



Canada Council
for the Arts

Conseil des arts
du Canada



Archipel
Research & Consulting



Research on the Value of Public Funding for Indigenous Arts and Cultures

Resource guide

Canada Council for the Arts & Archipel Research and Consulting Inc.
September 29, 2022

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Executive Summary

This resource guide was developed by Archipel Research and Consulting Inc., as part of a national research study conducted in collaboration with the Canada Council for the Arts to better understand the importance of arts and cultures to Indigenous communities and the impact of public funding for Indigenous arts and cultures. This compilation laid the foundation for understanding how Indigenous methodologies should guide this national research study and how the subject of supporting Indigenous artists should be approached.



This guide is divided into four sections. Despite each section addressing different aspects of the realities of Indigenous arts and cultures, each section reveals the value and place of art in Indigenous communities. Art can be important for healing from trauma and for community well-being, it can help with identity formation, preserving cultural traditions and with the promotion of Indigenous languages, and it can have numerous positive effects on local economies.

Complied by

Archipel Research and Consulting Inc. is an Indigenous-owned company bringing together a diverse team of arts and culture experts, social scientists, historians, facilitators, researchers, community practitioners, data analysts, linguistic specialists, educators, and community development consultants with the goal of bridging worlds of knowledge. We aim to generate understanding and coexistence between communities through our projects and socially engaged way of doing business according to Indigenous principles. We have many decades of cumulative experience answering important research questions and delivering educational experiences about Indigenous and Canadian society. In everything we do, we engage in critical partnerships with Indigenous community members, elders, and knowledge keepers, recognizing that they are the experts in their lived experiences, worldviews, and ways of knowing.

Introduction and Search Strategy

Indigenous artistic and cultural practices are an integral part of Indigenous ways of being. These practices are weaved into the very fabric of life connected with the land, languages, and cultures. This compilation provides a broad overview of interdisciplinary perspectives on Indigenous art and cultures primarily in Canada. The four distinct sections of this resource guide incorporate research and knowledge relevant to understanding Indigenous artistic and cultural practices.



While this guide cites a variety of sources, it is not intended to be exhaustive, but rather a selective and narrative review of key, relevant, and timely references. This compilation is a diverse mix of books, academic journal articles, government and non-governmental publications, and publications from Indigenous research groups. As such, this guide is pertinent for researchers, administrators, and policy makers in the arts sector in Canada to better understand the pivotal place of Indigenous arts and cultures within Canadian arts and culture more broadly.

The search strategies included a set of and combination of keywords. Each search included the term 'Indigenous', or 'Aboriginal', 'First Nations', 'Inuit', or 'Métis'. We felt it was important to specifically include the terms 'First Nations', 'Inuit', and 'Métis' so as not to exclude any sources that had not broadly identified as 'Indigenous' or 'Aboriginal'. These search terms were then combined with identifiers about the art (e.g., art*, film, television, music, performance, or dance.) Finally, the search term 'funding' or 'support' was added. Each possible combination (e.g., Indigenous and film and funding) were searched using the JSTOR database as well as Google Scholar.

This compilation is divided into four sections. Each of the sections are described in more detail below.

The first section of this guide provides the foundational analysis of Indigenous arts in Canada, as well as several challenges faced by Indigenous artists. It is centered on Margaret Kovach's *Indigenous Methodologies: Characteristics, Conversations, and Contexts*, which lays out a research paradigm that honours Indigenous worldviews and ensures that research is conducted according to Indigenous ways of being. Kovach's work provides guidance for this project, particularly, in regard to, prioritizing Indigenous voices and experiences. This section further discusses the efficacy of Two-Eyed Seeing in educational institutions. This work explores how Two-Eyed Seeing, an Indigenous research methodology, can be used to weave Western and Indigenous worldviews to create spaces that are more welcoming for Indigenous people. These accounts are vital to Archipel's project because it provides overview of the appropriate use of Indigenous methodologies and how they should inform our understandings of Indigenous art in relation to this research.

The following section explores the many ways in which arts can benefit Indigenous communities, and how funding organizations like the Canada Council for the Arts can work to benefit Indigenous communities. It includes a report produced by Crown-Indigenous Relations and Northern Affairs Canada that demonstrates the impact of visual arts and

crafts industries on the economy of the North, as well as on Canada's GDP. Another way that arts can benefit Indigenous communities is their potential to be used in community-based healing. However, this section emphasizes understanding of the ways in which the outlawing of arts and cultural practices has been weaponized by colonial governments, which raises an interesting dynamic in terms of the ways that government-funded organizations, like the Canada Council for the Arts, can support Indigenous artists and their responsibility in doing so. The information revealed in this article informs Archipel's understanding of Inuit art and the importance of its inclusion in discussions of Indigeneity.

The third section explores how to best support Indigenous artists, according to their desires. Many of the articles focus on the experiences of artists and explore how Indigenous art can be appropriated, misrepresented, and ignored by mainstream culture and media. A theme that arose in this section, specifically in an article from Hilary Glow and Katya Johanson, was the idea of application or grant fatigue. Does the need to constantly reapply for funding, even if the candidate is successful, create a barrier for artists to produce meaningful and lasting work that could have positive impacts on Indigenous communities? Does it shift the focus onto more short-term projects that fit more neatly into grant applications and funding timelines? How do we support artists for the long-term?

The final section of the resource guide explores recommendations for the Canada Council for the Arts, and touches on many of the themes that were explored in previous sections. This section includes a report from the First People's Cultural Council that provides a series of grassroots recommendations for supporting Indigenous arts that align with Indigenous methodologies.

Section 1:

Indigenous Peoples: First Nations, Inuit, and Métis Communities in Canada

Bartlett, Cheryl, Murdena Marshall, and Albert Marshall.

“Two-Eyed Seeing and other lessons learned within a co-learning journey of bringing together indigenous and mainstream knowledges and ways of knowing.”

Journal of Environmental Studies and Sciences, no. 2 (2012).

https://www.researchgate.net/publication/257804329_Two-Eyed_Seeing_and_other_lessons_learned_within_a_co-learning_journey_of_bringing_together_indigenous_and_mainstream_knowledges_and_ways_of_knowing

This article explores the use of Two-Eyed Seeing in science educational curriculum, although it also has applications on Archipel’s work with the Canada Council for the Arts. Written by Cape Breton University professor Cheryl Bartlett and Mi’kmaq Elders Murdena and Albert Marshall, this article is grounded in an exploration of how Two-Eyed Seeing is rooted in relationships. From their extensive work with the integration of Two-Eyed Seeing, the authors have developed eight lessons:

- 1.** “Acknowledge that we need each other and must engage in a co-learning journey
- 2.** Be guided by Two-Eyed Seeing
- 3.** View “science” in an inclusive way
- 4.** Do things (rather than “just talk”) in a creative, grow forward way
- 5.** Become able to put our values and actions and knowledges in front of us, like an object, for examination and discussion
- 6.** Use visuals
- 7.** Weave back and forth between our worldviews
- 8.** Develop an advisory council of willing, knowledgeable stakeholders, drawing upon individuals both from within the educational institution(s) and within Aboriginal communities.” (4)

This resource is useful for our research into Indigenous arts and cultures because it lays the groundwork and provides clear steps for how Two-Eyed Seeing can be used to integrate Indigenous and Western knowledge in research.

Iwama, Marilyn, Murdena Marshall, Albert Marshall, and Cheryl Bartlett.

“Two-Eyed Seeing and the Language of Healing in Community-Based Research.”

Canadian Journal of Native Education, no. 2, (2009).

[http://www.integrativescience.ca/uploads/articles/2009Iwama-etal-CJNE-Two-Eyed-Seeing-Mikmaw-language-healing-community-based-research\[1\].pdf](http://www.integrativescience.ca/uploads/articles/2009Iwama-etal-CJNE-Two-Eyed-Seeing-Mikmaw-language-healing-community-based-research[1].pdf)

This article uses the principle of Two-Eyed Seeing to explore how Indigenous and Western knowledge can be interwoven to make the university more welcoming for Indigenous people. This research is applicable because this research project will need to effectively reconcile Indigenous and Western ways of knowing. Of particular importance to Archipel’s work is this article’s exploration of how to keep one’s Indigenous culture and values while interacting with Western institutions. The authors explain that “by engaging the overlapping perspective of each ‘eye,’ integrative science enjoys a wider, deeper, more generative ‘field of view’ than might either of these perspectives in permanent isolation.” (4) What is important to note, however, is that Two-Eyed Seeing is not the merging of different perspectives, nor is it adding small, selective elements of Indigenous knowledge into Western institutions. Instead, Two-Eyed Seeing is a “weaving back and forth between knowledges in which each strand is necessary to the process.” (5) This article then includes a transcription from a circle of stories with Mi’kmaq Elders Murdena and Albert Marshall, which is useful in understanding the importance and implementation of Two-Eyed Seeing.

Kovach, Margaret.

| ***Indigenous Methodologies:
Characteristics, Conversations, and Contexts.***

Toronto: University of Toronto Press, 2010.

Margaret Kovach's *Indigenous Methodologies* is a seminal work in Indigenous research studies. This work outlines the central facets of Indigenous methodologies, including decolonizing theory, story as method, situating self and culture, Indigenous methods, protocol, meaning making, and ethics. It flips the narrative of using Indigenous methodologies on Indigenous people according to traditional anthropological methodologies and challenges it with a different methodological paradigm. The paradigm that Kovach presents centres Indigenous epistemologies and ontologies, ensuring that research honours Indigenous peoples, communities, and is conducted according to Indigenous ways of being.

Kovach's work is paramount to consider in any research involving Indigenous people and is central within the academic realm of Indigenous studies. It provides a footprint on how to do research with Indigenous people according to Indigenous methodologies. This is particularly important for research into Indigenous arts and cultures, as the project seeks to prioritize Indigenous views and needs regarding arts funders' support for Indigenous arts.

Wilson, Shawn.

***Research is Ceremony:
Indigenous Research Methods.***

Winnipeg: Fernwood Publishing, 2008.

Considered a seminal work in the field of Indigenous research studies, Shawn Wilson's book explores the intersection of Indigenous ways of knowing, being, and doing with Western research ideology. This book is informed by Wilson's experiences as an Opaskwayak Cree from Northern Manitoba who works as a professor and researcher.

Research is Ceremony centres around the idea that the reality of Indigeneity is relational and that these relationships inform Indigenous research. To demonstrate this, Wilson includes sections of the book that are more personal and addressed to his children, something that is not often found in typical Western academic literature. Using the themes of relationality and relational accountability, Wilson establishes that Indigenous researchers form relationships with their research subjects and ideas, and that this is indivisible from Indigenous ways of being. Their research is ceremony because they are held accountable to the reciprocal relationships that their research is built upon.

Section 2:

Indigenous Peoples and the Arts

Big River Analytics.

| “Impact of the Inuit Arts Economy”.

Crown-Indigenous Relations and Northern Affairs Canada, 2017.

<https://www.rcaanc-cirnac.gc.ca/eng/1499360279403/1534786167549>.

This report explores the impact of the Inuit Arts economy. Although Inuit art forms long predate settlers’ arrival in Inuit Nunangat, contemporary forms and popularity are thought to have emerged in the late 1940s. Through the commercialization of Inuit art, the craft has grown to be a significant contributor to Canada’s GDP, and a full-time employer of more than 2,100 people. Moreover, the report suggests that approximately 26% of the Inuit population aged 15 years and older is engaged in the visual arts and crafts economy, which indicates the relevance of the arts in contemporary Inuit culture. Moreover, Inuit performing arts also significantly contribute to Canada’s GDP, and provide an equivalent of 208 full-time jobs. The majority of the jobs resulting from the Inuit Arts economy are held by individuals across Inuit Nunangat.

This report provides an analysis in the form of an economic impact assessment. It focuses on the following subjects: distribution of visual artists; economic impact; artist income and employment; performing arts; film, media, writing and publishing; and total economic impact.

The report contextualizes Indigenous arts, in particular, Inuit arts, in the economic realm. It not only provides valuable information on the impacts of the Inuit art economy but encourages our research team to consider the same for Indigenous arts across Canada. Through considering the methodology of this report, researchers looking into Indigenous arts and cultures can consider how funding organizations not only support the artists who receive the grants, but also the greater impact of these grants, for example, employment opportunities and contributions to the economy.

Borrero, Roberto Múkaro.

“Indigenous Peoples and the Information Society: Emerging uses of ICTs.”

Paris, UNESCO, 2016.

<https://unesdoc.unesco.org/ark:/48223/pf0000260781>.

This report, published by UNESCO after the World Summit on the Information Society (WSIS) in 2013, addresses calls made by Indigenous peoples “for their full and active participation in the Information Age on their own terms” (i). The report discusses how Indigenous people are overcoming barriers and challenges that they face by “directly engaging with the digital revolution in information and communication technologies (ICTs).” (4) The article first explores the “digital divide,” meaning “growing gap between those who are information-rich and those who are information-poor,” and notes that “Indigenous Peoples around the world are increasingly aware of this gap, often finding themselves socially, economically, and digitally disadvantaged.” (5) Following an overview of the WSIS, the report goes on to examine several case studies of Indigenous media from around the world that highlight Indigenous engagement with ICTs, including television broadcasting, film and video production, and community radio. The report then makes seven recommendations “congruent with the UNDRIP and supported by other international instruments... for the consideration of governments, inter-governmental and non-governmental organizations, the private sector, and Indigenous Peoples:” (17)

- 1.** “Foster policies and projects that enable approaches to ICTs that are developed with or by (para and per) Indigenous Peoples.” (17)
- 2.** “Expansion of wireless capacity to increase locations and quality of access for Indigenous People is critical.” (17)
- 3.** “Foster policies and programmes that promote media pluralism inclusive of Indigenous media.” (17)
- 4.** “Foster policies and programmes that promote media pluralism inclusive of Indigenous media.” (18)
- 5.** “Undertake research and relevant action to address the lack of disaggregated data concerning Indigenous Peoples and ICTs.” (18)
- 6.** “Long-term goals need to include long-term support strategies.” (18)
- 7.** “Appropriate and culturally sensitive E-government and E-community initiatives should be expanded.” (18)

This is a pertinent piece to this research project, as it outlines the importance of “all types of ICTs, including radio, TV, and mobile telephony ... to increase engagement of some Indigenous peoples” (37).

Brady, Miranda J. and Kelly, John M.H.

We interrupt This Program: Indigenous Media Tactics in Canadian Culture

Vancouver: UBC Press, 2017.

We Interrupt This Program: Indigenous Media Tactics in Canadian Culture is a 2017 book that explores how Indigenous people are reimagining and reinserting themselves in dominant national narratives of Canada through various media tactics in film, television, art, and journalism. By examining several examples, including the work of artist Kent Monkman, journalist Duncan McCue, and the ImagiNATIVE Film + Media Arts Festival, Miranda J. Brady and John M.H. Kelly demonstrate that moments of intervention in the media by Indigenous creators have the ability to instigate decolonial change from within preexisting Canadian institutions. Specifically, the chapters focus on the documentation of Residential Schools testimony by visual artists, filmmakers, and mainstream journalists. Brady and Kelly further assert that these interventions also have the potential to instigate new forms of political and cultural engagement amongst Indigenous communities, particularly among Indigenous youth. Ultimately, the authors believe that change is gradually occurring within media institutions in Canada one act at a time.

| *Spoken from the Heart: Indigenous Radio in Canada.*

Ottawa, 2019.

<https://en.ccunesco.ca/-/media/Files/Unesco/Resources/2019/08/SpokenFromTheHeartIndigenousRadioInCanada.pdf>

This report, produced for the Canadian Commission for UNESCO, examines the role that Indigenous radio broadcasting can play in the promotion and revitalization of Indigenous languages. The report's goal was to demonstrate the "reality on the ground and [express] the needs and priorities of specific Indigenous radio stations and programs." (1) and to "offer essential next steps for better supporting Indigenous radio stations and programs in Canada to protect, promote and revitalize Indigenous languages." (1) The findings presented in this report were collected from interviews with 18 First Nations, Inuit, and Metis radio stations, programs, and podcasts, prioritizing those who emphasize Indigenous cultural and language content.

The report begins by offering an overview of Indigenous radio and Indigenous language rights in Canada. In short, the Canadian Radio-television and Telecommunications Commission (CRTC) Native Broadcasting Policy (1990) implemented two categories for Indigenous radio broadcasting: Type A and Type B. Type A is for Indigenous radio stations that operate in remote areas where no other commercial radio stations exist, while Type B is for Indigenous stations that operate in the same region as other commercial stations. Most stations operate under a Type B license. The section on Indigenous language rights offers an overview of UNDRIP, TRC Calls to Action and the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expression that "form the foundation, conceptual framework and critical action steps" (5) for the report.

The report then presents and analyzes its findings. It found that of the 53 Indigenous radio stations in Canada with a license from the CRTC, "the most common mission [...] is to preserve and promote Indigenous languages, cultures and stories." (iv) All of the stations use various strategies to work towards language revitalization including "integrating expressions of Indigenous language throughout their programming, making Indigenous language accessible using a casual, informal approach, and connecting Elders with audiences." (iv) A consistent theme that emerged was that precarious or insufficient funding posed the greatest threat for stations in carrying out their mandate. Other suggestions included the creation of a country-wide network of Indigenous radio stations and the promotion of new digital technologies.

The participants in the report expressed that Indigenous radio has the potential to advance reconciliation because of its ability to preserve, promote and revitalize Indigenous languages. Ultimately, participants stressed the responsibility that Canada's government must fund such programs based on its historical responsibilities, as outlined by the TRC Calls to Actions and UNDRIP.

The Aboriginal Healing Foundation.

“Dancing, Singing, Painting, and Speaking the Healing Story: Healing through Creative Arts.”

Ottawa, 2012.

<http://www.ahf.ca/downloads/healing-through-creative-arts.pdf>

This report covers the results of an Aboriginal Healing Foundation (AHF) study regarding the use of creative arts in healing programs. The study concludes that there is evidence supporting that cultural activities, including art-based interventions, can be successful healing interventions for Indigenous people. The study focused on individuals struggling with historic traumas, most notably those impacted by the residential school system. Because of Canada's history of outlawing and suppressing traditional arts, ceremonies, dances, and rituals, community-based healing programs which include arts and culture are seen as particularly potent.

The study surveyed more than 100 AHF-funded healing projects across Canada, as well as telephone interviews with healers, helpers, therapists, and counsellors. The study was followed with an art therapy workshop with two researchers in attendance as participant-observers. Its results gave compelling evidence that creative arts, culture, and healing are linked. Moreover, it finds that Indigenous community-based healing programs overwhelmingly include creative arts.

This research is of interest for research into Indigenous arts and cultures, as it provides insight on the multi-faceted potential of art in Indigenous communities. It also engages the reader with the many ways Indigenous communities and individuals interact with art beyond the Western artistic paradigm, which the authors describe as “Strikingly different from the holistic blending of the arts into the culture, spirituality, and everyday life in Aboriginal traditions.” (11)

“Evaluation of the Kts’iïhtla (“We Light the Fire”) Project: building resiliency and connections through strengths-based creative arts programming for Indigenous youth.”

International Journal of Circumpolar Health no. 74 (2015).

https://www.researchgate.net/publication/280999543_Evaluation_of_the_Kts'iïhtla_We_Light_the_Fire_Project_building_resiliency_and_connections_through_strengths-based_creative_arts_programming_for_Indigenous_youth

In this article, Fanian et al. provide an overview of their study of “a creative arts workshop for Tłı̨ch̨ youth where youth explored critical community issues and found solutions together using the arts.” (1) The workshop that was studied was a 2014 suicide-prevention workshop for youth from the Northwest Territories, whose goals were to promote art as a vehicle for social change and to use art as a vehicle for healthier communities. The goals of this article were to evaluate the strengths and successes of this workshop and move towards the development of a community-led and youth-driven approach to youth engagement in arts in circumpolar regions. Following a discussion of methodology and data collection methods, the authors discuss the four main reasons why youth had a positive experience during the workshop:

1. “They developed new skills,
2. had positive interactions with facilitators,
3. found the workshop to be culturally relevant and enjoyable
4. and used the arts to talk about community issues and visions for change.” (7)

They also acknowledge some of the lessons learned during the workshop and how it could be improved in the future, notably ensuring there is an appropriate ratio of facilitators to youth and ensuring that facilitators are not only trained in their artistic medium but also have a shared experience with the youth. Ultimately, through an evaluation of this workshop, the authors were able to demonstrate the “the potential for art to be used as a medium for building resiliency, forming positive relationships and stimulating discussions on community change among Tłı̨ch̨ youth (8-9).

Martin, Lee-Ann.

“*Anger and Reconciliation: A Very Brief History of Exhibiting Contemporary Indigenous Art in Canada.*”

Afterall: A Journal of Art, Context and Enquiry 43.1 (2017): 108-115.

<https://www.journals.uchicago.edu/doi/full/10.1086/692560>

In this journal article, author Lee-Ann Martin offers an overview of contemporary Indigenous art exhibitions in Canada. Beginning with Glenbow Museum ‘The Spirit Sings’ exhibition for the 1988 Calgary Olympics, Martin describes the anger felt by Indigenous communities about this exhibition, due largely to the stereotypes that many felt it displayed, and because it was funded by Shell Canada. The response to this exhibition helped to bring issues of Indigenous representation in museums into the national discourse. Martin then examines Rebecca Belmore’s performance art piece *Artifact #671B* and a joint exhibition at the Banff Centre called *Revisions*, both of which were released around the same time as ‘The Spirit Sings,’ but instead served to advance narratives that were critical of the paternalism exhibited by cultural institutions towards Indigenous communities. Martin then references a study that she conducted with 29 contemporary Canadian art organizations that demonstrated the systemic exclusion of Indigenous art at this time.

Although protests around ‘The Spirit Sings’ exhibition were amongst the first to gain national attention, Martin explains that they were built upon decades of criticism and unrest amongst Indigenous artists and organizations, that were further compounded by upheaval in Canada’s sociopolitical landscape. This led to the creation of several Indigenous-led arts boards and collectives in the mid-1990s, including the Urban Shaman Contemporary Gallery in Winnipeg, Manitoba in 1996 and the Aboriginal Film and Video Art Alliance in 1991. Martin then traces several other examples, including Rebecca Belmore’s piece *Ayum-ee-aawach Oomama-mowan: Speaking to their Mother* (1991-1996) and the internationally travelling exhibition ‘INDIGENA: Perspectives of Indigenous Peoples on Five Hundred Years’ in order to demonstrate how much Indigenous contemporary artists have had to fight to have their work included in contemporary discourse and how much work still remains to be done.

Morgan, Jas M.

| “Stories Not Told.”

Canadian Art. May 6, 2019.

<https://canadianart.ca/essays/stories-not-told-annie-pootoogook>.

This article, written by curator, editor, and writer Jas M. Morgan, explores the life and legacy of famed Inuk artist Annie Pootoogook by situating it within a broader discussion of Inuit art and institutional reconciliation. Morgan begins by sharing their experiences at a “Building Reconciliation” workshop at the University of Alberta, an event that Morgan estimates costs tens of thousands of dollars. Nonetheless, the author explains that “for however many tens of thousands of dollars were dumped into that conference, a conference supposedly meant to strategize pathways to institutional reconciliation between universities and Indigenous communities, there were so many Indigenous peoples not present that day as speakers—noticeably, Inuit.” Citing the work of academic and curator Heather Igloliorte, they further explain that Inuit are often missing from Indigenous art, institutions, and academic departments. Morgan argues that the narrative of Annie Pootoogook commonly found in colonial art institutions relies too heavily on the white saviour gaze and romanticized notions of Inuit artists. They question who these narratives are designed to serve, hinting that these “stories of exploited communities voyeuristically propped up to serve industries dominated by white people and a few good (nationalist) NDNs.” Inuit artists have, as Morgan explains, been subjected to decades of institutional exploitation by art galleries, curators and collectors, and that exploitation continues despite institutional lip-service towards reconciliation. Ultimately, Morgan asks the question “how do we reconcile performative attempts to make the Inuit art industry more ethical with the fact that Inuit continue to experience economic and social disparity because of that very industry?” This article is important to artists and industry professionals because it calls into question dominant narratives of institutional reconciliation by demanding that Inuit voices be included.

Trepanier, France and Chris Creighton-Kelly.

“Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review.”

December 2011.

https://publications.gc.ca/collections/collection_2013/canadacouncil/K23-54-2011-eng.pdf

This literature review, compiled for the Canada Council for the Arts in 2011 by France Trepanier and Chris Creighton-Kelly, provides an overview of Indigenous art by focusing on the following research question: “how does one understand Aboriginal arts which are created in the territory known as Canada?” (13) By citing over 100 sources, the authors examine the following topics in depth: Aboriginal worldview, Canada’s colonial history, Aboriginal knowledge, Western art lens, Recent history of Aboriginal arts, Aboriginal arts in communities, Aboriginal artists and their art, The future of Aboriginal arts. This broad and inclusive report prioritizes Indigenous voices and includes entries from Elders, artists, curators, arts administrators, and writers. Ultimately, the authors conclude that this literature review “is a dialogue among Aboriginal artists themselves and their communities. It is a dialogue with the Canadian arts mainstream. And it is a dialogue, recently begun, with artists of colour and their organizations.” (80) This is a valuable resource for Indigenous artists because it provides a clear overview of many topics relevant to their interests, as well as an extensive resource list for them.

Section 3:

Funding and Supporting Indigenous Art and Artists

Garneau, David.

| **“Writing About Indigenous Art with Critical Care.”**

Momus. March 25, 2020.

<https://momus.ca/writing-about-indigenous-art-with-critical-care>.

This article, published in *Momus*, an international online art publication, raises interesting points about the need for Canadian institutions to critically approach Indigenous art. In the article author David Garneau discusses the lack of critical discussion of Indigenous evaluation of Native art. For the most part, these critiques take the form of catalogues and academic essays, or settler art magazine articles which, as Garneau explains, do not “engage the Indigenous beyond that moment.” The author attributes the tendency to feature Indigenous art, while not critically engaging with it to the belief that “must be embraced if one is to be on the right side of history.” Garneau explains that this happens at universities, and institutions like the Canada Council for the Arts, where “reconciliation, decolonization, and Indigenization are now instituted policy,” because of “an affective surge of settler feeling in response to sudden awareness of a personal and collective implication in historic and contemporary injustice toward Indigenous people.” In short, it is driven by the desire to not be seen as racist or outdated, not the desire to critically engage with Indigenous art. Garneau argues that this keeps Indigenous artists in a representational role, instead of bringing them fully into these institutions. Garneau further argues that what is considered traditional or customary Indigenous art can only be determined by traditional makers and knowledge keepers. This article is relevant to Indigenous artists and industry professionals because it questions why Indigenous art is included in certain institutions and who should be shaping its narrative.

Glow, Hilary, and Katya Johanson.

“Building Capacity or Burning Out? Supporting Indigenous Performing Artists and Filmmakers.”

Media International Australia 136, no. 1 (August 2010): 71–84. doi:10.1177/1329878X1013600110.

This article compares the Indigenous filmmaking industry and the Indigenous performing arts industry in order to highlight challenges and barriers around capacity building and professional development within Indigenous arts in Australia. Though the film industry has seen more success, there are still concerns around the capacity of Indigenous artists to tell their stories on national and international scales. High burnout rates demonstrate how many Indigenous artists are under-resourced and underfunded. The authors define burnout as “the experience of workplace stress and exhaustion in jobs that are high-stress and poorly remunerated.” (73) The article provides examples of capacity-building strategies offered by funding agencies and recommendations to address the lack of funding and long-term resource commitment from government agencies and funders.

This article reflects the importance of considering capacity building as part of arts funding models. For Indigenous filmmaking and performance arts to be sustainable, and to ensure their vitality, funders should also support opportunities to build capacity, foster learning, and other professional development training. Arts funding organizations like the Canada Council for the Arts might consider expanding their funding opportunities for professional development in order to help in this process. Further, the continuous pursuit of project grants creates barriers for organizations and artists, and diverts focus from long-term, sustainable capacity-building efforts.

Jones, Janice, Pi-Shen Seet, Tim Acker and Michelle Whittle.

“Barriers to grassroots innovation: The phenomenon of social-commercial-cultural trilemmas in remote indigenous art centres.”

Technological Forecasting and Social Change, 119583. (2019).

Social enterprises are a key site for grassroots innovation. However, their objectives of improving societal welfare and creating profit often conflict. Cultural social enterprises such as Indigenous art centres, often have additional tensions where business models can be in contradiction to cultural priorities. This article examines how these tensions inhibit grassroots innovation in the context of remote Australian Indigenous art centres, which are often composed of Indigenous artists or art workers and board members, and non-Indigenous art centre managers.

This study categorized the barriers to grassroots innovation faced by Indigenous art centres into three areas. First, socially driven tensions are noted as barriers, since non-Indigenous managers must reconcile the need to attract, motivate and retain Indigenous arts workers to ensure the financial viability and sustainability of the art centre and act in the best interests of Indigenous arts workers who are engaging in cultural activities. Second, commercially driven tensions are identified as a barrier to social innovation. These include competition for “talented” artists and the staffing of the art centre management position. Finally, culturally driven tensions were identified as the third barrier. For non-Indigenous managers, the most challenging aspects involve working in a different cultural context, often within an Indigenous community, where personal and professional boundaries are not always exclusive.

To reconcile these tensions, non-Indigenous arts managers require preparation or support to cope with these ‘culture shocks’. Further, they must establish and negotiate community-based relationships. This can be difficult since non-Indigenous workers often do not stay long enough to build these relationships. However, it is important for non-Indigenous managers to gain access to good mentors and support to resolve some of these tensions more effectively.

The article concludes that the long-term sustainability of Indigenous art centres requires effective Indigenous role models and mentors, under a mentorship relationship “under which the current non-Indigenous manager mentors the assistant or new Indigenous manager into the position slowly over time.” (8-9) The article focuses specifically on how to promote, support and implement Indigenous leadership in Indigenous entrepreneurship initiatives or grassroots micro business development, such as “providing better support and mentoring for non-Indigenous art centre managers.” (3) This study was specific to Australia, and therefore reflects a different context from North America.

Lundy, Petra.

“Giving life to the truth”: Indigenous art as a pathway to archival decolonization.”

Master’s Thesis, University of Manitoba/University of Winnipeg, 2018.

https://mspace.lib.umanitoba.ca/xmlui/bitstream/handle/1993/33702/lundy_petra.pdf?sequence=1&isAllowed=y

This Master’s thesis, written by Petra Lundy, explores the potential of Indigenous art to lead to archival decolonization. Lundy begins by providing an overview of the ways in which colonialism has served to systematically discriminate against Indigenous peoples, in areas like poverty, mental health, gendered violence, and criminal justice. However, Lundy explains that while archival institutions are key sites in which this inequality has been confounded for Indigenous peoples, “the collection of Indigenous art as a social memory medium that holds the same weight as any other archival record in terms of authenticity and evidence of historical truth” (ii) can lead to the decolonization of these institutions. Lundy uses a case study into the Legacy Archive at the National Inquiry into Missing and Murdered Indigenous Women and Girls in order to demonstrate how the application of Indigenous protocols and archival best practices “are helping to make strong headway into decolonizing archives, and Canadian history, by bringing the truth about the high levels of violence against Indigenous women and girls and members of the 2SLGBTQQIA communities to the forefront.” (iii) Lundy concludes that creating trustful relationships in the archives and allowing for the inclusion of Indigenous art as a social memory medium would help lead to the “preserving [of] Indigenous knowledge and culture, by resisting colonial violence, by revealing the historical truth, [and] by encouraging activism and rallying together.” (124)

Rentschler, Ruth, and Mirko Bagaric.

“The Indigenous Art Market: A Roadmap to a More Equitable and Efficient System.”

Indigenous Law Bulletin 6, no. 4 (July 2004): 11-14.

This article acts as a roadmap to improve the Aboriginal visual art market in Australia and attempts to fill the gap in research around the growth of Indigenous art and the impact on economic or social wellbeing. This article highlights multiple and distinct challenges for Indigenous artists, such as exploitation of artists and the lack of promotion of creative diversity in local and international markets. The authors assert that artists are exploited because of a lack of legal safeguards to protect them from “unscrupulous dealers.” (11) The article includes recommendations to develop meaningful policies to safeguard Indigenous artists regarding intellectual property rights, equity, and fairness, as well as an Indigenous Arts Strategy, to support artists economically and creatively. This strategy recommends that governments work to “enshrine protection for the intellectual property rights of creative artists.” (11)

This article presents actionable steps to improve the Indigenous arts market to better support emerging and established artists in a globalized economy. However, as indicated in the article, there is a pressing need for future research around cultural policy and its implications on the arts market. The authors identified five steps that need to be undertaken in order to better support Indigenous artists:

- 1.** “The nature, scope and magnitude of the Indigenous art market must be identified.” (14)
- 2.** Improve “legal frameworks [that] do not accommodate aspects of some Indigenous art,” including ownership of Intellectual Property. (14)
- 3.** “Australia-wide case studies are needed in order to promote ethical conduct, the need for best practice and the need to address the cultural and economic framework as the sector provides enormous cultural and economic benefits to the community and to Australian society in general.” (14)
- 4.** Address the exploitation of Indigenous artists “by implementing tangible measures which will improve the bargaining position of Indigenous artists.” (14)
- 5.** Develop an “appropriate legal response to ameliorate the problems identified above.” (14)

Schine, Jennifer, and David Thompson.

| “Arts Program Review.”

First Peoples' Cultural Council, 2017.

[fpcc.ca/wp-content/uploads/2020/07/FPCC_Arts_Program_Review_Report_March_31_2017.pdf](https://www.fpcc.ca/wp-content/uploads/2020/07/FPCC_Arts_Program_Review_Report_March_31_2017.pdf).

The Arts Program Review Report investigated the status of the Art Grant making programs (Aboriginal Arts Development Awards and Aboriginal Youth Engaged in the Arts) of the First Peoples' Cultural Council (FPCC) from 2010 to 2015. The purpose of the review was to assess if programs were achieving their objectives and if those objectives were still relevant to the activities and needs of Indigenous artists. Methods used for this program review included 10 regional meetings with over 200 Indigenous artists from British Columbia, 14 interviews, and an online survey completed by 84 participants.

This well-presented and visually appealing report suggested that overall, Indigenous organizations and artists were pleased with the FPCC's arts program design and performance. An important section of the report included a summary of community-identified priority needs and solutions, organized by the following themes: training and mentorship; community and spaces; promotion, outreach, and engagement; and financial support. The FPCC is an excellent model for Indigenous arts programs and given its success in providing continued support to Indigenous artists. The FPCC's structure and programs, including its arts grants for emerging artists, organizations, administrators, and youth, should be looked at by other jurisdictions and emulated. For this reason, this report is a key resource to research on Indigenous arts and cultures.

This report demonstrates the vitality of the FPCC for the Indigenous arts funding arena in British Columbia, and how its partnership and division of labour with the BC Arts Council (BCAC) should be considered a best practice. Its programs are unique from other art funding organizations because it is staffed by Indigenous people and through its grassroots nature “has been able to achieve program success, community relevance, and accessibility.” (62) By providing funding to programs delivered through the First Peoples' Cultural Council, the BCAC meets its mandate to support BC's Indigenous arts and cultures while ensuring it is done in a culturally relevant way which ultimately best supports self-determination. The FPCC is an innovative and unique granting organization, which also supports and provides leadership on initiatives, programs and services related to Indigenous arts, language, and cultures, and must be looked at as an important resource.

Section 4:

Recommendations for Institutions

Aboriginal People’s Television Network.

| *National Indigenous Music Impact Study.*

<https://www.aptnnews.ca/wp-content/uploads/2019/11/Music-Impact-Study.pdf>

This report, produced by the Aboriginal People’s Television Network, aims to “understand the Indigenous Music Community in Canada at a national and regional level that uncovers the potential growth and the barriers to achieve potential growth.” (19) The report begins by giving an overview of their methodology, which included both interviews and surveys, looking at a total of 324 artists, 124 businesses, and 176 arts supporters. The report then offers an overview of the history and importance of Indigenous music, as well as the availability of support for Indigenous musicians and their average wages by region. The report then provides information about the demographics of Indigenous musicians and companies, focusing on genre, access to funding, and income. By evaluating the barriers and challenges faced by Indigenous musicians, as well as their successes and opportunities, the authors of the report demonstrate that Indigenous musicians continue to face obstacles and that much work still needs to be done in order to ensure that Indigenous people have fair access to opportunities within the music industry. Specifically, the authors explain that issues of systemic racism and discrimination still need to be addressed. They conclude that if this change is to occur, it needs to happen through Indigenous communities asserting their cultural sovereignty and that Canadian cultural institutions must be willing to support, not dictate, this change. The report explains that one way that governments or cultural institutions could do this would be to develop a national Indigenous Music office or organization.

Calliou, Brian and Cynthia Wesley-Esquimaux.

“Best Practices in Aboriginal Community Development: A Literature Review and Wise Practices Approach.”

The Banff Centre. October 2010.

<https://communities4families.ca/wp-content/uploads/2014/08/Aboriginal-Community-Development.pdf>

This document is a literature review and analysis that explores recommendations on best practices in Aboriginal community development. The authors, Brian Calliou and Cynthia Wesley-Esquimaux, argue that comprehensive training in management, administration, and governance for contemporary Aboriginal leaders has become increasingly necessary because Indigenous leaders “are experiencing increasing authority and responsibilities as both federal and provincial governments make jurisdictional space for Aboriginal self-government and embrace the delegation of community services to local control.” (1) The article continues with an overview of the unique challenges faced by Aboriginal leaders and the research that has been done on best practices on Aboriginal leadership. The authors then trace the rise in popularity of the term “best practices,” and what it has meant in different contexts.

The next section of the article is a literature review of 13 studies of best practices in Aboriginal community development, which use empirical data and case studies to demonstrate key success factors and failures in Aboriginal community leadership. The authors then explore the limitations of best practices, focusing mainly on the idea that best practices cannot be transplanted from one community to another without being adapted to fit a community’s unique circumstances. They stress the importance of bringing culture back into best practices and Aboriginal community leadership. As an alternative to “best practices,” Calliou and Wesley-Esquimaux suggest that the term “wise practices” be used instead. They define wise practices as “locally-appropriate actions, tools, principles or decisions that contribute significantly to the development of sustainable and equitable social conditions.” (19) Citing Joy Goodfellow, the authors describe wise practices as “sound reasoning ability, an expression of concern for others, an ability to learn from ideas and environment, an ability to make sound judgments (moral issues), the expeditious use of experience, and the use of intuition.” (21)

The article then explores how this model is being implemented at the Banff Centre, including developing a strategic vision, undertaking performance evaluations, and maintaining good external relationships and partnerships. The article concludes with a discussion of how “wise practices” implements important cultural practices, such as problem-based learning, deep listening research methods, and a narrative approach, and, therefore, provides a more comprehensive and effective framework for Aboriginal community leadership.

Yukon Government.

“Creative Potential: Advancing Yukon's Creative Economy - draft strategy.”

January 6, 2021.

<https://yukon.ca/en/node/16273>.

This report, released by the government of the Yukon in 2021, provides an overview of the draft strategy aimed at supporting creative and cultural industries. Acknowledging the substantial role that these industries play in lives of Yukoners and the impact that COVID-19 had had on these professions, the report lays out seven guiding principles and four strategic objectives.

| The principles are: | The strategic objectives are: |
|--|---|
| <ol style="list-style-type: none"> 1. “Inspire bold innovation and creativity 2. Collaboration, partnership, and community 3. Enrich quality of life 4. Embrace inclusion and diversity 5. Celebrate authentic Yukon 6. Value artistic excellence 7. Nurture next generation” (5) | <ol style="list-style-type: none"> 1. “Stimulate Growth 2. Focus Policies, Programs and Services 3. Strengthen Connection 4. Foster Knowledge.” (6) |

The report then provides a clear and detailed framework for “an inclusive, collaborative plan that offers a solid foundation from which creative and cultural activity in the territory can:

find new pathways to flourish; honour commitments to reconciliation; and propel the sector further on the national and global stages.” (4) It aims to include all levels of government, the private sector, individuals, and organizations in these steps. The report then lays out its plan to stimulate growth, prioritize the arts sector, strengthen connection, and foster knowledge. This report is relevant to anyone working in or with the Indigenous arts sector because it provides an overview of how research between the government and arts professionals should be conducted.

De Rosa, Maria and Marilyn Burgess.

“The Aboriginal Screen-Based Production Sector in Review: Trends, Success Stories & The Way Forward.”

MDR Communications. (2013)

<https://telefilm.ca/wp-content/uploads/aboriginal-screen-based-production-2013.pdf>

This report provides an overview of the Indigenous screen-based production sector in Canada, by identifying its milestones and evolution, its unique characteristics and identifying areas of potential future growth. This report “fills an important gap in the available information on the Aboriginal screen-based production sector in Canada. The goal of this study is to present a profile of the sector with a view to describing the milestones that have marked its evolution, documenting its unique characteristics, and identifying priorities for its future growth” (3) While the authors acknowledge that the Indigenous screen-based production sector shares many characteristics with other small, independent production sectors, this area is unique for a number of reasons. For instance, “production companies typically employ Aboriginal people, assume the roles of writer/and or director in addition to producer, and produce programming in Aboriginal languages. Aboriginal producers are also primarily located in Western Canada, where the Aboriginal population is largest.” (4) Nonetheless, the industry also faces many challenges including the need for “greater access by producers to broadcasters and production financing, distribution channels, career development opportunities and market intelligence.” (5) Finally, the authors offer several proposed future directions that would be of benefit to the Indigenous screen-based production sector. For instance, the development of an audio-visual policy, increasing funding to the Aboriginal Peoples’ Television Network (APTN,) addressing gaps in professional development opportunities, increasing support for the production of feature films, and expanding support internationally. This report is relevant to Indigenous artists because it outlines potential future challenges and specific recommendations for funders.

First Peoples' Cultural Council.

“Proceedings of the Cultural Protocols and the Arts Forum.”

Penticton, British Columbia, 2014.

<https://fpcc.ca/resource/proceedings-of-the-cultural-protocols-the-arts-forum-2014/>

The report, *Proceedings of the Cultural Protocols and the Arts Forum*, summarizes the discussions and solutions found at the Cultural Protocols and Arts Forum hosted by the First People's Cultural Council (FPCC) and the En'owkin Centre. The discussion around protocols explores topics such as intellectual property rights, ethical issues, and proactive movement for practical recommendations for those contributing to Indigenous arts. This discussion focused on the experiences of seventy Indigenous artists from across Canada.

Recommendations on how to support the Indigenous arts community that emerged from this forum include the following: future forums to continue discussions; the creation of a cultural protocols and arts handbook and/or reference guides; the creation of ongoing opportunities for continuous learning of cultural protocols and related policies; and more youth engagement in cultural protocols and the arts discussions. Institutions like the Canada Council for the Arts can adopt these recommendations providing funding for Indigenous arts communities to develop their own set of cultural protocols and ensuring that youth and emerging artists are more involved in them.

This work provides an invaluable grassroots perspective from the Indigenous arts community in Canada. It provides insight on some of the challenges artists face in regards to support, ethics, and protocol. As these recommendations were produced according to Indigenous methodologies, including following decision-making protocols, and holding a cultural feast, the report is particularly pertinent – not only in the results, but in acting as an exemplar of how to engage in research with the Indigenous arts community.

Nickerson, Marcia.

“Supporting & Developing the Indigenous Screen-based Media Industry in Canada: A Strategy.”

Canada Media Fund. (2016).

<https://cmf-fmc.ca/now-next/research-reports/supporting-and-developing-the-indigenous-screen-based-industry-in-canada/>

This report provides specific recommendations for funders concerning how they can better support Indigenous filmmakers. The report provides a thorough examination of the Indigenous filmmaking ecology in Canada, and the ways that Indigenous filmmakers can be better supported by institutions. Following a section on methodology, an environmental scan of the current industry establishes that “Indigenous artists, including in the screen-based media industry, are paid approximately 30% less than mainstream artists, on average. Studies indicate that some of this discrepancy is the result of overt discrimination, while lack of awareness and misunderstanding also play big roles. Funders and industry at large should be providing better support to help achieve equity amongst screen-based storytellers” (4). Author Marcia Nickerson identifies barriers that the Indigenous screen-based media industry faces. These include disparities due to Canada’s colonial legacy, inadequate funding, difficulty accessing distribution and barriers to production. The report then identifies potential recommendations and areas of improvement, including support for script development, Indigenous led and created training programs and increased support for Northern and remote communities. Ultimately, this report is important for Indigenous screen-based media professionals and funders because it provides a clear overview of specific and tangible steps that can be taken to better support the industry.

Nickerson, Marcia.

| “NWT Arts Strategy Progress Report.”

Northwest Territories Government. March 31, 2013.

https://www.iti.gov.nt.ca/sites/iti/files/iti_4929_annual_report_concept_wr.pdf

This report, published in 2013, provides an overview and update of The Northwest Territories’ Art Strategy. “The NWT Arts Strategy is a joint initiative of the Department of Education, Culture and Employment (ECE) and the Department of Industry, Tourism and Investment (ITI) released in October 2004. The NWT Arts Strategy represents the Government of the Northwest Territories’ (GNWT) recognition of the many benefits that the arts provide to individuals and communities in the Northwest Territories (NWT) It is a commitment to take action to address identified issues and opportunities in the arts sector.” (6) Divided into four sections, the report begins by stating the three goals of the strategy: 1. To teach people in the NWT about the arts from a young age so that they develop an appreciation of art in all its forms; 2. To provide funding for established and emerging artists in the NWT to “support the development of their skills and the production and sales of their work” (7); and 3. To promote a global awareness of NWT artists to help them earn a living. The following section provides an overview of the ECE’s programs, services and initiatives that help to support the arts in the NWT, including school programs, language and cultural support and career services. Section three demonstrates how the ITI works to support the business, marketing and promotional side of the arts including the film industry and producers of art and fine crafts.” (25) These sections demonstrate the large number of resources that the government of the NWT has provided to support the arts. Finally, section four provides a summary of the progress that has been made on the initial objectives, indicating that most of these efforts are ongoing.

Morgan, Jas M.

A Culture of Exploitation: ‘Reconciliation’ and the Institutions of Canadian Art.

Yellowhead Institute. August 2020.

<https://yellowheadinstitute.org/a-culture-of-exploitation-reconciliation-and-the-institutions-of-canadian-art/>

This report, written by Jas M. Morgan for the Yellowhead Institute, outlines how the theft of Indigenous bodies and objects by cultural institutions such as art galleries and museums, is an ongoing feature of colonialism in Canada. The report begins by offering a brief history of the relationship between Indigenous art and resistance, that indicates that there has been a history of “institutional forgetting” and “government inadequacy,” ultimately concluding that the COVID-19 pandemic has exposed how reconciliation efforts have exploited Indigenous artists and communities. The report then examines a series of interviews done with Indigenous cultural workers, including curators, artists, and arts administrators. The interviews reveal a common experience of tokenism, marginalization, and continued ignorance that serves to reinforce the precariousness that has been caused by the COVID-19 pandemic. In short, the interviews reveal that many of the measures that have been undertaken by cultural institutions to address ideas of reconciliation, for example the establishment of committees, are seen as largely symbolic and as having few tangible ramifications. With these observations in mind, the author then offers 15 Standards of Achievement, in line with the United Nations Declaration on the Rights of Indigenous Peoples, so that cultural institutions in Canada can begin to work towards a renewed relationship without exploitation of Indigenous cultural workers. The 15 standards are:

- 1.** “Indigenous museums must repatriate the bodies of Indigenous ancestors.” (1)
- 2.** “Integrate diverse Indigenous peoples and knowledges throughout corporate structures, on both the creative and business side of organizations, and not just in moments of increased fiscal attachment to monetized identity politics.” (1)
- 3.** “Avoid tasking the decolonizing of an entire organization on one employee.” (1)
- 4.** “Always centre care, capacity, realistic timeframes, and meaningful responses when addressing the concerns of Indigenous employees, and only request those perspectives with the expressed consent of employees.” (1)
- 5.** “Ensure the growth of Black and Indigenous cultural workers into senior positions.” (1)

- 6.** “Recognize that competition is endemic within art industries and ensure that policies and structures are implemented that ensure management, senior curators, senior editors, and other high-level positions are held accountable for gatekeeping, racist and misogynist micro-aggressions, preferential treatment of white employees and men, and workplace bullying, gossip, and other toxic cultures of white supremacy and misogyny in the ways they work, and the cultures they thereby promote within their organizations.” (1)
- 7.** “Restructure provincial and national arts funding in Canada.” (2)
- 8.** “Indigenous publications, organizations, galleries, and other cultural institutions should immediately recruit Indigenous editors and department heads, if these positions are still held by non-Indigenous peoples.” (2)
- 9.** “Indigenous artists should receive higher resale fees, especially communities that have been historically exploited by the market (such as Inuit).” (2)
- 10.** “There should be a drive for greater gender and racial equity in gallery exhibitions.” (2)
- 11.** “For the foreseeable future, the acquisitions budget of Canadian art institutions must be solely dedicated to the acquisition of Black and Indigenous art.” (2)
- 12.** “The executive, governing and advisory boards of cultural institutions in Canada must restructure to include diverse members of Black and Indigenous communities.” (2)
- 13.** “Cultural organizations should respect the basic human rights and occupational health of Indigenous and Black artists during COVID-19.” (2)
- 14.** “Canada needs to develop its own federal, provincial and territorial repatriation legislation.” (2)
- 15.** “Indigenous peoples should have cultural sovereignty over the management of their arts and cultures in Canada.” (3)

While there are many recommendations, the key standards include the integration of Indigenous peoples and knowledge across corporate structures (instead of relying on Indigenous advisory committees), ensuring that Indigenous artists receive a higher resale fee, and guaranteeing that Indigenous peoples maintain sovereignty over the management of Indigenous arts and cultures in Canada. This work is important to consider for researchers studying Indigenous arts and cultures because it offers a critique of the ways that cultural institutions often try to integrate Indigenous knowledge and offers alternatives that are more beneficial. Institutions like the Canada Council for the Arts can act on these recommendations in a number of ways, including acquiring more Indigenous art, employing more Indigenous people, and centering Indigenous worldviews and ways of being.