



2021-2022

Annual Report

Vision

The ICCA activates Indigenous creative sovereignty, ensuring future ancestors have agency over their own cultures as an Inherent Right.

Mission

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.

BUILDS RELATIONSHIPS

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

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.

COLLABORATE, CHALLENGE & ENGAGE

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

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Letter from the Executive Director

With another full year behind us, we have continued to grow even throughout the continued and ongoing challenges posed towards our community throughout the Covid-19 pandemic. During the 2021-22 fiscal year, we welcomed four new staff members who bridged into full time work from their summer work placements. Keisha Erwin joined us as our Gathering Coordinator, Summer Taylor joined as Communications Coordinator, and Laurena Fineus and rudi aker joined as our Institutional Membership Coordinator and Community Coordinator, respectively. We were also thrilled to welcome back Director of Education Quill Christie-Peters in February of 2022 from maternity leave.

The rate of growth we experienced meant an updated office space, which we moved into in September of 2021. All Toronto based staff had the opportunity to to work regularly or semi-regularly out of the office space at 192 Spadina, with a staff meeting occurring with several remote permanent staff members in September of 2021. Meeting under the theme of "Taking Stock", we were able to assess the past two years of growth and programming, and brainstorm new goals for each respective department. Additionally, as many staff members had not yet had the opportunity to meet one another in person, it represented an important moment for team building and the development of working relationships.

While we experienced many changes internally, our external work and communications also began to shift with the implementation of a new visual identity designed by Montreal-based studio LOKI, developed in tandem with our website updates from Calgary-based Aurooba Makes. Using the palettes and templates provided, we have transformed our communications in a way that is distinctive to our style and message.

As we look towards the future, we are anticipating significant changes, with the implementation of a new Strategic Plan, the continued pursuit of Charitable Status, and the hiring of a new Executive Director to lead the next chapter of the organization. It has been a pleasure to continue to build the ICCA throughout the 2021-2022 year, and as you will see from the coming departmental reports, we are only just getting started.

Sincerely,

Camille Usher
Executive Director

Letter from the Co-Chairs

This past fall as former Co-Chair John Hampton stepped down from their position, we were able to welcome Reuben Friend as Co-Chair during the Annual General Meeting on October 3, 2021.

As we look towards the future, we are anticipating significant changes, with the implementation of a new Strategic Plan, the continued pursuit of Charitable Status, and the hiring of a new Executive Director to lead the next chapter of the organization. It has been a pleasure to continue to build the ICCA throughout the 2021-2022 year, and as you will see from the coming departmental reports, we are only just getting started.

Sincerely,

Tarah Hogue, *Co-Chair*
Reuben Friend, *Co-Chair*

Review of Membership



The Magician by Kaya Joan
Accountability Institutional
Workshop ICCA Star Allies
Spaces Like These promo
Community Membership

Community Membership

2021-22 has represented another year of substantial growth for the Community Membership Program. By the end of March 2022 we will have approximately **1,700** individual community members, representing steady growth from our **1,100** members we had as of March 2020.

This is due in large part to our excellent programming, sustained presence online and steadfast drive to always work with our community at the forefront. Regional outreach and membership forms have been developed to better understand and serve our community, knowing where they are working and living allows us to curate our programs, support, and initiatives in a more intentional and thoughtful way.

This year saw the hiring of our first Community Membership Coordinator, Rudi Aker, who joined us in September of 2021. Rudi has worked to spotlight our community members through Curator Highlights on our social media and designed a creative outreach program Spaces Like These to engage with our members while we are still unable to meet in person. Rudi will be taking on larger community initiatives alongside the work they are already doing, such as designing Membership Cards, developing

a Community Calendar to highlight exhibitions and programming by our community members, and beginning to build a Community Handbook to support our emerging and mid-career members as they work within the arts sector.

Community members also now receive a monthly newsletter that shares jobs & opportunities from our membered and partnered institutions, as well as from BIPOC and Queer organizations. Funding depending, we are also planning a nation-wide community survey of freelance Indigenous curators to better understand why they have chosen to work outside of institutions, have started their own collectives or artist run centres, and how they subsidize their income. This research is invaluable for our community to gain better financial support and care and to see Indigenous curators succeed professionally in their chosen field.



Institutional Membership

17 institutions joined our Institutional Membership program so far since April 1, 2021 with multiple previously joined members choosing to advance their membership to higher levels. The Institutional Membership Program now brings in almost \$45,000 tax not included per year with over \$11,000 of that profit coming from members who joined since April 1, 2021 or upgraded their membership.

These new members include the Remail Modern, Walter Phillips Gallery Banff Centre for Arts and Creativity, Yale University's Department of the History of Art, and the Association of Nova Scotia Museums, amongst others. As part of the Institutional Membership Program this year saw new initiatives to support Black, Indigenous and POC staff at our member institutions such as the Summer Cohorts Program and the Anti Colonial Social Club. Both programs are intended to create accessible spaces of support, the advancement of emerging curators and art workers, as well as offer professional development and networking opportunities. Both programs were and have been well attended with explicit

interest by both the participants and institutions to see them continue. In September of 2021 we onboarded our first Institutional Membership Coordinator, Laurena Finéus. Laurena has become an integral part of the institutional membership stream as she has been leading the development of our Institutional Handbook while assisting in organizing our first institutional membership workshop, led by J'net Ayayqwayaksheeth on institutional responsibility towards Indigenous staff, and our second institutional membership roundtable. The handbook has been in early stages of development for over a year but under Laurena's orchestration it was finally able to come to realization. The handbook

covers institutional responsibilities towards working with, alongside, and on the land of Indigenous peoples. It presents steps towards transparent and equitable labour and hiring within arts institutions, as well as offers a syllabus of materials for institutions and individuals to work through. This handbook ties into the thematic of the year, "Accountability", which is also the driving theme behind the workshop and roundtable. Laurena will be taking on the Accountability research that we began in 2020 to get an overview of arts institutions across the country and see where Indigenous curators and art workers are being employed and in what position.



Membership updates & what's to come

EMMA STEEN,
Director of
Membership

As a means of better organizing and contacting our membership the ICCA has begun using the platform Keela, which has meant better outreach and engagement for our members. This new platform allows us to design campaigns customized to the members we wish to reach, and to better disseminate our resources. Keela also allows us to see who is engaging with that resource we send, giving us the opportunity to better curate our calls and outreach to our members.

Keela is one of the ways we are working to be better equipped to support our members, this is alongside the development of our new website, which will have better accessibility and be more user friendly to our members no matter where they are.

In conjunction with our website we are also developing new means of

supporting our members through a members Database and Archive which will be launched during 2022. The database will hold resources and texts developed for our members, including handbooks, templates, and professional development support videos. The Archive will work as a living tool to hold and collect contemporary Indigenous curation happening across the country as well as globally. The Archive will be based on submissions by our members and collections done by staff. We hope this Archive can highlight the Indigenous curatorial excellence we know exists around the world, and showcase creativity, strength and diversity of our members and the work they do.

We are so excited about the recent growth within the ICCA's membership team and programs and look forward to what 2022-2023 will bring.

APPENDIX - 2021 SUMMER COHORTS

Throughout the summer of 2021, the ICCA hosted our inaugural Summer Cohort program, which connected BIPOC students and recent graduates employed by our Institutional Members under Canada Summer Jobs or Young Canada Works. Intended to help combat the feelings of tokenization and isolation often experienced by racialized staff members working in arts institutions, by giving students and emerging professionals a safe place to converse, ask questions, and learn from established BIPOC professionals in the field. The programming was administered by Emma Steen and Emily Henderson, with Emily serving as the primary contact following initial introductions, as well as the coordinator and moderator of the sessions. In the inaugural cohort program, we hosted 18 participants from 12 Institutional Members.

Spanning eight weeks of the summer, four biweekly sessions included an introductory session, an informal check-in with question prompts, and two guest speakers. Participants were also invited to a Facebook group where they were welcome to share articles, resources, or questions with one another.

Prior to our first session, participants were greeted with an introductory email and brief questionnaire, from which we received 14 responses. This helped the facilitators familiarize themselves with the educational and professional backgrounds of the participants, as well as their individual interests and needs. Information collected included employer, school, pronouns, role, and allowed space for questions as well as indication of what they hoped to get out of the sessions.

The most popular option was "networking" with 13 out of 14 survey respondents identifying it as an area of interest. Other popular options included resume building, submissions to publications, Q&A sessions with arts professionals, and discussion circles with other cohort members. Despite discussion circles being noted as a popular option, the discussion circle check in with question prompts emailed out to participants beforehand garnered the lowest engagement, with just 3 participants in attendance.

PRELIMINARY SURVEY

GUEST SPEAKER EVENTS

The Summer Cohort Program hosted two guest speakers, Emelie Chhangur and Nehal El-Hadi, during the sessions. The sessions were hosted by Emily Henderson in a moderated, conversation-style discussion format that explored the careers of Chhangur and El-Hadi as they articulated their experiences navigating the curatorial and publishing worlds.

The guest speaker events had a relatively high turnout, with 10 participants attending for Nehal El-Hadi's presentation, and 12 present for Emelie Chhangur's. The events were scheduled to include 45 minutes of discussion and conversation, with an allotted 15 minutes for questions and conversations. Both speakers were awarded \$150 honoraria for their time.

2022 SUMMER COHORT

We plan to increase sessions from three sessions, to five to six sessions to help improve the experience and learning opportunities for students, as well as their ability to network with one another and presenters. This includes an introductory session, three to four guest speakers, and participants mixers/social events. The members of the summer cohort represent the next generation of BIPOC arts professionals in Canada, and it is of utmost importance that they enter their careers feeling well-supported and connected.



Review of Programming

CAMILLE LARIVÉE,
Director of
Programming

The 2021-2022 fiscal year was another year filled with challenging goals and exciting projects for the ICCA Programming team. We developed our programs around the annual theme of "Solidarity", and for us that meant *continuing to provide spaces and opportunities for Black, Afro-Indigenous and Indigenous curators, artists, and arts professionals who carry out artistic actions rooted in sovereignty, kinship, and knowledge sharing.*

While pursuing our work of uplifting and supporting underrepresented communities within our organization, we are guided by considering those who still do not have access to our programming. We have therefore undertaken accessibility work with several partners including consultants Tangled Art + Disability in order to

be accountable towards Deaf, Blind, and Disability-identified BIPOC communities. We still have a lot of work to do but this is a long-term commitment, and we are thankful to our collaborators who are part of this journey with us.

We collaborated with fourteen partners this past year and we continued to offer consistent and reliable programming to our members and communities, in addition to respecting our work capacity in times of a perpetual pandemic. We were fortunate to welcome two new full-time staff in our programming team, Keisha Erwin, former 2021 Digital Gathering Summer Curatorial Intern, who is now Gathering Coordinator, and Summer Taylor, also our former Curatorial Intern, now our Communications Coordinator. I am truly proud of my team and grateful for the passion and love they put into their work every day.



A Lesson in Listening curated by Taryn Walker

PUBLICATIONS AND WRITING OPPORTUNITIES



Rungh Magazine partnership promo

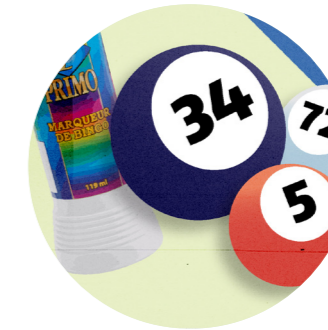


Still from Arctiq video Maana (Now), curated by Jessica Winters



Activations of Solidarity, Promo Still, Kiera Boulton and Alex Jacob-Blum, As Above, So Below, video, 2021.

- Activations of Solidarity: Co-resistance and Care Online Publication**
 We launched our bilingual 2021 Digital Publication titled Activations of Solidarity: Co-resistance and Care that centers the embodied knowledge and experiences of 5 Black, Afro- Indigenous, Indigenous, and Indigiqueer artists, and the ways they enact solidarity and accountability within their communities. An online panel with the artists took place during the 2021 Digital Gathering. You can view the project at iccapublications.com
- ICCA x Rungh Magazine Partnership** We started a new long term partnership with Rungh Means Colour, offering writing opportunities for our ICCA community members while highlighting BIPOC exhibitions and programming in Rungh Magazine.
- Community-based Arts Writing Workshops Series** The Community-based Arts Writing Workshops Series was a four-part online workshop led by Indigenous arts editors Adrienne Huard and Ossie Michelin in the Spring/Summer 2021. The small group of participants learned the fundamentals of arts journalism in a collaborative and informal way, discovering tips and tricks for effective arts writing. The workshops are collaborative, designed for all skills and comfort levels, and the emerging writers are invited to share their knowledge systems with each other. Those workshops are meant to empower more Indigenous people to write about Indigenous art and art in general.
- ICCA x C Magazine Inaugural Indigenous Art Writing Award** The ICCA launched the inaugural Indigenous Art Writing Award in partnership with C Magazine, an initiative created to support, compensate, and offer a platform to three Indigenous writers. The winner, Lois Talyor Biggs, and the two runners-up, Kelsey Borgford and Cheryl L'Hirondelle, will receive editorial support to publish their texts in C Magazine 2022 issues, and the winner also had the chance to participate in the Winter 2021/22 Momus Emerging Critics Residency lead by Léuli Eshraghi for an Indigenous cohort.
- Reaching Inwards : A Collection of Responses to Issues in Art, Curation, and Community Care Roundtable Series** In 2021 the ICCA programmed four closed roundtables to take place amongst Indigenous communities that are often neglected from the National discourse on Indigenous arts, curation, and community care. The Issues in Art, Curation, and Community Care Roundtable Series explored the nuance and pluralism within the ICCA's membership as well as the diversity within Indigenous communities across what is currently known as Canada, spotlighting Afro-Indigenous, Northern, Francophone, Queer and 2Spirit voices. Six months after the roundtables were held, the Mackenzie Art Gallery generously donated funds to the ICCA to support the continuation of the "Issues In..." series, allowing six artists and writers from the highlighted communities to create new works in response to the roundtables. These responses are available on the ICCA website.



2021 DIGITAL GATHERING, SOLIDARITY ACROSS SPACE

The 2021 Digital Gathering, Solidarity Across Space, was our second annual gathering that took place in the digital world. Many components of this gathering were new to our organization: online registration, one main partner (Tangled Art + Disability), and a main focus on accessibility (ASL interpreters, audio description, captions, etc.). We had 300 registrants and we increased our outreach with different social media tools: live streamed platform, IG reels, live Q&A, etc. that has been appreciated by our members and the public. Through 8 events (opening performances show, panels, bingo, speed dating, etc.), 52 people have been contracted for the gathering, including artists, curators, art workers, videographers, knowledge keepers and elders. Given that all our events and activities were online and are still accessible to watch online, folks from our ICCA international network were also able to tune in to all our programming.

ICCA X CENTRE CLARK PARTNERSHIP

We maintained our long term partnership with Centre CLARK artist run centre in Montreal for a fourth consecutive year. We presented our Annual Screening Event, "Sanningajuk", by emerging Inuk curator Jessica Winters showcasing four films that explore the dynamic experiences of Inuit youth, and followed by a live discussion with the curator on December 9, 2021. We also welcomed Chandra Melting Tallow, 2022 Indigenous artist in residency at Centre CLARK studio from January to March 2021, and had the opportunity to organize the first in-person event since the beginning of the pandemic for an artist talk with Chandra in the studio.



Paige Petitbon, Work of Healing.



Darcie Bernhard, Jijuu's Shoes.

Small Scale Programs

KINSHIP AND SOLIDARITY ACROSS BORDERS: A CONVERSATION ON INDIGENOUS CURATORIAL PRACTICES IN SO-CALLED CANADA AND UNITED STATES

In partnership with the IAIA Museum of Contemporary Native Arts (MoCNA) and the Consulate General of Canada in Dallas, we curated a roundtable discussion who brought together two Indigenous curators and artists based in so-called Canada, and three curators and artists based in so-called United States. They discussed issues and movements of solidarity, accountability, respect, and reciprocity in their roles as curators, educators, and artists within the institutions for which they work or collaborate. This panel was a great opportunity to develop outreach and kinship within our membership. The event took place in May 2021.

ONLINE SPEED DATING NETWORKING EVENTS

We organized two online speed dating networking events this past year in collaboration with art organizations. The first one took place in May 2021 after the release of the roundtable Kinship and Solidarity Across Borders in partnership with IAIA MoCNA. Indigenous curators, artists, and art workers from so-called Canada and the United States were invited to meet and exchange about their artistic practices and solidarity actions across the colonial border.

The second speed dating event took place in October 2021 during the ImagineNATIVE Festival. The event was hosted by the Indigenous writer Joshua Whitehead and the participants were specifically encouraged to chat about the ImagineNative Art Crawl that took place the night before with a series of exhibitions taking place in Toronto and online organized by ImagineNATIVE.

ICCA INSTAGRAM RESIDENCIES PROGRAM

We started a new Instagram Takeover Residency Program on the ICCA Instagram account, inviting one emerging Black, Afro-Indigenous, or Indigenous art creatives per season to share their artistic/curatorial practices and discussing their past/current projects. Each residency took place for a week and helped us improve our online community outreach.

TUPI CONFESSIONS TURNED ON... LINE 2.1

Tipi Confessions Turned On... Line 2.1 is an online storytelling event curated by Tipi Confessions, Toronto Queer Film Festival, and ICCA. Nine Indigenous women, two-spirit, and Indigiqueer artists presented performances and stories that exposed the vulnerability, humor, confusion, and sexy details of sexuality. The show was available to watch on the Toronto Queer Film Festival's website from February to March 2022. It is our second collaboration with Tipi Confessions and TQFF.

STAFF

Camille Usher,
Executive Director

Camille Larivée,
Director of Programming

Quill Christie-Peters,
Director of Education

Emma Steen,
Director of Membership

Emily Critch,
Project Coordinator

Emily Henderson,
Executive Assistant

Carrie Allison (Maternity Leave),
Outreach Coordinator, Atlantic Region

Summer Taylor,
Communications Coordinator

Keisha Erwin,
Gathering Coordinator

Laurena Finéus,
Institutional Membership Coordinator

rudi aker,
Community Membership Coordinator

Kira Doxtator,
Communications Coordinator (intern)

Sarah Nesbit,
Admin & Development Support



John Hampton



Tarah Hogue



Lori Beavis



Léuli Eshraghi



Michelle McGeough



Maia Nuku



Teresa Vander Meer-Chassé

BOARD

MEMBERS

Treasurer's Report

The Board of Director's have received the Auditor's Report for year April 1, 2021 to March 31, 2022 and they report that the ACC is in good financial shape.

Revenues

In our Revenues there is a difference between 2022 (\$717,504) and 2021 (\$1,048,070) for the following reasons – in 2021 we were the channel through which the Canada Council for the Arts and the ICCA distributed funds for Community Cares. Additionally, we did not have an in-person Gathering due to the government imposed health measures and as a result we did not apply for large grants and there was little or no travel or per diems paid.

There is no deficit to report and we began the year with \$109,622. And ended the year with Net Assets of \$52,903.

Expenses

The expenses are very straight-forward – salaries, contracts, artist fees, rent etc. These most significantly reflect our larger staff in 2022. We have continued working with Humanity Financial and have maintained the clearer, more transparent item lines and divisions for the ICCA's expenses – this has been helpful as this better reflects what expenses are being paid as they are more clearly itemized. Though this can again be refined and we will work to have HF break down even further such items as is – artists fees – writers fees – curators fees. To end, I want to stress again that the ACC is in good financial order. We have made and are continuing to make changes that make our financials more transparent.

LORI BEAVIS
Treasurer

INDIGENOUS CURATORIAL COLLECTIVE /COLLECTIF DES COMMISSAIRES AUTOCHTONES

Financial Statements

March 31, 2022

INDIGENOUS CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES AUTOCHTONES

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Year Ended March 31, 2022

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Professional Corporation, CPAs
Tax | Audit | Advisory

INDEPENDENT AUDITOR'S REPORT

To the Members of Indigenous Curatorial Collective / Collectif des commissaires autochtones

Opinion

We have audited the financial statements of Indigenous Curatorial Collective / Collectif des commissaires autochtones (the "ICCA"), which comprise the statement of financial position as at March 31, 2022, and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the ICCA as at March 31, 2022, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the ICCA in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the ICCA's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the ICCA or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the ICCA's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

(continues)

1

**INDIGENOUS CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**

Statement of Financial Position

As at March 31, 2022

Independent Auditor's Report to the Members of Indigenous Curatorial Collective / Collectif des commissaires autochtones *(continued)*

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial information.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the ICCA's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the ICCA's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the ICCA to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Hogg, Shain & Scheck PC

Toronto, Ontario
October 24, 2022

Authorized to practise public accounting by the
Chartered Professional Accountants of Ontario

	2022	2021 <i>(Note 10)</i>
ASSETS		
CURRENT		
Cash	\$ 69,595	\$ 116,140
Accounts receivable <i>(Note 9)</i>	57,200	92,194
Harmonized Sales Tax recoverable	28,156	17,463
Prepaid expenses	4,881	3,806
	159,832	229,603
CAPITAL ASSETS <i>(Note 3)</i>	12,306	11,149
	\$ 172,138	\$ 240,752
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities <i>(Note 4)</i>	\$ 74,798	\$ 56,795
Deferred revenues <i>(Note 5)</i>	40,898	69,279
	115,696	126,074
DEFERRED CAPITAL GRANT CONTRIBUTIONS <i>(Note 6)</i>	3,539	5,056
	119,235	131,130
NET ASSETS		
UNRESTRICTED	52,903	109,622
	\$ 172,138	\$ 240,752

APPROVED ON BEHALF OF THE BOARD

_____ Director

_____ Director

See the accompanying notes to these financial statements

**INDIGENOUS CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**

**Statement of Operations and Changes in Net Assets
Year Ended March 31, 2022**

	2022	2021
REVENUES		
Grants (Note 7)	\$ 615,155	\$ 892,791
Government assistance (Note 9)	12,293	137,438
Membership fees	38,346	10,093
Fundraising events and other	51,710	7,748
	<u>717,504</u>	<u>1,048,070</u>
EXPENSES		
Salaries and contracts	523,630	311,576
Administration and programming	147,508	107,803
Artist fees	50,796	483,767
Rent	28,851	17,093
Marketing and communication	19,299	14,940
Amortization of capital assets	4,139	2,977
Emerging Curators Training Program	-	950
	<u>774,223</u>	<u>939,106</u>
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	(56,719)	108,964
NET ASSETS - BEGINNING OF YEAR	109,622	658
NET ASSETS - END OF YEAR	\$ 52,903	\$ 109,622

See the accompanying notes to these financial statements

**INDIGENOUS CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**

**Statement of Cash Flows
Year Ended March 31, 2022**

	2022	2021
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	\$ (56,719)	\$ 108,964
Items not affecting cash:		
Amortization of capital assets	4,139	2,977
Amortization of deferred capital grant contributions	(1,517)	(1,260)
	<u>(54,097)</u>	<u>110,681</u>
Changes in non-cash working capital:		
Accounts receivable	34,994	(81,224)
Harmonized Sales Tax recoverable	(10,693)	(1,587)
Prepaid expenses	(1,075)	(1,546)
Accounts payable and accrued liabilities	18,003	(27,128)
Deferred revenues	(28,381)	54,290
	<u>12,848</u>	<u>(57,195)</u>
Cash flows generated from (used by) operating activities	<u>(41,249)</u>	<u>53,486</u>
INVESTING ACTIVITIES		
Purchase of capital assets	(5,296)	(8,406)
Capital grant contributions received	-	4,231
	<u>(5,296)</u>	<u>(4,175)</u>
Cash flows used by investing activities	<u>(5,296)</u>	<u>(4,175)</u>
INCREASE (DECREASE) IN CASH	(46,545)	49,311
CASH - BEGINNING OF YEAR	116,140	66,829
CASH - END OF YEAR	\$ 69,595	\$ 116,140

See the accompanying notes to these financial statements

**INDIGENOUS CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**

**Notes to Financial Statements
Year Ended March 31, 2022**

1. NATURE OF ORGANIZATION AND OPERATIONS

The Indigenous Curatorial Collective / Collectif des commissaires autochtones (the "ICCA") is a national arts service organization that supports, promotes, and advocates on behalf of Canadian and international Indigenous curators, critics, artists, and representatives of arts and cultural organizations. The ICCA develops and disseminates curatorial practices, innovative research, and critical discourses on Indigenous arts and culture. By fostering collaboration and exchange, the ICCA builds an equitable space for the Indigenous intellectual and artistic community.

The ICCA was incorporated on March 14, 2006 as a not-for-profit corporation, and was continued under the Canada Not-for-profit Corporations Act in September 2014. As a not-for-profit corporation, the ICCA is not subject to income tax under subsection 149(1) of the Income Tax Act (Canada)..

Effective October 29, 2020, the organization amended its corporate name to Indigenous Curatorial Collective / Collectif des commissaires autochtones.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

These financial statements are the representation of management and have been prepared in accordance with Canadian accounting standards for not-for-profit organizations in Part III of the CPA Canada Handbook and include the following significant accounting policies.

Revenue recognition

ICCA follows the deferral method of accounting for contributions. Restricted contributions, including grants, are recognized as revenues in the year in which the related activities take place and expenses are incurred. Unrestricted contributions are recognized as revenues when received or receivable, provided that contributions receivable can be reasonably estimated and collection is reasonably assured.

Membership fees are recognized in the period to which the membership applies, if amounts can be reasonably estimated and collection is reasonably assured.

Government assistance revenues are recognized in the year the ICCA becomes eligible for the assistance, if amounts can be reasonably estimated and collection is reasonably assured.

Fundraising events and other revenues are recognized in the year in which the related expenses are incurred, if amounts can be reasonably estimated and collection is reasonably assured.

Volunteer services

Some of the work of the ICCA is carried out by volunteers. Since volunteer services are not normally purchased by ICCA, such donated services are not recognized in the accounts.

Financial instruments

The financial instruments of the ICCA consist of cash, account receivable, and accounts payable. All financial instruments are initially measured at fair value, and subsequently, at amortized cost.

(continues)

**INDIGENOUS CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
AUTOCHTONES**

**Notes to Financial Statements
Year Ended March 31, 2022**

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Impairment of financial instruments

Financial assets measured at cost or amortized cost are tested for impairment if there are indications of possible impairment. A previously recognized impairment loss may be reversed to the extent of the improvement, either directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal had the impairment loss not been recognized previously. The amount of any write down or reversal is recognized in excess (deficiency) of revenues over expenses.

Capital assets

Capital assets are recorded at cost less accumulated amortization. Amortization is recorded using the declining balance basis at the rate of 30% for computer and office equipment.

Impairment of long-lived assets

Long-lived assets, comprising capital assets subject to amortization, are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. Impairment is assessed by comparing the carrying amount of an asset to be held and used with the total of the undiscounted cash flows expected from its use and disposition. If the asset is impaired, the impairment loss to be recognized is measured as the amount by which the carrying amount of the asset exceeds its fair value, generally determined on a discounted cash flow basis. Any impairment results in a write-down of the asset and a charge to excess (deficiency) of revenues over expenses during the year. An impairment loss is not reversed if the fair value of the related long-lived asset subsequently increases.

Use of estimates

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the year. These estimates are reviewed periodically and adjustments are made to revenues and expenses as appropriate in the year they become known. Such estimates include the collectability of accounts receivable, the useful life of capital assets when determining amortization expense and year-end accrued liabilities. Actual results could differ from these estimates.

3. CAPITAL ASSETS

	Cost	Accumulated amortization	2022 Net book value	2021 Net book value
Computer and office equipment	\$ 21,589	\$ 9,283	\$ 12,306	\$ 11,149

4. GOVERNMENT REMITTANCES PAYABLE

Accounts payable and accrued liabilities include government remittances payable of \$32,769 (2021 - \$24,902).

**INDIGENOUS CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
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**Notes to Financial Statements
Year Ended March 31, 2022**

5. DEFERRED REVENUES

Deferred revenues as at year end are comprised of funding from the following sources, expected to be spent in, or are applicable to, future years:

	2022	2021
Prepaid membership fees	\$ 23,258	\$ 18,099
Canada Council for the Arts - core supplement	12,640	-
Work in Culture	3,000	-
Canada Council for the Arts - project	2,000	1,000
Ontario Trillium Foundation	-	30,980
MacKenzie Art Gallery	-	14,500
Ontario Arts Council - project	-	4,700
	<u>\$ 40,898</u>	<u>\$ 69,279</u>

The changes in deferred revenues during the fiscal year as follows:

	2022	2021
Balance, beginning of fiscal year	\$ 69,279	\$ 14,989
Add: amounts received during fiscal year	649,851	957,174
Less: amounts recognized as revenues during fiscal year	(678,232)	(902,884)
Balance, end of fiscal year	<u>\$ 40,898</u>	<u>\$ 69,279</u>

6. DEFERRED CAPITAL GRANT CONTRIBUTIONS

	2022	2021
Balance, beginning of fiscal year	\$ 5,056	\$ 2,085
Add: amounts received during fiscal year	-	4,231
Less: amounts recognized as revenues during fiscal year	(1,517)	(1,260)
Balance, end of fiscal year	<u>\$ 3,539</u>	<u>\$ 5,056</u>

**INDIGENOUS CURATORIAL COLLECTIVE / COLLECTIF DES COMMISSAIRES
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**Notes to Financial Statements
Year Ended March 31, 2022**

7. GRANTS

	2022	2021
Department of Canadian Heritage - operating	\$ 200,005	\$ 110,000
Canada Council for the Arts - operating	135,000	135,000
Ontario Trillium Foundation - project	80,959	9,723
Canada Council for the Arts - project	59,438	501,167
Inspirit Foundation	47,500	6,400
Young Canada Works - project	27,200	-
Ontario Arts Council - operating	27,130	27,130
Toronto Arts Council - project	15,000	7,047
Canada Council for the Arts - COVID-19 Emergency Funding	14,360	63,800
Employment and Social Development Canada - Canada Summer Jobs	8,563	17,224
Ontario Arts Council - project	-	15,300
	<u>\$ 615,155</u>	<u>\$ 892,791</u>

8. FINANCIAL INSTRUMENTS

It is management's opinion that the ICCA is not exposed to significant credit, liquidity, market, currency, interest rate, and other price risks arising from its financial instruments.

9. GOVERNMENT ASSISTANCE

On March 11, 2020, the World Health Organization characterized the outbreak of a strain of the novel coronavirus ("COVID-19") as a pandemic which has resulted in a series of public health and emergency measures that have been put in place to combat the spread of the virus. ICCA was required to revise normally planned events, shift all activities online when possible and close its doors in response to local health and safety measures. The duration and impact of COVID-19 are unknown at this time. It is not possible to reliably estimate the impact that the length and severity of these developments will have on the financial results and condition of ICCA in future years. Management continues to closely monitor and assess the impact on operations.

As part of the response to COVID-19, the federal government introduced the Canada Emergency Wage Subsidy ("CEWS") and the Tourism and Hospitality Recovery Program ("THRP") to assist employers whose activities have been affected by COVID-19. During the year, the ICCA applied for funding of \$12,293 (2021 - \$137,438) and accounts receivable included \$Nil (2021 - \$92,194).

10. COMPARATIVE FIGURES

Some of the comparative figures have been reclassified to conform to the current year's presentation.

