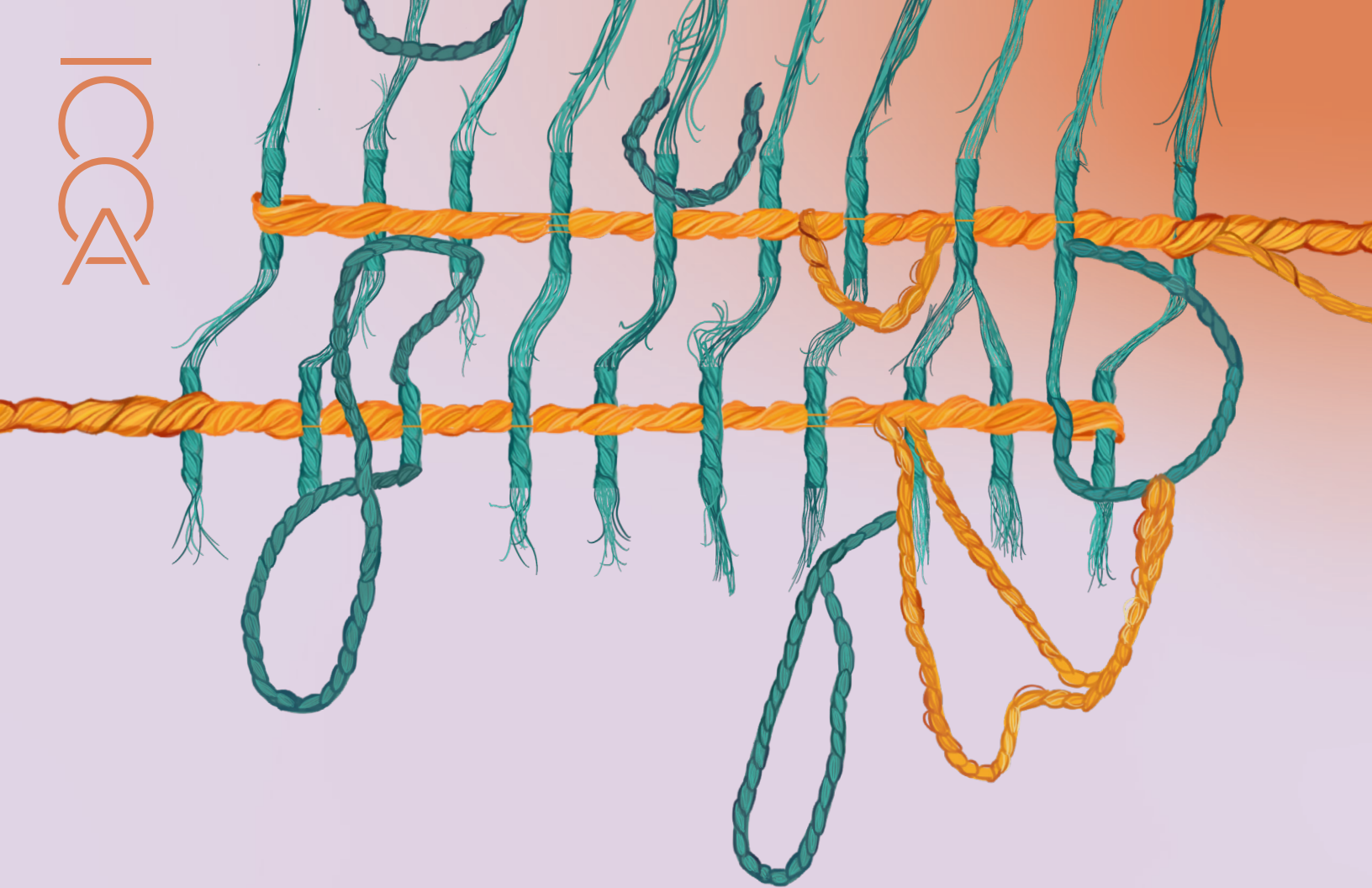




Institutional 'Accountability' Syllabus '22

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.
- › L'Hirondelle Hill, Gabrielle and McCall, Sophie. *The Land We Are, Artists and Writers Unsettle the Politics of Reconciliation*. ARP Books, 2015

- › García-Antón, Katya. *Sovereign Words: Indigenous Art, Curation and Criticism*. Office for Contemporary Art Norway / Valiz, 2018.
- › McLean, Ian. *Double Desire: transculturation and Indigenous Contemporary Art*. Newcastle upon Tyne : Cambridge Scholars Publishing, 2014.
- › Martin, Lee-Ann. *Making a Noise: Aboriginal Perspectives on Art, Art History, Critical Writing and Community*. Banff Centre, 2006.

Cultural Reports

- › "Turning the Page : Forging New Partnerships Between Museums and First Peoples". 3rd ed. Ottawa: [The Task Force], 1994.
- › Trépanier, France, and Chris Creighton-Kelly. "Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review." Canada Council for the Arts, 2011.



Allyship

- › “Accomplices No Allies” Indigenous Action, accessed November 1, 2021
- › Okun, Tema. “White supremacy culture.” Dismantling Racism. accessed November 1, 2021.
- › Thom, Cheng Kai. “So you’re ready to choose love : A loving justice workbook.”, 2021.
- › Lamont, Amélie. “The Guide to Allyship”. Guide to Allyship. Accessed November 1, 2021.
- › Osler, Jonathan. “Opportunities for White People in the Fight for Racial Justice”. Power shift. Accessed November 1, 2021.
- › Truth and Reconciliation Commission of Canada, United Nations , and National Centre for Truth and Reconciliation. Truth & reconciliation: calls to action. 2015.
- › United Nations (General Assembly). 2007. Declaration on the Rights of Indigenous People.
- › Lee, Deirdre. “A Digital Land Acknowledgement. Existing as a settler on unceded land: A Guide” Canadian Art. Accessed November 1, 2021. A Digital Land Acknowledgement – Canadian Art
- › Red Rising Magazine
- › Decolonization: Indigeneity, Education & Society Journal
- › Unistoten Camp. 2019. Heal the people, Heal the land, Unist’ot’en Camp Zine.

Protocols & Responsibilities

- › Cheyanne, Alyssa, host, “Processes and responsibilities of visiting and welcoming.” Primary colours (podcast). Accessed November 1, 2021.
- › Australia Arts Council. “Protocols For Using First Nations Cultural And Intellectual Property In The Arts.” November 1, 2021.
- › Ontario Arts Council. “Indigenous Arts Protocols.” November 1, 2021.



- › Indigenous Protocols. “Indigenous Protocols Resources list.” January 25, 2021.
- › Indigenous Performing Art Alliance (IPAA). “Smudging document.” 2016.

Repatriation

- › Taylor, Kate. “Bring them home and put them to rest’: How museums are working with Indigenous communities to repatriate human remains.” August 2019.

Anti-black Racism in the Arts and Solidarity

- › Cultural pluralism in the arts Movement Ontario. “CPAMO Anti-black racism in the arts Discussion document.” November 1, 2021.
- › Fatona, Andrea Monike. “‘Where Outreach Meets Outrage’: Racial Equity at The Canada Council for the Arts (1989 – 1999).” ProQuest Dissertations Publishing, 2011.

- › Larivée, Camille and Critch Emily. *Activations of Solidarity: Co-resistance and Care*. Indigenous Curatorial Collective publications, 2021.
- › Decolonize this place. “Decolonize Brooklyn Museum.” November 1, 2021.
- › Lacharite, Yaniya Lee. “When and Where We Enter: Situating the Absented Presence of Black Canadian Art.” ProQuest Dissertations Publishing, 2019.
- › Agi, Ojo. “Cite Black women : On Naming, Credibility Deficit, And Epistemic injustice”, 2020.
- › Ware Marcus, Syrus Marcus. “Give us permanence ending anti-black racism in canada’s art institutions.” *Canadian Art*, 2020.

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](#)

