Culturally Diverse Arts and Culture Programming in After-School Settings for Diverse Children and Youth: A Review of Literature

Creative Mosaics: Mentoring in Community Arts and Culture
A Needs & Capacity Assessment, 2010

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INTRODUCTION

The Creative Mosaics Project

In 2010, Scarborough Arts Council (SAC) collaborated with a range of organizations including Children’s Aid Society of Toronto (CAS), Catholic Crosscultural Services (CCS) and Cultural Pluralism in Performing Arts Movement Ontario (CPPAMO) to work on a new project entitled Creative Mosaics: Mentoring in Community Arts and Culture – A Needs and Capacity Assessment. Creative Mosaics was a one-year initiative funded by the Ontario Trillium Foundation, which aimed to identify and respond to the lack of culturally diverse arts and cultural programs in Scarborough, Ontario.

The purpose:

- To better understand the need for culturally inclusive arts and culture programming for newcomers, children, youth and culturally diverse communities in Scarborough.
- To explore how we can better support professional and emerging artists from immigrant and culturally diverse communities in Toronto and Scarborough.

The goal:

- To achieve a fully developed project with a capacity for arts and cultural programming that will involve mentorship and intergenerational components, provide skill development in the arts and support young people in their exploration of diverse cultural identities and intercultural dialogue.

This literature review is part of the research undertaken towards the creation of Creative Mosaics. The goal of the literature scan is to better understand the key issues and debates connected to the issue of culturally diverse arts and culture programming for children and youth, with particular interest in the Canadian context. The review provides an overview of the key points and discussions in the field with a focus on concepts related to cultural diversity, the value of arts and culture, and arts and culture programming for children and youth in school based settings. This document provides an overview of cultural diversity in Scarborough; it touches on some key discussions relating to cultural diversity and culturally diverse children and youth, and provides insight into the value of culturally diverse arts programming for young people, with an emphasis on after-school based programs.

Documents reviewed for this literature scan come from a variety of sources. Keyword searches in Google, Google Scholar and Scholar’s Portal, combined with a call out to contacts working in the field and to Scarborough Arts Council staff resulted in a wealth of relevant materials. The outcome was a selection of secondary sources examining cultural diversity, challenges facing newcomer and culturally diverse children and youth, and the use of arts and culture as a medium for intercultural dialogue and exploring culturally diverse experiences. Demographic statistics relating to cultural diversity in Canada, Toronto and Scarborough was also reviewed.

The resulting literature review is thus based on a wide array of local, national and international sources. Drawing from these resources, the following document is an overview of culturally diverse arts programming for young people. While it was created with the ultimate goal of informing the development of the Creative Mosaics project, this review may also be of assistance to others seeking to develop community-based arts programs for culturally diverse children and youth. Given the increasing diversity of our population, we hope that this review may serve to support the creation and effective delivery of future programs which serve Canada’s changing populations.
Culturally Diverse Arts and Culture Programming in After-School Settings for Diverse Children and Youth: A Review of Literature

LITERATURE REVIEW

Canada is a country of immigrants, with an increasingly diverse population. Toronto is the most culturally diverse city in Canada. More than 100 languages are spoken across Toronto and more than 50% of the city’s population identify as ‘visible minority’. The former municipality of Scarborough, situated in the eastern part of Toronto, is one of Toronto’s most culturally diverse communities, with visible minorities making up more than 67% of its population. The number of visible minority children and youth is also growing, particularly in large urban centres. A recent study in Toronto found that 7 out of 10 students in the Toronto District School Board identified as visible minority. Indeed, statistics like these are making the term ‘visible minority’ a misnomer.

There has been a growing understanding of the importance and value of cultural diversity in our country and an increasing awareness of the challenges facing culturally diverse populations. A substantial body of literature has shown that culturally diverse communities are at greater risk of poverty and discrimination, and that poverty in Toronto is increasingly related to race. There is also a growing body of literature showing that poverty in Toronto is becoming increasingly spatially concentrated, with an increasing number of high poverty populations found in specific neighbourhoods. Several of those neighbourhoods found in the Scarborough area. Indeed, Scarborough is facing a rapid increase in its level and concentration of poverty, with its visible minority groups experiencing the worst of it. Furthermore, there is a general lack of support services, particularly for culturally diverse children and youth, leaving many such young people to fall between the cracks.

Arts and culture programming have been identified as a promising means of addressing the gap in services for culturally diverse children and youth. Arts and culture have been shown to have strong positive impacts on young people, ranging from improved academic achievement to long term preventative effects. It has also been found that culturally diverse arts programming holds additional promise for children and youth from diverse cultural backgrounds or living in areas with culturally diverse communities. Given the capacity of such arts programs to encourage cultural exploration, positive identity formation and inter-cultural dialogue, such programs can be a key factor in advancing social inclusion for culturally diverse young people.

The benefits of arts and culture programming can occur across a range of settings, but this review is particularly concerned with school based programming and, in particular, after-school programs. Studies show improved academic achievements at schools which offer arts and culture programs. These studies reveal a range of improvements in students engaged in after-school programming, as well as a number of deterrents. However, such programs must be crafted with care, and many authors provide suggestions on how to ensure program effectiveness. These range from careful selection and training of staff, to the development of programs that fully engage young people and provide them with leadership opportunities, to identifying and addressing barriers to program involvement, among others.

In the end, this document seeks to provide the reader with an overview of some of the literature available on the question of cultural diversity in Canada, Toronto and Scarborough, with a particular focus on culturally diverse children and youth. This review reveals a gap in support services available for culturally diverse young people and pulls together literature suggesting culturally diverse arts and culture programming as one means of filling that gap. Based on the literature it seems that, when carried out appropriately, after-school arts and culture programming for culturally diverse children and youth can be an effective means of increasing social inclusion, positive personal identities and cross cultural understanding, as well as having positive impacts in a wide range of short and long term developmental goals. Such programming can thus be seen as the kind of investment needed if our increasingly culturally diverse young people are to overcome the barriers they currently face.
Overview
This document begins with a look at the concept of cultural diversity, related terms and some of the theoretical
discussions involved in its definition. Cultural diversity in Canada, Toronto and Scarborough is explored in
section one, looking at cultural diversity in the general population, and in child and youth populations specifically.
Section two considers the value of cultural diversity, the challenges facing culturally diverse populations and the
specific challenges facing culturally diverse children and youth. Rising interest in cultural diversity, issues around
the racialization and spacialization of poverty, and challenges such as poverty and barriers to education are
discussed.

Section three discusses arts and culture programming as a means of addressing a perceived gap in programming
available for culturally diverse children and youth. The section begins with a general look at the impact of arts and
culture programming on children and youth in general, then discusses the impact of culturally diverse arts and
culture programming on culturally diverse or newcomer children and youth. This is followed with a discussion on
arts and culture programming in schools and recommendations found in the literature regarding the successful
implementation of transformative culturally diverse arts programming. Finally, section four pulls together some of
the main themes addressing the best practices in the design and delivery of culturally diverse arts and culture
programming, suggesting areas for special consideration and cautioning against frequently made errors.

DEFINING CULTURAL DIVERSITY, CHILDREN AND YOUTH
Before continuing it may be useful to clarify a few terms used in this literature review.

Cultural Diversity and associated Terms
It is necessary to make a distinction between ‘diversity’ and ‘cultural diversity’ as two connected but distinct
concepts. Diversity is a broad, catch-all term referring to a range of differences, while cultural diversity focuses in
on a smaller subset of qualities. An Ontario Government ‘Quick Facts’ sheet on the Province’s Equity and
Inclusive Education Strategy defines diversity as “the presence of a wide range of human qualities and attributes
within a group, organization or society.” The document explains that “the dimensions of diversity include, but are
not limited to, ancestry, culture, ethnicity, gender, gender identity, language, physical and intellectual ability, race,
religion, sex, sexual orientation and socio-economic status” (Province of Ontario Ministry of Education 2009a,
p.2). This is in line with the definition espoused by the City of Toronto, for which the term “diversity” refers to
race, religion, lifestyle and gender, as well as lesbian, gay, bisexual and transgender populations and people with
differing physical abilities (City of Toronto 2002).

Cultural diversity is a more focused term which refers to a plurality of cultures co-existing together. However,
there are several interpretations of the specificities behind the term. For many, cultural diversity can suggest
certain things about the way in which cultures co-exist, the success with which they do so, or the value placed on
both culture and diversity. Often the term cultural diversity is used to refer to pluralism in ethno-cultural identities
(ERICarts Institute 15, cited in Pascual 2006) or to emphasize cultural identification based on “standard indicators
do colour, nation, race and faith” (British Council 2008, p.1). This usage of the term cultural diversity puts
particular emphasis on roots and expressions of diversity and emphasizes ethno-cultural diversity over other types
of diversity such as, for example, able-bodiedness, political affiliation, gender identity or sexual orientation. This
emphasis on ethno-racial diversity and associated cultural expressions is in line with the way in which cultural
diversity is used in Canada.

The term cultural diversity began to appear as a keyword in international debates on culture around the end of the
1990s (Pascual 2006) and its adoption by the United Nations’ Educational, Scientific and Cultural Organization
(UNESCO) in two seminal documents, the Universal Declaration on Cultural Diversity and the Convention on
the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO 2001 & 2005), brought it into the popular vernacular (UNESCO 2002). UNESCO uses the term cultural diversity to emphasize both the manifestation of culture and the interaction between cultures. The organization describes ‘cultural diversity’ as a broad concept referring to “the manifold ways in which the cultures of groups and societies find expression... [and] are passed on within and among groups and societies” (Duxbury, Simons & Warfield 2006, p. 34). They further hold that these expressions are manifest through multiple, or ‘diverse’, modes of artistic, or ‘cultural’, “creation, production, dissemination, delivery and appreciation” (Duxbury, Simons & Warfield 2006, p. 34).

UNESCO’s definition of cultural diversity emphasizes manifestations or expressions of culture, rather than the roots or expressions of diversity. That is to say, the term cultural diversity, as used by UNESCO, refers to expressions rather than determinants. Cultural diversity is increasingly used to replace terms such as ‘visible minority’, once commonly used by the Canadian Government, as the latter term is seen to be overly static, placing too much emphasis on visible (usually racial) signs of diversity. Another term putting significant emphasis on race is ‘racialization’, which Access Alliance defines as a dynamic and complex process “whereby racial categories are constructed as different and unequal in ways that lead to social, economic and political impacts” (Access Alliance 2007, p.1). While ‘racialization’ goes beyond ‘visible minority’ in emphasizing the changing nature of identification, it too is limited by its emphasis on racial identification as a static thing. Furthermore, ‘cultural diversity’ goes beyond both these terms to emphasize not only the categorization of people into different groups, but also the pluralism of groups and the interactions between them.

Beyond identifying a condition of cultural pluralism, the term cultural diversity also refers to the way in which the existence and interaction between diverse groups is managed or perceived. Until recently, the term generally used when referring to Canada’s policies on cultural pluralism was ‘multiculturalism’, in keeping with the 1985 Canadian Multicultural Act. Critics argue, however, that multiculturalism has come to connote a system in which cultures exist side by side, but are isolated from one another, leading to a form of “ethnic ‘ghettoization’” (Dib 2006, p. 153). As such, the term is less popular today than it once was (Dib 2006, Valverde 2008). In recent years the term ‘interculturalism’ has gained popularity. ‘Interculturalism’ is used to describe a subtly different approach to cultural pluralism that overcomes the limitations of multiculturalism. The key distinction between ‘interculturalism’ and ‘multiculturalism’ is that “interculturalism proposes exchange beyond [multiculturalism’s] appropriation of cultural conventions...” Whereas multiculturalism entails the co-existence of cultures which retain an essential ‘otherness’, “interculturalism proposes that cross-cultural dialogue might take commonality (rather than difference) as the point of departure for generating understanding and hybridity” (British Council 2008, p. 1). The exploration of commonality is also of increased interest in Canada, where the Department of Canadian Heritage (Multiculturalism) notes that “diversity is moving beyond language, ethnicity, race and religion, to include cross-cutting characteristics such as gender, sexual orientation, and range of ability and age”. (Canadian Diversity: Respecting our Differences quoted on Canada Council for the Arts, n.d.).

For UNESCO, the term cultural diversity allows for consideration of both difference and commonality, putting its emphasis instead on plurality and the value in negotiating it. In their Declaration on Cultural Diversity, UNESCO presents cultural diversity as a means of both acknowledging difference and working together, describing it as “the value through which differences are mutually related and reciprocally supportive” (UNESCO 2002, p. 13). For UNESCO, cultural diversity is a way of negotiating cultural plurality within our societies; “a principle for organizing sustainable cultural plurality, both within and across societies” (UNESCO 2002, p. 11). From this perspective, cultural diversity implies not only the fact of cultural pluralism, but also its importance in the sustainable organization, or management, of human society, making it comparable to the importance of biodiversity for nature. Furthermore, UNESCO presents cultural diversity as something that should be perceived as having substantial value, raising it up as the common heritage of humanity, and arguing that it should be protected and promoted for the good of all human kind (UNESCO, Culture webpage). Thus, according to
UNESCO, the term cultural diversity can be used to describe a positive view of cultural pluralism and to suggest a means of organizing our diverse societies.

This strong positive view of cultural diversity has been adopted by the City of Toronto where, since 2006, it has largely replaced ‘multiculturalism’ to describe the City’s approach to racial-ethnic diversity (Valverde 2008). In common usage, however, the term cultural diversity generally refers to ethnic or racial diversity, so that cultural diversity is taken as a plurality of ethnic or racial groups, organized according to both commonalities and differences, and seen as a strength and common benefit for all. This positive view of cultural diversity is reflected in the Government of Canada’s approach, which is based on the understanding that “respect for cultural distinctiveness is intrinsic to an individual’s sense of self worth and identity, and a society that accommodates everyone equally is a society that encourages achievement, participation, attachment to country and a sense of belonging” (Department of Canadian Heritage (Multiculturalism) quoted on Canada Council for the Arts, n.d.). This perspective is also evident at the City level, where cultural diversity generally refers to the pluralism of ethno-racial groups, the management of their co-existence, and the positive effects that can result from such diversity.

Child, Middle Childhood and Youth
A few other important terms used throughout this review of the literature are ‘child’, ‘youth’ or ‘young people’. Of course these terms do not refer to homogenous groups, but rather cover a diverse range of individuals grouped in many different ways (Escobar n.d.; City of Toronto 2006). Definitions of ‘child’ or ‘youth’ thus vary considerably, incorporating various age groups ranging from 0-35. According to the United Nation’s Convention on the Rights of the Child, to which Canada is signatory, “a child means every human being below the age of eighteen years unless under the law applicable to the child, majority is attained earlier” (United Nation’s 1990, website). However, documents produced by most institutions in Canada refer to children as being between ages 0-14 due to the age breakdown from Statistics Canada data.

Within the age range normally associated with children there is also another narrow grouping, referred to as the middle childhood years. Children in this age group are between the ages of 6 and 12 – too old to fit into head-start type programs and too young to benefit from youth programs. This age grouping is sometimes referred to as the ‘forgotten years’. The Middle Childhood Matters Coalition describes this age period as “a significant developmental period in its own right and one with lasting impacts,” a time when children “begin a journey into the wider community” (Lyn 2009, p. 5).

For the World Health Organization (WHO), ‘youth’ includes adolescents and young people between the ages of 10 and 24 (WHO 1993). WHO also notes that, “while chronological definitions are statistically convenient, there is, in fact, a great variation in the timing and duration – although not in the sequence – of the biological, social and psychological changes that characterize this period of transition [to becoming ‘youth’], which in most cultures begins with puberty” (WHO 1993). This view of ‘youth’ as a transitional stage, occurring somewhere between ‘child’ and ‘adult’ and delineated according to culture and context, and of ‘child’ and ‘youth’ as a conceptual groups not always in line with biological age groups, is found in much of the youth literature.

Despite this, the simplicity of age-based definitions continues to make them the most prominent approach (WHO 1993; UN 2004; City of Toronto 2006; Escobar n.d.). Thus for the purpose of this literature review, ‘childhood’ is defined as 0-14, ‘middle childhood’ as being between 7 and 14, and ‘youth’ is defined as young people between the ages of 15-25.
I) CULTURAL DIVERSITY IN CANADA, TORONTO AND SCARBOROUGH

General Cultural Diversity Demographics

Canada and Ontario
Canada is a country of immigrants, with an increasingly diverse population. It is expected that by 2011 immigration will be the only source of net labour-force growth in Canada, with almost 90 percent of new immigrants coming from ‘visible minority’ groups. By 2017, 20% - 25% of all Canadians will be members of visible minority groups (Dib 2006). Within a few decades Canada’s only source of overall population growth will be immigration from culturally diverse populations (Huh? What does this mean – you mean that they will be “culturally diverse” here in Canada, not COMING from “culturally diverse” places? Confusing.) (Dib 2006). It is therefore not surprising that cultural diversity is an increasingly prominent priority for Canadian institutions, service organizations and agencies. Furthermore, a Government of Ontario ‘Quick Facts Sheet’ on the Province’s Equity and Inclusive Education Strategy notes that “Ontario is Canada’s most diverse province” (Ontario Ministry of Education 2009a, p.1).

Toronto
In major cities, cultural diversity is already a reality at the top of the municipal agenda. In cities like Toronto and Vancouver the term ‘visible minority’ has become a misnomer, with more than 50% of the population identifying as culturally diverse (City of Toronto 2002; Dib 2006). Today, more than half the population of Toronto was born outside of Canada and, with more than 100 languages spoken in the city, Toronto is generally seen as “one of the most multicultural and multi-ethnic cities in the world” (Macfarlane 2010, p. 38). Indeed, between 2001 and 2005, an average of 197,000 new international immigrants moved into the Toronto Census Metropolitan Area each year, and by 2006 more than 52% of Torontonians were first generation immigrants, with second generation immigrants making up an additional 22% (City of Toronto quoted in Valverde 2008). The city also boasts the largest population of Aboriginal people anywhere in Canada, larger even than that of any reserve (City of Toronto 2002).

Scarborough
Scarborough is one of the most diverse neighbourhoods in Toronto. In 2006, visible minorities already made up 67% of its population, compared with 42.9% for Toronto as a whole, and 22.8% for all of Ontario (Statistics Canada, 2006 Census of Canada). The 2006 population of new immigrants in Scarborough was 57%, compared to 50% for Toronto, and both numbers have gone up over the past few years. Scarborough’s visible minority residents identify with a wide range of diverse cultures**, including South Asian (22%), Chinese (19.5%), Black (10.3%), Filipino (6.5%), West African (1.3%), Latin American (1.1%), Arab (1.1%), Southeast Asian (1%), Korean (0.4%), Japanese (0.5%) and others (3.3%) (City of Toronto 2008a, p.3). More than 53.8% of Scarborough residents identify a language other than English as their mother tongue (City of Toronto 2008a, p. 2). Scarborough is also home to more new immigrants than to Toronto average, with 1st generation immigrants making up 68.1% of its population as compared to 59.1% for Toronto as a whole (City of Toronto 2008a, p. 4). For many, the variety of cultures and languages represented in Scarborough and the number of visible minority residents makes their community ‘the new face of Canada’ – a microcosm of our country’s future demographic make-up.

**Cian – how groovy do you want to get here? I personally think that it would be clearer and more pretty to use pie charts with a lot of statistical info… you could pretty easily make a pie chart with those cultures in it and insert it beside this section, and leave the body text to say simply “…diverse cultures (see Fig 1).
Culturally Diverse Child and Youth Demographics

Canada
With the increasing cultural diversity of Canada’s population, the number of visible minority children and youth is also growing. As of 2001, immigrant children and youth between the ages of five and nineteen made up 25% of the population of school aged persons, totalling about 1.5 million visible minority children and young people (Moss 2008, p. 2). In 2002, second generation children and youth raised in families where neither French nor English were spoken at home made up 10.5% of the Canadian population, with many being from visible minority families (Statistics Canada quoted in Moss 2008, p.3). Today, the numbers of visible minority youth in Canada is growing more rapidly than ever. Since 2007, Canada has committed to increasing its intake of newcomers from regions in Asian and Africa, “increasing the number of visible minority newcomers and, needless to say, increasing the number of newcomer youth” (Moss 2008, p.2).

Toronto
In Toronto the cultural diversity of the City’s children and youth is evident in the student demographics of the Toronto District School Board (TDSB) public school system. The TDSB is an exceptionally diverse school board, with no single race group making up the majority of its students. The four largest self-identified groups in elementary and highschool, respectively, are White (31%-33%), East Asian (16%-20%), South Asian (21%-19%) and Black (15%-12%)” (TDSB 2007a, p. 4). Only 3 out of 10 students in the TDSB are white, with 7 out of 10 self-identified as visible minorities or culturally diverse youth (Rushowy 2010, Focus on struggling). According to the TDSB, over 80 languages are spoken in Toronto schools, with only 53% of secondary students speaking English as their first language and 41% of elementary school students. Furthermore, the TDSB is increasingly made up of newcomer Canadians, with more than 12% (11,500) of secondary students having been in Canada for three years or less and more than 24% (47,000) of elementary students born in one of over 175 countries outside than Canada (TDSB, Facts and Figures website, nd).

Another report, undertaken by Access Alliance to look at the connection between race and health in children, also found the number of culturally diverse, or ‘racialized’, youth in Toronto to be substantial. For Access Alliance the term racialized is more appropriate than ‘visible minority’ or ‘culturally diverse’ as it “recognizes the dynamic and complex process by which racial categories are socially produced by dominant groups in ways that entrench social inequalities and marginalization” (Access Alliance 2007, p.1). Their research showed that, by 2001, the number and proportion of racialized children (14 and under) in Toronto had grown to 55.7% (Access Alliance 2004, p. 2). Access Alliance found that 80% of those children who had immigrated to Toronto between 1991 and 2001 were from racialized groups. Furthermore, they found that, 20% of children from racialized groups are immigrants to Canada (Access Alliance 2007).

Scarborough
As elsewhere, poverty in Scarborough is significantly racialized. A recent report prepared by the Children’s Aid Society of Toronto’s Community Development Program using 2006 Census data found that 35% of young people aged 0-14 in Scarborough live in low income conditions. However, when considered as broad global groups the report found that Aboriginal, Caribbean, African and Arab and West Asian young people were at a significantly elevated rates of poverty, with 41%, 43%, 50% and 52% respectively living in low income conditions (Children’s Aid Society of Toronto 2010). Within each global grouping there are some groups experiencing particularly high rates of poverty. For example, 47% of Haitians, 55% of Iranians and 60% of Pakistanis living in Scarborough are experiencing low income conditions (Children’s Aid Society of Toronto 2010).
II) THE NEED TO ADDRESS CULTURAL DIVERSITY

Valuing Cultural Diversity

There is a growing understanding of the benefits and challenges associated with cultural diversity, and an increasing level of commitment to focus attention on this issue, internationally, nationally and locally. Canada was instrumental in the development of the UNESCO Declaration on Cultural Diversity, which was ratified in 2001 and presents cultural diversity as “the common heritage of humanity… as necessary for humankind as biodiversity is for nature,” and makes its defence “an ethical imperative indissociable from respect for the dignity of the individual” (UNESCO 2002, p. 3). The declaration includes a number of articles emphasizing the value of cultural diversity and highlighting, among others, the right of persons to “quality education and training that fully respect their cultural identity;” and the right to “participate in the cultural life of their choice and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms” (UNESCO 2002, p. 5). In light of such declarations, the document commits UNESCO member states to foster exchange of knowledge and best practices in order to facilitate the “inclusion and participation of persons and groups from varied cultural backgrounds;” promote, through education, “an awareness of the positive value of cultural diversity;” and, where appropriate, make “full use of culturally appropriate methods of communication and transmission of knowledge,” particularly in education systems (UNESCO 2002, p. 6).

As an international agreement, the UNESCO Declaration takes a broad, international approach to the issue of cultural diversity. However, research shows that for the most part cultural diversity remains a primarily national concern, with most countries focusing on managing and promoting intercultural dialogue between groups within their borders rather than between different nations (Cliche and Wiesand 2009). This is true in Canada, where negotiating the relationship between and development of the country’s many linguistic and cultural groups has been a concern for some time. Indeed, since the 1980s, Canada has put significant emphasis on this issue. The most notable example of this is the establishment of the Canadian Multiculturalism Act in 1985 (Dib 2006), which can be described as “the legislative framework which informs policy and programs encouraging the participation of all cultures in Canada in civic life” (Cliche and Wiesand 2009, p. 15). The act was developed “within a context of growing recognition and dialogue between the many cultural communities in Canada,” increased engagement by these communities in arts and culture, and recognition that racialized communities needed a place at the policy table (Cliche and Wiesand 2009). The Government of Ontario has also recognized the challenges and benefits of an increasingly diverse population, acknowledging that the province must “address the needs of a rapidly changing and complex society” and calling for an equity-based approach (Ontario Ministry of Education 2009a p. 1).

In the Greater Toronto Area, diversity and immigration are already huge factors in the development and future of the region (Graham 2007). For Toronto’s municipal government, the city’s cultural diversity is a source of great pride. The City’s website boasts that “Toronto is recognized as having one of the most diverse populations in the world” (City of Toronto 2002, p. 1). As discussed above, the term ‘diversity’, as used by the City, refers to ranges of differences; however, cultural diversity is highlighted as one of Toronto’s greatest points of pride (City of Toronto 2002; Valverde 2008). The city has largely adopted the perspectives put forth by writers like Dib (2006), which emphasize the importance of cultural diversity in the strong development of the city. This approach is in line with most ‘world-class cities’ in the Western world where diversity is increasingly seen not only as a political or ethical issue, but as an economic imperative - necessary for strong economic development (Florida referenced in Valverde 2008). Thus, for Toronto, attracting and keeping new immigrants and culturally diverse groups is increasingly becoming a policy priority.
Challenges Facing Newcomers and Culturally Diverse Groups

International/Canada/General
Despite governmental declarations of pride in our culturally diverse population, visible minority groups continue to experience inequitably high challenges. The Ethnic Diversity Survey carried out by Statistics Canada in 2003 found that, across Canada, visible minority respondents were experiencing disproportionate levels of discrimination or unfair treatment, with “a high proportion of respondents perceiving that racism is prevalent” (Dib 2006, p. 145). Furthermore, poverty in Ontario, and throughout Canada, is increasingly “racialized and spatialized” – more prevalent in racialized groups and increasingly concentrated in certain geographical areas (Ornstein 2006 quoted in Fix & Sivak 2007, p.146). Mason and Chuang (2001) note that ethno-racial minority status is often linked with a lower socioeconomic status, poor living conditions, and greater incidences of fragmented families (Mason & Chuang 2001). This holds true for Ontario, where the Ornstein Report found that people living in poverty are increasingly likely to be from a visible minority group and it was found that these groups were increasingly living in “vulnerable communities with deepening poverty and falling levels of social infrastructure,” making it nearly impossible to adequately address the issues associated with poverty (Ornstein 2006 quoted in Fix & Sivak 2007, p.146). This link between racial-ethnic diversity and poverty is, unfortunately, not unique to Canada. Indeed, UNESCO’s Declaration on Cultural Diversity notes that, “for the poor and disenfranchised populations of the world, there is a strong perceived link between their cultural exclusion and their economic marginalization” (UNESCO 2002, p. 12).

Toronto
The City of Toronto has recognized that, while diversity has brought substantial benefits to the city, more needs to be done if those benefits are to be equitably shared. In its Report of the Community Consultations on the Plan of Action for the Elimination of Racism and Discrimination the City notes: “Toronto has found that its diversity has been a continuing source of success and prosperity. However, the city’s success has not been equally shared among its residents” (City of Toronto 2002, p. 2). This issue was also highlighted in the Ornstein Report, which showed higher levels of unemployment and poverty in the city’s ethno-racial minorities as compared to persons of European origin. The report noted that, for ethno-racial minorities, higher levels of education were not translating into higher paying, stable employment (City of Toronto 2002). Negative representations of ethno-racial groups in local media, hate crimes, racism, homophobia and high rates of child poverty were also identified by Ornstein as areas of concern for the city’s culturally diverse populations (City of Toronto 2002).

Based on these findings, the City of Toronto has made commitments to address concerns raised in the Ornstein Report (pub 2000) and to better support the city’s culturally diverse populations. In the years following the Ornstein Report, a City Committee on Access, Equity and Human Rights was created and a Plan of Action for the Elimination of Racism and Discrimination was developed. In 2002 the City undertook a series of community consultations on the Plan of Action to help identify best practices, inefficiencies and gaps in services. The result was a Report of the Community Consultations on the Plan of Action for the Elimination of Racism and Discrimination, which declared that “the City of Toronto is strengthened when all residents share a vision of society that is inclusive and values the diversity of its people,” emphasized that “diversity is a core strength of Toronto” and argued that “the city’s success as a community comes from the respect and value which we place upon diversity” (City of Toronto 2002, p. 12). The Report also re-committed the City to nurturing and supporting Toronto’s culturally diverse peoples, with the goal of enabling all residents of Toronto “to participate fully in the social, cultural, recreational, economic and political life of the city” (City of Toronto 2002, p. 11).

However, despite these commitments Toronto’s culturally diverse communities continue to be at increased risk of experiencing poverty, marginalization and poor health. Recent work by Access Alliance has shown that the racialization and spacialization of poverty continues in Toronto. In their research into racialization and health inequities they found that at the same time as the number and diversity of racialized communities has grown in
Toronto, poverty and income insecurity have become more concentrated in racialized groups. They also found that levels of poverty were especially high in “specific ethno-racial communities, certain geographic communities (with high immigrant and racialized population), and among immigrant children and lone parent families” (Access Alliance 2007, p. 1). Some of their findings include that “low income rates among racialized families are highest for those that are recent immigrants” (Access Alliance 2007, p. 3) and that groups experiencing higher rates of discrimination report particularly high levels of child poverty (40% to 68%) (Access Alliance 2007, p.3).

In their Poverty by Postal Code report, the United Way of Greater Toronto found that the spacial distribution of poverty in Toronto has also been changing. They explain that, “twenty years ago, most 'poor' families in Toronto lived in mixed-income neighbourhoods”, but that “today, they are far more concentrated in neighbourhoods with high levels of poverty” (United Way 2004, p. 1). The report, which became the basis for the City of Toronto’s ‘Priority Neighbourhood’ focus, further notes that certain groups have been more acutely impacted by the growing spatial concentration of poverty, explaining that “today, residents of high poverty neighbourhoods are much more likely to be newcomers to Canada and visible minorities” (United Way 2004, p. 4). This point is also made by Moss (2008) in his research into newcomer youth experience in Toronto. Like others, Moss found that poverty in Toronto to be racialized and spacialized, noting that “racialized immigrants and refugees are more likely to live in neighbourhoods with high poverty rates” (Galabuzi referenced in Moss 2008, p. 6). Furthermore, Access Alliance’s research into child poverty and racialization found that, of the 140 neighbourhoods in Toronto1, over 50% of racialized families with children under 18 live in just 40 neighbourhoods, that these 40 have childhood poverty rates ranging from 40.2% to 81%. They also found that these 40 high child poverty neighbourhoods are home to 46% of those families that have immigrated to Toronto in the past 10 years (Access Alliance 2004, p.4).

**Scarborough**

Scarborough is, unfortunately, an excellent example of Toronto’s spacialization and racialization of poverty. As discussed earlier, Scarborough is one of Toronto’s most culturally diverse communities in Toronto. It also faces higher rates of poverty and child poverty than the greater Toronto area, with visible minority groups experiencing the highest rates of poverty in the neighbourhood (Scarborough Arts Council 2007). The United Way found that the rates of poverty in Scarborough grew dramatically between 1981 and 2001 and that, by 2007, more than one out of five families in Scarborough were living in poverty (United Way 2007). Their research shows that, in 1981, Scarborough had only 4 neighbourhoods living with high poverty, but by 2001 there were 21 neighbourhoods experiencing high poverty, and 5 facing very high poverty (United Way 2007, p.36). The concentration of poverty has increased over the years, with just 13.9% of Scarborough’s poor families living in higher poverty areas in 1981 as opposed to 39.8% in 2001 (United Way 2007, p.36).

The spatial location of poverty in Scarborough and the cultural diversity of its community members are in keeping with a trend over the past twenty years that has seen poverty moving out of the inner city, settling increasingly in Toronto’s inner suburbs (United Way 2007). This shift has been fuelled by a range of factors, including gentrification in the downtown core as well as the construction of lower rent high-rise housing in areas like Scarborough during the 1960s and 1970s (Hulchanski 2007). The development of public housing units in Scarborough also served to concentrate poverty in the area (United Way 2007). Hulchanski argues that, over the years, these units have become home for “newly arrived, low-income immigrant families who came to Canada as a result of the shift in immigration policy in the late 1960s and early 1970s” (Hulchanski 2007, p.10).

Though there are efforts to address the levels and concentration of poverty in Scarborough, the area is largely underserved, with far fewer than the number of social services needed to support Scarborough community

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1 Access Alliance describes a neighbourhood as a grouped census tract, noting the division of Toronto 140 neighbourhoods is a means of facilitating community action, research and planning (Access Alliance 2007, p. 4)
members (Scarborough Arts Council 2007). One example of this lack of services is the insufficient number of full week after-school programming available for young people in their middle childhood years (aged 6-12). While Scarborough is home to 27.8% of all middle childhood children, more than any other of Toronto’s former municipalities, the former municipality ranks third in the number of after-school programs available and number of spaces available in such programs for this age group. The result is that only 7% of children aged 6-12 in Scarborough can be accommodated in after-school programs in their area (Lyn 2009, p. 9-12).

This combination of high poverty rates with a paucity of social services is why seven of the thirteen areas identified as ‘priority neighbourhoods’ by the United Way and the City of Toronto are found in Scarborough (Scarborough Arts Council 2007). Priority neighbourhoods are “areas with extensive poverty and without many social and community services,” identified as such by the United Way and the City of Toronto (Hulchanski 2007, p. 10). The designation of several Scarborough neighbourhoods as ‘priority neighbourhoods’ has resulted in a substantial increase in City of Toronto funding to those areas and an increase in social services for the area as a whole; however, Scarborough continues to see high levels of poverty in culturally diverse areas.

Children, Youth and Cultural Diversity: A Gap

A Young Society

Young people make up an increasing percentage of the population and there is a growing understanding of their value in society. Despite this, many young people continue to feel excluded or devalued in their communities (City of Toronto 2006). This is particularly true for culturally diverse young people who, in addition to the normal challenges facing children and youth, are particularly vulnerable to social isolation (Fix and Sivak 2007). Considering the growing population of culturally diverse young people in Canada, Toronto, and particularly in Scarborough, and given the vital role they play in our communities, it is imperative that more be done to engage them and support their development and growth.

For the first time in human history we have become a predominantly young, urban species. More than 50% of the world’s population lives in urban centres (Logan 2007), and as of 1993 the World Health Organization (1993) reported that more than half the world’s population is below the age of 25, with young people between the ages of 15 and 24 making up almost a fifth of the world’s population (UN 2004; WHO 1993). Though Canada is often referred to as an aging country, a significant portion of our population is made up of young people living in urban centres. Almost 80% of Canadians live in cities and over 31% of our population is aged 24 or younger, with 45% under 34. Furthermore, while 20% of our population is between 10 and 24, the 10-34 age group makes up 35% of the population (Canadian Council on Social Development n.d.).

Recognition of the Need to Support our Young People

There is a growing body of institutional literature from various levels of government recognizing the value of children and youth which acknowledges the need to better support our increasingly diverse young people. The United Nation’s World Youth Report emphasizes the value of young people, noting that they are our most precious asset, and argues for an approach to youth engagement that emphasizes building on positives rather than focusing on negatives (UN 2004). More locally there has been growing attention being placed on youth issues, with the government of Ontario’s publication of the Roots of Youth Violence Report (McMurtry, R. and A. Curling 2008), and a number of municipal publications, like the City of Toronto’s (2006) guide, Involve Youth 2, which emphasizes the contribution of youth to their communities. UNESCO’s Declaration on Cultural Diversity emphasizes the need to engage all sectors of society in promoting cultural diversity and recognizes the power and value of youth engagement in the process (UNESCO 2002, p. 57). As a signatory to the UNESCO declaration, Canada has declared the official stance of our federal government to be in line with this approach, and documents such as Involve Youth 2 emphasize the municipal government’s belief in the importance of culturally diverse youth for the future of Toronto.
Despite such acknowledgements, literature shows that young people continue to be marginalized in Canada, and that culturally diverse youth in our cities suffer this most acutely. Fix and Sivak (2007) argue that young people in Ontario, and particularly in Toronto, are being increasingly marginalized. The Roots of Youth Violence Report, written after Toronto’s notorious ‘year of the gun’, outlines a number of determinants, or roots, which they present as underlying conditions contributing to youth troubles, noting that “the state of being excluded from the minimum conditions of living that are seen as normal in Ontario can lead youth to feel alienated and marginalized, to see themselves as victims of an unfair and uncaring society and to believe that they have no real stake or future in that society” (McMurtry and Curling 2008, p. 31). The Report also emphasizes the racialization of youth poverty, saying “given the staggering extent to which poverty is racialized in Ontario… these two factors [poverty and racism] often combine to create a situation that should deeply trouble all Ontarians” (McMurtry and Curling 2008, p. 31).

Challenges Facing Culturally Diverse and Newcomer Children and Youth
A recent report by the Toronto District School Board highlights the troubles faced by many culturally diverse youth, putting particular emphasis on an achievement gap in the City’s public school system. The report, commissioned by the TDSB, calls on Toronto schools to “help their struggling visible minority students, making the achievement gap between children of different backgrounds a priority at Canada’s most diverse school board” (Rushowy 2010b, p. 1). In a review of the TDSB report, Rushowy highlights the alarming dropout rate among some groups of students, explaining that “research has pegged Toronto’s dropout rate at 42 percent for students of Portuguese heritage, 39 percent for Spanish and 40 percent for blacks, compared to an average of about 25 per cent, with those who speak Chinese as low as 12 per cent” (Rushowy 2010b, p. 1). The report, which collected data from 250,000 students, calls for both the TDSB and individual schools to take action to address this gap. Cultural sensitivity training for new teachers, a more diverse teaching staff, and programs to address cultural diversity in schools are identified as means of addressing the troubling gap in achievement (Rushowy 2010b). The need to better support culturally diverse young people in the school system was echoed by the City of Toronto’s Youth Networking Forum Report, which involved young people and youth workers across Toronto in discussions about discrimination. Participants in the forum emphasized a need to “create and use education curriculum that reflects the diversity of Canada and documents the history and contributions of visible minorities” (City of Toronto 2006b, p. 8).

A further challenge facing culturally diverse young people is the lack of support provided to immigrant and newcomer children and youth. An Ontario based study by Kilbride and Anisef (2001, quoted in Moss 2008) found that newcomer youth face a number of challenges that go above and beyond those faced by other young people. These include language barriers, racism, loss of social and cultural familiarity, and a lack of awareness of available social support services. In light of these challenges Roderick et. al argue that more must be done to address the needs of newcomer youth and that “Canada is at risk of developing an immigrant underclass precisely at a time in Canadian history when their contribution to nation building is needed most” (2007, p. 140). This sentiment is echoed by Moss, who argues that the rising number of immigrant and newcomer young people in Toronto are expected to carry the weight of future generations, but not enough is being done to support them in their development, noting that “rarely has so much return been expected from so little investment” (Beiser quoted in Moss 2008, p. 1). For Moss, municipalities like Toronto, where the majority of newcomer youth live, need more support in providing services as “there is a growing disjuncture between the increase in responsibility for which municipalities have been assigned and the related increase in numbers of newcomers and the lack of resources available to them” (Kilbride quoted in Moss 2008, p.6). He explains that newcomer youth need special supports as they “face distinct challenges associated with their newcomer status, language proficiency, and cultural identity formation,” and notes that this is even more true for youth in racialized groups (Moss 2008, p.5-6).
Indeed, in his thesis, *Community Arts Programming as a Factor in Newcomer Youth Inclusion: the Toronto Situation*, Moss (2008) argues that Canada has been particularly slow in responding to newcomer and immigrant youth needs and to the needs of minority youth more generally. For Moss (2008), a key problem is the paucity of research on the subject, which serves as a barrier to the creation of effective approaches in supporting this population. A lack of social and cultural capital supports for newcomer youth has also been highlighted in Ontario. An Ontario based study by Kilbride and Anisef (2001, quoted in Moss 2008) found that newcomer youth face a number of challenges, including language barriers, racism, loss of social and cultural familiarity, and a lack of awareness of available social support services. Moss also notes that the migration experience removes young people from their familiar culture and environment, and from established networks of families and friends, eliminating safety nets while creating cognitive and emotional challenges (Moss 2008).

To address these issues Moss calls for an increase in research and literature addressing the issues faced by newcomer young people. The challenge of identity development, conflicts between home and peer groups, languages, lack of recognition of prior learning experiences, an absence of social capital and the overall experience of integration limbo are identified as key areas of concern (Moss 2008). Moss argues for more services tailored to the needs of culturally diverse young people, aimed at creating social ties, facilitating inter-cultural dialogue, and supporting processes of identity formation. He cautions, however, that differences in experience between male and female youth, for example, or between young people of different cultures, should be considered and accounted for.

Moss’s work is partly based on the results of a study conducted by the Canadian Centre of Excellence for Research on Immigration and Settlement (CERIS), in which newcomer youth reported on a lack of social and cultural capital, highlighting the challenges faced by language barriers, the racism often encountered and the discrimination found within school and institutional settings (Moss 2008). Furthermore, City of Toronto consultations such as the Youth Networking event and Just Do It have brought together young people and youth workers to discuss what is working, what isn’t, and what needs exist in addressing racism, discrimination, equity and human rights (City of Toronto 2006b). The Youth Networking Forum found that young people and youth workers are calling for improved anti-racism training and cultural sensitivity/dialogue training for youth and those who work with them. They also want more and better youth engagement programs to overcome isolation and reach ‘minority’ youth, as well as cross-cultural programming to facilitate inter-cultural dialogue and promote cross cultural connections (City of Toronto 2006b).

### III) ADDRESSING THE GAP: ARTS, CULTURE AND CULTURALLY DIVERSE CHILDREN AND YOUTH

“In Toronto, in particular, it is a fact that racialized immigrants and refugees are more likely to live in neighbourhoods with high poverty rates. According to Galabuzi, this increasing racialization of space is related to growing social inequalities in terms of access to adequate social services which are clearly linked to the lack of available recreational and arts programming for youth” (Galabuzi referenced in Moss 2008, p. 6).

There is growing understanding of the positive impacts on healthy individual and community development associated with arts and culture programming. The City of Toronto has recognized the benefits of arts and culture for the city’s economy (City of Toronto 2003) and the healthy development of individuals and communities (City of Toronto 2008b). Involvement in arts and culture has been found to create strong social and economic benefits: building resilience and capacity, overcoming barriers such as isolation, supporting education and developing employment skills. Arts and culture programming have been found to be particularly valuable in working with
young people to build on existing strengths, redress imbalances and create strong foundations from which they can grow. The creative, non-competitive, exploratory and collaborative nature of arts and culture programming are particularly effective in working with culturally diverse communities to create opportunities for personal identity exploration and development, intercultural dialogue and community development. The incorporation of culturally diverse arts into arts and culture programming facilitates these processes by encouraging positive self-identity formation and enabling exploration of one’s own culture or cultures within the broader community. Bringing culturally diverse arts into schools further facilitates this goal by reaching students even in areas with limited social services, giving them an opportunity to overcome challenges and live up to their potential.

The Impact of Arts and Culture on Children and Youth
A wide range of positive factors are associated with arts and culture. The Creative City Network of Canada (CCNC)\(^2\) has done a series of literature reviews looking at arts and culture programming and found a range of positive indicators in the areas of economics, community change, individual development and child and youth development. The connection between investment in arts and culture and economic development is particularly clear, showing that investment in arts and culture can generate strong economic benefits, turning cities or communities into ‘destinations’, revitalizing declining areas, attracting and keeping skilled workers, and creating spin off business (CCNC 2005e). Indeed, in Canada the culture sector was found to generate approximately 3.8% of our national GDP between 1996 and 2002 (Singh 2004). At the community level, strong arts and culture connections are seen as a means of creating meaningful community dialogue (CCNC 2005a), overcoming isolation and providing positive social interaction opportunities in order to develop social capital (CCNC 2005a), and facilitating intergenerational ties, mentorship and leadership development (CCNC 2005b; CCNC 2005d; Rushowy 2010a). At the individual level, arts and culture can help increase presilience, sense of identity and pride and an overall quality of life (CCNC 2005b).

There is a growing body of literature which identifies the impact of arts and culture on children and youth in both the short and long term. In the short term, there is literature showing that arts and culture are an effective way of engaging young people and particularly underserved or marginalized children and youth (Wright et. al 2004; CCNC 2005d; Fix & Sivak 2007; Daykin 2008, Hager 2008) and that arts and culture involvement can have substantial positive effects on a young person’s academic achievements (Mason and Chuang 2001; CCNC 2005d). Literature has also shown that arts and culture have positive long term impacts for young people. These include improvements in resilience, life skills capacity and employment prospects (CCNC 2005d), as well as increased preventative effects associated with health or judicial problems (Wright et. al. 2004; CCNC 2005d; Fix and Sivak 2007). Indeed, based on the findings of the National Arts and Youth Demonstration Project Wright et. al note that art programs “are not only beneficial because they expose children and youth to the skills and creativity of the arts but because they also have the potential of contributing to their overall well-being as promising child development initiatives” (Wright et. al 2004, p. 21).

Engaging and Supporting Children and Youth through Arts and Culture
Arts and culture are a positive and powerful force for working with young people. The Creative City Network of Canada notes that “the ability to engage and motivate children and youth from all socioeconomic levels in education and community is a respected strength of arts and culture” (CCNC 2005d, p. 2). The Network also found that arts and culture have particular strengths in engaging young people, noting that “the arts reach young people in ways that they are not otherwise being reached, appealing to diverse strengths, interests, and ways of social engagement.” (CCNC 2005d, p. 3) This finding was echoed in the National Arts and Youth Demonstration

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\(^2\) The Creative City Network of Canada (CCNC) literature reviews pull from a wide range of sources. Though this literature review sites the CCNC documents it is highly recommended that anyone undertaking research in this area review the CCNC documents directly in order to see the variety of sources on which their information is based.
Project (NAYDP) undertaken at McGill University, which found that “structured, cumulative and high-quality arts programming has a positive impact on children’s participation” (Wright et. al 2004, p.18).

The body of literature showing the value of arts and culture in working with marginalized youth or young people who are not otherwise being reached is also substantial (CCNC 2005d, Cleveland 2002, Daykin 2008, Fix & Sivak 2007, Hager 2008). In their review of the literature on the impact of arts and culture on children and youth, the Creative City Network of Canada found that the arts were able to reach young people who might otherwise not be reached and that, for those at-risk youth, attendance in arts programs was relatively higher and more sustained than for other programs. They further found that, for many youth, arts and culture practices are often the primary and sometimes only motivation for them to engage in school or in their communities (CCNC 2005d). Fix and Sivak’s work on youth engagement also found that arts and culture programs have “proven effective in engaging marginalized youth and improving outcomes across a range of indicators” (Fix & Sivak 2007, p. 146). Hager, a community youth arts worker, argues that arts based approaches provide an effective means of engaging young people with their communities, promoting development, and discouraging involvement in activities that negatively impact health (Hager 2008).

Research suggests that arts and culture offer particular benefits that can otherwise be difficult to access. For example, arts and culture programs are often less competitive and non-labelling and, as such, provide a “low-key, less intimidating approach” (CCNC 2005d, p. 3). Indeed, the range of positive impacts on children and youth associated with arts and culture is impressive. In addition to those benefits already identified for the broader community there are a number of child and youth specific advantages. These include improved scholastic indicators, benefits on overall learning, increase resiliency and self-esteem, career capacity development, and reduced likelihood of involvement in negative activities.

Academics

Literature shows that involvement in arts and culture positively impacts learning. In general it has been found that participation in arts and culture programming contributes to greater overall motivation and engagement in the learning process, an increased ability to undertake self-directed learning, and a greater capacity for deep exploration of complex issues (CCNC 2005d). Young people’s ability to be creative, take and manage risks, express themselves and use their imaginations to problem-solve are also improved through arts involvement (CCNC 2005d). These benefits have also been found to be true for all students, with arts and culture programs helping troubled students to do well, and students who are already doing well to do better (CCNC 2005d).

In the academic or scholastic context it has been found that “learning in and through the arts enhances learning in other domains and general scholastic achievement” (CCNC 2005d, p. 3). Children and youth who participate in arts and culture programs are generally found to be more likely to excel in a range of academic areas. A longitudinal study by Heath and Roach (1998) found that children who participate in arts programs are four times more likely to participate in math and science fairs and to have greater attendance records (Mason & Chuang 2001). The youth in Heath and Roach’s study were also found to win more academic achievement awards (Mason & Chuang 2001). This finding was supported in the literature reviewed by the Creative City Network of Canada (2005d), which found that the academic achievement of students involved in arts was typically 16-18 percentage points above not-involved students. The Network also found that, for students from lower socioeconomic communities, the improvement in academic performance of students involved in arts programming was particularly high (CCNC 2005d). Finally, the benefits of arts involvement for young people have also been shown to continue after school. Heath and Roach’s study also showed that students involved in arts programs were “31% more likely to have academic goals beyond high school” (Mason & Chuang 2001, p. 47), while a study looking at an after-school arts program for at-risk high school students at a community centre in Pittsburgh found that 75% of students involved in the program went on to college, significantly higher than the average for that community (CCNC 2005d).
Resilience and Self-Esteem/Identity
Much of the improved scholastic achievement can be attributed to the improved resilience and a greater sense of self-esteem and personal identity. The Creative City Network notes that a review of 57 studies showed that “self-concept among young people is positively enhanced through arts participation” (CCNC 2005d, p. 5). Given the subjectivity involved, arts and culture activities have been found to encourage young people to take greater risks in expressing themselves as the arts permit and value the making of ‘mistakes’ as part of the creative process. This means that young people are given the opportunity to develop, explore and determine their own ways of expressing themselves, helping them to develop personal mechanisms for structure and containment that come from within; distinct from those imposed by the outside (CCNC 2005d).

Students who explore the arts in a group or school program have the opportunity to socialize outside their family boundaries, giving them the opportunity to explore ways of expressing their self-identity to others and exposing them to the ways others express their sense of self. This process assists with positive identity formation and increased tolerance and empathy for others (CCNC 2005d). Furthermore, when the process of art making results in a performance or exhibition, young people “have a chance to experience meaningful public affirmation, which provides them with some degree of celebrity. For those few minutes, children are in their own eyes every bit as important as anybody – any TV, sports, music, movie or video idol,” a powerful force in developing self-esteem, particularly for youth who struggle for recognition, validation and support in other areas of their lives (CCNC 2005d, p. 5).

Employment and Life Skills Capacity Development
The positive impact that arts and culture involvement has on academic achievement and goals after high school contributes substantially to a young person’s potential future employment. Furthermore, arts and culture programming can help to develop non-academic capacities that are vital in the workplace. The ability to collaborate and work as a team is an important part of many arts programs, as is the development of creativity and problem solving skills and increased socialization. Participation in on-going, structured arts activities also helps to develop the ability to conceptualize and complete tasks over a sustained period of time (CCNC 2005d). The NAYDP report found a statistically significant positive impact of structured and cumulative arts programming on the task-completion capacity and pro-social skills development of the children and youth (Wright et. al. 2004).

Preventative Effects
Involvement in arts and culture programming has also been shown to have substantial preventative effects, reducing the likelihood of young people’s involvement in a variety of potential social, economic and health problems. One study found that investment in arts and recreation for young people resulted in a substantial decrease in the financial burden on social systems. This includes a 50% drop in cost for the use of medical specialists, Children’s Aid Society services, 911 services, psychologists and chiropractors, and a reduction of 10% to 33% in costs for the use of occupational therapists, physiotherapists, social workers and probation officers (Fix & Sivak 2007, p.148) For marginalized young people living in areas of Toronto with limited social services, “the arts and other recreation fill the gap in youth services and aid youth, especially those considered to be at an additional risk, in their transition to responsible, contributing adult members of the community” (CCNC 2005d, p. 7). One reason for this is that young people involved in arts and culture programming spend less time on their own and are more likely to use their free time in “positive and constructive ways” (CCNC 2005d, p. 5). Indeed, the NAYDP found that “children involved in the arts perform more community service, and watch less television” (Wright et. al. 2004, p. 7).

Furthermore, the Creative City Network literature review on children, youth and arts found a solid correlation between youth involvement in sustained, structured community-based arts programs and development of pro-social behaviours, with a corresponding decrease in emotional problems and mental health issues (CCNC 2005d,
p. 5). The NAYDP found that children and youth involved in the program showed a reduction in conduct problems (anti-social behaviour such as bullying, fights, vandalism, etc) and that for boys this was a statistically significant reduction (Wright et. al 2004, p. 13-14). The literature reviewed by CCNC also showed that young people participating in arts and culture programming are “significantly less likely than non-participants to drop out of school, be arrested, use drugs, or engage in binge drinking” (CCNC 2005d, p. 5), supporting the view that arts and culture programming can help prevent the development of conduct that can lead to more substantial difficulties in later life.

**Discipline Specific Values**

It is interesting to note that there is also evidence that different forms of art offer different benefits for children and youth. The Creative City Network of Canada notes that “drawing helps writing. Song and poetry make facts memorable. Drama makes history more vivid and real. Creative movement makes processes understandable” (CCNC 2005d, p. 3). Drawing and visual arts have also been found to provide a means for young people to overcome language barriers and share their inner experiences, while writing and story telling can help to develop a greater understanding of one’s own and others’ experiences (CCNC 2005d). Music has been shown to correspond with greater success in math as well as creating the opportunity for young people to express the strong, dissonant and often volatile emotions of childhood and youth (CCNC 2005d).

Theatre and drama have also been shown to help young people develop higher levels of empathy and tolerance for others, increase their self-concept and motivation, and lead to greater success in reading (CCNC 2005d). Drama also offers the opportunity “to explore identity by integrating childhood roles and experimenting with future possibilities” (CCNC 2005d, p. 5). Finally, creative movement and dance improve one’s sense of physical self and allow young people to explore physical questions such as changes in body image (CCNC 2005d).

**Arts, Culture and Inclusion for Culturally Diverse and Newcomer Young People**

As already discussed, culturally diverse and newcomer children and youth are particularly likely to face barriers to inclusion. While arts and culture programs are of benefit to all young people, there are additional advantages when working with culturally diverse children and youth. The value of arts and culture programming for hard to reach, at-risk or marginalized youth has already been discussed, as have the challenges faced by culturally diverse children and youth. Sadly, ethno-racial minority groups are often at greatest risk of experiencing low socioeconomic status, experiencing poor living conditions, and facing family fragmentation. Furthermore, these groups are also most likely to live in neighbourhoods with insufficient social services for addressing these challenges (Mason & Chuang 2001). The result is that culturally diverse children and youth are particularly likely to experience marginalization. Arts and culture programming is able to address many of these additional challenges faced by culturally diverse children and youth.

Arts and culture programming can also provide a valuable tool for working with the challenges of isolation, intercultural understanding and identity formation. Story making, drama, visual art and music can be used to discuss difficult issues, creating opportunities to address inter-cultural tensions and learn about interconnectedness; as well as providing means to explore confusing emotions, develop understanding of oneself and explore ways in which one might fit into a new and different cultural context (Caruso 2009). For young people from diverse cultural backgrounds such programming can enable them to celebrate their cultural heritage, explore differences and commonalities with other cultures, and find ways of integrating their heritage with the dominant culture in order to create their own individual identity. This is facilitated by the capacity of arts programming to promote a deeper understanding of both similarities and differences between diverse cultures, helping people to identify with both their personal heritage and the larger community in which they live (CCNC 2005a).
These benefits have been identified by researchers, and also by young people themselves. In a youth networking forum organized by the City of Toronto to assess what is working and what isn’t in programming to overcome racism and discrimination, young people identified programs using arts based approaches as some of the most effective in working with children and youth. Arguing that there are too many sports programs and not enough projects working the mind, the young people participating in the forum identified projects like the Graffiti Transformation Project as an effective way of reaching at-risk youth, highlighted projects like media based Focus at Regent Park as building valuable life skills, and identified arts-based programs as valuable avenues for self-expression and learning about Toronto (City of Toronto 2006b). Indeed, in discussions about reducing racism and discrimination participants called for “more arts-based programming to allow young people opportunities for self expression” (City of Toronto 2006b, p. 6-7).

**Intercultural Dialogue: Exploration and Understanding**

Participation in culturally diverse arts can help people to retain contact with their roots, enhancing feelings of connection to their cultural peers and developing a sense of pride in their cultural community (CCNC 2005a). In his article on the presentation of culturally diverse arts, Seebaran notes that “the arts are a powerful medium for effectively acknowledging and celebrating our rich cultural diversity” (Seebaran 2005, p. 1). Participation in the arts of a particular cultural can help young people from that culture to develop a greater understanding of and pride in their heritage. It can also create an opportunity for young people to shine, working with a culture that is familiar to them; it can also provide people who have felt that their voice is not being heard with a sense of validation, making visible those who have traditionally gone unnoticed in society (CCNC 2005b).

Caruso also argues that developing a positive sense of self is an important pre-requisite for “developing a sensitivity to otherness,” explaining that to “understand and appreciate the diversity that exists among us, we must first understand own culture,” as “self-awareness is the first step toward cross-cultural competence or capacity” (Caruso 2009, p.3). Thus, programs that encourage young people to explore their own culture help them to develop better understandings of and openness to other cultures. The Creative City Network notes that “the arts provide a forum for intercultural understanding and friendship” (CCNC 2005b, p. 1). By providing an opportunity for intercultural learning they can encourage empathy, intercultural exchange and respect for differences. By exposing young people to alternative ways of viewing and expressing common existential issues, culturally diverse arts can also play a central role in promoting harmony between the various ways of living that exist in our communities, our cities and our world (CCNC 2005a).

**Positive Identity Exploration and Formation**

Through exploration of their cultural heritage and greater awareness and understanding of other cultures young people can also begin to develop an individual identity that takes each of these into consideration. of the result is a variety of identities within a community built on a fruitful fusion of old and new traditions (CCNC 2005a). Caruso notes that arts programming can raise profound questions about identity issues and socio-political conditions. For him, the art making process can help the art maker to “search for answers about their self-identity intertwined with cultural (ethnic) identity,” and to “explore a sense of self and share their life experiences” (Caruso 2005, p.1). He explains that, as the individual’s life experiences are the inspiration and basis for artistic expression art can help connect art makers to who they are, allowing them to explore and express their identity, develop pride in that identity, and make sense of their self and their cultural (ethnic) identity, within the larger context (Caruso 2009).

In their literature review of the subject, the Creative City Network also found research to support Caruso’s argument for how art can offer a valuable means of exploring personal identity and context. They note that, “for some children, the exploration of their unique cultural histories can be critical to their sense of themselves and to others’ images of them. This knowledge can help bind them more fully to the larger society of which they are a part” (CCNC 2005a, p. 6-7) A study of the Arts Alternatives program in New Jersey found that students
participating in the program reported not only improved self-confidence and increased ability to express themselves, but also a greater levels of trust and acceptance of others (CCNC 2005d), which was found to significantly reduce levels of social isolation felt by children and youth in culturally diverse communities. Indeed, as many arts transcend language they can connect individuals not only across cultural, racial or ethnic lines, but also across language barriers (CCNC 2005a), making them particularly valuable when working with newcomer children and youth for whom language is most likely to present challenges.

Culturally Diverse Arts, Intercultural Dialogue and the Broader Community

Arts and culture have been show to be valuable tools for developing intercultural dialogue and facilitating learning and understanding of both one’s own culture and the culture or cultures of others. As discussed earlier: “the arts encourage intercultural exchange and respect of differences” (CCNC 2005d, p. 6). For Cliche and Wiesand (2009), cultural diversity in the arts is an integral part of intercultural dialogue. They point to Canadian programs at the federal and provincial levels which provide grants to artists engaged in culturally diverse arts as one means of supporting and promoting cultural diversity. They explain that such programs enable culturally diverse artists to participate on equal terms, raising their visibility and increasing awareness of their work among broader audiences. For them, such programs are based in an understanding of the importance of culturally diverse arts and culture as a means of promoting inter-cultural dialogue.

This view of culturally diverse arts and culture programming as an integral part of promoting inter-cultural dialogue in the broader community is supported by findings in the Creative City Network of Canada’s literature reviews. Indeed, the CCNC (2006a) found that, in addition to the positive impact of diverse arts and culture programs on young people they are meant to engage, such programs can also impact adults in the lives of children and youth involved. They found that “diverse communities are brought together with the help of the arts, providing opportunities for residents to reflect on their shared and individual experiences” (CCNC 2005b, p. 1) so that “the arts provide a forum for intercultural understanding and friendship” (CCNC 2005b, p. 1). Thus, when parents and community members are given the opportunity to participate in programming through their young people they too are given the chance to benefit from the increased social inclusion that results from intercultural dialogue. Furthermore, the CCNC also found that culturally diverse arts and culture programs can “help make visible those people who have traditionally been invisible to society” (CCNC 2005b, p. 1), bringing those cultures forward to be experienced, explored and understood by the broader community.

Benefitting the broader community, arts and culture programming brings people together through their attendance at arts events and classes, arts festivals, and arts fairs. The more regular these events the better able these are to create social solidarity, social cohesion, social capital and community identity (CCNC 2005a). Furthermore, “parents with youth involved in sustained, structured community-based arts programs show a positive increase in the perception of their neighbourhoods” and of the people who live in them, further building social capital (Creative City Network of Canada 2005a, p. 6). Other artistic projects, such as the creation of a community mural at a local school, can also serve to build more positive perceptions of the community and, through the content of the mural, can serve to engage the community and address difficult issues, helping to resolve controversy and apprehension not only between young people but throughout the community (CCNC 2005a, p. 6).

Finally, the benefit of culturally relevant arts and culture programs outlined in the research is also identified by young people. Warner’s qualitative research report, Youth on Youth: Grassroots Youth Collaborative on Youth Led Organizing in the City of Toronto, brings together the perspectives of various youth and youth groups about young people, art and positive engagement. The findings of this research also emphasize the importance of culturally relevant arts programming as an effective tool for attracting and sustaining youth participation in positive activities (Coles 2007, p. 2-3).
Arts and Culture Programming in Schools

Schools create a valuable setting for those seeking to ease the challenges of cultural diversity for children and youth and school-based arts and culture programs offer significant promise. Roderick et al. note, “as Canada increasingly relies on immigration for its economic and social growth, the success of its immigrant youth represents an important ingredient in Canada’s future” (Roderick et al. 2007, p. 140). However, as discussed earlier, culturally diverse children and youth in Toronto face challenges ranging from poverty, to lack of services, to positive identity formation and social inclusion barriers. In the Toronto District School Board it has also been found that culturally diverse young people are at increased likelihood of struggling in school. Though the public education system is, in theory, meant to provide equal opportunity for all to succeed, “the high rate of immigrant youth dropouts, combined with decreases in funding and supports for immigrant youth, raises a serious concern that could lead to an inequitable education system. Canada is at risk of developing an immigrant underclass precisely at a time in Canadian history when their contribution to nation building is needed most” (Roderick et al. 2007, p. 140).

The importance of addressing cultural diversity in educational settings is not lost on the Ontario Ministry of Education, which recently produced a report on Ontario’s Equity and Inclusive Education Strategy. This document describes a vision of an equitable and inclusive education system in which “all members of the school community feel safe, comfortable and accepted,” and in which “all staff and students to value diversity and to demonstrate respect for others and a commitment to establishing a just, caring society” (Ontario Ministry of Education 2009a, p.1). The question, however, is how to achieve this.

The value of arts and culture programming in working with culturally diverse children and youth has already been described, including the positive impact that such programming can have on the academic achievement of young people. Given how prominent a role schools play in the lives of children and youth, and considering the Ministry of Education’s commitment and the TDSB’s call for its schools to better support the development of its culturally diverse students, the particular value of culturally diverse arts and culture programs in schools deserves considerations. Research suggests that many of the benefits attributed to arts and culture programming compliment the goals of education and that such programs can benefit both the school and the broader community. Furthermore, after-school programs employing culturally diverse arts and culture approaches have been shown to significantly benefit young people as a whole and, in particular, culturally diverse children and youth.

Value of Arts and Culture Programs in the Educational Settings

Arts and culture programming in educational settings has been seen to provide a number of positive outcomes. As discussed earlier it has been found that young people involved in arts and culture generally have higher academic performances. In their review of literature on the matter, the Creative City Network of Canada found that, “when compared to ‘arts-poor’ schools in the same neighbourhoods, schools partnered with arts organizations improved significantly and more quickly in terms of scholastic achievements” (CNC 2005, Children and Youth, p. 3). Arts and culture have also been identified as a valuable means of encouraging exploration and dialogue. The Peel District School Board has built on this idea to develop a 6 month program for grade 5 students that enables them to explore and deconstruct ‘isms’ such as racism, sexism or abelism, through art. This program has been recognized by the Ontario Ministry of Education as successful in encouraging equity and inclusiveness (Ontario Ministry of Education 2009b). Culturally diverse arts and culture programs have also been identified as a means of promoting intercultural dialogue, understanding and inclusion in educational systems. This was even emphasized in the UNESCO declaration on cultural diversity, in which culturally based music programs are highlighted as one effective means of navigating and supporting cultural diversity in schools (UNESCO 2002, p. 30-31).

Arts and culture have also been proven to develop positive identities. For Caruso, the creation of personal identities, areas of knowledge and perspectives is an integral part of the education process, making the use of arts
and culture particularly valuable in scholastic settings. Caruso further notes that, “multicultural art education strives to foster self-esteem, promote group identity, reduce stereotypes, and eliminate systemic biases and prejudices” (Caruso 2009, p.2). Finally, it has been found that the active incorporation of arts and culture programming into educational settings can serve to make those settings more creative and positive overall learning environments. Art breaks down social walls, normalizes creative thought and opens individuals to exploration and learning as a whole. The Creative City Network notes, “when the arts become central in an organization or community, the learning environment improves, and the organizational culture transforms to become more positive, creative, and supportive” (CCNC 2005d, p. 6).

Arts and culture programming in schools have also been shown to impact not only students, but the broader community. In his article Culturally Diverse Arts Programs: A Guide to Planning and Presentation, Seebaran notes that the “planning and development of culturally diverse arts programming that engages the talents in local communities will be of benefit not only to the sponsoring organizations, but also to the participating cultural communities and the society at large” (Seebaran 2005, p. 47). This is particularly true when the arts and culture programs employ creative individuals in the community as teachers, facilitators and mentors, enabling the school to benefit from neighbourhood resources; or when families and community members are given the opportunity to share in the outcome of arts and culture programs.

The City of Toronto’s Youth Networking Forum found that youth and youth workers in Toronto identified a need to focus efforts on schools with high levels of diversity, calling for anti-oppression work in schools and identifying music education as an effective and accessible means of stimulating young minds (City of Toronto 2006b). Participants also called for schools to provide “more arts-based programming to allow young people opportunities for self expression” and “more youth-driven arts projects” as a means of positively engaging young people (City of Toronto 2006b, p. 6-7).

Caruso argues that “multicultural art education strives to foster self-esteem, promote group identity, reduce stereotypes, and eliminate systemic biases and prejudices” (Caruso 2009, p.2). He notes that, “changing ethnic demographics require educators to promote a better understanding of others” and argues that critical multicultural art and art education are vital in developing the kind of understanding necessary to bring about social transformation (Caruso 2009, p. 1). To reiterate some of the points made earlier, culturally diverse arts and culture programming can allow participants to explore their cultural heritage as well as the cultural heritage of others. This process enables them to compare their own personal experiences to the dominant culture, developing nuanced personal identities in the process. Culturally diverse arts and culture programming are thus seen as an integral part of intercultural dialogue leading to a more complete understanding of both self and others.

After-School Arts and Culture Programming

After school programs have been found to be particularly valuable in supporting healthy development in children and youth, especially for marginalized young people. Furthermore, extracurricular arts and culture programs have been shown to have greater benefits than any other type of extracurricular activities.

Posner and Vandell’s (1999) study After-School Activities and the Development of Low-Income Urban Children is considered to be one of the most strongly designed studies examining the impacts of after-school programming (Mason & Chuang 2001). They look at four types of after-school care for low-income children (formal after-school programs, mother care, informal adult supervision, and self-care) and found that “attending formal after-school programs was correlated with better academic achievement and social adjustment as compared to the other types of after-school settings” (Mason & Chuang 2001, p. 46). In addition to having better grades and conduct in school Posner and Vandell (1999) found that children who took part in formal after-school programs had better peer relations and emotional adjustment. These findings have contributed to a growing body of literature that
supports after-school programs as a “protective factor for children who live in high-risk environments” (Mason & Chuang 2001, p. 46).

Another piece of literature supporting the value of after-school programming is the report Middle Childhood Matters, which looks at full-week after-school programs available for Toronto children in their middle childhood (6-12) years. According to the report, the number of young people spending their after-school time in unsupervised conditions is on the rise. The consequences of such situations on middle years children are clear: “Research documents the risks - injury, victimization, physical and sexual assault - and makes clear the positive impact of high quality after-school care” (Lyn 2009, p. 14). The rate of accidents or incidents of injury for middle children are greatest in the hours immediately after school when they are most likely to be unsupervised. For Lyn, “high quality, accessible, culturally-appropriate after-school care is an essential part off the family positive programs our communities need to raise safe and healthy children) (2009, p. 14).

Mason and Chuang (2001) lament the paucity of literature specifically assessing the value of arts based after-school programming. However, there is some literature which touches on the benefits of extracurricular arts programs. The Creative City Network of Canada’s (2005) literature on the impact of arts involvement on children and youth found that youth in extracurricular arts programs experienced a range of benefits. They found these youth generally do better in their personal lives and that, “youth in extracurricular arts programs – more so than those involved in other extracurricular programs (sport, academic, and community involvement) – do better in school due to the mixture of ‘roles, risks, and rules’ offered by arts programming” (Creative City Network of Canada 2005, Children and Youth, p. 4).

In her article Focus on Youth: Canadian Youth Arts Programming and Policy (2007), Coles identifies two reports based in Edmonton, Alberta, which found that “after participating in a locally designed, structured after school youth arts program, participants demonstrated improved problem solving and social skills, a decrease in anti-social behaviour (such as substance abuse or aggression), and improved artistic ability” (Coles 2007, p. 2).

A report on the Arts and Recreation Sector Round Table held by the Canadian Department of Justice as part of their Youth Justice Renewal Initiative in 1999 also found that “participating in an optional youth arts program encourages and reinforces youth to make positive choices as autonomous individuals” (Coles 2007, p. 2). The optional aspect of after school programming is particularly valuable in that young people can take ownership of their interest in the arts and participate in the program on their own terms, distinguishing the experience from one in which arts and culture are pushed on students by authority figures through their integration into the general curriculum.

Value Added

At the organizational level, after school arts and culture programs can help educational institutions to provide creative outlets to students even when they are not able to incorporate such programming into their regular curriculum. As schools seek to find ways to support increasingly diverse populations, after school programming can potentially provide arts and culture opportunities not only for students, but also for staff and even the wider community. To create lasting change, Seebaran calls on organizations to make broad systemic changes, ensuring that the organization itself is in line with the values and vision of the cultural diversity programming (Seebaran 2005). This is important in order to avoid tokenism, to ensure that programs have broad impacts, and to address at the institutional level the challenges being targeted by culturally diverse arts and culture programs. In educational institutions, it is important to promote intercultural dialogue for staff, to encourage cultural sensitivity training for teachers, and to support teaching staff in learning to incorporate culturally diverse arts into their general teaching activities. After school programming that is open to teachers and community mentors may serve to support this process. Furthermore, free, accessible after school programming has been shown to have strong positive impacts on low income families and families headed by single parents. Such programming provides positive after school
activities that can have cost-effective preventative effects for young people, keeping them out of trouble while providing much needed time for overworked parents (Coles 2007, p. 2).

IV) EFFECTIVE DESIGN AND DELIVERY OF CULTURALLY DIVERSE ARTS AND CULTURE PROGRAMMING

Our review of the literature suggests that there is a growing awareness of the need to better support our increasingly culturally diverse children and youth and an increasing understanding of the valuable role that arts and culture programming can play in this process. However, the benefits of such programming are most likely to be achieved when the program is carried out effectively. There are several examples of literature addressing this goal, with several authors presenting guides, tips or cautions about how best to structure culturally diverse arts and culture programming for young people. While the following review is by no means an exhaustive summary, it presents some valuable themes and, if nothing else, suggests the importance of careful consideration in arts and culture program design and delivery.

Involving Young People/Youth Leadership
Coles identifies several key themes and lessons learned about effective youth arts programming, putting youth led programming at the top of the list. She points to Warner’s work *Youth on Youth: Grassroots Youth Collaborative on Youth Led Organizing in the City of Toronto*, which “highlights the importance of youth-led, culturally relevant arts programming as an effective tool for attracting and sustaining youth participation in positive activities” (Coles 2007, p. 2). For Coles, successful programming for young people must have “a high level of youth involvement; programming must be youth-focused and, where possible, youth-led. Youth need to be consulted and preferably participate in the articulation of issues facing the community, defining program objectives, as well as the design, implementation and evaluation of the programs” (Coles 2007, p. 4).

Young people participating in the City of Toronto’s *Youth Forum* also emphasize the role of peers. For them programs that marginalize youth – making them audience members of lecture or performance programming or giving them no opportunity to take an active part – will not be successful in engaging young people in intercultural dialogue (City of Toronto 2006b). Furthermore, participants in the *Youth Forum* called for “more youth-driven arts projects” and more project that offer young people hands on experience, guidance and mentorship, arguing that there should be “more youth working at youth organizations” (City of Toronto 2006b, p. 7). In short, the most effective programs would be those that eventually engage youth in a more formal way, shifting them out of an entirely learning based role into a more supportive position, where they are given some level of responsibility (such as peer-to-peer mentorship) and are able to learn additional life skills.

Culturally Relevant
Coles also argues that arts and culture programming for young people should be “culturally relevant to the participants, and locally based in meeting community needs” (Coles 2007, p. 4). The importance of keeping arts and culture programming relevant to the participants is also emphasized by Caruso, who notes that, “generally missing from multicultural art education is an approach that connects everyday experience, social critique, and creative expression” (Caruso 2009, p.2). For Caruso this connection is what makes programming relevant for the participants and he goes on to explain that, “when the focus is shifted to issues and ideas that students truly care about and that are relevant within a larger life-world context, art becomes a vital means of reflecting upon the nature of society and social existence” (Caruso 2009, p.2). Thus, for both Coles and Caruso the positive impact of arts and culture programming is dependent on it being recognizably relevant for the children and youth it is meant to serve.
Staff, Teachers, Leaders and Mentors
When it comes to finding appropriate leaders and mentors, these roles are most effective when they are filled by individuals to whom program participants can relate. For Coles, mentorship and the incorporation and development of community leaders is an important part of a successful youth arts program. She argues the importance of “leaders and mentors who are demographically representative of the local youth population, preferably drawn from within the local community” (Coles 2007, p. 4). The National Arts and Youth Demonstration Project notes the value of selecting staff or teachers “who are from the same cultural background as the participants so that [the participants] can ‘see themselves’”. The NAYDP also notes the importance of hiring “highly qualified staff, recruited for their skill and commitment to working with children/youth” (Wright et. al. 2004, p. 20). This need is also emphasized by young people participating in a City of Toronto Youth Forum, who argued that “programs facilitated by people who cannot relate to young people are ineffective” (City of Toronto 2006b, p.5).

To address this, the NAYDP recommends working with “qualified and supportive arts instructors” (Wright et. al. 2004, p. 18) and staff “who view themselves as mentors and as having an impact on children’s overall development and well-being” (Wright et. al. 2004, p. 20) – in short, staff who are there not only to teach art skill acquisition, but to act as leaders, mentors and even role models. However, it is important to note that selecting ‘qualified staff’ to carry out culturally diverse arts and culture programming may be more challenging than initially expected. Cliche and Wiesand (2009) emphasize the challenge of reconciling the role of ‘artist’ with that of ‘intercultural mediators’ and they suggest cultural sensitivity training as one means of doing so. For the young people at the Youth Forum, this issue could also be addressed through improved funding for programs, enabling organization to hire the appropriate staff rather than being forced to rely on unpaid volunteers (City of Toronto 2006b, p. 5).

Identifying, Acknowledging and Addressing Barriers
Culturally diverse arts and culture programming must recognize and address barriers to participation. For Seebaran “it is important to acknowledge that there are various barriers that prevent members of culturally diverse communities from attending “mainstream” arts events” (2005, p. 35), and the NAYDP found that “active recruitment and addressing barriers to participation are key to reaching underserved children” (Wright et. al. p. 18). In their research, the NAYDP group found that, without addressing underlying determinants of participation such as transportation, cost or parental support, they would not have been able to sustain the high levels of participation despite the popularity of their programs They argue that addressing barriers should be standard practice for any art program. Coles argues that “active local youth recruitment and outreach strategies that include removing barriers to participation such as providing transportation, food, and offering programs in a safe location” are vital to program success (Coles 2007, p. 4). This is supported by participants in the Youth Forum who complained about the limited scope of downtown centered groups/meetings/activities (City of Toronto 2006b).

The NAYDP highlights evaluation – carried out both before and after program implementation – as an important first step in identifying barriers (Wright et. al. 2004). However, it should be noted that there may be a risk of research fatigue by those contacted for the evaluation. Indeed, during the Youth Forum participants complained about “too many forums asking the same thing” and called for organizations to stop reinventing the wheel and start collaborating, coordinating and combining existing information (City of Toronto 2006b, p.5).

Structured, Sustained Activity with the Flexibility to Change over Time
The importance of sustaining activities over the long term is also emphasized by several authors. For Coles a key factor in successful, transformative programming is “an established, trusted relationship with the local youth community” (2007, p.4). For her, this means “a sustained community presence, programs that run for an extended period of time, with sufficient resources for long term planning, staffing, professional development and program
evaluation” (Coles 2007, p. 4). The value of sustained programming is also emphasized by the NAYDP, which argues the importance of “cumulative” art programming (Wright et. al. 2004, p. 18), taking place over time. The value of long term programs was also noted by participants in the City of Toronto’s Youth Forum, which noted that “short-term programs/projects should stop for youth”, labelling these as ineffective and calling for longer term funding to be made available (City of Toronto 2006b, p. 5-6).

Programs should have the flexibility to change over time, adapting to the needs of the participants in any given group. This point is emphasized by both Coles and the NAYDP group, each which recognize the value of structured programming with measurable goals carried out over time, with the caveat that each group of participants will be a little different. Coles argues for “structured programs with clear stages and measurable goals for the participants, while maintaining enough flexibility to adapt as required” (Coles 2007, p.4), and the NAYDP calls for “structured, cumulative and high-quality arts programming,” that entails “flexibility of the curriculum based on unique community characteristics” (Wright et. al. 2004, p. 18&20).

External Supports
The need for programming to enjoy external support is also emphasized by several authors. For Seebaran an organization carrying out culturally diverse arts and culture programming should look to its own make up and ensure that its broader values, visions and make up are in line with the cultural diversity programming they are trying to create (2005). This, he argues, will serve to support the program in carrying out its goal effectively. Coles also notes the importance of outside support, highlighting the role of community leaders and “champions from the policy and stakeholder communities” and emphasizing that these groups can play significant roles in supporting the effective implementation of programs.

CONCLUSION
This literature review has been undertaken with the goal of developing a better understanding of the concept of cultural diversity, the need to address cultural diversity in Canada, Toronto and Scarborough, and the importance of addressing the needs of our increasingly culturally diverse children and youth. The review has also sought to provide an overview of the value of arts and culture programming in working with young people, with particular focus on the value of culturally diverse arts and culture programs for culturally diverse young people. Special consideration has been given to after-school programs and to best practices in the delivery of culturally diverse arts and culture programming.

The primary goal of the review has been to support the development of the Scarborough Arts Council’s Creative Mosaics: Mentoring in Community Arts and Culture project, which will provide culturally appropriate arts programming for young people in the Scarborough area. However, it is our hope that the materials gathered here may be of assistance to any organization or individual interested in carrying out programming that uses the arts to support young people in their exploration of cultural diversity, of their own culturally diverse identities, and of avenues for intercultural dialogue.

The literature reviewed for this report suggests substantial benefits to the effective use of culturally diverse arts programming for young people – benefits which expand beyond our children and youth to impact our broader communities and our nation as a whole. Based on these results, we are confident in our conclusion that culturally diverse arts and culture programming can be of real benefit to young people facing the challenges associated with diversity and will incorporate this understanding into our development of the Creative Mosaics program. In the hopes of filling the gap in services available to culturally diverse children and youth we encourage others to do the same.
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