CULTURAL APPROPRIATION VS. APPRECIATION

etfofnmi.ca

ETFO FEEO

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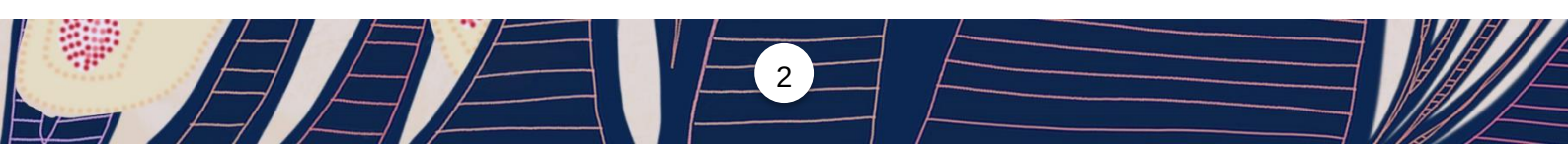

ETFO EQUITY STATEMENT

It is the goal of the Elementary Teachers' Federation of Ontario to work with others to create schools, communities, and a society free from all forms of individual and systemic discrimination. To further this goal, ETFO defines equity as fairness achieved through proactive measures, which result in equality, promotes diversity, and fosters respect and dignity for all.

ETFO's EQUITY INITIATIVES

ETFO is a union committed to social justice, equity and inclusion. The Federation's commitment to these principles is reflected in the initiatives it has established as organizational priorities, such as: ETFO's multi-year strategy on Anti-Black Racism; Two-Spirit, Lesbian, Gay, Bisexual, Transgender, Queer and Questioning education; and addressing First Nations, Métis and Inuit issues. ETFO establishes its understanding of these issues within an anti-oppressive framework. The Federation ensures its work incorporates the voices and experiences of marginalized communities, addresses individual and systemic inequities, and supports ETFO members as they strive for equity and social justice in their professional and personal lives.

DEFINITION OF AN ANTI-OPPRESSIVE FRAMEWORK

An anti-oppressive framework is the method and process in which we understand how systems of oppression such as colonialism, racism, sexism, homophobia, transphobia, classism and ableism can result in individual discriminatory actions and structural/ systemic inequalities for certain groups in society. Anti-oppressive practices and goals seek to recognize and dismantle such discriminatory actions and power imbalances. Anti-oppressive practices and this framework should seek to guide the Federation's work with an aim to identify strategies and solutions to deconstruct power and privilege in order to mitigate and address the systemic inequalities that often operate simultaneously and unconsciously at the individual, group and institutional or union level.

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Note: This resource is embedded with hyperlinks and provides a brief introduction for educators to consider when learning about cultural appropriation and appreciation. In addition, the resource asks educators to look within and make connections with their own prior knowledge and experiences with Indigenous Peoples.

“Together, Canadians must do more than just talk about reconciliation; we must learn how to practise reconciliation in our everyday lives - within ourselves and our families, and in our communities, governments, places of worship, schools, and workplaces. To do so constructively, Canadians must remain committed to the ongoing work of establishing and maintaining respectful relationships.”

(*Honouring the Truth, Reconciling for the Future. Summary of the Final Report of the Truth and Reconciliation Commission of Canada*, 2015, p. 21).

ETFO and the Truth and Reconciliation Commission Calls to Action

It is integral for educators to move forward into reconciliation with the Indigenous Peoples of Canada. In 2015, ETFO endorsed the Truth and Reconciliation Commission's (TRC) *Calls to Action*. It is our hope to educate and inform ETFO members on the diversity of Indigenous Peoples in Canada and provide information on the complex historical and current relationship between Canada and Indigenous Nations. Our goal is also to encourage dialogue to dispel common myths and misconceptions of Indigenous Peoples.

To support ETFO members in integrating First Nations, Métis and Inuit (FNMI) perspectives, worldviews and content into their learning and instructional practices, ETFO works with FNMI ETFO members, allies and Indigenous Peoples and organizations to develop authentic and relevant resources and professional learning opportunities.

This resource respectfully acknowledges #62 and #63 of the *Calls to Action* (2015, p. 7), which states:

62. We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:

i. Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students.
ii. Provide the necessary funding to post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms.
iii. Provide the necessary funding to Aboriginal schools to utilize Indigenous knowledge and teaching methods in classrooms.

63. We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including:

i. Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools.
ii. Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history.
iii. Building student capacity for intercultural understanding, empathy, and mutual respect.
iv. Identifying teacher-training needs relating to the above.

IMPACT STATEMENT

Indigenous visual culture echoes from the values of a people and the knowledge that has developed from relationship to place. The codes of language are informed by experiences in environments and reinforce the identity of a people. The systems of governance and the keys to environmental and social survival are intrinsic to a people's language, as is their food, music and art.

Indigenous Traditional Knowledge is Intellectual Property and holds numerous values to a people. There is a flow, power or currency imbued in culture and the forms in which it manifests. The outcomes of practiced traditions advance a people and their future is dependent on the proliferation or momentum gained through cultural progress.

The hooded sweatshirt with the print of the Mayan Calendar on it. This calendar is veiled with numerous layers of symbology and is actively used in many communities. What happens when a company outside of the Mayan community fetishizes the calendar and prints its likeness for their own purpose for sale? The funds get redirected away from the community and the outcomes do not support the only people that can advance the knowledge system and culture it grew out of. Market saturation is a real factor in sales and the Mayan people should be in control of who sells the image of their sacred items or if they should be sold at all.

Ultimately, when we buy any object or image, we want to make sure that we are honoring the culture it grew out of, while concurrently supporting the direct Indigenous community it belongs to. These are the only people that can expand these specific knowledge sets, while advancing the locative culture and carrying forward all the insights gained by living in a particular territory.

If we are making art, we are charged with advancing our own cultures and have our own repertoire of ancestral practices and signifiers to draw from.

By Jason Baerg, Cree Métis Visual Artist and Educator
Image source: Trippyverse

FOREWARD

Around the world, cultural celebrations, storytelling and ceremonies take many forms. There is a rich diversity of cultures within Ontario and many educators and students represent such diversity. When it comes to teaching the Arts, most often, this subject creates a leeway into exploring music, dance, theater and visual arts from historical and contemporary artists from a diverse background. The work that is created is culturally reflective of Indigenous pedagogies and worldviews. The value of each creative piece is invaluable especially when one develops an admiration or an appreciation to the art and the story within it.

To include the Arts in the curriculum instruction that is authentic in honouring of Indigenous Peoples and worldviews, it will require patience and a commitment to explore new ideas while challenging misconceptions. In this learning journey, there will be multiple sources that will include diverse Indigenous perspectives. No two stories are the same and each one is representative of one's experiences and connection to their culture and Peoples. In using this resource, be mindful that it is only one resource that exists. It is ETFO's hope that you will use this resource as a tool to help you start your journey in understanding cultural appreciation and that you will continue your learning to best support your instructional practice.

INTRODUCTION

In 2018, a small town in Manitoba decided to change the name of their youth hockey program after 40 years. Modeled after professional and college hockey teams, the hockey program used the name "Mohawks" and the logo of a "chief" that featured a solitary, head-dressed "Indian Warrior", looking off to the side. The man in the Mitchell Mohawks logo wasn't even a Mohawk, but rather that of the Lakota, Dakota, and Nakota people. The Mohawk (Kanienkahagen) are one of six Indigenous groups that are part of the Haudenosaunee Confederacy and who do not have traditional territories in Manitoba. Images like the one in this logo emerged in the 1890s when the United States invaded and perpetrated genocidal wars on the Indigenous Peoples.

Infamously led by General Custer, these wars captured the imagination of many Americans whose views of Indigenous Peoples were fierce and tragic, especially in the battle over land. The reality was that the Dakota, Nakota and Lakota were not acting fiercely. They were protecting their lands, families and lives from being exterminated. If they were carrying weapons at all, it was because they were under attack. At the end of these wars, many families were massacred by the US cavalry at Wounded Knee. Fast forward to today, many sports team jerseys are adorned with stereotypical logos of Indigenous Peoples; the players invade the other's territories in the match, and then are later rewarded and celebrated.

Cultural appropriation is taking and using Indigenous images, ideas, knowledge and material for purposes that hurt or damage the Indigenous community from which it belongs. Cultural appreciation uses this knowledge to benefit, build and partner with the Indigenous community from where it comes from.

Through the misrepresentation of Indigenous Peoples in their team name and logo, the Mitchell Mohawk youth hockey program was not “honouring” Indigenous Peoples. A change had to happen. Instigated by parents and in cooperation with local businesses, the youth program changed their name to the Mitchell Mustangs for the 2019 hockey season. The program also began discussions with local teachers to help educate community members on healthy relationships with Indigenous Peoples.

In moving forward into reconciliation, there is a need to disrupt the narratives that have negatively created a divide between Indigenous Peoples and Canadians. The key is education. *Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada* identifies that “'the current state of troubled relations' between Aboriginal and non-Aboriginal Canadians is attributed to educational institutions and what they have taught or failed to teach, over many generations…the Commission believes that education is also the key to reconciliation” (2015, p. 234). Reconciling this history does not come from simple awareness. Education needs to empower all Canadians to get beyond ignorance of one another and take a brave step into the future.

Many educators are interested in learning about Indigenous Peoples and making efforts to include Indigenous content wherever possible in their instructional practice. However, this can be problematic if it isn’t done with purposeful consideration of what to include and why, especially when it relates to the Arts. Making deeper connections in learning about Indigenous Peoples’ contributions and culture is a process in and of itself. In terms of cultural teachings, it is not appropriate for educators to teach a culture that is not their own. Rather they should make connections with the Indigenous community itself to share their cultural knowledge. Exploring the creative elements of the diversity of Indigenous Arts should be done with care and self-reflection of one’s own culture and story. Making deeper personal connections to any form of art is appreciation.

Education must not just unearth the past, but it must also examine ways that we can create a more respectful and inclusive relationship between Indigenous Peoples and non-Indigenous Canadians. To become a more peaceful and just society, education must equip students with knowing how to respectfully restore or cultivate new healthy and positive relationships. Education must empower students to see how reconciliation is possible. Murray Sinclair (the Chair of the TRC) said, “Education, or what passed for it, got us into this situation, and education is what will lead us out” (Globe and Mail, 2017).

UNPACKING POWER AND PRIVILEGE

As part of the continued and collective learning about cultural appropriation vs. cultural appreciation, it is important that educators self-reflect on their own identity in relation to power and privilege. Privilege is a word that can invoke a diverse range of emotions including anger, fear, guilt, sadness and confusion. Privilege can be thought of as a benefit that provides some people easier access to various resources and opportunities. Part of having privilege is that some people don't have to worry or think about experiencing systemic discrimination, harassment and micro-aggressions based on factors such as sex, gender, race, sexual orientation, religion and ability. Understanding one's privileges is part of being a reflective educator.

Kimberlé Crenshaw's (1989) concept of intersectionality looks at interlocking systems of power and privilege to further the conversation into how policies and systemic oppression creates further barriers for some people. In relation to First Nations, Métis and Inuit, it is important to think about how different forms of racism impact the daily experiences of many people in Ontario and to understand and reflect upon settler privilege. We must also recognize that we may harbour biases and challenge them.

As educators, we have certain privileges, which are based on our level of education and employment status. Recognizing one's own privilege is not about feeling guilt or shame, but rather acknowledging and critically reflecting on these privileges and using them to challenge oppression and colonial practices such as cultural appropriation.

Read the quote by Susan Dion and think about how this can inform your instructional practice.

> "The fear of offending, the fear of introducing controversial subject material, the fear of introducing content that challenges students' understanding of the dominant stories of Canadian history all support the claim for the position of perfect stranger. Dominant stories that position Aboriginal people as, for example, romanticised, mythical, victimised, or militant Other, enable non-Aboriginal people to position themselves as respectful admirer, moral helper, protector of law and order" (Dion, 2007).

Note: this is not an exercise in self-defeat. It is meant to encourage you to position yourself in relation to the education system and the power that educators have.

- How has your own identity and bias informed the ways in which you teach about Indigenous Peoples?
- How have institutions and structures of power informed your views of Indigenous Peoples?
- How might engaging in self-reflection and examining your own identity impact your learning?

In Canada, there is great diversity among the First Nations, Métis and Inuit, including cultures, worldviews, languages, practices and creative expressions. When including Indigenous content into your instructional practice, it is imperative to learn about the diversity of Indigenous Peoples and to not put everyone under the same umbrella. Learning about different Indigenous groups in your region and their systems of governance, stories and customary practices is a good beginning. Get to know how Indigenous communities have their own unique ways of life, values and languages.

In Canada, Indigenous Nations carry thousands of linguistic dialects that spread over 50 unique Indigenous languages with different community customs, practices and traditions that are immersed in unique political and social circumstances. This includes the names Indigenous Peoples use to describe themselves. For example, *Anishinaabe* is a name used by the Ojibway and is interpreted to mean “the original people.” Another example is *Haudenosaunee* which means “people of the longhouse” and is used by Mohawk and five other distinct nations under this confederacy. Many other communities will use their language to name their Indigenous group and the peoples of that group will use that name to describe themselves and their connection to a larger collective. This is just a small part of learning about the diversity of Indigenous Peoples.

It is also respectful to establish and foster relationships with local First Nations, Métis and Inuit organizations or groups. These should be healthy, reciprocal, and offer opportunities for cross-cultural communication and sharing. A good place to begin is to attend various events in Indigenous communities. This is a great approach to gaining relevant, authentic and first-hand perspectives, while building relationships with Indigenous Peoples who could help you in your learning journey and instructional practice.

Re-examining the structures that have constructed racism and how these narratives have informed our worldviews and perspectives will assist in identifying the knowledge source and how biases need to be deconstructed. This also applies to storytelling and how our perspectives have been shaped by history, textbooks and other literature and media sources. In other words, examine who is telling the story and whose voice is missing. By digging deeper, educators can begin to understand the harmful perspectives imposed within the colonial systems and seek out the stories of those whose voices were not represented properly in those narratives.

Teaching in itself is not a neutral act. It is a power dynamic. For this reason alone, it is important that educators be transparent in the classroom community by positioning themselves accordingly. It’s also okay to let students know that you are learning together with them, that we are not experts in the room and that you as the teacher are also a learner alongside your students. Consider the following questions that can help you position yourself in your journey to learning and avoiding cultural appropriation:

- Who am I? What are my cultural beliefs and values? Where is my place in the world?
- Who helped shape my perspectives of Indigenous Peoples?

- Have I engaged with people from the First Nations, Métis, or Inuit communities that we are learning about in the classroom?
- Am I being transparent with regard to my position in sharing knowledge in the classroom? Do I openly share where, or from whom, I have learned?
- What have I learned about the diverse cultures and worldview of the First Nations, Métis and Inuit? What questions do I still have?
- Where does the information come from that I am sharing? Was it from a specific Indigenous person, community or resource written by Indigenous Peoples? How did (or how do) I acknowledge these people or knowledge sources?
- How can I ensure that diverse Indigenous perspectives are honoured?

Teaching about Indigenous issues and the legacy of this country can be challenging and may trigger emotional reactions. When learning or teaching about the residential school system and reading statements from survivors, educators must be prepared to help those around them deal with the complex feelings that may emerge. It is therefore crucial that health supports be available and knowledgeable people about the issue be included in educational planning. These may include school counsellors, Traditional Knowledge Holders or other health practitioners in a community. For more information on dealing with sensitivity of instructional practices, see the Planning for Instruction section of the First Nations Education Steering Committee and First Nations Schools Association's, *Indian Residential Schools and Reconciliation Teacher Resource Guide (2015)*.

References

Dion, S. (2007). Disrupting Molded Images: Identities, responsibilities and relationships - teachers and Indigenous subject material. *Teaching Education. 18(4).* pp. 329-342.

Howard, T. (2003). Culturally Relevant Pedagogy: Ingredients for Critical Teacher Reflection. *Theory Into Practice, 42*(3), 195-202.

Legacy of Hope. (2013). The Residential School System in Canada: Understanding the Past – Seeking Reconciliation – Building Hope for Tomorrow.

National Centre for Truth and Reconciliation. (2015). Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada. p. 274.

A FEW INDIGENOUS TRADITIONS AND ENGAGEMENT PROTOCOLS

These protocols and guidelines are to be followed by all who wish to engage with Indigenous communities and Traditional Knowledge Holders. It is, of course, not possible to cover all Indigenous knowledge, cultures or perspectives in a single document. These protocols are therefore meant to be starting points in working with Indigenous Peoples. For information on specific protocols in your region, connect with the Indigenous Education lead at your school board.

Traditional Knowledge Holders
The cultural practices and customs within First Nations, Métis and Inuit groups are diverse and held by individuals to share and teach to other members in the community, including the broader community. In First Nations and Inuit groups, these individuals may often be referred to as Elders or Knowledge Holders or Keepers. For the Haudenosaunee, these individuals are called Traditional Knowledge Keepers and Faith Keepers. For the Métis, such individuals are known as Senators. The roles of these individuals include preserving and sharing teachings, stories, songs, cultural ceremonies and practices. (ETFO *First Nations, Métis and Inuit Education: Engaging Learners Through Play*. (2017) p. 11).

Territorial Acknowledgement
Everyone has ancestral roots and connections to a particular place. This includes Indigenous Peoples who have diverse worldviews and cultural protocols that guide how they acknowledge each other based on relationships with a specific community, Nation or territory. A territorial acknowledgement is a way for people to situate themselves and show respect to local Indigenous Peoples. When deciding how to proceed at a gathering, ask a Traditional Knowledge Holder or community member who should be acknowledged. Also, if you are uncertain about pronunciation, seek clarity on how to properly pronounce the names of peoples and places.

Greetings
When it comes to identity and how an Indigenous person self-identifies, it is respectfully up to each individual to decide what terms or words they use. Indigenous Peoples often self-identify by providing their cultural group, Indigenous name, clan, nation and/or community. Most events begin with a prayer, giving thanks or a word of acknowledgement. In respect to various events or activities like openings, introductions, discussions, dancing, sharing circles etc., some Indigenous groups may conduct these in a clockwise direction, while others may go in a counter clockwise direction.

Tobacco Offerings
As a special gift to make requests for cultural teachings many First Nations and some Métis groups often use tobacco for various purposes including ceremony, trade, payment and ceremonial medicine. Tobacco isn't part of the Inuit customs or practice, so in this case, providing a gift to an Inuit Elder would be appropriate. Traditionally grown tobacco is preferred but some Elders receive loose (common store-bought) tobacco and pipe tobacco for ceremonial and cultural purposes when necessary. If you wish to provide a tobacco offering, you must arrange a meeting in

person with the Elder or Knowledge Keeper. Be sure to make clear your intentions and be specific about your request. Tobacco should only be offered with sincerity and pure intentions and should not be viewed as an obligation. The tobacco is presented to the person in a small bundle or pouch held in the palm of your left hand. Keep your hand open and outstretched when offering the tobacco. If the Elder or Knowledge Keeper takes the tobacco, they have accepted your request.

Honoraria
It is respectful to offer a gift or honorarium to Traditional Knowledge Holders and guest speakers for sharing their knowledge, wisdom and time. All gifts and honoraria should be prepared well in advance. Compensation for travel and parking should be arranged. Many Indigenous Elders do not wish to provide their social insurance number or private information for payment (and should not be forced to). Some may also choose to refuse an honorarium and alternatively request that a donation be made to an organization in exchange for their time.

Smudging
"Smudging" is a cleansing of the mind, body, and spirit of negative energy and may be viewed as a way to "open the mind and spirit." It has become extensively practiced by many Indigenous Peoples across North America (also called *Turtle Island* by some First Nations groups) and is an option when a tobacco burning is not feasible. Smudging can be done by any experienced or qualified Indigenous person and most often includes an Elder or Traditional Knowledge Holder. When arranging a visit with Traditional Knowledge Holders, verify ahead of time if they intend to smudge. There are different ways that smudging is explained and carried out. It is respectful to follow the directions of the Traditional Knowledge Holder that is doing the smudging ceremony.

Elder, Grandmother, Grandfather
Within many Indigenous communities, Traditional Knowledge Holders are a primary source of support, knowledge and expertise. They are highly respected and cherished for the roles they fulfill within communities, which often entail offering guidance, advice and support on a wide variety of matters. The terms "grandmother," "grandfather," "auntie" or "uncle" are often used in a literal sense but are also endearing kinship terms for Elders in some communities. An individual identifying as an Elder or Traditional Knowledge Holder may have been appointed, sanctioned or may have simply arisen as an advisor, role model or leader within a given community. This may happen formally through a traditional ceremony or commemoration that can occur informally over time.

CULTURAL PROTOCOLS TIPS

- Do not rush or limit time for Elders or Traditional Knowledge Holders to do an opening or prayer, as it is disrespectful.
- Elders or Traditional Knowledge Holders who follow a traditional life may refuse money as a gift or for compensation (especially if their teaching is related to medicines) but they should still be offered. Discuss this with them ahead of time.
- Care for Elders by offering assistance (carrying things, finding them a seat, etc.). If food is being served, Elders should be offered or served first.
- If an Indigenous guest or group will be drumming or singing, secure an adequate space and consider that the sound may impact nearby rooms.
- Never touch cultural ceremonial wear (dress/regalia), the body, hair, or personal items of an Indigenous person without their permission.
- It is offensive to wear sacred items such as feathers or headdresses. “Indian” costumes, clothing with Indigenous mascots and other images mocking Indigenous Peoples.
- Drums, shakers, eagle feathers or other items are sacred. Do not “try them out” or touch them without permission.

CULTURE AND IDENTITY

Identity is intricately linked to one's cultural practices. Indigenous cultures in Canada have historically, and intentionally, been suppressed by the dominant power groups in this country.

> "Culture is our way of life. It includes values, beliefs, customs, languages and traditions, and is reflected in our history and worldviews today. It also is demonstrated in how we express ideas and creativity. Through our culture we develop a sense of belonging, personal and cognitive growth and the ability to empathize and relate to each other, and how it informs our connection to our identities." *New Brunswick Canada: Tourism, Heritage and Culture* (n.d.)

Identity can also be multifaceted. One may have various identities, based on their culture, race, ethnicity, sex, gender, sexual orientation, etc. Depending on the experiences with society and structures with these identities, individuals will be impacted or influenced in how they connect with their personal identity. Indigenous Peoples will also have their own understandings of what culture and identity mean to them, based on their relationships within their families, communities and personal experiences.

When learning about other cultural groups it is a good practice to constantly self-reflect on your own culture and identity. Everyone is coming with experiences from diverse backgrounds and it is through story that people can relate to one another. Story is part of identity. What is your story? What is your ancestral narrative? What do you see? What is the message? How do you connect this with art?

Suggested Activities

- Research how many different Indigenous groups there are in Ontario.
- Find out more about the Indigenous group(s) in your area.
- Share a story from your family and create an iMovie depicting that story.
- Record a family member telling a story about your family lineage.
- Define what culture means to your students. How do we interpret culture differently?
- In a circle, go through the process of locating yourself: What is your name, where does your family come from? Where are your ancestral roots? What language(s) do you speak?
- Invite a Traditional Knowledge Holder or an Indigenous artist into the class to share a story or talk about their art.
- Read a book by an Indigenous author and compare your story to that.
- Check out the Art Gallery of Ottawa's resource and see which lessons would be suitable for your students.

CULTURAL APPRECIATION AND APPROPRIATION

One way to understand the meaning of appreciation is to think about how you interact with others and the things in your life that you are grateful for. For example, think about an object that means a lot to your family. Now, think about all of the people whose experiences, energy and influence has led to the creation of this object. Do members of your family protect it and put it in a special place? Does it only come out during particular times of the year? What would happen if that object was broken? Are there stories about that object? How do people feel when those stories are told? Appreciation in this sense includes examining our personal connection to something significant and how we demonstrate our gratitude and respect to it.

Cultural appreciation involves learning about another culture with respect, with the intention that it will help and acknowledge the individual who created it. There is sometimes a blurry line between appreciation and appropriation of a culture, especially when the culture is not your own. This may leave people with feelings of confusion and uncertainty about how to appropriately engage with another culture. The following article is helpful to guide us when we approach elements of another culture: *How to Avoid Cultural Appropriation & Promote Cultural Awareness Instead*.

It is important to recognize that our intention can be different from our impact when we engage with a culture that is not our own. If it happens that our representation of another culture is challenged, we need to maintain an open learning stance, listen to others (especially Indigenous Peoples) and continue to build a stronger knowledge and understanding.

In CBC's *UnReserved* "Cultural Appropriation vs. Cultural Appreciation" Rosanna Deerchild provides a brief overview and distinction of the two. Cultural appropriation is ultimately about power and the taking of something that is not yours. It usually involves an individual or a group that is from the dominant society who, knowingly or unknowingly, borrows or takes something of cultural significance from a marginalized cultural group. Cultural appropriation includes benefiting from another's culture directly or indirectly and reflects an imbalance of power between different cultural groups. Appreciation is quite different. It is a process of creating healthy and positive relationships with the communities who created the culture. Here are a couple of hyperlinks to readings that will provide more information on cultural appropriation and appreciation. *Cultural Appropriation of Indigenous Peoples in Canada* and *The do's, don'ts, maybes, and I-don't knows of cultural appropriation*.

Appropriation is working at a surface level and similar to copying (and pasting) someone else's work. It's not looking at lived experiences, identity or acknowledging the unique cultural story or presence that it originates from. To truly demonstrate an appreciation, it would mean going deeper than the surface level. This includes learning about others and making personal connections to one's own culture, identity and privileges. Self-reflection is an ongoing process.

One of the workshops that ETFO staff developed for members on *Cultural Appropriation vs. Appreciation* generated conversations on Indigenous Arts

appreciation (below). The purpose of the activity was to examine 'appreciation' and to explore ways to generate creativity without 'appropriating' styles and images from artists. The connection to self and making personal connections was woven throughout the workshop. Providing time for discussion that revolved around how this can be applied in the classroom allowed members to explore different approaches to showing appreciation. Educators are welcome to use this activity and modify it.

ETFO Cultural Appropriation vs. Appreciation Activity:

- Reflecting on one's identity, cultural practices and worldviews.
- Defining and sharing examples of some things that individuals appreciate and how appreciation is shown.
- Discussing how marginalized groups have been (and are) appropriated.
- Examining Article 31 of the *United Nations Declaration on the Rights of Indigenous Peoples* (i.e., cultural and intellectual property).
- Reviewing newspaper headlines on cultural appropriation, from the perspectives of Indigenous artists.
- Exploring Indigenous Arts Protocols developed by the Ontario Arts Council and Indigenous artists and curators.
- Creative exercises that engage members in approaches to appreciating the Arts.
    - Prep work! Prior to beginning the instruction, the educator can select an art piece by an Indigenous artist and gather information on the artist (i.e., where the artist is from, the cultural background of the artist, the geographic location, etc.) and the art piece (i.e., what is the title, read the artist statement, examine colours and style of art). Find other artists that have similar titles to their art pieces (they don't have to be Indigenous). These images and information are not shared with anyone until the end of the activity.
    - Get creative: Draw! Share only the title of the art piece or certain words from the title. Draw images and shapes that represent these words or title. Colour it. Provide time for this activity and invite a sharing of art pieces.
    - Stay creative: Use your body! In a group, create a frozen tableau scene based on the words from the title or of the whole title itself. Provide time for groups to think and then create a scene to share with the whole group.
    - Show the original art piece by the Indigenous artist. Provide information about the artist and the art. Provide time for discussion on how this artwork differed from their art work, and what questions would they ask the artist?
    - Note: This can also be done with the title of dances or music. Providing opportunities to connect with the titles through diverse art forms prior to learning about the art, dance, music, songs, etc., is a good approach to opening up individual creativity and critical thinking.

- Discuss other ways to show appreciation (i.e., supporting artists and artists by purchasing their work, attending Indigenous events, observing, listening and learning from Indigenous Peoples).
- Personal reflection! Look at how this activity demonstrated appreciation and made deeper connections to self and creativity.

Inviting Indigenous artists and speakers into the classroom is another way to create an enriched learning experience on cultural appreciation. Making community connections is important. When it comes to culture, authentic learning and classroom instruction, a wise practice is to invite Indigenous guests into the classroom to share their experiences and knowledge with the students. These could be visual artists, storytellers, dancers or singers. Ask artists what can and cannot be shared. Always credit the artist or storyteller and compare and contrast styles of art and the content within artworks to other Indigenous artists. Notice the differences in Indigenous places, politics and aesthetics.

Cultural Appropriation Resource Checklist

Note: The following has been adapted from *Aboriginal Services Branch and Learning and Teaching Resources Branch, Alberta Education*. (2005). Our words, our ways: teaching FNMI learners, 164-166.

Please answer yes or no to each of the following questions:

- ❏ Was the resource developed with the Indigenous community?
- ❏ Does the resource credit an Indigenous artist and/or community?
- ❏ Is the resource historically accurate? How can you find out?
- ❏ Does the resource offer a balanced and objective perspective including voices from specific Indigenous communities (specifically the ones being spoken about)?
- ❏ Is the language and terminology accurate and respectful?
- ❏ Are the graphics culturally accurate and designed by an Indigenous artist?
- ❏ Is the resource based on information from recognized sources?
- ❏ Are you as the educator the best person to deliver this content?
- ❏ Is there someone more fitting or appropriate that can help you?
- ❏ Can you position yourself as a learner and participate alongside your class?

After having answered all of the questions, if there are any items marked “No” (or any that are uncertain), discuss the resource with colleagues and people from your local Indigenous community to determine whether all or parts of the resource can be used. It is important to do this together with members from the Indigenous community in order to create a learning environment that is culturally authentic and respectful.

Suggested Activities:

- View the following video, Proud To Be. Discuss how this representation of Indigenous Peoples differs from how Indigenous images and names are used by some sports franchises.
- Read "Leslieville exhibition cancelled after Toronto artist's work called cultural appropriation" and discuss why it is important for Indigenous Peoples to have a voice into what is considered cultural appropriation.
- Check out Addressing Cultural Appropriation in the Classroom: Tools and Resources and develop prompts you would ask or like to have answered.

GOING DEEPER WITH PURPOSE

When thinking about creating inclusive and equitable classrooms we need to look at *Intent versus Impact* and alternative ways to include Indigenous presence. If good intentions to include Indigenous perspectives are done as a one-off, or where Indigenous communities aren't part of the learning, the impact can be harmful. One possible result is furthering stereotypes and colonialism (Othering). It is essential to unpack our power and privileges as educators.

Non-Indigenous educators have a responsibility to consult with members of the Indigenous community. Creating open and honest relationships with Indigenous communities can help Indigenous Peoples gain control over what is presented and how it is done.

Activity

Read the following quote and reflect on the questions and statements in the text box. Later, think about how the quote from Battiste helps you to work through these common scenarios.

"In 'mainstream' or conventional schooling, teachers use approved cultural content and books, including resources and speakers from the communities, but often do so without having to consider the power dynamics involved or their lack of agency in repeating the serious past omissions**. They do not pause and ask why Indigenous content was not included in the first place, or what biases they themselves bring to the lessons**." Battiste, M. (2013). *Decolonizing Education: Nourishing the Learning Spirit*. Saskatoon, SK: Purich Press. p. 106.

Reflective Questions

As an educator, when thinking about including Indigenous content, teachings, arts and culture, ask yourself the following questions:

- What is the purpose? Why am I choosing to include this?
- How authentic is the purpose? Does it go deep?
- How does what I am including connect to curriculum and engage students in learning in ways that are authentic, critical and beyond tokenism?

Reflect upon the following statements:

- *It's Orange Shirt Day, so everyone is encouraged to wear an orange shirt.*
- *There's a student in my class that told me they're Indigenous.*
- *I'm making dream catchers with my class, I'm honouring their culture.*
- *I've been asked to organize an event for First Nation dancers to come in and do a presentation for the school.*
- *It's just a costume.*
- *I've always done things this way.*

GUIDING PRINCIPLES AND PROTOCOLS

"Nothing About Us Without Us"

What does this quote mean to you?

The "*Nothing About Us Without Us"* movement originated in the disability activism movement in the 1990's, but has grown to signify that any conversation about a particular group should include the full participation of the group affected by the results of that conversation. This quote has also been used by Indigenous Peoples. Essentially, it means that the Indigenous community must be involved in any activities related to Indigenous culture. When it comes to teaching about the history and current realities, ensure that the resources you are using are inclusive of Indigenous presence in the literature. You can also invite local guest speakers to talk about a variety of topics connected to your curriculum.

Article 31 of the *United Nations Declaration on the Rights of Indigenous Peoples* outlines protection of the rights of cultural and traditional practices, knowledge and teachings of Indigenous Peoples. Protocols are a way of doing, collecting, seeking, using and gathering, grounded in community teachings and ways of being. They vary depending on the community and where that community is situated in relationship to land. Protocols are also not static – they are fluid much like the land and water.

When considering using an Indigenous source or activity in your classroom, ensure that you have researched the particular Indigenous Elder and Community Protocols or the Indigenous Arts Protocols involved with the nation you are interacting with.

You can also consider the following:

- Have you communicated with your class that you are learning alongside them (if you are)?
- To whom are you accountable when sharing?
- What is the intention or purpose of the activity?
    - What do you hope you or your students will gain from this activity?
- Are you using the source in an appropriate way? If you are needing more information, have you consulted with the Indigenous education lead at your school board? Are you trying to replicate the artwork or are you trying to learn about the artist, the methods and then do something *in the style of* the artist?
- Do you have supports in place should the content of what you are sharing be triggering to the class or individuals within the class? Where can you get the support you need?
- Are you providing context for your activity? Are you learning the history, the origin and the way that the source is used in a meaningful context?
- Are there any voices missing? Whose voice is most prominent? How can you ensure there is Indigenous voice/presence?
- Have you vetted the source?

- Is it created by an Indigenous author/artist?
- Does the content represent Indigenous Peoples respectfully? How can you find out?
- Is the source accessible to you as an educator and your students at the stage they are at?
- Are you representing the diversity of Indigenous Peoples in Canada rather than a pan-Indigenous lens?

- Check out the ETFO First Nations, Métis and Inuit Education webpage for a list of online sources of Indigenous bookstores.

It is important that we all work towards appreciating rather than appropriating culture in our classrooms by partaking in a learning journey that includes authentic Indigenous presence and content. Recognizing one's own power and privilege is a good step to examining how we can collectively work together to create learning environments that respectfully include Indigenous presence, especially in the Arts. Making community connections is important, as well as connecting with your local school board Indigenous education lead, as they will provide you with support and contact information for inviting Indigenous guests into your classroom. May your journey into reconciliation include positive relationship building with Indigenous Peoples, and one that will encourage you to make meaningful and deep connections to your own personal identity and role as an educator.

ADDITIONAL RESOURCES

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