
<p>16. Programs or courses that involve Indigenous community partnerships:</p> <p>FIFA (Foundations Indigenous Fine Arts) program partnership with FA and the En'owkin Centre for the Arts (Penticton) and Continuing Studies</p>	
<p>17. Please provide the number of courses that involve Elders and/or Knowledge Keepers in student programming</p>	<p>Several courses across the faculty include the generous participation of Elders or Knowledge keepers in their curriculum</p>
<p>18. Please provide the percentage (approx.) of your staff, faculty and administration that has taken Indigenous Intercultural Acumen Training (ICAT), anti-racism training and/or similar training on decolonization</p>	<p>~90%</p> <p>(both in Fine Arts-only sessions and in sessions run for UVic)</p> <p>Faculty plan to have annual ICAT training</p>
<p>19. Programs that you have developed to address racism</p> <ul style="list-style-type: none"> <li>• Department of Visual Arts (ARAO, see #12)</li> <li>• Department of Theatre – EDI committee</li> <li>• Department of Art History and Visual Studies – EDI committee</li> <li>• School of MUSIC – EDI Committee</li> <li>• Adam Con – (FA 200 course in 202201 with a focus on EDI; open to all UVic students)</li> </ul>	



20. Research supports or opportunities that you provide for Indigenous graduate students:

- BCGS Scholarships allocated specifically for Indigenous grad students

The hire of more Indigenous faculty has created more opportunity for Indigenous graduate students to work with Indigenous faculty if their research interests align

- All graduate students have TA and RA opportunities
- Indigenous faculty often act as mentors of Indigenous students (beyond supervision duties)

## **Appendix B**

### EDI Initiatives at the Unit Level

## AHVS

To:

Allana Lindgren, Dean of Fine Arts  
Erin Campbell, Acting-Chair, AHVS

Re:

Summary of Equity Committee activities

The Equity Committee convened in late 2022. We are a small group composed of faculty, staff and graduate students, committed to forwarding EDI work within AHVS.

Our first task has been the development of a new Areas of Work section for the committee's Terms of Reference. One of our goals was to make this list less abstract and aspirational and more specific and active. This purpose was assisted by the release of the University's Equity Action Plan in October 2022. We have co-created a new Areas of Work in alignment and with reference to the EAP. This is currently going through a final editorial process and will be released following our March meeting.

As part of our mandate to support EDI activities in AHVS we have also undertaken further documentation. The first is the creation of an EDI statement page for the AHVS website to be launched in April. And the second is establishing a webpage of resources for the AHVS community. This second project sprung from a suggestion in a departmental meeting – that a collection of resources on indigenization might be useful for faculty; so that is the core purpose of this project. Our intention, however, is that this will be a living document, addressing many aspects of equity and beneficial to all members of AHVS. This will be an on-going and ever evolving project, but the first iteration will launch alongside the EDI statement page.

The AHVS department was founded with the express purpose of providing a more diverse, global approach to art historical studies. Since that time all the faculty of this department have pursued research and teaching which connects with social justice issues and concerns. Inspired by workshops during the Days of Action and under our Terms of Reference, the Equity Committee seeks to advise and encourage our faculty to promote this aspect of our departmental offerings and to support our students by emphasizing this aspect of our programs as we all navigate this era of great change.

Dennine Dudley  
AHVS Equity Committee Chair

## School of Music

**New initiatives launched in support of equity, diversity and inclusion (EDI) goals**

**Prepared by Dr. Alexis Luko, Director, School of Music**

**June 22, 2023**

### **EDI: EMPLOYMENT EQUITY PLAN**

#### **FACULTY**

##### **Four Preferential Hires**

Dr. Anthony Tan, Assistant Professor (July 2020)

Dr. Virginia Maria Acuña, 0.5 ATP in Musicology (January 2021)

Dr. Alexis Luko, Professor and Director of the School of Music (July 2021)

Ila Zbarsky, Music Technology Assistant (March 2022)

In Music technology we are taking action in terms of student and Faculty and staff recruitment to support and uplift underrepresented groups, specifically women and gender non-conforming individuals who constitute only 5-7% of the professionals working in the field of audio and sound recording.

##### **Faculty Service**

Dr. Adam Con, BPOC Faculty Mentor

Dr. Adam Con, Faculty of Fine Arts EDI Committee Co-Chair

Dr. Alexis Luko, EDI University Committee 2021-22

Dr. Merrie Klazek Faculty Association Equity Committee 2021-present

Dr. Steven Capaldo, Chair School of Music AEDI Committee 2021-2022

##### **Hiring plan**

The School of Music voted on a hiring plan in Fall 2023 highlighting next steps, which include preferential hires and the hire of an indigenous creative practitioner. The School will apply to recruit through the new *Indigenous Recruitment Support Fund* and the *Black Scholar Recruitment Fund*.

## EDI: CREATE A DIVERSE, INCLUSIVE & WELCOMING COMMUNITY

### **School of Music EDI Committee**

The School of Music formed an EDI Committee in Fall 2021 comprised of faculty, staff, undergraduate and graduate students. The committee is tasked to help create a more diverse, inclusive and welcoming School of Music community.

### **IBPOC Undergrad Award**

The School of Music established an endowed award for IBPOC undergraduate music students (est. 2022).

### **Program and Curriculum Renewal**

The School has made substantial efforts to decentre western classical music in our program and curriculum offerings. A final vote on core program/curriculum occurs at the SOM YEM in April.

### **BA Music Degree Program**

The School received approval in Fall 2022 to launch a new BA Music degree program. The BA does not require an audition and does not involve 1-1 studio lessons, thus removing certain social/economic barriers. The degree is flexible in that there are only 3 required core courses (none of which require prior musical expertise). The degree program also permits students to combine their Music degree with other academic areas (in the form of a double major or through electives).

### **New Courses**

Indigenous Music (Boyle)

Gender and Race on the Musical Stage (Acuña)

Issues in Suppressed Music (Snizek)

- strives to increase awareness about discrimination, antisemitism and historical racism and the resultant cultural impacts.

Film Music and Sound (Luko)

AEDI Fine Arts Course FA 200 (Con)

## EDI: EDUCATIONAL, RESEARCH, & CREATIVE INITIATIVES

### **Community**

*Jewish music during the Holocaust*

Presenter, Suzanne Snizek

Emmanuel congregation, Victoria

May 2021

*Music in the Shoah: Make the Connection*

Presenter, Suzanne Snizek

(reformed synagogue) Kolot Mayim JCC in Victoria BC.

Lafayette Health Awareness Forum 2021

Presented in collaboration with the Institute on Ageing and Life Long Health: "Navigating through COVID-19 – Using our collective wisdom to guide us."

Lafayette Health Awareness Forum 2022

Presented in collaboration with the Institute on Ageing and Life Long Health: "Our Planet, Our Health."

**University**

**5 Days of Action (2021-2023)**

The School of Music hosted 5 events for UVic's **5 Days of Action (over two consecutive years)**

- 1) "Amplifying voices: Integrating underrepresented identities in music," featuring student performers and a round table with members of the Music Student Society, faculty, and community members, Fall 2021.
- 2) "Amplifying voices: Integrating underrepresented identities in music," Fall 2022.
- 3) "Music we love: Appreciating a wider spectrum of flute repertoire," featuring students from the flute class of Suzanne Snizek, Fall 2021.
- 4) "Every timbre and tone: Honouring diversity through song," featuring Benjamin Butterfield, Bruce Vogt, Anne Grimm, Colleen Eccleston, and Harald and Sharon Krebs, Fall 2021
- 5) "Equal Measure" : Sarah Westwick & Rachel Iwaasa: Pianist Rachel Kiyu Iwaasa (UVic BMus '93) and violinist Sarah Westwick performed a concert of works for violin and piano by historical and contemporary women composers, Fall 2022.

**Collaboration With Fine Arts**

The School of Music hosted and collaborated with the **Fine Arts Indigenous Resurgence Coordinator**, Karla Point to host a drum-making workshop and a drum circle event.

Dr. Jane Ginsborg

Orion Guest (Spring 2023)

UK researcher on psychology and mental health in the context of music performance

Orion Guests

Annelise Noronha, Hildegard Westercamp & Suzanne Ciani

### **Musicology & Sound Studies & Composition**

*Sound Genres: Exploring Sound as Foundational Practice*

Dr. Anthony Tan, Joseph Salem, and Taylor Brook, organizers.

Two-day symposium hosted by the University of Victoria from May 26-28, 2023 exploring electronically mediated sound and music genres in both academic settings (sound art, soundscape, electroacoustic etc.) and popular contexts (EDM, ambient, techno etc.). Artists, musicologists, anthropologists, and other participants from across Canada will convene to share their artistic and scholarly work with a focus on how these diverse sound genres intersect and how they may be critically engaged to revise curriculums in higher education both inside and outside of music departments. We expect discussions to focus on the complicated relationship between “sound” and “music” on the one hand, and the tension between increasing globalized sound genres and the culturally-specific meanings felt by listeners and practitioners on the other.

“Erasing Culture: Performances and Discussion on the Impact of War,”

Interdisciplinary event about human rights and music

Dr. Suzanne Snizek, organizer

with Charlotte Schallié (GER/SLAV) and Kristen Semmens (HIST), Connie Gitlin (Klezmer clarinetist), Orontes quartet (guitar quartet from Syria) and guest from US Holocaust Memorial Museum, Sept 2019

“Where are the Women Composers?”

Dr. Suzanne Snizek, organizer

Collaborated with UVic Gender studies Sikata Banerjee with composers Drs. Annette Brosin and Anna Hostmann. Ideafest event. 2019.

Suzanne Snizek

Recent publication of chapter on suppressed Czech composer Petr Eben

[https://www.editions-harmattan.fr/livre-musique\\_et\\_politique\\_culturelle\\_sous\\_le\\_nazisme\\_et\\_le\\_stalinisme\\_1945\\_europe\\_annee\\_zero-9782343256382-73352.html](https://www.editions-harmattan.fr/livre-musique_et_politique_culturelle_sous_le_nazisme_et_le_stalinisme_1945_europe_annee_zero-9782343256382-73352.html)

“Transforming Leadership through Human Rights Initiatives”

Suzanne Snizek, Helga Thorson and Charlotte Schallié (Germanic and Slavic Studies)

Aspiration Cluster multidisciplinary research group

Jan 2023.

“Visual Storytelling and Graphic Art in Genocide and Human Rights Education”

Suzanne Snizek, music advisor on documentary film projects (focus on Rwanda, Holocaust, Bosnia, Syria, Indigenous Canada); Kirk McNally Recording Engineer; \$2.5 million SSHRC partnership grant, 2022-29

Equity Action Plan Contributor: Naomi Harris, Accordion (BMUS 2<sup>nd</sup> year)

School of Music student Naomi Harris’s composition “[Vires Acquirit Eundo](#)” / “We Gather Strength as We Go,” was selected as an artistic contribution to the University Equity Action Plan, addressing the priority: “Safety to be One’s True Self.”

## Music Education

[Everything is Connected: Songs, Relationships and Indigenous Worldviews Conference](#)

With financial support from the Social Sciences and Humanities Research Council of Canada, the Indigenizing Music Education conference, *Everything is Connected: Songs, Relationships and Indigenous Worldviews*, featured eight partner organizations: the Victoria Native Friendship Centre, BC Ministry of Education (Indigenous Branch), BC Music Educators’ Association, School Districts 61 (Victoria) and 83 (North Okanagan-Shuswap), Pacific Opera, University of British Columbia and UVic.

*Everything Connected: A Landscape of Music Education in Canada*

Con, A. J., Younker, B.A., Zavitz, K., (2021, November)

The Coalition for Music Education

3-year study for the Coalition for Music Education, reviewing the state of music education in Canada.

*Growing Innovation in Rural Sites of Learning* SSHRC

Joint PDG Partnership Development Grant



Anita Prest, UVIC Faculty of Education, Adam Con, UVIC Faculty of Fine Arts, Scott Goble, UBC Faculty of Education, BCMEA, Victoria Friendship Centre, 2019 (\$199,864)

*What is the Future of Music Education?*

ADEI for Choral Conductors

Adam Con, presenter

BC Music Educators Association Provincial Conference, Richmond, BC, 2022, October

*Keynote Panel: Making It Work: Insights on Diversity*

Adam Con, moderator

Music Conference Alberta, Edmonton, AB, 2022

*Approaching the Choral Music of Asia*

Adam Con, presenter

Music Conference Alberta, Edmonton, AB, 2022

*The Coalition for Music Education National Study*

Adam Con, presenter

Music Conference Alberta, Edmonton, AB, 2022

*Panel: Diversity, Inclusivity, Appropriation in Choral Music*

Adam Con, panelist

Music Conference Alberta, Edmonton, AB, 2022

*The Diversity of Choral Experience in British Columbia*

Adam Con, Keynote Speaker

BC Choral Federation Chorifest Conference, Vancouver, BC, May 2022

*A Good Way Forward with ADEI: Learning to be Comfortable with Discomfort*

Adam Con

BC Choral Federation Chorifest Conference, Vancouver, BC, May 2022

The Music Education program continued to incorporate the First Peoples Principles of Learning in all Music Education courses. This created opportunities for course instructors to reflect and re-develop their teaching philosophies to create learning environments that reflect the FPPL

## **Performance**

Upcoming Faculty Concert (October 12, 2023)

Suzanne Snizek is producing faculty concert featuring underrepresented composers

*Winter Celebration Concert 2022*

Directed by Adam Con, Wendell Clanton & Kinza Tyrell

Featured compositions that cut across different genres, cultures, and musical traditions. Guest artist included Dr. Louise Rose, UVic Honorary Doctorate recipient and celebrated jazz artist, and the African Drumming ensemble, led by Jordan Hanson.

*Wind Symphony Concert: Here and Now*

Directed by Steven Capaldo

Performed with the Naden band in Feb 2023. There were more than 800 audience members in attendance to hear premieres of works by UVic School of Music alumnae, Anna Höstman and Robyn Jutras, about sexualized violence. There was a piece by Omar Thomas celebrating the bravery of trans women. The Wind Symphony also performed *Bringing Home – I Lost My Talk*, by John Estacio, based on a poem by Mi'kmaw elder and poet Rita Joe, C.M. about her experience at a Residential School in Nova Scotia.

*Silenced Voices*

Performed by Suzanne Snizek flute and pianist Alex Le

Recorded by Kirk McNally

Music by Gál, Raphael, Denisov, Flothuis, Novak, Jardanyi (all composers suppressed under Stalinism or Nazism & have never been recorded, and/or are greatly underrecognized).

Funded through UVic IRCPG and UVic Strategic Initiatives grant

Centaur label 2023

Suzanne Snizek

Has intentionally increased representation of under represented composers in all studio teaching. Typically flute studio concerts are at least 50% music by underrepresented composers, including women.

Suzanne Snizek

Preliminary meetings with Associate Dean about indigenous student recruitment for the performance Area.

Recording of Jewish folk song for Chorong Lee's film about Holocaust survivor

Suzanne Snizek

[https://www.dropbox.com/s/bxi5as3bkdz7lnj/073019-Snizek\\_lullaby\\_final.wav?dl=0](https://www.dropbox.com/s/bxi5as3bkdz7lnj/073019-Snizek_lullaby_final.wav?dl=0)

Merrie Klazek is recording project called *Dance Around the Sun*, which features trumpet in settings of selected music from 14 different countries, using 24 artists representing instruments and/or origin from the countries represented.

Merrie Klazek Faculty Concert: "Buttons and Brass" featuring music crossing many different genres and eras. (2022)

The Lafayette String Quartet is giving a series of farewell concerts in 2022/23, featuring newly commissioned quartets by women composers (all Canadian except Lefanu and one First Nations co-composer). All works will be recorded.

Lafayette String Quartet

Performing and recording/filming "Singing through Generations" by Nicole Mandryk (of Anishinaabe heritage) , and Leila Lustig (Victoria)

Performing in Recording String Quartet No. 5 by Vivian Fung (Chinese Canadian, living in San Francisco)

Performing and recording "For fragile personalities in anxious times" but Kelly-Marie Murphy (Ottawa)

Performing and recording "All for One" by Abigail Richardson-Schulte (Hamilton)

Performing in Recording String Quartet No. 5 by Nicola Lefanu. (England)

Performance of Elizabeth Maconchy Quartet No. 3 (Irish)

Collaboration with singers/drummers Cyndi Pallen and Drew Blaney from the Tla'amin Nation in Powell River.

Merrie Klazek: In June 2022, 9 students from the UVic trumpet studio were invited to perform at the 46<sup>th</sup> annual International Trumpet Guild Conference, in San Antonio Texas, where the students played a piece by UVic Music Performance Instructor, Scott MacInnes. The composition, titled "Listen to Learn," is written from a white settler's perspective, based on Canada's cultural genocide against Indigenous people.

Benjamin Butterfield performed concerts celebrating female composers and Ukrainian art song in 2022/23.

Ben Butterfield: Championing the development of EDI compositions and vocal artistry beyond the familiar "classical" path. Olivia Jackson – Actual human people

<https://www.cbc.ca/listen/live-radio/1-93/clip/15983370>

Tim Carter – Still Running

[http://stuartbeatch.com/still-running#:~:text=Still%20Running%20\(2022\)&text=Commissioned%20by%20Tim%20Carter%20with,Ann%20Bartczak%20in%20March%202022](http://stuartbeatch.com/still-running#:~:text=Still%20Running%20(2022)&text=Commissioned%20by%20Tim%20Carter%20with,Ann%20Bartczak%20in%20March%202022)

Ann Elliott-Goldschmid: Handing out copies of the Truth and Reconciliation “Call to Action” booklet to all students, challenging students to read it often, find points that resonate with them and to act upon them.

Ann Elliott-Goldschmid: Asked students to research and perform works by women and BIPOC composers.

Ann Elliott-Goldschmid: Commission a carved and painted music stand (among other objects) by her friend, Tsawout carver, Howard Lafortune

### Music Tech

Kirk McNally:

The School of Music hosted **AUDIO+, to build an inclusive community of audio engineers. (May 2021)**

A four-day hybrid workshop gathering established audio engineer-scholars, students and young graduates, music producers and studio professionals, artists and others to build a community that engages in a **critical dialogue on overcoming gender-, race- and class-based discrimination in the field of music production and audio engineering** (November 10-13, 2021). Supported with a SSHRC Connection grant, the application was ranked #2/31 within the SSHRC committee and was one of the nine first-ranked sextile category applications (62 applications total). Dissemination of this Connection Grant project include a workshop as part of the **Diversity, Equity, and Inclusion program** at AES 153rd Convention (2022), a presentation for a research seminar at the University of York (2021), and a paper in the proceedings of the AES Audio Education Conference (2021).

SSHRC PDG (\$131, 457)

Kirk McNally, PI

This grant has facilitated the travel of Dr. Abdoulaye Niang from the Université Gaston Berger in Senegal to the University of Victoria.

*Earth Drums* <https://bit.ly/3j88Zlp>

Kirk McNally consulted with Carey Newman on the design and construction of his public art piece

UVic Internal Research/Creative Project Grant (IRCPG) and Canada Council *Digital Now Initiative* (\$100,000) Grant permitted Kirk McNally to develop the technological and methodological capacity to create the sound for a Virtual Reality experience of Carey Newman’s *Witness Blanket*

<https://witnessblanket.ca/> (2021)

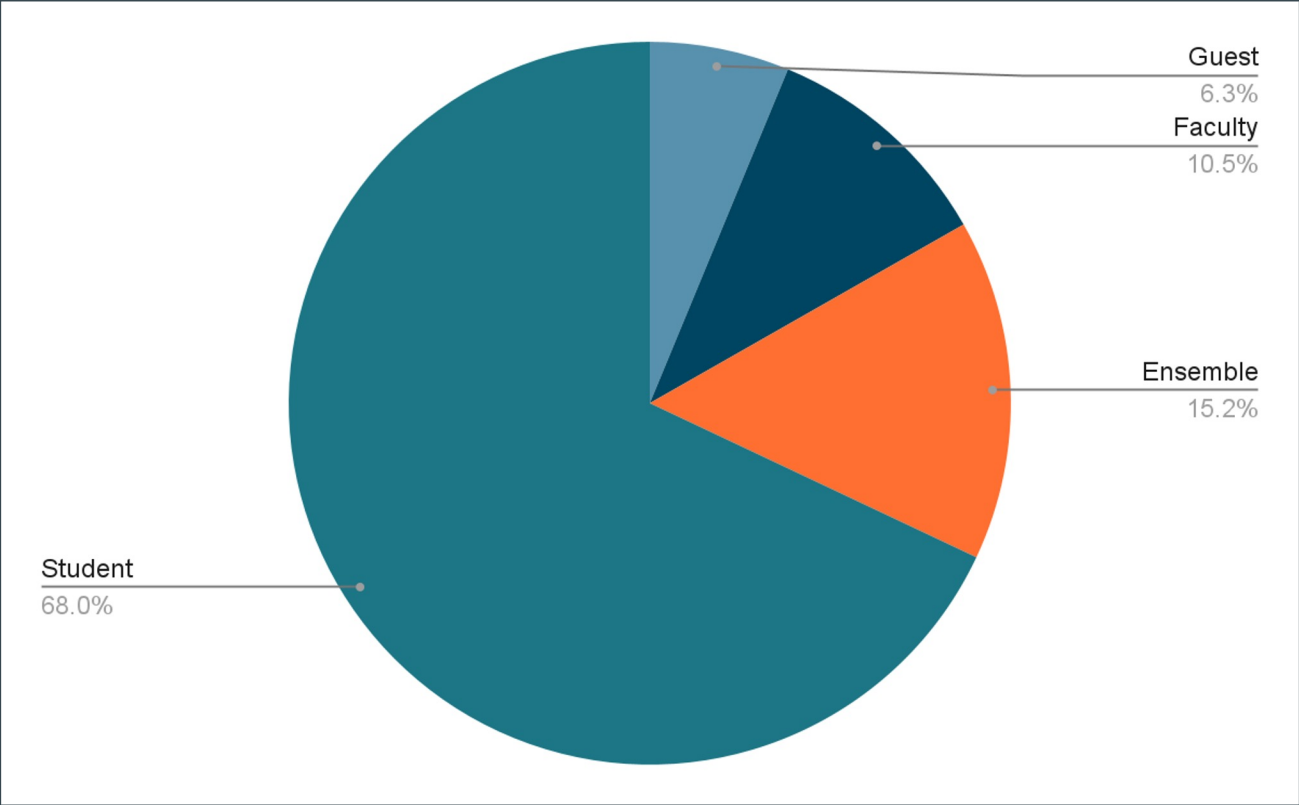
# CONCERT PROGRAMMING STATISTICS 2022/23



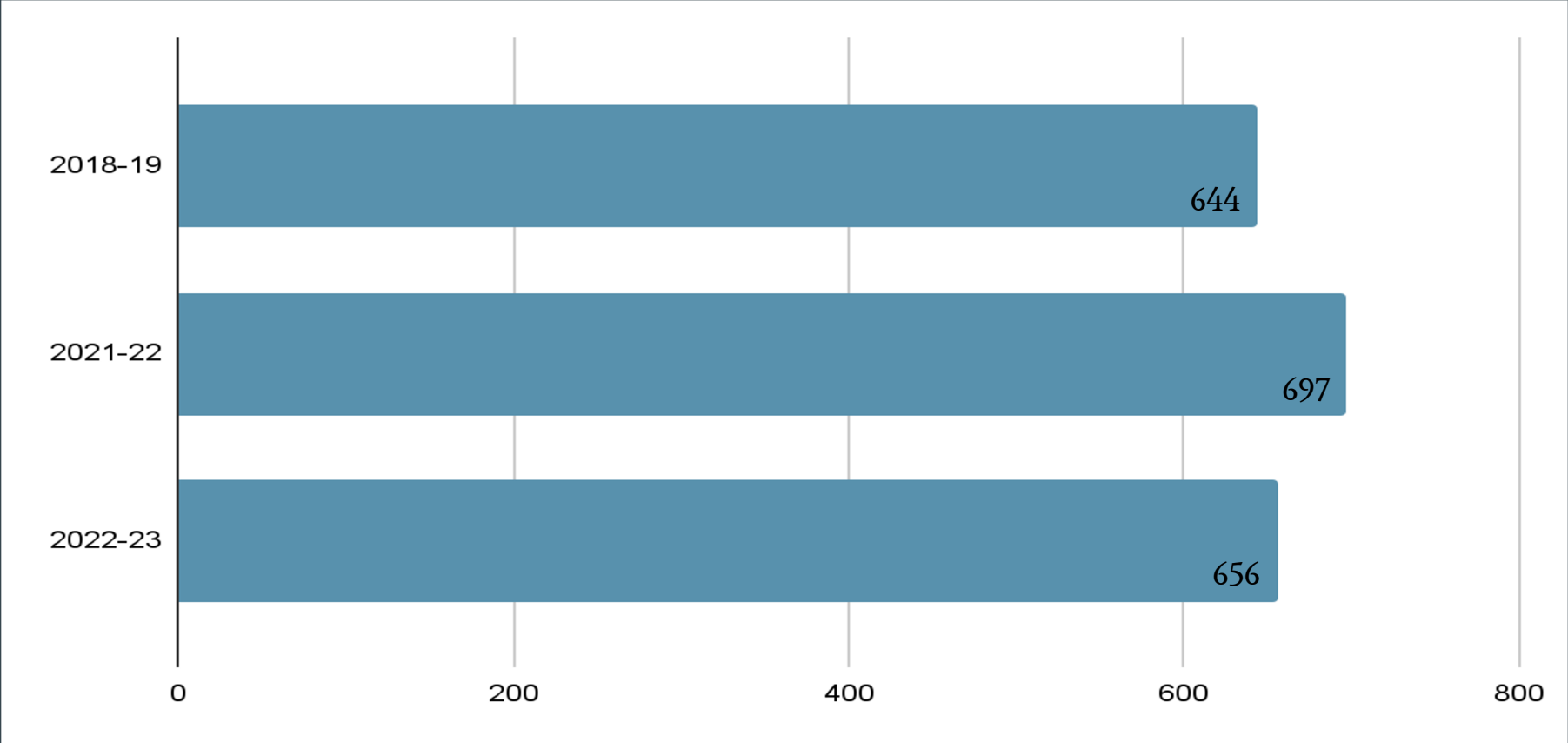
University  
of Victoria

Total works surveyed: 656

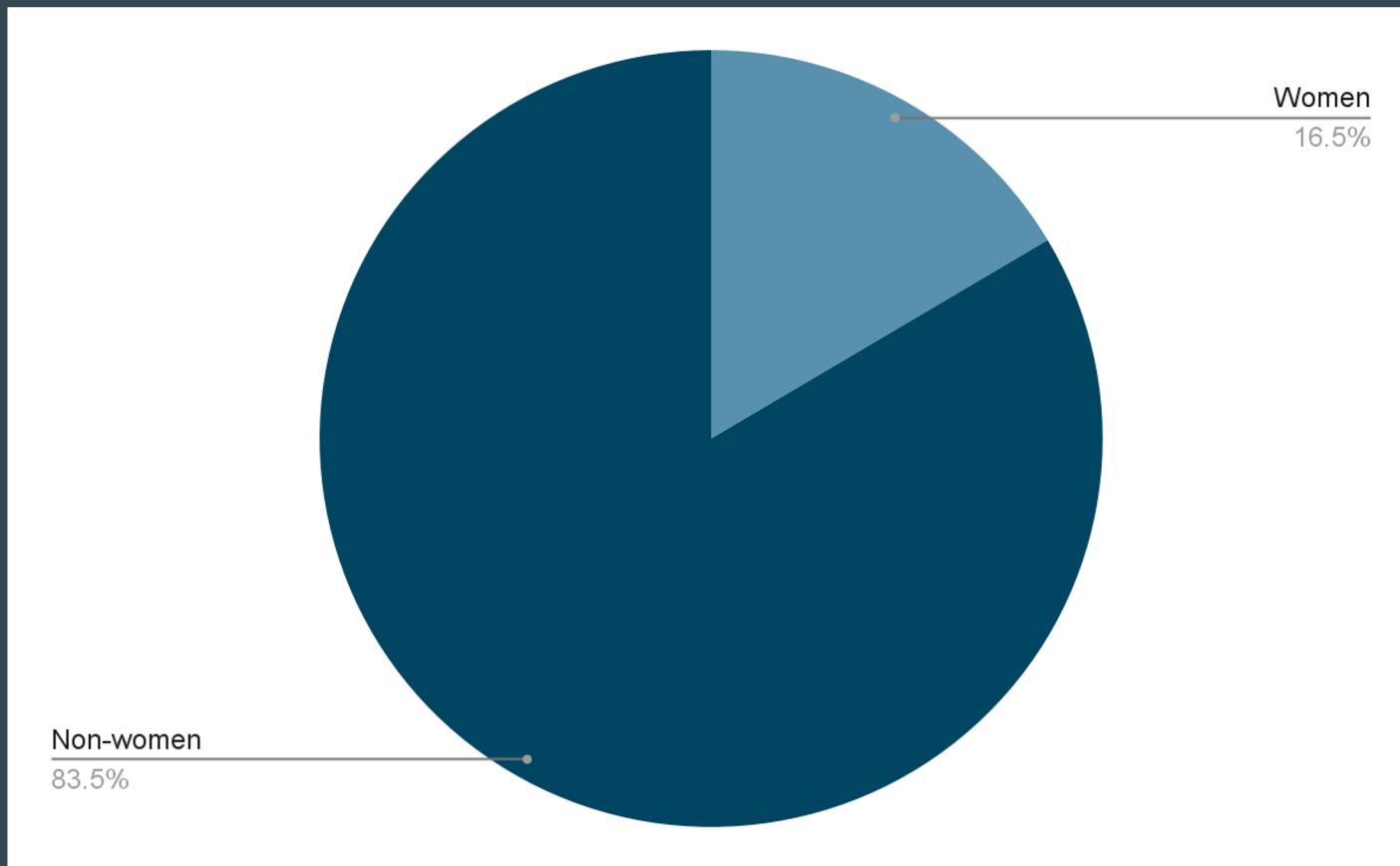
Total concerts surveyed: 110



# Total works surveyed:

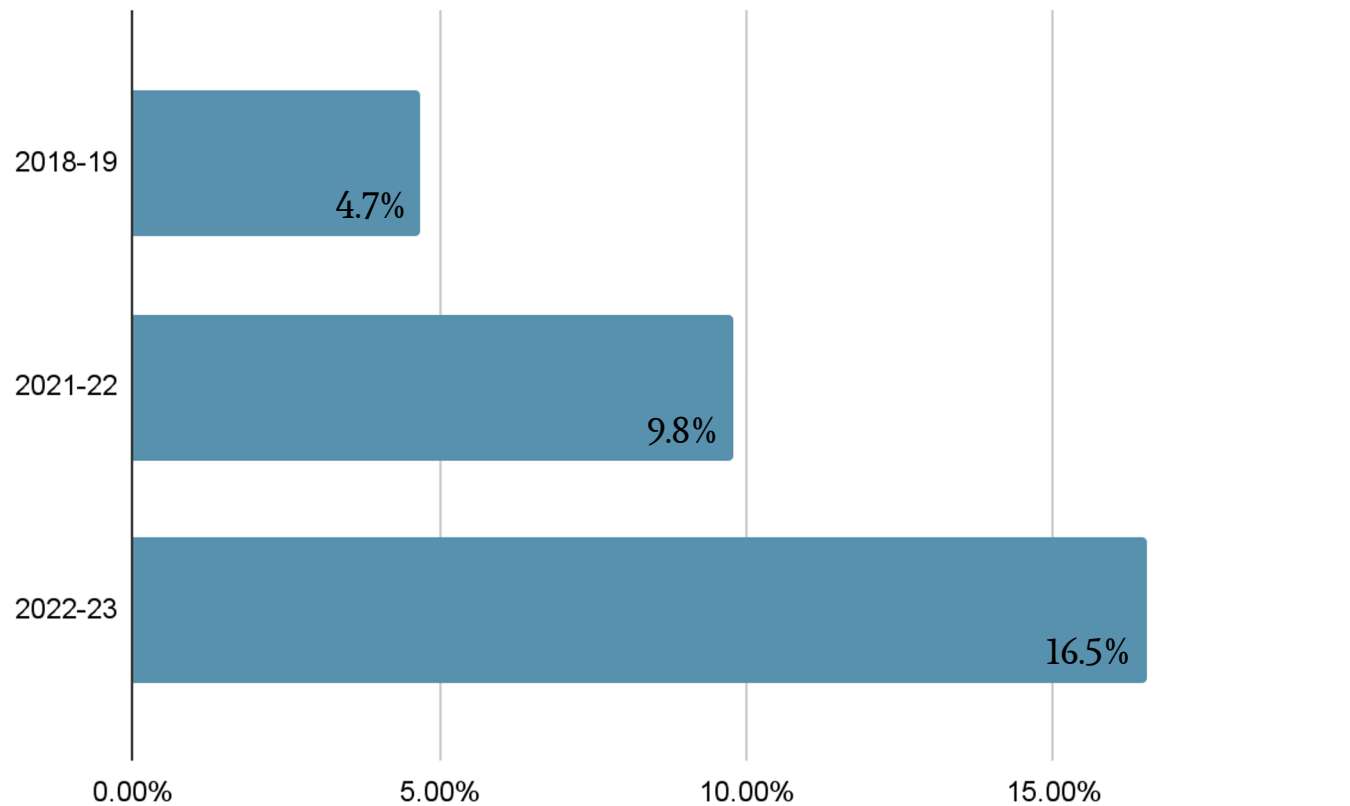


# Works by women composers (all concerts 22-23):

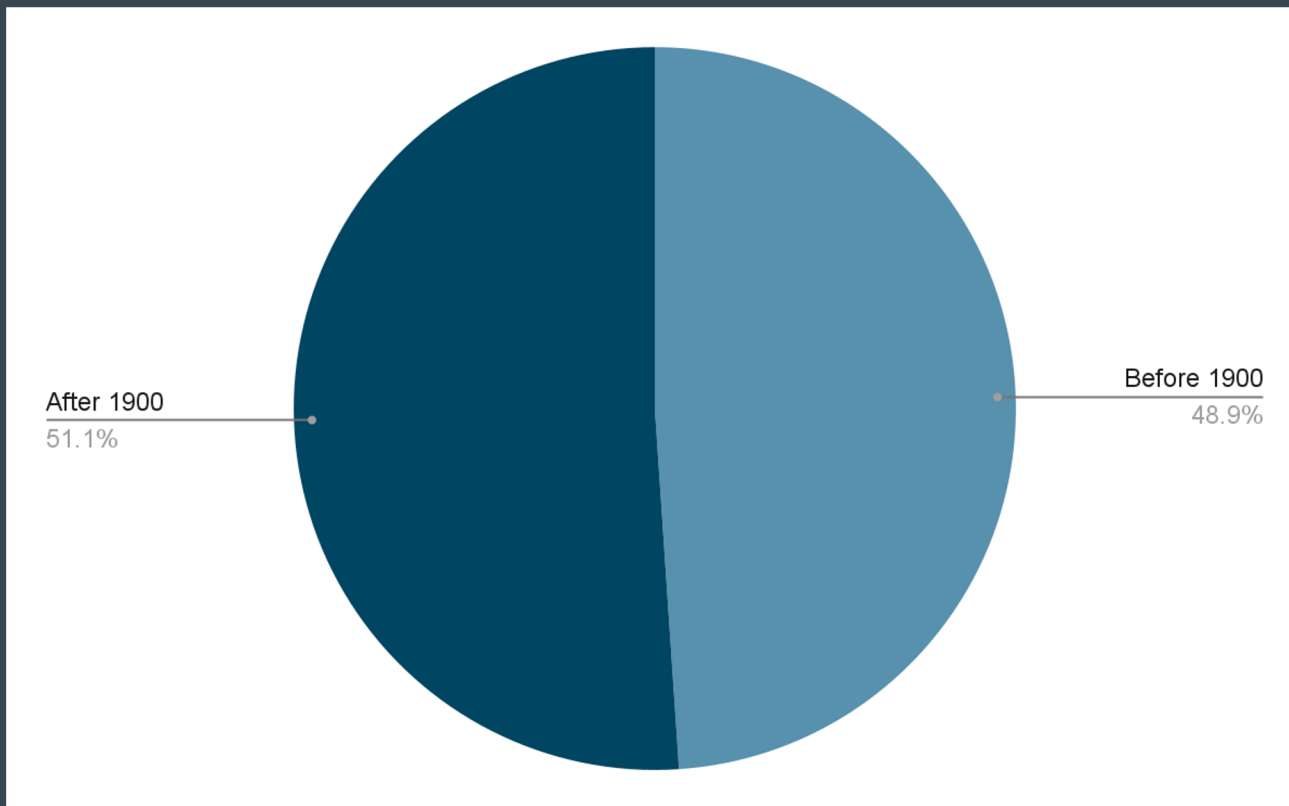




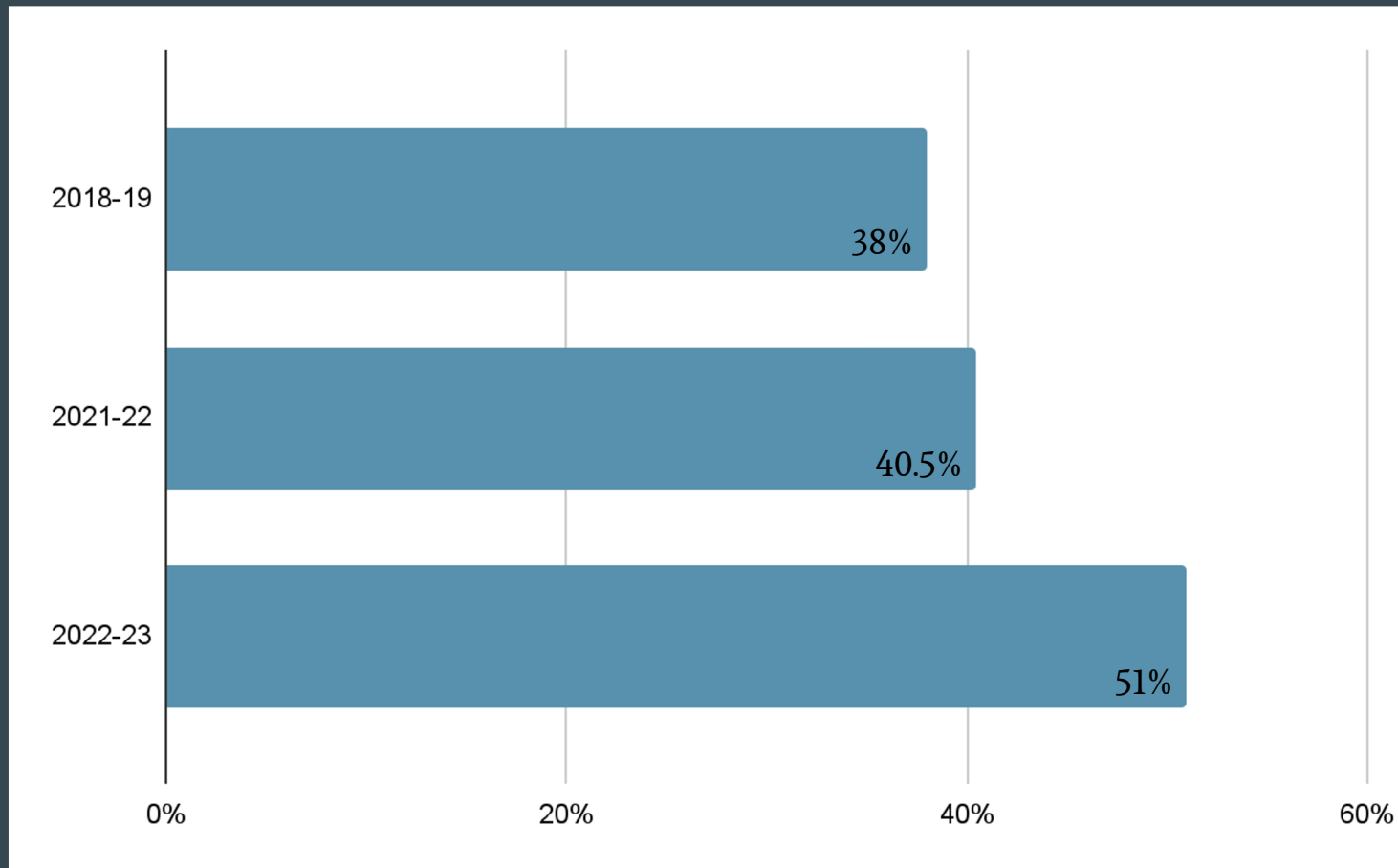
# Works by women composers over time:



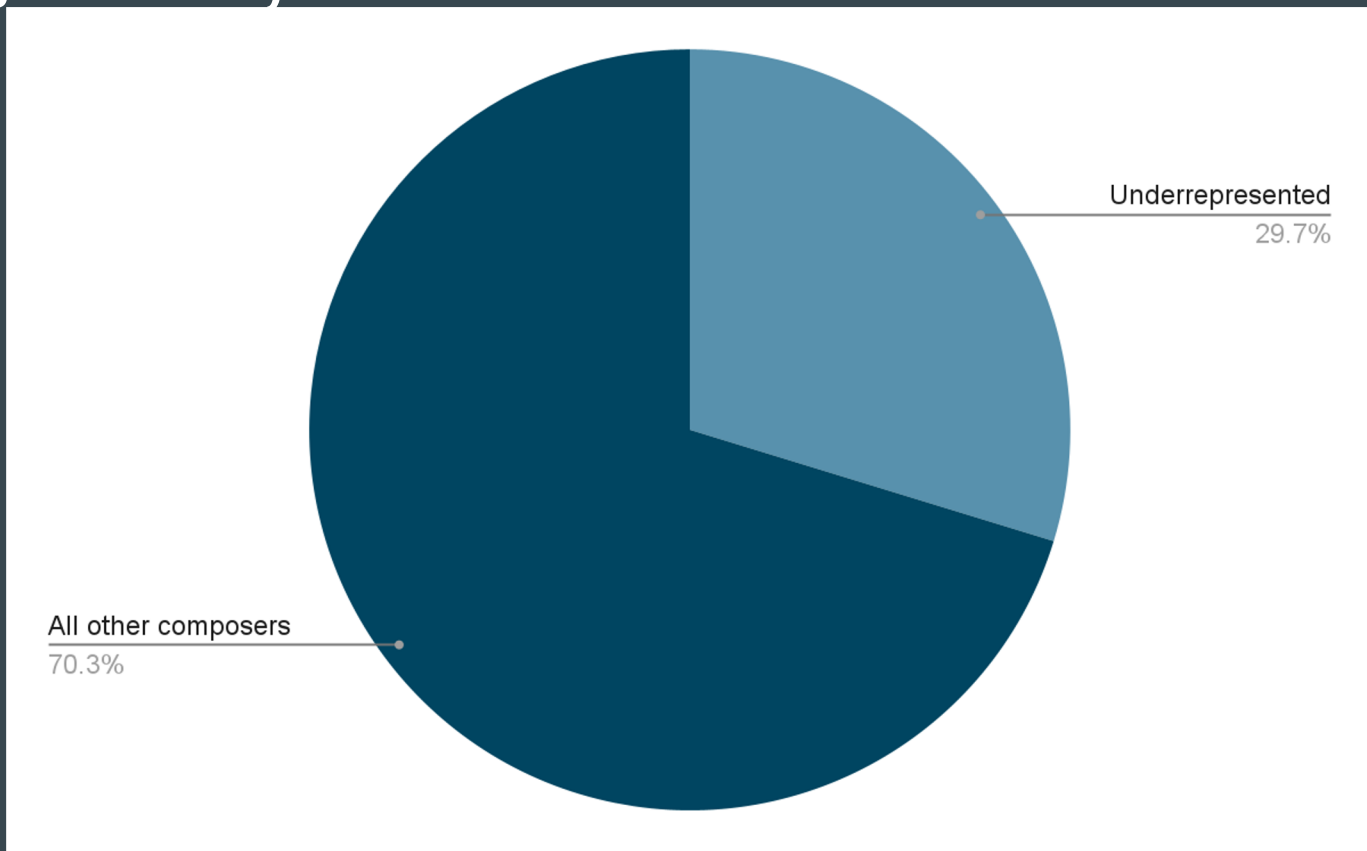
# Works written by composers born after 1900 (all concerts 22-23):



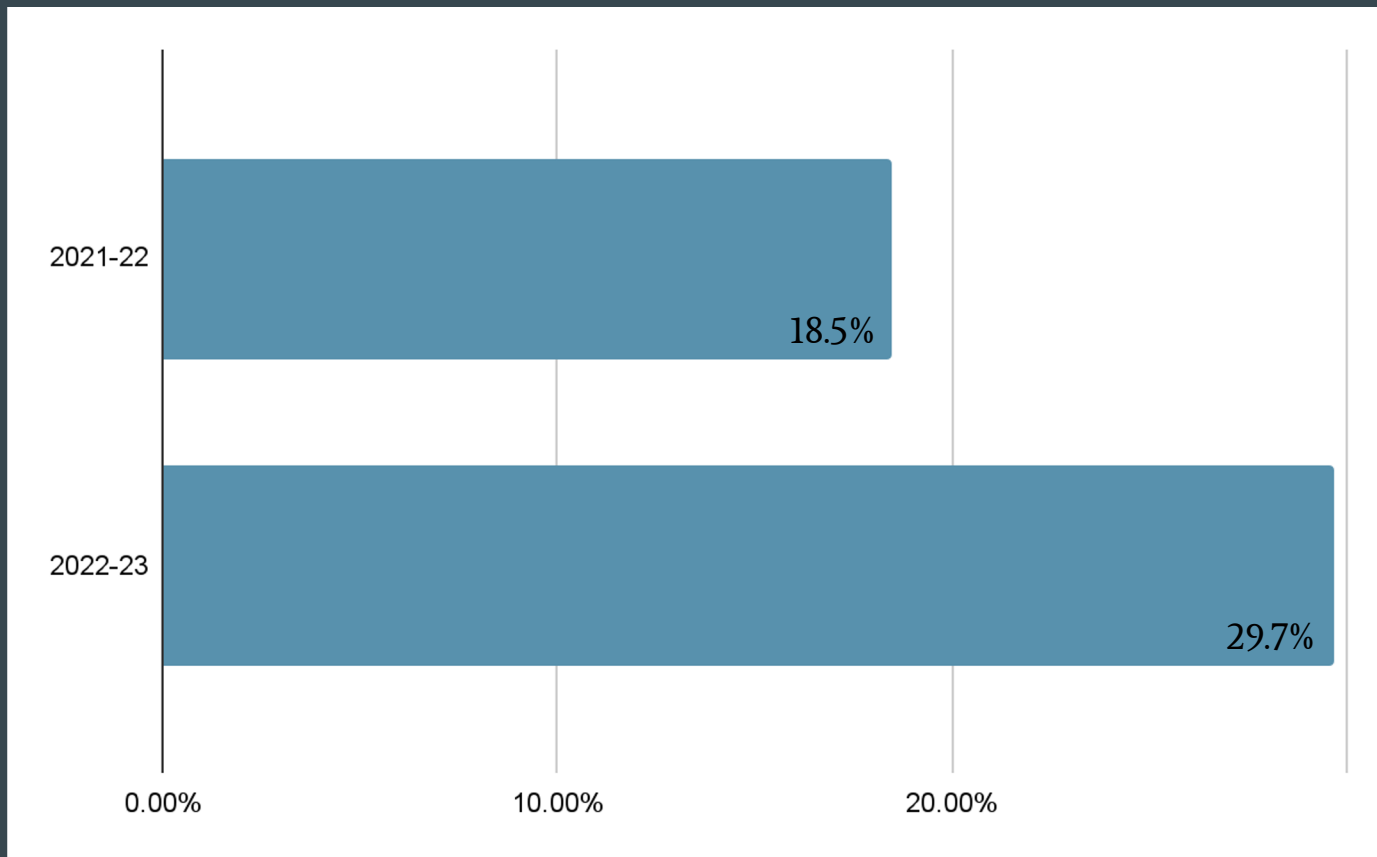
# Works written by composers born after 1900:



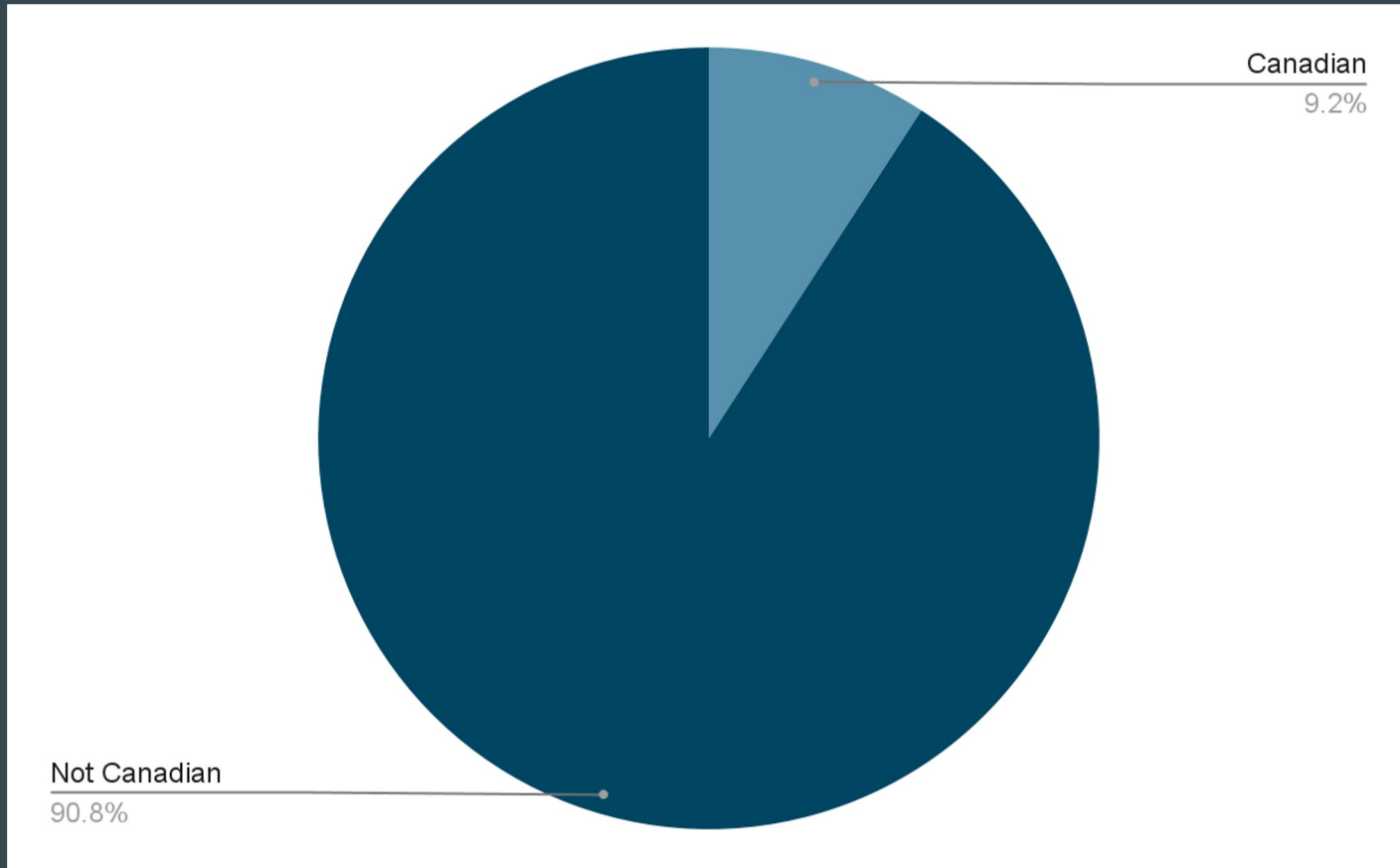
# Works by underrepresented composers (based on information publicly available):



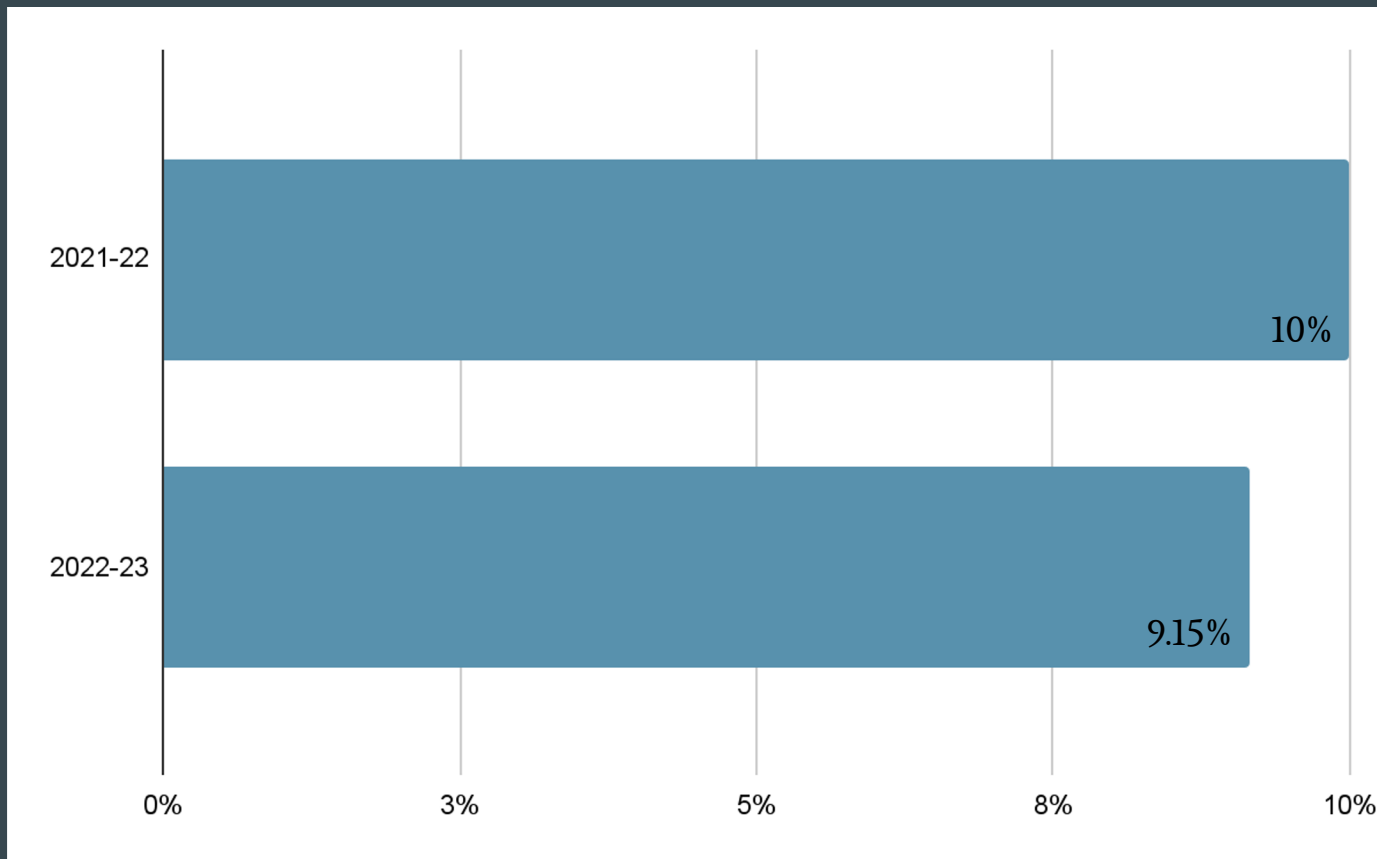
# Works by underrepresented composers (percentages over the years)



# Works written by Canadian composers (2022-23):



# Works by Canadian composers over the years:



## Department of Theatre

### Awareness and Skills Training:

- Department has held in-house equity workshops for faculty, staff, and sessional instructors such as:
  - “Sexual Harassment on Campus” presented by Kathleen Bellamano (2016)
  - “Introduction to EQHR and Case Resolution” presented by Kylie Buday from EQHR (2017)
  - “Transgender Students” presented by Kingsley Strudwick from Ambit Gender Consulting (2019)
  - “Sexualized Violence Prevention and Response Training” presented by Leah Shumka from EQHR (2019)
- Faculty and staff attended the “Anti-Racism Awareness Workshop: Pathway to self-reflection and action” led by Dr. Moussa Magassa, University of Victoria Human Rights Educator. (2020)
- Faculty and staff attend equity and unconscious bias workshops, anti-discrimination workshops, and Indigenous acumen training sessions organized by the Office of Indigenous Academic & Community Engagement, Equity and Human Rights Office (EQHR), the Faculty of Fine Arts, the Faculty of Fine Arts’ Indigenous Resurgence Coordinator, and First People’s House. (ongoing)

### Committee and Planning Initiatives

- Members of the Department of Theatre sit on the Faculty of Fine Arts’ Equity and Inclusion Committee.
- The Department of Theatre has formed an Equity, Diversity and Inclusion Committee with faculty, staff and student representatives. This committee delivered an anti-racism plan in 2021 and it is now posted on this website.

### Performance-Based Initiatives

The study, creation and performance of plays lies at the foundation of our department’s pedagogical philosophy and the important values of equity, inclusion and diversity must also be integrated into these production and curriculum-based initiatives.

- The department has recently started to hold a guest production focusing on issues of diversity and inclusion, replacing the Spotlight on Alumni series. The first presentation, which was held in 2022, was a collaboration with the Inter-Cultural Association of Victoria.
- Understanding the importance of bringing a variety of voices, artistic practices and directorial styles to the Phoenix mainstage production process by bringing in IBPOC guest artists.
- The September 2020 Indigenous Language Revitalization Festival (in planning since November 2019) was rescheduled to September 2022. This festival in the Chief Dan George Theatre featured the work of Indigenous artists who engage in creative work around Indigenous language issues.
- The faculty-initiated research “Staging Equality” is a three-year initiative that looks at how people relate to identity and belonging in relation to their cultural heritage and their relationship to the Indigenous ancestral lands that we live on. Using Applied Theatre workshops,



this project will engage IBPOC community members and their allies, UVic faculty, students, and staff from across campus to envision how the Phoenix Theatre can become a cultural hub for initiatives that promote decolonization and diversity. Alongside these workshops, the project will also include the creation of devised performances by IBPOC artists and students around these issues, as well as presentations by faculty and students on how research is mobilized for diversity and inclusion initiatives. This project is funded by the UVic Strategic Framework Impact Fund.

### Guest Artists

To expand on the perspectives presented to our students, faculty and staff, as well as the community at large, the department recognizes the need to amplify the voices of IBPOC artists as guest speakers and guest artists wherever possible.

- In 2021, the department welcomed six guests with funding from the Orion Lecture Series in Fine Arts including Gary Farmer, Dr. Rachel Hann, Ravi Jain, Soheil Parsa, Diane Roberts and Drew Hayden Taylor. As well as their lectures, many guest artists participated in virtual classroom visits. Videos of Orion lectures are posted on [our website](#) and available for students and the community at large to view.
- Since 2018, the department has worked closely with the Belfry Theatre to engage Canadian theatre artists and especially IBPOC artists to connect with theatre students through on-campus talks and department-wide virtual presentations. Recordings of virtual talks remain available for students to access. Artists have included: Nina Lee Aquino, Tara Beagan, Donna-Michelle St. Bernard, Nigel Shawn Williams, and Maiko Yamamoto. Fall 2022 artists: Matthew Gorman & Matthew G. Brown from Lynn Nottage's *Intimate Apparel*; Glynis Leyshon from Morris Panych's *Vigil*. Spring 2023 artists: Designers Daniela Massellis and Catherine Hahn in conversation about Yvette Nolan's *The unplugging*, Belfry Theatre Executive Director Isaac Thomas.
- In general, individual instructors often invite professionals, scholars and alumni into their classrooms. Faculty are encouraged to bring IBPOC artists or scholars wherever possible into their classrooms. An honorarium fund can support these efforts, when available.

### Student-Focused Initiatives

The department has encouraged, implemented or participated in various student-based initiatives around the importance of equity, inclusion and diversity, as well as how best to support students who experience barriers to success.

- In coordination with UVic's Equity and Human Rights office, the "Spotlight on Inclusion" workshop has been developed for all faculty, staff, sessionals or student working on a production. Workshops must be completed prior to the rehearsal process at least once a year. The workshop—facilitated by EQHR—addresses discrimination, harassment, sexualized violence, consent, microaggressions and other issues around equity, diversity and inclusion in the rehearsal/production process.
- A revised Department Handbook is being developed for all theatre students that better communicates curriculum expectations for the students, department guidelines around the choice and casting of plays, as well as theatre-specific harassment policies. This guide was made available in September 2021 after consultation with students, staff and faculty.

- In consultation with the department, the student-led Theatre Course Union has created a new Student Support Liaison for students to act as intermediary to help students with concerns around discrimination connect to the Chair's office and to resources on campus.
- The department continues to support and facilitate the sharing of student presentations and performances for other students in the Phoenix building. Many of these activities are student-driven initiatives that often explore equity, diversity and inclusion issues, including JCURA presentations (eg. *Kansha*, an exploration of Japanese culture and ancestry by Hannah Mariko Bell), fourth-year applied theatre and directed study presentations, and those of the Student Alternative Theatre Company (SATCo) (eg. *Ngaii Duk* by Justin Lee, which examined hybrid cultural identity between Canadians and the Chinese diaspora).
- The Department of Theatre was a sponsoring partner for the Canada-wide [IBPOC Theatre Grad Fair](#) (May 3, 2021) that created networking opportunities between IBPOC theatre grads (and recent or soon-to-be grads) and offered conversations with leading Canadian artists and arts leaders about career paths.
- The Faculty of Fine Arts partnered with educational institutions in Victoria and Regina, SK, plus various performing arts groups (including the Belfry Theatre), to create an [IBPOC arts leadership training program](#). This initiative is spearheaded by Theatre PhD alumnus Taiwo Afolabi, now an Assistant Professor at the University of Regina, and will run throughout 2021-22.
- In 2019, we started offering the Tools for Change, Sexualized Violence Prevention and Response workshop to all first-year Theatre students. The plan was to ensure all students enrolled in this program for each new cohort of students; however, the program was paused in 2020 due to COVID but will continue.

### Related Department Research

The department encourages and supports students and faculty in their research around issues that include equity, diversity and inclusion.

### Students:

- **Dennis Gupa** (PhD candidate, Ocean Networks Canada's Artist-in-Residence, Centre for Studies of Religion & Society Graduate Student Fellow [2019-2021], Center for Asia-Pacific Initiatives' Student Research Fellow [2017-2018]): Dennis's research explores Philippine Indigenous ecological knowledge by examining sea rituals and fishing traditions in island communities affected by the onslaught of climate change. He is interested in broadening his research in applied theatre by looking at the persistence of Indigenous performance forms in Southeast Asia as social processes and interventions from the incursion of modernities and colonialism. As a theatre director, he serves as an artistic associate of Southeast Asian Cultural Heritage Society (SEACHS) and Artistic Principal of National Pilipino Canadian Cultural Center (NPC3). Dennis is a Vanier scholar.
- **Lindsay Delaronde** (PhD candidate): An Iroquois Mohawk woman born and raised on the Kahnawake reservation outside of Montreal, Lindsay is a Visual Arts MFA alumna and also holds a Master's degree in Indigenous Communities Counselling from UVic. She was selected as the City of Victoria's inaugural Indigenous Artist in Residence, and sees both her art and counseling practice as intertwined. She was also the inaugural Resurgence Coordinator for UVic's Faculty of Fine Arts. Her specific area of research for her Applied Theatre PhD is "Embodied Earth &

Empowering Acts of Cultural Resurgence,” an exploration of resurgence in connection to Indigenous ritual and land reclamation.

#### Faculty:

- **Conrad Alexandrowicz** (faculty member): Alexandrowicz is a director, writer and choreographer whose research and published works investigate queer and gender representation issues in performance and performance training. Recent publications include: “Straight-looking, straight-acting: Countering Effemiphobia in Actor Training” and “Acting Queer: Gender Dissidence and the Subversion of Realism.”
- **Yasmine Kandil** (faculty member): Dr. Kandil is a Egyptian-born applied theatre practitioner whose research has centered around using theatre as a tool for self-expression with communities that are disenfranchised, including the use of celebratory theatre to find deeper connections with practitioners and community groups. Her recent research includes work with Victoria’s immigrant and refugee community through the Inter-Cultural Association of Greater Victoria.
- **Sasha Kovacs** (faculty member): Dr. Kovacs’ research focuses on Canadian theatre historiography, with a specific interest, to date, in the construction of the performance history of late Mohawk (Kanien'kehá:ka) Six Nations poet/performer E. Pauline Johnson (Tekahionwake). She is a co-research lead for the Staging Equality initiative mentioned above.
- **Kirsten Sadeghi-Yekta** (faculty member): Dr. Sadeghi-Yekta’s applied theatre research focuses on Indigenous theatre and language reawakening. Since 2016 the Hul’q’um’num’ Language and Culture Society and Kirsten have collaborate and are recipients of several SSHRC grants to engage with communities on Vancouver Island in support of Coast Salish language reawakening.

#### 2021-2022 Highlights of Actions taken to further EDI Goals of the Department of Theatre:

- Select Calls to Action of the Truth and Reconciliation Commission read out and discussed at the outset of faculty meetings, 2021-2.
- Hiring of Carmen Alatorre as Assistant Professor of Design through a preferential hire (Members of visible minorities).
- Distinguished Indigenous artist Monique Mojica is resident in the Department of Theatre, January-April, 2023, as the inaugural Wurlitzer Visiting Professor.
- Guest artists contracted for this year:
  - Michelle Rios (director, *Spring Awakening*)
  - Mary Jane Coomber (music director, *Spring Awakening*)
  - Carmen Aguirre (director, *Mojada*)
- Programming *Mojada* (a Latinx adaptation of *Medea*) as the final production in our 2022-23 season.
- The Inter-Cultural Association’s co-production with the Phoenix of Im:print 2022 (see attached letters and comments), October, 2022. This production included the emerging art of 10 IBPoC local artists, with strong Indigenous mentorship and guidance by Krystal Cook, a collaborator and partner of the Staging Equality project (see below, Staging Equality initiatives). It also employed the services (or offered course credit) of several students from Theatre (Lighting Designer, Stage Manager, Assistant Stage Managers, Stagehands, Props Coordinator, Videographer, poster distribution) Music (composer, photographer), and recent graduates of Theatre (Sound Designer).

- Indigenous Theatre Festival (Dr. Kirsten Sadeghi-Yekta) – Reawakening Language on Stage. Hosted in collaboration with the Hul’q’umi’num’ Language and Culture Society, Hul’q’umi’num’ Language Academy, Simon Fraser University Indigenous Language Program, and Royal Roads University. September 16-8, 2022.
- Canadian Soundings: Plumbing the Depths of Voice in Canadian Theatre (Michael Elliott and Dr. Sasha Kovacs), a SSHRC Connections grant funded project that hosted workshops (led by Lisa Cromarty (Centre for Indigenous Theatre) and Ausar Stewart (Carnegie Mellon), among others) and a plurivocal keynote presentation (led by the Honouring Cultural Diversity Through Collective Vocal Practice research cluster), and online symposium. Students at both the undergraduate and graduate level involved in this project as workshop participants and/or paid research assistants. Focus of these events was on the reinvention of approaches to voice in actor training in light of critiques from perspectives of race, ability, gender, ethnicity and class. September-October 2022.
- Staging Equality (Dr. Sasha Kovacs and Dr. Yasmine Kandil).
  - Play reading of *Journey to Mapu* by Chilean playwright and director, Lina de Guevara (saw a large number of IBPoC artists reading various roles, alongside several of our students) October 2021
  - Play reading of *Kamloopa: an Indigenous matriarch story* by playwright Kim Senklip Harvey (2 of our IBPoC students, and one Indigenous performer read these parts, directed by Kim Senklip Harvey) November 2021
  - Workshop on storytelling, Indigenous ways of being, facilitated by Yasmine Kandil and Karla Point, at ICA November 2021
  - Play reading and discussion of Thembelihle Moyo’s new play “It’s Just Black Hair” as part of the 5 Days of Action. November 2022
  - Upcoming workshop production of “It’s Just Black Hair” produced in collaboration with EQHR [spring 2023]

#### Dr. Yasmine Kandil

- Readings and source material for Drama in Education courses include more focus on IBPoC artists and scholars
- Readings and source material for Applied Theatre courses continue to draw on work by IBPoC scholars and artists from all around the world (Bangladesh, India, China, Taiwan, Brazil, Egypt, to name a few)
- Devising and staging an applied theatre show titled “Homecoming: A Queer Journey” about the intersections of race, migration, and being queer in Canada (SSHRC-funded grant in collaboration with ICA; this show employed 5 undergraduate student performers, 2 graduate student performers, 3 student creators which included a student composer from Music, and 2 recent student graduates from the theatre program). February-May 2022

#### Dr. Sasha Kovacs and Dr. Anthony Vickery

- Curriculum changes across theatre history foundational courses (1st-2nd year), with focus on increased diversity through introduction of world theatre theories and practices (including theatre forms and approaches in Egypt, Iran, China, India, Java, Japan, Guatemala); overall greater focus across both foundational and upper-year seminars on highlighting contributions of IBPoC artists and scholars.

- In theatre history courses, inclusion of visits with guest artists from diverse backgrounds in course discussion (for example, in fall 2023, contributions invited from alumna Hannah Mariko Bell, and guest artist Lina de Guevara)
- Shifts in graduate comprehensive examination reading list materials and requirements/process (underway)

#### Carmen Alatorre

- THEA261 (Costume Design) is based on designing Carmen Aguirre's play "Anywhere but here". Carmen joined in one of our sessions to share the cosmology of her play.
- THEA 261/361: When working on character renderings, I place a great amount of emphasis into the practice of representing a diversity of ethnicities.
- THEA357 (Ways of seeing) is a studio class in which students create artistic work from a short story, written by Julio Cortázar, a very prolific Argentinian writer and an icon of Latin American literature.

#### Jan Wood

- An adjustment to my curriculum for THEA 221 and 222 is the compulsory reading of plays by marginalized people including 30% representation from Indigenous, Metis, black, people of colour and LGBTQ+ playwrights.
- The play I co-wrote and the Belfry produced, was about an octogenarian couple. I would like to assume that ageism is part of the inclusionary mandates of EDI.

#### Dr. Kirsten Sadeghi-Yekta

##### Courses:

- I have included a diversity of literature in my 132A/B, 435 and 535 classes, majority are BIPOC scholars and artists. Also, music, activities and theatre practices in my class are all coming from or are inspired by vulnerable groups around the world. 435's students will create a professional practice during this term with a specific diverse community.

##### Research/Creative Activity:

- Co-directed *Jealous Moon* with cast of 13 Indigenous artists for Indigenous theatre festival.
- In collaboration with HLCS en SFU, renovated Woodbank school to language and culture school in Cedar, BC. Old elementary school has been renovated to a place where all Indigenous folks on the island can learn Hul'q'umi'num and perform theatre shows.
- Starting up new applied theatre project in collaboration with theatre director Jos van Kan to voice stories of vulnerable groups in Vancouver.
- Restarting Project Limelight: a free youth theatre program in the Downtown Eastside in Vancouver. The young students all live in this neighborhood, which is one of the poorest communities of Canada.

- Working on two books (300000 and 120000 words) with scholars from Palestine, US, Australia and UK focussing on the Arts and Global Development. The majority of the contributors are folks from marginalized parts of the world.

#### Brian Richmond

- I have eliminated all casting barriers in my acting and directing classes so that student actors have the opportunity to play any role regardless of gender, ethnicity or differing abilities
- I assisted in bringing First Nation artists Drew Hayden Taylor and Gary Farmer to the department as Orion Guests and invited them to my directing text analysis and acting classes
- I invited the Japanese/Canadian playwright/director and actor Tetsuro Shigematsu to my acting class
- I have incorporated Cree playwright Tomson Highway's *Dry Lips Oughtta Move To Kapuskasing* into the curricula of THEA 206 and THEA 234

#### Patrick Du Wors:

- The Prague Quadrennial's Common Design Project is an initiative that has run in various iterations over the past 20 years and has grown significantly in international interest and participation. Previous iterations have been centered around design schools creating hypothetical designs for a common script. The scripts had always been chosen for their universal human themes, but have also invariably been one written by dead, white European males.
- With a radical shift in thinking, the 2023 iteration will be known as the [UN]Common Design Project. As Curator, I have replaced the idea of a common script, with a simple prompt "the RARE" in a bid to increase the diversity of international participation. To date, we have the largest participation in the project's history with over 50 universities and art colleges participating. Students in THEA 351/352 will be submitting a proposal on behalf of UVic.
- Further efforts towards EDI at UVic, include a lecture I gave last year, and will give again this year, to students in THEA 105 on my costume design work for GIANT. This work focussed specifically on the theatricality of gender in the performance of professional wrestling.
- I also designed "Bury the Hatchet – an Indigenous Showcase", directed by Lindsay Delaronde, presented by the Belfry in spring 2022.
- Celebrating BIPOC students who have recently had great success entering the industry after completing their studies in design at UVic:
  - Olivia Wheeler, Logan Swain, Hina Nishioka

## Department of Visual Arts

### **ARAOWG (Anti-Racism and Anti-Oppression Working Group) – Established summer 2020.**

The ARAOWG is a space where faculty members, sessionals, staff and students can gather to discuss and implement antiracism initiatives within our department. The ARAOWG is a horizontally-led group with a rotating chair who can be a staff, faculty, sessional or member of the student body. Topics can range from student affairs to current events , curriculum development and training sessions.

We have found that the most effective aspect of this group is the ability to adapt to current events and timing. ARAOWG provides a safe and inclusive space to discuss difficult topics that we are seeing play out in our world today, such as war, human suffering, false claims of Indigenous identity, and the continual discoveries of unmarked graves at former residential schools. Our group is supportive and nurturing, with the common goal of working together to produce change.

### **Curriculum Resources:**

There is an ongoing and growing database of artists from different backgrounds, cultures and disciplines for instructors to draw upon, made public to all students, staff and faculty on Brightspace.

The Department is working with the Library to create a LibGuide of artists from under-represented groups to ensure that reference material is held in an easy to access format for the entire Department.

### **Program Restructure:**

The Department of Visual Arts is currently working to revise the program to reflect changes within the field of contemporary art and to decolonize the structure of our program. The department intends to have the new program summary ready for Spring 2024 with the intention of submitting curriculum changes for Cycle I, September 2024 and with implementation planned for Fall 2025.

### **Increasing transparency in the BFA and MFA Application process**

The Department is committed to recruiting students from diverse backgrounds as well as increasing the accessibility of our admissions processes. We found that the format for portfolio submissions to our program is not well described, privileges applicants from Canada and the US and is difficult to find on the website.

Committee work in progress:

- Providing an example portfolio for both the BFA entrance and MFA entrance level, revise the questions for BFA entrance application to include space for a context briefing related to EDIA, include a FAQ that describes the selection process, include links to the admissions process in multiple areas on the website and increase the visibility of the links.

### **Faculty Compliment**

Over the past 6 years The Department has substantially increased the diversity within our research faculty.

- 2024 The preferential recruitment of Tier II Canada Research Chair in Digital Art Practice

- 2023 The hire of Heather Igloliorte Canada Excellence Research Chair in Decolonization and Transformational Artistic Practice
- 2022 The hire of Lindsay Delaronde as the Audain Professorship in Contemporary Art Practice of the Pacific Northwest
- 2018 The hire of Rick Leong, Contemporary Painting Professor

#### **Diverse Representation in our Student Body:**

The Department is proud to include that the diversity of our student body has increased in the past five years. This is especially evident within our graduate program, where we have Indigenous, Black, Gender Diversity and People of Colour.

This diversity is influential in how it requires our program to shift to welcome diversity. This is evidenced by the Master's defense of Karver Everson, who defended in his home community on the K'ómoks First Nation. This defense included the University processes as well as embracing the traditions of the community. It was incredibly powerful, a meaningful and profound coming together of completely different communities to participate in the witnessing of this moment of passage.

#### **Public Events:**

Over the past number of years our building manager Hollis Roberts has been a leader on campus with the 5 Days of Action, coordinating events and signage across campus. Roberts has coordinated the *Killjoys* exhibition, a collection of IBPOC and queer artists that has fast become a centrepiece of the 5 Days of Action. Professors Carey Newman and Rick Leong together with a number of students organized the exhibition *With Love* to showcase creative work of the IBPOC community within our Department.

Additionally, the Department's Visiting Artist Program has featured a huge cross-section of artists from under-represented groups and has involved community partners from Open Space, the AGGV and research initiatives such as the Past Wrongs, Future Choices research group focussing on Nikkei artists.

#### **Moving towards the Future:**

This year, our equity committee is working on plans for a retreat which focuses on equity and decolonization. The retreat will be designed to include faculty, staff, sessionals and students. One important action that we want to develop out of this retreat is a shared vision for equity that we can make into a living document. We are interested a document that is not set -in-stone but needs to change to reflect that needed changes that are to be made. If we can secure the resources, the retreat will be planned for Spring 2024, if resourcing takes long, we are hoping for Fall 2024.



## Writing Department

- Professor Mo Bradley is leading department conversations in terms of accessibility, especially for neuro-divergent students, instructors and faculty. Professor Bradley sits on a campus-wide accessibility committee.
- Professor Gregory Scofield has founded the Indigenous Writers Series with the inaugural event happening fall of 2023. This was done through extensive community consultations and observations of local territorial protocols.
- Professor Scofield's latest book (*kôhkominawak ôcihiwâwa: Our Grandmothers' Hands*) documents his work in repatriating Métis Material Art in collaboration with the Gabriel Dumont Institute.
- Professor Shane Book is currently on a UVIC steering committee for a new graduate Certificate proposal on Race, Colonialism, and Liberatory Futures (RCLF).
- Along with changes to the core faculty which have increased the diversity of our program, the department has sought to ensure BIPOC representation on with our sessional hires such as acclaimed novelist Yasuko Than, award-winning emerging Jamaican screenwriter Letay Williams, and Ktunaxa author Troy Sebastian.
- Recently appointed Professor in screenwriting Kathryn Mockler is leading work on developing tool kits for anti-oppression / anti-racist classroom and workshop. As well as developing practices for universal design and accessibility in course development.
- Danielle Geller, as our Graduate Advisor, has been increasing attention on the recruitment of BIPOC graduate students, and advocating for funding for international students; she also has an ongoing role as a mentor with the Institute of American Indian Arts.
- Our limited term "Wayne Crookes Professor in Climate and Environmental Journalism" Professor Sean Holman is directing a large-scale, multi-institutional research project titled "The Climate Disaster Survivors Project" wherein he has been cultivating partnerships with Indigenous communities such as the Lytton First Nation, as well as developing decolonizing practices in journalism by creating collaborative partnerships between journalists and individuals whose stories are told. The project has recently formed new international partnerships including journalism schools in Hong Kong and Nepal.

### Other:

- Over the past 4 years, there have been new course offerings in Indigenous storytelling as well as Beading as narrative practice (Indigenous Women's Resistance) created by Gregory Scofield.
- The department has advocated for the admittance into our MFA program a number of Indigenous and POC students with non-traditional academic backgrounds including Ktunaxa writer Troy Sebastian (MFA '20); Syilx/Tsilhqot'in Playwright Kim Senklip Harvey (MFA '21) and Guatemalan Theatre Artist Alexandra Lainfiesta (current MFA candidate). Mr. Sebastian is currently pursuing his PhD by Special Arrangement (SPARR) in Writing; and Ms. Harvey is currently pursuing her PhD in Indigenous Law at UVic.
- Since 2020, Troy Sebastian has been teaching the capstone course for our Creative Writing Minor (WRIT 311 – a Study of Narrative) and has re-developed the course to teach narrative through an Indigenous and decolonized lens.

- In 2022 Writing supported the renovation of the Washrooms on the 2<sup>nd</sup> floor of Fine Arts to allow for a Gender Inclusive washroom; an important step towards inclusivity, as Trans and non-binary students are an important community within our program.
- In the past 8 years Professors Marita Dachsel and Lee Henderson have made extensive and ongoing changes to our foundational introductory class (WRIT 100), centering voices from equity seeking groups in assigned readings, guest lecturers and visiting artists.
- Professor Dachsel has also re-developed our Graduate level creative writing pedagogy seminar in order to teach accessibility, universal design and anti-racist pedagogy practices.
- Professor Henderson is a member of the Anti-Racism and Equity Working Group at Emanu-El Synagogue.
- Professor Scofield has been working to strengthen existing ties with the En'owkin Centre – an Indigenous post-secondary institution in Penticton, B.C. whose Foundations Indigenous Fine Arts Program (FIFA) which is affiliated with UVIC and can ladder into a Bachelor degree in Fine Arts at UVIC.