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Community Membership Handbook

ICCA



The Community Membership Handbook was compiled by rudi aker and Emma Steen, with the assistance of Summer Taylor.



Contents

1 Community Membership

Letter to Members
Mission Mandate

3 Readings

Academic Essays
Books
Digital Publications
Multimedia

9 Toolkit

Resources
Templates
Zines
Further Support

17 Looking Forward

19 Contact Us

Letter to Members

Emma Steen
Director of Membership

The ICCA's Membership Department has put together this handbook as a means to introduce our organization's Mandate and Vision, and share how the ICCA can support you as a community member. Our members are artists, curators, art historians and arts professionals who nurture and sustain a presence for Indigenous arts and curatorial practices. The ICCA considers community members as both Indigenous and non-Indigenous individuals interested in engaging in conversations on Indigenous curatorial practices in Canada and internationally. This membership is free and the ICCA's staff commits to ensuring that each member is aware of all ICCA opportunities and is invited to our biennial gathering.

As an Indigenous run and led non-profit, we are particularly attuned to the needs of our community members and their experiences. We understand the systemic

and structural barriers that Indigenous artists, curators and arts professionals face and work against at all career levels across what is now known as Canada. To support our large and ever-growing membership we have developed this handbook that can be used as a resource, tool, or reference that will exist as a living document that can be updated as the needs of our members change.

The ICCA Community Membership is guided through our vision to activate Indigenous creative sovereignty, ensuring future ancestors have agency over their own cultures as an Inherent Right.

Mission Mandate

Our mandate is as follows, to;

Advocate, Activate, and Engage

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

Develop and Program

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

Build Relationships

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

Increase 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.

Collaborate, Challenge and Engage

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

Are you a member?

To join the ICCA's vast and growing membership of like minded arts workers around the globe, please contact: membership@icca.art

Readings

In this section, we have compiled a variety of informative and generative readings that we hope will guide you in your work as they have guided us in ours. Whether it is your first time reading or you're already acquainted, we hope that you can spend some time with these authors and their texts.

* Academic Essays and Papers

Curatorial practice & contemporary art history

Ash-Milby, Kathleen and Ruth B. Phillips.

Inclusivity or Sovereignty? Native American Arts in the Gallery and the Museum since 1992. *Art Journal* 76, no. 2 (Summer 2017): 10–38.

This essay by Kathleen Ash-Milby and Ruth B. Phillips offers a survey of the trajectory of Native North American Art across Canada and the United States within various institutional structures from 1992 to the date of publication in 2017.

Hopkins, Candice.

We Are Always Turning Around on Purpose: Reflecting on Three Decades of Indigenous Curatorial Practice. *Art Journal* 76, no. 2 (2017): 39–47.

Curator Candice Hopkins weaves together a selection of exhibitions across a span of three decades to put forward an incisive look at the evolution of Indigenous curatorial practice through processes of exhibition making in a variety of contexts and everchanging conditions.

Joachim, Joana.

“Embodiment and Subjectivity”: Intersectional Black Feminist Curatorial Practices in Canada. *RACAR: Revue d’art canadienne / Canadian Art Review* 43, no. 2 (2018): 34–47.

Dr. Joana Joachim engages the practices of renowned curators, Gaëtane Verna and Andrea Fatona, to explore concepts of intersectionality and feminism in Black Canadian art history. Employing Verna and Fatona as instrumental in their

respective methodologies of “critical curation,” Joachim marks their significant contributions to the futurity of the inclusion of Black artists and curators in broader Canadian art history.

Isaac, Jaimie.

Decolonizing Curatorial Practice. MA Thesis, 2016.

This MA thesis from curator Jaimie Isaac delves into the inception and breadth of Indigenous Curatorial Practice through a lens of decolonization, of institutions and of history. Isaac delivers an in-depth analysis of curatorial praxis, art and artists, and institutions, as well as guidance for the future.

McGeough, Michelle.

Indigenous Curatorial Practices and Methodologies. *Wicazo Sa Review* 27, no. 1 (2012): 13–20.

Michelle McGeough offers another view into Indigenous curatorial practice through examples of community-informed consultation and mentorship as critical to the foundation of non-Western curatorial and museological modes. McGeough details the intricacies of how these modes are disseminated through theory and practice.

Morgan, Jas M.

Visual Cultures of Indigenous Futurisms. *GUTS Magazine*. May 20, 2016.

In this seminal text on Indigenous futurisms by Jas M. Morgan, they document the revolution of future-making through the work of Indigenous artists, writers, and thinkers. Critical to the future imaginary, Morgan posits, is through the restoration of being and enactment of kinship to vision new possibilities for Indigenous futurities.

* Academic Essays and Papers

Continued...

Racette, Sherry Farrell.

Tuft Life: Stitching Sovereignty in Contemporary Indigenous Art. *Art Journal* 76, no. 2 (2017): 114–123.

This article from Sherry Farrell Racette surveys the “reinvigoration of traditional practices” and the Indigenous artists at the forefront of the movement to reincorporate Indigenous cultural material into contemporary art. Offering both historical and contemporary perspectives and contexts, Farrell Racette delves into the unique and expansive implications of these practices in the art world and more pertinently, in communities.

Rickard, Jolene.

Diversifying Sovereignty and the Reception of Indigenous Art. *Art Journal* 76, no. 2 (2017): 81–84.

Drawing from personal history and cultural knowledge, Jolene Rickard extends concepts of Indigenous sovereignty into the realm of the art world as an expansion of its roots in nationhood and lifeways. By evoking the work of like-minded Indigenous artists and scholars, Rickard delivers a fundamental visioning for the relationship between Indigenous art and sovereignty.

Trépanier, France & Chris Creighton-Kelly.

La langue de l’autre (The Language of the Other). *RACAR: Revue d’art canadienne / Canadian Art Review* 41, no. 1 (2016): 37–41

France Trépanier and Chris Creighton-Kelly interrogate the exclusion of francophone Indigenous artists. Absent from broader Canadian art history, cut out from Quebec’s art historical canon, and still greatly underrepresented in Indigenous art histories, the authors examine the past and the way forward for more intentional inclusion and engagement with francophone Indigenous art and artists.

Tuck, Eve & K. Wayne Yang.

Decolonization is not a metaphor. *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 1–40.

This critical text by Eve Tuck and K. Wayne Yang works to deconstruct decolonization through the assertion that it is often assumed as a metaphor when it becomes adopted as discourse, rather than practice. Written through the lens of education, the authors problematize this “easy adoption” of decolonization and offer further insight into what decolonial practice can offer to the goals of civil rights and social justice based projects.

* Books and Journals

Art criticism, methodology & theory

Betasamosake–Simpson, Leanne.
**As We Have Always Done:
Indigenous Freedom Through
Radical Resistance.** University of
Minnesota Press, 2017.

Eshrāghi, Léuli & Camille Larivée.
**D’horizons et d’estuaires:
Entre mémoires et créations
autochtones.** Somme Toute, 2020.

García–Antón, Katya.
**Sovereign Words: Indigenous
Art, Curation and Criticism.** OCA
Norway / Valiz, 2018.

Green, Joyce.
**Making Space for Indigenous
Feminism.** Fernwood Publishing,
2017.

Lonetree, Amy.
**Decolonizing Museums:
Representing Native America in
National and Tribal Museums.** The
University of North Carolina Press,
2012.

Mithlo, Nancy Marie.
**Manifestations: New Native
Art Criticism.** Museum of
Contemporary Native Arts, 2012.

**Nagam, Julie, Carly Lane &
Megan Tamati–Quennell.**
**Becoming Our Future: Global
Indigenous Curatorial Practice.**
Arbeiter Ring Publishing, 2020.

Tuhiwai-Smith, Linda.
**Decolonizing Methodologies:
Research and Indigenous Peoples.**
Palgrave, 1999.

* Digital Publications

Community-forward conversations

Larivée, Camille & Emily Critch.
**Activations of Solidarity:
Co-Resistance and Care.**
ICCA Publications, 2021.

**Bastien–N’Diaye, Aïcha, Darcie
Bernhardt, Adrienne Huard, Paige
Pettibon, Kijâtai–Alexandra Veillette–
Cheezo & Cheyenne Wyzard–
Jones.**
**Reaching Inwards: A Collection
of Responses to Issues in Art,
Curation, and Community Care
Roundtable Series.**
ICCA Publications, 2021.

Multimedia

* Videos and Recordings

Interviews and series

Issues in Art, Curation, and Community Care ICCA, 2020.

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.

Curating Care ICCA, 2020.

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.

* Arts Publications

Indigenous-centred periodicals

GUTS Magazine

Inuit Art Quarterly

Muskrat Magazine

Native American Art Magazine

**This section
highlights video series,
interviews, and podcasts – not all
are arts-related but rather centre
Indigenous perspectives
more broadly!**

* Podcasts

Exciting & informative!

All My Relations

Matika Wilbur & Adrienne Keene

“All My Relations is a podcast hosted by Matika Wilbur (Swinomish and Tulalip) and Adrienne Keene (Cherokee Nation) to explore our relationships— relationships to land, to our creatural relatives, and to one another.”

Colour Code

Denise Balkissoon & Hannah Sung

“About Colour Code: If there’s one thing Canadians avoid, it’s talking about race. This podcast is here to change that. Join hosts Denise Balkissoon and Hannah Sung for a new conversation on race in Canada. We won’t have all the answers but we do ask bold questions.”

The Henceforward

Eve Tuck & Sefanit Habtom

“The Henceforward is a podcast that considers relationships between Indigenous Peoples and Black Peoples on Turtle Island. Through this podcast series, we take an open and honest look at how these relationships can go beyond what has been constructed through settler colonialism and anti-blackness, we investigate what our mutual obligation and possibilities for contingent collaboration are, and much much more.”

Inuit Unikkaangit

Mary Powder

“Host and Archivist Mary Powder reunites Inuit with stories from CBC North’s vast Inuktitut language archives by replaying them for the descendants of the original storytellers, some of whom are hearing them for the very first time.”

Métis in Space

Chelsea Vowel & Molly Swain

“Welcome to Métis in Space – the podcast where your hosts, Molly and Chelsea, drink a bottle of (red) wine and, from a tipsy, decolonial perspective, review a sci-fi movie or television episode featuring Indigenous peoples, tropes and themes.”

The Secret Life of Canada

Leah-Simone Bowen & Falen Johnson

“The Secret Life of Canada highlights the people, places and stories that probably didn’t make it into your high school textbook. Join hosts Leah and Falen as they explore the unauthorized history of a complicated country.”

Unreserved

Rosanna Deerchild, Falon Johnson

“Unreserved is the radio space for Indigenous community, culture, and conversation.”

Warrior Life

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.”

When Veins Meet Like Rivers

asinnajaq, Dayna Danger, & Kite

“When Veins Meet Like Rivers is the podcast expanding on the meaning and behind the scenes creation of the exhibition of the same name, hosted by the Plug In ICA. It’s a podcast about survival, desire and kinship. It’s about the places where we crash and flow into each other. It’s about how and what we resist and submit to.”

Toolkit

The Community Membership Handbook has been created with our diverse membership in mind. We hope it serves as both a guide and a resource to help our members in their work as curators, artists, community activators and arts workers. In this next section, we've compiled a collection of resources and templates to assist members in various stages of their careers.

The resources provided here include inspiration and guides for curators, protocols for best practices when working with Indigenous communities, community-based guidelines on allyship and enacting

care in arts work, and anti-racist and anti-colonial resources which are essential to intersectional arts practices and community engagement.

As this handbook is a living document, we will continue to update it with more resources, readings, and templates so please check back for updated volumes in the future!

If you have any suggestions or recommendations, perhaps work of your own that you feel would be valuable to ICCA members, please do not hesitate to get in touch with us!

Resources

* Curatorial

Guides and inspiration

Curating the Contemporary (CtC)

Curating the Contemporary (CtC) is a meeting place for discussions on contemporary art and its practices. It functions as a platform and resource for an international community of artists, curators, museologists and other specialists, sharing diverse perspectives in the format of exhibition reviews, interviews, previews, special features, academic pieces and creative texts.

Curatorial Toolkit: A Practical Guide for Curators 2010 Legacies Now

“This toolkit is designed primarily for emerging curators. Although written mainly for independent curators, a lot of this information is relevant for individuals working within an institution. The toolkit assumes the curator will be working primarily in the non-profit sector with public art galleries, museums and/or artist-run centres in Canada, although the information can also be relevant for contracts within the private sector and with institutions outside of Canada.”

* Protocols

Helpful guidelines and best practices

Indigenous Arts Protocols

Ontario Arts Council (2016)

“The Ontario Arts Council commissioned Maaiingan Productions, a First Nations video production company, to create this resource. Indigenous artists, academics, Elders and cultural leaders were interviewed about the importance of protocols, to present a clear understanding of the responsibility that comes with cultural practices, and ways to honour the guiding principles of protocols.”

Indigenous Protocols for the Visual Arts

CARFAC (2021)

“The materials on this website were designed to provide practical guidelines for respectful engagement with Indigenous Peoples. It is part of an ongoing initiative to strengthen respect for First Nations, Inuit, and Métis visual art and artists, and legal and moral rights in the territory now known as Canada.”

* Allyship and Care

Community-based guides and resources

Accomplices Not Allies

Indigenous Action (2014)

Framed as 'An Indigenous Perspective & Provocation', this text deconstructs the "ally complex" in anti-oppression organizing in favour of applying the term 'accomplice' as a more active intervention in solidarity work.

Indigenous Ally Toolkit

Montreal Urban Aboriginal Community Strategy Network (2019)

The Indigenous Ally Toolkit is a resource for those seeking to be allies to Indigenous peoples. Created by Dakota Swiftwolfe, this resource contains information about proper terminology, best practices, and steps to becoming a better ally.

So You're Ready to Choose Love: Trauma-Informed Conflict Transformation for Social Justice & Spiritual Growth

Kai Cheng Thom (2021)

So You're Ready to Choose Love is a downloadable workbook helpful in navigating the experience of conflict in transformative justice work. Based generative reflection and spiritual growth, Thom guides readers through heartfelt questions, inspiring us all to choose love.

* Antiracist & Anticolonial

Books and resources to educate

Betasamosake-Simpson, Leanne.

Dancing on Our Turtle's Back: Stories of Nishnaabeg Re-Creation, Resurgence and a New Emergence. ARP Books, 2011.

Diverlus, Rodney, Sandy Hudson, & Syrus Marcus Ware

Until We Are Free: Reflections on Black Lives Matter in Canada. University of Regina Press, 2020.

Kendi, Ibram X.

How To Be An Antiracist. Random House Publishing, 2019.

Oluo, Ijeoma.

So You Want to Talk About Race. Seal Press, 2018.

Palmater, Pamela.

Indigenous Nationhood: Empowering Grassroots Citizens. Fernwood Publishing, 2015.

Saad, Layla F.

Me and White Supremacy: Combat Racism, Change the World, and Become a Good Ancestor. Sourcebooks, 2020.

Templates

As part of the resources collected in the handbook, we have also included templates for your professional documents.

On the following pages you will find a template for a CV/Resume as well as a template for a cover letter. You can download these templates or use them as a guide in creating your own. These templates are a very basic outline for those of you who might be writing a CV for the first time or would like to polish yours up ahead of applying for a new opportunity!

If there are other templates that you would like to see us create for our members, let us know!

**Click here to
download the templates,
or see the following pages
for a guideline!**

Your Name

Your address
Community/City, Prov/Terr
Phone number
Email address

Selected Experience

Workplace / Business, Community/City, Prov/Terr – Job Title
Dates [ex. April 2019 – December 2021]

In the job description, write a short summary of the work you did in this role. What were your responsibilities? Did you take on a leadership role? Did you work in a team? What skills did you gain or improve upon during your time there?

Workplace / Business, Community/City, Prov/Terr – Job Title
Dates [ex. April 2019 – December 2021]

In the job description, write a short summary of the work you did in this role. What were your responsibilities? Did you take on a leadership role? Did you work in a team? What skills did you gain or improve upon during your time there?

Workplace / Business, Community/City, Prov/Terr – Job Title
Dates [ex. April 2019 – December 2021]

In the job description, write a short summary of the work you did in this role. What were your responsibilities? Did you take on a leadership role? Did you work in a team? What skills did you gain or improve upon during your time there?

Education

Post Secondary, Community/City, Prov/Terr – Title of diploma/degree
Dates attended [ex. April 2019 – December 2021]

Give some information about your program of study. What were the core topics? Did you have a focus, major, minor, or specialization? Did you receive any awards or recognition during your program?

High School/Equivalency, Community/City, Prov/Terr – High School Diploma
Dates attended [ex. April 2019 – December 2021]

During your time in High School or equivalency program, did you take part in any extracurriculars, clubs, or teams? Did you receive any rewards or recognition (for your grades or otherwise)?

Skills

- This is an area to highlight skills you have that can be put to use in a future job. Showcase your strengths!
- Examples: Strong time management and organizational skills.
- Proficient in Microsoft Office or Google Suite, Adobe Suite, etc.
- Experienced with social media and communications.

Awards

- Highlight any awards, bursaries, scholarships, and/or grants here.
- Always emphasize your successes in your CV.

Volunteer Work

- This is a great place to list and volunteer or unpaid labour you have taken on.
- This can be community work, volunteering for school, or ways you give back.
- Volunteer and unpaid labour is asked of so many of us, as well as often being part of living within a close community.
- Always take the time to mention work you have done, even if it is not considered 'professional experience.'

Your Name

Your address
Community/City, Prov/Terr
Phone number
Email address

Date (Month, Day, Year)

Name of workplace you are applying to

To whom it may concern, (specify name of hiring manager if applicable)

I am writing in response to the [**position**] starting shortly at [**workplace**].

First paragraph (3-4 sentences): Introduce yourself. Include a brief description of your education experience and any degrees, diplomas or certificates.

Second paragraph (3-5 sentences): A brief description of your work experience. What positions have you previously held that are relevant to this position?

Third paragraph (3-5 sentences): Why are you right for this position? What skills can you bring and how can you become a valuable member of their team?

Fourth paragraph (3-4 sentences): Do you have any additional information to share? Language skills, technical skills, or social skills you've not mentioned yet? Don't be afraid to show off a little!

I would love the chance to join your team at workplace and to bring my skills and expertise into this position, as well as to be able to learn from you all. I believe my previous experience and background would be a great benefit to [**workplace**] if I were to be given the opportunity to join your team as [**position**].

Thank you so much for your time and consideration,
[Your name]

Zines

The ICCA's Membership Department is committed to creating accessible, informative, and engaging publications and resource materials for our members.

Over the coming months, and as a larger, long-term initiative, we will be releasing a series of zines, or mini-publications focusing on various topics that are near and dear to us as arts workers, individuals, and community members.

Upcoming themes include:

- ~ Grants 101
- ~ Curating 101
- ~ Contracts 101
- ~ Communications 101
- ~ Self-Advocacy in Institutions
- ~ Self-Care for Arts Administrators

In addition to the 101 series on the basics of curating, grant-writing, and contracts, we plan to include membership digests, short and informal notices on what our members are up to!

Be on the lookout for future releases and workshop opportunities as we continue to develop this exciting new project!

A zine (pronounced zeen) is a mini-magazine or booklet that acts as an alternative to traditional publishing. Often handmade and produced in small quantities, zines are rooted in DIY and alternative culture.

Further Support

* **Regional Arts Resources**

Provincial and territorial arts organizations

Alberta

Alberta Foundation for the Arts

British Columbia

BC Arts Council

Manitoba

Manitoba Arts Council

New Brunswick

ArtsNB

Newfoundland & Labrador

ArtsNL

Nova Scotia

Arts Nova Scotia

Ontario

Ontario Arts Council

Prince Edward Island

PEI Arts Grants Funding

Québec

Conseil des arts et des lettres du Québec

Saskatchewan

SK Arts

Northwest Territories

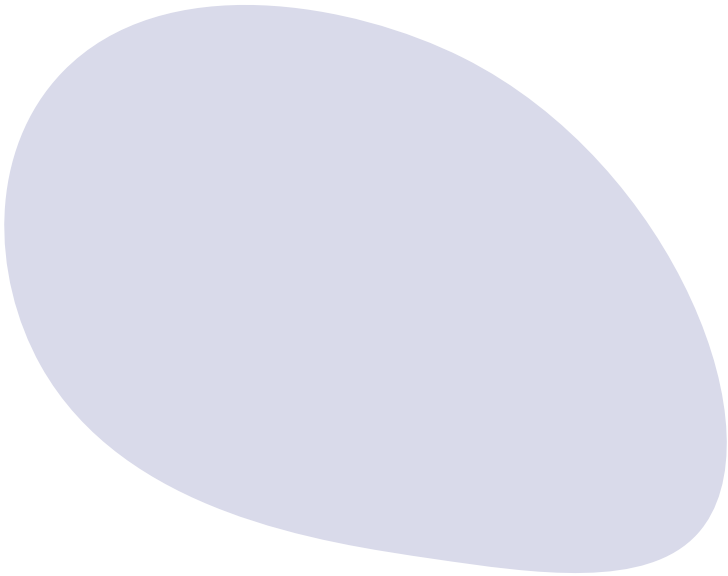
NWT Arts Council

Nunavut


**Department of Culture & Heritage:
Grants and Contributions**

Yukon

**Arts Underground & Yukon Art
Society**



Looking forward...



June 2022

rudi aker

Community Membership Coordinator

As an organization dedicated to Indigenous arts professionals, the ICCA is indebted to its membership and the critical and insightful work that they offer to greater Indigenous arts practice – curatorial, artistic, organizational, and any and all intersections. In the creation of this handbook, our focus has been to provide a collection of resources that we find generative, supportive, and reflective of our membership and values.

We hope that this handbook has provided you with the space and time to engage in the work of artists, scholars, writers, and thinkers that we admire as well as useful materials to aid you in your professional and artistic pursuits.

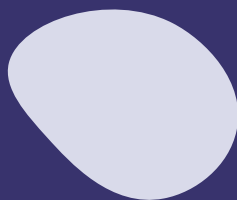
The ICCA's Membership Department continues to grow and with it, we are dedicated to providing our members with unique opportunities to expand our knowledges, to develop our practices, and most importantly, to build a network of community.

As always, and especially as we work to expand and diversify our offerings, we strive to be responsive and supportive of the needs of our membership, in an effort to continue to uplift the vibrant and critical work of Indigenous creative sovereignty.

Contact Us

If you have any questions about the material in this handbook or about ICCA's Membership program, please contact us at the following e-mail address:

membership@icca.art



icca.art

For more information and to sign up for our newsletter, visit our website.



