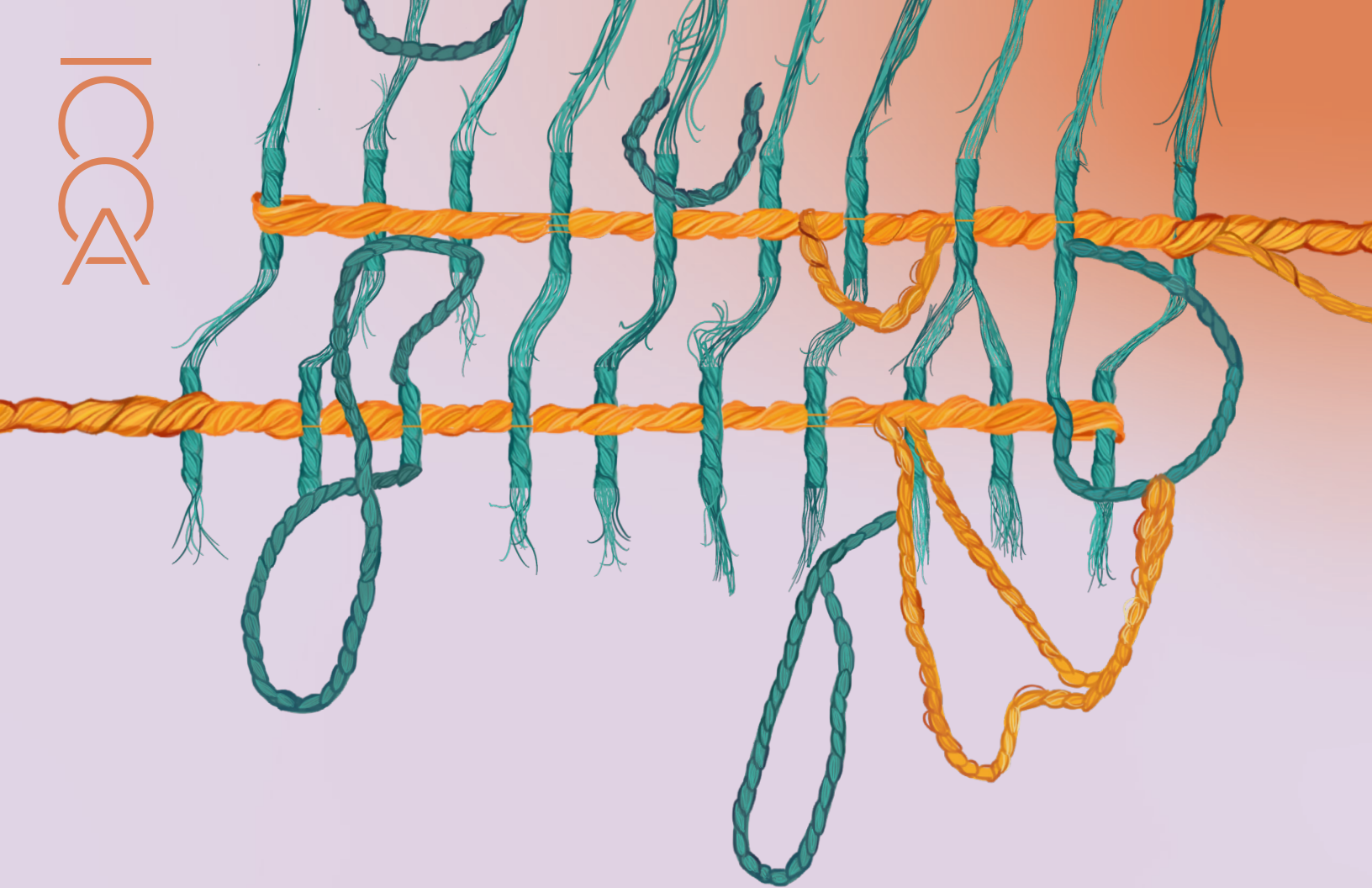


IOCA



Institutional Membership Handbook '22

Handbook assembled by The Indigenous Curatorial
Collective / Collectif des commissaires autochtones (ICCA)



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Welcome to the ICCA Institutional Membership

Welcome to the Indigenous Curatorial Collective's (ICCA) Institutional Membership Program.

We have carefully put together this handbook as a means to welcome you into our program and introduce our organization's mandate, vision and history. As an Indigenous run and led non-profit, we are particularly attuned to the needs of our community members and their experiences. We have always known how harmful institutions can be for Indigenous curators, arts workers and artists. This knowledge resulted in the development of our Institutional Membership Program which launched in January 2020 after many months of conceptualization and discussion.

Institutional Membership is firstly aimed at guiding cultural institutions into developing best practices for working with and alongside Indigenous art workers, but it also provides guidance and resources intended to help develop safer spaces for all BIPOC staff to work within. We do not take allyship lightly and encourage you to see the resources below as the first steps towards your commitment in this work. Our definition of allyship stands as a lived practice rather than an identity, which involves a great amount of work such as keeping yourself informed and actively building relationships/partnerships

with Indigenous communities. There exists exponential ways to develop equitable processes and systems in your organization to enact social change in the arts. This handbook is designed to serve as a tool that can be referenced by you and your team. We highlight a handful of suggestions and key approaches for you to start your efforts. The running theme of this handbook and our program is 'accountability,' which will be expanded on within the 'Accountability Mandate.'

You will find in this handbook compiled resources ranging from a curated list of readings to a collection of ICCA's key community roundtable videos to watch. Investing in a fair and equitable art world means to take the time for critical self-reflection and addressing systemic inequities in your workplace at all levels.

We thank you for your involvement with the program and ask that you consume every material consciously and with intention to consider how to best apply them into your institution for sustained change.

The ICCA's Institutional Members

To gain access to a full list of our growing list of over 60 institutional members please contact us via email at info@icca.art.

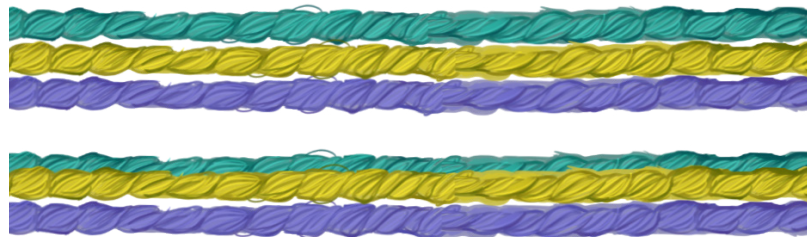
Introduction to the Institutional Membership

November 2021

**Laurena Finéus ,
Institutional Membership
Coordinator**

It's been over two years since we first launched the Institutional Membership Program and now the program is standing on its own two feet, thanks to our amazing base of active institutional members and the hard work of our Community Relations Manager, Emma Steen. We have met all of our initial objectives in its conceptualization which now allows us to focus on our next steps.

As we developed this handbook, we are looking to new goals for this program focusing on. We are building the future of this program with a new set of goals for 2022 focusing on 'Accountability' and 'Transparency.' This includes



engaging our members in various new ways from tailored workshops, presentations to stimulating roundtables, among other future initiatives.

The beauty of such a program is the extensive possibilities it still holds and we want to see it reach the peak of its potential. Therefore we ask our institutional members for their feedback and want to create a truly collaborative space. After our successful initial two years we are already seeing amazing progress within the institutions we work alongside and cannot wait to see what the future holds.

Vision

The Indigenous Curatorial Collective / Collectif des commissaires autochtones (ICCA) activates Indigenous creative sovereignty, ensuring future ancestors have agency over their own cultures as an Inherent Right.

Mission Mandate

Advocates, Activates, & Engages

The ICCA is an Indigenous led arts organization that advocates, activates, and engages on behalf of Canadian and international Indigenous curators, critics, artists and representatives of arts and cultural organizations.

Develops and Programs

The ICCA develops and programs curatorial projects, researches Indigenous practices and educates through critical discourses on Indigenous arts and cultures.

Increases Opportunities

The ICCA focuses on increasing opportunities for Indigenous artists and curators within established arts institutions and champions the development of new Indigenous controlled arts spaces.

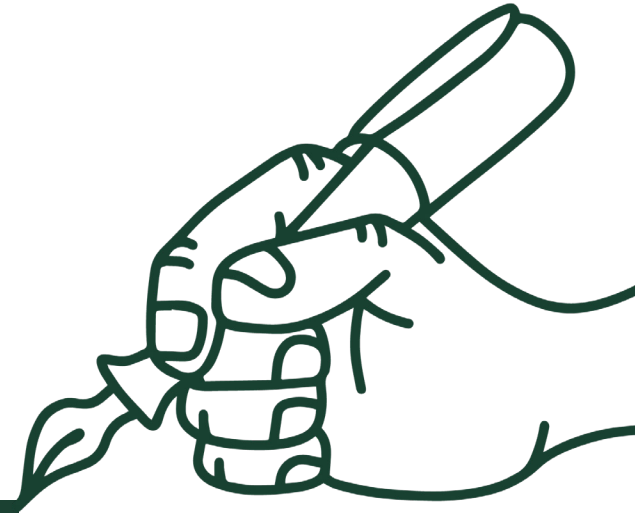
Builds Relationships

The ICCA builds relationships for Indigenous artists and curators by supporting equitable collaboration and exchange within larger arts communities.

Collaborate, Challenge & Engage

The ICCA collaborates, challenges, and engages in critical discourse, always viewing the arts through a contemporary Indigenous lens.

Where we Draw the Line as “Partners”



Over the past few years there have been multiple instances in helping to refine and grow the Indigenous Curatorial Collective (ICCA) in which issues have arisen while working with and alongside institutions. This short write up is to briefly outline why we started the ICCA’s Institutional Membership Program and what we hope to accomplish through it. We hope that institutional leaders and representatives will read and sit with this before asking us to partner or share a job posting.

For years the ICCA has been labelled as an organization that arts institutions look to in order to connect with our large network of Indigenous arts professionals. We are often asked to “Partner” on a job call or professional opportunity where it is expected that we not only read the job/opportunity description but also offer suggestions on how to be more inclusive and equitable, and then share this call with our network.

We will no longer be accepting “partnerships” or work like this for many reasons:

one

We are rarely financially compensated for this FREE LABOUR that we have offered in doing all of the things mentioned above;

two

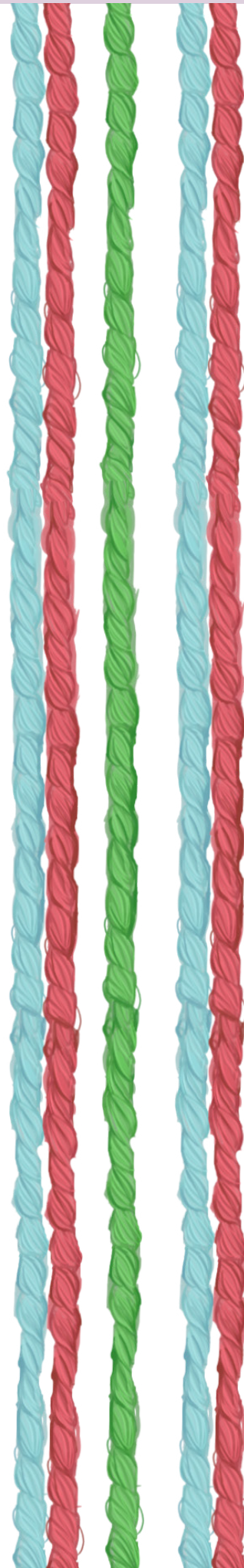
We want our members to see that the only opportunities we share come from institutions we have long-term, ongoing relationships with based in reciprocity and trust;

three

These requests are not based on earning and maintaining trust between us with institutions, but are inherently transactional.

A trend that we have noticed is that more established BIPOC arts professionals are no longer applying for positions at institutions due to the significant amount of labour they know they will need to do simply to make their day-to-day easier as they inevitably work towards decolonizing the institution. The work to decolonize often sits outside of the job description and BIPOC employees are rarely paid additionally in their work to consult, offer advice, or give opinions on how the institution functions as a colonial space. This is not to mention that work like this, paid or otherwise, is also emotionally draining.

Many emerging professionals are applying to these calls who may not yet have the tools to know when to say no or when something is outside of their contracted agreement. Emerging professionals are also less likely to assert their boundaries or feel supported enough to turn down these unprofessional asks. As a result, we are seeing low retention rates of BIPOC folks in institutions and this is not a good thing. It is easy to hire people, but it is hard to make a space where someone wants to stay, let alone grow and take lead.



While we do want to see more BIPOC arts professionals receive opportunities and take on leadership roles in major arts spaces, we know that there are many steps needed to be taken before this can be realized in a sustainable and meaningful way. What we need to see:

one

That there are ongoing concerted efforts being made to create a safer, more equitable space to work;

two

More BIPOC in leadership positions and roles where major decisions are made;

three

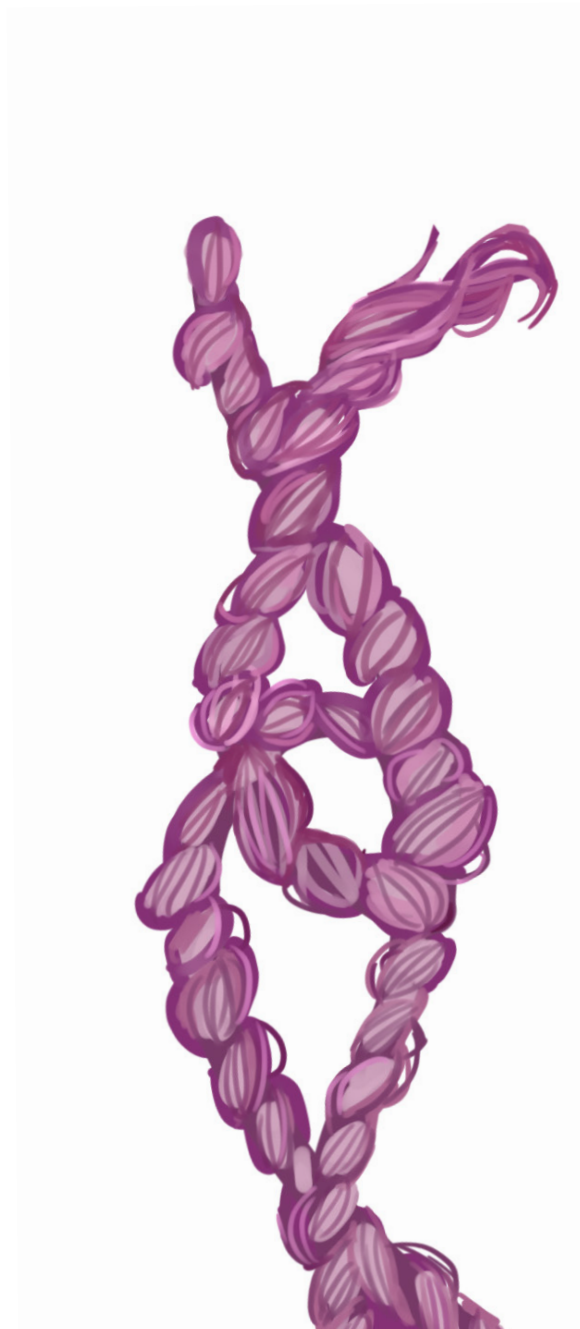
Updated HR policies that reflect diverse groups of people with different cultural practices, needs, and protocols;

four

Commitments from institutions that they are actively doing the work to “decolonize” their space and systems on all levels and that each staff member of that organization knows that this is the goal;

five

That the institution does not host BIPOC programming or events without paying BIPOC professionals as staff or contractors to be leaders and instigators of this event. “Nothing about us without us” is a good framework for thinking about this moving forward.



“Simply sharing” a job call is no longer something that we will do for you.

The Institutional Membership Program insists that if we do share an opportunity it is because we have been in deep conversation with that institution, that we want our members to know that we have a relationship built in trust and reciprocity, and that working in this space is something that we can vouch for.

Where we see the Institutional Membership Program going in the future.

2020 marked the first year that we implemented the Institutional Membership Program. As it is in its earliest stage of development, we will be the first to admit that it is not yet perfect and know that it will absolutely change and grow to ensure that we at the ICCA are always listening to and doing the work for BIPOC arts professionals who want equal and ethical professional opportunities.

THIS PROGRAM ALSO AIMS TO PROVIDE A SPACE FOR INSTITUTIONS TO ASK QUESTIONS WHERE THERE MIGHT BE NO SPACE TO ASK OTHERWISE AND TO HELP IN THE PROCESS OF BUILDING A MORE EQUITABLE FUTURE FOR THE ARTS.

This program will grow as our relationships with institutions grow and it will change as institutions change, and institutions will change.

Partnership means a lot to us and is a relationship that we take very seriously. The way we are being asked to partner or work with or alongside institutions is neither sustainable or reciprocal for us, and we will no longer be used as a stamp of approval unless trust is earned.



**“WE CREATED THE
INSTITUTIONAL
MEMBERSHIP
PROGRAM BECAUSE
WE, MORE OFTEN
THAN NOT, DO NOT
TRUST INSTITUTIONS”**

*Performance of Karine Wasiana Echaquan
in front of the artwork water song (Kinosi-
pi), Hannah Claus, opening of the exhibition
Of Tobacco and Sweetgrass. Where Our
Dreams Are., February 2, 2019, Musée d'art
de Joliette.*

Crédit photo/ photo credit: Romain Guilbeault

Membership Levels

Through this Institutional Membership Program, the ICCA has the right to directly address institutions that are not implementing recommendations from the Truth and Reconciliation Commission in good ways to better serve the Indigenous peoples that interact with those spaces.

There are three tiers to the Institutional Membership Program at differing price levels and benefits: Friends of the ICCA; ICCA Allies; and ICCA Star Allies

FRIENDS OF THE ICCA (\$250)

- › Recipient of ICCA resources and Institutional Handbook; and
- › Invitation to annual gatherings and ICCA events.

We see this level as a place to start if you have few tools put in place and are needing to start learning on your own, but we will not vouch for you and we will not share your opportunities.

ICCA ALLIES (\$500)

- › Annual review of commitments towards best practices of working with Indigenous professionals;
- › Recipient of ICCA resources and Institutional Handbook; and
- › Invitation to annual gatherings and ICCA events.

In this level we will not share a job call or opportunity for you in the first year that you are an institutional member, we will take this initial year to get to know you and your institution in order to build trust and reciprocal frameworks for an ongoing relationship.

ICCA STAR ALLIES (\$1,000)

This final membership level, ICCA Star Allies, receives all benefits from previous member levels, but in this level we add:

- › Annual review of commitments towards best practices of working with Indigenous professionals;
- › Recipient of ICCA resources and Institutional Handbook;
- › Ability to have jobs and other opportunities looked over and edited by ICCA staff;
- › Invitation to annual gatherings, ICCA events and private gatherings.

We see this membership level, and we want everyone else to see this level, as your institution making a public commitment to do this work.

What we mean when we say 'Accountability'

What we must demystify is the way accountability is currently understood in the arts and within institutions. We take very seriously our 'Accountability Mandate' and encourage all institutions to think about how accountability is enacted in their workplace. In their workbook, 'So you're ready to choose love', Kai Cheng Thom gives us a clear definition of the term.

"Accountability means many different things to different people: Accountability can be a stand-in word for punishment, for apology, for repair, for change, for transparency, and much more. Sometimes, we use one definition of accountability for ourselves and another definition for everybody else. People of privilege are held to one standard of accountability, while marginalized people are held to another." (Thom 2021)

Through the Institutional Membership Program we are building a complete definition of accountability for cultural institutions, as a means to stop the multiple discrepancies we have observed in their operations. Beyond collaboration or providing opportunities for Indigenous peoples, institutions and museums have a responsibility to provide healing spaces for Black, Afro-

Indigenous and Indigenous communities to reflect and recover from the remnants of colonialism they've perpetuated and profited from for hundreds of years. As Indigenous scholar and anthropologist Amy Lonetree highlighted in 'Decolonizing Museums Representing Native America in National and Tribal Museums,'(2012) if museums were to engage Indigenous partners with a truthful discussion on the role of cultural institutions in colonialism, these partners may experience relief from historical trauma and feel more inclined to collaborate.

Indeed, cultural institutions can transform with the right framework and important dismantling of their governing structures, but they first need to realize their responsibility within this colonial past. Lonetree further explains that these spaces can shift from "sites of colonial harm into sites of healing, and restoring community well-being" and "from sites of oppression into sites of revitalization and autonomy." (Lonetree 2012, p.173) . We want to see this radical change happen for our community members and this membership was built upon the belief that facilitating dialogue and collaborative practice will enable this vision.

This happens by practicing accountability holistically and wholeheartedly. We have enunciated a few aspects that we believe are key in considering if your institution is doing all that it can to keep its space equitable, diverse and inclusive. Our commitment through this membership is to keep your organization accountable to these points listed below, among others.

Partnership/Relationship

- a) All institutions across so-called Canada are operating on Indigenous land and territories. As an institution you should have both relationships and partnerships with a diversity of Indigenous peoples. These should be LONG TERM, RECIPROCAL, and MEANINGFUL.
- b) As an institution, or someone who represents an institution, ask: what are your intentions? How are you making sure you are in constant good relations with the Indigenous peoples you seek out, the Indigenous territories you live/work within, and the Indigenous people you employ? Do you understand the concepts of Indigenous sovereignty and jurisdiction? Do you understand the colonial histories and current realities of the territory you're on? Do you understand how your institution profits off of Indigenous dispossession?

Labour

- a) Indigenous labour within institutions functions differently than non-Indigenous labour. Remember these spaces, institutions, were not built with us in mind, they often house our relatives, have complicated histories of oppression and exclusion, and can be harmful places for Indigenous folks to enter.
- b) Within an institutional space, Indigenous people may experience: exclusion, erasure, commodification, and outright harm. Because of these realities, Indigenous people working in institutions experience added pressures to correct or prevent these harms from happening within their workplace.

Youth and Elders

- a) When you work with Indigenous curators and other Indigenous art workers, you are inherently working with their communities.
- b) Working with Elders should be conducted with the utmost respect and with long term intentional relationships. Hiring Elders requires adequate compensation and importantly, adequate care. Free transportation, nutritious meals and drinks, gifts, following specific local protocol, and flexibility are essential to hosting and caring for Elders in a good way.

- c) Indigenous youth deserve to be included in all institutions, as a part of your inherent responsibility to the lands you occupy and benefit from. Indigenous youth are the future and deserve to be included and respected. Indigenous youth commonly experience racial profiling, exclusion, systemic barriers and microaggressions within institutions. To develop meaningful and long lasting relationships within the local and territorial Indigenous communities youth must be supported and respected.
- d) Compensating Indigenous youth to attend institutional programs and opportunities is one way to engage Indigenous youth and combat systemic oppression within institutions. Note that unpaid internships perpetuate systemic barriers- they privilege people who do come from privileged backgrounds and do not provide people who can not afford to work without compensation.

Land Acknowledgements

- a) If your institution is planning on writing or has already written a public Land Acknowledgement here are some things to consider:
- b) Has your institution supported your local Indigenous community through outreach programs, employment opportunities, waving entrance fees, etc.

- c) Has your institution adopted or in the process of adopting the Truth and Reconciliation's Calls to Action?
- d) Has your institution adopted or in the process of adopting any de-colonial or anti-colonial policies, protocols or practices?

Protocols and Policies

- a) Institutions are non-neutral spaces contending with structures that oppress Indigenous peoples means that it is important to have appropriate channels for critique, feedback and accountability.
- b) Systems of accountability: a space for formal complaints, Informal channels for growth and feedback, and anti-oppression built into institutional frameworks.
- c) Anti-oppression frameworks allow institutions to limit oppression in the workplace. All staff, volunteers, and board members should have free and yearly anti-oppression training.

Our Community Relations Manager, Emma Steen has kindly outlined in our Accountability Mandate (in the following section) more important factors to help you re-evaluate the state of your organization and build a sustainable decolonial/antiracist mandate. Those are all implemented in our policy and are values that we practice at the ICCA .We hope these will inspire a new perspective in your form of governance.

**“WE ARE HOLDING SPACE
AND PROVIDING ACCESS
TO KEY TOOLS FOR OUR
INSTITUTIONAL ALLIES
BUT IT IS NOT ON US TO
TAKE FURTHER ACTION,
ONLY YOU CAN TRULY
MAKE A DIFFERENCE.”**



*Performance by Dayna Danger,
Tiohtià:ke Project Celebration Event
curated by Rudi Aker September 19,
2019, Musée d'art
contemporain de Montréal.*

*Crédit photo/ photo credit: Jessica
Sabogal*



The ICCA Accountability Mandate

Community Relations Manager, Emma Steen
With support from the Indigenous Curatorial Collective |
Collectif des commissaires autochtones (ICCA) staff

Mandate

For us at the Indigenous Curatorial Collective accountability functions as a means to describe the ways we wish to engage, trust, and work with and alongside institutions, as well as our expectations of them. We are currently at an important social moment when pressures to diversify, decolonize and decenter white supremacy are at a height. Institutions across the country need to respond as they very often have not had Indigenous best interests in mind. Institutions and the world are

feeling the pressure to change, but institutionally led change is not enough and has never functioned to address core issues of racism, colonialism, or the exploitation of Indigenous land.

At the ICCA we see accountability as the promise for sustainable change, responsible growth, and internal movement towards best practices for working with Indigenous (and widely BIPOC) staff, audiences, and communities.

Accountability means the divestment from institutional, colonial, and capitalist methods of change and instead the investment into slow and long term reciprocal relationships that emphasize mentorship, place BIPOC professionals in leadership positions and change the internal ways that arts institutions have functioned across colonized and western spaces.

A Brief History of Accountability & Indigenous Labour

This accountability mandate follows decades of Indigenous labour and calls for better practices from arts institutions.

In 1988 the Assembly of First Nations and the Canadian Museums Association put forth The Task Force Report on Museums and First Peoples which called for increased involvement of Aboriginal peoples in the interpretation of their culture and history by cultural institutions; improved access to museum collections by Aboriginal peoples; and the repatriation of artifacts and human remains.

In 1991 Kanien'kehá:ka curator Lee-Ann Martin published a report

for the Canada Council for the Arts titled *The Politics of Inclusion and Exclusion: Contemporary Native Art and Public Art Museums in Canada*. The report analyzed the treatment of contemporary Indigenous arts within institutional contexts of commitment to contemporary visual arts in Canada, as well as to investigate the issues of inclusion/exclusion of Indigenous arts and artists by institutions.

In 1992 a joint report by the Assembly of First Nations and the Canadian Museums Association (coordinated by Martin) was published, titled *Turning the Page: Forging New Partnerships Between Museums and First Peoples*.

Since then the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), the Truth and Reconciliation Commission as well as independent collectives, organizations, protestors, activists, and artists have spent decades calling for better practices by museums, galleries, universities and governing bodies for Indigenous arts professionals and material/visual cultural objects.

These are just some of the many examples of Indigenous calls for accountability for the institutions that we must work within, against or alongside.

It is this legacy of community driven activism that we at the ICCA carry with us in our work to enact and provide safe and culturally aware spaces for our community of Indigenous creatives and arts professionals.

At this point none of these calls have been met. Institutions have been given over 30 years to listen to Indigenous communities and invest in anti-colonial change and we at the ICCA are demanding institutional accountability and a change towards best practices with Indigenous arts professionals as we have always done.

Steps Towards Accountability

It is crucial that institutions view accountability as a vital step they take towards creating a more equitable arts sector. Institutional investment in the development of Indigenous success means a shift in what has previously been accepted to a radically different approach which invests in anti-capitalist, anti-racist and anti-colonial work spaces and structures. Accountability should be approached through many different means, such as:

Institutional investment:

Support (financially and otherwise); less short term relationships; an investment in mentorship.

Institutional investment means using institutional funds to hire, retain and support permanent Indigenous and BIPOC staff. This can mean cluster hiring Indigenous or BIPOC staff, creating a safe and supportive workplace. It can also mean budgeting for long term, growth based entry-level positions intended to develop skills without immediate deliverables expected. A financial investment means allowing for periods of growth and of change. This also means giving more emerging staff the tools needed to move into leadership roles through mentorship and long-term professional relationships. Mentorship is a vital aspect of success, mentorship can come from identified senior staff who have the skills, experience, and knowledge to support and care for emerging BIPOC but mentorship also comes from our communities. If there is not someone with this skill set and lived experience it can mean putting funds aside to hire mentors to support emerging BIPOC staff.

Anti-capitalist investment:

Institutions putting money into the growth and development of Indigenous staff, not grant-based or short-term contracts; slowing down work and taking time; recognizing all work, all labour, at all levels, will always be compensated. Work outside of contracts will be honoured through consultant fees.

Relying on grants and short term funding to hire Indigenous or BIPOC staff members leaves them in precarious positions where they know the institution is not investing in them or their growth in a permanent capacity. This 'gig economy' has only been amplified by our present situation with COVID-19 which saw Indigenous arts professionals across the country disproportionately lose professional opportunities and have contracts cut as institutions could no longer retain their short term staff. Slowing down work and allowing for times of care is a way to invest in the long term health and success of staff. Lastly, all labour at all times must be paid for. There is no way around this. If an employee is asked to present on their lived experience, on their expertise outside of their job description or to be used in any public way they must be paid at a consultation fee.

Succession Plans & Leadership Roles:

Implementation of responsible succession plans; investment into new leadership roles; non-Indigenous leadership in Indigenous organizations making space and moving aside.

Responsible succession plans means laying out a step-by-step roadmap to support and elevate Indigenous and BIPOC staff into leadership roles. Responsible succession also means that the change over is not done hastily and never without support from the predecessor, the institution (board, governing exec, senior staff), or without mentorship. If an organization is receiving Indigenous government or grant funding at any level then there has to be Indigenous leadership in paid positions. Board members alone do not count as leadership for Indigenous organizations, who the organization hires is critical and we take it very seriously.

Transparency & Anti-Racist/ Anti-Colonial Structures:

making salaries transparent and public; funds towards mentorship positions; anti-oppressive training and resources for all levels; needing public facing anti-racist/discriminatory or decolonial mandates; revision of requirements to meet systemic limitations.

It is widely acknowledged that the hiding or shame of sharing salaries leads to inequitable pay. If you are unaware of what your colleague, boss, or the person who last had your position makes then how can you ask for equitable compensation? BIPOC women and trans folks are drastically paid less than cis, male and white people are. Transparent salaries and the public display of funds allows for public and internal trust as well as a standard of accountability. Anti-oppressive training and public anti-racist/discriminatory or decolonial mandates sets a precedent for all staff, board members, and governance committees to adhere to and a chance to become better educated on the struggle your BIPOC staff, audiences, and hired professionals may be experiencing within your institution. This education can lead to better hiring practices that revise requirements

for hiring that may previously have excluded or drastically limited the chance for marginalized community members to succeed or be accepted by your institution.

A better institutional practice would be sharing the anti-racist, anti-oppression, anti-discriminatory, etc. resources you develop for the staff working in your institution publicly. This yes, would mean that you use your own resources to benefit others.



Shifting Scope Towards Equitable Hiring Practices:

Valuing lived experience; valuing non-institutional education; changing requirements for emerging professionals; support next wave of emerging professionals.

Equitable hiring practices depend on a change in how lived experience and non-institutional education is valued. It is paramount that degrees are no longer the only means necessary to value expertise or ability. Indigenous community members are experts in colonialism – although with varying degrees of interaction – as all Indigenous people must live within this system and experience the systemic oppressions that make access to formal education often unattainable. Institutions that wish to work with Indigenous curators and creatives need to set up training and mentorship or thorough onboarding processes as part of their hiring. Valuing what Indigenous inherent knowledge can bring to professional arts positions separate from university or college education. By creating workspaces where emerging Indigenous arts professionals can grow and thrive will support the next wave of emerging professionals and so on.



ICCA's 'Accountability' Syllabus

The ICCA seeks to encourage its members to approach accountability with sustenance and with intention even when they are outside of the institution, because this work does not stop only at the four walls of cultural institutions but extends far beyond.

This is why we have highlighted a great selection of readings including reports, books, articles and guides that will help define what it really means to be an ally to Black, Afro-Indigenous and Indigenous communities in the arts. This Accountability Syllabus is divided into two parts, the first consisting of what we call the 'Core' readings and considerable must reads to understand the burdens for many Indigenous arts professionals across so-called Canada. Our second section titled 'Do the work' is meant to focus on additional readings with distinct subcategories that you can work on in your own time.



We encourage you to go beyond this syllabus and continue to dig deeper.

a) The 'Core' Readings

- › **Nixon, Lindsay. A culture of exploitation: "Reconciliation" and the Institutions of Canadian Art. A Yellowhead Institute Special Report, 2020.**

A Yellowhead Institute Special Report, 2020. This 2020 guide and report from the Yellowhead Institute by Lindsay Nixon represents what UNDRIP (United Nations Declaration on the rights of indigenous peoples) calls a "standard of achievement to be pursued in a spirit of partnership and mutual respect" for cultural institutions working with Indigenous communities in Canada. This guide also includes 15 points that draw on the voices of generations of Indigenous voices. It is the hope that we continue this conversation and that it results in meaningful and long-term change for our communities.

- › **Intellectual Property Issues in Cultural Heritage Project. Think Before You appropriate. Things to know and questions to ask in order to avoid misappropriating Indigenous cultural heritage. Vancouver: Simon Fraser University, 2015.**

People and cultures have always exchanged and borrowed ideas from each other to create new forms of art and symbolic expression. Whether intentionally or not, most if not all human creations reflect varied sources of inspiration. But why do products inspired from Indigenous cultural heritage seem to spark particularly strong reactions and pushback? This guide unpacks important questions around why and how to avoid misappropriation, and underlines the mutual benefits of responsible collaborations with Indigenous artists and communities.

- › **Tuck, Eve and K. Wayne Yang.** “**Decolonization is not a metaphor**”. **Decolonization: Indigeneity, Education & Society Volume 1, No.Issue 1 (2012): pp.1-40.**

This article reminds its readers what is unsettling about decolonization and the very use of the term. Decolonization brings about the repatriation of Indigenous land and life; it is not a metaphor for other things we want to do to improve our societies and schools. The easy adoption of decolonizing discourse, turns decolonization into a metaphor. The metaphorization of decolonization makes possible a set of evasions, or “settler moves to innocence”, that problematically attempt to reconcile settler guilt and complicity, and rescue settler futurity. In this article, we analyze multiple settler moves towards innocence in order to forward “an ethic of incommensurability” that recognizes what is distinct and what is sovereign for project(s) of decolonization in relation to human and civil rights based social justice projects.

- › **Ng,Wendy , Ware Marcus Syrus and Greenberg Alyssa .** “**Activating Diversity and Inclusion: A Blueprint for Museum Educators as Allies and Change Makers**”. **Journal of Museum Education, Volume 42:2 (2017), pp. 142-154, DOI: 10.1080/10598650.2017.1306664**

This article introduces guiding principles of allyship and practical strategies for enacting equitable relationships with visitors and staff across lines of social difference, providing a blueprint for a rigorous approach to how museum educators can activate diversity and inclusion to create social change.

- › **Swiftwolfe, Dakota et al.** “**Indigenous ally toolkit**”. **Montreal urban aboriginal community strategy. March, 2019.**

The Indigenous Ally Toolkit is a resource created by the [Montreal Indigenous Community Network](#). It contains information about different terminology and definitions, and some key directions around thinking through why you or your organization is seeking ‘to be an ally’ to Indigenous peoples.

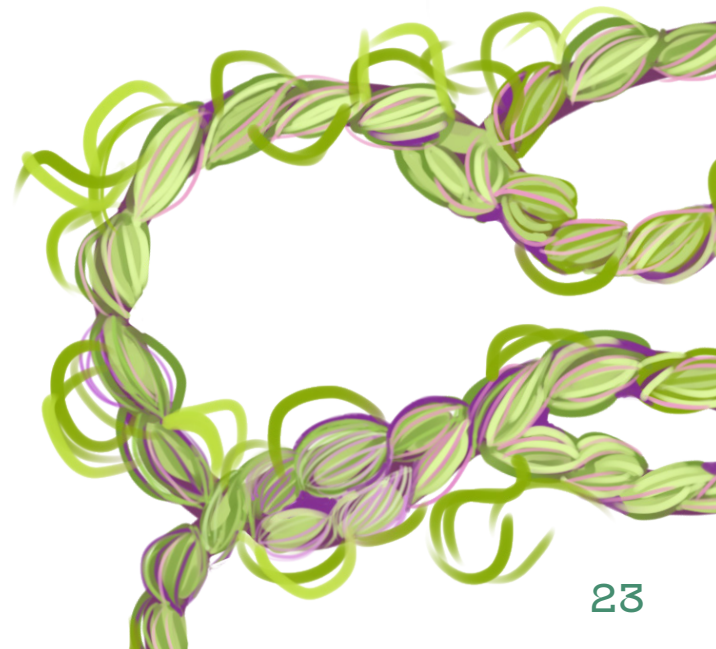
- › **Bélor, Eunice. A Pullout supplement: A white institution's guide for welcoming artists of color and their audiences. Galerie Galerie, 2020.**

This short and practical visual guide by curator Eunice Belidor illustrates the need for more conscious hiring practices that do not tokenize new hires. This card is specifically for white board members, hiring committees and academic and artistic institutions interested in welcoming people of colour as staff/employees.

- › **Indigenous Curatorial Collective. D'horizons et d'estuaires: entre mémoires et créations autochtones. SOMME TOUTE, 2020.**

D'horizons et d'estuaires : entre mémoires et créations autochtones is a collection of essays bringing together the voices of 16 Francophone and Anglophone Indigenous artists, curators, art historians and cultural workers, working in the territories that we call Quebec.

Following on from exhibitions, performances, artist residencies and discussions that took place during the Indigenous Curatorial Collective's Tiohtià: ke Project (2017–2019), these texts honor the relationships and kinships that are at the heart of these visual arts practices.



b) 'Do the work': Additional Readings

Books

*Note that we cannot provide full access to these works and they should be bought directly from the authors/publishing company.

- › Vowel, Chelsea. *Indigenous Writes: A Guide to First Nations, Métis, & Inuit Issues in Canada*. Portage & Main Press, 2016.
- › Lonetree, Amy. *Decolonizing Museums: Representing Native America in National and Tribal Museums*. The University of North Carolina Press, 2012.
- › Betasamosake Simpson, Leanne. *As we have always done: Indigenous freedom through radical resistance*. University of Minnesota Press, 2017.
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If any of the links or PDF above stop working feel free to get in touch with us and we’ll be happy to provide you with a copy of the reading (with the exception of the books)! Find our contact information listed at the end of this handbook.

‘Change starts with listening’: Videos/Audio

Doing the work also involves active listening and we have listed below a small selection of wonderful conversations we have hosted with our members. Feel free to browse through our Vimeo page which contains carefully curated content for our community and feel inspired.

- › Here’s a link to our [vimeo page](#).

Issues in Art, Curation and Community Care :

This roundtable series, *Issues in Art, Curation and Community Care*, highlights the often underrepresented voices of four Indigenous communities: Black & Indigenous Perspectives; Francophone Perspectives; Northern Perspectives; and Gender Minority, 2Spirit, Queer Perspectives. A huge thanks to the Ontario Arts Council for supporting this project.

- › Here’s a link to : [the Issues in Art, Curation and Community Care roundtable](#).

Curating Care Series :

In the midst of the hectic year that was 2020 we asked our community members “What role does ‘care’ play in your practice?” And “How do our individual Indigenous identities inform how we take care and how we work? It has become clear that a majority of the public is unaware

of the important role that curators and arts professionals have in developing and enriching local cultural identities. Through this project we are working from Indigenous curatorial methodologies, showing how we are all responsible facilitators of care in our own ways from diverse communities.

- › Here’s a link to: [the Curating Care series](#).

Videos (outside resources)

- › CPAMO (Cultural pluralism in the arts Ontario) : [Cultural Pluralism in the Arts Movement Ontario \(CPAMO\)](#)
- › [Amy Lonetree Keynote, Introduction Excerpt \(Decolonizing Curatorial Pedagogies workshop\)](#)
- › [National Black Communities Arts and Culture Round Table Talk Hosted by BAND Gallery \(Black artist network in dialogue\)](#)

Podcasts

- › **Telling our twisted histories**
Words connect us. Words hurt us. Indigenous histories have been twisted by centuries of colonization. Host Kaniehti:io Horn brings us together to decolonize our minds—one word, one concept, one story at a time.
- › **Unreserved**
Unreserved is the radio space for Indigenous community, culture, and conversation. Host Rosanna Deerchild takes you straight into Indigenous Canada, from Halifax to Haida Gwaii, from Shamattawa to Ottawa, introducing listeners to the storytellers, culture makers and community shakers from across the country.
- › **Indigenous Action**
Hosted by Bonn, the podcast covers critical thoughts about land acknowledgements, stolen kinships and anti-blackness in Indigenous communities. The website describes the podcast as “an autonomous anti-colonial broadcast with unapologetic and claws-out analysis towards total liberation.”
- › **Warrior Life**
Hosted by renowned Mi'kmaq lawyer Dr. Pam Palmater. This is an Indigenous podcast about warrior life – a lifestyle that focuses on decolonizing our minds, bodies and spirits while at the same time revitalizing our cultures, traditions, laws and governing practices. Palmater interviews grassroots activists, Indigenous leaders, and knowledge keepers, shining light onto important topics.
- › **MediaINDIGENA**
MediaINDIGENA is a roundtable podcast with host Rick Harp and a group of panelists who tackle weekly affairs in so-called Canada. The podcast draws in people of all backgrounds, but appeals to those who enjoy a more academic look at things. They cover all topics, from decolonizing to dismantling. Harp is hilarious, and his podcast will have you laughing and also learning history, context and academic ideas that you might have never heard about.

Who has done the work? Resources

So, who has done the work? Decolonial and Antiracism practices may seem like new frameworks for many in arts administration and facilitation in Canada. But this work has been on-going for many years. We have assembled a list of arts organizations across our international and national community that have already started important and interesting conversations surrounding the dismantling of the institution.

› **The Empathetic Museum**

The Empathetic Museum represents the collective work of museum professionals dedicated to a more inclusive future for the museum industry. We value and advocate for diversity of thought and authentic integration of empathy in museum practice. We are educators, exhibit designers, interpretive planners, and administrators—advocates and allies—committed to institutional change and open dialog about the challenges facing museums.

Here's a link to [The Empathetic museum website](#)

› **The Inluseum**

The Inluseum project began in 2012, and we have also applied our expertise on inclusion and social justice efforts in museums to workshops, conference presentations, training, exhibits, advisory positions, and publications.

Here's a link to [The Inluseum website](#)

› **Museum Action**

MASS Action launched in October 2016 with a gathering of 50 museum practitioners for an action-oriented conversation around topics of equity inside the museum, relevant programming, and community engagement. Participants worked collaboratively to identify the most pressing issues in the field, and are currently developing a toolkit of resources. Participating museums will act and build on commitments to equity and social change, creating more inclusive practices in their own institutions and the field at large. This site will act as a central point for resources, learning, and communication between institutions engaging in this important work.

Here is a link to [the Museum Action website](#)

› **The State of Blackness**

The State of Blackness: From Production to Presentation website serves as an archive of the activities of a conference of the same name that took place in 2014. The State of Blackness: From Production to Presentation was a two-day, interdisciplinary conference event held in Toronto, Canada. It brought together forty-two artists, curators, academics, students, and multiple public participants to engage in dialogue and, in effect, problematize the histories, current situation, and future state of black diasporic artistic practice and representation in Canada. The site also serves as a repository for information about ongoing research geared toward making visible the artistic production and dissemination of works by Black Canadian cultural producers.

Here is a link to [The State of Blackness website](#)

› **Visitors of Color**

We envision this as a space for museum folks to be able to learn from the perspectives of marginalized people. We also see this as a form of activism—giving folks who may not feel safe or welcome in our institutions a little bit of agency in their relationships with museums. Although we're called Visitors of Color, we wish to include voices from people of various marginalized communities—

ability, gender, sexual orientation, class and so forth. Ultimately, we wish to allow space for the voices of marginalized people to be heard. Our passion is museums, our focus is people, our position is intersectionality.

Here is a link to [the Visitors of Color website](#).

› **Brown Art Ink**

Brown Art Ink is an incubator that nurtures the arts ecosystem for people of color through ethically sustainable processes for design, archives, and curation. Ensure opportunities for artists of color to have sustainable art careers with livable wages, fair work conditions, and equitable partnerships with institutions. Invest in the arts at the local-level to support artists, communities, and local economies against displacement and exploitation.

Here is a link to [the Brown Art Ink website](#)

› **Thinking through the Museum**

Thinking through the Museum: Difficult Knowledge in Public brings together researchers, curators, artists, and community members seeking new terms of engagement for learning from histories of violence and conflict.

Here is a link to [the Thinking through the Museum website](#)

Come Join us and Let's Connect!



What is the Anti Colonial Social Club?

The ICCA's Anti Colonial Social Club, is an informal networking and support gathering for all BIPOC identified staff at our membered institutions to come together to share experiences, learn from each other's successes, and build collaborative and possibly mentor-based relationships with staff at other institutions. This 'Club' will be run quarterly and eventually partially in-person when safe.

Who is invited?

This invitation is extended to the BIPOC community working within cultural institutions across the country who are institutional members of the ICCA. We are now seeing a rise in anti-racist work in institutions; as a mean to, cover up a culture of discrimination that has plagued our community for far too long. They have fostered environments where racism, homophobia, transphobia, sexism, and other forms of oppression live.

Establishing a space to consciously share our experiences and network away from these negative institutional structures is a means for us to create truly safe spaces — for us by us.

Why?

The ICCA believes in solidarity within the margins and we believe we have a responsibility in facilitating more spaces to showcase solidarity between our communities. We have noticed an important gap in how BIPOC communities are able to come together and communicate in the arts. Especially considering how the arts are already precarious in practice at its core. As we are many working and living as tokenized folks that are isolated in our individual work spaces — we NEED more time to commune, share and connect. There are many events and panels surrounding our work but little sustainable spaces for us to have continuous conversations together. Conversations that are casual and impactful all at once, which is what led us to building such a platform.

CONTACT INFORMATION

If you have any further questions concerning any of the materials above, please contact our Team. Find our information listed below.

info@icca.art



visit our [website](#)

